



STANFORD
UNIVERSITY

MY CAMBODIA & MY CAMBODIAN AMERICA

—A 2-PART FILM BY RISA MORIMOTO—



TEACHER'S GUIDE

BY RYLAN SEKIGUCHI

SPICE
STANFORD

STANFORD PROGRAM ON INTERNATIONAL
AND CROSS-CULTURAL EDUCATION
DEVELOPING CURRICULUM MATERIALS SINCE 1976

“MY CAMBODIA”
AND “MY CAMBODIAN AMERICA”
Teacher’s Guide

Developed by
Rylan Sekiguchi

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This teacher’s guide is for *My Cambodia* and *My Cambodian America*, a pair of documentaries by Risa Morimoto. These short films profile two Cambodian Americans as they remember and aim to reconnect with their homeland. I had the pleasure of serving as the films’ producer.

My gratitude goes to everyone who was involved in the making of these documentaries, and especially to the following three people: Dr. Khatharya Um, Associate Professor, University of California at Berkeley, for her guidance, scholarly expertise, and good humor throughout this project; Pete Pin for sharing with us his powerful photography, enthusiasm, and personal reflections; and Risa Morimoto, Edgewood Pictures, whose directorial vision and hard work brought Dr. Um’s and Pete’s stories to life.

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—Rylan Sekiguchi, Curriculum Specialist, SPICE

LETTER TO EDUCATORS

Dear Educators,

Like many Americans, my knowledge of Cambodia is limited and largely shaped by the Academy Award-winning film, *The Killing Fields*. As a filmmaker, I recall being deeply impressed by the film, but I never knew anyone who was personally touched by the devastating tragedy. When Gary Mukai, SPICE Director, approached me about making a film on Cambodian Americans, I jumped at the opportunity to broaden my understanding of Cambodian Americans and to use my filmmaking skills to make some of their experiences accessible to young students.

Filming in Cambodia not only provided a glimpse into Cambodia's recent history but also provided a context for understanding why many Cambodians immigrated to the United States. Dr. Khatharya Um, associate professor of Ethnic Studies at UC Berkeley and the first Cambodian-American woman to receive a Ph.D., graciously served as an advisor for the film, *My Cambodia*. Dr. Um escaped Cambodia in 1975. I am deeply indebted to her as it is through her lens that *My Cambodia* came into focus.

Dr. Um, Rylan Sekiguchi (SPICE Curriculum Specialist), Bao Nguyen (cinematographer), and I headed to Cambodia for an unforgettable, life-changing experience. We visited Angkor Wat, Cambodia's pride and joy; met with artisans who work every day to preserve Cambodia's rich cultural traditions; and attended a rehearsal of one of Cambodia's premier dance companies. We talked with Buddhist monks, children, farmers, young men and women, and survivors of the genocide.

In Phnom Penh, Cambodia's capital, we witnessed a vibrant city peering into the future with evidence of its tragic recent past dotting the landscape. We visited S-21, a high school that was turned into one of the Khmer Rouge's notorious prisons. Nearby there was a Buddhist temple that had been completely rebuilt, yet in its shadows lay remnants of the original temple that was destroyed by war. One of the most difficult, emotional trips was to Choeung Ek, one of the thousands of killing fields, now a museum and tourist site.

Once we returned to the United States, we decided to focus on a younger generation of Cambodian Americans who were born during or soon after the Khmer Rouge regime was defeated. Pete Pin, a Brooklyn-based photographer, was born in a refugee camp in Thailand and immigrated to the United States as a toddler. He uses his photography as a way to delve into his Cambodian past and visually convey the stories of others in the Cambodian-American community. His camera helps to facilitate otherwise very difficult conversations with Cambodian elders, many of whom have not spoken about their histories. This is the focus of the film, *My Cambodian America*.

I hope that these films inspire you to learn more about Cambodian Americans and their homeland, Cambodia. It was a great honor to work on this project and to share some of their stories with you.

Risa Morimoto
Director/Producer



The Cambodia film team: Bao Nguyen, Rylan Sekiguchi, Sonysound Yen, Dr. Khatharya Um, and Risa Morimoto

“MY CAMBODIA” AND “MY CAMBODIAN AMERICA”

Rationale and Introduction

In 1975, a radical new government assumed power in Cambodia and drastically transformed the country. Religion was outlawed, and money was abolished. Mass executions were sanctioned by the state. By the time the regime was toppled four years later, an estimated two million people—about 25 percent of the country’s population—had died from disease, starvation, forced labor, imprisonment, and execution.

In response to this tremendous upheaval, many Cambodians fled their homes for other countries, including the United States. How have Cambodian individuals and communities come to terms with their forced resettlement? What are the social and cultural implications of Cambodia’s turbulent history for Cambodians and Cambodian Americans today, more than a generation after the genocide and mass exodus? These issues are explored through a pair of short documentary films that profile two Cambodian Americans as they remember and try to reconnect with their ancestral homeland.

The first film, *My Cambodia*, follows a scholar and former refugee as she returns to Cambodia and describes the genocide’s history as well as its profound legacies. The second film, *My Cambodian America*, highlights a young photographer as he travels around the United States to capture the stories and scenes of various Cambodian-American individuals and communities. Through these two films, students become acquainted with Cambodian and Cambodian-American history and begin to consider some of the complex issues that are raised by that history.

This teacher’s guide provides materials that supplement the information and issues explored in the films: context-setting activities, note-taking handouts, and answer keys, as well as numerous discussion questions and extension activities.

On **Day One**, students are introduced to basic facts about Cambodia and Cambodian history (including the genocide) via a “quiz” of initial questions that students attempt to answer. After discussing the answers to the initial questions, students view *My Cambodia* while taking notes on a provided sheet. The day concludes with a debriefing and discussion of the film. For homework, students research one of five student-generated questions relating to Cambodia.

On **Day Two**, students share their homework research with each other via a brief jigsaw activity then participate in a structured viewing of *My Cambodian America*, with each of six groups paying special attention to one main theme of the film. Student groups then share their assigned themes with each other and discuss the film as a class.

On **Day Three**, students are divided into small groups and assigned topics for their research projects. Working in teams of about three students each, they conduct online research and begin to develop PowerPoint and oral presentations. For homework, students complete their research and prepare for their presentations.

On **Day Four**, student groups share their research findings via PowerPoint-assisted oral presentations. Meanwhile, their classmates listen and take notes.

On **Day Five**—an optional day—students can engage in one or more of a variety of optional activities at the teacher’s discretion.

Essential Questions

After viewing the films and completing the accompanying activities, students will be able to answer the following essential questions:

- What was the Cambodian genocide? When, why, and how did it occur?
- Who were the Khmer Rouge, and in what ways did their rule transform Cambodia?
- When and why did thousands of refugees flee Cambodia for other countries?
- What are some of the enduring legacies of the Khmer Rouge era?
- How have individuals and communities come to terms with the Cambodian genocide?
- How have individuals and communities come to terms with the legacies of the Cambodian genocide?
- What are the social and cultural implications of Cambodia’s turbulent history for Cambodians and Cambodian Americans today?

Connections to Curriculum Standards

This teacher’s guide has been designed to meet certain national history, social studies, and common core standards, as defined by the National Center for History in the Schools, the National Council for the Social Studies, and the Common Core State Standards Initiative. The standards for the guide are listed here.

National History Standards (from the National Center for History in the Schools)

U.S. History

Era 9, Standard 2C: The student understands the foreign and domestic consequences of U.S. involvement in Vietnam.

- Grades 9–12: Analyze the constitutional issues involved in the war and explore the legacy of the Vietnam war. [Formulate a position or course of action on an issue]

Era 10, Standard 2B: The student understands the new immigration and demographic shifts.

- Grades 9–12: Identify the major issues that affected immigrants and explain the conflicts these issues engendered. [Identify issues and problems in the past]

Era 10, Standard 2C: The student understands changing religious diversity and its impact on American institutions and values.

- Grades 5–12: Analyze how the new immigrants have affected religious diversity. [Explain historical continuity and change]

World History

Era 9, Standard 1C: The student understands how African, Asian, and Caribbean peoples achieved independence from European colonial rule.

- Grades 9–12: Analyze the impact of World War II and postwar global politics on the rise of mass nationalist movements in Africa and Southeast Asia. [Analyze cause-and-effect relationships]
- Grades 9–12: Analyze connections between the rise of independence movements in Africa and Southeast Asia and social transformations such as demographic changes, urbanization, and the emergence of Western-educated elites. [Analyze cause-and-effect relationships]

Era 9, Standard 2B: The student understands how increasing economic interdependence has transformed human society.

- Grades 9–12: Compare systems of economic management in communist and capitalist countries and analyze the global economic impact of multinational corporations. [Compare and contrast differing institutions]
- Grades 7–12: Analyze why economic disparities between industrialized and developing countries have persisted or increased and how both neo-colonialism and authoritarian political leadership have affected development in African and Asian countries. [Formulate historical questions]

Era 9, Standard 2D: The student understands major sources of tension and conflict in the contemporary world and efforts that have been made to address them.

- Grades 7–12: Analyze the causes, consequences, and moral implications for the world community of mass killings or famines in such places as Cambodia, Somalia, Rwanda, and Bosnia-Herzegovina. [Marshal evidence of antecedent circumstances]

Era 9, Standard 3A: The student understands major global trends since World War II.

- Grades 7–12: Explain the changing configuration of political boundaries in the world since 1900 and analyze connections between nationalist ideology and the proliferation of sovereign states. [Marshal evidence of antecedent circumstances]

- Grades 5–12: Compare causes, consequences, and major patterns of international migrations in the late 20th century with world population movements of the 19th century and the first half of the 20th. [Draw comparisons across eras and regions]
- Grades 9–12: Analyze connections between globalizing trends in economy, technology, and culture in the late 20th century and dynamic assertions of traditional cultural identity and distinctiveness. [Analyze cause-and-effect relationships]

World History Across the Eras, Standard 1: Long-term changes and recurring patterns in world history.

- Grades 7–12: Compare political revolutionary movements of the past three centuries in terms of ideologies, organization, and successes or failures.

National Social Studies Standards (from the National Council for the Social Studies)

- Culture; Thematic Strand I: Social studies programs should include experiences that provide for the study of culture and cultural diversity.
- Time, Continuity, and Change; Thematic Strand II: Social studies programs should include experiences that provide for the study of the past and its legacy.
- People, Places, and Environments; Thematic Strand III: Social studies programs should include experiences that provide for the study of people, places, and environments.
- Individual Development and Identity; Thematic Strand IV: Social studies programs should include experiences that provide for the study of individual development and identity.
- Individuals, Groups, and Institutions, Thematic Strand V: Social studies programs should include experiences that provide for the study of interactions among individuals, groups, and institutions.
- Power, Authority, and Governance, Thematic Strand VI: Social studies programs should include experiences that provide for the study of how people create and change structures of power, authority, and governance.
- Production, Distribution, and Consumption; Thematic Strand VII: Social studies programs should include experiences that provide for the study of how people organize for the production, distribution, and consumption of goods and services.
- Global Connections; Thematic Strand IX: Social studies programs should include experiences that provide for the study of global connections and interdependence.

Reading Standards for Literacy in History/Social Studies (from the Common Core State Standards Initiative)

- Standard 1, Grades 9–10: Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
- Standard 1, Grades 11–12: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.
- Standard 5, Grades 9–10: Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.
- Standard 9, Grades 9–10: Compare and contrast treatments of the same topic in several primary and secondary sources.
- Standard 9, Grades 11–12: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

Writing Standards for Literacy in History/Social Studies (from the Common Core State Standards Initiative)

- Standard 1, Grades 9–10, 11–12: Write arguments focused on discipline-specific content.
- Standard 2, Grades 9–10, 11–12: Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.
- Standard 4, Grades 9–10, 11–12: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Standard 7, Grades 9–10, 11–12: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
- Standard 9, Grades 9–10, 11–12: Draw evidence from informational texts to support analysis, reflection, and research.

Subjects and Suggested Grade Levels

This teacher's guide is recommended for the following secondary and community college classes:

- Asian Studies
- Ethnic Studies
- Geography
- Global Studies
- Post-Conflict Studies
- Social Studies
- U.S. History

- World Cultures
- World History

The reading level is suitable for students in grades 9 through 12, Advanced Placement classes, and community college.

Related SPICE Units

If you find this teacher's guide valuable, the following SPICE units and lessons may also be relevant to your classes. For more information on these and other units, please visit the SPICE website at <http://spice.stanford.edu>.

Angel Island: The Chinese-American Experience

China's Cultural Revolution

Chinese American Voices: Teaching with Primary Sources

Choices in International Conflict: With a Focus on Security Issues in Asia

Civil Rights and Japanese-American Internment

Diamonds in the Rough: Baseball and Japanese-American Internment

Dynamics of the Korean American Experience

An Examination of War Crimes Tribunals

Examining Human Rights in a Global Context

Geography and the Human Experience

The Gift of Barong: A Journey from Within

Historical Legacies: The Vietnamese Refugee Experience

Identity – "Us" Versus "Them"

Introduction to Diasporas in the United States

Introduction to Humanitarian Intervention

Japanese Migration and the Americas: An Introduction to the Study of Migration

Legacies of the Vietnam War

Mapping Asia

Preventing Deadly Conflict: Toward a World Without War

Regional Wars and the Peace Process

Storytelling of Indigenous Peoples in the United States

Why Do People Move? Migration from Latin America

The following free resources are also available on the SPICE website.

"Introduction to Buddhism" (SPICE Digest article)

"Thailand and Cambodia: The Battle for Preah Vihear" (SPICE Digest article)

SPICE Resources Online

SPICE is currently expanding its online offerings, including freely viewable documentaries, interactive teaching materials, and a digest with free content pieces excerpted from various SPICE curriculum units. To find out more about these resources or to join the SPICE mailing list, please visit the “Resources” section of the SPICE website at <http://spice.stanford.edu>.

Media Guide

This teacher’s guide makes use of PDFs, PowerPoint presentations, Prezi presentations, and streaming video. To open and/or play these media, ensure that your computer has the following:

- any PDF reader (e.g., Adobe Acrobat)
- Microsoft PowerPoint
- any Flash-enabled or HTML5-supported web browser

Materials

Handout 1, *Initial Questions*, p. 19, 15 copies
 Handout 2, *“My Cambodia” Questions*, p. 20, 30 copies
 Handout 3, *Note-taking Sheet*, p. 21, 30 copies (optional)
 Handout 4A, *“My Cambodian America” Themes: Identity*, p. 22, five copies
 Handout 4B, *“My Cambodian America” Themes: History and Historical Knowledge*, p. 23, five copies
 Handout 4C, *“My Cambodian America” Themes: Cultural Loss and Preservation*, p. 24, five copies
 Handout 4D, *“My Cambodian America” Themes: Survival and Resilience*, p. 25, five copies
 Handout 4E, *“My Cambodian America” Themes: Connection and Disconnection*, p. 26, five copies
 Handout 4F, *“My Cambodian America” Themes: Communicating Through Stories*, p. 27, five copies
 Handout 5A, *Research Project: Angkor Wat*, p. 28, one copy
 Handout 5B, *Research Project: Buddhism*, p. 29, one copy
 Handout 5C, *Research Project: Cambodian Civil War*, p. 30, one copy
 Handout 5D, *Research Project: Khmer Rouge Leaders*, p. 31, one copy
 Handout 5E, *Research Project: S-21 Survivors*, p. 32, one copy
 Handout 5F, *Research Project: Cambodia Tribunal*, p. 33, one copy
 Handout 5G, *Research Project: The Refugee Experience*, p. 34, one copy
 Handout 5H, *Research Project: Notable Cambodian Americans*, p. 35, one copy
 Handout 5I, *Research Project: Cambodian-American Communities*, p. 36, one copy
 Handout 5J, *Research Project: Cambodian-American Issues*, p. 37, one copy
 Handout 6, *Group Presentations*, pp. 38–39, 30 copies (optional)

Handout 7, *Assessing the Definition of Genocide*, p. 40, 30 copies (optional)
 Handout 8, *Healing After Mass Violence*, p. 41, 30 copies (optional)
 Handout 9, *A Voice from History: An Excerpt from Poch Younly's Personal Accounts*, pp. 42–44, 30 copies (optional)
 Projection 1, *What Is Genocide?*, p. 45 (optional)
 Projection 2, *Social Reconciliation Strategies*, p. 46 (optional)
 Projection 3, *Recommendations for the Cambodian Government*, p. 47 (optional)
 Teacher Information 1, "My Cambodia" Transcript and Background Information, pp. 48–52
 Teacher Information 2, "My Cambodian America" Transcript and Background Information, pp. 53–56
 Teacher Information 3, *Assessment Guide for Research Project*, p. 57
 Answer Key 1, *Initial Questions*, pp. 58–59
 Answer Key 2, "My Cambodia" Questions, p. 60
 Documentary Film, *My Cambodia*, online at <http://spice.fsi.stanford.edu/multimedia/my-cambodia>
 Documentary Film, *My Cambodian America*, online at <http://spice.fsi.stanford.edu/multimedia/my-cambodian-america>
 "Initial Questions" presentation, online at <http://spice.fsi.stanford.edu/multimedia/my-cambodia-and-my-cambodian-america>

Equipment Computer with Microsoft PowerPoint, Internet access, and a Flash-enabled or HTML5-supported web browser (See Media Guide above.)
 Access to 10–30 computers with Microsoft PowerPoint and Internet access (for in-class student work on Day Three)
 Computer projector (for teacher's computer only)
 Computer speakers (for teacher's computer only)
 Whiteboard/chalkboard

Teacher Preparation Instructions and materials are based on a class size of 30 students. Adjust accordingly for different class sizes.

1. View the documentaries *My Cambodia* and *My Cambodian America* to determine the appropriateness of the material for your classroom. Make note of sections that you feel might be too graphic for the students. In particular, *My Cambodia* contains some images of human remains and drawings of torture.
2. Make appropriate number of copies of all handouts.

3. Read Teacher Information sheets in preparation for leading classroom discussions.
4. Set up and test computer, projector, speakers, documentary films, and “Initial Questions” presentation before starting the lesson.
5. Before Day Three, make computers with Microsoft PowerPoint and Internet access available for student group work. Alternatively, teachers may want to arrange for their class to visit the computer lab or library on those days so that students can have access to computers.

Time At least four 50-minute class periods

Procedures
Day One Students are introduced to basic facts about Cambodia and Cambodian history (including the genocide) via a “quiz” of initial questions that students attempt to answer. After discussing the answers to the initial questions, students view *My Cambodia* while taking notes on a provided sheet. The day concludes with a debriefing and discussion of the film. For homework, students research one of five student-generated questions relating to Cambodia.

1. Inform students that the 20th century has been called the “deadliest century in human history.” While this characterization is debatable, the 20th century certainly had its share of wars, famines, and mass atrocities. Ask students to name some of the deadliest episodes of the 20th century.
Below are some significant events with which students may be familiar.
 Mexican Revolution (1911–20)
 World War I (1914–18)
 Soviet Famine (1932–33)
 Spanish Civil War (1936–39)
 World War II (1939–45), including the Holocaust (1941–45)
 Korean War (1950–53)
 Vietnam War (1955–75)
 The Great Chinese Famine (1958–61)
 Rwandan Genocide (1994)
2. Inform students that they will be learning about Cambodia, a country that just a few decades ago endured its own period of tragedy and mass atrocity.
3. Instruct students to pair up with a classmate, and distribute one copy of Handout 1, *Initial Questions*, to each pair. Tell students to answer the questions to the best of their abilities; they will not be graded. These initial questions are meant to test students’ prior knowledge about Cambodia and stimulate their interest. Allow students a few minutes to discuss and complete the handout in pairs.

4. Display the “Initial Questions” presentation and lead students through the correct answers, referring to Answer Key 1, *Initial Questions*, for additional information. Note that each answer in Answer Key 1 is accompanied by a short debriefing discussion through which students will gain additional information about Cambodia.
5. Distribute one copy of Handout 2, “*My Cambodia*” Questions, to each student, and tell students they will now watch a short documentary film called *My Cambodia*.
6. Play and project the documentary film *My Cambodia*, and instruct students to take notes on Handout 2.
7. Review and discuss the answers to Handout 2, using Answer Key 2, “*My Cambodia*” Questions, for reference.
8. Segue into a class discussion of the film. Use the discussion points below.
 - What information most surprised or struck you?
 - What questions did the film raise for you (e.g., about the genocide, the Khmer Rouge, Cambodia, etc.)?
Record questions on the whiteboard. Students will research five of these questions for homework.
 - What do you think have been Cambodia’s biggest challenges in recovering from the genocide?
Encourage students to consider the question from multiple angles (e.g., culture, economics, justice, reconciliation, family life, civil society, the environment, etc.). As one example of a challenge, remind students that many ex-Khmer Rouge are still alive today. In other words, there are communities in Cambodia where former Khmer Rouge soldiers live next door to victims and victims’ families. How might this dynamic affect Cambodian society?
9. Choose five comparably in-depth research-fit questions from the whiteboard, and assign each to one-fifth of the class for homework. Students should research their assigned question and write a one-to two-paragraph answer that includes any necessary background information. Students should bring their completed write-ups to next class.

Day Two Students share their homework research with each other via a brief jigsaw activity then participate in a structured viewing of *My Cambodian America*, with each of six groups paying special attention to one main theme of the film. Student groups then share their assigned themes with each other and discuss the film as a class.

1. Tell students to take out their homework write-ups. Divide the class into five groups by whiteboard question and instruct students to convene in their groups to discuss and compare their research findings. Each group will discuss only its own whiteboard question.

2. Instruct students to now form heterogeneous groups. Every group should comprise five students, each representing one of the five whiteboard questions. Instruct students to take turns teaching each other about their research.
Option: Distribute one copy of Handout 3, *Note-taking Sheet*, to each student, and instruct students to take notes as their classmates share their research.
3. Collect homework write-ups for assessment.
4. Inform students that they will now watch another short documentary. Set the context by sharing the following points.
 - Whereas *My Cambodia* focused on the Khmer Rouge era of Cambodian history, this film focuses on a legacy of that era: the Cambodians who fled their homeland and resettled in the United States.
 - The film is called *My Cambodian America*, and it centers around Pete Pin, a photographer who has worked to document various Cambodian-American communities and share their stories.
 - Following the overthrow of the Khmer Rouge in 1979, hundreds of thousands of Cambodians fled the country as refugees, many living in temporary camps along the Thai border until being resettled in places like France and the United States.
5. Divide the class into six groups and distribute one version of Handout 4, *“My Cambodian America” Themes*, to each group. Tell students that the film they will watch contains several main themes, such as “identity” and “cultural loss and preservation.” Instruct students to pay special attention to their assigned theme while watching the film, and to record their notes and observations on Handout 4. Allow students to look over their handouts before starting the film.
6. Play and project the documentary film *My Cambodian America*.
7. Before engaging in a whole-class discussion, instruct students to discuss their assigned themes within their groups.
8. Once groups have debriefed their assigned themes for a few minutes, call on each group to share its observations with the rest of the class.
Note: For a complete film transcript, refer to Teacher Information 2, *“My Cambodian America” Transcript and Background Information*.
9. Optional: For homework, ask students to write a response to the following prompt.
 - Consider the notion of being a “guardian of history”—a phrase Pete Pin uses. What stories or history do you consider yourself to be a guardian of? Why? What have you done or what can you do in the future to ensure that those stories and history are preserved?

- Before Day Three** Ensure that 10 to 30 computers with Microsoft PowerPoint and Internet access are available for student use.
- Day Three** Students are divided into small groups and assigned topics for their research projects. Working in teams of about three students each, they conduct online research and begin to develop PowerPoint and oral presentations. For homework, students complete their research and prepare for their presentations.
1. If homework was assigned during the last class, collect students' written responses for assessment.
 2. Now that students are familiar with some general aspects of Cambodian history and Cambodian-American life, they will delve more deeply into some of these aspects. Inform students that they will work in teams to conduct a research project on a topic related to either Cambodian or Cambodian-American history, culture, or current events.
 3. Divide students into 10 groups and distribute one version of Handout 5, *Research Project*, to each group (one copy per group). Instruct students to begin their research, and allow them access to computers.
 4. Allow students the remainder of class to work on their research projects and presentations. Tell students to continue their projects for homework.
- Note: If students seem like they will need an additional day for in-class collaboration, allow them more time and postpone the remainder of the procedures by a day.
- Before Day Four** Ensure that the computer and projector are set up and ready for student presentations.
- Day Four** Student groups share their research findings via PowerPoint-assisted oral presentations. Meanwhile, their classmates listen and take notes.
1. Allow students a few minutes to meet in their groups to discuss final details about their presentations.
 2. Call groups to the front of the classroom one by one to deliver their presentations. Instruct students to take notes as they listen to their classmates' presentations.
- Option: Distribute one copy of Handout 6, *Group Presentations*, to each student, for students to use as a note-taking sheet.

Day Five (Optional Activities)

Students can engage in one or more of a variety of optional activities at the teacher's discretion. A full activity menu is listed below.

- Topic: Remembering and forgetting

Summary: Students think critically about the value of preserving cultural and historical knowledge then write an essay explaining their conclusions.

Procedures:

1. Use the points below to facilitate a class discussion on the value of preserving cultural and historical knowledge. These points are meant to challenge students to think critically and possibly question their assumptions.
 - We often just assume that preserving cultural and historical knowledge is valuable. But what is the actual value of such knowledge? How does this knowledge help or benefit individuals or society? Give specific examples to illustrate your point.
Encourage students to think of "value" in different ways. For example, does this knowledge offer any economic value? Social usefulness? Professional utility? Feeling of security, stability, or rootedness? Personal identity? Psychological or intellectual benefit?
 - Could there be value in forgetting certain cultural or historical knowledge (e.g., by parents not teaching their children certain things)? Why or why not? Give specific examples to illustrate your point.
 - Do you think it was wrong for Pete's parents to speak to him only in English and not involve him in cultural activities as a child? Why or why not?
 - In many Cambodian and Cambodian-American families, the genocide is never discussed. In many instances, adults do not want to burden the youth with tragic or horrific stories of the genocide, and youths do not want to ask their elders for fear of reawakening painful memories. Do you think it is a mistake for these stories not to be told from one generation to the next? Why or why not?
2. Have students write an essay that addresses the following prompt:
"What is the value of preserving cultural and historical knowledge? Under what circumstances is 'remembering' better than 'forgetting'? Under all circumstances? Explain your reasoning."

- Topic: Genocide

Summary: Students examine the legal definition of "genocide," consider some common critiques of the term, and assess whether or not the term should apply to the case of Cambodia under the Khmer Rouge.

Procedures:

1. Set the context by telling students that although the deadly rule of the Khmer Rouge is often called the "Cambodian genocide," some

people argue that “genocide” is not the right term for it. They will now examine the legal definition of “genocide” and consider some common critiques of the term.

2. Display Projection 1, *What Is Genocide?*, and call on one or two students to read the definition aloud. Note that the UN Genocide Convention of 1948 provided the first widely accepted definition of genocide in international law.

Note: All Projections are also available in Prezi format online at <http://spice.fsi.stanford.edu/multimedia/my-cambodia-and-my-cambodian-america>.

3. Distribute one copy of Handout 7, *Assessing the Definition of Genocide*, to each student, and tell students to read the handout and complete the assignment.
- Topic: Healing after mass violence

Summary: Students consider the challenges that societies face in the aftermath of mass violence, such as how best to support victims, bring perpetrators to justice, and foster reconciliation across the society.

Procedures:

1. Tell students that they will now consider some of the challenges that societies face in the aftermath of mass violence, and the different ways that societies have tried to heal and move forward.
2. Distribute one copy of Handout 8, *Healing After Mass Violence*, to each student, and allow students time to read the handout.
3. Lead a class discussion using the points below.

- The four examples given in Handout 8 are just a few of many approaches that different societies have tried.
- Compare these four approaches. What are their similarities and differences?

One clear difference is the degree to which perpetrators are pardoned or punished. Some approaches—such as those in Uruguay and South Africa—offer perpetrators amnesty or conditional amnesty for past crimes. Other approaches—such as those in Czechoslovakia and Rwanda—punish perpetrators to some extent. Among the latter, the severity of punishment can also vary greatly.

- Each approach has pros and cons. Can you think of some pros and cons for each approach?

Amnesty: Amnesty is cheap and easy to enact but neither sheds light on the troubling history nor fulfills victims’ desire for justice.

Truth Commission: A truth commission can help shed light on a troubling history, contribute to an open dialogue between victims and perpetrators, and foster healing and reconciliation. However, it does cost money to operate, and it may not “serve justice” in a traditional sense.

Lustration: Lustration is fairly easy and inexpensive to enact and signifies to the public a clear break with the troubled past, but it neither sheds light on the past nor “serves justice” in a traditional sense.

Criminal Prosecution: Prosecuting suspected perpetrators in court and punishing them as criminals can help satisfy victims' desire for justice. They may also help deter people from committing atrocities in the future. However, some courts (especially special international courts) can be expensive, slow, and complicated, and may even fail at ultimately delivering justice.

- In the aftermath of mass violence, what is the value of “justice” (i.e., punishing perpetrators)? In your opinion, is justice necessary for healing? Why or why not?
4. Option: Remind students that there are many other approaches besides these four. Display Projection 2, *Social Reconciliation Strategies*, to show students examples of several other approaches societies have used to promote social healing.

Note: All Projections are also available in Prezi format online at <http://spice.fsi.stanford.edu/multimedia/my-cambodia-and-my-cambodian-america>.

5. Inform students that they will now be asked to weigh these four approaches against each other. Display Projection 3, *Recommendations for the Cambodian Government*, and instruct students to read and write a response to the prompt. (Prompt is also reprinted below.)
- Imagine that it is the year 1979 and the Khmer Rouge has just been overthrown. Cambodia is still reeling from four years of chaos and brutality. You have been asked to advise the new Cambodian government on how best to deal with its recent past and promote social healing. Write a report that lists the four policy options given in Handout 8, describes their pros and cons, and finally gives a recommendation on which approach to pursue and why.

Note: All Projections are also available in Prezi format online at <http://spice.fsi.stanford.edu/multimedia/my-cambodia-and-my-cambodian-america>.

- Topic: Life under the Khmer Rouge
Summary: Students read and discuss a first-hand account of life under the Khmer Rouge.

Procedures:

1. Inform students that they will be reading and discussing a first-hand account of life under the Khmer Rouge. Preface the reading with the following points.
 - During the Khmer Rouge era, literacy was considered suspicious, and literate people were often targeted for persecution and death.
 - Fearing for their lives, Cambodians destroyed all kinds of written records—even personal letters and diaries—to hide their literacy and increase their chances of survival. First-hand

written accounts of life under the Khmer Rouge are therefore rare.

- The account we will be reading is one such account. It was translated into English by Professor Khatharya Um, who appears in the film *My Cambodia*.
- 2. Distribute one copy of Handout 9, *A Voice from History: An Excerpt from Poch Younly's Personal Accounts*, to each student, and allow students time to read the handout.
- 3. Lead a class discussion on the reading. The discussion points below can be used as a guide.
 - What did you find interesting or surprising about the author's account?
 - What insight did you gain, if any, into Cambodian family life or life under the Khmer Rouge?
 - Why do you think the author chose to keep a journal of his experiences, knowing it would endanger him and his family? Do you agree with his decision? Why or why not?
- Activity: Poetry-writing
 Summary: Students write and recite poetry in commemoration of the Cambodian genocide.
 Procedures:
 1. Preface the activity by reminding students of the tremendous impact (e.g., social, political, economic, physical, psychological, cultural, philosophical, etc.) that the genocide has had on Cambodia and the Cambodian people. Many of the genocide's legacies are still relevant today.
 2. Assign students the task of writing a poem to commemorate the Cambodian genocide. Poems can be of any form or structure, but you may wish to specify an approximate length. Students should feel free to adopt any voice or perspective they think is appropriate or compelling, as long as the poem is about the genocide in some way.
 3. Allow students time to conceptualize and write their poems. When they have finished, ask for volunteers to read their poems aloud.
- Activity: Creating diptychs
 Summary: Students create diptychs to express an idea, memory, emotion, concept, or thing that is important to them.
 Procedures:
 1. Ask students to recall the photographic diptychs that Pete Pin created, which were shown in the film *My Cambodian America*. (As a reminder, Pete's diptychs juxtapose portraits of Cambodian-American elders beside tangible objects, like an old family photo or an identification card from a refugee camp.)
 2. Assign students the task of creating their own diptychs. Students' diptychs can be in any visual arts medium (e.g., photos, drawings,

etc.), as long as they (A) maintain the traditional side-by-side format of a diptych, and (B) express an idea, memory, emotion, concept, or thing that is important to them.

Option: Challenge students to create a “collection” or “series” of diptychs that address a common theme. Themes can either specify the topic of the content (e.g., “family,” “history,” “growth,” etc.) or the relationship of the content (e.g., “person and artifact,” “then and now,” “compare/contrast,” etc.).

3. Display completed student work around the classroom.

- Activity: Preserving local history

Summary: Students brainstorm, select, and design a creative way to act as a “guardian of history.”

Procedures:

1. Ask students to consider the notion of being a “guardian of history”—a phrase Pete Pin uses. Lead a class discussion and brainstorming session around the following points.
 - What do you think Pete means when he says it is important for him to be a “guardian of history”?
 - Pete acts as a guardian of history through his work as a photographer. What are some ways that anyone can act as a guardian of history? What are some ways that you, as students, could act as guardians of history? What kinds of things could you create that would help to protect or preserve history? Encourage students to think outside the box and be creative. Record student ideas on the whiteboard.
2. Tell students that their next assignment will be to design a project of their own that protects or preserves history in some way. Ask students to think about the histories of their own families, friends, communities, school, or city. What personal or local stories or histories would they want to be guardians of? Ask students to choose a story, history, or specific historical episode that they would like to protect and preserve, and allow them time to choose a topic. Note: Depending on the topic chosen, students can choose to work on the project either alone or in groups.
3. Once students have chosen their topics, tell them to think of an interesting or creative way to document and/or preserve that history. Students can select an idea from the whiteboard, or they can think of new ideas. In the latter case, students can tailor the project specifically to their chosen topic or to their own personal skills and interests (e.g., photography, website design, etc.)
4. Allow students time to design their history preservation projects. Depending on their project types, you can allow students some latitude in the types of deliverables they submit; some projects may be better described in words, and others in sketches, mock-ups, a poster, or a prototype.

Assessment The following are suggestions for assessing student work in this lesson:

1. Optional: Collect Handout 2, *“My Cambodia” Questions*, Handout 3, *Note-taking Sheet*, Handout 4, *“My Cambodian America” Themes*, and / or Handout 6, *Group Presentations*, and assess students’ notes based on
 - observational skills;
 - accuracy of information;
 - relevance of notes to the posed questions / themes / categories; and
 - thoroughness and detail of notes.

(Refer to Answer Key 2, *“My Cambodia” Questions*, for answers to Handout 2.)

2. Assess student homework from Day One (i.e., brief write-up answering a student-generated research question) based on
 - quality of research;
 - relevance of research to assigned question; and
 - clarity of writing
3. Assess optional student homework from Day Two (i.e., reflection on being a “guardian of history”).
4. Assess groups’ research projects and presentations using the assessment guide in Teacher Information 3, *Assessment Guide for Research Project*.
5. If the class has engaged in any of the optional activities listed under the Day Five procedures, collect student deliverables and assess as you see fit.

Note: All optional activities except “Life under the Khmer Rouge” culminate in some kind of student deliverable (e.g., reflective essay, persuasive essay, policy recommendation, poem, diptych, or history-preservation project design). The “Life under the Khmer Rouge” activity ends with a simple class discussion.

6. Assess student participation in group and class discussions, evaluating students’ ability to
 - clearly state their opinions, questions, and / or answers;
 - exhibit sensitivity toward different cultures and ideas;
 - respect and acknowledge other students’ comments;
 - ask relevant and insightful questions; and
 - provide correct and thoughtful answers to classmates’ questions.

INITIAL QUESTIONS

Instructions: What do you know about Cambodia? Work with your partner(s) to answer the following questions to the best of your abilities. If you don't know an answer, try to make an educated guess.

1. Cambodia is a country located in _____.
 - a. Latin America
 - b. Eastern Europe
 - c. sub-Saharan Africa
 - d. the Middle East
 - e. Southeast Asia

2. Cambodia's official religion is _____, and over 95 percent of the population practices it.
 - a. Christianity
 - b. Islam
 - c. Buddhism
 - d. Animism
 - e. None of the above

3. Cambodian civilization arose relatively recently, in the 1500s. True or false?

4. From the 1860s until it secured its independence in 1953, Cambodia was effectively a colony of _____.
 - a. Britain
 - b. France
 - c. Spain
 - d. the Netherlands

5. Between 1975 and 1979, a radical government came to power in Cambodia and drastically transformed the country. Which changes were introduced? (Mark all that apply.)

<input type="checkbox"/> The country's name was changed.	<input type="checkbox"/> The country's flag was changed.
<input type="checkbox"/> A new constitution was promulgated.	<input type="checkbox"/> Organized religion was outlawed.
<input type="checkbox"/> Money was abolished.	<input type="checkbox"/> People who wore glasses were killed.

6. What are modern Cambodia's two largest industries? (Mark two only.)

<input type="checkbox"/> Entertainment	<input type="checkbox"/> Mining
<input type="checkbox"/> Textiles	<input type="checkbox"/> Tourism

7. Modern Cambodia has both a king and a prime minister. True or false?

8. Cambodians began immigrating en masse to the United States in the year _____.
 - a. 1867
 - b. 1903
 - c. 1953
 - d. 1979

9. Today there are about _____ Cambodian Americans living in the United States.
 - a. 4,500
 - b. 13,000
 - c. 280,000
 - d. 1.1 million

“MY CAMBODIA” QUESTIONS

Directions: Answer the following questions as you watch *My Cambodia*.

1. The Khmer Rouge was formed in the year _____.
2. Approximately _____ people died in Cambodia between 1975 and 1979.
3. How does Professor Um describe the Khmer Rouge’s vision for Cambodia?
4. Who is Bou Meng?
5. What is Tuol Sleng? What happened there?
6. What is Choeung Ek?
7. Give at least two examples of how the Khmer Rouge period disrupted Cambodian religious life and/or cultural traditions.
8. Professor Um fled Cambodia and emigrated to the United States in the year _____.

NOTE-TAKING SHEET

Directions: Use this sheet to record notes on your classmates' research findings. (You do not need to record notes on your own research.)

Research question:

Answer:

Research question:

Answer:

Research question:

Answer:

Research question:

Answer:

“MY CAMBODIAN AMERICA” THEMES:
IDENTITY

Directions: As you watch the documentary film *My Cambodian America*, pay special attention to your assigned theme, and record your notes in the space below. Try to be as attentive and thorough as possible. Your notes can include facts, quotations, or imagery from the film, as well as your own observations, thoughts, or questions.

Theme: Identity

A major theme of the film is the notion of “identity,” or how one conceptualizes of oneself. There are all kinds of factors that can contribute to one’s identity—race, nationality, language, occupation, family history, hometown, religion, hobbies, culture, and countless others. Pay attention to these types of factors and how they influence the identities of people in the film.

“MY CAMBODIAN AMERICA” THEMES:
HISTORY AND HISTORICAL KNOWLEDGE

Directions: As you watch the documentary film *My Cambodian America*, pay special attention to your assigned theme, and record your notes in the space below. Try to be as attentive and thorough as possible. Your notes can include facts, quotations, or imagery from the film, as well as your own observations, thoughts, or questions.

Theme: History and Historical Knowledge

A major theme of the film is the role of history. History shapes our lives in countless ways, whether through large-scale events like wars, or on smaller scales, through our own family histories and personal histories. Beyond that, our knowledge of history also shapes our lives, because it helps us understand our place in the world. Pay attention to these themes of history, historical knowledge, and the loss or preservation of history.

**“MY CAMBODIAN AMERICA” THEMES:
CULTURAL LOSS AND PRESERVATION**

Directions: As you watch the documentary film *My Cambodian America*, pay special attention to your assigned theme, and record your notes in the space below. Try to be as attentive and thorough as possible. Your notes can include facts, quotations, or imagery from the film, as well as your own observations, thoughts, or questions.

Theme: Cultural Loss and Preservation

A major theme of the film is the role that culture plays in our lives, especially how it is transmitted, adopted, forgotten, or preserved. Like members of other immigrant communities, Cambodian Americans live at an intersection of cultures. How do different people choose to negotiate this cross-cultural space differently? Pay attention to these themes of cultural loss, preservation, transmission, and assimilation.

“MY CAMBODIAN AMERICA”
THEMES: SURVIVAL AND RESILIENCE

Directions: As you watch the documentary film *My Cambodian America*, pay special attention to your assigned theme, and record your notes in the space below. Try to be as attentive and thorough as possible. Your notes can include facts, quotations, or imagery from the film, as well as your own observations, thoughts, or questions.

Theme: Survival and Resilience

A major theme of the film is survival and resilience. As survivors of war, genocide, and forced relocation, first-generation Cambodian Americans have faced and continue to face many hardships. Yet they and their families have rebuilt their lives and created a vibrant Cambodian-American community. What did people do to survive? How have they persevered to keep their culture and history alive? Pay attention to these themes of personal and cultural survival and resilience.

**“MY CAMBODIAN AMERICA” THEMES:
CONNECTION AND DISCONNECTION**

Directions: As you watch the documentary film *My Cambodian America*, pay special attention to your assigned theme, and record your notes in the space below. Try to be as attentive and thorough as possible. Your notes can include facts, quotations, or imagery from the film, as well as your own observations, thoughts, or questions.

Theme: Connection and Disconnection

A major theme of the film is connection and disconnection. How have older Cambodian-American immigrants tried to stay connected to their homeland, culture, and past? What about younger Cambodian Americans who have only ever lived in the United States? Pay attention to these themes, and consider how the backgrounds and experiences of different people contribute to their feelings of connection or disconnection to Cambodia.

“MY CAMBODIAN AMERICA” THEMES:
COMMUNICATING THROUGH STORIES

Directions: As you watch the documentary film *My Cambodian America*, pay special attention to your assigned theme, and record your notes in the space below. Try to be as attentive and thorough as possible. Your notes can include facts, quotations, or imagery from the film, as well as your own observations, thoughts, or questions.

Theme: Communicating Through Stories

A major theme of the film is the value of storytelling (the sharing of personal experiences). At a basic level, storytelling transmits knowledge from one person to another and helps to preserve that knowledge. For older Cambodian Americans, many stories are painful to tell yet could be crucial for helping younger Cambodian Americans understand and appreciate their history and inheritance. Pay attention to how stories have affected people in the film.

RESEARCH PROJECT:
ANGKOR WAT

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Angkor Wat

Angkor Wat—Cambodia’s famously magnificent temple complex—is a strong symbol of pride for Cambodians and Cambodian Americans alike. When, why, and how was it built? Who was ruler who oversaw its construction? What purpose did it serve then and now? How is it designed architecturally and decorated artistically, and why?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

RESEARCH PROJECT:
BUDDHISM

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Buddhism

Buddhism—specifically, Theravada Buddhism—has played a major role for Cambodians, both historically and in modern times. What is the history of Theravada Buddhism in Cambodia? What are its characteristics, teachings, and practices? In what ways have Cambodian Buddhism and the Cambodian Buddhist community shaped or been shaped by Cambodian history?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

**RESEARCH PROJECT:
CAMBODIAN CIVIL WAR**

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Cambodian Civil War

Before the Khmer Rouge era began in 1975, Cambodia was in the midst of a civil war between the government and anti-government forces. Why was the war fought? How did the Khmer Rouge gain support during the war? What major factors affected the course of the war? How did the war eventually lead to the Khmer Rouge coming to power in Cambodia?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

RESEARCH PROJECT:
KHMER ROUGE LEADERS

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Khmer Rouge Leaders

During the Khmer Rouge era, Cambodia was ruled by a secretive group of leaders. Who were they, and what are their histories? How were they connected? What did they believe (politically and philosophically), and from whom or where did they adopt these ideas?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

**RESEARCH PROJECT:
S-21 SURVIVORS**

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: S-21 Survivors

There were seven people found alive at Tuol Sleng Prison (also known as S-21) at the end of Khmer Rouge rule. Three of the seven were Vann Nath, Chum Mey, and Bou Meng. Who were they, and what are their stories? How did they end up in S-21, and what were their lives like there? Why were they spared? What were their lives like after surviving S-21?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

RESEARCH PROJECT:
CAMBODIA TRIBUNAL

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Cambodia Tribunal

The Cambodia Tribunal—officially known as the Extraordinary Chambers in the Courts of Cambodia (ECCC)—is a special court established to put senior leaders of the Khmer Rouge on trial. What is the current status of the tribunal? Which leaders have been indicted and/or convicted so far? How is the tribunal viewed domestically and internationally? Why has there been controversy surrounding the court's operation?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

**RESEARCH PROJECT:
THE REFUGEE EXPERIENCE**

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: The Refugee Experience

From the 1970s to 1990s, hundreds of thousands of Cambodians fled their country as refugees. Describe some of their experiences. Where were the refugee camps in which they lived? How long did they stay there, and what was life like? What support and assistance did they receive, and from whom? What moral or legal obligations do other countries have to help people in these situations?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

RESEARCH PROJECT:
NOTABLE CAMBODIAN AMERICANS

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Notable Cambodian Americans

Through the films *My Cambodia* and *My Cambodian America* you were introduced to Professor Khatharya Um and Pete Pin, two notable Cambodian Americans. Who are some other notable Cambodian Americans, and what are they known for? How have they contributed to the vitality of the Cambodian-American community, or to society at large?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

**RESEARCH PROJECT:
CAMBODIAN-AMERICAN COMMUNITIES**

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Cambodian-American Communities

Cambodian refugees were resettled in many places across the United States. Where are the largest Cambodian-American communities located today? How or why were they established in these areas? What are some common characteristics of Cambodian-American communities? How are these communities similar to or different from other ethnic communities in the United States?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

RESEARCH PROJECT:
CAMBODIAN-AMERICAN ISSUES

Directions: Work with your teammates to research your assigned topic. Focus your investigation on the questions below, and try your best to answer them. Be sure to cite your sources as you conduct your research.

Your research topic: Cambodian-American Issues

Like other minority communities around the world, the Cambodian-American community faces its own set of challenges and issues. What are some of the issues that concern the Cambodian-American community today? How are these issues linked to Cambodian or Cambodian-American history, if at all? How are these issues similar or dissimilar to those faced by other immigrant communities?

Once you have concluded your research, create and deliver a PowerPoint presentation to share your findings with the class. Work together to organize your findings into a logical and cohesive presentation, and practice delivering an informative, engaging, and smooth oral presentation.

PowerPoint presentations should contain 3 to 5 slides, and oral presentations should last 3 to 5 minutes. You will be evaluated on the following points: quality of research, clarity and cohesiveness of presentation, manner of delivery, neatness, pacing, and equitable division of responsibility.

GROUP PRESENTATIONS

Directions: As you listen to your classmates' presentations, record your notes in the space provided below.

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

Research topic:
Notes:

ASSESSING THE DEFINITION OF GENOCIDE

Definition

Although most people have a general idea of what the word “genocide” means, there is only one legal definition of genocide that is widely recognized internationally. This definition comes from the UN Genocide Convention of 1948, which states “genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such:

- (a) Killing members of the group;
- (b) Causing serious bodily or mental harm to members of the group;
- (c) Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;
- (d) Imposing measures intended to prevent births within the group;
- (e) Forcibly transferring children of the group to another group.”

Criticisms

The Genocide Convention and its definition of genocide have earned their share of critics over the years. The most common criticisms include the following.

- The convention does not protect political or social groups.
- Proving “intent to destroy” in a court of law is very difficult.
- The term “in part” is too vague. (For example, how many deaths must occur before a mass killing can be called genocide?)

The first point—i.e., the omission of political and social groups—has become particularly controversial. Critics argue that such groups should be protected under the Genocide Convention, and that the current definition is too narrow. This has led some scholars and analysts to propose broader definitions of genocide, like this one by Frank Chalk and Kurt Jonassohn: “Genocide is a form of one-sided mass killing in which a state or other authority intends to destroy a group, as that group and membership in it are defined by the perpetrator.” Such a definition would be inclusive of all types of groups, including political and social groups currently excluded from the official definition of genocide.

Cambodia Under the Khmer Rouge

Scholars disagree on whether the atrocities committed by the Khmer Rouge in Cambodia constitute a true genocide. While it is true that the Khmer Rouge directed violence toward certain ethnic and religious groups, much of their violence was targeted toward other kinds of groups, like capitalists, intellectuals, professionals, city-dwellers, and political dissidents.

Assignment

Consider the two questions below, then take a stance on them and write a persuasive essay explaining your stance.

- Did the Khmer Rouge’s atrocities qualify as genocide, as defined by the 1948 Genocide Convention?
- Would the Chalk-Jonassohn definition be a better legal definition of genocide?

HEALING AFTER MASS VIOLENCE

Cambodia's experience under the Khmer Rouge was extreme in many ways. It is one of numerous historical examples of mass violence around the world. For societies that have endured such periods of violence, social healing is often a long, complex, and challenging process.

How can such societies effectively promote social healing and reconciliation? In the aftermath of mass violence, oppressive rule, or other troubling episodes, social healing can easily involve several different issues. For example, how can we best support or compensate victims? Should we forgive perpetrators for their past deeds or punish them? What other actions would help to rectify past injuries or injustices? How do we make logical sense of this chaotic episode, and how can we discover the truth of what really happened?

Societies have tried various strategies for promoting social healing and reconciliation, each with pros and cons. In the case of Cambodia, the Cambodia Tribunal has been a major component of the country's effort to deal with its past. On one hand, it has provided testimony from senior Khmer Rouge leaders, shed light on certain murky aspects of the genocide, provided surviving victims with some sense of justice and closure, and raised awareness of the genocide domestically and abroad. On the other hand, it has already cost \$200 million to fund (as of 2014) and has been the target of numerous allegations of corruption and politicization, which undermines the credibility of the court's findings. Like any strategy for dealing with a troubled past, the Cambodia Tribunal has offered a mixed bag of successes and shortcomings.

Below is a table summarizing other societies' efforts to heal and move past troubling episodes in their histories.

Episode	Aftermath
Between 1973 and 1985, Uruguay was ruled by a dictatorship, during which military and police officers arbitrarily detained, tortured, or disappeared thousands of people. Anti-government guerrillas committed crimes as well.	After democracy was restored, the Uruguayan Parliament enacted a law that granted amnesty to military personnel, police officers, and guerrillas for past abuses.
Between 1948 and the 1990s, South Africa functioned under a system of apartheid that consistently benefited the white South African minority. The resulting racial strife and conflict led both sides to commit crimes and atrocities against each other.	A truth commission was created to investigate apartheid-era crimes. Victims could give testimony and have their stories recorded. Perpetrators could also give testimony in exchange for possible amnesty. At the end, the commission issued a thorough report detailing the truth behind apartheid-era acts of violence.
Czechoslovakia was ruled by a communist regime from 1948 to 1989. During much of this period, social, political, and religious life were repressed, and thousands faced political persecution for various offenses. An estimated 250,000 people were imprisoned on political grounds.	Following the fall of communism, the new government enacted a process called "lustration" in which officials and civil servants involved in the old regime were screened and removed from public office. Lustration was enforced from 1991 to 2000.
In 1994 Rwanda suffered a brief but brutal period of genocide, during which 500,000 to 1,000,000 Rwandans were killed in approximately 100 days of chaos. In many cases, neighbors turned against neighbors in violence.	Rwanda employed a two-track system of justice: (1) a Western-style tribunal (similar to Cambodia's) that prosecuted the most serious genocide cases, and (2) speedier, cheaper, and more traditionally based "Gacaca courts" that heard cases against the nearly 130,000 other accused criminals.

A VOICE FROM HISTORY: AN EXCERPT FROM POCH YOUNLY'S PERSONAL ACCOUNTS

Translated and Written by Khatharya Um

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Excerpted by Bunthorn Som

Courtesy of the Documentation Center of Cambodia

On May 31, 2013, following a documentary screening, a middle-aged man quietly approached the Director of the Documentation Center of Cambodia, Mr. Youk Chhang. In his hand was a spiral notebook, yellowed with age—a surviving “journal” of one of the victims of the Khmer Rouge genocide that his daughter and son-in-law hope to entrust to the Center’s safekeeping. Such findings are rare. Though some personal writings done during the Khmer Rouge period did survive, most were in the form of notebooks that cadres had kept of their study sessions. Under a regime that associated writing punitively with the educated, hence politically suspect, few would risk their lives and the lives of their loved ones for the sake of documentation. In fact, the journal’s author, Mr. Poch Younly, a primary school inspector, was arrested and subsequently died in prison, because of some personal photographs the Khmer Rouge discovered that exposed his class background. This written account, as such, was a voice from history that defied erasure. That may have been the very reason why Mr. Poch Younly struggled under the utmost dire conditions, and at grave risk to himself and his family, to document his life. The account, in essence, contains the memories that he knew he would not live to transmit to posterity.

Describing his life as “one of education,” Mr. Poch dedicated much of the journal to constructing his family genealogy and charting his educational and professional journey that spanned the twilight of colonial Cambodia through the two decades after independence before the onslaught of war and revolution. He wrote of the struggles against poverty and of his accomplishments, his wedding to his fifteen-year-old bride, and the construction of the family home, providing glimpses of life in pre-war Cambodia that were rich in their ordinariness. Born into a modest farming family in the village of Phnom Del in Taing Krang commune, Cheung Prey district in Kompong Cham province, Younly was one of three children. Like many Cambodian boys of that generation, and struggling with poverty, he spent his early childhood as a temple boy after leaving his native village to attend school in the capital before going on to complete the teacher training program, specializing in physical education. He joined the Ministry of Education in 1943 and went on study tours to the Philippines in 1957 and to the United States in 1961. In 1945, he married Som Seng Eath, a native of Sangkat Baray, in the Baray district, in Kompong Thom province. They had 10 children, namely 1) Poch Sanity 2) Poch Sivanna 3) Poch Soriya (deceased) 4) Poch Sonimit 5) Poch Soraksmy 6) Poch Sovichet 7) Poch Visethneary 8) Poch Vadhaneakar 9) Poch Sochendamony and 10) Poch Viboljeat. It was his daughter Visethneary who brought the journal to light over 35 years after his disappearance.

Mr. Poch Younly began documenting his personal experiences after Khmer Rouge forces relocated his family from Kompong Chhang to Phum Chumteav Chreng. On August 1, 1976 he was summoned by Angkar to go help lift a palm tree that had fallen on the paddy, and disappeared. In his accounts, first written on 9th February, 1976 in Phum Chumteav Chreng and addressed to his “beloved and dearly missed Sanity and Sivanna,” followed by two additional entries dated February 29th and August 1st, 1976, Younly wrote of his separation from his two children and of the family’s losses and sufferings under the Khmer Rouge. The accounts are excerpted and summarized as follows:

Pa and Mak (Dad and Mom) and the rest of the family left Kompong Chhang at around 10pm on the 29th of April, 1975 on the orders of the Revolutionary Army. Your mother had just recovered from an illness three days prior. She was stricken with a terrible fever that had lasted a month.

Our family traveled by road through Phum Trok and crossed a rocky forest mountain where you only hear leaves blowing in the wind and the sounds of wild animals. When we reached Rolong, there was a checkpoint where a group was searching through people's belongings. They confiscated my camera. Our family reached Chumteav Chreng village at Krang Lvea, in Kompong Tralach district at around 9 am on May 1st, 1975. We rested at the village rest hall, built at the edge of a dike. We cooked our food and ate our meal there while we waited to hear of new developments. At around two o'clock in the afternoon, a village local came to call us and other evacuees to go and rest in the village. That day, there were many people who asked for rice distributions from Angkar. Then we saw the Khmer Rouge gathered 10 families and sent them on to the west, in the direction of Phnom Chum Reay. At night we kept on hearing people whispering to each other that the Khmer Rouge were killing people en masse. Pa and Mak were very worried and we tried to find a way to continue onward but we were afraid that we would be killed by the Khmer Rouge who were in the area. That was why we decided to settle in that village. At Phum Chumteav Chreng, our family slept under the house of some base peasants for three days before a Khmer Rouge leader told us to move into a wooden house with a brick shingle roof with six other evacuee families. Together we were a total of 40 people. It was so crowded and because of our living conditions, there was a lack of basic hygiene. We lived there for three months before the Khmer Rouge authority moved our family to a separate place of our own.

On May 9, Angkar began to organize the evacuees into work units. At that time, there were two work units and our family joined the first work unit. Often, the village head would gather all the evacuees for a meeting to explain revolutionary ideas and communist ideologies to us. Everyday, besides the meetings, we would go with the local villagers to work clearing the land for orcharding, digging and chopping up tree roots, digging canals and roads, building dikes, planting, and digging ponds. We worked 10–13 hours a day. During that time, Soraksmey was inducted by Angkar into the young men work unit and lost a lot of weight. Sovichet worked in the fields transplanting rice shoots some 20 kilometers away from the village. Sonimit, Vadhaneakar, Visethneary, and your mom all worked in the village. As for Pa, Angkar ordered me to go and build dikes at Anlong Chrey for about ten days.

When we first arrived, Angkar allocated eight cans of rice for each family. Later, it was reduced to four and half cans for eight people. We really did not have enough, to a point where we only had porridge to eat. In July 1975, Viseth became ill for one month at the same time that I also became ill. One day, on November 27, 1975, at around 8 pm, your uncle Sreng and Eang came to look for me at the village but the local Khmer Rouge authority (kammaphibal) would not let them stay with our family. They had them stay elsewhere and we were only allowed to meet at the house of the work team leader (mé kang). I had no words to say to your uncle except to tearfully appeal for his help so that your mom and me and our family could go live at Phnom Del or return to Baray. After staying one night, your uncle left, leaving me some dried fish, duck eggs, salt, tobacco and betel nuts. Your mother traded the tobacco and the betel nuts for salt and sugar because the allotted ration from Angkar was not sufficient. Sometimes, I would take rice and mixed it with papaya trunk and yam to make porridge for your younger siblings.

At that time, Angkar had ordered all of our clothes to be dyed black. In any case, your younger siblings—Soraksmey, Sonimit and Sovichet did not have any clothes because one bundle of clothing that we had entrusted in the care of a fellow evacuee was lost. Moreover, when I was ill, your mother took some of the clothing and our family's money to trade for chicken, rice, sugar, salt, and medicine for me. I had so little medicine for my stomach pain that sometimes I could not even eat porridge or rice for up to five days. The work also was very hard, so I became ill and grew very thin. I could not walk or go up and down the stairs, which made your mother very worried. As for your brother Soraksmey, he was sent to the village clinic by

his work team leader (*mékang*) and has yet to return from the hospital. As for Sonimit, he was stricken with malaria, stomach pain, and liver problems and moreover, he was beaten by the local people to a point of spitting up blood for having stolen sugar, fish and shoes from them. Viseth was sent to build the paddy field embankments and became ill and had to be hospitalized. As for your mom, she also had stomach pain and problems with her eyes.

Up to now, your younger brother Vadhaneakar had been working hard at tending cows. Even though he had problems with his eyes and stomach, and was injured, he did not dare stop to rest. Vadhaneakar would go looking for fish, shellfish, crabs, mussels, resin, and mushrooms to bring back to me and the family because we were sick and bedridden. In January 1976, Vadhaneakar was ordered to attend classes in the morning and to herd cows in the afternoon. Your mother was also assigned to hard work such as to cut down trees, dig canals, build the paddy field embankments, water the plants, transplant and harvest rice. Your mother worked in that unit until July when Angkar reassigned her to work in the rice husking unit in the village. Your mom and younger sister Sovichet worked very diligently but Vichet was often away from us. A lot of people liked Vichet.

Everyday, Vadhaneakar and Visethneary would go get fish to make smoked and salted fish. I would prepare the meals for the children and your mom and I would only eat after they had finished. Sometimes we had to save the food for your younger siblings because we feared they did not have enough. Up to this time, Sonimit had been hospitalized. Soraksmy and Sovichet were assigned to the Khum Krang Lovea young women's unit. Visethneary became ill and had to stay home but she was also slated to join the children's unit. Vadhaneakar was still cow herding. Chanda looked after Vibol everyday and when I was ill, Vibol, your youngest sibling, would come to sleep with me, hug me and talk to me. I felt so sorry for that child. Soraksmy was sent by Angkar to build houses along the way from Krang Lvea to Sala Lek Pram school. As for Sonimit, the soldiers had arrested and taken him away from the hospital in the evening of June 27, 1976. We don't know where he was taken.

I want to see your grandparents, your uncle Sreng, you two children and my grandchildren. I cannot live in this world of darkness without any news. All you children should not forget to take care of your mother. By now, my body resembles a corpse, thin with only skin and bones. I have no energy, and my hands and legs tremble. I cannot walk far or do heavy work. I just lay on the mat for about 4 months now. Working, eating, and sleeping conditions were always a problem because of coercion. Everyone works like animals, like machines, without any value, without hope for the future.

I take this opportunity to write down, with great difficulty, this history for the children. Once it gets to you, you must disseminate it to all of our relatives, your younger siblings, your children, your nieces and nephews, your grandchildren, friends and relatives, close and distant, so that they would know of my life's journey in Cambodia during that period.

Phum Chumteav Chreng, August 1, 1976.

On his last entry, Poch Younly echoed the sentiment of many survivors when he wrote: "To die without dignity, without honor...After having served the country for 31 years, why is it that I have to die here like cats and dogs without any kin knowing of my death...To die without any reason, without any meaning.

What Is Genocide?

The UN Convention on Genocide states:

In the present Convention, genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such:

- (a) Killing members of the group;
- (b) Causing serious bodily or mental harm to members of the group;
- (c) Deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part;
- (d) Imposing measures intended to prevent births within the group;
- (e) Forcibly transferring children of the group to another group.

Social Reconciliation Strategies

1. Uncovering the past
 - a. Truth commissions
 - b. Indigenous mechanisms of acknowledging the past
2. Promoting dialogue
 - a. Problem-solving workshops
 - b. High-profile conferences
 - c. Conflict management training
 - d. Sustained dialogue
3. Promoting understanding through media
 - a. Documentaries and films promoting mutual understanding
 - b. Peace radio and television
 - c. Professionalization of media, both print and electronic
 - d. Institutional infrastructure for independent media
4. Developing grass-roots structures for peace
 - a. Peace committees and commissions
 - b. Peace research and training organizations
5. Collaborative activities
 - a. Scientific and technical collaboration
 - b. Collaborative development interventions
 - c. Collaboration in sports, music, and arts

Recommendations for the Cambodian Government

Imagine that it is the year 1979 and the Khmer Rouge has just been overthrown. Cambodia is still reeling from four years of chaos and brutality. You have been asked to advise the new Cambodian government on how best to deal with its recent past and promote social healing.

Write a report that lists the four policy options given in Handout 8, describes their pros and cons, and finally gives a recommendation on which approach to pursue and why.

“MY CAMBODIA” TRANSCRIPT AND BACKGROUND INFORMATION

Note to teacher: Below is a full transcript of the film *My Cambodia*. Additional notes are included to provide background information on topics or themes referenced in the film. These informational notes appear in the sidebar.

Film begins.

On-screen text: Khatharya Um

Khatharya: My name is Khatharya Um, and I came to the United States as a refugee in 1975 from Cambodia.

On-screen text: MY CAMBODIA

On-screen text: PHNOM PENH, CAMBODIA

Khatharya: Each time I come back to Cambodia has always been a different sense of expectation and different sense of feeling about coming home.

I think my first trip back was really motivated by really a deep desire to see if I could locate families and relatives who might still be alive after the Khmer Rouge. But over time I think that proved to be not possible.

On-screen text: The Khmer Rouge was a Cambodian communist political party formed in 1951.

On-screen text: Once in power, the Khmer Rouge systematically tortured and killed its citizens in an effort to “cleanse” and eliminate anyone suspected of capitalist activities.

On-screen text: Approximately two million men, women, and children died from 1975 to 1979.

Khatharya: This is a very old part of Phnom Penh. It used to be a very... not very congested, very clean tree-lined boulevard, and families would come for evening walks. It was like the promenade there, because it’s very cool in the evening, and it gets hot in the city.

This is the Royal Palace to your left. And you can see that the pavilion is Chanchhaya, the pavilion where, on certain auspicious days, the royal ballet would be performed.

During the Khmer Rouge, the entire city was evacuated. It was depopulated, two million people being forced out at gunpoint to leave the city. It’s April, so we’re talking about the height of the hot season. Many of the streets were asphalt, so [there were] children with bare feet walking on there. Because, again, in some parts of the city, you were just told to leave immediately. You were also told that you don’t need to take anything with you, because Angkar would provide, and that you would only be

Phnom Penh is Cambodia’s capital and largest city.

Death toll estimates vary, but most figures lie between 1.4 and 2.2 million.

As part of the Khmer Rouge’s vision for an agrarian Communist society, cities were immediately evacuated, residents being forced to march into the countryside.

At the head of the Khmer Rouge movement was the Communist Party of Kampuchea (CPK), which shielded itself in secrecy. In fact, it was only in September 1977, two years after the Khmer Rouge came to power in Cambodia, that the regime revealed the existence of the CPK. To Cambodians living under the Khmer Rouge from 1975 to 1979, the country's political leadership and highest authority was known simply as "Angkar" (meaning "Organization") or "Angkar Loeu" ("High Organization").

Families were often separated because people were divided into work brigades according to age and sex. These brigades were often sent to different parts of the country.

relocated a short distance and for a short period of time while they clean up the city. And instead, they never returned.

For the Khmer Rouge, the vision was really a totally transformed Cambodia—what they would call a complete cleansing of it, the return to the purity of the traditional culture, the traditional way of life. Part of that transformation had to do with doing away with classes, so that there is no rich and poor, supposedly. Children belong to the state, and not to the parents. And your loyalty as individuals is to the state, and not to your kin.

On-screen text: Families were separated and forced to work in labor camps.

Khatharya: The stories are everywhere. Every single person—old, young—all have stories to tell. You can read stuff in the books, you can do all of that, but there's nothing that's comparable to the lived experiences of someone who's seen it all—Cambodia at its height of independence and glory and promise, and the darkest era of Cambodian history.

On-screen text:

BOU MENG
KHMER ROUGE SURVIVOR

Khatharya (talking to Bou Meng), translated: I heard that Van Nath passed away.

Bou Meng, translated: Yes, he died. Only me and Mey left.

On-screen text: Bou Meng was one of seven survivors at Tuol Sleng prison when the Khmer Rouge regime fell. Over 17,000 people were imprisoned, tortured, and killed in this prison.

Bou Meng, translated: They beat me and scarred my back. See, I drew pictures. This is my wife. They slit her throat.

Khatharya: This is his wife. This is him when they tortured him.

Bou Meng, translated: They said I was KGB, CIA but I didn't know anything.

On-screen text: Bou Meng was kept alive because of his artistic ability to create life-like portraits of top Khmer Rouge leader Pol Pot.

On-screen text: BOU MENG'S PORTRAIT DRAWING OF POL POT

On-screen text: FORMER PRISON WHERE BOU MENG WAS IMPRISONED

Khatharya prays.

Tuol Sleng is located in Phnom Penh and has become the Khmer Rouge's most infamous security prison. It is also known as Security Prison 21, or S-21. There were at least 150 other such prisons across the country.

The Khmer Rouge typically wore black uniforms. Black was also the color of peasant clothing.

Kampuchea Krom (literally "lower Cambodia") refers to the southern reaches of the Mekong delta that were once part of Cambodia and are now part of Vietnam. These Cambodian provinces were lost to Vietnam through slow annexation and a unilateral decision made by the French in 1949 to cede this region to Vietnamese control. A large segment of the population in this area is ethnic Khmer, referred to as *Khmer Krom* ("Khmer of the lower region"), though they have effectively acculturated into Vietnamese society.

Many of those arrested and sent to Tuol Sleng were charged with being Vietnamese spies or Cambodians loyal to Vietnam. Rule 8 was a warning to prisoners not to try to pass themselves off as Cambodians from *Kampuchea Krom* in order to account for their Vietnamese accent or whatever ties they may have to Vietnam.

Khatharya: We are here at Tuol Sleng Prison, also a torture center, extermination center. This was formerly a high school, Tuol Svay Prey High School, during the pre-Khmer Rouge period. So you can see that these buildings were initially classroom buildings.

This is where the prisoners would be brought in. They would be blindfolded, and then they would be brought here, had their photographs taken, and then the process of torture and extraction of confessions occurred.

They were made to confess to subversive activities, anti-regime activities, and also to plotting for the overthrow of the regime. We know that at least 17,000 were brought here. Sometimes—you see some of the photos—the people still have colorful outfits or patterns. That meant, most likely, that they were killed or they were arrested very soon after the fall of Phnom Penh, because they were still wearing pre-Khmer Rouge outfits. The others, of course, you see [are wearing] very black Khmer Rouge uniforms. No color was allowed to be worn under the Khmer Rouge. Everybody has to have a uniform, bobbed haircut.

On-screen text: PRISONERS WERE FOUND CHAINED TO THE BEDS

On-screen text: PRISON CELL

"The Security of Regulation" sign is shown.

Sign text:

THE SECURITY OF REGULATION

1. *you must answer accordingly to my questions – Don't turn them away.*
2. *Don't try to hide the facts by making pretexts this and that You are strictly prohibited to contest me.*
3. *Don't be fool for you are a chap who dare to thwart the revolution.*
4. *you must immediately answer my questions without wasting time to reflect.*
5. *Don't tell me either about your immoralities or the essence of the revolution.*
6. *While getting lashes or electrification you must not cry at all*
7. *Do nothing, sit still and wait for my orders. If there is no order, keep quiet. When I ask you to do something, you must do it right away without protesting.*
8. *Don't make pretext about Kampuchea Krom in order to hide your secret or traitor.*
9. *If you don't follow all the above rules, you shall get many lashes of electric wire.*
10. *If you disobey any point of my regulations you shall get either ten lashes or five shocks of electric discharge.*

“Kampuchean” means Cambodian. (“Kampuchea” is another word for Cambodia.)

Visual note: The colorful decorations that hang from the bamboo fences are bracelets that visitors have left to pay respect to the victims.

Bilateral relations between Cambodia and Vietnam were generally unfriendly during the reign of the Khmer Rouge, involving repeated incursions across the border and many civilian casualties. Vietnamese leaders eventually decided to stage a major invasion to help topple the Khmer Rouge regime and install a pro-Vietnamese government.

On-screen text: After forcing prisoners to confess, the Khmer Rouge took them to Choeung Ek, one of the country’s thousands of killing fields. Here, they were executed.

On-screen text: CHOEUNG EK “KILLING FIELD”

On-screen text: 8,000 BODIES WERE FOUND HERE BURIED IN MASS GRAVES

Sign text: SENILE MALE KAMPUCHEAN OVER 60 YEARS OLD

Sign text: MATURE FEMALE KAMPUCHEAN FROM 40 TO 60 YEARS OLD

Sign text: JUVENILE FEMALE KAMPUCHEAN FROM 15 TO 20 YEARS OLD

Sign text: [Site] 7: MASS GRAVE OF 166 VICTIMS WITH OUT HEADS

Sign text: PIECE OF BONES REMAINING AFTER EXCAVATION IN 1980

Khatharya: So many people we know died here.

Sign text: [Site] 5: MASS GRAVE OF MORE THAN 100 VICTIMS CHILDREN AND WOMEN WHOSE MAJORITY WERE NAKED

Khatharya: They’re all violent sites, but this one: women and children. And that’s a tree that children were bashed against when they were killed.

Sign text: KILLING TREE AGAINST WHICH EXECUTIONERS BEAT CHILDREN

Sign text: MAGIC TREE. THE TREE WAS USED AS A TOOL TO HANG A LOUDSPEAKER WHICH MAKE SOUND LOUDER TO AVOID THE MOAN OF VICTIMS WHILE THEY WERE BEING EXECUTED

Khatharya: The thing is you’re literally stepping on people’s graves still. Not all... They’re there. And we’re walking on them. And these are our families. And now it’s a tourist site. I mean...they were given no dignity before, and even in death, they still have to suffer the indignity.

Sign text: [Site] 6: MASS GRAVE OF 450 VICTIMS

Khatharya: Eight thousand remains—skulls—have been unearthed so far. But we know that at Tuol Sleng, S-21, at least 17,000 or more people were brought there. And this is the killing ground. There are 43 more graves that have not been dug up.

The genocide has imprinted itself deep—not just metaphysically, but in the physical aspect of the land itself.

On-screen text: In 1979, a Cambodian force backed by Vietnamese troops overthrew the Khmer Rouge.

On-screen text: During the four-year reign of the Khmer Rouge, about two million Cambodian inhabitants died from disease, starvation, forced labor, imprisonment, and execution.

During the Khmer Rouge period, temples were destroyed or transformed into storehouses or prisons. Buddhist monks were defrocked and sent to common work brigades like other citizens. Many were executed.

Khatharya: The first thing that Cambodians did right after the collapse of the Khmer Rouge regime was to rebuild the temple, to re-ordain monks. All those things were destroyed and prohibited under the Khmer Rouge.

The revival of artistic traditions and cultural reproduction in different forms in Cambodia is important because, during the Khmer Rouge, so much of that was lost, including the death of master artists and artisans. Ours is an orally based tradition. Their passing marked the loss of a very significant chunk of what they had committed to memory. The process of recollection, retrieval, and preservation has presented one of the challenges, for Cambodians both in Cambodia and in the diaspora.

On-screen text: ANGKOR WAT

Khatharya: A great civilization was once here, and not just the killing fields. Cambodia was not just a war, not just the killing fields. Cambodia predated all of that. Cambodia represents both the grandeur of civilization as well as some of the 20th century's darkest moments.

For me, [it's] always a good feeling to be home. There's that sense of warmth inside you about coming back home. But it also evokes such painful memory. It's very difficult for many of us Cambodians. Those memories don't go away. And...I don't know. I think that's the burden we bear. The burden we bear as survivors. But it is important to share the story, because the worst that could happen is that no one remembers this.

On-screen text: KHATHARYA'S FAMILY STUPA

On-screen text: Khatharya fled Cambodia and emigrated to the U.S. in 1975. After the fall of the Khmer Rouge in 1979, over 600,000 Cambodians seeking food and shelter became refugees throughout the world.

On-screen text: In 2005, a special tribunal was established to put the Khmer Rouge leaders on trial for international war crimes. To date, only three leaders have been convicted of crimes against humanity.

Credits roll.

In the tribunal's first case (Case 001), the head of Tuol Sleng (known by his alias "Duch") was convicted of crimes against humanity. Two other top Khmer Rouge leaders, Khieu Samphan and Nuon Chea, were convicted in Case 002.

Pol Pot and Ieng Sary, two senior leaders, died in 1998 and 2013, respectively, before they could be indicted, while Ta Mok, the notorious commander of the southwestern region, was arrested in 1999 and died in detention in 2006. Ieng Thirith, wife of Ieng Sary, was declared by the tribunal in 2013 to be mentally incompetent to stand trial.

“MY CAMBODIAN AMERICA” TRANSCRIPT AND BACKGROUND INFORMATION

Note to teacher: Below is a full transcript of the film *My Cambodian America*. Additional notes are included to provide background information on topics or themes referenced in the film. These informational notes appear in the sidebar.

Film begins.

On-screen text: BROOKLYN

On-screen text: PETE PIN

Pete: My name is Pete Pin, and I was born in Khao-I-Dang refugee camp along the border of Cambodia and Thailand. My family resettled in the States from Cambodia as refugees in 1985.

On-screen text: MY CAMBODIAN AMERICA

On-screen text: After the fall of the Khmer Rouge in 1979, over 600,000 Cambodians fled to refugee camps throughout Southeast Asia. Over 150,000 Cambodians were resettled in the U.S.

Pete: My upbringing was slightly different from a lot of Cambodian people I knew growing up. My father was a Christian, both my parents were learning English. In fact, when I was born, I was named “Pete” because my father wanted me to have an American name. They only spoke to me in English, didn’t speak to me in Khmer. I grew up kind of disassociated from my Cambodian identity. Never went to temple, never participated in anything that was Cambodian that was cultural.

Given the history and given their background in Cambodia, they wanted to walk away from that. They wanted to start over again. Every single Cambodian family that resettled came here with nothing but the clothes on their backs and the assistance they received initially from the resettlement agencies. I guess that upbringing was very influential for me, in terms of seeing how my family lived and also seeing how the other Cambodian families lived.

When I photographed my grandmother two and a half years ago in Stockton, California, and I asked her for the first time about my family’s experiences in the killing fields, that for me was kind of a big awakening, when I learned how she kept my family together and kept everyone alive. At that point, when I took that photograph, I didn’t know that I was going to be doing what I’m doing today. But that was just kind of a starting point. To give meaning to the Cambodian experience and my own upbringing and my reality through photography.

Between 1975 and 1997, about 153,000 Cambodians were resettled in the United States.

Many Cambodian refugees did not learn English after resettling in the United States. According to the U.S. Census Bureau, approximately 43 percent of the Cambodian-American community is limited-English proficient.

The fact that I'd never been to Cambodia is something that...it's...I feel as if half of who I am exists in a place that I have no idea [about]. Cambodia is always something that's calling.

This work has made me become aware of the importance of my family's stories and the importance of having the opportunity, as I'm doing now, to tell that story, and to be a guardian of that history. I'm working on a series of portraits with elders at the Cambodian Association of Philadelphia. I take these photos and then create diptychs out of them. I take a portrait and put it adjacent to anything that's tangible that connects us to our diaspora and to Cambodia as well.

Diptychs are shown.

On-screen text: PETE'S FATHER

Khmer New Year (or Cambodian New Year) is celebrated in mid-April, at the end of the traditional harvesting season in Cambodia.

Pete (talking to tattooed man): We met, what? We met, like, Khmer New Year 2010, right? Yeah. No, 2011.

Tattooed man: Oh yeah, yeah, yeah. Right there. Yeah, right there.

Pete: You were playing Klah Klok, which is a Cambodian game... Cambodians play during the new year. It's like a gambling game. And I saw...I saw these fists.

Tattooed man: I'm Cambodian. Cambodia is over there and this is Philly. But it's just like the same thing as the killing field. They kill over there, and they kill over here.

Pete: And a lot of people don't get this at first, you know? Angkor Wat and then Philadelphia.

Tattooed man: Philly skyline. Yeah.

Other man: His tattoos, you know, it means a lot to me too. It takes us back to our parents, when they was going through the killing fields and all that, with the Pol Pot regime that came in there and did all that work to our people.

My parents especially, they told me a lot of stories about how my grandparents got murdered over there. How all of the smart people—teachers, professors, anybody with any type of talent or any type of education—was just murdered.

We're all Americanized now. Most of us came here at, like, the age of two, so we barely know anything about anything else. We just know about what we grew up in and our environment. Philly's all we know; we're basically sons of Philly. Philly basically raised us, so we got Philly in our blood. There's no place like home. This is like home to us.

The areas Pete mentions are among those with large Cambodian-American populations. According to the 2010 U.S. Census, the five areas with the largest Cambodian-American populations are: (1) Los Angeles-Long Beach-Santa Ana, CA metro area; (2) Boston-Cambridge-Quincy, MA-NH metro area; (3) Seattle-Tacoma-Bellevue, WA metro area; (4) Philadelphia-Camden-Wilmington, PA-NJ-DE-MD metro area; (5) Stockton, CA metro area.

Pete: I grew up in Long Beach. I grew up in Stockton. I've photographed in both areas, and I've photographed in Philadelphia and Lowell and the Bronx. As I've been photographing and spending a lot of time in different communities, when you walk into a Cambodian home—you can be in a rowhouse in Philadelphia, you can be in a subdivision in southern California—and you know it's a Cambodian home.

All immigrants share the same story of cultural assimilation, loss of culture, loss of language amongst the generations after, the younger generations. And that's absolutely true with Cambodians, but then you have in addition to that the added layer of having survived one of the great atrocities of the 20th century.

Pete (speaking to Cambodian family): What I'm trying to do with these portraits is to talk about the past, but then to be able to have people recognize within even their own families and other Cambodian Americans the importance of these documents, or these photographs, or stuff that we brought over from Cambodia as a connection that we have to the past. As a young Cambodian American, I feel like my generation... that we're severed from our family history.

Cambodian woman: For our pictures, from what I've heard from my family, they all burned. [*Speaks in Khmer.*] Because my mom, my dad, and my brother tried [to] protect the family. They say if you have a picture and you carry [it] with you, obviously you are someone else who may be working for the government back then or rich so everyone just buried it away or burned it.

Pete: Do you have anything from the refugee camps?

Woman: Yeah, I have, like, two. [Do you] want me [to] get it for you?

Pete: Yeah, yeah.

Woman: That's me. And this [is] a group of friends that we went to Khmer language class and dance class together. This would be me [and] all the friends.

Pete: You still look the same!

Woman: Oh, thank you!

Pete: OK, I think we're going to set up.

Woman: When I look at Pete's photo, it's like it's real. Especially when he takes some pictures from community homes, from home to home. This is how we look. This is how [the] Cambodian community looks. He cares about the community. He wants to show the world all of us. This is not just a picture; something's behind it. That touched my heart.

“Season of Cambodia” was a large festival that took place in April and May 2013, bringing more than 125 Cambodian performing and visual artists to New York City. According to the festival’s website: “The festival celebrates Cambodia’s artistic revival just one generation removed from the Khmer Rouge regime (1975–1979), a dark period in Cambodia’s history during which nearly 90% of the artists and intellectuals were tragically eliminated in an effort to devastate a flourishing artistic community. Season of Cambodia, then, will serve as an international platform that not only highlights the extraordinary resilience of the Cambodian nation and its artists, and also sets the stage for other post-conflict nations seeking renewal through artistic expression.”

Pete: In late April [2013], the royal dance troupe in Cambodia came to New York for a performance as part of the “Season of Cambodia” festival. The significance of that is that the last time the royal dance troupe came to New York was in 1971. There is a famous photograph that was taken of them in Times Square. We tried to recreate that image, pay homage to that image. During the killing fields, 90 percent of all royal dancers were executed. For me, having the opportunity to take that photograph meant so much to me. It was incredibly moving to be able to be a part of that, because I understood how significant that photograph was—is—for my community—for Cambodian Americans and for Cambodians. In spite of what happened, here we are. We’re in Times Square, 2013.

I seek to inspire other young Cambodians, and try to use photography as a means to create a space for that conversation. What your parents went through, what they lived through—and your grandparents, and your entire family, and yourself as a refugee—is an extraordinary experience. And it’s an extraordinary story.

Credits roll.

ASSESSMENT GUIDE FOR RESEARCH PROJECT

The tables below provide suggested assessment criteria for the research project.

Content:

	Excellent	Good	Decent	Poor
Research: Is the research thorough and relevant?				
Slideshow design: Does the presentation make effective use of visual aids and text?				
Neatness: Is the PowerPoint presentation neat?				

Delivery:

	Excellent	Good	Decent	Poor
Clarity and cohesiveness: Does the presentation flow logically? Is it easy to follow?				
Manner of delivery: Is the presentation delivered effectively, appealingly, and enthusiastically?				
Division of responsibility: Are all group members equally involved in the presentation and overall project?				
Pacing and timing: Is the presentation appropriately paced?				

INITIAL QUESTIONS

Note to teacher: Use this Answer Key and the “Initial Questions” presentation to review students’ answers to Handout 1, *Initial Questions*.

1. Cambodia is a country located in _____.
 - a. Latin America
 - b. Eastern Europe
 - c. sub-Saharan Africa
 - d. the Middle East
 - e. Southeast Asia

Answer: E. Southeast Asia. Cambodia’s neighbors are Vietnam to the east, Laos to the northeast, and Thailand to the north and west. See maps.

2. Cambodia’s official religion is _____, and over 95 percent of the population practices it.
 - a. Christianity
 - b. Islam
 - c. Buddhism
 - d. Animism
 - e. None of the above

Answer: C. Buddhism. Buddhism (specifically, Theravada Buddhism) has been Cambodia’s official religion for several centuries. Today, it continues to be the faith of an estimated 97 percent of Cambodians.

3. Cambodian civilization arose relatively recently, in the 1500s. True or false?

Answer: False. Although there is no exact “start date” of Cambodian civilization, kingdoms have existed in Cambodia since at least the 1st century. Over time, these kingdoms coalesced into the Khmer Empire (802–1432 CE), a powerful civilization that eventually ruled over most of mainland Southeast Asia and built the famous temple complex Angkor Wat. (“Khmer” is the name of Cambodia’s predominant ethnic group.)

4. From the 1860s until it secured its independence in 1953, Cambodia was effectively a colony of _____.
 - a. Britain
 - b. France
 - c. Spain
 - d. the Netherlands

Answer: B. France. Having reached the zenith of its power in the late 12th to early 13th century, the Khmer Empire went into a slow decline, culminating in the sacking of Angkor (the capital city) by Siamese (Thai) troops in 1430. In the ensuing four centuries of what has been called the Middle Period (circa 1450–1863), Cambodia progressively lost its territory and autonomy to its increasingly powerful neighbors, Siam (Thailand) and Vietnam. Faced with territorial divestment and fearing national extinction, the Cambodian monarch, King Norodom, signed an agreement with the French in 1863 to establish a protectorate over his kingdom. Until the securing of the country’s independence in 1953, Cambodia was effectively a French colony.

5. Between 1975 and 1979, a radical government came to power in Cambodia and drastically transformed the country. Which changes were introduced? (Mark all that apply.)

☐ The country's name was changed. ☐ The country's flag was changed.
☐ A new constitution was promulgated. ☐ Organized religion was outlawed.
☐ Money was abolished. ☐ People who wore glasses were killed.

Answer: All of these things happened. In 1975 Cambodia fell under the rule of the Khmer Rouge ("Red Khmer" in French), an extreme political party that tried to reshape Cambodia into a purely agrarian Communist society. Urbanites were evacuated from cities and forced to work in the countryside. Money was abolished, Western medicine was discarded, and private property was virtually eliminated. In addition, certain groups—like ethnic minorities, capitalists, intellectuals, and professionals—were targeted for torture and execution. People who wore glasses were suspected of being intellectuals, so were also targeted. By the time the Khmer Rouge was toppled in 1979, an estimated two million people had died from disease, starvation, forced labor, imprisonment, or execution. This is frequently called the "Cambodian genocide."

6. What are modern Cambodia's two largest industries? (Mark two only.)

☐ Entertainment ☐ Mining
☐ Textiles ☐ Tourism

Answer: Textiles and tourism. Although Cambodia's economy is still recovering from the Khmer Rouge's devastating legacy, textiles and tourism are two industries that have become prominent. Textiles are by far Cambodia's largest export, generating more than \$5 billion in 2013, or about 80 percent of all exports. In the same year, tourism generated \$2.5 billion, with 4.2 million people visiting Cambodia.

7. Modern Cambodia has both a king and a prime minister. True or false?

Answer: True. Modern Cambodia is a "constitutional monarchy," in which the king is generally a nonpolitical figure whose role and powers are specified by Cambodia's constitution. Most of the country's political power belongs to democratically elected officials such as members of parliament and the prime minister. (Other examples of constitutional monarchies include the United Kingdom, Spain, Japan, and Thailand.)

8. Cambodians began immigrating en masse to the United States in the year _____.

a. 1867 b. 1903 c. 1953 d. 1979

Answer: D. 1979. Although a few Cambodians managed to flee the country in 1975 as the Khmer Rouge came to power, most could not leave until after the regime was ousted. Starting in 1979, thousands of Cambodians left their country as refugees, and many eventually settled in the United States.

9. Today there are about _____ Cambodian Americans living in the United States.

a. 4,500 b. 13,000 c. 280,000 d. 1.1 million

Answer: C. 280,000. The most recent reliable figure comes from the 2010 U.S. Census, in which 276,667 people identified themselves as Cambodian.

“MY CAMBODIA” QUESTIONS

Note to teacher: Use this Answer Key to review students’ notes on Handout 2, “My Cambodia” Questions.

1. The Khmer Rouge was formed in the year _____.
1951
2. Approximately _____ people died in Cambodia between 1975 and 1979.
two million
3. How does Professor Um describe the Khmer Rouge’s vision for Cambodia?
 - *a “totally transformed” country; a “complete cleansing”*
 - *a return to the purity of the traditional culture and way of life*
 - *doing away with social classes*
 - *children belonging to the state, not to their parents*
 - *individuals loyal to the state, not to their kin*
4. Who is Bou Meng?
Bou Meng was one of seven survivors at Tuol Sleng prison when the Khmer Rouge regime fell.
5. What is Tuol Sleng? What happened there?
Tuol Sleng was a prison used by the Khmer Rouge during their rule. People were blindfolded, taken to the prison, photographed, tortured, and forced to confess to subversive or traitorous activities. Over 17,000 people were imprisoned at Tuol Sleng.
6. What is Choeung Ek?
Choeung Ek was one of Cambodia’s thousands of “killing fields.” Prisoners at Tuol Sleng were taken to Choeung Ek to be executed.
7. Give at least two examples of how the Khmer Rouge period disrupted Cambodian religious life and /or cultural traditions.
 - *Temples were destroyed or damaged.*
 - *Religious communities (e.g., monks) were disbanded.*
 - *Artistic traditions were lost.*
 - *Master artists and artisans died. Because Cambodian arts are traditionally taught orally (i.e., not recorded in writing), their death marked the disappearance of a significant body of knowledge.*
8. Professor Um fled Cambodia and emigrated to the United States in the year _____.
1975

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