

4

UNIT 4: HISTORY AND MEDIA

Unit Overview

This unit explores how storytellers use the historical past in creating stories. By focusing on the representation of the Civil War, students discover that all history is an interpretation of different kinds of media—letters, photographs, documents, and more.

Students analyze how music affects our emotional responses to media messages, and appreciate that the representations of the past can shape our understanding of the present and our expectations for the future.

They compare the historical messages received from a historical fiction film as compared with a non-fiction documentary about the same subject.

They discover how one’s purpose and point of view are expressed in different media forms, and students create a history “web” to show the relationships between information about some historical event.

Many activities in this unit provide students with an opportunity to explore concepts in Character Education, including **equality, loyalty, perseverance, responsibility, and courage.**

The “essential questions” of this unit are:

- **What are the similarities and differences between a documentary and a historical film?**
- **How is an author’s point of view communicated through manipulation of language, images, music, and sound?**
- **How do media messages shape our understanding of the historical past?**



4

UNIT 4: HISTORY AND MEDIA

Explore the way in which artists, photographers, poets, journalists, musicians, and historians have shared their understanding of the Civil War, one of the most important events in American history.

CLASSROOM ACTIVITIES

4.1 Mediated History

Compare a segment of Ken Burns's *The Civil War* to a scene from *Gone with the Wind* using the five critical concepts of media literacy.

4.2 Flag Flap

Explore varying opinions expressed in the media about the Confederate flag that flies over South Carolina's capitol.

4.3 Who Were the Men of the 54th?

Determine what is fact and what is fiction in the movie *Glory*, by using quotes from historians and screenwriter Kevin Jarre.

4.4 Music and Emotion

Explore how the music in the movie *Glory* adds to the experience of the film.

4.5 "I see, I hear, I feel"

Read about how the Hollywood soundtrack for *Glory* was developed.

4.6 Photojournalism at Gettysburg

Read and analyze how photographers 'constructed' their gruesome images of the Gettysburg battlefield on the days after the battle.

PRODUCTION ACTIVITY

Create a "History Web"

Work in a group to create a "history web" for a Civil War topic of your choice. Present your web by creating a presentation board, website, or a plan for a walking tour.

4

UNIT 4: HISTORY AND MEDIA

CONNECTIONS TO MARYLAND STATE CONTENT STANDARDS

The *Assignment: Media Literacy* curriculum has been designed to align with Maryland State Content Standards. Many of the activities and lessons are modeled upon the structure and format used in the MSPAP tests for language arts and social studies.

For each unit, the standards are listed for each subject area. The numbers at the end of each line refer to specific instructional goals identified in the Maryland Content Standards.

Use the chart below to identify the specific instructional objectives developed in each unit of the program.

MIDDLE SCHOOL LANGUAGE ARTS

1.8.1	Concepts of Print and Structural Features of Text (all)
1.8.5	Comprehension and Interpretation of Informational Text (all)
1.8.6	Evaluation of Informational Text (all)
2.8.1	Characteristics of Literary Genres (all)
2.8.2	Comprehension, Interpretation, and Analysis of Text (all)
2.8.3	Comparison of Literary Text from Diverse Cultures (all)
2.8.4	Evaluation of Literary Works (all)
3.8.1	Organization and Focus (all)
3.8.2	Research (all)
3.8.3	Revision and Evaluation of Writing (#1,2,3,4)
3.8.6	Informational Writing (#1)
3.8.7	Persuasive Writing
4.8.1	Acquisition and Application of New Vocabulary (#2,3,5,6)
4.8.2	Comprehension and Application of Standard English Language Conventions (all)
5.8.1	Active Listening Strategies (all)
5.8.2	Comprehension and Analysis (all)
6.8.1	Organization and Delivery Strategies (#2,3)

MIDDLE SCHOOL SOCIAL STUDIES

1.8.2	Compare the present with the past, evaluating the consequences of past events and decisions and the lessons learned, including how the combination of events and ideas give birth to new patterns.
1.8.3	Explain the central issues and problems of the historical periods studied, placing people and events in a matrix of time and place.
1.8.7	Identify and trace the development of an author's argument, viewpoint, or perspective in a historical account.
1.8.8	Access the credibility of primary and secondary sources, assessing the accuracy and adequacy of the author's details to support claims, note instances of bias, propaganda, and stereotyping, draw sound conclusions.
1.8.9	Explain the different points-of-view in historical accounts of controversial events and determine the context in which the statements were made (e.g., the questions asked, the sources used, the author's perspective).
1.8.11	Identify topics, ask and evaluate questions, and develop ideas leading to inquiry, investigation, and research.
2.8.4	Explain the ideals of human dignity and the rights of individuals as expressed in the Constitution and the Bill of Rights.
7.8.1	Describe the influence of the media on political life in the United States, including recognizing bias in reporting, analysis, and editorializing.
8.8.3	Analyze the experiences of African-American slaves in the South, the experiences of freed blacks in the North who founded schools and churches to advance black rights, and the rise of anti-slavery forces.
9.8.2	Describe the views and lives of leaders and soldiers on both sides of the war, including black soldiers and regiments.
9.8.4	Analyze the key events and turning points of the war and compare and contrast the goals, resources, and strategies of the North and South, including the geographical advantages and obstacles, technological advances, and military leadership.

MIDDLE SCHOOL MUSIC

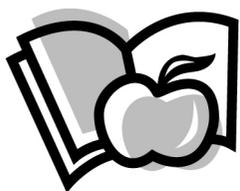
Content Standards

Outcome 1	Perceiving, Performing, and Responding—Aesthetic Education: Expectation A, Indicator 3.
Outcome 2	Historical, Cultural, and Social Contexts: Expectation C, Indicator 4, 5.

MIDDLE SCHOOL VISUAL ARTS

Content Standards

Outcome I	Perceiving and Responding—Aesthetic Education: Expectation A, Indicator 1,2; Expectation B, Indicator 1,2.
Outcome II	Historical, Cultural, and Social Contexts: Expectation A, Indicator 1, 2; Expectation B, Indicator 1, 2; Expectation C, Indicator 1; Expectation D, Indicator 2.
Outcome III	Creative Expression and Production: Expectation A, Indicator 1, 2, 3.
Outcome IV	Aesthetic Criticism: Expectation A, Indicator 2; Expectation B, Indicator 1, 2; Expectation C, Indicator 1.



TEACHER NOTES

UNIT 4 | ACTIVITY 4.1 | MEDIATED HISTORY

*Using five media literacy questions, students compare and contrast two different representations of the Civil War: a scene from **Gone with the Wind** and a scene from **Ken Burns’s The Civil War**.*

Background

Students are not fully aware of how much of their understanding of the historical past has been influenced by Hollywood films, TV shows and other popular mass media. It’s important for students to understand how different types of media messages make use of historical events, so they can appreciate how a specific point of view is depicted in messages about history.

The video is divided into three sections:

- An introduction, which explains the different motives and purposes of documentary filmmakers, poets, historians, fiction writers, and artists as they try to represent the complex experience of the Civil War
- A segment from the documentary *The Civil War*, by Ken Burns
- A segment from the historical fiction film *Gone with the Wind*

Getting Started

After viewing the video introduction, explain to students that they will be seeing two different video segments about Sherman’s march on Atlanta. Pass out the activity sheet and ask students to review the questions on the sheet. Then ask them to turn the sheet over. On the back of the sheet, you’ll ask them to divide the paper into two long columns and makes notes as they view about the most interesting or striking images and remarks heard.

After viewing each segments and taking notes, students should work individually or with a partner to write sentences to answer each of the questions more fully on a separate sheet of paper.

MEDIATED HISTORY

Instructions: Compare and contrast the two video segments on the Civil War—The Civil War by Ken Burns and Gone with the Wind. Make notes on this page as you watch to help you analyze the similarities and differences between the segments.

GONE WITH THE WIND**THE CIVIL WAR BY KEN BURNS****Purpose and Audience**

Who created this message? What is the purpose of this message?

Who is the intended audience for this message?

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Form

What type of message is this? What are the characteristics (advantages or limitations) of this type of message and medium?

--	--

Construction

What techniques were used to attract and hold your attention?

--	--

Interpretation

What meaning does the message have for you? How might others interpret it differently?

--	--

Representation

From whose point of view is the message told?

What information or points of view may be missing from this message?

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TEACHER NOTES

UNIT 4 | ACTIVITY 4.2 | FLAG FLAP

Students explore and discuss how historical events and issues are represented in the media of today.

Background

The activity focuses on the recent protest about the flying of the Confederate flag over the state capitol in South Carolina. This was the largest civil rights rally since the 1960s, reports the *Morning Star*, a newspaper published in Wilmington, North Carolina. But that huge rally, held on Martin Luther King Jr. Day, was not the beginning of the story. A rally held two weeks earlier by those who supported keeping the Confederate flag flying made national news. But even *that* story was not the beginning of the controversy.

This critical reading and small group discussion uses two activity sheets: 4.2 (A) contains the four short reading passages and 4.2 (B) provides questions for writing and discussion.

Group Problem Solving

This activity uses a small group interaction technique, called a *jigsaw*, to get students to communicate and work together to solve a complex problem. The activity sheet presents four short readings from different news media on the protest about the South Carolina flag. Students break into four groups to read and discuss a passage. After this, students then divide again into jigsaw groups. A jigsaw group has one member from each of the four original groups. In this case, a jigsaw group will have one person who read Passage A, Passage B, Passage C, and Passage D. The jigsaw teams work together to answer the questions on the activity sheet.

Getting Started

Break the class into four groups and ask students to read one of these excerpts. Ask students to summarize what they read. After discussing the issue for a few minutes, ask students to review the four different publication dates and the different media sources. Use this national issue to introduce students to the concept of a **continuous news story**, a news event that has multiple points of view and new developments over a period of time.

Doing the Jigsaw

Break students into jigsaw groups by counting off into groups of four. The jigsaw team should have one member who has read each of the reading passages.

Review the questions by reading them aloud. Use the questions on the activity sheet as an in-class writing activity, having students write out answers on a separate sheet. Each student on the team could write the answers to one of the questions, for example. If you prefer, you can use the questions as a small group or large group discussion.

Questions and Answers

1. What is the single news issue about which all four passages are reporting?

(c) a debate over whether the South Carolina legislature should remove the Confederate flag from the Statehouse.

2. Chronological order of events:

- #1 6,000 people rally
- #2 Clinton's public statement
- #3 46,000 people rally on January 21

3. Which uses the delayed lead? Passage D uses the delayed lead.

4. Explain the different reasons why the Confederate flag was first raised in 1962. Clinton's statement roots the raising of the flag in controversy, "a symbolic act to show opposition to desegregation." *The Atlanta Journal and Constitution*, on the other hand, states that it was raised in celebration of the 100th anniversary of the Civil War. Extend discussion here by asking students to analyze the language used by the *Morning Star* writer ("rebel-yellin' ancestors"). Mizzell's quote is more passionate. As for which is more persuasive, students may debate that answer.

5. CHALLENGE QUESTION. On what point do the professor and President Clinton agree? Both the professor and President Clinton agree that the flag has historical meaning and significance. They disagree about whether the flag should be flown or not. Give students the opportunity to discuss their ideas about the South Carolina "flag flap."

UNIT 4 | ACTIVITY 4.2 (A)

FLAG FLAP

<p>Passage A: 1-9-2000 NBC News Transcripts, Ron Blome reporting</p> <p>Six thousand people, Southerners with a passion for a cause, flood onto the capitol grounds of South Carolina.</p> <p>With rebel yells, the crowd makes it clear. They will not allow the Confederate battle flag to be taken down from the state capitol. A call has come from blacks, newspapers, even business leaders who say it's time to remove it from the state house dome . . .</p> <p>South Carolina is the only state still clinging to the tradition of flying the rebel flag. Supporters deny it represents hatred.</p>	<p>Passage B: 1-19-2000 News brief, <i>The Augusta Chronicle</i> (Ga.)</p> <p>President Clinton on Tuesday jumped into the fight over the Confederate flag over South Carolina's Statehouse. "He thinks the flag shouldn't be flown," spokesman Joe Lockhart said . . . The White House spokesman said the president recalled that the flag controversy was rooted in a 1962 decision by the Legislature, which voted to fly it in "a symbolic act to show opposition to desegregation."</p> <p>"He's not saying the Confederate flag . . . doesn't have some historical meaning to it, but in this case it's wrong," Mr. Lockhart said. "It shouldn't be flown."</p>
<p>Passage C: 1-9-2000 Chris Burrit, <i>The Atlanta Journal and Constitution</i></p> <p>Confederate flag supporters declared political war Saturday on both the NAACP and South Carolina legislators who back the civil rights group's campaign to remove the divisive banner from atop the Statehouse.</p> <p>. . . In Saturday's chill, the flag dominated the grounds. Thousands fluttered in the breeze, flying atop poles that supporters hoisted and waved when speakers defend the flag as honoring the 26,000 Confederates who died fighting for South Carolina.</p> <p>The red flag with its white-star-studded, blue "X" has flown atop the capitol dome since 1962, when legislators raised it as part of the Civil War centennial.</p> <p>"It is going to stay right there; it ought to stay right there," said Conrad Mizzell, 49, of Marietta, Ga., wearing a black feather in his gray cap. "It is a living monument to the boys who died."</p>	<p>Passage D: 1-21-2000 Sandy Grady, <i>Morning Star</i>, Wilmington, NC</p> <p>You'd think that Jeff Davis and Abe Lincoln were still going at it.</p> <p>The Civil War, said historian Shelby Foote, was "our American epic, our Iliad." So no surprise that almost a century and a half since the cannons were silenced at Appomattox, they still haunt our politics.</p> <p>Like yelling fire in a crowded theater, waving the Confederate battle flag over a public building still evokes bedlam—only amazing if you think race is a settled issue in America. The fight's no longer strictly North vs. South. To Southern sentimentalists, it's the flag their rebel-yellin' ancestors carried up the hill at Gettysburg. To many black people, it's an in-your-face racial insult.</p> <p>No wonder 46,000 people—the biggest civil rights rally since the 1960s—marched Monday in Columbia with signs, "Your heritage is my slavery." They chanted, "The flag is coming down!"</p>

UNIT 4 | ACTIVITY 4.2 (B)**FLAG FLAP**

Instructions: Answer the questions below using the four news passages on the preceding page.

Questions

1. What is the single news issue about which all four passages are reporting?

- (a) a debate over whether President Clinton can order South Carolina not to fly the Confederate flag;
- (b) a public march by people who support flying the Confederate flag over the Statehouse;
- (c) a debate over whether the South Carolina legislature should remove the Confederate flag from the Statehouse.

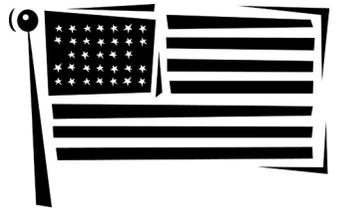


2. “Flag Flap” is an example of a *continuous news story*, one with new developments over days or weeks. Number the news developments below in the chronological order in which they occurred:

- ___ 46,000 people rally to protest the flying of the Confederate flag over the Statehouse
- ___ 6,000 people rally in support of flying the Confederate flag over the Statehouse
- ___ President Clinton makes public his opinion on the flag controversy

3. A *delayed lead* occurs when the writer uses an anecdote or startling statistic or quotation to introduce the story. The news element—who, what, where, when—isn’t identified until the third or fourth paragraph. Which passage—A, B, C, or D—uses a delayed lead?

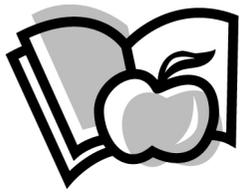
4. Compare the language of Passage B with the language in Passage C. Both passages provide an explanation of why the Confederate flag was raised over the Statehouse in 1962, but the explanations are not the same. Explain the difference. Both passages provide direct quotes from real people—the president of the United States and an ordinary American citizen. Which quote is more passionate? Which is more persuasive? Why?



5. **CHALLENGE QUESTION.** On January 22, 2000, a professor of politics at Princeton University wrote a letter to the editor of *The New York Times*, expressing his point of view about the flag controversy. He proposed:

Keep the battle flag flying over the South Carolina Statehouse, since many whites attribute positive symbolism to it, but fly next to it, displayed with equal prominence, a specially designed civil rights flag commemorating the abolitionist and civil rights movements. . . . Two flags flying side by side would serve as a powerful symbol of reconciliation—between blacks and whites, between Old South and New, between those who sing “We Shall Overcome” and those who stand for “Dixie.”

On what point do the professor and President Clinton agree? What is your opinion?



TEACHER NOTES

UNIT 4 | ACTIVITY 4.3 | WHO WERE THE MEN OF THE 54TH?

Students learn about the role of the black soldiers who fought in the Civil War from three different points of view.

Background

Approximately 180,000 black soldiers and sailors enlisted during the Civil War. However, the 54th was one of the most celebrated of the black regiments because of their valor. This reading provides a fine opportunity to discuss Character Education concepts including **courage**, **fairness**, and **responsibility**.

This classroom activity uses two activity sheets: 4.3 (A) provides three short reading passages, and 4.3 (B) provides questions for students to answer. This is an ideal directed study large-group discussion activity.

Getting Started

You might ask if students have seen the film *Glory*. Those who have seen the film might be asked to describe their memories of the film.

Ask students to read the three short passages. The reading provides three different sources of information about the black soldiers who fought in the Massachusetts 54th regiment.

Pass out the reading questions. Read the questions aloud and invite students' comments and ideas.

You may want to review the words **synopsis**, **composite**, and **excerpt** to enhance student comprehension and vocabulary.

A **synopsis** is a summary of a story that provides all the main elements of the plot.

A **composite** is a single fictional character or event based on the combined characteristics of several real people.

An **excerpt** is a select part of a larger document.

Name _____ Class _____ Date _____

UNIT 4 | ACTIVITY 4.3 (A)

WHO WERE THE MEN OF THE 54TH?

FROM A REVIEW OF THE FILM GLORY THAT APPEARED IN AMAZON.COM:

<http://amazon.com>

An epic drama that recounts the bravery of a group of Civil War soldiers often overlooked by history: the 54th regiment of Massachusetts, a troop of free black men who fought to help win liberty for their enslaved brothers. The film follows the youthful Colonel Robert Gould Shaw, responsible for readying these soldiers for battle; he finds the job harder than he expected, because many of the men balk at taking orders from him. One Private Tripp is especially resistant to Shaw's leadership, but over time these two come to an understanding and it is this private who volunteers to carry his regiment's colors into battle—a front-line position that means almost certain death.

FROM THE NATIONAL ARCHIVES AND RECORDS ADMINISTRATION—(NARA):

<http://www.nara.gov>

Sergeant William Carney of New Bedford, MA, became the first African-American awarded the medal of honor for "most distinguished gallantry in action" during the assault on Fort Wagner, SC, on July 18, 1863. After being shot in the thigh, Carney crawled uphill on his knees, bearing the Union flag and urging his troops to follow.

FROM THE BOOK LINCOLN BY PHILIP KUNHARDT, JR.:

Contemplating the heroism of these men [of the 54th], Lincoln was forever changed. He spoke . . . more and more about the black man's earned place in America. "You say you will not fight to free Negroes," he wrote to the Springfield public in hopes of being heard by the whole country. "Some of them seem willing to fight for you . . . but Negroes, like other people, act upon motives. Why should they do anything for us, if we will do nothing for them? If they stake their lives for us, they must be prompted by the strongest motive—even the promise of freedom. And the promise being made, must be kept . . . Peace does not appear so distant as it did . . . And then, there will be some black men who can remember that, with silent tongue, and clenched teeth, and steady eye, and well-poised bayonet, they have helped mankind on to this great consummation . . ."

UNIT 4 | ACTIVITY 4.3 (B)

WHO WERE THE MEN OF THE 54TH?

Directions: Use the reading on the preceding page to answer these questions.

1. A **synopsis** of a story is a summary of its characters and plotline. Who are the main characters of *Glory*, as stated in the synopsis?

2. In writing his screenplay *Glory*, Kevin Jarre took some liberties with history. The characters of Tripp and Rawlins, played by actors Denzel Washington and Morgan Freeman, weren't real people. They were **composites**. A composite is a single fictional character or event based on the combined characteristics of several real people. While Tripp and Rawlins might not have lived, people *like them* certainly did. What factual information in the second passage (www.nara.gov) provides insight into how Jarre might have created the fictional character of Tripp?

3. Read an **excerpt** from a review of *Glory* by Desson Howe (*Washington Post*, 1-12-90):



*The film is about the 54th Regiment, one of many such black units (totaling over 180,000 fighting men) that served in the Union Army. It's true that fledgling colonel Robert Gould Shaw led the 54th in a death-or-glory assault on Fort Wagner in the summer of 1863. There was not, however, a friendly black foursome of volunteers that laughed, bickered and bonded its collective way through basic training before marching boldly into the face of death. But fact and fiction put together . . . makes *Glory* a thoroughly pleasant experience, a lightweight, liberal-heart-swollen high . . .*

The flaws are many, should you look for them. Scriptwriter Jarre (whose previous credit is, uh, "Rambo: First Blood Part II") provides only a superficial sense of his characters' dreams, that misty-eyed giddiness frequently gets way out of hand; and Broderick, as the Boston Brahmin who leads the 54th to timeless glory, provides a certain gee-willikers empathy. . . .

What is Howe's opinion of the film and how does he make his point? Circle specific word choices that support your answer.

How does Howe's review differ in language and purpose from the amazon.com synopsis? Answer these questions in a paragraph on the back of the page.



TEACHER NOTES

UNIT 4 | ACTIVITY 4.4 | MUSIC AND EMOTION

*This activity strengthens students' listening, music appreciation, and vocabulary skills by inviting students to identify the different emotions expressed by key musical elements in the film soundtrack from the movie *Glory*.*

The video for this segment includes four segments of audio from the *Glory* soundtrack. The clips are marked *A*, *B*, *C*, and *D*.

Getting Started

You might want to talk about the purpose of music in a film. Music is one of the most important tools to express emotion, and a good film soundtrack develops the emotional tones and moods of the film in a way that should be completely integrated with the images and words of the film.

Music Listening and Vocabulary

Play each sequence of music on the videotape and after each one, ask students to write down three adjectives that describe the feelings and mood of the music.

You might remind students that adjectives are describing words. Encourage students to use interesting and powerful and complex adjectives like “joyous” or “bitter” instead of simple adjectives like “happy” or “sad.”

You might want to have students share these word lists immediately after writing, so students can see the similarities and differences in how people use language to capture the feelings and moods suggested by the music.

After playing and writing about all four sound segments in the film, ask students which of the four was their favorite.

In small groups, ask students to imagine a scene about black soldiers in the Civil War that could be set to these four segments of music. If students have seen the film *Glory*, you might ask them if they can remember or guess which music was used with different scenes in the film.

Name _____ Class _____ Date _____

UNIT 4 | ACTIVITY 4.4

MUSIC AND EMOTION

Instructions: Listen to each of the four musical tracks from the film *Glory*. Use three adjectives to describe the feelings and moods that each sequence expresses to you.

Track #1

This musical sequence seems _____,

_____, and _____.

Track #2

This musical sequence seems _____,

_____, and _____.

Track #3

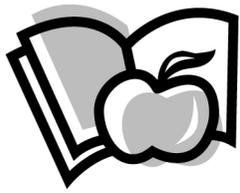
This musical sequence seems _____,

_____, and _____.

Track #4

This musical sequence seems _____,

_____, and _____.



TEACHER NOTES

UNIT 4 | ACTIVITY 4.5 | “I SEE, I HEAR, I FEEL”

*This critical reading activity introduces students to the process of developing a musical soundtrack for the film **Glory**.*

Background

Music is an important part of young people’s lives. And yet many students may not be aware of the influence musical scores may have on their understanding of and response to the films they see, not just on the big screen but also on the “little screen”—television. This critical reading activity introduces students to some basic media literacy points about musical scores.

Musical scores have various functions. Three of those functions are mentioned in this article: to trigger an emotional response, to parallel action, and to comment on action. Yair Oppenheim, writing in *Film Score Monthly*, believes that commenting on action is the most intelligent function of a musical score.

Getting Started

Students will enjoy this reading after listening to the audio sequences in the previous activity. You might want to read the essay aloud, followed by a large-group discussion. Or you may want to have students read the essay on their own and then answer these questions in small groups. Or you may want to use this activity as a homework assignment.

UNIT 4 | ACTIVITY 4.5

“I SEE, I HEAR, I FEEL”

By Catherine Gourley

After viewing *Glory*, film critic Desson Howe used two words to describe James Horner’s musical score: “gushy” and “rhapsodizing.” He blamed the score, in part, for scenes in the movie becoming melodramatic and “misty-eyed.”

That’s not the opinion of this reviewer writing for *filmtracks.com*: “This score would be one of the ten I’d take to a desert island with me. . . . Every 20 or so minutes during the film, the music swells up to full glory (no pun intended!): for instance, Colonel Shaw’s Christmas Eve monologue, the ‘year of jubilee’ march, the preparations for the charge on Fort Wagner, and the finale of the attack itself. These moments will send chills up your spine, which is what a good score should do!”

Well, which is it—gushy or good? Melodramatic or spine-tingling?

Music is an integral part of a film’s media message. Like all media messages, however, people do not interpret a film’s musical score quite the same way. Why? One reason is that the score is—or at least should be—an integral part of the moving images on the screen.

This is how film critic Caryl Flinn puts it: “Picture and track are so closely fused together that each one functions through the other.”

There is no separation of ‘I see’ in the image and ‘I hear’ on the track. Instead, there is the ‘I feel’, ‘I experience’, through the grand total of picture and track combined.”

In other words, scoring a film is a complicated process in which the composer must capture not only the mood or atmosphere of the story, but also the characterization, the conflicts, even the historical setting and ethnicity of the film.

In *Glory*, composer James Horner uses a full orchestra and also the voices of The Boys Choir of Harlem to trigger emotional responses in the viewer but also to mirror the racial themes and the Civil War setting. At times the music parallels the action: during the assault on Fort Wagner, the orchestration swells. At other times, the music’s function is to comment on the action or the character’s internal struggles: when the runaway slave Tripp is whipped, the music is also painful and passionate.

Horner’s score won an Oscar award for Best Sound. But even a golden statuette won’t guarantee that every moviegoer will have the same “I feel” experience. On this point, however, most music critics *will* agree: A musical score can have as much influence as the direction, the cinematography, and even the acting on the film’s overall message . . . and the audience’s thumbs up or down.

Questions:

1. What is the “I see” part of a film? What is the “I hear” part of a film? Which is created first?
2. What does Caryl Flinn mean when she says “There is no separation of ‘I see’ . . . and, ‘I hear’ . . . instead there is ‘I feel’”?
3. Which instrument might you select to communicate the following emotions?

a. sorrow	w. strings (violins, cellos, violas)
b. suspense, fear	x. brass (French horns, trumpets, trombones)
c. power	y. percussion (snare, timpani)
d. romance	z. woodwinds (clarinets, flutes)





TEACHER NOTES

UNIT 4 | ACTIVITY 4.6 | PHOTOJOURNALISM AT GETTYSBURG

This critical reading explores the work of early photographers who captured the first photographic images of war in the history of the world. Because photographs are media constructions, we learn that these photos were composed in order to stir patriotism as well as to reveal the harsh tragedy of war.

Background

It's a surprise for students to discover that, ever since the invention of photography, people have been manipulating photographs in order to communicate a specific point of view.

This classroom lesson consists of a two-page reading on Activity Sheets 4.6 (A) and (B), plus questions for students to answer as Activity Sheet 4.6 (C).

Getting Started

You may want to show students some of the photos that are described in this reading. You can find them on the Internet at the Library of Congress's American Memory website:

<http://memory.loc.gov/ammem>

Go to the Civil War Photographs Home Page to find "A Sharpshooter's Last Sleep" and "The Home of a Rebel Sharpshooter."

You may want to use this critical reading activity as a read-aloud with large-group discussion, a small group writing activity, an individual in-class writing, or as a homework activity.

Questions and Answers:

- 1. What is the definition of photojournalism?** Photojournalism is the use of photographs to communicate news events.
- 2. Why does the author begin the article by describing the arrival of the photographer's wagon *after* the battle?** Because of the limits of photography at that time in history, cameras couldn't capture live action. Typically, photographers arrived after the battle.

By using props, moving bodies from one location to another, in some instances changing clothing. Also, the titles given to his photographs are a way of constructing a message, and therefore slanting the realism.

3. **Explain how Gardner altered reality in photographing the dead at Gettysburg.** Student answers will vary, but emphasize that the posture of the body, the head thrown back, etc. emphasizes the violence of death and that, in turn, triggers an emotional response in the viewer. The title “last sleep” also has connotations that may trigger emotional responses, i.e., at peace at last, suffering over, etc.
4. **If the photographer’s purpose was to stir patriotism, explain how “A Sharpshooter’s Last Sleep” might accomplish that?** The photograph communicates the gruesome reality of death, but it also shows an image that depicts a dead Confederate soldier. To those Northerners seeing this photo, it might have activated the feelings of revenge upon an enemy, gratefulness that the sharpshooter could kill no more. However, images of dead enemies can also inspire sympathy for the enemy.

Extension

Students might want to learn more about the history of photography after this lesson. They can research some of the following topics:

- The life of Matthew Brady, one of the most distinguished of the Civil War photographers;
- *Frank Leslie’s Illustrated Newspaper*, a widely distributed newspaper that used photographs and illustrations to describe news events;
- The photographs and engravings made of the prisoners at Andersonville Prison in Georgia, which stirred public opinion with their gruesome depictions of the prisoner-of-war camp.

An excellent resource for students is the book *The Origins of Photojournalism in America* by Michael L. Carlebach, published in 1992 by the Smithsonian Institution Press.

PHOTOJOURNALISM AT GETTYSBURG

By Catherine Gourley

Excerpted from *Media Wizards*

Rain had fallen on and off for two days. On the morning of July 5 mists still shrouded the fields at Gettysburg, Pennsylvania. A wagon rattled over the field, then stopped. Alexander Gardner stepped down. To his right was Culp's Hill. To his left was Round Top and the forest. What lay before him, scattered thickly throughout the field, was the debris of battle: ammunition, cups, canteens, shattered caissons, and of course, corpses—human and animal. Gardner took from his wagon his photographic equipment and, joining a burial party, moved among the dead and dying.

Gardner was one of approximately twenty photographers hired by master photographer Matthew Brady to document the American Civil War. The United States government allowed Brady's men to travel with Union troops. They arrived in wooden vans, on the sides of which were painted *Brady's Photographic Corps*. The back of the enclosed wagon served as a darkroom where the photographer could develop his film.

In 1863, photography was an innovation. Cameras required fifteen-second exposures, so the photographers could not capture actual fighting. They could only shoot portraits of soldiers in camp or the minutes prior to battle. Often they arrived after the battle, as Gardner had at Gettysburg to record, as he described it, "the blank horror and reality of war."

On that overcast July morning, Gardner shot a number of images. One he titled "A Sharpshooter's Last Sleep." The dead Union soldier was lying on his back. His cap and gun were on the ground behind him. Gardner reasoned that they had been

thrown there "by the violence of the shock" that struck and killed the man.

Another photograph he titled "The Home of the Rebel Sharpshooter." According to the text Gardner wrote later explaining the image, the Confederate soldier had camped between two boulders. Across the front he had built a small stone wall. From this sheltered position, he had fired at Union officers. Gardner drew the viewer's attention to white markings on the left boulder, indicating that Union sharpshooters had fired repeatedly, into the lair to dislodge the sniper.

The images from Brady's Photographic Corps shocked the country because they were so vivid and gruesome. In 1865, Gardner published a book showcasing these Civil War images. "Here are the dreadful details!" he wrote of his images. "Let them aid in preventing such another calamity falling upon the nation."

Photographs like Gardner's seem to capture moments of truth. During the fifteen-second exposure, time stands still. The camera makes no decisions, no changes. It has no opinion of the objects in its angle of vision; it simply reproduces them on film as they are in reality.

And yet, photographs are also constructed media messages. Many years after Gardner photographed the unburied bodies at Gettysburg, historians who studied his images have concluded that at times Gardner rearranged the elements in his photographs so their effect was even more dreadful, more horrible. He does so for the very reason he stated in his book—to convince the American public to never again commit such carnage. The dead soldiers in "A Sharpshooter's Last Sleep" and "The Home of a Rebel Sharpshooter" are, in fact, the same man.



Historian William Frassanito explains that geographic details place both photographs in the same area, on the southern slope of Devil's Den. Frassanito believes Gardner first photographed the dead man lying on his back, his hat and gun behind him. Then, using a field blanket, Gardner dragged the corpse to the "picturesque" rock den forty yards away. He arranged the body between the rocks, with the face turned toward the camera.

The dead soldier was not a sharpshooter at all. The rifle above the man's head was not, says Frassanito, the type of weapon used by sharpshooters. Most likely the rifle was Gardner's prop, an object he used in a number of photographs when he felt it was needed.

Gardner's photographs are striking. They remain an important piece of American history. But questions remain: Why move a corpse from one location to another? Why add a prop to the composition?

The answer lies in the photographer's purpose and intended effect. Gardner was loyal to the Union. He did not wear a uniform, but if he had it would have been blue, not gray. His purpose was to document a war. But it was also to stir patriotism in Americans and, above all else, to reveal in harsh detail the tragedy of war. At times the best way to achieve that effect was to rearrange the elements in the composition of his photographs.



UNIT 4 | ACTIVITY 4.6 (B)

PHOTOJOURNALISM AT GETTYSBURG

Instructions: Use the reading on the preceding page to answer these questions.

1. Although the author does not define *photojournalism*, the information presented in the article suggests a definition. What is that definition?

2. Why does the author begin the article by describing the arrival of the photographer's wagon *after* the battle?

3. Explain how Gardner altered reality in photographing the dead at Gettysburg.

4. If the photographer's purpose was to stir patriotism, explain how "A Sharpshooter's Last Sleep" might accomplish that.



TEACHER NOTES



UNIT 4

CREATE A “HISTORY WEB”

Create a “history web” for a history topic of your choice. Present your web by creating a presentation board or a website.

This research activity invites students to find five different types of information on a narrow, focused topic of the student’s choice using a variety of different media, including photographs, websites, newspaper articles, videos, books, and interviews with people in the community.

Review the Checklist

Pass out the Production Activity worksheet and review the steps in the process needed to complete the activity. Encourage students to check off the steps by using the circles in the left margin. Establish a realistic deadline and monitor students’ work during the process.

Providing Content Structure

Limit the content of the research projects by defining some narrower time period or theme for students to focus on, using your classroom curriculum as a guideline.

Evaluation

Use the Evaluation Rubric provided to give students feedback about their projects. You might also want students to evaluate each other’s work using this evaluation sheet.

Publishing Student Work on www.AssignmentMediaLit.com

See the Resources section on page 157 how you or your students can send their history webs to be published on the *Assignment: Media Literacy* website.

ASSIGNMENT



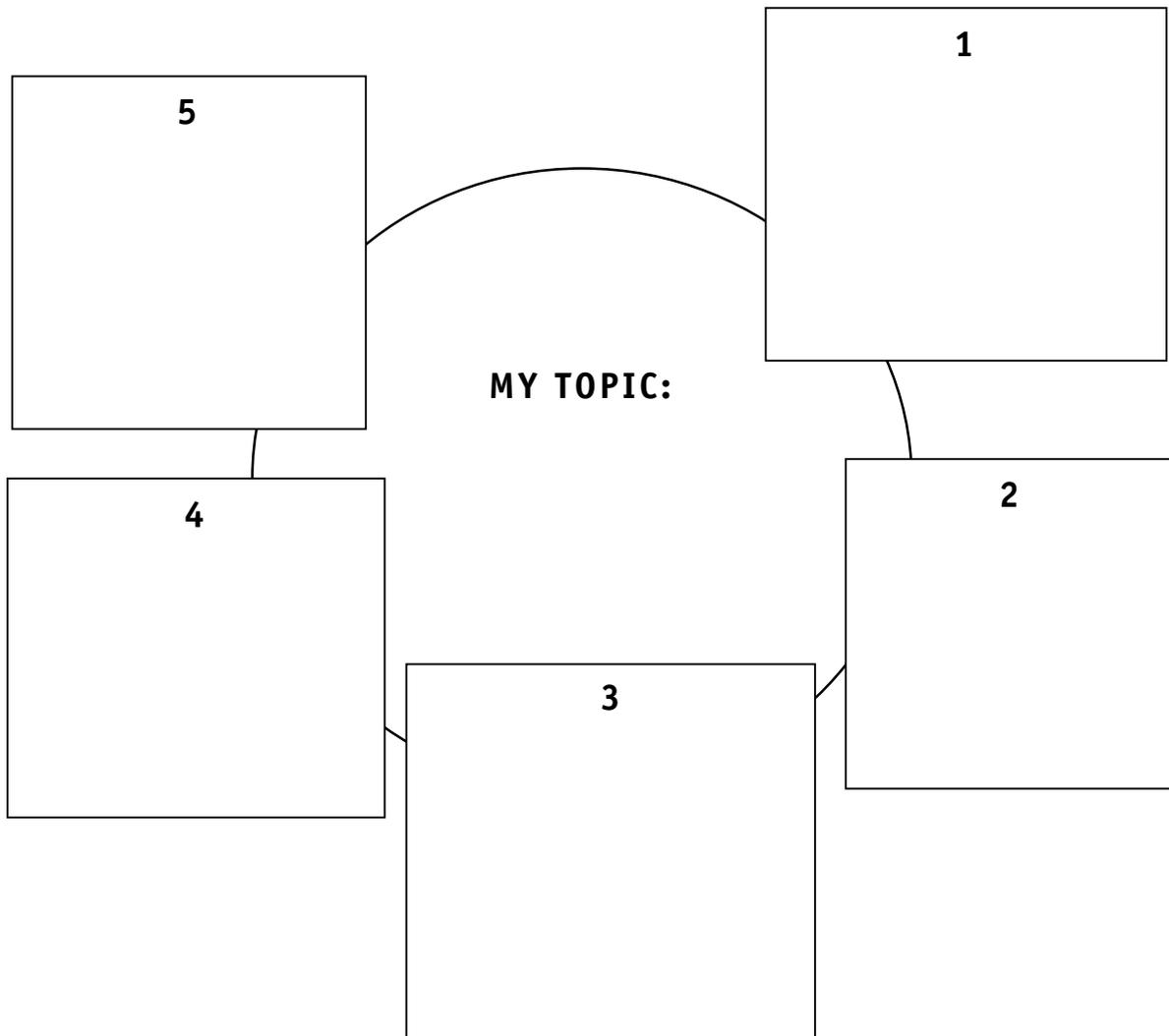
UNIT 4

CREATE A “HISTORY WEB”

Q: What is a history web?

A: A history web is a visual way of linking various types of information to a specific historical figure or event.

Instructions: Choose a historical event and write it in the center of the circle. Then use the library and the Internet to collect different kinds of information. Select five pieces of information that will help people learn interesting information about different aspects of the historical event. Use images and documents and include at least one primary source and one secondary source. Put the information in order so that the more basic information comes first.



ASSIGNMENT



UNIT 4

CREATE A “HISTORY WEB”

- (**ASSIGNMENT:** Work in a group to create a “history web” for a history topic of your choice. Present your web by creating a presentation board or a website.

USE THIS CHECKLIST TO COMPLETE THIS ACTIVITY:

Select a subject to explore in your project.

- Brainstorm a list of possible topics related to American history by talking to your teacher and family members, looking at books in the library, or surfing the Internet. Look at unusual possibilities for topics. Be creative!
- Narrow your topic to a specific theme, issue, or event.

Research your topic by using many different types of media and messages.

- Investigate local resources like historical associations, cemeteries, and libraries to learn about the historical event’s impact in your own community.
- Select five “research stops” for your history web. Be sure you include different types of messages. Consider using photographs, drawings or illustrations, music, poetry, letters, and maps. Use websites, books, magazines, newspaper articles, and interviews with people with special knowledge.

Select a media format for your project and create it.

- Decide whether you want to make a presentation board or a website.
- Arrange the order of the “research stops” so that they make sense to a reader or viewer who will visit these stops in order.
- Write attention-getting titles for the five stops on your web. Write a summary of the information to be found at the site. Write the source used for each of the five stops.
- Select or create an image to go with each of the five stops.
- Put the elements together in the format you have selected.
- Send your completed project to the www.AssignmentMediaLit.com website to publish it.

EVALUATION



UNIT 4

A “HISTORY WEB”

Student Name: _____

The topic is interesting and appropriate and a variety of sources have been selected.

4	The topic is focused, narrow, and interesting, and a variety of sources have been selected. At least three different types of media have been used.
3	The topic is focused, narrow, and interesting, but a variety of sources have not been selected. At least three different types of media have been used.
2	The topic is too ordinary, broad, or general. The sources are not as diverse as they could be. At least three different types of media have been used.
1	The topic is too ordinary, broad, or general. The sources are not as diverse as they could be. Three different types of media have not been used.

The information presented is coherent and complete.

4	The written summaries provided are informative and clear. The titles are attention-getting, and the sources are clearly identified.
3	The written summaries provided are not consistently informative and clear. The titles are attention-getting, and the sources are clearly identified.
2	The written summaries provided are not informative and clear. The titles are not attention-getting and/or the sources are clearly identified.
1	The written summaries provided are hard to understand. The titles are sloppy or not attention-getting, and some of the sources are not identified.

Comments:

Grade: