



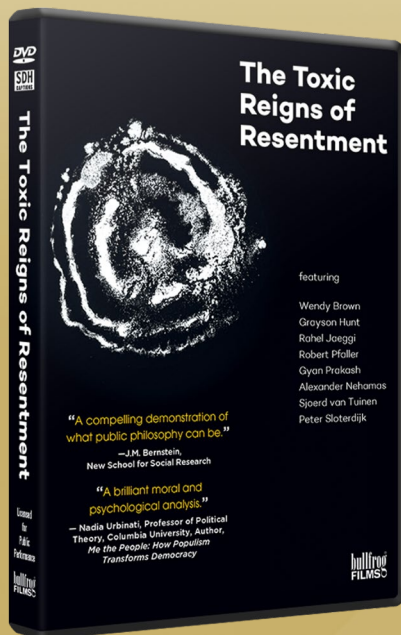
# Community Screening & Discussion Guide

## The Toxic Reigns of Resentment

Use your screening of **THE TOXIC REIGNS OF RESENTMENT** as a tool for educating your community about the philosophical implications of resentment and its role in modern political discourse and international relations. This guide offers some background information, helpful tips & discussion questions for an informative, rewarding screening. **Good Luck!**

### what you'll find inside!

- about the film & filmmaker
- ready to watch! screening guide
- ready to talk! discussion guide
- ready to act! handout



### About the film

The revival of nationalism paired with xenophobia, an increasing tribalization of politics, and a public sphere oscillating between cruelty and sentimentality mark significant parts of our current political Zeitgeist. Politicians, scholars and journalists alike speak of a culture of resentment that defines politics today. How did we enter such a toxic climate? Are these developments a response to the ubiquity of neo-liberal market structures eroding the basic solidarities in our society? Has the spread of social media triggered a culture of trolling and hyper-moralization? And has the left given in to forms of politics where moralization and cynical mockery outdo collective visions of the future? This documentary film introduces and critically discusses concepts of resentment and their relation to our current political juncture.



### About the filmmakers

Jürgen Schaflechner studied Modern South Asian Languages and Literatures at the University of Heidelberg. His doctoral degree was based on an interdisciplinary work in Literary Studies and Anthropology. Currently, he works as an Assistant Professor at the South Asia Institute, University of Heidelberg. Tim van den Hoff has over 20 years of experience as a pioneer in online learning and interactive video. His documentary films have been screened and awarded internationally. He holds a Master's degree in Philosophy (cum laude) and has developed educational content for renowned educational institutions.

# ready to watch!

## Ideas and best practices to help make your community screening a success!

**1. Publicize Your Event!** This is the most important step because it not only tells the world what you're up to, but it lets the Bullfrog Community team know what your plans are so we can help you publicize your event. Visit [http://www.bullfrogcommunities.com/the\\_toxic\\_reigns\\_of\\_resentment](http://www.bullfrogcommunities.com/the_toxic_reigns_of_resentment) to register and get the word out about your upcoming screening. You can also email us at [info@bullfrogcommunities.com](mailto:info@bullfrogcommunities.com) if you need help getting started!

**2. Visualize Your Goal!** What do you hope to achieve with your screening? Your goal could be to generate a lively post-film discussion about issues raised in the film, gain support or recruit volunteers for a local grassroots campaign, or raise funds for a group on your campus or in your community. Or, you can simply use the screening to provide an opportunity for your audience to watch and learn together.

**3. Where To Host?** Consider which locations in your area would be ideal for accommodating an in-person community film screening of the size you anticipate: downtown movie theaters, churches and synagogues, town halls, community centers, public libraries, school auditoriums, university and college venues, warehouse spaces, a local business, outdoor screenings at parks and playgrounds, and even private homes have been venues for many successful community screenings. Virtual screenings can be hosted on <https://streaming.bullfrogcommunities.com>, or by using a customized screening room on Vimeo.

**4. Find A Partner!** Give some thought to who is already working on this issue in your community. Can they help sponsor the event? Spread the word? Participate in a panel discussion or Zoom meeting after the screening? Some potential partners include: student groups at schools, universities and colleges; a local public or campus library; representatives from local religious congregations or faith-based community groups; local chapters of national/global activist or grassroots organizations; faculty members at nearby universities and colleges; reporters/journalists from local news publications such as newspapers and magazines; local nonprofits; and any community organizations that share goals or views with the film you are screening.

**5. Invite A Guest Speaker!** Guest speakers and panelists are a great way to encourage discussion and debate after a community screening. When people are engaged and thinking about the issues they will stay engaged long after the screening has passed. Contact representatives of local non-profits, faith groups, journalists and reporters from local media outlets, or teachers and professors who have expertise and/or insight into the issues raised by the film, and invite them to attend your screening—in person, via Skype or Zoom, etc—and participate in a discussion or Q&A session with your audience.

**6. Engage Your Audience!** Use this discussion guide to engage your audience. Included in this guide is a section called Ready to Talk! with a few suggested discussion questions to get the conversation started, and a section called Ready to Act!— which can be used as a handout — listing additional resources for further investigation about key issues raised in the film.

**7. Spread The Word!** Think about the best methods available to you for publicizing your film screening to people in your community. Sending emails to a contact list, creating event notifications on Facebook, Instagram, Eventbrite or an online community calendar, using Twitter to announce your event, and placing screening announcements in local newspapers and newsletters is a good start. In addition to this guide, you can download a screening poster and press photos that can be used to help publicize your event: [http://www.bullfrogcommunities.com/the\\_toxic\\_reigns\\_of\\_resentment](http://www.bullfrogcommunities.com/the_toxic_reigns_of_resentment)

**8. Tell Us How It Went!** Visit [http://www.bullfrogcommunities.com/the\\_toxic\\_reigns\\_of\\_resentment](http://www.bullfrogcommunities.com/the_toxic_reigns_of_resentment) to tell us about your event. Contribute to the film's discussion page (if available) to help other student groups, universities, non-profits, congregations and community groups further the discussion and put on successful screening events of their own. Where was your screening held? Who attended? What went well, and what was challenging? What did you discuss? Your feedback will help others to organize their own events, and will energize Bullfrog Communities as a whole.



# ready to talk!

Your audience will be excited to discuss the issues raised by the film.  
Here are some questions that will get people talking.

## **Basic Questions about the Concept of Resentment**

1. What is resentment?
2. Why are we talking about resentment now?
3. What are some examples of contemporary resentment?
4. What are the reasons for peoples' feelings of resentment?
5. Is resentment a global/international phenomenon?
6. What is the relationship between resentment and political movements?
7. Is there a relevant difference between the word "resentment" and the concept of "ressentiment"?
8. Is it possible, or desirable, to heal feelings of resentment?

## **In-Depth Questions about the Concept of Resentment**

1. Nehamas claims that there is a relationship between safe spaces and feelings of resentment. How do you respond to this statement?
2. Pfaller claims that postmodernism is the ideology of neo-liberalism. What does he mean? Do you agree?
3. Jaeggi says that resentment cannot be reserved for any political camp. Do you agree? What could be examples?
4. Van Tuinen says that when dealing with resentment we need to look at the role of the priest who organizes and directs people's resentment by interpreting it. What does he mean? Can you name any historical examples? Who would be today's priests?
5. Does the film itself fall into the trap of a priestly discourse, by letting "experts" speak about what they think what and where we find resentment today? Are the experts the priests?
6. Grayson Hunt claims that resentment is often the beginning of revolutions and emancipatory politics. Do you agree? Can resentment lead to emancipatory politics?

7. Wendy Brown speaks about wounded attachments. What does she mean? Can you think of examples of wounded attachments today? What happens when one calls them out? Is this also a priestly act?
8. How can resentment lead to any form of enjoyment?

### **Basic Questions about the Filmic Form**

1. How can film transport/represent a philosophical concept, and what does it add? What does it lack?
2. How did you react to the filmic form? What are your impressions of, or feelings about, the form?
3. How was the role of the “experts” in the film? How are they portrayed?
4. Why were the talking heads put into such a stark contrast with the black background? What did this convey to you?
5. How did the film “show” resentment?
6. What was the role of the dancer in the film? What was his/her progression?
7. Why did the dancer face a canvas and what was projected on it?
8. Why is the first shot the library of an Ivy League school in the US? What happens next, and why?
9. How did you experience the music? What did you think about it? Why might this kind of music have been chosen?

### **In-Depth Questions about the Filmic Form**

1. Is it possible to utilize filmic means and audio-visual material for representing mental as well as visceral feelings?
2. Which forms of affects did the non-interview parts intend to trigger? How did you experience these parts yourself?
3. Who speaks in the film? Is there a narrating voice, even in its absence?
4. What does the voice emerging from the filmic montage intent? Is this voice portraying a coherent narrative? If so, which narrative is it? Educational? Agonistic? Activist? Leftist?
5. How is the audience addressed in the film? Are they spoken to or spoken about? How are they left with after the film? Does the film provide a clear answer?

- 6.** Why have the producers decided not to provide a clear and straight forward answer as to what resentment means?
- 7.** What would be the difference between a presented paper on resentment and a film on the same topic? How do the voices differ between these forms of media?
- 8.** If the producers were present what would like to ask them/ tell them?



# ready to act!

handout

## **“On Resentment and Ressentiment: The Politics and Ethics of Moral Emotions”**

Didier Fassin, Current Anthropology Volume 54, Number 3, June 2013

[https://www.jstor.org/stable/10.1086/670390?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/10.1086/670390?seq=1#metadata_info_tab_contents)

## **“Ressentiment : an anatomy”**

Sébastien Aeschbach, Thèse de doctorat : Univ. Genève, 2017 - L. 909 - 2017/12/11

<https://archive-ouverte.unige.ch/unige:103621>

## **“Ressentiment”**

Max Scheler, translated by Louis A. Coser

<https://hscif.org/wp-content/uploads/2018/04/Max-Scheler-Ressentiment.pdf>

## **“What’s Ressentiment Got to Do with It”**

Martin E. Marty, The University of Chicago Divinity School, February 6, 2017

<https://divinity.uchicago.edu/sightings/articles/whats-ressentiment-got-to-do-it>

## **“Freedom, Blame, And Resentment”**

Kenneth Taylor, Philosophy Talk, October 16, 2014

<https://www.philosophytalk.org/blog/freedom-blame-and-resentment>