VOTER EDUCATION

MEDIA LITERACY SERIES

GRADE LEVELS: 3–6

CREATED BY

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ROCKEFELLER ARCHIVE CENTER

RE:SOURCE

CLIPS AND QUESTIONS EXERCISE

BACKGROUND INFORMATION

Prepare students by describing the difference between a primary and secondary source. Students will need to be familiar with what a primary source is in order to benefit most from this video and exercise.

CITATION INFORMATION

1984 Campaign Spots: The Women's Vote Project (1984) - AV 10569
The Ford Foundation records, Audiovisual materials, FA750
Series II: Ford Foundation Videotapes

FRAMING OF CLIPS AND QUESTIONS

The clips of audiovisual documents serve as primary sources that can be viewed, analyzed, and discussed in a classroom setting to help students build media literacy skills.

Preferably, the clip should be viewed three times in order to create a more scaffolded exercise. The first viewing will be shown without guiding questions or discussion. The second viewing will have follow up questions relating to what the students are noticing and learning from the clip, which they can share with a classmate. Finally, the third viewing will be followed with more critical questions that can be discussed in a whole group manner.

VIEWING 1 *Independent*

- What are you noticing in this clip?

VIEWING 2 *Small group*

- Who is this document created for?
- What type of document is it?
- What is the purpose of this document?

VIEWING 3 *Whole group*

- Keeping in mind when this document was created, what would you do differently if you were making it today?
- Does the document accomplish its purpose? Why or why not?
- What questions do you still have?

MEDIA LITERACY SCRIPT
RECORDED 2019 SEPTEMBER 4

SHOT A

Hello! My name is Brent Phillips; I am the Audiovisual Archivist at the Rockefeller Archive Center. I care for and preserve thousands of historical audiovisual documents and make them available to researchers — like yourself.

The first question you may have is: *"What is an audiovisual document?"*

Well, these can be a film or a video, or an audio recording. Something we watch or listen to.

In a moment you will be watching a short 30-second video, which also happens to be a Primary Source Document.

Now, we tend to think of primary sources as paper documents — letters or diaries, for example — but there are many types of primary sources, such as photographs, a piece of artwork, and — yes — sometimes films, videos, and audio recordings.

These audiovisual primary sources communicate information about people, places, and events. We're able to analyze the document and make connections by viewing and listening to the document.

This video is from 1984 — made over 30 years ago — and is part of the Woman's Vote Project.

As you watch, ask yourself: *"What am I noticing?"*

It can be helpful to jot down your observations on the worksheet provided by your teacher, or in your notebook. If directed by your teacher, share out your observations with the class.

Again: *"What am I noticing?*

MEDIA LITERACY SCRIPT
RECORDED 2019 SEPTEMBER 4

SHOT B

Very good!
Now that you have watched and discussed the video, I have a few more questions:

- *Who is this audience for this video? Or – in other words – for whom is the video created?*
- *How do you know?*
- *What is the purpose of this video?*
- *How can you tell?*

It can be helpful to write down your responses on the worksheet provided by your teacher, or in your notebook.

If directed by your teacher, share out your conclusions before starting the next viewing.

SHOT C

Now that you are familiar with the video we are going to ask you to dig deeper in your observations and think critically about the choices the director and writers made.

Write down your thoughts on the worksheet provided by your teacher, or in your notebook.

- *What do you notice about the women in this video?*
- *What are their jobs?*
- *How old are they?*
- *What are they wearing?*
- *Why do you think the director made these choices?*
- *Where is the video filmed? How can you tell?*
- *Why were those choices made by the director and writer important to the purpose of this video?*

If directed by your teacher, share out your observations with the class

MEDIA LITERACY SCRIPT
RECORDED 2019 SEPTEMBER 4

SHOT D

Great work analyzing the video!

When we look at audiovisual primary sources, it is important to remember that oftentimes, including with this video, these sources are historical documents. Sure, the clothing may be outdated, the image quality or "resolution" may not be as sharp as videos made today.

As researchers, it is part of your job to think about how those differences between the past and the present impact the story a video tries to tell.

Sharing out to the class or writing in your notebook, put yourself in the role of a critical viewer, and ask:

- *Does this video accomplish its purpose? Why, or why not?*
- *If you were making this video today, what would you do differently? Why?*

And, finally, it's always good to ask:

- *What questions about this video do you still have?*

Thank you for watching and participating! I'm Brent Phillips— good-bye for now!

ABOUT US

The Rockefeller Archive Center (RAC) is a not-for-profit repository and research center that preserves and makes available for research the records of several dozen foundations and nonprofit organizations.

In addition to the papers of the Rockefeller family, the RAC's collections include the records of the Rockefeller Foundation, Ford Foundation, Near East Foundation, Commonwealth Fund, Rockefeller Brothers Fund, Henry Luce Foundation, W. T. Grant Foundation and many other philanthropic organizations. The papers of leaders of the philanthropic community, Nobel Prize laureates, and world-renowned investigators in science and medicine supplement the institutional collections.

RE:source is the digital platform for the Rockefeller Archive Center's Research and Education division. RE:source's stories, photo-galleries, and archival education teaching materials showcase the many facets of philanthropic practice—from the fields touched by philanthropic giving, to issues particular to the philanthropic sector.

ABOUT US



Elizabeth Berkowitz is the 2018-2020 Mellon/ACLS Public Fellow at the Rockefeller Archive Center, where she works as the Outreach Program Manager for the Research + Education division. An art historian with a PhD from the CUNY Graduate Center, Elizabeth has taught extensively in museums and universities, and has published both popular and academic articles.



Brent Phillips is the Audiovisual Archivist at the Rockefeller Archive Center, where he preserves film, video, and audio material attendant to the history of the Rockefeller family, their organizations, and other philanthropic institutions such as the Ford Foundation, Asia Society, and the Near East Foundation. He is a 2003 graduate of the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum. From 2003-2016, Brent worked as the Media Specialist for the Fales Library & Special Collections/New York University. His book "Charles Walters: The Director Who Made Hollywood Dance" was published by University Press of Kentucky in 2014, and Phillips programmed and co-hosted a four-night, thirty film retrospective of Walters's work for the Turner Classic Movies cable channel. Brent is also an advocate for the preservation of the Irish language.



Marissa Vassari is Archivist and Educator at the Rockefeller Archive Center. She specializes in developing educational outreach project models that build research and information literacy skills. Marissa regularly presents at conferences on her work, and in 2016, she created the Archival Educators Roundtable, which facilitates communication among professionals who use primary sources in public outreach and teaching. She holds a BA in Psychology and Special Education, an MA in Childhood Education, and an MLIS degree with an Archival Studies specialization.

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