

**ANNE AND THE REVEREND**  
**TEACHER RESOURCE PACKAGE**  
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**Synopsis**

*Anne and the Reverend* tells the story of Makoto Otsuka, a Japanese reverend who founded a Holocaust Education Centre in rural Japan after meeting Otto Frank in 1971. Dedicating his life to teaching Japanese children about the Holocaust and advocating peace, Otsuka's museum has already hosted almost 80,000 visitors since first opening in 1995 (Holocaust Education Centre Newsletter No 17, Winter, 2007). The documentary follows Otsuka as he travels across the country educating Japanese children about the Holocaust. Through the portrayal of this man, a surprising Japan, searching for its own memory, unveils itself.

**Context**

Makoto Otsuka is an adherent of the Presbyterian sect called the Japan Christian Friends of Israel. Takeji Otsuki, a pastor who received divine inspiration to pray for peace in Jerusalem, founded this group in 1938. To date, the group claims approximately 10,000 members with its headquarters, Beit Shalom, in Kyoto. Unlike other pro-Israel Christian sects, the Japan Christian Friends do not promote conversion to Christianity; instead, they emphasise peace between peoples. (Daniel Ari Kapner and Stephen Levine, "The Jews of Japan", Jerusalem Centre for Public Affairs, Jerusalem Letter, March 2000)

Otsuka's passion for bringing the lessons of the Holocaust to Japanese schoolchildren should be seen in the larger context of peace education. Despite the popularity of *The Diary of Anne Frank* in Japan, many Japanese view the Holocaust as being unrelated to their history. Otsuka uses the story of Anne Frank to highlight the significance of the Holocaust and make it relevant to students in order to cultivate a generation that will promote a peaceful future. In a paper he gave at the International School for Holocaust Studies, Otsuka explained:

"As the only country that was attacked with atomic bombs, peace education has been vigorously promoted in Japan. We have not, however, given much attention to the need for the kind of education that would lead children to think about why the war happened and how we can stop such a thing from happening again. This while stressing the tragic aspect of the war and showing how much Japan suffered as the victim. In the German education system, it is now required to look back objectively at the facts of history."

Teaching Japanese students about the Holocaust is only the first of three goals that Otsuka sets for the Holocaust Education Centre. The second goal is "thinking and acting on their own, and the third, creating a future based on what they learnt from the Holocaust". (Makoto Otsuka, "The Holocaust Education Centre – Japan – Part A," October 14, 1999, International School for Holocaust Studies, Jerusalem)

**Related Websites**

Holocaust Education Centre Japan

<http://www.urban.ne.jp/home/hecjpn/indexENGLISH.html>

Jerusalem Centre for Public Affairs

<http://www.jcpa.org/jl/jl425.htm>

## WAYS INTO THE TEXT

### ***The Diary of Anne Frank***

Many students will be familiar with *The Diary of Anne Frank* but, for those who aren't, this film provides an entry point into her story. Apart from reading the diary, students can do research into her life and the legacy she has left behind. There are a number of websites that students and teachers can access:

The Anne Frank Museum: The Official Anne Frank House Website (This site has many classroom activities that teachers can use in the classroom)

<http://www.annefrank.org/content.asp?pid=1&lid=2>

Anne Frank Centre (also contains downloadable resources for teachers and students)

<http://www.annefrank.com/>

Anne Frank in the World: A Teacher's Workbook (site dedicated to helping teachers to teach Anne's story)

<http://www.uen.org/annefrank/>

Anne Frank Guide (resources for students studying Anne Frank)

<http://www.annefrankguide.com/en-GB/default.asp?resetculture=1>

### **Chiune Sugihara**

The Holocaust Education Centre also teaches students about Chiune Sugihara, a Japanese diplomat responsible for saving the lives of thousands of Lithuanian Jews. Defying orders from Tokyo, Sugihara and his wife wrote over 6000 exit visas for Jews trying to escape Lithuania after the Russians invaded in 1940. Known as the "Japanese Schindler", Sugihara's story is equally fascinating but nowhere near as well known. By researching his life, students can explore the issue of heroism and consider both what it means to be a hero and why individuals are driven to commit heroic acts.

Related Websites:

The Sugihara Project

<http://www.eagleman.com/sugihara/>

Jewish Virtual Library

<http://www.jewishvirtuallibrary.org/jsource/Holocaust/sugihara.html>

Chine and Yukiko Sugihara

[http://www.jlhs.nhusd.k12.ca.us/Teacher\\_Services/Shared/DForrest/WWII\\_Memorial/Chiune%20%20Sugihara/WW2.html](http://www.jlhs.nhusd.k12.ca.us/Teacher_Services/Shared/DForrest/WWII_Memorial/Chiune%20%20Sugihara/WW2.html)

PBS Website with links to the documentary *Conspiracy of Kindness* and teacher resources relating to the film

<http://www.pbs.org/wgbh/sugihara/>

## **Sadako Sasaki**

Just as Anne Frank has become a symbol of the 1.5 million children that died during the Holocaust, Sadako Sasaki has come to represent the victims of atom bomb dropped on Hiroshima on August 6, 1945. Sadako was two years old when it happened and she appeared to be healthy until 1955 when she was diagnosed with leukaemia (the "atom bomb disease"). While she was sick, her friend told her about a Japanese legend that said that anyone who folds 1000 paper cranes would be granted one wish. Sadako died on October 25, 1955, after having folded over one thousand cranes. After her death, her classmates put a call out to build a monument to mourn the children who died from atomic bombing. As a result, the Children's Peace Monument, also known as the "Tower of a Thousand Cranes", was built. It is a 9-meter high bronze statue, on top of which is a figure of a girl holding a gold crane. The figures of a boy and a girl are suspended on either side of the pedestal, symbolising hope and a bright future. The inscription on the stone underneath the pedestal reads: "This is our cry, this is our prayer: peace in this world." Thousands of visitors come to monument each year, leaving gifts of paper cranes at its base. Rows of paper cranes also hang in The Holocaust Education Centre. Students could consider how Sadako and Anne have both become immortalised as symbols. What are the parallels between them? What are the differences between their experiences? Students can learn more about Sadako through the following sites:

Sadako and the Thousand Paper Cranes

<http://www.sadako.com/sadako/>

World Peace Project for Children

<http://www.sadako.org/>

## **Japan during World War Two**

One of the issues that the film raises is the way that the Japanese educational system deals with history, especially with regard to Japan's alliance with the Nazis during World War Two. Otsuka asserts in the film that, unlike Germany, Japan hasn't confronted the negative aspects of its past. History teachers could have their students explore Japan's military record from the period leading up to the War until 1945. Specifically, students could research the Nanking Massacre of 1937 when the Japanese invaded the Chinese city of Nanking, killing over 300,000 people and raping thousands of women over a six-week period. High school students could also explore the issue of "comfort women", thousands of Chinese civilians forced into prostitution or sexual slavery by the Japanese during the War. The issue of apologising to these women has been ongoing in the media and students could study the issue from multiple perspectives. There are several websites related to both the Nanking Massacre and to the issue of comfort women. When accessing these sites, students need to consider who is disseminating the information that they are reading and what bias they might have.

Some relevant sites:

Nanking 1937

[http://www.princeton.edu/~nanking/html/nanking\\_gallery.html](http://www.princeton.edu/~nanking/html/nanking_gallery.html)

The History Place

<http://www.historyplace.com/worldhistory/genocide/nanking.htm>

Nanking

<http://www.nanking-massacre.com/>

Comfort Women: A Web Reference

<http://online.sfsu.edu/~soh/cw-links.htm>

Washington Coalition for Comfort Women Issues

<http://www.comfort-women.org/>

Religious Tolerance

[http://www.religioustolerance.org/sla\\_japa.htm](http://www.religioustolerance.org/sla_japa.htm)

## THEMES

### Learning from the Past

Central to the film is the idea that it is necessary to reflect on the past, no matter how difficult or unpleasant, to avoid making the same mistakes in the future. At one point in the film, the director wonders “what if Japan remembers Anne Frank to forget about something else...? What if Japan talks about Nazis’ crimes not to talk about its own?” Makoto Suemoto, an historian at Kobe University interviewed for the film explains why he believes Japan would rather ignore the darker aspects of its history:

“Problems are caused by the crimes committed by Japan during World War Two. Accusing themselves of these crimes, it is like self-flagellation. Some people in Japan may have a bad image of themselves. Enemies of this self-flagellation are more and more influential and now try to edit the content of schoolbooks”.

To illustrate this point, the director points to the controversial Yasukuni Temple in Tokyo that commemorates the souls of more than two million Japanese soldiers, including 14 war criminals convicted by the Allies for their atrocities against China and Korea during World War Two. Each year, the Japanese Prime Minister comes to the Temple to pay his respects and, each year, China and Korea protest.

### Discussion Questions

1. How do Germany and Japan differ in relation to the way that they deal with their role in World War Two?
2. Why do you think the two countries approach history so differently?
3. How well do you think that Canada has dealt with certain aspects of its past (e.g., its treatment of First Nation people, internment of Japanese during World War Two)?

### Heroes

It is clear from the film that the director sees Makoto Otsuka as a modern hero for his efforts in bringing Holocaust education to the Japanese. At the end of the film, the director quotes the French author Jean Giono to describe how he feels about Otsuka:

When I consider that a single man was able to transform a desert into this land of Canaan, I am convinced that the human condition is truly admirable. And when I take into account the constancy and the dedication that was needed to do that, I am filled with an immense respect for the man.

The theme of heroism is also raised through the figure of Chiune Sugihara. Taking a highly critical view of his compatriots, Makoto accuses the Japanese of “lack[ing] initiative, especially in tough situations. Sugihara, on the other hand, “just asked himself what needed to be done as a human being.” In fact, the likelihood is that most people would not put themselves at a huge personal risk the way that Sugihara no matter how simple Otsuka makes his actions sound. The issue of heroism is one that provides teachers with rich classroom opportunities.

### Discussion Questions

1. What constitutes a hero or a heroic action?
2. How many heroes can you name? What inspired their acts of heroism?

3. Do you agree with Jean Giono's assertion that "the human condition is truly admirable" or do you agree with Otsuka's belief that most people lack initiative? Explain your reasons.

### **Stereotypes**

Although there are very few Jews in Japan, Assaf Tobi, the rabbi of Kobe asserts that most Japanese believe the stereotype of the rich Jew. Arnaud Nanta, an historian from the French-Japanese House in Tokyo interviewed for the film, reinforces his opinion:

"Japanese people have no direct connection with the Jews since there are almost no Jews in Japan. This is why Japan has an unreal vision of Israel and the Jews. This vision is a mix between fascination and incomprehension and is influenced by European anti-Semitism".

The responses from the children at the museum seem to validate this theory. When asked what they knew about Jews, one student interviewed responded that his mother told him "Jews had a lot of money". Another responded that she thought "Jews [were] smarter than others because...they have high ranks in society."

### **Discussion Questions**

1. How are stereotypes perpetuated? List examples of stereotypes that appear in the media (TV shows, films, the Internet).
2. What is the most effective way to challenge stereotypes?

### **General Discussion Questions**

1. What do you think is the main theme of this film?
2. Who do you think is the intended audience?
3. The director of the film hypothesises that the reason why Japanese schoolchildren relate to Anne Frank is because, like Anne, their lives are constrained and inhibited. Do you agree? Why/why not?
4. What impression does the film give you about school life in Japan? How does the director create this impression? Provide examples from the film.
5. Why do you think the director begins his film with shots of downtown Tokyo even though the Holocaust Education is far removed from big city life?
6. At one point in the film, Otsuka takes the director to a small fishing town because he wants him to see a more "traditional Japan". Why do you think he does this?
7. Unlike many documentaries where the director stays in the background and allows his subjects to do all the talking, the director of *Anne and the Reverend* frequently adds his own opinion to what is being said. How does this affect the way that you relate to the information that is presented?
8. Located not far from Hiroshima, the memory of the atom bomb pervades the Holocaust Centre. How does Makoto Otsuka use his Holocaust programme as a means of connecting Japanese students with their own history?

**Classroom Activity: Write a Film Review**

Write a film review of *Anne and the Reverend*. Use the following chart to think about qualities of a film that you need to consider when writing a review.

Criteria	Rating (5=Great, 1=Poor)					Comments
Story Elements						
Clarity of Information Presented (i.e., explanation of terms)						
Fair/Balanced?						
Exploration of Japanese Life and Culture						
Exploration of Historical Themes						
Exploration of Makoto Otsuka's Character and Motivation						
Overall Interest Level						
Technical Elements						
Cinematography						
Editing						

## REFERENCES

(All websites cited are from April, 2008)

Otsuka, Makoto. 1999. "The Holocaust Education Centre – Japan – Part A." Paper presented at International School for Holocaust Studies, October 14, in Jerusalem, Israel.

Otsuka, Makoto. Holocaust Education Centre Newsletter No 17, Winter, 2007

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<http://www.jcpa.org/jl/jl425.htm>

<http://www.annefrank.org/content.asp?pid=1&lid=2>

<http://www.annefrank.com/>

<http://www.uen.org/annefrank/>

<http://www.annefrankguide.com/en-GB/default.asp?resetculture=1>

<http://www.eagleman.com/sugihara/>

<http://www.jewishvirtuallibrary.org/jsource/Holocaust/sugihara.html>

[http://www.jlhs.nhusd.k12.ca.us/Teacher\\_Services/Shared/DForrest/WWII\\_Memorial/Chiune%20&%20Sugihara/WW2.html](http://www.jlhs.nhusd.k12.ca.us/Teacher_Services/Shared/DForrest/WWII_Memorial/Chiune%20&%20Sugihara/WW2.html)

<http://www.pbs.org/wgbh/sugihara/>

<http://www.sadako.com/sadako/>

<http://www.sadako.org/>

[http://www.princeton.edu/~nanking/html/nanking\\_gallery.html](http://www.princeton.edu/~nanking/html/nanking_gallery.html)

<http://www.historyplace.com/worldhistory/genocide/nanking.htm>

<http://www.nanking-massacre.com/>

<http://online.sfsu.edu/~soh/cw-links.htm>

<http://www.comfort-women.org/>

[http://www.religioustolerance.org/sla\\_japa.htm](http://www.religioustolerance.org/sla_japa.htm)

## *Anne and the Reverend: Curriculum Links*

### **English, Grade 9, Academic (ENG1D)**

#### **Media Studies**

##### **Overall Expectations**

\* Use knowledge of the elements, intended audiences, and production practices of a variety of media forms to analyse specific media works.

##### **Specific Expectations**

###### Analysing Media and Media Works

\* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

\* Identify how elements of media forms are used in a variety of media works and explain the effects of different treatments.

\* Compare and explain their own and their peers' reactions to a variety of media works.

\* Identify factors that influence media production and distribution and explain the effect of these factors on specific media works.

### **English, Grade 9, Applied (ENG1P)**

#### **Media Studies**

##### **Overall Expectations**

\* Identify and describe the elements, intended audiences, and production practices of a variety of media forms.

##### **Specific Expectations**

###### Analysing Media and Media Works

\* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

\* Identify and describe the elements used to structure media works in a variety of forms.

\* Compare the reactions of different people or groups to a variety of media works.

\* Identify factors that influence media production, distribution, and advertising.

### **English, Grade 10, Academic (ENG2D)**

#### **Media Studies**

##### **Overall Expectations**

\* Analyse a range of media forms to identify their elements, audiences, and production practices, and draw conclusions about how these factors shape media works.

##### **Specific Expectations**

###### Analysing Media and Media Works

\* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

\* Identify key elements and techniques used to create media works in a variety of forms and analyse how these elements and techniques contribute to the theme or message.

\* Analyse the elements of a variety of media works, in order to identify and describe the intended audience(s) for the works.

\* Analyse the relationship between media works and the production and marketing of related products.

### **English, Grade 10, Applied (ENG2P)**

#### **Media Studies**

##### **Overall Expectations**

\* Describe the elements, intended audiences, and production practices of a range of media forms and explain how these factors shape media works.

##### **Specific Expectations**

###### **Analysing Media and Media Works**

\* Demonstrate critical thinking skills by identifying the differences between explicit and implicit messages in media works.

\* Identify key elements and techniques used to create media works in a variety of forms, and explain how these elements contribute to the theme or message.

\* Analyse the elements of media works in order to explain the reactions of different audiences to the works.

\* Describe and explain how and why media works are used to market related products.

### **English, Grade 11, University Preparation (ENG3U)**

#### **Media Studies**

##### **Overall Expectations**

\* Demonstrate an understanding of a variety of media texts, audiences, and industry practices by analysing representations, forms, and techniques in media works.

##### **Specific Expectations**

###### **Analysing Media and Media Works**

\* Demonstrate critical thinking skills by identifying bias and by analysing explicit and implicit messages in media works.

\* Explain how the form, technique, style, and language of a variety of media forms create meaning.

\* Analyse the relationship between media works and their audiences.

### **English, Grade 11, College Preparation (ENG3C)**

#### **Media Studies**

##### **Overall Expectations**

\* Use knowledge of the characteristics of media forms, representations, audiences, and industry practices to analyse a variety of media works.

##### **Specific Expectations**

###### **Analysing Media and Media Works**

\* Demonstrate critical thinking skills by identifying bias and explaining the difference between explicit and implicit messages in media works.

\* Explain how the form, style, and language of a variety of media forms communicate messages with specific social implications.

\* Explain the relationship between media works and their audiences.

### **English, Grade 11, Workplace Preparation (ENG3E)**

#### **Media Studies**

##### **Overall Expectations**

\* Use knowledge of media forms, representations, audiences, and industry practices to analyse a variety of media works.

### **Specific Expectations**

#### **Analysing Media and Media Works**

- \* Demonstrate critical thinking skills by identifying explicit and implicit messages in media works.
- \* Describe the key elements of a variety of media forms.
- \* Identify the techniques used in a variety of media works.
- \* Explain ways in which media works reflect, distort, or influence audience behaviour.
- \* Explain how and why different audiences interpret media works differently.

### **English, Grade 12, University Preparation (ENG4U)**

#### **Media Studies**

##### **Overall Expectations**

- \* Demonstrate an understanding of a variety of media, media theories, and media industry practices by analysing representations, forms, and techniques in media works and assessing their implications for individuals and society.

##### **Specific Expectations**

#### **Analysing Media and Media Works**

- \* Use critical thinking skills to identify bias and to analyse the differences between explicit and implicit messages in media works.
- \* Explain how representation, form, style, and techniques in media works convey messages with social, ideological, and political implications.
- \* Explain the relationship between media works and their audiences.
- \* Apply key concepts of media theory to analyse specific media works.
- \* Identify and explain the conditions that affect media industry practices governing the production, financing, and distribution of media works.

### **English, Grade 12, College Preparation (ENG4C)**

#### **Media Studies**

##### **Overall Expectations**

- \* Analyse relationships among media forms, representations, audiences, and industry practices to explain how a variety of media works communicate messages.

##### **Specific Expectations**

#### **Analysing Media and Media Works**

- \* Demonstrate critical thinking skills by identifying bias and analysing messages in media works.
- \* Explain how the form, style, and techniques in media works convey messages with social or ideological implications.
- \* Explain the relationship between media works and their audiences.
- \* Identify and explain how factors such as industry codes and government regulations affect media industry practices, including marketing and distribution methods.

### **English, Grade 12, Workplace Preparation (ENG4E)**

#### **Media Studies**

##### **Overall Expectations**

- \* Use knowledge of the characteristics of media forms, representations, audiences, and industry practices to assess a variety of media works.

## **Specific Expectations**

### **Analysing Media and Media Works**

- \* Demonstrate critical thinking skills by identifying bias and explaining the difference between explicit and implicit messages in media works.
- \* Explain how the key elements of a variety of media forms are used to communicate information and/or to influence people.
- \* Explain the relationship between audience and interpretation by analysing the reactions of different audiences to a variety of media works.
- \* Explain the connections between media works, media industry practices, including marketing and distribution methods, and such factors as industry codes and government regulations.

## **Media Studies, Grade 11, Open (EMS30)**

### **Media Texts**

#### **Overall Expectations**

- \* Analyse, interpret, and assess the techniques, forms, style, and language of media works to describe and explain how different media communicate meaning.
- \* Analyse media representations to describe their content, identify bias, and explain their impact on audiences.

#### **Specific Expectations**

##### **Analysing Media Forms, Techniques, Style, and Language**

- \* Identify the characteristics of a variety of media, including television, newspapers, and the Internet, and explain how these characteristics influence meaning.
- \* Identify and explain how media conventions and techniques influence the creation and interpretation of media works.
- \* Analyse how the language used in media works influences the interpretation of messages, with a focus on tone, level of language, and point of view.
- \* Explain how aesthetic qualities in media works contribute to audience enjoyment and understanding.

##### **Analysing Media Representations**

- \* Analyse how individuals or groups are presented in media works and assess the accuracy and influence of these representations.
- \* Examine how people or groups are represented in a variety of media works and explain the beliefs and biases revealed and the messages conveyed.
- \* Analyse media representations of social, political, and cultural issues and explain how the representations influence people's interpretation of the issues and their level of concern.
- \* Analyse and explain the representations of behaviours and attitudes in media works.
- \* Compare and analyse the representations of people and issues in a variety of media and identify factors that may account for any differences.

### **Media Audiences**

#### **Overall Expectations**

- \* Demonstrate an understanding of the ways in which media businesses, sponsors, and advertisers target and attract audiences, and of how audiences use and respond to media works.

\* Analyse and draw conclusions about the influences of media and communication technology on society, culture, and the economy.

### **Specific Expectations**

Analysing Audience Characteristics and Responses

\* Explain how and why people use media and communication technologies.

## **Canadian History Since World War One, Grade 10 Academic (CHC2D)**

### **Communities: Local, National and Global**

#### **Overall Expectations**

\* Analyse the impact of external forces and events on Canada and its policies since 1914

\* Assess Canada's participation in war and contributions to peacekeeping and security.

#### **Specific Expectations**

\* Explain the impact in Canada of the experience and memory of the Holocaust (e.g., nature of response to occurrences of genocide/ethnic cleansing in the world after World War Two).

\* Describe atrocities committed during World War Two and assess Canada's response to them (e.g., Nanking Massacre).

### **Change and Continuity**

#### **Overall Expectations**

Explain how and why Canada's international status and foreign policy have changed since 1914.

#### **Specific Expectations**

\* Analyse Canada's responses to some of the major human tragedies since World War One (e.g., the Holocaust; Japanese atrocities prior to and during World War Two).

### **Social, Economic and Political Structures**

#### **Overall Expectations**

\* Analyse how changing economic and social conditions have affected Canadians since 1914.

#### **Specific Expectations**

\* Explain how and why the Canadian government restricted certain rights and freedoms in wartime, and describe the impact, both short- and long-term, of those restrictions on the general population and on various groups within Canada (e.g., treatment of Japanese Canadians).

## **Canadian History Since World War One, Grade 10, Applied (CHC2P)**

#### **Overall Expectations**

\* Describe some of the major local, national and global forces and events that have influenced Canada's policies and Canadian identity since 1914.

#### **Specific Expectations**

\* Describe some aspects of the impact in Canada of the experience and memory of the Holocaust (e.g., nature of response to occurrences of genocide/ethnic cleansing in the world since World War Two).

## **Social, Economic and Political Structures**

### **Overall Expectations**

\* Assess the changing role and power of the federal and provincial governments in Canada since 1914.

### **Specific Expectations**

\* Assess key instances in which the Canadian government chose to restrict citizens' rights and freedoms, in wartime and peacetime (e.g., Japanese-Canadian internment).

## **World History: The West and the World, Grade 12, University Preparation (CHY4U)**

### **Change and Continuity**

#### **Overall Expectations**

\* Demonstrate an understanding of how the historical concept of change is used to analyse developments in the West and throughout the world since the 16<sup>th</sup> century.

\* Demonstrate an understanding of how the historical concept of continuity is used to analyse developments in the West and throughout the world since the 16<sup>th</sup> century.

#### **Specific Expectations**

\* Identify forces that have facilitated the process of change and those that have tended to impede it (e.g., conservative philosophies, traditional customs).

\* Demonstrate an understanding of how institutions and organizations have reinforced or contributed to a sense of continuity (e.g., schools, rituals and traditions).

### **Citizenship and Heritage**

#### **Overall Expectations**

\* Analyse how non-Western ideas and culture have influenced the course of world history since the 16<sup>th</sup> century

\* Assess the range and diversity of concepts of citizenship and human rights that have developed since the 16<sup>th</sup> century

#### **Specific Expectations**

\* Explain the ways in which non-Western cultures have resisted the spread of Western influences (e.g., isolationism in Japan).

\* Assess the factors that have hindered the advancement of human rights (e.g., religious intolerance, anti-Semitism).

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