

Remembering the Vietnam War

« **Représentations** » : Axe d'étude 3 : Représenter le monde et se représenter - The U.S. entered the Vietnam War in an attempt to prevent the spread of communism, but foreign policy, economic interests, national fears, and geopolitical strategies also played major roles. Learn why a country that had been barely known to most Americans came to define an era and how it is still remembered.

	How did the Vietnam War affect the United States?
At the end of the Unit, I will	Illustrate a song about the Vietnam war and justify my choices
What will I learn about ?	<ul style="list-style-type: none"> - one of the war the American engaged - the consequences of this war on the Americans and how the different people were impacted - why it was so represented in the American culture - how stretchy this subject was
What documents will be used ?	<p>1- Vietnam War, a history Vietnam War at a glance (exercice + correction)</p> <p>2- The Vietnam war in the movies 2a- movies synopsis 2b- Genially by proflegrand78: Cinematographic Representation of the Vietnam War 2c- Let's play Kahoot! Cinematographic Representation of the Vietnam War</p> <p>3- the Vietnam War and the medias 3a- Vietnam: The First Television War – part 1, Jessie Krats for National Archives, Pieces of history January 25, 2018 3b- Vietnam: The First Television War – part 2, Jessie Krats for National Archives, Pieces of history January 25, 2018 3c- Nothing actually happened, <i>Good Morning Vietnam</i>, movie by Barry Levinson, 1985 3d- Universal Newsreel Volume 40, Release 24, 03/21/1967 (Vietnam excerpt)</p> <p>4- The Vietnam war and the Youth 4a- The Draft Notice, <i>On the Rainy River</i>, The things they carried, Tim O'Brien, 1990 - part 1 4b- The Runaway, <i>On the Rainy River</i>, The things they carried, <i>Tim O'Brien, 1990</i> – part 2 4c -The decision, <i>On the Rainy River</i>, The things they carried, Tim O'Brien, 1990 - part 3 4d- That's me in the picture, interview by Abigail Radnor, The Guardian, November 7th 2014.</p>

	<p>5- Vietnam War Veterans 5a- Veterans back in Vietnam for the first time since the war, 2019 (vidéo) 5b- President Biden on a “Welcome Home” Vietnam War Veterans Commemoration, 2023 (vidéo)</p>
Final Task	You will illustrate a song about the Vietnam war and explain your choice

Instructions for your Final Task :

- 1- You will choose a song among the given list
- 2- You may illustrate only one minute of the song
- 3- but you will need to show 5 to 6 pictures for your song.
- 3- One of the pictures will be picked up randomly by your teacher for you to go into the details
- 4- You will need to talk for 3 / 5 minutes
- 5- You may not have any written notes

REMEMBERING THE VIETNAM WAR								
You will illustrate a song about the Vietnam war and explain your choice								
	Qualité du contenu	Pt score	Expression orale en continu	Pt score	Correction de la langue orale	Pt score	Richesse de la langue	Pt score
C1	J'ai traité le sujet et j'ai produit un oral fluide, convainquant, étayés par des éléments (inter)culturels pertinents.	30	J'ai développé mon sujet de manière complexe, en me basant sur mes connaissances acquises et personnelles. Mon sujet a été traité de façon très approfondie sans que je n'ai recours à des notes écrites	30	J'ai une langue correcte grammaticalement, y compris lorsque je mobilise des structures complexes, mon accent est authentique ou presque	30	J'utilise de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
	B2 +	25	B2 +	25	B2 +	25	B2 +	25
B2	J'ai présenté 3 illustrations qui avaient un réel rapport avec ma chanson. J'ai su expliquer de façon claire et détaillée mon choix. Mes explications étaient cohérentes et intéressantes, elles m'ont permis de mettre en valeur mes connaissances du sujet	20	J'ai parlé pendant environ 4 minutes, je me suis adressé à mon public, mes notes étaient là en support et j'ai su m'en détacher	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus, j'ai une très bonne intonation,	20	Je produis un énoncé dont l'étendue du lexique et des structures sont suffisantes pour permettre des précisions et une variété des formulations.	20
	B1 +	15	B1 +	15	B1 +	15	B1 +	15
	Je n'avais pas toutes mes illustrations / mes illustrations n'étaient pas	10	J'ai parlé plus de 3 minutes, j'ai essayé de m'adresser à mon	10	Je maîtrise des structures simples et courantes. Les	10	Je peux produire un énoncé mais je n'ai pas suffisamment de	10

B1	très cohérentes. J'ai cherché à être clair et à organiser mes idées mais ce n'était pas toujours évident de suivre le fil de mes pensées, mes connaissances du sujet n'étaient pas assez approfondies.		public, j'ai cherché à me détacher de mes notes. J'ai parfois manqué de fluidité		erreurs sur les structures simples ne gênent pas la compréhension, j'ai un bon accent / je fais des efforts pour mon accent.		vocabulaire: je dois utiliser des périphrases et de répétitions	
	B1-	7	B1-	7	B1-	7	B1-	7
A2	J'ai tenté de développer mon sujet mais cela manquait de pertinence. Je n'ai pas parlé suffisamment longtemps	5	J'ai traité le sujet en terme simple, mon discours était bref, et les éléments juxtaposés. je n'ai pas cherché à me détacher de mes notes, je n'ai pas assez regardé mon public	5	Je produis un énoncé oral immédiatement compréhensible malgré des erreurs fréquentes, mon accent est trop français	5	Je peux produire un énoncé dont les mots sont adaptés à l'intention de communication, mais mon répertoire lexical est limité	5
	A2 -	4	A2 -	4	A2 -	4	A2 -	4
A1	Le sujet a été abordé, légèrement / l'oral était beaucoup trop court / les notes lues sans aucun efforts	3	J'ai traité le sujet en terme très simple, mon énoncé est ponctué de pause, de faux démarrages, d'hésitation	3	Je produis un énoncé oral globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un énoncé intelligible malgré un lexique pauvre.	3
Pré-A1	Le sujet est identifiable	1	J'ai pu amorcer un propos avec des mots mémorisés	1	Je produis un énoncé oral mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

1- Vietnam War, a history

1a- distribuer la time line aux élèves sans les dates + dates à placer, donner un temps avant proposition de correction en commun.

Explication des éléments importants puis rédaction d'un mini quizz rédigé par les élèves 5 questions chacun à partir de la fresque complète, correction par les élèves

2- The Vietnam war in the movies

Exercice 1: donner les synopsis aux élèves (sur une feuille, avec le nom des films) et video projeter l'ensemble des posters avec les noms (15 min max), correction au tableau: doivent justifier leur choix

puis genially en correction => qu'est-ce qu'on retrouve par rapport au synopsis et qu'est-ce qu'on ne retrouve pas? Pourquoi ce choix? Donner votre opinion (passage d'un groupe ou d'un élève au hasard – 1'30 environ)

puis kahoot individuel (jeu et vérification du suivi)

1- Platoon – 2- Good Morning vietnam – 3- The deer Hunter – 4- Full Metal Jacket- 5- Apolypse now –

6- Birdy – 7 - First Blood – 8- Born on the Fourth of July -9 Rescue Dawn - 10 Coming Home

Vietnam war

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genially: <https://view.genial.ly/62b4ceda52e0a20011ee4899/presentation-subject-presentation>

et kahoot :
<https://create.kahoot.it/details/3118d76b-580b-452a-91e7-e96d7b2a9a39>

Exercice 2:

revenir à la fresque et demander aux élèves de choisir un évènement et de se baser dessus pour faire le synopsis d'un film (sur feuille, en pair work, attribuer une lettre à chaque feuille), imaginer le titre

On distribue les feuilles au hasard. Sur une 2^{de} feuille, les 2^{ème} groupes imaginent un poster qui irait bien avec le synopsis et le décrivent mais sans donner le titre. Attribuer un chiffre à chaque description (et noter quelle lettre est associée à quel chiffre).

On redistribue au hasard les descriptions et on fait dessiner les posters.

Accrocher les posters au tableau, à charge pour chaque groupe de retrouver son poster et d'écrire le chiffre correspondant à son poster.

Puis chaque 1^{er} groupe doit retrouver le poster correspondant à son synopsis: il écrit au tableau la lettre correspondant et justifie son choix.

Verification

3- the Vietnam War and the medias

attribuer soit vidéo prologue archive: Universal Newsreel Volume 40, Release 24, 03/21/1967 (Vietnam excerpt : https://www.youtube.com/watch?v=UFYy2_2zlaw

soit Good morning Vietnam censure : nothing happened (vidéo youtube avec les sous titres ou vidéo sur le drive)

<https://www.youtube.com/watch?v=MRSixR49zCU>

soit texte 1, soit texte 2

<https://prologue.blogs.archives.gov/2018/01/25/vietnam-the-first-television-war/>

recap en pairwork, puis se mettent par groupe de 4 (un par document): partage des infos et recap autour de 3 questions générique (à trouver), à articuler autour d'une mind-map

à présenter en suite devant la classe en vue d'une trace écrite commune – pour ceux n'étant pas passé, récupération de leur mind-map (en vue de leur note de travail)

donner fiche de voc en amont

4- The Vietnam war and the Youth

4a- going to the war: Reading circle:

***On the Rainy River*, The things they carried, Tim O'Brian, 1990 à découper en 3 partie: moment où il reçoit la lettre, moment où il s'enfuit, moment où il prend sa décision** (https://pages.uoregon.edu/eherman/teaching/texts/OBrien_TheThingsTheyCarried.pdf)

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Reading circle: cf fichier dédié pdf

consigne: Read the text and prepare your role

Mettre les élèves ensemble par rôle et par texte pour échanger en début d'heure puis les remettre par groupe de 5 (un rôle sur chacun des textes, par groupe)

débuter le reading circle:

You will work in groups, and discuss the text all together. I will give the group a task after this discussion. You must make the best of the 15 minutes I will give you.

faire faire reading circle (3 min par personne => 15 minutes) puis leur donner la consigne finale:

IDEE 1: each group will write the blurb (100/150 mots) and a few sentence from the reviews
The front cover will reflect the content of the short story.

puis faire présenter son poster groupe par groupe en mélangeant les posters

ou exposer son poster et s'enregistrer sur vocaroo.fr => QR à imprimer et à mettre sur poster
prévoir un timing + tout le monde doit parler en consigne

IDEE 2:

après le reading circle, TE en commun puis en rédaction notée, demander aux élèves d'imaginer et de décrire la présentation de front cover de la nouvelle. Justifier leur choix.

Proposition barème:

description rigoureuse 3 pt

- illustration cohérente avec la nouvelle 2 pt

- justification développée et pertinente 2 pt

- maîtrise de la nouvelle: 1 pt

- opinion personnelle sur la nouvelle / pt de vue développée: 2 pt

anglais: richesse lexicale 5 pt

richesse grammaticale: 5 pt

4d- That's me in the picture, interview by Abigail Radnor, The Guardian, November 7th 2014.

<https://www.theguardian.com/artanddesign/2014/nov/07/jan-rose-kasmir-anti-vietnam-rally-pentagon>:

That's me in the picture: Jan Rose Kasmir at an anti-Vietnam war rally at the Pentagon, in 1967

Faire lire l'interview – dessiner la photo en donnant le plus de détail possible et à partir des photos dessinée, se mettre en group work de 4 (2 groupes ensemble) présenter son dessin en expliquant les éléments repris, choisir la photo la plus représentative entre les 2 (discuss which drawing is the most faithful

montrer la photo originale et écrire des notes en vue d'un interview du soldat en face
=> l'idée étant de préparer une interview du soldat, passage au tableau sans note la fois d'après.

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Préparation en pair work (possible) passage seul

→ photo p 132 – diversity pour leur donner de l'inspiration

5- Vietnam War Veterans

5a- CO: Veterans back in Vietnam for the first time since the war

https://www.youtube.com/watch?v=tuWNgLZg_Is

cf lien pour CO découpée:

à partir de la CO :

imaginez les questions / réponses qu'on pourrait avoir en vue d'écrire un article => travail en pair work.

passage au tableau à 3, rôle donnés au hasard: 1 vétéran / un translator / 1 enfant.

Pendant que l'un des deux passent, le 2nd prend des notes en vue d'écrire l'article en se basant sur les questions.

Travail noté:

1- j'ai écrit 150 / 200 mots – 1 pt

2- j'ai su utiliser l'interview pour écrire un article 1pt

3- J'ai couvert les différents sujets abordés par la CO – 3 pt

4- Je suis intéressant à lire – 2 pt

5- mon article est structuré – 2 pt

6- J'ai partagé mon opinion - 1pt

7- Richesse lexicale 5 pt

8- Richesse grammaticale 5 pt

TOTAL: 20

5b- CO President Biden on a “Welcome Home” Vietnam War Veterans Commemoration, 2023.

<https://www.youtube.com/watch?v=aZYAU1MYKzU>

CO : CO classique – récupération politique => débat à 3 un animateur et 2 invités (pour et contre, choisi au hasard, se préparer au 3 rôles): Is Biden trying to make people side with him? Is it a success? What advices would you give ?

passage au tableau

DOCUMENTS:

Doc 1 a-

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VIETNAM WAR AT A GLANCE

A guide to one of the most complicated conflicts in history

Q WHAT WAS THE WAR ABOUT?
 American interests in Vietnam went back over a decade before President Johnson over a decade before President Johnson... (text continues)

Q WHO WON?
 Certainly not the US, who withdrew in 1973... (text continues)

Q WAS BRITAIN INVOLVED?
 In terms of rhetoric, Britain proved a tepid ally... (text continues)

VIETNAM THE WAR AMERICA COULD NEVER WIN

Q WHO WAS THE ENEMY?
 The US had to fight both the armies of the Democratic Republic of Vietnam (the North) and... (text continues)

Q HOW WAS THE WAR FOUGHT?
 Young, inexperienced US troops quickly became bogged down... (text continues)

20 DECEMBER 1960 The National Liberation Front forms to overthrow the US-backed dictator in South Vietnam.

28 JULY 1965 With bombing underway, LBJ announces an increase of troops from 75,000 to 125,000.

20 JANUARY 1969 Richard Nixon is inaugurated. The new President introduces his "Vietnamization" policy, which aims to withdraw Americans by training South Vietnam troops.

31 JANUARY 1968 The Tet Offensive is launched, causing public support for the war to plummet.

28 AUGUST 1968 Khrushchev dies, with security at the Democratic National Convention. In the wake of this, LBJ had announced he would not seek reelection.

21 OCTOBER 1967 Some 100,000 gather in Washington DC before a march to the Pentagon. Troop numbers in Vietnam near half a million.

21 FEBRUARY 1970 A Henry Kissinger, National Security Advisor, begins secret peace talks with North Vietnamese representative Le Duc Tho (above left).

4 MAY 1970 Four students are killed when the National Guard opens fire at a protest at Kent State University, Ohio.

18 DECEMBER 1972 The intense Christmas Bombings put pressure on North Vietnam to agree to a peace deal.

8 AUGUST 1974 Nixon resigns amid the Watergate scandal.

1b-

<p>21 July 1954</p> <p>As part of the ceasefire between Ho Chi Minh's communists and French forces, the Geneva Accords divides Vietnam at the 17th parallel.</p>	<p>7 August 1964</p> <p>The Gulf of Tonkin Resolution – passed after a supposed attack by the North Vietnamese– authorises President Lyndon B Johnson to escalate American Involvement</p>
<p>27 November 1965</p> <p>Marches, teach-ins and self-immolation during the year culminate in a 30,000-strong rally</p>	<p>28 April 1967</p> <p>Boxing champion Muhammed Ali refuses the draft while the war of attrition intensifies</p>
<p>5 Deember 1969</p> <p>Shocking photographs of the My Lai Massacre appear in the <i>Life</i> magazine.</p>	<p>15 October 1969</p> <p>Following the anti-war festival Woodstock, 2 million participate in the Moratorium to End the War in Vietnam</p>

7 January 1971	29 March 1973
Operation Ranch Hand- which sprayed toxic chemicals on South Vietnam – ends after nine years	The last military personnel leave Vietnam after nearly eight years of involvement
30 April 1975	23 April 1971
The fall of Saigon, the capital of South Vietnam marks the end of the war	Veterans throw their medals onto the steps of the Capital. Distrust in the government grows in June when the first instalment of the Pentagon Papers is published

Doc 2 :

-1- Chris Taylor leaves his university studies to enlist in combat duty in Vietnam in 1967. Once he's on the ground in the middle of battle, his idealism fades. Infighting in his unit between Staff Sergeant Barnes, who believes nearby villagers are harboring Viet Cong soldiers, and Sergeant Elias, who has a more sympathetic view of the locals, ends up pitting the soldiers against each other as well as against the enemy.	-6- A young man returns from the Vietnam War scarred from the horrific experiences of battle. He is so damaged by what he saw that he has shut himself off from reality completely, imagining that he is actually a bird. He is confined to a mental hospital, where the doctors are at a loss as to how to treat him. In an attempt to help, his best friend from high school - and who was also in Vietnam - visits him every day to try and get through to him
-2- Radio funny man Adrian Cronauer is sent to Vietnam to bring a little comedy back into the lives of the soldiers. After setting up shop, Cronauer delights the G.I.s but shocks his superior officer, Sergeant Major Dickerson with his irreverent take on the war. While Dickerson attempts to censor Cronauer's broadcasts, Cronauer pursues a relationship with a Vietnamese girl named Trinh who shows him the horrors of war first-	-7- A Vietnam veteran and drifter wanders into a small Washington town in search of an old friend, but is met with intolerance and brutality by the local sheriff, Will Teasle. When Teasle and his deputies restrain and shave him, he flashes back to his time as a prisoner of war and unleashes his fury on the officers. He narrowly escapes the manhunt, but it will take his former commander to save the hunters from the hunted.

hand.	
<p>-3- In 1968, Michael, Nick and Steven, lifelong friends from a working-class Pennsylvania steel town, prepare to ship out overseas following Steven's elaborate wedding and one final group hunting trip. In Vietnam, their dreams of military honor are quickly shattered by the inhumanities of war; even those who survive are haunted by the experience, as is Nick's hometown sweetheart, Linda.</p>	<p>-8- In the mid 1960s, suburban New York teenager Ron Kovic enlists in the Marines, fulfilling what he sees as his patriotic duty. During his second tour in Vietnam, he accidentally kills a fellow soldier during a retreat and later becomes permanently paralyzed in battle. Returning home to an uncaring Veterans Administration bureaucracy and to people on both sides of the political divide who don't understand what he went through, Kovic becomes an impassioned critic of the war.</p>
<p>-4- Private Davis, is quickly christened "Joker" by hi foul-mouthed drill sergeant, and pudgy Private Lawrence nicknamed "Gomer Pyle," as they endure the rigors of basic training. Though Pyle takes a frightening detour, Joker graduates to the Marine Corps and is sent to Vietnam as a journalist, covering -- and eventually participating in -- the bloody Battle of Hué.</p>	<p>-9- During the Vietnam War, German-born US pilot Dieter Dengler is shot down over Laos and taken prisoner. Tortured and starved, Dieter resolves to escape with fellow prisoners Duane and Gene. When they finally make their daring break into the jungle, the escapees discover that the dense, humid rainforest can be a terrifying prison in itself.</p>
<p>-5- In Vietnam in 1970, Captain Willard takes a perilous and increasingly hallucinatory journey upriver to find and terminate Colonel Kurtz, a once-promising officer who has reportedly gone completely mad. In the company of a Navy patrol boat filled with street-smart kids, a surfing-obsessed Air Cavalry officer, and a crazed freelance photographer, Willard travels further and further into the heart of darkness.</p>	<p>-10- The wife of a Marine serving in Vietnam, Sally Hyde decides to volunteer at a local veterans hospital to occupy her time. There she meets Luke Martin, a frustrated wheelchair-bound vet who has become disillusioned with the war. Sally and Luke develop a friendship that soon turns into a romance, but when her husband, Bob, returns unexpectedly, she must decide between staying with him and pursuing her new love.</p>

doc 3:

Vietnam: The First Television War (vidéo)

<https://prologue.blogs.archives.gov/2018/01/25/vietnam-the-first-television-war/>

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(comments on the video: realistic, as if the viewer was with the GI's, raise awareness on the dangers of the war, which is not a game: shows how, despite the high-rated equipment of the US army, the soldiers are not in a position to defeat the enemy; the number of wounded and killed is given (13) and the number of Vietnamese soldiers killed is inferior (4); yet, the US army is shown in a positive light, as the GIs act like heroes - the commandant was killed when he took over the machine-gun after the machine-gunner was killed- . The viewer is led to think that this war is not worth the death of young American boys, to reflect on the pointlessness of the war)

Vietnam: The First Television War – part 1

The Vietnam War (1955–75) was a time of great controversy in the United States. Cold War tensions ran high as the country relentlessly fought against the alleged evils of communism.

At the same time, advances in video and audio recording enabled both easier and more news coverage. From 1950 to 1966, the percentage of Americans who owned a television skyrocketed from 9 percent to 93 percent as televisions became essential for everyday life.

With the proliferation of televisions, news networks strived to have the most exciting, dramatic, and attractive stories. They competed for the finest reporters, highest-rated equipment, and largest number of viewers. To succeed, they had to do something unprecedented: *on-site* coverage of the war in Vietnam. For the first time in American history, the news from the front lines was brought straight into the living room.

So why was Vietnam called the first “television war”?

During World War II, morale was high. Camera crews stayed in noncombat areas to show the happier, more upbeat side of war. The stories were broadcast as motion pictures shown in theaters. And the newscasters shared only good news and reported bad news with a cheery disposition.

Government censorship over the media influenced this outlook—if the press wanted access to stories about the war, they had to receive credentials from the military. This ensured that the news didn't report anything that the military did not want disclosed to the public. Big stories like the A-bomb stayed out of the news until after the war ended. The main focus of the media was high morale and support for the war effort.

In contrast, the television news networks had a leaker view of the war in Vietnam. After the Tet Offensive in 1968—which the public saw as a defeat—reports turned unfavorable toward the war effort. The censorship that was in effect during World War II was much more lax by the 1960s. Camera crews were on-site almost constantly in combat zones. Journalists wrote day-to-day coverage and recorded their stories in the field. This gave Americans a more realistic glimpse into the lives of their soldiers, and they didn't like what they saw.

National Archives, Pieces of history [January 25, 2018](#) By Jessie Kratz

Vietnam: The First Television War – part 2

On April 1, 1968, the day after President Lyndon B. Johnson announced that he would not run for reelection, he stated:

As I sat in my office last evening, waiting to speak, I thought of the many times each week when television brings the war into the American home. No one can say exactly what effect those vivid scenes have on American opinion. Historians must only guess at the effect that television would have had during earlier conflicts on the future of this Nation: during the Korean war, for example, at that time when our forces were pushed back there to Pusan; of World War II, the Battle of the Bulge, or when our men were slugging it out in Europe or when most of our Air Force was shot down that day in June 1942 off Australia.

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Televising the Vietnam War helped to divide a nation that took pride in its ability to unify. The dramatization of stories in the news distorted the public's perception of what was actually happening in the field. Since it was visible in their homes, Americans were able to connect and empathize with the soldiers more than ever before. This caused an outcry of public opinion against the war.

By seeing the war on television, the anti-war advocates argued that the war was unnecessary, and hundreds of thousands of "American boys" were not dying for a noble cause. In fact, they believed that the United States was involved in a war in which they shouldn't be involved at all.

In contrast, the pro-war supporters regarded anti-war marches as disloyal to U.S. soldiers. They saw the perils of the battlefield and felt an obligation to support their troops regardless of whether they should be there or not. The disagreements between the pro-war and anti-war advocates caused a partition in the American population that still persists.

In addition, the strong public anti-war opinions expressed in the media influenced U.S. policy makers. Americans could see military abuses on television, such as the My Lai Massacre in 1968, which sparked riots in cities and university campuses across the nation. This outrage, fueled by television coverage, ultimately led to the decision to withdrawal of U.S. troops in 1973, and end of the U.S involvement in the war.

National Archives, Pieces of history, [January 25, 2018](#) By Jessie Kratz

The Draft Notice - (*On the Rainy River* - part 1)

In June of 1968, a month after graduating from Macalester College, I was drafted to fight a war I hated. I was twenty-one years old. Young, yes, and politically naive, but even so the American war in Vietnam seemed to me wrong. Certain blood was being shed for uncertain reasons. I saw no unity of purpose, no consensus on matters of philosophy or history or law. The very facts were shrouded in uncertainty: Was it a civil war? A war of national liberation or simple aggression? Who started it, and when, and why? What really happened to the USS Maddox on that dark night in the Gulf of Tonkin? Was Ho Chi Minh a Communist stooge, or a nationalist savior, or both, or neither? What about the Geneva Accords? What about SEATO and the Cold War? What about dominoes? America was divided on these. (...) The only certainty that summer was moral confusion. It was my view then, and still is, that you don't make war without knowing why. Knowledge, of course, is always imperfect, but it seemed to me that when a nation goes to war it must have reasonable confidence in the justice and imperative of its cause. You can't fix your mistakes. Once people are dead, you can't make them undead.

In any case those were my convictions, and back in college I had taken a modest stand against the war. Nothing radical, no hothead stuff, just ringing a few doorbells for Gene McCarthy, composing a few tedious, uninspired editorials for the campus newspaper (...). I brought some energy to it, of course, but it was the energy that accompanies almost any abstract endeavor; I felt no personal danger; I felt no sense of an impending crisis in my life. (...)

The draft notice arrived on June 17, 1968. It was a humid afternoon, I remember, cloudy and very quiet, and I'd just come in from a round of golf. My mother and father were having lunch out in the kitchen. I remember opening up the letter, scanning the first few lines, feeling the blood go thick behind my eyes. I remember a sound in my head. It wasn't thinking, just a silent howl. A million things all at once—I was too good for this war. Too smart, too

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compassionate, too everything. It couldn't happen. I was above it. (...) I was no soldier. I hated Boy Scouts. I hated camping out. I hated dirt and tents and mosquitoes. The sight of blood made me queasy, and I couldn't tolerate authority, and I didn't know a rifle from a slingshot. (...)

I remember the rage in my stomach. Later it burned down to a smoldering self-pity, then to numbness. At dinner that night my father asked what my plans were. "Nothing," I said. "Wait."

On the Rainy River, The things they carried, Tim O'Brien, 1990

The Runaway (*On the Rainy River-* part 2)

Tim, 21 has left home after receiving his draft notice to go Vietnam and serve the war.

For a while I just drove, not aiming at anything, then in the late morning I began looking for a place to lie low for a day or two. I was exhausted, and scared sick, and around noon I pulled into an old fishing resort called the Tip Top Lodge. (...) Briefly, I thought about turning around, just giving up, but then I got out of the car and walked up to the front porch.

The man who opened the door that day is the hero of my life. How do I say this without sounding sappy? Blurt it out—the man saved me. He offered exactly what I needed, without questions, without any words at all. He took me in. He was there at the critical time—a silent, watchful presence. Six days later, when it ended, I was unable to find a proper way to thank him, and I never have, and so, if nothing else, this story represents a small gesture of gratitude twenty years overdue. Even after two decades I can close my eyes and return to that porch at the Tip Top Lodge. I can see the old guy staring at me. Elroy Berdahl: eighty-one years old, skinny and shrunken and mostly bald. (...)

When I asked for a room, Elroy made a little clicking sound with his tongue. He nodded, led me out to one of the cabins, and dropped a key in my hand. I remember smiling at him. I also remember wishing I hadn't. The old man shook his head as if to tell me it wasn't worth the bother. (...) One thing for certain, he knew I was in desperate trouble. And he knew I couldn't talk about it. The wrong word—or even the right word— and I would've disappeared.

It all seemed crazy and impossible. Twenty-one years old, an ordinary kid with all the ordinary dreams and ambitions, and all I wanted was to live the life I was born to—a mainstream life—I loved baseball and hamburgers and cherry Cokes—and now I was off on the margins of exile, leaving my country forever, and it seemed so impossible and terrible and sad. (...)

On my last full day, the sixth day, the old man took me out fishing on the Rainy River. The afternoon was sunny and cold. A stiff breeze came in from the north, and I remember how the little fourteen-foot boat made sharp rocking motions as we pushed off from the dock. The current was fast. All around us, I remember, there was a vastness to the world, an unpeopled rawness, just the trees and the sky and the water reaching out toward nowhere. The air had the brittle scent of October. For ten or fifteen minutes Elroy held a course upstream. (...)

It occurred to me that at some point we must've passed into Canadian waters, across that dotted line between two different worlds, and I remember a sudden tightness in my chest as I looked up and watched the far shore come at me. This wasn't a daydream. It was

tangible and real. As we came in toward land, Elroy cut the engine, letting the boat fishtail lightly about twenty yards off shore. The old man didn't look at me or speak. Bending down, he opened up his tackle box and busied himself with a bobber and a piece of wire leader, humming to himself, his eyes down. It struck me then that he must've planned it. I'll never be certain, of course, but I think he meant to bring me up against the realities, to guide me across the river and to take me to the edge and to stand a kind of vigil as I chose a life for myself.

On the Rainy River, The things they carried, Tim O'Brien, 1990

The Decision (*On the Rainy River*- part 3)

Tim, 21 has left home after receiving his draft notice to go Vietnam and serve the war. In Minnesota, an old man, Elroy, puts him for a week. On the 6th day, Elroy takes Tim out on the Rainy River, which marks the border between the USA and Canada.

I remember staring at the old man, then at my hands, then at Canada. (...) Twenty yards. I could've done it. I could've jumped and started swimming for my life. Inside me, in my chest, I felt a terrible squeezing pressure. Even now, as I write this, I can still feel that tightness. And I want you to feel it—the wind coming off the river, the waves, the silence, the wooded frontier. You're at the bow of a boat on the Rainy River. You're twenty-one years old, you're scared, and there's a hard squeezing pressure in your chest. What would you do? Would you jump? Would you feel pity for yourself? Would you think about your family and your childhood and your dreams and all you're leaving behind? Would it hurt? Would it feel like dying? Would you cry, as I did? I tried to swallow it back. I tried to smile, except I was crying. (...)

I tried to will myself overboard.

I gripped the edge of the boat and leaned forward and thought, Now.

I did try. It just wasn't possible.

All those eyes on me—the town, the whole universe—and I couldn't risk the embarrassment. It was as if there were an audience to my life, that swirl of faces along the river, and in my head I could hear people screaming at me. Traitor! they yelled. Turncoat! Pussy! I felt myself blush. I couldn't tolerate it. I couldn't endure the mockery, or the disgrace, or the patriotic ridicule. Even in my imagination, the shore just twenty yards away, I couldn't make myself be brave. It had nothing to do with morality. Embarrassment, that's all it was.

And right then I submitted.

I would go to the war—I would kill and maybe die—because I was embarrassed not to.

That was the sad thing. And so I sat in the bow of the boat and cried. It was loud now. Loud, hard crying.

Elroy Berdahl remained quiet. He kept fishing. He worked his line with the tips of his fingers, patiently, squinting out at his red and white bobber on the Rainy River. His eyes were flat and impassive. He didn't speak. He was simply there, like the river and the late-summer sun. And

yet by his presence, his mute watchfulness, he made it real. He was the true audience. He was a witness, like God, or like the gods, who look on in absolute silence as we live our lives, as we make our choices or fail to make them.

"Ain't biting," he said. Then after a time the old man pulled in his line and turned the boat back toward Minnesota.

I don't remember saying goodbye. That last night we had dinner together, and I went to bed early, and in the morning Elroy fixed breakfast for me. When I told him I'd be leaving, the old man nodded as if he already knew. He looked down at the table and smiled.

At some point later in the morning it's possible that we shook hands—I just don't remember—but I do know that by the time I'd finished packing the old man had disappeared. (...)

The day was cloudy. I passed through towns with familiar names, through the pine forests and down to the prairie, and then to Vietnam, where I was a soldier, and then home again. I survived, but it's not a happy ending. I was a coward. I went to the war.

On the Rainy River, The things they carried, Tim O'Brien, 1990

I was 17 when this picture was taken, and by that point I was already dedicated to the anti-war movement. I felt that the war in Vietnam was a horrible expression of American imperialism and we had no business being there.

I went by myself to the march on the Pentagon, and when I arrived, everyone gathered around the Lincoln Memorial Reflecting Pool. As we walked to the Pentagon I fell in with a crowd who were chanting "Viva Che, Viva Che" – I didn't even know what a Che was! I had never heard of Che Guevara.

As we approached the Pentagon, the National Guard lined up to form a barrier to keep us from encroaching. Somebody was handing out flowers, which is how I came to have a chrysanthemum in my hand. I was going back and forth, beckoning the soldiers to join us. It never dawned on me that I was in any danger. This was before Kent State, so who would ever think that they would kill me?

None of them made eye contact. They stonewalled me. But the photographer later told me he noticed them shaking. I think they were afraid they were going to be told to fire at us.

If you look at my face, I am extremely sad: at that moment I realised how young these boys were. They were just as much a victim of the war machine as anyone else. When I saw the picture exhibited for the first time, many years later, I teared up; it took me back to that overwhelming sadness.

Looking back, it was a mind-blowing time – I was just 17.

Interview: Abigail Radnor

Pair work ;

Identification du contexte ou de la	Pt scor	Identification des réseaux de sens	Pt scor	Identification des stratégies de	Pt scor
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	situation d'énonciation	e		e	communication	e
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte : jeune homme de 19 à l'époque innocent n'ayant jamais tué	30	J'ai identifié et analysé la logique interne du document ou dossier en distinguant le cas échéant ce qui est de l'ordre de la digression : transmission difficulté à revenir critique à posteriori de cette guerre	30	J'ai identifié l'articulation entre les documents, la tonalité des propos : avion américain au Vietnam Carte de la guerre => mémoire vive au Vietnam aussi prise en charge des vétérans	30
	B2 vers le C1	25	B2 vers le C1	25	B2 vers le C1	25
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : difficulté à parler émotions besoin des un des autres personne âgées	20	J'ai identifié la cohérence globale du document ou du dossier : un besoin ressenti fort prise de conscience témoignage jeune soldat mort -complet -	20	J'ai repéré l'intention en distinguant l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation entre les documents : devoir de mémoire images émouvantes prise en charge des vétérans besoin	20
	B1 vers le B2	15	B1 vers le B2	15	B1 vers le B2	15
B1	j'ai relevé des informations détaillées sur le contexte et établi des liens entre elles : bus – encadrant	10	j'ai relevé l'essentiel des éléments porteurs du sens : retour sur les zones combat mémoire encore vive carte éléments d'identification témoignage jeune soldat mort : photo – famille – identification à ce jeune homme	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents : submergé par ses émotions partage des souvenirs	10
	A2 vers le B1	7	A2 vers le B1	7	A2 vers le B1	7

A2	j'ai relevé des informations explicites sur le/ les document(s) journaliste – vétéran / un ancien combattant / personne agée	5	j'ai compris globalement le/ les document(s) retour sur les lieux du combats	5	J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu. Interview + vidéo	5
	A1 vers le A2	4	A1 vers le A2	4	A1 vers le A2	4
A1	j'ai relevé des informations isolées, simples et les ai articulées les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou familiers.	1	J'ai relevé quelques informations isolées, simples..	1

Total point obtenus	0	1-4			5- 12			13-18			19-22			23-31			32-39			40+			B1
	0	1-12			13-20			21-29			30-39			40-59			60-79			80+			B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		

https://www.vietnamwar50th.com/assets/1/7/Teachers_Toolkit_MAY_2021_FINAL.pdf

liste de chanson sur la Guerre du Vietnam:

https://en.wikipedia.org/wiki/List_of_songs_about_the_Vietnam_War

choisir chanson : une par groupe / possibilité d'avoir deux groupes sur une même chanson:

- Marvin Gaye – What's going on? (1971)
- Bruce Springsteen– Born in the USA (1984)
- Phil Ochs – What are you fighting for ? (1973)
- Barry Mc Guire – Eve of destruction (1965)
- Bob Seger - system 2+2 (1968)
- John Lennon – Give Peace a Chance
- Jimmy Cliff – Vietnam (1969)
- Crosby, Stills, Nash and Young Ohio (1970)
- John Lennon – Imagine (1971)
- Phil Ochs – What are you fighting for ? (1973)**

Oh you tell me that there's danger to this land you call your own
 And you watch them build the war machines right beside your home
 And you tell me that you're ready to go marching to the war

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

Oh, I know you're set for fighting, but what are you fighting for?

Before you pack your rifle and sail across the sea
Just think upon the southern part of the land that you call free
Oh, there's many kinds of slavery and we've found many more

Yes, I know you're set for fighting, but what are you fighting for?

And before you walk out on your job and answer to the call
Just think about the millions who have no job at all
And the men who wait for handouts with their eyes upon the floor

I know you're set for fighting, but what are you fighting for?

Turn on your TV, turn it on so loud
And watch the fool a smiling there and tell me that you're proud
And listen to your radio, the noise it starts to pour

Oh, I know you're set for fighting, but what are you fighting for?

Read your morning papers, read every single line
And tell me if you can believe that simple world you find
Read every slanted word till your eyes are getting sore,

I know you're set for fighting, but what are you fighting for?

And listen to your leaders, the ones that won the race
As they stand right there before you and lie into your face
If you ever try to buy them, you know what they stand for

I know you're set for fighting, but what are you fighting for?

Put ragged clothes upon your back and sleep upon the ground
And tell police about your rights as they drag you down
And ask them as they lead you to some deserted door

Yes, I know you're set for fighting, but what are you fighting for?

But the hardest thing I'll ask you, if you will only try
Is take your children by their hands and look into their eyes
And there you'll see the answer you should have seen before

If you'll win the wars at home, there'll be no fighting anymore

Barry Mc Guire – Eve of destruction

The Eastern world, it is explodin'
Violence flarin', bullets loadin'

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

You're old enough to kill but not for votin'
You don't believe in war, but what's that gun you're totin'?
And even the Jordan river has bodies floatin'
But you tell me
Over and over and over again, my friend
How you don't believe
We're on the eve of destruction
Don't you understand what I'm trying to say
Can't you feel the fears I'm feeling today?
If the button is pushed, there's no runnin' away
There'll be no one to save with the world in a grave
Take a look around you boy, it's bound to scare you, boy
And you tell me
Over and over and over again, my friend
How you don't believe
We're on the eve of destruction
Yeah, my blood's so mad, feels like coagulatin'
I'm sittin' here just contemplatin'
I can't twist the truth, it knows no regulation
Handful of senators don't pass legislation
And marches alone can't bring integration
When human respect is disintegratin'
This whole crazy world is just too frustratin'
And you tell me
Over and over and over again, my friend
How you don't believe
We're on the eve of destruction
And think of all the hate there is in Red China
Then take a look around to Selma, Alabama
Ah, you may leave here for four days in space
But when you return, it's the same old place
The poundin' of the drums, the pride and disgrace
You can bury your dead, but don't leave a trace
Hate your next door neighbor but don't forget to say grace
And you tell me
Over and over and over and over again, my friend
You don't believe we're on the eve of destruction
No no, you don't believe we're on the eve of destruction

Source: [Musixmatch](#)

Songwriters: P. F. Sloan - Eve Of Destruction lyrics © Universal Music Corp

Bob Seger - system 2+2 (1968)

Yes it's true I am a young man
But I'm old enough to kill
I don't wanna kill nobody
But I must if you so will
And if I raise my hand in question
You just say that I'm a fool
Cause I got the gall to ask you

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

Can you maybe change the rules
Can you stand and call me upstart
Ask what answer can I find, I ain't sayin' I'm a genius
2+2 is on my mind
Well I knew a guy in high school
Just an average friendly guy
And he had himself a girlfriend
And you made them say goodbye
Now he's buried in the mud
Over foreign jungle land
And his girl just sits and cries
She just doesn't understand
So you say he died for freedom
Well if he died to save your lies
Go ahead and call me yellow
2+2 is on my mind
All I know is that I'm young and your rules they are old
If I've got to kill to live
Then there's something left untold
I'm no statesman I'm no general
I'm no kid I'll never be
It's the rules not the soldier
That I find the real enemy
I'm no prophet I'm no rebel
I'm just asking you why
I just want a simple answer
Why it is I 've got to die
I'm a simple minded guy
2+2 is on my mind

Source: [Musixmatch](#)

Songwriters: Bob Seger

2 + 2 = ? Lyrics © Gear Publishing Company Inc, Gear Publishing Co. Inc

John Lennon – Give Peace a Chance (1969)

Two, one-two-three-four!
Ev'rybody's talking 'bout
Bagism, Shagism, Dragism, Madism, Ragism, Tagism
This-ism, that-ism, is-m, is-m, is-m
All we are saying is give peace a chance
All we are saying is give peace a chance
Hit it
C'mon, ev'rybody's talking about
Ministers, sinisters, banisters and canisters
Bishops and Fishops and Rabbis and Popeyes and bye-bye, bye-byes

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

Don't be alarmed, she told me the telegram said
But mistress Brown your son is dead
And it came from
Vietnam, Vietnam, Vietnam, Vietnam
Vietnam, Vietnam, Vietnam
Somebody please stop that war now
It was just the next day his mother got a telegram
It was addressed from Vietnam
Now mistress Brown, she lives in the USA
And this is what she wrote and said
Don't be alarmed, she told me the telegram said
Oh, but mistress Brown your son is dead
And it came from
Vietnam, Vietnam, Vietnam, Vietnam
Vietnam, Vietnam, Vietnam
Somebody please stop it
Vietnam, Vietnam, Vietnam, Vietnam
Vietnam, Vietnam, Vietnam
What I'm saying now somebody stop that war

Source: [LyricFind](#)

Songwriters: Jimmy Cliff

Vietnam lyrics © Universal Music Publishing Group

Crosby, Stills, Nash and Young Ohio (1970)

Tin soldiers and Nixon coming
We're finally on our own
This summer, I hear the drumming
Four dead in Ohio
Gotta get down to it
Soldiers are cutting us down
Should have been done long ago
What if you knew her
And found her dead on the ground
How can you run when you know?
Na na na na
Na na na na
Na na na na
Na na na
Na na na na
Na na na na
Na na na na
Na na na
Gotta get down to it
Soldiers are cutting us down
Should have been done long ago
What if you knew her

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

And found her dead on the ground
How can you run when you know?
Tin soldiers and Nixon coming
We're finally on our own
This summer, I hear the drumming
Four dead in Ohio
Four dead in Ohio (four)
Four dead in Ohio (four)
Four dead in Ohio
Four dead in Ohio (how many more?)
Four dead in Ohio (why?)
Four dead in Ohio
Four dead in Ohio
Four dead in Ohio
Four dead in Ohio

Source: [Musixmatch](#)

Songwriters: Neil Young

Ohio lyrics © Sony/atv Tunes Llc, Zac Maloy Music, Broken Arrow Music, Hipgnosis Songs
Fund Limited, Broken Arrow Music Corporation

John Lennon – Imagine (1971)

Imagine there's no heaven
It's easy if you try
No hell below us
Above us, only sky
Imagine all the people
Livin' for today
Ah
Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion, too
Imagine all the people
Livin' life in peace
You
You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one
Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world
You

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one

Source: [LyricFind](#)

Songwriters: John Winston Lennon

IDEE DST:

diversity p 131 pour texte DST

effet domino en illustration

- wall
- question autour des trauma / conséquence de la Guerre

DST Vietnam: DOSSIER A RETRAVAILLER. IDEES :

Give an account of the 3 documents in English and in your own words, paying particular attention to the nature of the documents, the history behind it, how Americans perceived the war and took position.

Vietnam Veteran Recalls Camaraderie, Hardships of War Experience

I wanted to become a Marine from a very young age," Bongiovanni said.

He joined the Marines Feb. 9, 1967, in Niagara Falls as the Vietnam War raged. Bongiovanni spent 12 and a half months with the infantry in Vietnam from 1967-68. He wouldn't become a naturalized U.S. citizen until 1975.

"Well it was a lot of excitement, a lot of anxiety," he said of his war experience. "A lot of combat. [I] saw a lot of our brothers getting killed and wounded."

Bongiovanni, who moved from Madison, Alabama, to Arley, Alabama, in 2016, has traveled the world since then without meeting people from his hometown Niagara Falls. But curiously he encountered four people from there while he was in Vietnam. On the very first day he arrived, he saw a guy reading the Niagara Falls Gazette newspaper. Bongiovanni had gone to school with him.

"What are the odds of that happening?" Bongiovanni mused.

He arrived in Vietnam in late August 1967 and left Sept. 9, 1968. He served in the 1st Platoon of Bravo Company, 1st Battalion, 3rd Marines, 3rd Marine Division. They were called a special landing force, a special reaction force. When other units got into a tough spot, Bravo Company would be alerted and would get inserted mostly by helicopter and a few times by landing craft. With their operations based in Quang Tri, they were on the move up north in the I Corps. They were right on the North Vietnam border and were constantly receiving incoming rockets and mortars.

"We were called grunts. We were the ground pounders," Bongiovanni said.

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

The elements were harsh. There was stifling heat. There were viruses and other diseases. There were insect bites. Jungle rot would infect your feet. The temperature would drop considerably at night and it would get cold. In the monsoon season, it would rain constantly. "But your body becomes acclimated to it," Bongiovanni said.

"It could be quiet. Then all of a sudden, all hell would break loose," he said.

His unit was involved in major engagements like the Tet Offensive in January 1968 and the Battle of Dai Do, that April 30 to May 3, when it took heavy casualties.

"You remember the guys you were close with," Bongiovanni said. "You remember the hardships and you learn to appreciate life. I was 19 years old. You learn to appreciate the little things.

"Sometimes I think about it and I shudder. About all the times I came close to dying. And you think why did I make it and so many didn't and sacrificed their [lives]."

Bongiovanni shared his thoughts on this nation's commemoration of 50 years since the Vietnam War.

"I think it's wonderful," he said. "And I think it's a long time coming."

<https://www.defense.gov/> Oct. 6, 2021 | By SKIP VAUGHN

Document 2- "We'll be a model for everyone"

Summer 1972. Maggie a young schoolteacher, leaves the US to live with her boyfriend, Fletcher, on a farm near Niagara Falls. Fletcher is avoiding the Vietnam draft. They are at the US-Canada border.

"Well, it's going to be amazing. Up here, there won't be any war or election, and we'll get to make the rules ourselves. At first, we'll help Brid and Wale look after Pauline – it'll be four parents for one kid. Then, after Dimitri and Rhea turn up with their boys --" He breaks off. "You know all this. You really want to hear it?"

She nods, but she has a thought. "Wait a seconde. Let me get the movie camera and the tape recorder."

He looks surprised. "Now? We aren't even there yet."

She's thinking that the border wasn't the right way to start, but maybe with the camera and the tape recorder.

"Pull over," she says. "It won't take more than a minute."

"The turnoff"s only a mile way."

"Yeah, but I want to get started right bow." [...]

America's too gar gone to save," he says. "The land's polluted and the politicians are corrupt. They send the army to slaughter kids halfway around the world, then order up the National Guard when people protest. In this countrny we'll do things diffrently. We'll live peacefully and fairly. We'll get people from all over, people who want to to escape the city, who are sick of the crime, **the rat race**, who want their children to breathe clean air. The farm will let us provide for ourselves. We'll grow our own food, sell what we don't eat. Eventually we'll make enough money to buy the place. It'll be a life we could never have in Boston. We'll be a model for everyone."

The camera pans away from the landscape and accross the dashboard before settling on his face. [...] Give an account of the 3 documents in English and in your own words, paying

particular attention to the nature of the documents, the history behind it, how Americans perceived the war and took position.

Doc 1 - Vietnam Veteran Recalls Camaraderie, Hardships of War Experience

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<https://www.defense.gov/> Oct. 6, 2021 | By [SKIP VAUGHN](#)

photo 1:

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles



photo 2:

Document 3: Anti-war demonstrators tied flowers on MPs blocking their path to the Pentagon building on 21 October 1967. Photograph: The Washington Post

Anne- Charlotte Legrand, d'après Remembering the Vietnam War –
Anne-Charlotte Legrand et Marine Scheller – Académie de Versailles

