

LOST CITY

"REMARKABLE. . . *LOST CITY RADIO* IS A BRAVURA PERFORMANCE." —*LOS ANGELES TIMES*

A NOVEL

RADIO

"TRAGIC AND WONDERFUL. . . A BOOK OF EXTRAORDINARY POWER." —*THE GUARDIAN (LONDON)*

DANIEL ALARCÓN

AUTHOR OF *WAR BY CANDLELIGHT*

"READING ALARCÓN IS LIKE WITNESSING THE ARRIVAL OF A JOHN STEINBECK OR GABRIEL GARCÍA MÁRQUEZ." —*MINNEAPOLIS STAR TRIBUNE*



P.S.
INSIGHTS,
INTERVIEWS
& MORE...

Overview of Cal Humanities/Searching for Democracy and California Reads

Leading into the national 2012 elections, *Searching for Democracy* is the culmination of a two-year long initiative that provides Californians with various ways to explore how the humanities can provide insight and opportunities to converse about the nature, state and needs of our vibrant American democracy. Cal Humanities and its partners will explore these complexities—through a series of local, regional, and statewide humanities-inspired activities—to accomplish a greater understanding of what is needed to sustain a healthy democracy in an increasingly interdependent world.

Students, families and people from all walks of life will explore—online and in person—what discoveries and lessons lie in works of fiction and nonfiction, provocative cultural exhibits and public conversations. The Cal Humanities website (www.calhum.org) will be an online hub for all activities, where participants of events, readers of the initiative’s books or people new to our effort can learn more and share what they have discovered.

Our *Searching for Democracy* program partners include: California libraries, California Center for the Book, California History-Social Science Project, Exhibit Envoy, and Zócalo Public Square, in collaboration with California State Library, California Community Colleges, California State University, and University of California Television.

California Reads is a new program of Cal Humanities developed in partnership with the California Center for the Book and the California State Library. It invites Californians from all walks of life throughout our state to participate in reading and discussion programs and related activities hosted by libraries, schools, colleges, bookstores and other community institutions.

We have selected a slate of books this year to stimulate a thoughtful reflection of, and lively discussion among friends and neighbors, family and strangers about the past, present, and future of democracy. Five thought-provoking books were chosen from a pool of over 300 titles nominated by members of the public, based upon the recommendations of an advisory group of librarians, authors, scholars, publishers and critics. These five books were selected:

- *The Penguin Guide to the United States Constitution: A Fully Annotated Declaration of Independence, U.S. Constitution and Amendments, and Selections from The Federalist Papers*, by Richard Beeman. Annotated by one of the nation’s foremost Constitutional scholars, this compact edition of our nation’s founding documents provides text and

context for readers seeking to understand the framework of our democracy as well as its meaning, past and present.

- *Farewell to Manzanar*, by Jeanne Wakatsuki Houston and James D. Houston. A heartbreaking and compelling memoir about the Japanese American internment experience as seen through the eyes of young girl, this personal story bears witness to a failure of American democracy.
- *A Paradise Built in Hell: The Extraordinary Communities That Arise in Disaster*, by Rebecca Solnit. A masterwork of narrative nonfiction by a contemporary California writer reaches some surprising conclusions about our need for community and common purpose, which she argues are fundamental to democratic forms of social and political life.
- *It Can't Happen Here*, by Sinclair Lewis. This underappreciated classic by one of America's greatest novelists, first published in 1935, imagines a chillingly undemocratic America. It details the rise of a populist politician as he creates a fascist regime, and reminds us of the fragility of our democratic institutions.
- *Lost City Radio*, by Daniel Alarcón. A haunting novel by a young California writer explores the aftermath of a traumatic civil war in a fictitious South American country, and raises questions about the importance of historical knowledge, collective memory, and public access to information in a democratic society.

The California History-Social Science Project has developed a K-12 curriculum guide for each book to support classroom discussion and activities. The guides and materials, along with additional resources and information about *Searching for Democracy*, **California Reads**, and public programs and activities at libraries and other community venues, can be found online at www.calhum.org/searchingfordemocracy.

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Curriculum Guide for
Lost City Radio
By Daniel Alarcon

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Curriculum Guide for *Lost City Radio* By Daniel Alarcon

“Peru’s Civil War”

By Kristen Allen (California Department of Education),
Bethany Hopkins (UC Davis), and
Beth Slutsky, editor (CHSSP)

Major Topics:

- ✓ **The Civil War in Peru, 1980-1992**
- ✓ **Left-wing Movements in Latin America**
- ✓ **Violence as a political strategy**

How did Peru's Civil War (1980-1992) affect the cause of democracy, individual freedom, and human rights in Peru? How and why did Peruvians disagree about the causes of the conflict?

In this Curriculum Guide, students will learn about the origins, milestones and the aftermath of the civil war between the far-left insurgent movements and the military-dominated Peruvian government. During the twelve years of fighting, nearly 70,000 people died as a result of the conflict. Students will study the personal narratives of both participants and non-participants the conflict, including fictional stories from Daniel Alarcón’s 2007 novel *Lost City Radio*, which was based on Peru during and after the civil war. These sources will help students go beyond dates and statistics and understand the lived experience of Peruvians. This lesson will help students to understand challenges in the region, by asking them to contemplate how Peruvians experienced the violence of the civil war, how the war affected democracy, individual freedom, and human rights in the country, and why Peruvians disagree agree about who is to blame for the bloody conflict.

Peru's civil war decreased democracy and individual freedom and violated human rights because both sides used violence to try to champion their respective causes. Peruvians disagreed about where to place blame because violence proliferated the country. Members of the left-wing Shining Path and Tupac Amaru Revolutionary Movement believed that the Peruvian government and military were to blame, arguing that they neglected poor indigenous people and used their power to capture and kill their political opponents. Peru's government and military leaders believed that the Shining Path and Tupac Amaru Revolutionary Movement were to blame, arguing that they started the violent conflict by targeting individuals for assassination and waging a campaign of terror on Peru's people. Many Peruvians who did not

actively take sides were caught by the violence of both sides, which meant that war affected most Peruvians.

This Curriculum Guide is intended for 10th-grade students studying nation-building in the contemporary world. Two distinct themes emerge when investigating the challenges that Latin American countries have faced in the second half of the 20th century: the persistent poverty in an increasingly global economy, and the violent clashes between far-left insurgent movements and authoritarian governments in struggles for power. This latter theme should be familiar to students from studying other twentieth-century events. By this point in the school year, 10th-grade students will have studied the Russian Revolution and China’s Cultural Revolution, and they should be familiar with the role of peasants in these uprisings and the influence of leftist ideas. Likewise, students will have read about the Cold War, and they will have examined the role of communism and anti-communism in shaping the superpowers as well as the rest of the world.

This lesson will deepen students understanding left-wing revolutionary movements by analyzing both sides of the “dirty war” in Peru (1980-1992). In addition to building on their historical knowledge, students will use critical thinking skills they have been developing throughout the year. The lesson requires them to analyze textual, audio and visual sources for their arguments, discern any bias or agenda in the sources, and come to their own conclusion based on all of the evidence available. The lesson is designed to help them expand their understanding of Latin America by engaging with a variety of challenging materials and to think about what democracy, freedom, and rights mean in this historical context.

STANDARDS ADDRESSED

California History-Social Science Standards

10.10 Students analyze instances of nation-building in the contemporary world in at least two of the following regions or countries: the Middle East, Africa, Mexico and other parts of Latin America, and China.

1. Understand the challenges in the regions, including their geopolitical, cultural, military, and economic significance and the international relationships in which they are involved.
3. Discuss the important trends in the regions today and whether they appear to serve the cause of individual freedom and democracy.

Common Core State Standards

Reading Standards for Literacy in History/Social Studies, Grades 6-12

Craft and Structure:

2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
3. Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.
9. Compare and contrast treatments of the same topic in several primary and secondary sources.

Writing Standards for Literacy in History-Social Studies, Grades 6-12:

1. Write arguments focused on *discipline-specific content*.
 - a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among the claim(s), counterclaims, reasons, and evidence.
 - b. Develop claim(s) and counterclaims fairly, supplying data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline-appropriate form and in a manner that anticipates the audience's knowledge level and concerns.

- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from or supports the argument presented.

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

8. Gather relevant information from multiple authoritative print and digital sources (**primary and secondary**), using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

9. Draw evidence from informational texts to support analysis, reflection, and research

Procedures for this Historical Investigation (10th Grade)

Part 1: Students gain **context** for the historical investigation and a **basic grasp** of the issue(s) through structured discussion, image analysis, and/or close reading. This initial understanding will be challenged, extended, or supported by subsequent documents in this investigation.

Materials and Resources

- Background Information for Educators (Handout #1)
- Peru in Conflict Historical Summary (Handout #2)
- Peru in Conflict Timeline Worksheet (Handout #3)

Time Allotted	Procedures
<p>1 class period (50 minutes)</p>	<p>OPTIONAL: Before you introduce this lesson, you may want to review the geography of Latin America with your students. This will allow students to place Peru in a geographical context as you discuss the content. Sheppard Software (http://www.sheppardsoftware.com/South_America_Geography.htm) provides a wide variety of free online tutorials and quiz games to help students sharpen their geography skills of continents and regions. You may want to spend one day on Latin American geography (if time permits) using these resources in a computer lab. Students should start with the tutorial on Southern and Central American countries and move onto the quiz games (levels 1-9) as they feel more comfortable with the material. The instructor should monitor students' progress in the computer lab and review the geography at the end of the period.</p>
<p>1 class period (50 minutes)</p>	<p>As a class, read the <u>Peru in Conflict Overview</u> (handout #2). Stop after each paragraph to clarify events and to highlight the various conflicts that have occurred throughout the history of Peru. Specific attention should be given to Peru's Civil War (1980-2000) and the actions of Peru's violent rebel movement the Shining Path and the actions of the government to squash the growth of a violent insurgency.</p> <p>Have students work individually or in pairs to go back into the reading and create a <u>timeline</u> (handout #3) that describes significant events from the reading. Once completed, have students write a summary paragraph on the back of their timeline worksheet that describes the conflicts that have occurred in Peru.</p>

Part 2: Students **analyze documents**—textual, visual, and/or audio—related to the **key historical investigation question**, as they examine the literal aspects of each source, consider multiple perspectives, determine what can be learned from various pieces of evidence, and compare different pieces of evidence.

Materials and Resources

- People of the Shining Path documentary available at:
http://www.archive.org/details/People_of_the_Shining_Path
<http://www.youtube.com/watch?v=-HnH-MguEIU>
- Questions for the documentary People of the Shining Path (handout #4)
- Shining Path Propaganda Posters (handout #5)
- Image Analysis Worksheet (handout #6)
- *Lost City Radio* Introduction (handout #7) Daniel Alarcon, *Lost City Radio* (New York: Harper Perennial, 2008)
- *Lost City Radio* Double-Entry Journal Worksheet (handout #8) Daniel Alarcon, *Lost City Radio* (New York: Harper Perennial, 2008)

Time Allotted	Procedures
<p>3 class periods (50 minutes each)</p> <p>Day 1</p>	<p>Documentary: “People of the Shining Path”</p> <p>Students will view the documentary “People of the Shining Path” (:20 to 21:34 and 29:36 to 40:38---32 minutes total) and answer critical questions about the content. The documentary describes the actions of the Shining Path throughout Peru’s civil war as well as the government’s response to the insurgency. Due to the challenging vocabulary and content of the film, you may choose to show only parts of the film which you believe to be most relevant for your students and modify the questions on the worksheet to match the portions of the film you chose to show to the class.</p> <p>Next, give the students the handout with questions on the film (handout #4) before they begin watching it. Tell students to write down any terms they didn’t understand or questions they had.</p> <p>Provide this introduction to the film:</p> <p><i>This British documentary about the Shining Path came out in 1992, before the September 1992 capture of the movement’s leader Abimael Guzmán. As you watch it, think about the motivations of the people speaking. What are their reasons for their actions? Also keep at mind that even though it is a documentary, the film is presenting a particular point of view. Who does the film seem most sympathetic towards?</i></p> <p>After the class views the film, revisit some of the questions together. Please note, the teacher key to <u>handout #4</u> contains the times in the film when the answers to the questions are given. Be sure to discuss the questions at the bottom of the handout</p>

Day 2

that focus on the point of the view of the filmmakers, as well as any terms they didn't understand or questions they had. Possibly allow students to discuss these questions in pairs or groups before you share out as a whole class.

Analyzing Images

The instructor should explain to students that they will be analyzing some propaganda posters (handout #5) used by the Shining Path movement to convince other Peruvians to join or remain vigilant in their fight against the government. Students should have had multiple exposures to propaganda posters in previous units of study, including: WWI, the rise of totalitarian movements, WWII, and the Cold War.

Using handout #6, the instructor should show the analyzing images document to students and explain each section. If possible, model completing the document with another image (besides the Shining Path posters provided for students). At the top of the document, students are just listing all of the people and important objects and symbols that they see in the images. This allows them to do a close investigation of the images and study each of the people and objects that they see in the poster. This will allow students to think about and discuss the types of people the Shining Path may have been trying to attract to their movement and the objects and symbols that may indicate the movement's methods to attain power and political affiliation.

The questions at the bottom of the image analysis worksheet (still handout #6) allow students to respond to the overall message of the poster. The first poster features the founder of the Shining Path Abimael Guzman over a group of soldiers that seem to be members of the working class or agricultural workers. Using the background information already presented, students should consider why the working class and agricultural workers were most attracted to the movement. The poster celebrates 5 years of popular war, or the people's war and seems to be rallying members to continue the fight, or join the movement.

The second poster features children painting a wall with Shining Path propaganda. One child serves as a lookout, while the other two paint the party's message: "Peruvian village. Don't vote! Live the Popular War!" The class should call attention to the use of children in the poster. This may be an attempt to show others that *even small children are willing to take a risk for the movement....why aren't you?* The poster serves a similar purpose as the first, in that the Shining Path is attempting to increase membership and support.

Distribute the Shining Path images (handout #5) to students (give ½ the class one image and the other ½ of the class will receive the other image) Give the students 15-20 minutes to work with a partner that has the same image to complete the image

analysis worksheet. The teacher should walk around and ask questions to help guide students towards conclusions based on the posters but also allow them to infer their own meaning from the images.

Next, have the students pair with partners that have the second image to compare and contrast the images. The instructor should post the following questions on the board for students and their new partners to consider:

What is similar or different about the people represented in the images?

What images and objects are similar in the two images?

Do the images have similar or different messages? Explain.

Considering the summary reading in class, the video we viewed, as well as these posters, what led Peruvians to join and/or support the Shining Path?

After students have time to discuss the questions above, they should share out their findings as a whole class.

Day 3

Lost City Radio

Students will read and respond to excerpts from the novel *Lost City Radio* by Daniel Alarcón in the double entry journal format.

The instructor should introduce *Lost City Radio* using handout #7. Either have students read it silently, or the instructor can summarize the main points in it to properly contextualize the novel.

Once the context for the novel is set, clearly describe the process of completing a ***double entry journal*** (handout #8). Explain that the left-hand side of the chart provides quotations from the novel *Lost City Radio* (if the class was able to read the entire novel, the instructor could also have them choose the quotes themselves). Tenth graders should be able to access the reading level of this novel with no problems, especially by second semester. Hopefully, the concept of double entry journals has already been introduced earlier in the year in their history or English language arts classes.

On the right hand side of the journal, students should relate to or analyze the information that is written in the left column. Students can write questions if pieces of the quote are puzzling, write their opinion of what is occurring in the quote, reflect upon the meaning of the quote, or relate it to their own lives or real world situations. Specifically, ask students to respond to the loss of individual freedoms and human rights that are reflected in the *Lost City Radio* passage. They should also reflect on who the character that is speaking seems to blame for the loss of these freedoms and

	<p>rights and whether the character’s perspective has been influenced by past experience or promotes their own personal agenda.</p> <p>Finally, the students should relate the passages from the novel to the real-life events in Peru that it was based on. Ask students to relate the passages from the novel to the timeline events, documentary and image assignments that they completed previously in this unit. The instructor should model how to complete the double-entry journal by completing the first entry on the page with the class.</p> <p>Once students have completed their journals, ask them to share some of their responses in small groups or pairs. Then discuss some of the key passages as a whole class.</p>
<p>Part 3: Students construct an explanation about history, marshalling evidence for their interpretation from the sources analyzed to advance an argument in response to the key question. Teachers can assess students’ understanding of the standard and the historical process by evaluating this product.</p>	
<p>Materials and Resources</p> <ul style="list-style-type: none"> Peru’s Civil War Essay Prompt (handout #9) 	
<p>Time Allotted</p>	<p>Procedures</p>
<p>1 class period (50 minutes)</p>	<p>Students will use their text, the Peru in Conflict summary, the documentary <i>People of the Shining Path</i>, the Shining Path images and excerpts from <i>Lost City Radio</i> to respond to the following essay prompt (also handout #9):</p> <p>How did Peru's Civil War (1980-1992) affect the cause of democracy, individual freedom and human rights in Peru? Based on your analysis, who do you find more responsible for the violence (the government/military or the guerilla insurgent groups), and why?</p>

Historical Background for Educators

By Kristen Allen and Bethany Hopkins

While Peru is rich in natural resources, extremes of wealth and poverty as well as revolutions and violence had plagued the country for centuries. In the 16th century, Spanish conquistadors seeking to exploit the region's gold and silver resources overthrew the indigenous Incan empire. The country won its independence from Spain in the 1820s, but Peru's natural and mineral resources dragged it into the War in the Pacific, another costly conflict where it fought neighboring countries for valuable territories in the 1870s and 1880s. During the 20th century, Peru was primarily ruled by a series of authoritarian, military-based governments. Peruvian governments have attempted to remedy the economic inequality between the urban, wealthy, Spanish-descendants, and the poor rural peasants, of mostly indigenous ethnic backgrounds, but overall the attempts were failures. In the 1960s and 1970s, one left-leaning regime tried to nationalize the mining and oil industries and implement rural agrarian reform to redistribute wealth, but it did not succeed. Most Peruvian governments implemented right-leaning economic policies focused on boosting exports and private enterprise.

By the 1980s, without a firm democratic tradition in Peru, leftist insurgent groups rose up from among the rural population to fight the government they saw as corrupt. The two most notable were the Tupac Amaru Revolutionary Movement, a Marxist-Leninist group, and the Shining Path, a Maoist group, both of which coalesced in the early 1980s. The Shining Path was the more prominent of the two, led by dissident former philosophy professor Abimael Guzmán. The Shining Path's campaign of targeted bombings and assassinations and the government's violent crackdowns and massacres escalated the conflict. Violence intensified and spread from the mountains of the Ayacucho region all the way to the coastal capital city of Lima, only dying down with the government's capture of Guzmán in 1992. The period from 1980-1992 is known as Peru's civil war, or dirty war, for the acts of terror and counter terror committed by the warring parties.

Source:

Crabtree, John. *Peru*. Oxford: Oxfam GB, 2002.

Conflict in Peru Historical Summary

By Kristen Allen and Bethany Hopkins

Peru's history is filled with turbulent political struggles for power and warfare. Peruvians independence was gained through armed conflict with Spain in 1824. Over the next several decades, Peru was involved in territorial conflicts with neighboring governments. The central government attempted several reforms to recover from the aftermath of almost a century of warfare and was able to achieve some level of political stability in the early 1900s. This stability was short-lived as the country would be riddled with a string of military dictatorships, democratic governments and periods of strict repression of citizens' civil and human right throughout most of the twentieth century.

In the 1960s revolutionary leftist movements were on the rise in Latin America, including Peru. By the 1980s, the main factions that vied for power in Peru were the Tupac Amaru Revolutionary Movement (MRTA) and the Maoist-inspired Shining Path (Sendero Luminoso in Spanish). Abimael Guzmán, a philosophy professor, expanded the Shining Path from an insignificant radical group to a guerilla army that consisted of an estimated 10,000 soldiers at its peak.

The 1970s and 1980s brought economic and political turmoil to Peru. Several natural disasters and a recession led to an economic crisis in Peru in the late 1970s. This paired with high unemployment led Peruvians to dramatic levels of dissatisfaction with the sitting government, which they believed was doing little to help the people. More and more, Peruvians began looking to revolutionary leftist groups like MRTA and the Shining Path, who promised reforms that the government seemed unable to deliver.

By the 1980s, the popularity of the Shining Path had reached record heights, and the movement steadily increased their guerilla attacks as well. Peru's President, Fernando Belaúnde, ordered the military to crush the insurgency. Between 1980-1992, Peru was embroiled in a bloody civil war between the sitting government and multiple parties (including MRTA and the Shining Path) that fought to control the central government. The conflict would result in the deaths and disappearances of an estimated 69,000 Peruvian citizens.

In 1990, Alberto Fujimori was elected president of Peru. He promised the Peruvian people an end to the economic crisis as well as the violence that had plagued the country for over a decade. Fujimori stepped up the counterinsurgency movement and began reducing the staggering inflation rates in Peru. In April of 1992, President Fujimori staged a "self-coup" during which he dissolved the Peruvian congress and dismantled the country's legal system. He ordered government control of the media and other free institutions. Fujimori declared an all-out war against those he felt were enemies of the state or sympathetic to the Shining Path. The campaign led to the torture, abduction, and murder of thousands of Peruvian citizens without a legislative or judicial branch to challenge the actions of the government.

In September of 1992, Fujimori's supporters captured and arrested Shining Path's leader Abimael Guzmán. This was a huge blow to the organization and essentially destroyed the group's chain-of-command. The Shining Path's attacks decreased considerably after Guzman's capture, but the group is still active in Peru today.

In November of 2000, Fujimori renounced his presidency and exiled himself to Japan in an effort to avoid prosecution for corruption and human rights violations. A long effort to return Fujimori to Peru to stand trial for his crimes was successful and resulted in his conviction in April of 2009. He was sentenced to 25 years in prison for crimes against humanity.

The Truth and Reconciliation Commission was convened in July of 2001 to investigate the human rights violations that took place in Peru from 1980-2000. The commission's final report completed in 2003 found that the insurgent and counterinsurgent violence was responsible for over 69,000 disappearances and deaths. The government has funded over \$800 million in reparations to compensate victims of the guerilla war.

Sources:

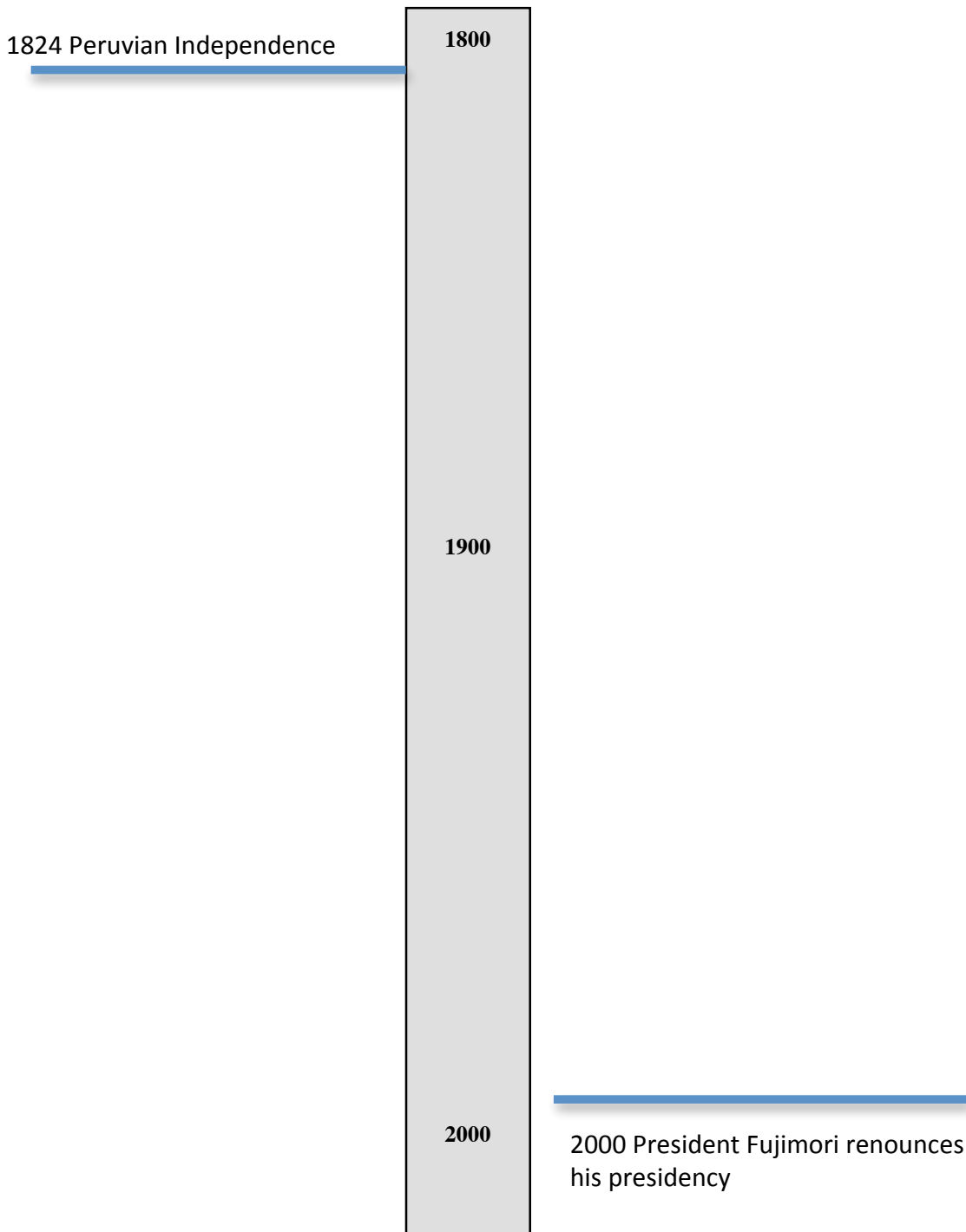
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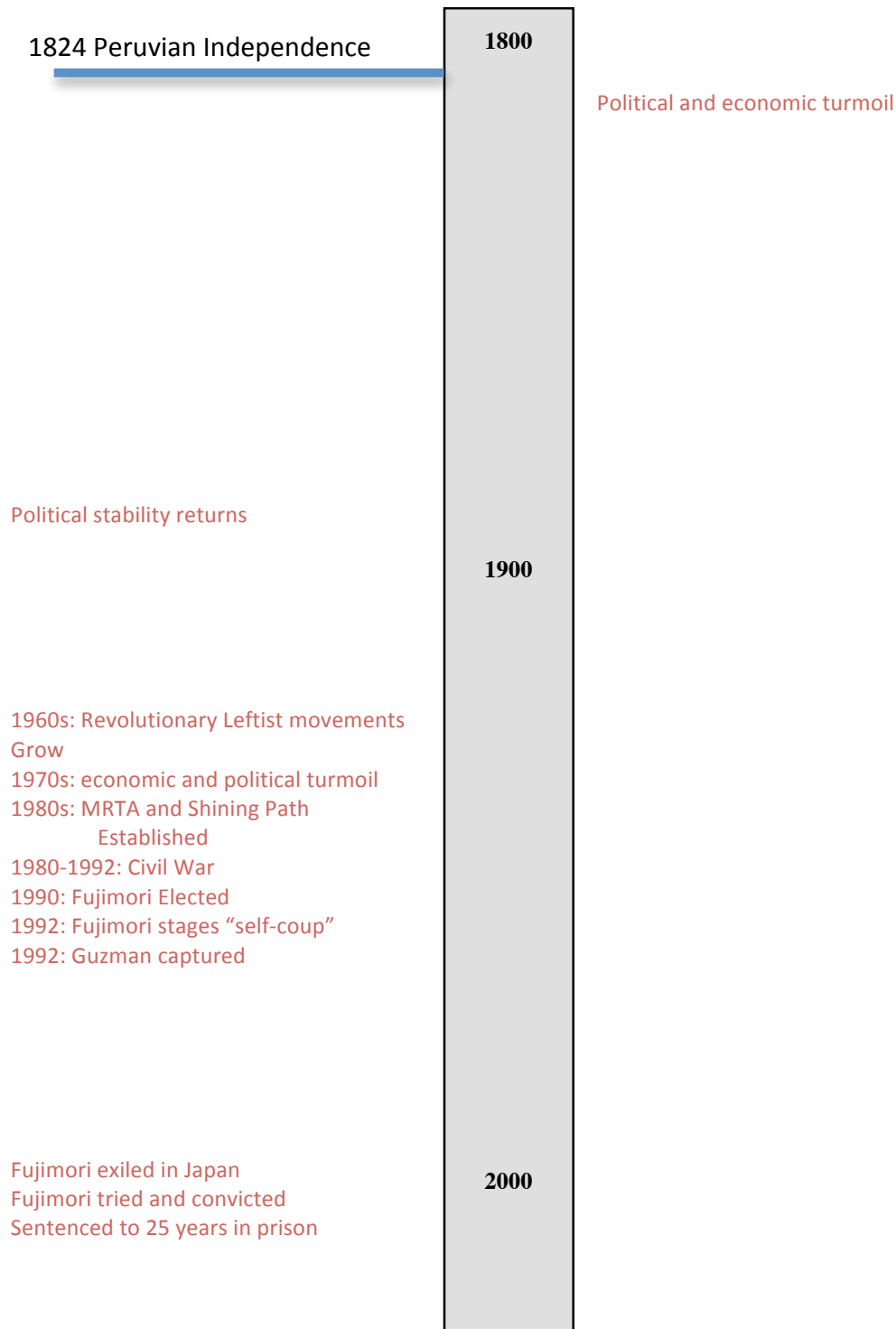
Peru in Conflict

Directions: Read the Secondary Source *Peru in Conflict* and complete the timeline below with at least eight significant events from Peru's history.



Peru in Conflict TEACHER KEY

Directions: Read the Secondary Source *Peru in Conflict* and complete the timeline below with at least eight significant events from Peru's history.



Questions for the Documentary “People of the Shining Path” (1992)

Directions: As you view the documentary “People of the Shining Path,” write down the answers to the following questions on a separate piece of paper. Be prepared to discuss your answers.

Write down any terms you didn’t understand or questions about the film here.

1. How does Comandante Luis describe the living conditions of the people who support the Shining Path? Who does he blame for these conditions?
2. According to the film, what are the pillars of the Shining Path’s idea for a new society, and what are some of the things they are supposed to do?
3. How have Peru’s government and military responded to the rise of the Shining Path? How does the film describe their strategies?
4. What are some of the Shining Path’s military tactics? According to the speaker, why do they believe violence is necessary?
5. What are the women in the demonstration in Lima protesting? How does the military respond to them?
6. According to General George Joulwan, why did the US become involved in Peru’s internal war? How do members of the Shining Path respond?
7. Describe the activities of the men in the Canto Grande prison. Why do they oppose the U.S. involvement in Peru?
8. What happened at Canto Grande prison one month after the interview with the Shining Path supporters?
9. What are the two types of violence the man mentions after the news of the military assault on the prison? Do you agree with his distinction? Why or why not?

After the film:

10. What seems to be the film's opinion of the Shining Path movement?

11. What are some examples from the film that support your conclusions?

12. Are there any examples of a different opinion being expressed?

Questions for the Documentary “People of the Shining Path” (1992) TEACHER KEY

Directions: As you view the documentary People of the Shining Path write down the answers to the following questions on a separate piece of paper. Be prepared to discuss your answers.

Write down any terms you didn't understand or questions about the film here:

1. How does Comandante Luis describe the living conditions of the people who support the Shining Path? Who does he blame for these conditions? 4:28
2. According the film, what are the pillars of the Shining Path's idea for a new society, and what are some of the things they are supposed to do? 6:35
3. How have Peru's government and military responded to the rise of the Shining Path? How does the film describe their strategies? 9:45
4. What are some of the Shining Path's military tactics? According to the speaker, why do they believe violence is necessary? 15:15
5. What are the women in the demonstration in Lima protesting? How does the military respond to them? 18:10
6. According to General George Joulwan, why did the US become involved in Peru's internal war? How do members of the Shining Path respond? 30:50
7. Describe the activities if the men in the Canto Grande prison. Why do they oppose the U.S. involvement in Peru? 32:45
8. What happened at Canto Grande prison one month after the interview with the Shining Path supporters? 36:00
9. What are the two types of violence the man mentions after the news of the military assault on the prison? Do you agree with his distinction? Why or why not? 36:56

After the film:

10. What seems to be the film's opinion of the Shining Path movement?

Answers will vary, but students should be able to identify film's support of it

11. What are some examples from the film that support your conclusions?

Answers will vary.

12. Are there any examples of a different opinion being expressed?

Answers will vary, but they should be able to identify the position of the sitting government.

Shining Path poster of Abimael Guzmán celebrating 5 years of war.
5 years of popular war!



Shining Path poster of Abimael Guzmán. Poster reads "'Workers of the World, Unite! Five years of people's war!!' Communist Party of Peru. 1980 May 1985"
Available at: <http://en.wikipedia.org/wiki/File:ShiningPathFiveYears.jpg>

Peruvian village. Don't Vote! Live the
Popular War! (Up with/support the
popular war!)

Handout #5
Page 2 of 2



Available at: http://www.duke.edu/~ems19/teaching/shining_path.html



Image Analysis Worksheet

Person	Place in Society	What is he/she doing?

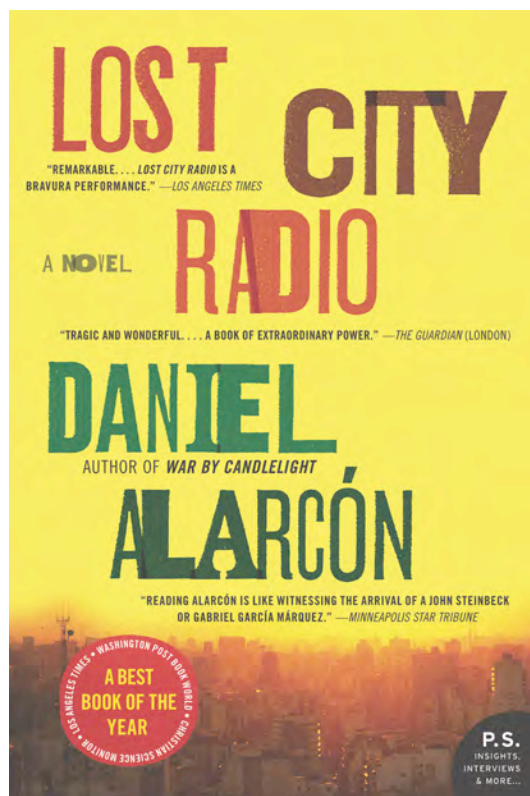
Important objects and symbols	Significance to the Scene

Describe what is happening in this image:

What group of people is this poster attempting to appeal to? How do you know this?

What is the poster asking people to do?

Lost City Radio Introduction



Lost City Radio is a 2007 novel by Peruvian-American author Daniel Alarcón. The book is set in an unnamed city in a fictional South American country ten years after the end of a civil war. Alarcón based his novel and its fictional country on Peru, where the internal conflict between far-left insurgents and the authoritarian government lasted from 1980 to 1992. The fight between the government and the insurgents, especially the Shining Path (Sendero Luminoso or SL), uprooted rural villagers from Peru's jungles, and many crowded into the capital city, Lima. Much of Alarcón's novel mirrors the situation in Peru. Even the title *Lost City Radio* is based on a real radio program called "Busca Personas" ("In Search of People"), which allows Peruvians to try to contact their displaced loved ones.

In the novel, the story of the fictional country is told mainly through the eyes of Norma, host of the *Lost City Radio* program who attempts to reconnect callers to lost family members. Her own husband Rey disappeared in the jungle near the war's end ten years ago. She fears that he vanished because he was connected to the IL, the insurgent movement that fought the government in the civil war and lost. The novel begins when a boy named Victor appears at Norma's radio station from the village where her husband disappeared, bearing a list of names to read on her show that includes Rey's alias. As the story progresses, Norma unravels the mystery of her husband's secret life and his disappearance, reliving many of her experiences of fear and uncertainty during and after war. Alarcón also includes perspectives from her husband Rey, the boy Victor, and Victor's teacher Mr. Manau, also both during and after the war.

Sources:

Meredith Perry, "Locating *Lost City Radio*," Center for Latin American Studies, UC Berkeley, April 16, 2007, <http://www.clas.berkeley.edu/Events/spring2007/04-16-07-alarcon/index.html>.

Daniel Alarcon, *Lost City Radio*, New York: Harper Perennial, 2008.

Lost City Radio Double-Entry Journal Assignment

Directions: The column on the left includes excerpts from the novel Lost City Radio by Daniel Alarcón. In his book, Alarcón describes a civil war between the government and a terrorist organization referred to only as the IL. Alarcón based his novel on his native Peru and the events that we have been discussing in class. First, read the excerpts in the left column and then respond to the passage on the right. You can write questions if pieces of the quote are puzzling, write your opinion of what is occurring in the quote, reflect upon the meaning of the quote, or relate it to your own life or real world situations. Specifically, respond to the loss of individual freedoms and human rights that are reflected in the Lost City Radio passage. Who does the character that is speaking seem to blame for the loss of these freedoms and rights. Finally, relate the passages from the novel to the timeline events, documentary and image assignments that you completed previously in this unit.

Lost City Radio Excerpt	Response
<p>“It was the only national radio station left since the war ended. After the IL was defeated, the journalists were imprisoned. Many of her colleagues wound up in prison, or worse. They were taken to the Moon, some were disappeared, and their names, like her husband’s, were forbidden. Each morning, Norma read fictitious, government-approved news; each afternoon, she submitted the next day’s proposed headlines for approval by the censor. These represented, in the scheme of things, very small humiliations” p. 10</p>	

<i>Lost City Radio Excerpt</i>	Response
<p>There were rules, of course, even that first night. The program would run on a six-second delay. This took some of the pressure off of Norma. The calls would be screened and everyone warned not to mention the war. This was good advice, not just for the radio, but for life, because these days, someone was always listening. <i>Neutrality</i> was the word Elmer kept repeating. Not to be confused with <i>indifference</i>, Norma thought. People she should keep in mind, went missing for all sorts of reasons, and the show was not to be a sounding board for conspiracy theories or gripes about this or that faction, or speculations about a certain prison whose very existence was a state secret, however poorly kept. P. 221</p>	
<p>The government had not survived nearly a decade of rebellion without learning a few things about defending itself. Mainly, it had learned how and when and on whom to inflict great pain. Everyone talked eventually. Suspects were brought to the Moon every night and submitted to savage and primitive police work: if they were too strong, or if they had nothing to tell (it was difficult to know the difference), they were flown by helicopter to the sea and tossed, flailing, into the murky waters below. Others were placed in the same tombs that Rey had survived. Some of these suspects were released, and many others were buried in the dusty hills. p. 204</p>	

<i>Lost City Radio Excerpt</i>	Response
<p>At the Moon, he told his wife, they buried him in a pit and he stood there for seven days, unable even to bend his knees properly, unable to squat...By day, when the sun blazed above, it was stifling and hot, like being baked alive, and he felt insects all over but couldn't decide if they were real....On the fourth night, a couple of drunken soldiers took the cover off. Rey saw stars, the glittering firmament full of light, and he knew that he was far from the city. The sky was beautiful and for a moment, he believed in God. Then the soldiers unzipped their pants and urinated on him: a wordless, joyless transaction...He was unconscious when they pulled him out on the seventh and placed him in a cell with a half-dozen prisoners...all of them shrunken, deformed, able simply to lie on the floor, unable to speak. Rey promised Norma: he'd been cleansed of all political ambitions. p. 120</p>	
<p>The beginning of the war: a sun-drunk group of fighters stumbled into town. They were young, Zahir said. They stank of youth, and for this reason, many people forgave them. Also, if truth be told, the victim was not a man universally liked. The priest had come from abroad some thirty years before and, at the time of his death, still clung stubbornly to his accent. He refused to learn any of the old language, and did not contribute to the upkeep of the communal plot. He looked down on the Indians who came to trade medicinal plants and wild birds for cornmeal and razor blades and bullets. They didn't know God, he said. And so the IL waved their weapons and bound his hands, and no one protested. The rebels kept their faces covered. They ordered the entire village, some hundred and twenty families in those days, to gather and watch he execution. The shooter was a young woman. She was very pale. p. 138-39</p>	

Lost City Radio Excerpt	Response
<p>For Norma, the war began fourteen years earlier, the day she was sent to cover a fire in Tamoé...Norma arrived on the scene to find the firemen watching as the house burned. A few men with funds and masks stood in front of the fire. A polite crowd had gathered around the house, arms crossed, blinking away the acrid smoke. Norma could still make out the word TRAITOR painted in black on the burning wall. The terrorists didn't move or make threats—they didn't have to. The firemen were volunteers. They wouldn't take a bullet for a fire..The firemen had give up. "Are you going to do anything?" Norma asked.</p> <p>The man shook his head. His face was dotted with whitish stubble. "Are you?"</p> <p>"I'm just a reporter."</p> <p>"So report. Why don't you start with this: there's a man inside. He's tied to a wooden chair." p. 147-148.</p>	
<p>"You're live on the air. What can I do for you?"..."You can't do anything for me," the man on the other end said. "Shouldn't Yerevan's show be on the air now?"</p> <p>They had all been advised not to say his name on the air. She began to say that Yerevan was away on vacation—this was the line the station was using in emergencies—but something made her stop: the abrupt tone of the caller perhaps, something in the sound of his voice. She shouldn't have asked, but she did: "Who's this?"</p> <p>"Never mind who this is. The question is, who was Yerevan? An IL dog. That's why you can find his body in the ditch by the Central Highway. That is what happens to terrorists."...</p> <p>Elmer arrived within the hour, looking harried and sleepy. "What are you doing here?" he said to Rey, but he didn't wait for an answer. "It doesn't matter" he said then turned to Norma. "Tell</p>	

<i>Lost City Radio Excerpt</i>	Response
<p>me everything.”</p> <p>Everything was very little. In a sentence or two, it was done. Norman sketched the voice, its dark timber, its tone of menace and violence. This was all. Yerevan, dead. Yerevan, IL. “Is it true?” she asked. “Do you think it’s real?”...</p> <p>Rey could, if he wished, tell this man certain facts. He could tell him about the Moon, for instance, or he could speculate with some accuracy about the nature of Yerevan’s final hours. Nine days before, just after the rumor of Yerevan’s involvement had first surfaced, Rey had met his contact and asked what was being done for “our friend on the radio,”</p> <p>Rey’s contact, the man in the wrinkled suite, had smiled wanly and taken a sip of his coffee before answering. “There’s very little to be done once a situation has reached this point.”</p> <p>“Meaning?”</p> <p>“I don’t expect our friend will be on the air again.” p. 177-179</p>	

Peru's Civil War Essay Prompt

Background:



From 1980 to 1992, Peru was plagued by a deadly civil war between far-left insurgents and the authoritarian government. Both sides in the conflict used violence to win their political causes. The fight between the government and the insurgents, especially the Shining Path (Sendero Luminoso or SL), uprooted rural villagers from Peru's jungles, and many crowded into the capital city, Lima. Peruvians disagreed about

who is more to blame; however the violence inflicted by both sides assured that no Peruvians were left untouched by the war.

Question: How did Peru's Civil War (1980-1992) affect the cause of democracy, individual freedom and human rights in Peru? Based on your analysis, who do you find more responsible for the violence (the government/military or the guerilla insurgent groups), and why?

Task: Construct a multi-paragraph essay in which you:

- 1) Present a clear thesis in your introduction that answers the question above
- 2) Provide evidence that supports your thesis
- 3) Analyze how that evidence supports your thesis
- 4) Conclude your argument in a manner consistent with your thesis

California History-Social Science Project Author Biographies



Kristen Cruz Allen began her career at Foothill High School in Sacramento, California teaching world history, AVID, and student leadership. She left the classroom to coordinate a California Postsecondary Commission (CPEC) grant that focused on literacy instruction in the history-social science classroom. Subsequently, Kristen worked as the History-Social Science Consultant at the California Department of Education (CDE), a professional development coordinator at Twin Rivers Unified, and now serves as an Administrator in the Curriculum Frameworks Unit at CDE.



Bethany Hopkins is a Ph.D. student in American History at UC Davis. Her research is on women's horticulture businesses in California in the late nineteenth and early twentieth centuries. She previously worked as a features writer and reporter for the *Santa Barbara News-Press*.



Editor: Beth Slutsky

Beth earned her Ph.D. in U.S. history from the University of California, Davis, with a focus on the U.S. during the Cold War and women's history. She has teaching experience at both the secondary and post-secondary levels, and has worked extensively on the professional development of teachers. Beth served as the editor for the California Reads curriculum guides and recruited, organized, and guided the work of the scholar-teacher teams.

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About Cal Humanities:

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About California History-Social Science Project:

Headquartered in the Department of History at the University of California, Davis, the California History-Social Science Project (CHSSP) is a K-16 collaborative—informing classroom practice through scholarly research and directing that research to meet the real-life needs of California’s teachers and their students. A special focus of their work has been meeting the needs of English learners, native speakers with low literacy, and students from economically disadvantaged communities in order to reduce the achievement gap. For additional information, please visit <http://csmp.ucop.edu/chssp>

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