

**Chapter 1 : Thirteen Days; a Memoir of the Cuban Missile Crisis Short Answer Test - Answer Key | www.n**

*Thirteen Days* (), starring Kevin Costner and directed by Roger Donaldson, is a film that chronicles the decision-making of President Kennedy and his EXCOMM during the Cuban Missile Crisis.

Kennedy with photographic evidence of Soviet nuclear missiles in Cuba--only 90 miles from the U. The missiles were believed to be capable of reaching virtually every part of the United States--except for the upper northwest corner of Washington state--and parts of Latin America. Tensions between the countries were high and the mood grim. The slightest error in judgment might have easily sparked a nuclear episode. In his memoir "Thirteen Days," Robert F. Kennedy says the situation "brought the world to the abyss of nuclear destruction and the end of mankind. Hawkish staffers advocated an air strike on Cuba. Others were in favor of a naval blockade, or even using U. Each scenario presented troubling possibilities. Kennedy, for his impressions of the film. Do you think the filmmakers were accurate in their depiction of the Cuban missile crisis? The basic story is accurate Were the hawkish military leaders as unyielding as the film portrays them? The movie is a little more black and white than it truly was But there is no doubt that the chiefs below him, so to speak, were extreme. We all heard about it. A clear lesson, in addition to all the other lessons that came out of those 13 days, was the reminder of the importance of the tradition of civilian supremacy in this country, of civilian control of the military. The producer of the movie and I appeared on a program together. There were some lighter moments in the movie, when the Kennedys would stop for a moment, behind closed doors and joke around a bit. Did that really happen? Sometimes it was just John F. How close, in your estimation, were we to nuclear war? When the President directed the drafting of the speech--an announcement on national television of the situation and what we were going to do about it, as well as the first public presentation to our allies and to the Soviets themselves--he emphasized to me that we must avoid panic among the American people. They had to be factually informed of the grim situation but not so alarmed that things would get out of control. I think many people were alarmed, because they recognized how grim the situation was. They prayed that Kennedy would do the right thing. Everybody now knows, but did not know at the time, that in addition to nuclear missiles, the Soviets had troops [in Cuba] that were equipped with tactical nuclear weapons. The local commanders were authorized to use those weapons if there was an American attack. We now know that would have brought a nuclear response from the Soviet forces So it was close. In the movie, U. Ambassador to the United Nations Adlai Stevenson was criticized for being weak when he brought up the most dovish option of all the people in the meeting. Is that in fact the way he was perceived? In fact, the President said to me afterward that he thought Stevenson made some good points in that we should beef up the [televised] speech Was Bobby Kennedy really so concerned that Stevenson would not hold his ground when he went before the United Nations? That was substantially oversimplified for dramatic purposes. But I think there was general admiration and respect for Stevenson among those in Washington. To the best of my knowledge, those are fictional devices. I think that at least on one occasion the president spoke with military commanders in the area, but not with an individual pilot. I assume that, yes, it was from Khrushchev, but what his motives were for changing positions and tone from the first letter and to what extent either the military or the hierarchy in the Kremlin had required that change in tone, no one ever knew. Have you since learned anything more about what Khrushchev was thinking at the time? There are documents, and at least one very good history on the Soviet side, which tell us some things of importance. It related more to his wish to demonstrate that the Soviet Union was also a superpower, and that if the West could put missiles near his shores in Turkey, then the Soviet Union could put missiles near our shores in Cuba We also learned that the SAM surface-to-air missile that brought down the U-2 plane had not been authorized by Krushchev or the Kremlin. It was taken on the authority of the local commander and Khrushchev was very upset by that and very fearful that perhaps they were headed for a nuclear war What did you like most about the movie? I liked least a major inaccuracy which had on Saturday evening the president ordering the airstrike and invasion to begin on Monday or Tuesday of the following week. He never actually gave any such order But I was the one person who worked on that, yes. The original thought was that I would do drafts of both and it ended up with my doing drafts of just the one.

Do you remember any particular conversations with JFK prior to delivering the speech? Was he concerned about how the nation would perceive what he was saying? Over the weekend we had discussed the speech and its contents many, many times. You just saw little scratches He also felt that pictures were melodramatic and that it might only heighten the sense of panic among some of the viewers. Certainly it was his most important. Had he not handled it well, you and I might not be here talking about it. He had many fine hours He played an important role, as the movie correctly demonstrates. He played a more important role in the civil rights revolution. What did you think of the actor, Tim Kelleher, who played you? He called me up and we had lunch once. I thought he was a very nice guy. Who would you cast as yourself?

**Chapter 2 : READ: ICIVICS ALL IN A DAYS WORK WORKSHEET - [www.nxgvision.com](http://www.nxgvision.com)**

*Thirteen Days Movie Worksheet Answers Homework Help Questions & Answers Math, Science, Literature. Rationale for Using the Movie Thirteen Days captures the tension.*

First and foremost, I would like to say that the film is not meant to be the last word, or the first word, on the Cuban Missile Crisis. Inevitably, we have been forced to compress events and, at times, even conflate the comments and functions of participants of the crisis to meet the demands of a dramatic narrative. We believe, however, that this kind of dramatic narrative imposes a responsibility upon us as filmmakers to remain faithful to the most important themes and issues which a consensus of historians and policy experts have identified as constituting the historical record. It is difficult to establish absolute criteria for assessing dramatic interpretations of history, but at the same time it is necessary to recognize that standards do exist, and that they must be identified and served by responsible filmmakers. In the case of *Thirteen Days*, the writer and producers and director were so struck by the nature of the historical record itself that they felt it was unwise to range widely from it. The problem was more one of effective story telling in dramatic film narrative-distilling the powerful events and issues of the Cuban Missile Crisis in an accessible format-than it was one of manufacturing a dramatic story. The very nature of that situation-the pressure of a nuclear threat posed in the early years of the Cold War-made our job simply one of effectively conveying the intensity of that moment. In terms of portraying historical personages and analyzing how the crisis was resolved, we needed to isolate the character traits that got people into this situation and ultimately helped them get out of it. We were inclined to stay close to the actual nature and behavior of the key people, to focus in on a small number of them, and to make the movie story as clear and easy to follow while simultaneously remaining consistent with the historical record. As a result, we studied the personalities, behavior, and positions of the President, the Attorney General, and their advisors. We wanted the audience to watch the debate go back and forth among the civilian and military advisors and to track the decision-making process. In terms of our hopes for the film, we want to inspire the audience to learn more about the Cuban Missile Crisis, because it contains some important lessons for today, and because it sets a standard for how we view leadership, public leadership, in the face of tremendous adversity. We have struggled to be faithful to the historical record, if inspired by it to dramatize the story, but dramatized in such a way that central themes of the crisis, the nature of leadership and its importance, the nature of the nuclear threat, the importance of judgment in the office and person of the President the United States accurately reflect the events of October of We hope that these key themes are embodied in the film and that, ideally, the audience will seek information about these important events, through web sites, testimony, transcripts, documents, and through the scholarship and various memoirs that have been produced in the years since the crisis. It recalls vividly a confrontation in which nuclear war was really possible, reminding us of an enduring truth about the nuclear age. It allows the audience to experience vicariously the irreducible uncertainties, frustrating foul-ups, and paralyzing fear of failure in deciding about actions that could trigger reactions that killed million fellow citizens. The film is not a documentary. Rather, it is a dramatization. Compressing *Thirteen Days* into minutes necessitates distortion of many specific historical facts. My book on the Missile Crisis, *Essence of Decision*, offers a Roshomon-like account of the actual events, highlighting ways in which the lens through which one views the facts shapes what one sees. As President John F. Kennedy observed with specific reference to the Missile Crisis: By what standards should accuracy and fidelity in Hollywood history be judged? How faithful is the movie to the central truths about this historical event? Here, I believe, the producers deserve high marks. They have not only attempted, but succeeded in entertaining in ways that convey messages that resonate with the central truths of the crisis. At its best the film should prick the curiosity of viewers about the actual history of the Cuban Missile Crisis and lead them to reflect on its lessons and implications. We had a long talk, and afterward someone else at Beacon sent me a copy of the script, written by David Self. He was a long-term close associate of John and Robert Kennedy and an important figure in the White House, and the tapes do show that he attended some of the meetings concerned with the crisis. At one, he raised an important question that was then pressed insistently

by JFK: Just what were U. There are two ways to look at this movie: In my opinion, Thirteen Days succeeds as a thriller. Donaldson also directed Costner in No Way Out, which was a hard movie to walk out on. Thirteen Days is many times more gripping. This means that when I say I like the movie, the reader is entitled to wonder if my subconscious mind is counting royalties. I should also add that after I read the script, I sent the director some suggestions, and in October Zelikow and I and a number of others were invited to a prescreening in Washington, D. But there was never any fee paid for my consultation or even any travel-expense reimbursement. But does the movie succeed as a history? My verdict on its accuracy is mixed. The movie skews many small points and a few large ones. In most instances, these discrepancies are simply the result of squeezing into a two-hour film a day crisis that had major turns more than once every half-hour. But two aspects of the movie grossly distort reality. First, with the exception of Robert Kennedy, the advisers assembled around the president neither develop as characters in their own right nor even resemble the real-life men. Bundy is the worst example. Second, the movie misrepresents the military. The film is correct in showing high tension between the president and his uniformed advisers. The chiefs of staff unanimously recommended bombing Cuba and then following up with an invasion. And they tried to argue Kennedy out of his decision to postpone direct military action and announce a blockade so that Soviet Premier Nikita Khrushchev could have time to consider peacefully withdrawing the nuclear missiles he had secretly and deceptively introduced into Cuba. This is not only unfair to the generals and admirals who served him, but it misconceives entirely the sense of duty that almost invariably motivates Americans who wear uniforms. There are other legitimate questions about some of the filmmaking choices. Thirteen Days has no scenes in Havana or Moscow. It makes no attempt to suggest why Khrushchev decided to sneak the missiles into Cuba or, in the end, to pull them out. My own conclusion is that these were not necessarily bad choices: Scenes in the Kremlin would have been distracting and would have raised questions the movie could not answer. But others may well say such omissions make the movie less true. The first such truth is that it was a real crisis in the medical sense of involving life or death. The film manages to convey, better than any documentary or previous dramatization, the mounting risk of global catastrophe. It accurately reproduces some of the restrained but anguished debate from the secret tapes, and it intersperses extraordinarily realistic footage of Soviet missile sites being hurriedly readied in jungle clearings, of American U-2s swooping over them, and of bombers, carrier aircraft, and U. Viewers who know this movie is about a real event will leave the theater shivering with the understanding of what the Cold War could have brought. Americans tend to write history solipsistically, as if all things good and evil are made in the U. Thus, a lot of academic histories and even memoir reconstructions of the crisis have supposed that it arose out of U. Thirteen Days captures the reality that is so clear in the tape transcripts: The crisis for Kennedy had very little to do with Cuba and much to do with the commitment he had inherited to protect two-and-a-half million West Berliners. Kennedy had no reason to suppose that the erection of the Berlin Wall had diminished the desperate eagerness of the East German Communist regime to add these West Berliners to its imprisoned population. The Wall was one piece of evidence among many that the East Germans and their Soviet patrons were running out of patience. Khrushchev had warned Kennedy that he intended definitively to solve the Berlin problem later in The one and only safeguard for West Berliners was the U. Anything that weakened the credibility of this threat could have forced the U. That was why Kennedy felt he could not let Khrushchev get away with what he had done in Cuba. The movie gets this right where so many histories have not. Finally, the film succeeds in representing the presidency as demanding very high intelligence and cool judgment. For years now, movies have either trivialized the office The American President, Dick, and Wag the Dog or represented it as a weak institution surrounded by sinister centers of secret power JFK. Kennedy in Thirteen Days shows a real president â€” not a Camelot knight but someone who recognizes that he has a very difficult job and that anything he does or says can have huge consequences. If nothing else, Thirteen Days demonstrates that it can matter a lot who gets elected to occupy the White House. Thirteen Days is not a substitute for history. No one should see the movie expecting to learn exactly what happened. But the film comes close enough to truth that I will not be unhappy if it is both a big success now and a video store staple for years to come, with youths in America and around the world getting from it their first impressions of what was probably the greatest international crisis in all of

human experience.

*DVD LESSON PLAN: THIRTEEN DAYS Title: Thirteen Days FILM ANALYSIS SHEET-Thirteen Days 1. How was the President informed of the possibility of missiles in Cuba?*

Once you download the file, it is yours to keep and print for your classroom. They include detailed descriptions of when to assign reading, homework, in-class work, fun activities, quizzes, tests and more. Use the entire Thirteen Days; a Memoir of the Cuban Missile Crisis calendar, or supplement it with your own curriculum ideas. Calendars cover one, two, four, and eight week units. Determine how long your Thirteen Days; a Memoir of the Cuban Missile Crisis unit will be, then use one of the calendars provided to plan out your entire lesson. Chapter Abstracts Chapter abstracts are short descriptions of events that occur in each chapter of Thirteen Days; a Memoir of the Cuban Missile Crisis. They highlight major plot events and detail the important relationships and characteristics of important characters. The Chapter Abstracts can be used to review what the students have read, or to prepare the students for what they will read. Hand the abstracts out in class as a study guide, or use them as a "key" for a class discussion. They are relatively brief, but can serve to be an excellent refresher of Thirteen Days; a Memoir of the Cuban Missile Crisis for either a student or teacher. Character and Object Descriptions Character and Object Descriptions provide descriptions of the significant characters as well as objects and places in Thirteen Days; a Memoir of the Cuban Missile Crisis. These can be printed out and used as an individual study guide for students, a "key" for leading a class discussion, a summary review prior to exams, or a refresher for an educator. The character and object descriptions are also used in some of the quizzes and tests in this lesson plan. The longest descriptions run about words. They become shorter as the importance of the character or object declines. Daily Lessons This section of the lesson plan contains 30 Daily Lessons. Daily Lessons each have a specific objective and offer at least three often more ways to teach that objective. Lessons include classroom discussions, group and partner activities, in-class handouts, individual writing assignments, at least one homework assignment, class participation exercises and other ways to teach students about Thirteen Days; a Memoir of the Cuban Missile Crisis in a classroom setting. You can combine daily lessons or use the ideas within them to create your own unique curriculum. They vary greatly from day to day and offer an array of creative ideas that provide many options for an educator. The 20 enjoyable, interactive classroom activities that are included will help students understand Thirteen Days; a Memoir of the Cuban Missile Crisis in fun and entertaining ways. Fun Classroom Activities include group projects, games, critical thinking activities, brainstorming sessions, writing poems, drawing or sketching, and countless other creative exercises. Many of the activities encourage students to interact with each other, be creative and think "outside of the box," and ultimately grasp key concepts from the text by "doing" rather than simply studying. Fun activities are a great way to keep students interested and engaged while still providing a deeper understanding of Thirteen Days; a Memoir of the Cuban Missile Crisis and its themes. Students should have a full understanding of the unit material in order to answer these questions. They often include multiple parts of the work and ask for a thorough analysis of the overall text. They nearly always require a substantial response. Essay responses are typically expected to be one or more pages and consist of multiple paragraphs, although it is possible to write answers more briefly. But, they also cover many of the other issues specific to the work and to the world today. The short essay questions evaluate not only whether students have read the material, but also how well they understand and can apply it. They require more thought than multiple choice questions, but are shorter than the essay questions. Use these questions for quizzes, homework assignments or tests. The questions are broken out into sections, so they focus on specific chapters within Thirteen Days; a Memoir of the Cuban Missile Crisis. This allows you to test and review the book as you proceed through the unit. Typically, there are questions per chapter, act or section. Pass the forms out before you assign reading, so students will know what to expect. You can use the forms to provide general feedback on audibility, pronunciation, articulation, expression and rate of speech. You can use this form to grade students, or simply comment on their progress. This will help you establish uniform criteria for grading essays even though students may be writing about different aspects of the material. By following

this form you will be able to evaluate the thesis, organization, supporting arguments, paragraph transitions, grammar, spelling, punctuation, etc. They pull questions from the multiple choice and short essay sections, the character and object descriptions, and the chapter abstracts to create worksheets that can be used for pop quizzes, in-class assignments and homework. Periodic homework assignments and quizzes are a great way to encourage students to stay on top of their assigned reading. They can also help you determine which concepts and ideas your class grasps and which they need more guidance on. By pulling from the different sections of the lesson plan, quizzes and homework assignments offer a comprehensive review of *Thirteen Days; a Memoir of the Cuban Missile Crisis* in manageable increments that are less substantial than a full blown test. This lesson plan provides both full unit tests and mid-unit tests. You can choose from several tests that include differing combinations of multiple choice questions, short answer questions, short essay questions, full essay questions, character and object matching, etc. Some of the tests are designed to be more difficult than others. Some have essay questions, while others are limited to short-response questions, like multiple choice, matching and short answer questions. Scroll through the sections of the lesson plan that most interest you and cut and paste the exact questions you want to use into your new, personalized *Thirteen Days; a Memoir of the Cuban Missile Crisis* lesson plan.

**Chapter 4 : dimensional analysis answer key ebooks preview**

*Start studying 13 Days- The Cuban Missile Crisis. Learn vocabulary, terms, and more with flashcards, games, and other study tools.*

Feature films, television shows, and novels that fictionalize the past invariably include dramatic embellishments and fictitious encounters, and they have a powerful impact on how students understand history. Michael Nelson, professor of political science at Rhodes College, analyzes *Thirteen Days* and other fictional treatments of the presidency notably the television series *The West Wing* and explores strategies for teaching students about the complexities of power and politics beyond the movie theater. Posted February One of the most jarring things I discovered when I taught my first undergraduate course on the American presidency in the fall of was that my students were 3 years old during the Cuban missile crisis. I remembered everything, including what it was like to go to school in the morning in fear that I would not come home that afternoon. Students today barely recall the cold war they were around 10 when the Berlin Wall fell , and the Cuban missile crisis may as well have happened in Kennedy as “ at least for the duration of the crisis “ a thoughtful, anguished, morally serious president who remained cool under pressure. The inclination in most college social-science courses is to show movies sparingly, if at all, and to show only classics. Going as a class to see a movie that most of my students would have gone to see anyway created an opportunity to help them sort out the historical wheat from the Hollywood chaff. To the contrary, a host of historians, political scientists, journalists, and Kennedy aides “ including Arthur Schlesinger Jr. I call the first phenomenon the West Wing syndrome, which is already widespread, especially among political-science students. Like *Thirteen Days*, the *West Wing* television series is not bereft of virtue, especially its seriousness of purpose about the dilemmas of governing. Its members of Congress are cravenly self-interested. Most of its cabinet officers are parochial, peripheral, and second-rate. Within the TV White House, staff members whose expertise is more in public policy than in politics “ the national security adviser, domestic policy adviser, and chief economic adviser “ are seldom, if ever, seen. The West Wing syndrome is on full display in *Thirteen Days*. Secretary of Defense Robert McNamara is portrayed with little of his real-life intelligence and force of personality. And Congress is represented only by the sound of braying voices in a meeting room from which President Kennedy is indignantly stalking that never happened. Vice President Lyndon B. Johnson, whom May and his coeditor, Philip D. This is a set-up. By the end of the movie, you half expect the generals to start talking, Dr. Strangelove style, about preserving the purity of our bodily fluids. As my colleague Daniel Cullen mentioned to me, *Thirteen Days* is especially deserving of criticism on these large matters because it is so scrupulously accurate on the small ones. The thin ties and horn-rimmed glasses the actors wear, the tail-finned cars they drive, the physical gestures they make, even their rotary-dial phones and transistor radios are all dead-on perfect. This is the way it really was, the filmmakers implicitly promise with those fine points: Published in *Chronicle of Higher Education* February 2, *The Chronicle Review*, page B

**Chapter 5 : Thirteen Days Analyses “ Cuban Missile CrisisCuban Missile Crisis**

*Thirteen Days; a Memoir of the Cuban Missile Crisis Short Answer Test - Answer Key Robert F. Kennedy This set of Lesson Plans consists of approximately pages of tests, essay questions, lessons, and other teaching materials.*

**Chapter 6 : Questions And Answers 'Thirteen Days:' A Cold War Crisis**

*In his memoir "Thirteen Days," Robert F. Kennedy says the situation "brought the world to the abyss of nuclear destruction and the end of mankind."Members of the Kennedy administration met almost.*

**Chapter 7 : 'Thirteen Days' Doesn't Add Up**

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Chapter 9 : READ: ALL IN A DAYS WORK ICIVICS WORKSHEET ANSWERS - [www.nxgvision.com](http://www.nxgvision.com)

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