

RESISTANCE, AGENCY, AND EMPOWERMENT

Standards:

CA CCSS for ELA/Literacy: RH.9-10.4 Determine the meaning of words and phrases as they are used in text, including vocabulary using political, social, or economic aspects of history/social science.

CA CCSS for ELA Literacy: RH.9-10.2 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.

CA CCSS for ELA/Literacy: RH.11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

Lesson Objectives / Student Outcomes

- Students will define and apply the concepts of resistance, agency and empowerment.
- Students will apply the concepts of resistance, agency, and empowerment to Armenians through 1909.

Materials

- Student handout A or B: Definitions and Examples of Resistance, Agency, and Empowerment
- [The Handjian Story: Life Before the Genocide](https://www.youtube.com/watch?v=uVvQ5qRq8Qs), <https://www.youtube.com/watch?v=uVvQ5qRq8Qs>
- *Armenian Life in the Ottoman Empire Before 1915*
- [Resistance, Agency, and Empowerment Unit Slide Deck](#), Day 2

Differentiation

Students can use various resources to determine the definitions of the terms.

Lesson Plan: 50 minutes

Begin by having students define resistance, agency, and empowerment using the concept map. This can be done as a whole group, small groups, or individually, but students should wind up with similar definitions throughout the class. While defining, they can enter this information in their handout.

Once students have defined the three terms, discuss as a class how they think each of these are manifest in their daily lives. Be sure that students have a clear understanding and application of these terms.

Watch: [The Handjian Story: Life Before the Genocide](https://www.youtube.com/watch?v=uVvQ5qRq8Qs),
<https://www.youtube.com/watch?v=uVvQ5qRq8Qs>

Introduce students to the Armenian people using the pictures in the *Armenian Life in the Ottoman Empire Before 1915* activity. Have students preview all of the pictures and then choose one that they have some kind of connection to—it can be age, what the people are doing, any rational reason, and have them complete the photo analysis of it. They should share their picture and reasons for choosing it with a shoulder partner. They should keep this picture handy throughout the unit.

Formative and/or Summative Assessment

Ask students to look for resistance, agency or empowerment in the picture they chose. Have them share with the whole group or shoulder partners what they think they see and explain their thinking.

Glossary:

Resistance: the refusal to accept or comply with something; the attempt to prevent something by action or argument; to exert oneself so as to counteract or defeat the resisted temptation

Agency: the capacity, condition, or state of acting or of exerting power

Empowerment: the granting of the power, right, or authority to perform various acts or duties; the state of being empowered to do something; the power, right, or authority to do something

Student Handout A

Name: _____

Concept: _____

Definition:	Characteristics:
Examples:	Non-Examples:

Visual:

Student Handout B

Name: _____

Definitions and Examples

	Definition	Example
Resistance		
Agency		
Empowerment		



Armenian Life in the Ottoman Empire Before 1915

[Project SAVE Photograph Archive](#)

Purpose:

Humanizing Armenians before the genocide is an important part of teaching about the Armenian Genocide. In this activity, students will examine the pictures and make inferences about people's lives in the photos. They will also compare their lives to the Armenians' lives and examine changes over time.

Sequence:

This can be implemented prior to teaching anything about Armenians, as it will spark questions and conversations about cultural items in the photos, or it can be done after giving a brief background on Armenian history and culture.

Option 1: Hand each student a photo with the caption removed. Ask them to draw on their prior learning about Armenian history to examine the photo. (There are many ways to do this; one way, the HIPP, is attached.) Once students have examined their photo, have them trade pictures and HIPP with a peer and examine that photo. Using a different writing utensil, have the partner add observations that the first student may have missed. Once both students have completed this, they should trade back and discuss what they each found in their pictures, including similarities and differences.

The teacher should then hand out the captions and have students add to their HIPP and determine if they were accurate in their observations and inferences. Have them reflect on how this activity helped them see the Armenians as they were before 1915.

Option 1 add-on: After completing Option 1, ask students to find their own personal photos that connect with their photo. They can look for a common theme, number of people in the picture, event, etc. Have them bring in a digital copy of their picture and create a visual display with their Armenian picture. Students should then write a reflection on the commonalities of life across time and geography.

Option 2: Have students complete a gallery walk with shoulder partners using these pictures and captions. Have them create a 4 square chart that they use to document things that surprise, interest, engage, and confuse them. They should comment about each picture and discuss their observations with their partner.

Four generations of the Yeramian Family Arabkir, Kharpert Province, Ottoman Empire, c. 1905
Married priest Der Goryun and his wife Yeretsgin Ovsanna and their ten children, two of whom are with their spouses and children. The woman seated in the center is unidentified, most likely the Deramayr (mother of the priest), since she holds the position of honor in the center.

Project SAVE Photograph Archive, Courtesy of Evelyn Meranshian



Actress Siranush as "The Virgin of Orleans" aka Joan D'arc c. 1910s

Project SAVE Photograph Archive, Courtesy of Zaven Der Hagopian, and Dr. Michael J. Taylor



The Hadji-Bedrosian Family, Nirzeh, village of Caesarea, Ottoman Empire, 1913; photo by Stepanian Frères. Fifteen-year-old Nevart (back right) wears her dowry necklace of gold coins and other jewelry for a portrait to send to Garabed, her intended, who worked at Hood Rubber Company in Watertown, Massachusetts. Of those pictured, only Nevart survived the Genocide. In 1922 she arrived in Watertown, where Garabed was waiting for her. She was the last living survivor from Nirzeh when she died in 1998 at age 100.

Project SAVE Photograph Archive, Courtesy of Nevart Hadji Bedrosian Zakarian Chalikian



Armenian Volunteers in the British Army, names unknown, Egypt, 1915-1916
Project SAVE Photograph Archive, Courtesy of Tzainig Karajian



The Palanjian family gathered around the matriarch (name unknown), Yerzinga, Historic Armenia, 1914.

Project SAVE Photograph Archive, Courtesy of Araxie Derderian



Siranush (Merobé Sahag Kantarjian) as Hamlet, c. 1901. Siranush was the first woman in the world to play the role of Hamlet.

Translation of Armenian handwriting on the front of the photograph:

"To be, or not to be, that is the question,
... But that the dread of something after death,
The undiscovered country... Siranush [signed]"

Merobé Sahag Kantarjian (b. 1857 Constantinople; d. 1932 Cairo), known professionally as "Siranush," was a popular young actress in Constantinople's Armenian and Turkish theaters starting in 1874. In 1878 when the Sultan banned all Armenian plays in the Ottoman Empire, she went elsewhere, including Tiflis and Baku, and did tours with her own theatrical group to Greece, Egypt, Bulgaria, Rumania, and Russia, with over 300 roles in her repertoire. She was also a director, producer, and teacher. In 1901, she played the male role of Hamlet, an extraordinary event

Project SAVE Photograph Archive, Courtesy of Seta Terzian

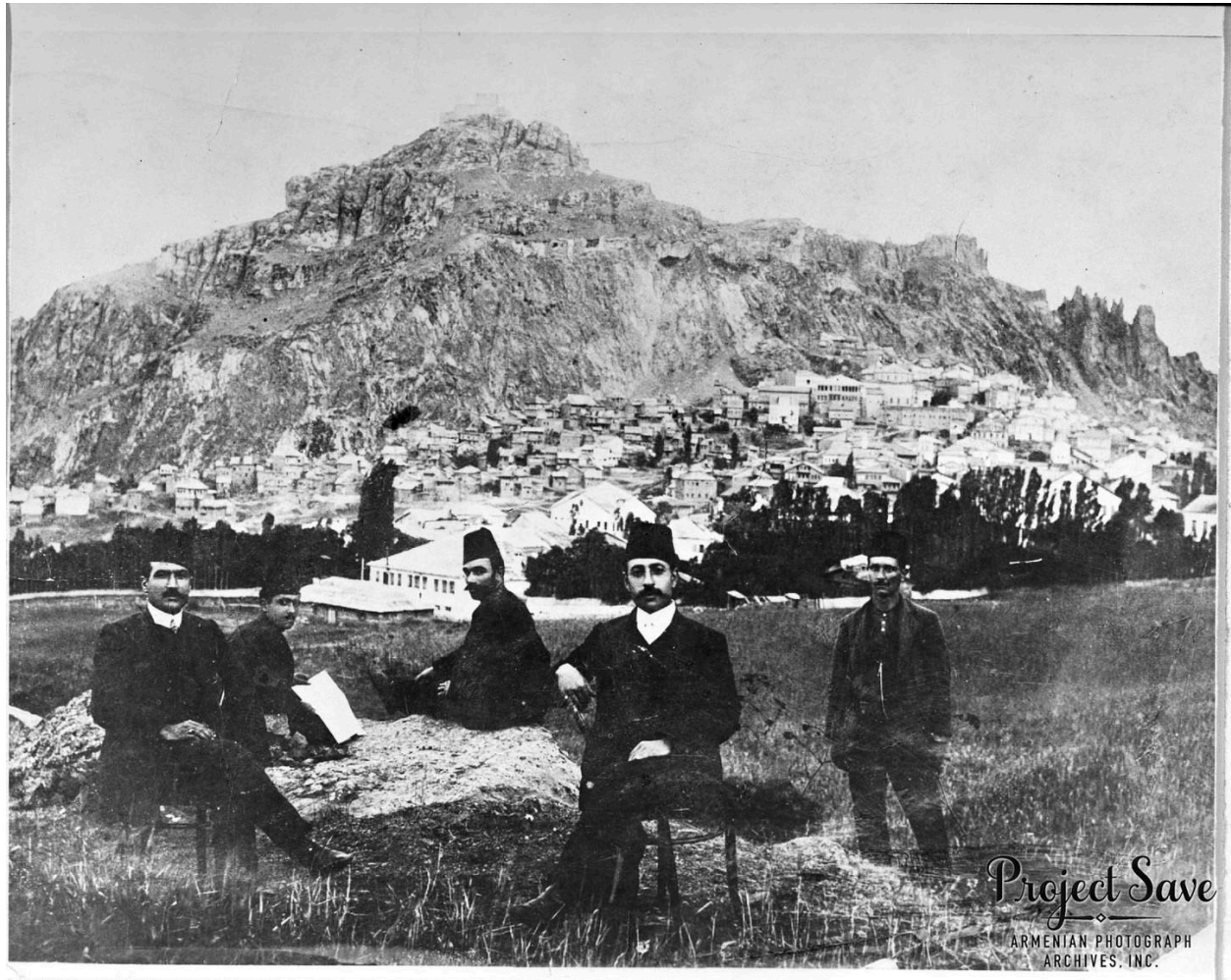


Kindergarten children and their teachers, St. Garabed quarter of Kharpert, 1913.
Project SAVE Photograph Archive, Courtesy of Arra S. Avakian



Shabin-Karahisar, Ottoman Empire; before 1913, photographer unknown. The photo donor's father, Krikor Bozaian, arrived in the United States with this photograph of his friends and native city. It was his only possession. The slopes of the rock hill in the background were home for about 6,000 Armenians.

Project SAVE Photograph Archive, Courtesy of Makrouhi Terzian



The Zouloumian wedding. The bride, originally from cosmopolitan Constantinople, wears a European styled gown and veil. This photo was taken in front of the groom's home in the St. Stepanos neighborhood of Kharpert, Historic Armenia, 1892.

Courtesy of Ardashes Hampar, the little boy peeking through the balcony slats.

Project SAVE Photograph Archive, Courtesy of Ardashes Hampar



Armenian musicians ready for a performance in Dikranagert, Historic Armenia, Ottoman Empire c. 1912. Their instruments include a kanoun, a violin, a waterpipe and a bottle of arak.

Project SAVE Photograph Archive, Courtesy of Antranig Tarzian



Two generations of the Abrahamian Family, household servants, and memorable family photographs, New Julfa, Persia, 1894. The pictures in the front, framed between two vases of flowers, are probably deceased relatives.

Shah Abbas I established New Julfa in the early 17th century for Armenian artisans and their families. The Abrahamians were textile merchants who did business in England and India.

Project SAVE Photograph Archive, Courtesy of Peggy Hovanessian and Meda Abrahamian Sirakian



Outing of Turkish-Armenian Teachers Association, Bardizag, Ottoman Empire, 1914. Photographer unknown.

The man's newspaper at the bottom of the photo is called Azadamard (rough trans = Battle for Liberty). It was a newspaper published in Constantinople up until the Genocide. The paper's manager, Haig Tiriakian, was in the first group of arrests on April 24.

Project SAVE Photograph Archive, Courtesy of Arpy Kashmanian



This sweet family photograph was sent as a symbol of friendship and sincere love to Rev. Mr. Greene. The Reverend Greene referred to here is Frederick D. Greene, a child of missionaries who grew up on the Bosphorus and himself was a missionary to Van from 1890 to 1894. He later became the secretary of the American Bible Society in New York, and still later a social worker.

Cabinet card of Terzian family, Constantinople, Ottoman Empire, August 1st, 1889; photographed by Gulmez Freres studio.

Project SAVE Photograph Archive, Courtesy of Marie Bashian Bedikian



Syrian woman riding a donkey. Unknown location.

Unmounted albumen print from an album owned by Rev. A. A. Bedikian.

Project SAVE Photograph Archive, Courtesy of Marie Bashian Bedikian



This curriculum was developed by Cynthia Martinez, a GenEd Teacher Fellow with The Genocide Education Project. It is part of a project of the California Teachers Collaborative for Holocaust and Genocide Education, established by the JFCS Holocaust Center, with support from a grant from the Marin County Office of Education and the State of California.



Name: _____

Name of Document (description of picture) : _____

Historical context -Causation: can you make connections between the document and historical facts (oi)? ▪ Chronology: can you place the primary source within its appropriate place in the historical narrative or timeline? ▪ PRIOR KNOWLEDGE: What do you know that would help you further understand this primary source?	Intended audience For whom was the source created, and how might this affect the reliability or accuracy of the source?	Purpose of the document -WHY or FOR WHAT REASON was the source produced at the time it was produced? ▪ What was the author's GOAL?	Point of view Can you identify an important aspect of WHO the author is, and explain HOW this might have impacted what they wrote? ▪ Can you identify an influence that shaped the author or source, and EXPLAIN HOW THAT INFLUENCE specifically affected the document's content? ▪ THE MAIN IDEA: What point is the Author trying to convey?