Whether you’re an educator, administrator, parent, student, or just someone who wants to learn more about media literacy, you can use this guide as a way to discuss the themes in the film. Lessons are aligned with time-coded video modules, and ‘Resources for Students and Teachers’ offers further reading, further watching, and a list of local and national arts organizations. Above all, we understand that educators are multifaceted artists in their own right, so we encourage you to utilize your own artistic experiences to spark dialogue.

A PDF of this and other creative, incisive Tribeca Film Institute® Educator Guides can be found at TRIBECAFILMINSTITUTE.ORG
ABOUT THE FILM

Five broken cameras—and each one has a powerful tale to tell. Embedded in the bullet-ridden remains of digital technology is the story of Emad Burnat, a farmer from the Palestinian village of Bil’lin, which chose nonviolent resistance when the Israeli army encroached upon its land to make room for Jewish colonists. Emad buys his first camera in 2005 to document the birth of his fourth son, Gibreel. Over the course of the film, he becomes the peaceful archivist of an escalating struggle as olive trees are bulldozed, lives are lost, and a wall is built to segregate burgeoning Israeli settlements. Emad Burnat, a Palestinian, joins forces with Guy Davidi, an Israeli, and—from the wreckage of five broken cameras—two filmmakers create this film.

ABOUT THE FILMMAKERS

EMAD BURNAT CO-DIRECTOR, CINEMATOGRAPHER

Emad Burnat is a Palestinian farmer, freelance cameraman, and photographer. His credits include filming for TV channels such as Al-Jazeera, Israeli channels 1, 2 and 10, and Palestinian Television. He has also worked with Reuters on several occasions, and he filmed footage for the documentaries Bil’in, My Love, Palestine Kids, Open Close and Interrupted Streams, among others.

GUY DAVIDI CO-DIRECTOR, CO-EDITOR

Born in Jaffa, Israel, Guy Davidi is a documentary filmmaker and teacher. He has been directing, editing and shooting films since the age of 16. As a cameraman, he shot the films Hamza and Journal d’Une Orange, Aller Simple for France 3. Davidi has also directed many short documentaries including In Working Progress, Keywords, and Women Defying Barriers, which were presented at film festivals and theatrical venues worldwide. In 2010, Davidi’s first feature, Interrupted Streams, premiered to acclaim at the Jerusalem Film Festival.

ABOUT THE CURRICULUM WRITER

Sarah Dahnke is a multimedia artist and arts educator. She has worked as a teaching artist in public schools throughout New York and Chicago, writing original curricula that weave arts into social studies within the classroom. Her short, experimental films combine the moving body and the camera and have been screened at festivals and screening events nationwide.
FILM IN CONTEXT

Emad lives in a Palestinian village in the West Bank, two miles from the “Green Line” (the line used to designate the border between Israel and surrounding territories). His village, called Bil’in, becomes divided by a barrier put in place by the Israeli authorities. Emad, already a recreational camera person and town documentarian, turns the camera on this barrier and the protests organized by his fellow villagers. The film gives the viewer a first-hand account of the point of view of the citizens of Bil’in and allows for many questions about conflict, occupation, protest and resilience.

FILMMAKER STATEMENT

As an Israeli and a Palestinian, we knew we would be criticized for making a film together even before we began. Indeed, the differences in our cultural backgrounds, life experience, access to the outside world, and privileges afforded us were presented immediately and were unavoidable. By necessity, we learned to use these complications to our benefit.

After finally resolving to move forward on the project, we decided that making a personal and intimate film was the only way for it to feel new and genuine. For Emad, this was not an easy decision – the exposure may be flattering, but it carries significant risk. Ultimately, we decided that closely following Emad’s story was worth the peril. Guy’s role in the film is a bit more ambiguous – he is a kind of Cyrano de Bergerac, not directly involved, but incapable of complete objectivity. While his presence is palpable, it remains subservient to the narrative.

We hope people will put aside pre-judgments and approach the film with fresh eyes. We think it is easy to shut down when watching a film that deals with such pain and controversy, and reduce the experience to a series of binaries: right and wrong, good and bad, Palestinian and Israeli. We urge viewers to set aside these oversimplifications to fully embrace the complexity, beauty, and emotion of the circumstance.

We made *5 Broken Cameras* to inspire people in their own lives, beyond the scope of political discourse. Although politics are an inherent foundation of the film, we made sincere attempts to challenge our own biases, setting aside cliché and ideological traps. In the end, we have opened our hearts to viewers, and hope they will respond in kind.

—Emad Burnat and Guy Davidi, Co-Directors (Taken from P.O.V.)

DISCUSSION PROMPTS

BORDERS AND BARRIERS

We typically define a country by its border, but how does a nation such as Palestine find unity when it is a borderless state? How do barriers change our relationship to borders? There are more than 20 walls between countries in the world, including the border fence between the United States and Mexico. Who is disenfranchised when a barrier is constructed? Who benefits? What purpose do such barriers serve?

RESILIENCE

What does it mean to be resilient when you are faced with constant conflict? Where do personal values play a role in resilience? Where do we see individual resilience in the film? What about the resilience of the village of Bil’in? How would you define resilience in the US and within your community? Are there similarities between your community and that of Bil’in? If so, explain.
OBJECTIVITY AND REPRESENTATION
When we watch *5 Broken Cameras*, we see and hear the point of view of one Palestinian village in the West Bank. Who is represented? Who is not represented? What is missing from this story? Can we identify the filmmakers’ point of view? What techniques do the filmmakers use to convey the story? What do they tell the viewer, or what do they imply?

CITIZEN JOURNALISM
Emad’s story is punctuated by how each of his five cameras are broken. Despite the fact that filming might make him a target during protests, he continues, hoping that documenting the struggle of Bil’in will help end conflict. What role can citizen journalism play in documenting and uncovering pressing news stories and world events? How does it differ from what we consider to be professional journalism?

KEY WORDS

ISRAEL
A country in Western Asia, situated at the southeastern shore of the Mediterranean Sea. It shares land borders with Lebanon to the north, Syria in the northeast, Jordan on the east, the Palestinian territories comprising the West Bank and Gaza Strip on the east and southwest, respectively, and Egypt and the Gulf of Aqaba in the Red Sea to the south.

PALESTINE
A geographic region in Western Asia between the Mediterranean Sea and the Jordan River. It is sometimes considered to include adjoining territories.

MIDDLE EAST
The Middle-East is a region that roughly encompasses a majority of Western Asia and Egypt. The term is used as a synonym for Near East, in opposition to Far East.

ISRAELI SETTLEMENT
Israeli civilian communities built on lands occupied by Israel during the 1967 Six-Day War. Such settlements currently exist in the West Bank, East Jerusalem, and in the Golan Heights. Settlements previously existed in the Sinai and Gaza Strip until Israel evacuated the Sinai settlements following the 1979 Israel-Egypt peace agreement and from the Gaza Strip in 2005 under Israel’s unilateral disengagement plan.

ZIONISM
A nationalist movement of Jews and Jewish culture that supports the creation of a Jewish homeland in the territory defined as the Land of Israel.

NATION STATE
A geographical area that can be identified as deriving its political legitimacy from serving as a sovereign nation.

ROLE IN CONFLICT
What is our role in conflict as world citizens? What are we responsible for, directly or indirectly, as citizens of the United States? Why are some conflicts supported while others are battled or ignored?
KEY WORDS CONT.

SOVEREIGNTY
The authority of a state to govern itself or another state.

ISRAELI DEFENSE FORCES (IDF)
The state of Israel's military force. The IDF is subordinate to the directions of the democratic civilian authorities and the laws of the state.

HAMAS
A Palestinian Islamic movement founded in 1987 with the aim of establishing a Palestinian state incorporating present-day Israel and the West Bank. In 2006, Hamas defeated the more moderate Fatah in the elections for the Palestinian National Authority.

SEPARATION BARRIER
Also called “Border Walls”; refers to a barrier, wall, or fence constructed to limit the movement of people across a certain line or border, or to separate two populations.

NONVIOLENT RESISTANCE
The practice of achieving goals through symbolic protests, civil disobedience, economic or political noncooperation, satyagraha, or other methods, without using violence.

SANCTIONS
A threatened penalty for disobeying a law or rule.

CITIZEN JOURNALISM
The collection, dissemination, and analysis of news and information by the general public, especially by means of the Internet.

ISRAELI WEST BANK BARRIER
Israel began building the Israeli West Bank barrier in 2002. When completed it will be a 400-mile long network of high walls, electronic fences, gates, and trenches. It is the most controversial barrier because much of it is built outside Israel's 1949 Armistice, annexing potentially 10 percent of Palestinian land, according to the United Nations Office for the Coordination of Humanitarian Affairs. It cuts far into the West Bank and encompasses Israel's largest illegal settlement blocs containing hundreds of thousands of settlers.
VIDEO MODULES

1. I FILM TO HOLD ONTO MY MEMORIES (0:41 - 11:23)

2. GIBREEL’S FIRST WORDS (18:06 - 19:30)

3. THIS OLIVE TREE THAT PRAYS TO GOD (31:30 - 36:53)

4. A HERO (40:14 - 42:09)

5. CHANGING TO NONVIOLENT IDEALS ISN’T EASY (58:12 - 1:02:45)

Teacher’s Note:
Before viewing this film, it is important for students to have some context for the Israeli/Palestinian conflict and its long history. While likely impossible to fully grasp the nuances of this historical conflict in a single lesson, or even in a single guide, the following activities are aimed at creating some references, so students can watch with receptive, educated minds.
WHERE IS PALESTINE?

Time: 30 minutes
Materials: Whiteboard/Markers, Writing Utensils, Paper

PART A: Discussion
Invite students to reflect on and write a response to the following scenario:

Note: The following scenario is not meant to be an analogy to the Israeli-Palestinian conflict. The purpose of this exercise is to allow students to raise questions about possession, fairness, intervention and resolution.

Let’s imagine you used to share a bedroom with a sibling. Then you eventually got your own room. One day your sibling comes in and says that you either have to share the room again, or you need to find another place to sleep. Who gets the room? What if you are pressured by other family members? Is there a peaceful solution?

Invite students to share their answers.

DISCUSSION QUESTIONS:
• How many students based their answers around the concept of sharing? Why did they make this choice?
• How many students based their answers around the concept of instigating conflict? Why did they make this choice?
• Did anyone factor in concepts such as freedom? Privacy? Where did these come into play?
• Is this conflict similar to anything you’ve seen in New York City? In the United States? Around the world?

PART B:
Time: 30 Minutes
Materials: Map Of Israel and The West Bank, Computer With Projector, Internet

Distribute copies of or project the map of Israel and the West Bank located in the resources for students and teachers section of this guide. Point out that what we refer to as Palestine is not a nation defined by a continuous border, as we typically think of countries to be. Gaza and the West Bank are under the Palestinian Authority, but they are also controlled by Israel. Israel is a majority Jewish country, surrounded by mostly Muslim Arab countries in the Middle East.
As a class, view Al-Jazeera Plus’ video Where is Palestine?

https://www.youtube.com/watch?v=y6f6G4ROKxU  
(Note: If accessing YouTube is not feasible, you may consider downloading the video in preparation for the lesson)

**Note:** These are rhetorical questions that you may want to revisit with your class after screening the film.

**DISCUSSION QUESTIONS:**

- Should there be a Jewish state?
- Should Palestine be independent from Israel?
- Is Israel justified in occupying the West Bank?
- When there is Palestinian retaliation (for example, Hamas firing rockets from Gaza), is it justified as self-defense? Should that violence be met with a counter-strike?
PRE-SCREENING ACTIVITY 2

POINT OF VIEW

Time: 1 hour
Materials: Projector and Computer or Whiteboard and Markers

PART A:
By examining direct quotes from Emad Burnat, the filmmaker and main protagonist in 5 Broken Cameras, students will engage in discussion about point of view and personal history as they relate to and are influenced by living in a conflict area.

Explain to your class that Emad Burnat, the filmmaker, narrator and main protagonist of 5 Broken Cameras is an olive farmer living in Bil’in, a small Palestinian village on the border of the West Bank and Israel.

Display the following quotes. Read each one aloud, or have the class assist with reading.

“I film to hold onto my memories.”
“I feel like the camera protects me.”
“I have to believe that capturing these images will have some meaning.”
“Changing to nonviolent ideals isn’t easy when death is all around.”
“This place ties us together. More than feeding us, the land connects us.”
“We erase every piece of our childhood, it’s the anger that remains.”
“Barriers can be removed, but the land will always bear scars.”
“Healing is a challenge in life. It’s a victim’s sole obligation. By healing, you resist oppression.”

Explain to students that each quote is delivered by Emad at some point during 5 Broken Cameras. Ask the class to consider what each quote means.

DISCUSSION QUESTIONS:
• What quote stands out for you?
• What do you think Emad Burnat is trying to say?
• Do the quotes come from a place of anger? Of hurt? Of violence? Of peace?
• What might have happened to cause Emad to say these things?

Break your students up into pairs or small groups. Assign a quote to each group and instruct students. Discuss the quote in-depth and to identify the emotions connected to the quote. Ask the groups to consider the events that might have influenced Emad’s statements.
DISCUSSION QUESTIONS:
• Whose voices are represented in these quotes? Whose are missing?
• What might an Israeli settler say in response to some of these quotes?
• Which of Emad’s quotes could also be stated by an Israeli settler?

PART B:
Students will now choose one quote that stands out to them. (Teachers can also opt to assign quotes to students.) Have each student begin a two-paragraph free write with their chosen quote. Continue with a 10-minute free write, allowing students to create a soliloquy in Emad’s voice, in their own words. Afterwards, have students share and discuss what they wrote.
POST-SCREENING ACTIVITY 1

LAND BATTLES

Time: 45 min
Materials: Computer, Projector or Smartboard, Writing Utensils, Paper, Map Of West Bank in Back of Guide

PART A:
More than 20 countries around the world have constructed barriers between them for various reasons, including battling terrorism, illegal immigration, maintaining “civil pacification,” etc. The purpose of this activity is to engage students in examining the role borders and man-made barriers play.

As a class, visit the Marketplace guide to Separation Barriers in the World: www.marketplace.org/topics/economy/separation-barriers-world

DISCUSSION QUESTIONS:
• Who do separation barriers benefit?
• Who is disenfranchised when a separation barrier is constructed?
• What are the benefits to this construction?
• What are the detriments?

PART B:
Time: 45 minutes
Materials: Computer, Projector or Smartboard, Writing Utensils, Paper, Map Of West Bank in Back of Guide

Summary: More than 20 countries around the world have constructed barriers. Display the map of the West Bank, which includes Bil’lin’s location.

Ask students to consider the village of Bil’in. In the film, we witness the construction of a border fence that cuts across agricultural land, where many villagers grow olives.

WRITING ACTIVITY:
Writing from the point of view of a resident of Bil’in, pen a letter to Israel explaining why you would like your land back and the barrier torn down. (This is an act we eventually witness at the end of the film.)
Reverse roles. Now write a letter to Bil’in from the point of view of an Israeli living in one of the new settlements we witness in the film. Explain why you have a right to this land. (Teachers may need to cross reference with historical references from Pre-Screening Activity #1 to provide background and context.)

Share responses and discuss.

PART C:
Time: 20 minutes
Materials: Projector and Computer or Whiteboard, Markers, Emad Burnat Quotes
From Pre-Screening Activity #2

Now that your class has viewed 5 Broken Cameras, revisit the previous quotations from Pre-Screening Activity #2. Students should revisit their interpretations of these quotes. As a class, discuss whether the interpretations have changed or have they stayed the same.
POST-Screening Activity 2

Perspective

Time: 1 hour  
Materials: Projector, Video Module Five: “Changing to nonviolent ideals isn’t easy”  
(58:12-1:02:45), Paper, Writing Utensils

Part A:
As a class, view and discuss Video Module #5

1. Give your students another 5 - 10 minutes to write a synopsis of the scene.

2. Give your students a few minutes to write down their reactions to the scene.

After both are written, share reactions and synopses.

Part B
Instruct your students to write a news report on what happened in the scene. Tell them to address it journalistically, with the goal of simply relaying to the public what events took place. Remind them that journalists often try to address the how, what, when, where, and why of a story. Give them 10 minutes to write these objective reports. Share when they are completed.

Discussion Questions:

• What does it mean to write about something objectively?
• How do we know the when something is being presented to us objectively? Subjectively?
• What questions should we ask when reading news articles in order to determine if the content is being colored by the writer’s perspective or by a news organization’s interests?

Taking it Further:
Research news pieces on recent conflict between Israel and Palestine. Students should attempt to find different perspectives on this subject and compare and contract them. Which news articles are subjective? Which are objective?

Discussion Questions:

• Ask students to read the comments on web-based stories to see if the commenters are calling the story pro-Israel or pro-Palestine.
• Or are they accusing it of being both? Do students agree with these accusations?
• Why are public opinions so strong on both sides of this subject?
• Is it possible to change people’s opinions about it?
POST-Screening Activity 3

Protest

Time: 45 Minutes
Materials: Projector, Video Module Five: “Changing to nonviolent ideals isn’t easy”
(58:12-1:02:Computer, Projector, Internet, Video Module #5, Paper, Writing Utensils)

Review Video Module #5; note how Emad Burnat speaks about his desire to keep his village’s protest non-violent, but he finds it difficult after being met with so much resistance.

Project 198 Methods of Nonviolent Action
(See attachment in resources for student and teachers)
These were derived by Dr. Gene Sharp in his 1973 book The Politics of Nonviolent Action, Vol. 2: The Methods of Nonviolent Action. Allow time for the class to read through many of the ideals and note the categories.

Divide into groups and discuss the following:
- Which ideals from the list did we witness the villagers in Bil’in practicing?
- How did these ideals help further the cause?
- What else on the list might have been an option for their protest?
- What would you have done if you were a leader in the protests in Bil’in’?
  Would you have chosen similar or different methods? Why?

Reconvene as a class, and discuss.
RESOURCES FOR STUDENTS & TEACHERS

FURTHER READING
IF YOU ARE INTERESTED IN LEARNING MORE ABOUT SOME OF THE ISSUES PRESENTED IN THE FILM, CHECK OUT THESE BOOKS.

The Almond Tree
by Michelle Cohen Corsanti
The fictional story of Ichmad, a young boy living in Palestine. This book showcases the resilience of the human spirit and brings forth a message of the necessity of education and a plan for peace in the conflict.

The Enemy Has a Face
by Gloria Miklowitz
Netta and her family have relocated temporarily from Israel to Los Angeles and when her 17-year-old brother disappears, she becomes convinced that he has been abducted by Palestinian terrorists.

Habibi
by Naomi Shihab Nye
Liyana, raised in the United States, has to move to the West Bank with her family. She falls in love with Omer, a Jewish boy, in a place their friendship is forbidden.

FURTHER WATCHING
IF YOU LIKED THIS FILM, YOU MIGHT ALSO LIKE SOME OF THESE OTHER FILMS.

Cinema Jenin - The Story of a Dream (2011)
The documentary film tells the story of Ismael Khateeb, a resident of the Jenin refugee camp, whose 11-year-old son Ahmed was shot dead by Israeli soldiers in 2005. Ismael and his wife decided to donate their son’s organs to Israeli children- a gesture of peace and reconciliation. The film helped to spread the message across the world.

Promises (2001)
Follows the journey of one of the filmmakers, Israeli-American B.Z. Goldberg. B.Z. travels to a Palestinian refugee camp and to an Israeli settlement in the West Bank, and to the more familiar neighborhoods of Jerusalem where he meets seven Palestinian and Israeli children.

Miral (2010)
A drama centered on an orphaned Palestinian girl growing up in the wake of Arab-Israeli war who finds herself drawn into the conflict.
GET INVOLVED
CRAVING MORE HANDS ON EXPERIENCE? CHECK OUT THESE ORGANIZATIONS.

Human Rights Watch: Israel/Palestine
http://www.hrw.org/middle-eastn-africa/israel-palestine
http://www.hrw.org/middle-eastn-africa/israel-palestine
http://www.hrw.org/middle-eastn-africa/israel-palestine

Seeds of Peace: Inspires young leaders from places of conflict
http://www.seedsofpeace.org/

Foundation for Middle East Peace
http://www.fmep.org/

War Child: Provides support for children whose families, communities and schools
have been torn apart by war
http://www.warchild.org.uk/what-we-do

Independent Commission for Human Rights
http://www.ichr.ps/en

Council on Foreign Relations

International Crisis Group
regions/middle-east-north-africa/israel-palestine.aspx

Just Vision

Procon.org
http://israelpalestinian.procon.org/
THE METHODS OF NONVIOLENT PROTEST
AND PERSUASION

FORMAL STATEMENTS
1. Public speeches
2. Letters of opposition or support
3. Declarations by organizations and institutions
4. Signed public declarations
5. Declarations of indictment and intention
6. Group or mass petitions

COMMUNICATIONS WITH A WIDER AUDIENCE
1. Slogans, caricatures, and symbols
2. Banners, posters, and displayed communications
3. Leaflets, pamphlets, and books
4. Newspapers and journals
5. Records, radio, and television
6. Skywriting and earthwriting

GROUP REPRESENTATIONS
1. Deputations
2. Mock awards
3. Group lobbying
4. Picketing
5. Mock elections

SYMBOLIC PUBLIC ACTS
1. Displays of flags and symbolic colours
2. Wearing of symbols
3. Prayer and worship
4. Delivering symbolic objects
5. Protest disrobings
6. Destruction of own property
7. Symbolic lights
8. Displays of portraits
9. Paint as protest
10. New signs and names
11. Symbolic sounds
12. Symbolic reclaims
13. Rude gestures

PRESSURES ON INDIVIDUALS
1. “Haunting” officials
2. Taunting officials
3. Fraternization
4. Vigils

DRAMA AND MUSIC
1. Humorous skits and pranks
2. Performances of plays and music
3. Singing

PROCESSIONS
1. Marches
2. Parades
3. Religious processions
4. Pilgrimages
5. Motorcades

HONOURING THE DEAD
1. Political mourning
2. Mock funerals
3. Demonstrative funerals
4. Homage at burial places

PUBLIC ASSEMBLIES
1. Assemblies of protest or support
2. Protest meetings
3. Camouflaged meetings of protest
4. Teach-ins

WITHDRAWAL
AND RENUNCIATION
1. Walk-outs
2. Silence
3. Renouncing honours
4. Turning one’s back
THE METHODS OF SOCIAL NONCOOPERATION

OSTRACISM OF PERSONS
1. Social boycott
2. Selective social boycott
3. Lysistratic nonaction
4. Excommunication
5. Interdict

NONCOOPERATION WITH SOCIAL EVENTS, CUSTOMS, AND INSTITUTIONS
1. Suspension of social and sports activities
2. Boycott of social affairs
3. Student strike
4. Social disobedience
5. Withdrawal from social institutions

WITHDRAWAL FROM THE SOCIAL SYSTEM
1. Stay-at-home
2. Total personal noncooperation
3. “Flight” of workers
4. Sanctuary
5. Collective disappearance
6. Protest emigration (hijrat)

THE METHODS OF POLITICAL NONCOOPERATION

REJECTION OF AUTHORITY
1. Withholding or withdrawal of allegiance
2. Refusal of public support
3. Literature and speeches advocating resistance

CITIZENS’ NONCOOPERATION W/ GOVERNMENT
1. Boycott of legislative bodies
2. Boycott of elections
3. Boycott of government employment and positions
4. Boycott of government departments, agencies, and other bodies
5. Withdrawal from governmental educational institutions
6. Boycott of government-supported institutions
7. Refusal of assistance to enforcement agents
8. Removal of own signs and placemarks
9. Refusal to accept appointed officials
10. Refusal to dissolve existing institutions

ACTION BY GOVERNMENT PERSONNEL
1. Selective refusal of assistance by government aides
2. Blocking of lines of command and information
3. Stalling and obstruction
4. General administrative noncooperation
5. Judicial noncooperation
6. Deliberate inefficiency and selective noncooperation by enforcement agents
7. Mutiny

DOMESTIC GOVERNMENTAL ACTION
1. Quasi-legal evasions and delays
2. Noncooperation by constituent governmental units

INTERNATIONAL GOVERNMENTAL ACTION
1. Changes in diplomatic and other representation
2. Delay and cancellation of diplomatic events
3. Withholding of diplomatic recognition
4. Severance of diplomatic relations
5. Withdrawal from international organisations
6. Refusal of membership in international bodies
7. Expulsion from international organisations

CITIZENS’ ALTERNATIVES TO OBEDIENCE
1. Reluctant and slow compliance
2. Nonobedience in absence of direct supervision
3. Popular nonobedience
4. Disguised disobedience
5. Refusal of an assemblage or meeting to disperse
6. Sitdown
7. Noncooperation with conscription and deportation
8. Hiding, escape, and false identities
9. Civil disobedience of “illegitimate” laws
THE METHODS OF ECONOMIC NONCOOPERATION: THE STRIKE

SYMBOLIC STRIKES
1. Protest strike
2. Quickie walkout (lightning strike)

AGRICULTURAL STRIKES
1. Peasant strike
2. Farm workers’ strike

STRIKES BY SPECIAL GROUPS
1. Refusal of impressed labour
2. Prisoners’ strike
3. Craft strike
4. Professional strike

ORDINARY INDUSTRIAL STRIKES
1. Establishment strike
2. Industry strike
3. Sympathy strike

RESTRICTED STRIKES
1. Detailed strike
2. Bumper strike
3. Slowdown strike
4. Working-to-rule strike
5. Reporting “sick” (sick-in)
6. Strike by resignation
7. Limited strike
8. Selective strike

MULTI-INDUSTRY STRIKES
1. Generalised strike
2. General strike

COMBINATION OF STRIKES AND ECONOMIC CLOSURES
1. Hartal
2. Economic shutdown

ACTION BY CONSUMERS
1. Consumers’ boycott
2. Nonconsumption of boycotted goods
3. Policy of austerity
4. Rent withholding
5. Refusal to rent
6. National consumers’ boycott
7. International consumers’ boycott

ACTION BY WORKERS AND PRODUCERS
1. Workers’ boycott
2. Producers’ boycott

ACTION BY MIDDLEMEN
1. Suppliers’ and handlers’ boycott

ACTION BY OWNERS AND MANAGEMENT
1. Traders’ boycott
2. Refusal to let or sell property
3. Lockout
4. Refusal of industrial assistance
5. Merchants’ “general strike”

ACTION BY HOLDERS OF FINANCIAL RESOURCES
1. Withdrawal of bank deposits
2. Refusal to pay fees, dues, and assessments
3. Refusal to pay debts or interest
4. Severance of funds and credit
5. Revenue refusal
6. Refusal of a government’s money

ACTION BY GOVERNMENTS
1. Domestic embargo
2. Blacklisting of traders
3. International sellers’ embargo
4. International buyers’ embargo
5. International trade embargo

THE METHODS OF ECONOMIC NON-COOPERATION: ECONOMIC BOYCOTTS
THE METHODS OF NONVIOLENT INTERVENTION

**PSYCHOLOGICAL INTERVENTION**
1. Self-exposure to the elements
2. The fast
   a. Fast of moral pressure
   b. Hunger strike
   c. Satyagrahic fast
3. Reverse trial
4. Nonviolent harassment

**PHYSICAL INTERVENTION**
1. Sit-in
2. Stand-in
3. Ride-in
4. Wade-in
5. Mill-in
6. Pray-in
7. Nonviolent raids
8. Nonviolent air raids
9. Nonviolent invasion
10. Nonviolent interjection
11. Nonviolent obstruction
12. Nonviolent occupation

**SOCIAL INTERVENTION**
1. Establishing new social patterns
2. Overloading of facilities
3. Stall-in
4. Speak-in
5. Guerrilla theatre
6. Alternative social institutions
7. Alternative communication system

**ECONOMIC INTERVENTION**
1. Reverse strike
2. Stay-in strike
3. Nonviolent land seizure
4. Defiance of blockades
5. Politically motivated counterfeiting
6. Preclusive purchasing
7. Seizure of assets
8. Dumping
9. Selective patronage
10. Alternative markets
11. Alternative transportation systems
12. Alternative economic institutions

**POLITICAL INTERVENTION**
1. Overloading of administrative systems
2. Disclosing identities of secret agents
3. Seeking imprisonment
4. Civil disobedience of “neutral” laws
5. Work-on without collaboration
6. Dual sovereignty and parallel government
TRIBECA YOUTH SCREENING SERIES® STAFF

Executive Director  
Beth Janson

Director of Education  
Vee Bravo

Tribeca Teaches Manager  
Sharese Bullock-Bailey

Series Curator  
Flonia Telegrafi

Education Program Associate  
Karla Rodríguez

Education Program Associate  
Elizabeth Peréz

Designer  
Hector Silva

ABOUT TRIBECA YOUTH SCREENING SERIES

Tribeca Youth Screening Series is a media literacy program begun in 2006 by the Tribeca Film Institute®. The academic year is divided into two series, screened from September through April in partnership with national and neighborhood partners. These screenings are augmented by in-class sessions led by a Tribeca Teaching Artist, who works with a film-specific curriculum written and edited by a team formed through Tribeca Film Institute®. Schools are selected based on relationship, location, and need; in 2014 we will be working in ten schools. Connect and download free curricula at TRIBECAFILMINSTITUTE.ORG

ABOUT TRIBECA FILM INSTITUTE®

Tribeca Film Institute champions storytellers to be catalysts for change in their communities and around the world. Each year, we identify a diverse and exceptional group of filmmakers and media artists and empower them with funding and other resources to fully realize their stories and connect with audiences. Through hands-on training and exposure to socially relevant films, our educational programming helps young people gain the media skills necessary to be productive global citizens and creative individuals.

SUPPORTED BY:

Honorable Margaret S. Chin,  
New York City Council