



No Job For a Woman

The Women Who Fought to Report WWII

A Film by **MICHELE MIDORI FILLION**
Narrated by **JULIANNA MARGULIES**

To learn more: nojobforawoman.com
WMM WOMEN MAKE MOVIES wmm.com

STUDY GUIDE

FOR TEACHERS Grade Levels 9-12

Suggested Time Allotment

Film is 64 minutes. Two to four 45-minute class periods to discuss film, view film in two parts, post-viewing discussion, assignment

Potential Subject Areas

History, American History, Social Studies, Journalism and Women's Studies, Gender Studies, Public Policy

Themes to Explore

Suggested reading – see attached bibliography

FOR ADULT GROUPS College, Library, Community or Book Groups

Suggested Time Allotment

Film is 64 minutes. Moderator introduces main ideas of film, view film, post-viewing moderator-led discussion (approximately 2 hours)

Pertinent Dates for Film Viewing, Study and Discussion

Women's History month, Veteran's Day

Suggested Reading

See attached bibliography

Objectives

To understand the importance of war reporting within larger contexts: history, society, gender, public policy. Audience will learn about:

- War reporting as a genre in journalism
- What is a war story and why it is important
- Types of war stories: the battlefield story vs the human-cost-of-war story
- Propaganda vs. information
- World War II as reported on the homefront
- How was the war reported to the public in WWII?
- How are conflicts reported today?
- Who decides what stories are told about conflicts?
- "The Women's Section" of the newspaper and why female reporters were segregated into producing reports for this section
- Women reporters' role during the war and after the war
- Restrictions on female reporters during the war
- What were the restrictions
- The rationale for restricting women
- Types of reports women were required to report
- Why women's reporting changed the war story

Key Words

War reporting, war reporters, Ruth Cowan, Dickey Chapelle, Martha Gellhorn, World War II journalism

Introductory Discussion

The film assumes a basic knowledge of the main causes and events leading up to and during WWII; nevertheless, understanding how and why wars are reported and who gets to report a war and why is a dynamic path to understanding history and other fields of study: social studies, journalism and women's studies, gender studies. (See attached educational reviews).

- Before watching the film, the teacher or moderator may want to lead a discussion with the following questions:
What do war reporters do?
What is a war story?
What do war stories tell us?
Why is it important for reporters to report a conflict?
When did women become reporters? When did they become war reporters?
What kind of stories were assigned to female reporters?
Name some reporters and describe what you know about him or her.
- Or before watching the film, teacher or moderator may want to ask viewers to write down ideas and preconceptions about war reporting to compare with understanding after watching the film.

View Film

64 minutes, including credits

Post-film Discussion

Lead a general post-screening discussion by asking about the film's content and the major points made in the film:

- Who were the main characters?
- Who were the secondary characters?
- Were the women treated fairly?
- With which main character do you most identify and why?
- How did the war story change?
- How has technology for reporting changed?
- What is the impact of new technologies on reporting?
- What kinds of war stories do you see or hear? Describe one that has affected your understanding of a conflict.
- Compare and contrast kinds of reporting in WWII to today?
- Are women war reporters more visible today? What kinds of reports do they file from conflict zones?

FOR TEACHERS Middle School and High School Curriculum

Assignment #1

Write a response to the film.

Assignment #2

Choose and Research the life and work of a (female) war reporter.

Traditional Approach

Write an essay about this reporter.

For Kinetic Learners

Create a theatre piece, song, or poem, dramatizing one her/his life and work.

For Visual Learners

- Create Powerpoint of her/his life and work employing maps, letters, reports, radio or TV clips.
- Create a poster size timeline with dates, images and quotes related to key events in the reporters' life and career
- Create visual representations of concepts presented in the film and the relationships between or among concepts. Students may draw circles containing the film's core concepts, add lines to connect the concepts, with phrases on the lines. These models can be done individually or in groups.

Assignment #3

Follow the work of a contemporary war reporter.

Assignment #4

Select a current conflict. Analyze the difference in the coverage on radio, television, newspaper, or online news outlets.

FOR COLLEGE-LEVEL FACULTY Assignments that Promote Information Literacy and Research Skills

Fact Finder

Students search for information about events transpiring during the week/year of an important historical event in the film, for example, the bombing of Pearl Harbor, the North African campaign, the battle in Iwo Jima.

Snapshot of a Year

Have the class develop a snapshot of a year that is significant for your course and is a highlight of the film. Starting with a chronology (such as Timetables of History) have groups report on politics, the arts, science and technology, or whatever categories make sense for the course.

Perspectives on War and Conflict

Contrast two newspaper articles, editorials or journal articles on a war or conflict from the World War II time period or from another time period, including contemporary.

SELECTED BIBLIOGRAPHY

War Torn: Stories of War from the Women Reporters Who Covered Vietnam

Edited by Tad Bartimus and Denby Fawcett (2002)

Taking their Place: A Documentary History of Women and Journalism

By Maurine Hoffman Beasley and Sheila J. Gibbons (1993)

The Women Who Wrote the War: The Compelling Stories of the Path-breaking Women War Correspondents

By Nancy Caldwell Sorel (1999)

The Origins of Photojournalism in America by Michael L. Carlebach (1992)

Where the Action Was: Women War Correspondents in World War II by Penny Colman (2002)

Women of the World: The Great Foreign Correspondents by Julia Edwards (1988)

On the Front Lines: Following America's Foreign Correspondents Across the Twentieth Century

By Michael Emery (1995)

War Stories: Reporting in the Time of Conflict by Harold Evans (2001)

The Face of War by Martha Gellhorn (1986)

War by Sebastian Junger (2010)

The First Casualty: From the Crimea to Kosovo: The War Correspondent as Hero, Propagandist, and Myth Maker

By Phillip Knightley (2000)

The Camera at War: A History of War Photography from 1848 to The Present Day by Jorge Leuwinski (1978)

Her War Story: Twentieth Century Women Write About War edited by Sayre P. Sheldon (1999)

Every Man in This Village is a Liar by Meghan K. Stack (2010)

Under Fire: The Story of American War Correspondents by M.L. Stein (1995)



AUTOBIOGRAPHIES BY OR ABOUT FEMALE CONFLICT REPORTERS

The Taliban Shuffle by Kim Barker (2011)

Portrait of Myself by Margaret Bourke-White (1963)

Foreign Correspondence by Geraldine Brooks (1998)

No Woman's World by Iris Carpenter (1946)

What's a Woman Doing Here? A Reporter's Report on Herself by Dickey Chapelle (1962)

Shutterbabe by Deborah Copaken Kogan (2000)

Looking For Trouble by Virginia Cowles (1941)

Flirting with Danger: Confessions of a Reluctant War Reporter by Siobhan Darrow (2000)

Ghosts by Daylight by Janine di Giovanni (2011)

Witness to History: A Biography of Marguerite Higgins by Antoinette May (1983)

Gellhorn: A Twentieth Century Life by Caroline Moorehead (2003)

Fire in the Wind: The Life of Dickey Chapelle by Roberta Ostroff (1992)

FOR FICTION BOOK CLUBS

The Lotus Eaters By Tatiana Soli (2010)

Love Goes to War: A Comedy in Three Acts by Martha Gellhorn and Virginia Cowles (1946)

The Postmistress by Sarah Blake (2010)

ONLINE RESOURCES

www.nojobforawoman.com