

SPEAKING OUR PEACE



*A series about
women, peace and
power*

SERIES STUDY GUIDE



National
Film Board
of Canada

Office
national du film
du Canada

The Series

In the film series **Speaking Our Peace**, seven Canadian women analyse the complex issues of our current global crisis. They insist that there will be no peace until we learn to nurture the earth instead of polluting it, to find non-violent ways of resolving differences, and to establish a global economy based on human rather than on military values. The films spring from the conviction that women's skills and experience as peacemakers, developed within families and communities, must come into play in the global, social and political discourse if lasting peace is to be had.

The series is comprised of four films: a main film that gives an overview of world-wide concerns for peace and three shorter films that present the views of individual women.

In the main film, **Speaking Our Peace**, we travel in Canada and the Soviet Union to talk about world issues of peace, security and social justice. Muriel Duckworth, a founding member of Voice of Women, believes that it is "ordinary people," those with no extraordinary power, who will reconstitute the world. Ursula Franklin, a physicist, provokes our thinking about male-

dominated ideologies in maintaining war systems and war economies. She describes the institution of "the enemy" as a concept that enables nations to abuse their power and to condone the abuse of justice. Reporting on increases in cancer and birth defects in Micronesia, Darlene Keju, a public-health researcher, forces us to make links between nuclear escalation among the powerful nations and the fall-out on innocent Third World people. Kathleen Wallace-Deering, in conversation with representatives of the U.S.S.R. Institute of U.S. and Canadian Studies, says that "both sides are



Ursula Franklin



Muriel Duckworth



Margaret Laurence

building up armaments on the grounds that we need them for defence, and yet we've seen throughout history whenever there are military build-ups it ends in war." (55 min.)

Margaret Laurence speaks as a novelist, a woman and a mother in the film **A Writer in the Nuclear Age: A Conversation with Margaret Laurence**. In an intimate manner she tells us about her strug-



Kathleen Wallace Deering



Darlene Keju



Marion Dewar



Rosalie Bertell

gle to live by her beliefs and how the world challenges her as a writer. She speaks to those of us who care about children, each other, and planetary survival. We are asked to engage our imaginations in order to discover the unique voice each of us may have with which to "speak our peace." (10 min.)

In Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence, an independent scientist and Grey Nun shares information on the extent of global nuclear pollution. Dr. Bertell builds a strong case to demonstrate that the death process of World War III has already begun. She offers alternative solutions for the crises of our times by encouraging us to inform ourselves and to build bridges for learning to work to-

gether. Hope resides in breaking the nuclear addiction and embracing our collective responsibility for the future. (19 min.)

In A Love Affair With Politics: A Portrait of Marion Dewar, Marion Dewar describes her career as mayor of Ottawa as being a natural extension of her roles of wife, mother, public-health nurse and ordinary citizen. In each role she is concerned with health and community action. The film explores issues of power, peace and guilt in the context of local and global concerns. Women, Dewar suggests, have unique contributions to make in areas of decision-making and conflict resolution. She urges women not to underestimate their strengths in contemplating political leadership. (27 min.)

Suggested Audiences

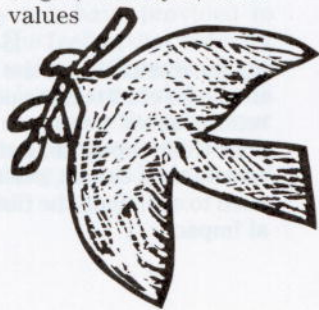
Because the films cover a broad range of interconnected topics, they are suitable for audiences of varied interests. Possible audiences include:

- High schools and universities
- Adult-education programs
- Professional organizations and social or cultural groups
- Community-action groups
- Public libraries and educational television
- Religious groups

The following themes may be highlighted: women's issues, law, ecology, politics, economics, parenting, disarmament, Third World issues, and citizen action, among others.

Each audience will require a slightly different perspective in program planning. Significant differences may arise from:

- the general age of the group
- whether they are all women, all men, or a mixed group
- whether they are parents, and their childrens' ages.
- ethnic origin, lifestyle, and general values



Before Screening

Preparing Yourself

Be clear about why you are showing the film and what you hope to achieve by it. For example, the purpose of this guide is to make it possible for people to gain access to the information in these films, to help them reflect on the issues presented, and to encourage them to take action.

The time available will determine which films and activities can be included. If you have:

- 1 hour: Choose a shorter film to allow time for discussion;
- 2 hours: Choose any one of the series and include discussion;
- 3 hours: Start with a short climate-setting exercise, show film(s) and allow time for discussion;
- All Day: Use some of the exercises suggested on pages 8-9;
- 10-15 weeks: Organize an on-going course or study group. See page 12 for a suggested outline.

Technical Details

- Be sure someone present knows how to use the projector or video machine. Check the format of the machine (VHS, Beta, 8 mm video) before ordering your video. Test the equipment ahead of time.
- Check for outlets and whether they require a two- or three-pronged plug.
- What are the best positions for the screen and the speaker?
- If you plan to show the film during daylight hours, check if there are window shades.
- Arrange seating for easy viewing.
- If the room or the group is small a video monitor is preferable to a screen.

After Screening

Getting People Involved in Discussion

Before starting the discussion let the film roll until all the credits have passed. Then briefly allow people to sit quietly with their thoughts. Before dealing with factual details, most people will need to assimilate the film's emotional impact.

Developing a comfortable climate for discussion is important. To help viewers express their feelings, the following questions may be useful:

- How do you feel about the film?
- What stands out for you after seeing the film; is there a particular image, idea, person, or issue that remains with you?

A common reaction may be disbelief that governments would act unilaterally or that the news media would neglect certain events. When people begin to take this information seriously, their views of government, justice, the police, etc., may be shaken. It is often painful to give up comfortable points of view. Your job will be to create a non-threatening atmosphere where those who want to explore the issues may do so, and where reluctant viewers will be encouraged to consider the implications of some of these ideas.

Contentious issues can be a source of good energy in the group. The challenge is to look for alternative ways of viewing these issues and to work towards a common understanding of them. Learning to deal constructively

with conflict is a major challenge for peacemakers. The following pointers may be useful:

- Let everyone have a chance to speak, but be gently forceful with those who tend to dominate the discussion.
- Listen to what people say. Suspend doubt, paraphrase, repeat back and confirm what you hear. Try to understand each person's point of view instead of taking them on in verbal combat.
- Pay attention to feelings as well as ideas. Affirming how a person feels can cut through to more "essential" meanings. People who have fought in wars, left their countries, or suffered social injustice may need to talk about these experiences before they can deal with more general issues.
- Avoid intellectual games of fact-

swapping. It is not the object here to "win" arguments, but to search together for answers.

- Encourage looking at many sides of an issue rather than at clichéd, polarized solutions. Discuss bias, propaganda and the impossibility of total objectivity.

- Help people design imaginative alternatives, to move beyond "what is" to "what could be." Since none of us are experts, each of us should feel free to share insights, visions and dreams.



Terri Nash and Bonnie Klein

- Depending on the time available, choose an experiential exercise to facilitate sharing (see pages 8-9).

- Include steps that people can take. Only some people will want to join groups. Others may prefer more private ways. Have a list of local resources available to help people take next steps (see page 10). Ask each person to think of a small first step before leaving, like writing a letter to their MP or showing this film to a group of friends.

- Most of all, enjoy yourself and the opportunity you have provided to give others the feeling that ordinary people can make a difference. If the discussion is less successful than you had hoped, remember that whatever the outcome, you have left people with something to think about and do next.

Connecting the Film to O

Our Understanding, Clar

Asking questions is the first step in the journey towards peace. In order to see more clearly we need to begin to voice our concerns and to ask our own questions. As we do so, the road to peace becomes visible and our individual routes more clearly indicated.

To begin the process of reflection a number of questions have been listed (see below). These are grouped into sections for each film in the series. Use them as a starting point to generate more of your own.

The films demand serious reflection on the issues of poverty, violence, power, and the future of the human race. These are difficult topics for all of us. Some general questions for getting started might be:

- Do the issues in this film relate to your life? How?
- What's missing in this film? What other issues should the film have covered?
- What questions does the film raise for you?
- Have you or anyone you know experienced anything you saw in the film?

Bias and Propaganda

Don't avoid the issues that make this film controversial. Discuss the reality of "bias" as part of everything we do, think, and view. "Truth" depends on each person's view of the world

and the values each person holds dear. The challenge is to learn how to engage in genuine dialogue.

The films invite reflection on densely interconnected topics. Questions that can prompt discussion on bias and propaganda include:

- Is violence inherent in humans? Do women and men behave differently when angry or frustrated? Do they use power differently?
- What connections can you make between domestic violence towards women and public, global violence?
- Why are there more women in peace groups and men in politics? (According to UN statistics, women account for 70% of the membership in peace and social-justice movements.) How can women's values and working styles influence the primarily male domains of political, economic and social policy-making?
- How do sports, games, toys, advertising and television influence role options for men and women?
- How can we reframe our assumptions about the Soviet Union, deepen our understanding and move beyond stereotypes?
- Should Canada be made a nuclear-weapons-free country? What are the implications of taking this stand? Should Canada drop out of NATO and become a non-aligned nation?
- Reflect on having enemies, on both a personal and an international scale. How can enemies be turned into friends?

ourselves: Deepening ifying the Issues.

Themes for Discussion

A Writer in The Nuclear Age: A Conversation with Margaret Laurence

- How are attitudes shaped by words? In what way do the words we use reflect our biases?
- What is the role of writers and artists in our society? How are Laurence's basic belief systems reflected in her fiction? Why does she prefer didactic writing for her thoughts on the nuclear threat?
- What can "ordinary people" do to effect social change? In what ways can we move beyond passivity and engage our imaginations to bring about a more just society?

A Love Affair With Politics: A Portrait of Marion Dewar

- Do women have something special to offer the world in terms of peace-keeping or peacemaking? Give some examples. One doesn't have to hold political office in order to make peace a part of daily life. What can the ordinary person do?
- How does Marion Dewar feel about power? What connotations does the word *power* have for you? What is the difference between "power over" and "power for"? Name some examples.
- Dewar's Project 4000 and disarmament resolutions are examples of creative leadership: What other issues can be dealt with in such a way?
- Name your municipal, provincial and federal representatives. What are their positions on issues like peace and social justice? Have you

ever contacted them about issues that concern you?

Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence

- What is low-level radiation? What effects does it have on individuals and the environment? What are some of the medical and genetic effects of exposure to radioactive materials?
- What is the death process Dr. Bertell refers to? Whose responsibility is it? How is Canada implicated?
- What are the hazards of the mining, manufacturing, testing, transportation and disposal of nuclear materials? Can this industry control itself? What is government's role? What can the individual do?
- "Underdeveloped" countries are continually being exploited in the name of "progress." What is the effect of nuclear testing on the peoples of the Pacific, or of agri-business on Latin America? What other incidents of "progress" involve exploiting those less favored than ourselves?



Connecting the Films to Experiential Exercises

Here are some exercises to help people relate the situations in the films to their own experiences. Similarities and differences between the group members are often a starting point for new learning. Feel free to apply these exercises to different themes and to modify the formats. Although you may feel self-conscious using them at first, these exercises can bring the issues home in ways that more intellectual discussions cannot. If the group contains more than 12 people you might choose to divide them into smaller discussion units. Each group should select someone who will later report the group's findings to the larger gathering. In all group work be careful to respect individual privacy and to remind participants that they can always "opt out."

Introductory Exercises

Climate setting: Ask each person to introduce him or herself and to speak briefly about themselves (or to tell why they're here, or to name someone who is an important model for them, or ...).

Another introductory exercise might ask people to tell something about themselves that begins with the first letters of their names. For example, "My name is Yolanda Temin; I like Yellow and am very Timid."

In Pursuit of the Non-Trivial: Ask the group(s) to define a variety of nuclear-related terms. Compare lists, discuss the "right" answer and any related issues that arise. Have a resource available for confirming answers.

Likes and Dislikes: Ask individuals to write one thing they liked and one they disliked in the film. Discuss these items in small groups before sharing the most interesting ideas with the larger group.

Brainstorming is an energizing way of getting lots of ideas on the floor. The object is to encourage people to express ideas, to point out differences and similarities in opinions or to solve problems creatively. Rules are: the more ideas generated the better; imaginations are enticed to run wild, with crazy suggestions honored; stealing or building on ideas is encouraged. Write the ideas on a board. There is no judging or evaluating of ideas during this stage. When the board is full, the group works over the ideas, choosing those that will be useful for discussion. You might ask a group to brainstorm as many ways of working for peace as they can think of. Remember, laughter, YES ... judgments, NO.

A Writer in the Nuclear Age: A Conversation with Margaret Laurence

Brainstorm all the words that come to mind when you think of nuclear war. How do these words make you feel? Which ones are biased?

Ask people to draw their image of peace (or the aftermath of nuclear war, or any other subject of interest). Suggest that they share their drawings with three or four other people, and then with the larger group.

Or, groups might put pictures together in story form, creating a narration from among the members. The activity illustrates the choices a filmmaker or commentator has in structuring a story.

A Love Affair With Politics: A Portrait of Marion Dewar

Use role-playing to bring to life difficult issues, or to seek alternative solutions for human dilemmas. For example, have the group role-play a town council trying to decide if the Eldorado plant should be closed; include the union, mothers, teachers, mayor, head of the plant, a worker at the plant, etc.

Suppose a group wanted to introduce a law into Parliament to make Canada nuclear-free.

What steps would you have to take?

Draw your world in terms of power relationships.

Draw a second picture of how you would like to change these.

Discuss your drawings with one or two others and share your learnings in the larger group.

In the film we see how Dewar has transferred parenting and nursing skills to political leadership.

What are some of those skills? Which of these do you have?

Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence

Examine opposing views about nuclear testing. Who subscribes to them? In what contexts were they developed? What can be lost or gained from pursuing these beliefs? What is needed before a person or a country can apologize for past ac-

tions? To which people would you like to say "I'm sorry"? What is stopping you?

What does the term "death process" mean? Talk about individual death and the demise of the earth. What meanings or feelings are raised for you?

Find pictures that represent the healthy Earth. How can ordinary people care for the Earth? What stories or myths speak about the relationship between the individual and

the environment? What happens in these stories?



Terri Nash and Margaret Laurence

Form a Peace Study Group

A rich opportunity for digging deeper into some of these issues is to form a study group. Each person assumes the possibility for reading materials and for participating in the discussions and in the decision-making of the

group. Meetings should provide a chance to connect facts about war, peace and social justice in each person's experience, and to carry it further into understanding and action on a global level. The object should be to look at all sides of issues, to honestly search for answers, and not to avoid the contradictory questions that can push us to think and rethink what we know. Continuous evaluation should keep the members on track and improve the group's functioning.

Connecting the Films

Resources

CANADIAN RESOURCES	NUCLEAR ADDICTION	MILITARIZATION
<p>Canadian Peace Alliance 555 Bloor St. W., Suite 5 Toronto, Ont. M5S 1Y6</p> <p>Canadian Institute for Peace and Security 307 Gilmour Ottawa, Ont. K2P 0P7</p> <p>Canadian Peace Research and Education Association 25 Dundas Dundas, Ont. L9H 4E5</p> <p>Canadian Centre for Arms Control and Disarmament 151 Slater St., Suite 710 Ottawa, Ont. K1P 5H3</p> <p>United Nations Association 63 Sparks St., #808 Ottawa, Ont. K1P 5A6</p>	<p>Greenpeace Foundation 2623 West 4th Ave. Vancouver, BC. V6K 1O8</p> <p>Physicians for Social Responsibility #534, 100 College St. Toronto, Ont. M5G 1L5</p> <p>Scientists for Peace University of Toronto Toronto, Ont. M5S 1A1</p> <p>Energy Probe 53 Queen Street Ottawa, Ont. K1P 5C5</p> <p>International Institute of Concern for Public Health 67 Mowat Ave., Suite 343 Toronto, Ont. M6K 3E3</p>	<p>Canadian Council for International Co-operation 200 Isabella Ottawa, Ont. K1S 1V7</p> <p>Operation Dismantle P.O. Box 3887, Station C Ottawa, Ont. K1Y 4M5</p> <p>Cruise Missile Conversion Project 730 Bathurst St. Toronto, Ont. M5S 2R4</p> <p>North/South Institute 185 Rideau St. Ottawa, Ont. K1N 5X8</p> <p>InterPares 58 Arthur St. Ottawa, Ont. K1R 7B9</p>

Books, Magazines

<p>Schell, Jonathan. <i>The Fate of the Earth</i>. NY: Avon, 1982.</p> <p>Regehr, E. & S. Rosenblum, <i>Canada and the Nuclear Arms Race</i>. Toronto: Lorimer, 1983.</p> <p><i>Peace Magazine</i> P.O. Box 490 Adelaide Station Toronto, Ont. M5C 2J5</p> <p>National Film Board: "Films for Peace Education," a short guide, prepared by Olga Denisko, March, 1986.</p>	<p><i>Input/Output</i> P.O. Box 248, Station B Ottawa, Ont. K1P 6L4</p> <p>Bertell, Rosalie. <i>No Immediate Danger: Prognosis for a Radioactive Earth</i>. Toronto: Women's Press, 1985.</p> <p>Giangrande, Carole. <i>The Nuclear North</i>. Toronto: Anansi Press, 1983</p> <p><i>Bulletin of Atomic Scientists</i> 5801 South Kenwood Chicago, Ill. 60637</p>	<p><i>The New Internationalist Magazine</i> 70 Bond St. Toronto, Ont. M5B 9Z9</p> <p>Sivard, R.L. "World Military and Social Expenditures," <i>Match International</i>, #401 - 171 Nepean St. Ottawa, Ont. K2P 0B4</p> <p>Vincent, S. <i>The Human Costs of the War Economy</i>, 1986. (WIP, P.O. Box 640 Victoria Station Montreal, Que. H3Z 2Y7)</p> <p>Sanger, C. <i>Safe and Sound: Disarmament and Development in the 80's</i>. Ottawa: Deneau, 1982.</p> <p>The Conversion Planner: A Newsletter of Action on Economic Conversion. S.A.N.E. 318 Massachusetts Ave. NE Washington, D.C. 10002</p>
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Film, Video

<p>Development Education Centre (DEC) 229 College St. Toronto, Ont. M5T 1R4</p>	<p><i>The Last Epidemic</i>, Metro Toronto Library 5145 Yonge Street Toronto, Ont.</p> <p><i>Dark Circle</i>, DEC Films, Toronto.</p> <p><i>War Without Winners</i>, Project Ploughshares.</p> <p><i>After the Big One: Nuclear War on the Prairies</i>, NFB.</p> <p><i>Paul Jacobs and the Nuclear Gang</i>, Metro Toronto Library (see above).</p>	<p><i>The Global Marketplace</i>, Marquis Project 220-8th St. Brandon, Manitoba R7A 3X3</p> <p><i>From Hitler to MX</i>, Project Ploughshares.</p> <p><i>Top Priority</i>, NFB.</p>
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to Our Communities

PERSONAL AND POLITICAL ACTION	WOMEN'S PERSPECTIVES	NON-VIOLENT ALTERNATIVES
<p>Project Ploughshares Institute of Peace & Conflict Study Conrad Grebel College Waterloo, Ont. N2L 3G6</p> <p>World Federalists 46 Elgin, Suite #32 Ottawa, Ont. K1P 5K6</p> <p>Conscience Canada <i>The Peace Tax Fund</i> 505 - 620 View St. Victoria, B.C. V8W 1J6</p> <p>National Survival Institute 53 Queen Street Ottawa, Ont. K1P 5C5</p>	<p>Voice of Women 175 Carlton St. Toronto, Ont. M5A 2K3</p> <p>Women's International League for Peace and Freedom P.O. Box 4781, Station E Ottawa, Ont. K1S 5H9</p> <p>Parents for Peace P.O. Box 611, Station P Toronto, Ont. M5S 2Y2</p>	<p>Canadian Friends Service Committee/Quakers 60 Lowther Ave. Toronto, Ont. M5R 1C7</p> <p>Alliance for Non-Violent Action (War Toys Boycott) 9 Melbourne Ave. Toronto, Ont. M6K 1K1</p> <p>Amnesty International 294 Albert St., #204 Ottawa, Ont. K1P 6E6</p> <p>Pax Christi Canada 63 Beaty Ave. Toronto, Ont. M6K 3B3</p>
<p>Coover et al. <i>Resource Manual for a Living Revolution</i>. Philadelphia: New Society Publishers, 1985.</p> <p>Macy, J.R. <i>Despair and Empowerment in the Nuclear Age</i>. Philadelphia: New Society Publishers, 1983.</p> <p>Thompson E.P. & D. Smith, <i>Protest and Survive</i>. Monthly Review Press, 1981.</p> <p><i>Interhelp Journal</i> P.O. Box 4742 Berkley, Ca. 94704</p> <p>Global Thoughts: Local Action Marquis Project 220 - 8th St. Brandon, Man. R7A 3X3</p>	<p>Cambridge Women's Peace Collective. <i>The Whole World: An Anthology of Women's Work on Peace and War</i>. Boston: Pandora Press, 1986.</p> <p>Jones, L., ed. <i>Keeping the Peace: A Women's Peace Handbook</i>. London, England, 1983</p> <p>Cook, A. & G. Kirk, <i>Greenham Women Everywhere: Dreams, Ideas and Actions from the Women's Peace Movement</i>. London: Pluto Press, 1983.</p> <p><i>Talking to Children About Nuclear War</i>. New York: Continuum Publishing, 1984.</p> <p><i>Watermelons Not War</i>. Philadelphia: New Society Publishers, 1984.</p> <p>McAlister, P., ed. <i>Re- weaving the Web of Life: Feminism and Non- Violence</i>. Philadelphia: New Society Publishers, 1982.</p>	<p><i>Fellowship Magazine</i> F.O.R. P.O. Box 271, Nyack, N.Y. 10960</p> <p>Fisher and William. <i>Getting to Yes: Nego- tiating Agreement Without Giving In</i>. Penguin Books, 1983.</p> <p>Ignatieff. <i>The Making of a Peacemaker</i>. Toronto: University of Toronto Press, 1985.</p> <p>Machean, E. <i>Between the Lines: How to Detect Bias and Propaganda</i>. Montreal: Black Rose Books, 1981.</p>
<p><i>The Journey</i>, Peter Watkins (to be released, Spring 1987) Dist. C. Birt (514) 844-2130</p> <p>Kai Visionworks P.O. Box 5490, Station A Toronto, Ont. M5W 1N7</p> <p><i>In the King of Prussia</i>, DEC Films, Toronto.</p> <p><i>This Is Only a Test</i>, NFB.</p>	<p><i>Women: All One Nation</i> (video) Match International Centre #401 - 171 Nepean St. Ottawa, Ont. K2P 0B4</p>	<p><i>In The Nuclear Shadow</i>, DEC Films, Toronto.</p> <p><i>Beyond War: New Ways of Thinking</i>. P.O. Box 4520 Vancouver, B.C. V6B 7Z3</p> <p><i>Pies and Return to Dresden</i>, NFB.</p>

Resources

Books, Magazines

Film, Video

Outline for a Course or On-going Study Group

The following is a suggested outline for shaping a twelve-session course on some of the issues raised in the film series:

Themes

- Women, peace, and power — Linking the issues
- Rethinking traditional concepts of peace and power
- Environmental fall-out — The Third World War has already begun
- The effects of militarization on the Third World
- Crisis in democracy — Alternatives to the threat system
- Can we trust the Russians?
- Sexism and the war system
- Women and political action
- Non-violent alternatives to solving conflicts
- The role of ordinary citizens in peace making
- Reinforcing the connections

Resources

- Film: **Speaking Our Peace**
- Film: **A Writer in The Nuclear Age: A Conversation with Margaret Laurence**
- Film: **Nuclear Addiction: Dr. Rosalie Bertell on the Cost of Deterrence**
- Readings (see page 10)
- Readings: Ursula Franklin
- Readings
- Readings
- Film: **A Love Affair With Politics: A Portrait of Marion Dewar**
- Readings
- Resources (see page 10)
- Re-viewing **Speaking Our Peace**

The Speaking Our Peace series was produced by Studio D, National Film Board of Canada.

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