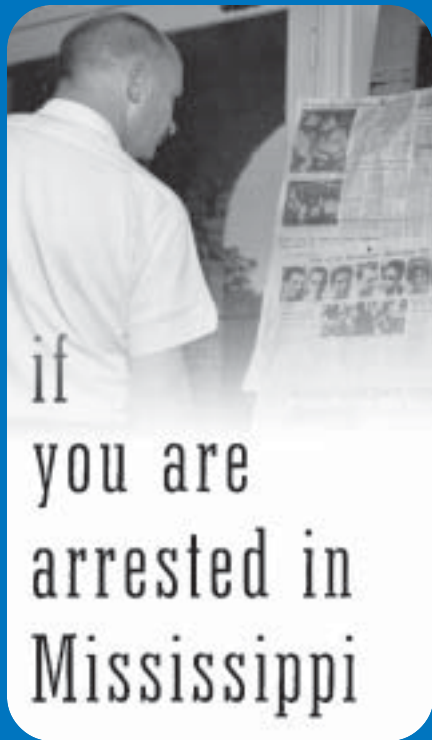


UNIT 4



Mississippi Burning

Setting the Stage

During summer 1964, dozens of college students from northern cities traveled to Mississippi and other southern states to improve conditions for African Americans by registering voters and educating youth. The effort was called “Freedom Summer.”

At that time, less than half of black Mississippians voted, and 80 percent lived below the poverty line. Vivian Rothstein, one of the students who went to Mississippi, recalled her journey: “A sophomore at college, I traveled by Greyhound bus from the world I knew through ever deepening poverty and segregation. At one point, I sat next to a girl my age who told me her father was a member of the Ku Klux Klan. When she got off the bus, I was afraid she’d call ahead and turn us in.”

That never happened to Vivian Rothstein. However, Ku Klux Klan members murdered three other civil rights workers — Andrew Goodman, Michael Schwerner, and James Chaney — who traveled to Mississippi in 1964. Their story has been memorialized in numerous articles, books, and documentaries — even in a Hollywood film.

UNIT OVERVIEW

Summary: Students will compare and contrast different interpretations of the 1964 Freedom Summer events and explore whether Hollywood and popular culture can accurately portray history.

Activities at a Glance

- Explore values and convictions; compare and contrast history and fiction.
- View and analyze the 1988 blockbuster film *Mississippi Burning*.
- Use primary and secondary sources to investigate the historical inaccuracies of *Mississippi Burning*; apply knowledge by developing new plots for a remake of the movie.
- Prepare and present plots/reports; discuss.

Learning Outcomes

By the end of this unit, students will:

- Understand the civil rights movement, especially the Mississippi Freedom Summer Project;
- Know how to determine and represent events in chronological order;
- Have explored the differences between history and fiction;
- Be able to distinguish between primary and secondary historical sources;
- Be able to comprehend historical narratives that explain as well as recount events;
- Have engaged in a sustained inquiry of historical research; and
- Have taken an active role in creating their own historical account of a series of events.

Curriculum Connections

- U.S. history, language arts, and visual arts

Materials Needed

- 20th Century Interactive CD-ROM
- Internet
- Library resources
- Poster board
- Basic art supplies

Along the way, students will probe compelling questions: Why did these three young men travel to a dangerous part of the country in 1964? Who murdered these men, and how did it happen? Did local law enforcement officials in Philadelphia, Mississippi, handle the case appropriately? Did the FBI do all it could have done to protect Goodman, Schwerner, and Chaney, and to investigate their disappearance and murder? Has the story been appropriately conveyed through film?

CD-ROM Materials

The 20th Century Interactive CD-ROM contains highly relevant historical reference materials — such as letters, background documents, book excerpts, newspaper and magazine articles, speeches, opinion pieces, leaflets and pamphlets, statements, songs, interviews, and photographs — for convenient, easy access by both teachers and students. Teachers are encouraged to review the CD-ROM, print out the List of Resources, and refer to this list frequently when preparing to teach each unit.

Words to Know

Teacher Tip: Explain the meaning of the following words as they are introduced in the context of this unit.

Congress of Racial Equality (CORE): a civil rights organization, founded in 1942, dedicated to bringing about change through peaceful confrontation

critical thinking: skillful, responsible thinking that is conducive to judgment because it relies on criteria, is self-correcting, and is sensitive to context

National Association for the Advancement of Colored People (NAACP): one of the oldest civil rights organizations in the United States; the NAACP was founded in 1910 to promote equality, remove obstacles to voting for all Americans, and secure full legal equality

primary source: firsthand testimony or direct evidence about a topic under investigation; primary sources can be public or private, and written, oral, visual, or electronic

secondary source: indirect discussion, judgment, or interpretation of a topic; a secondary source is often created long after the time contemporary with the topic

Student Nonviolent Coordinating Committee (SNCC): a civil rights organization, organized in 1960, that involved young Americans in the civil rights struggle and tended to be more militant than CORE or NAACP

INTRODUCTORY ACTIVITY

Activity: Explore values and convictions; compare and contrast history and fiction

Approximate time needed: 30 minutes to 1 hour

Consider one or both of the following activities:

1. Invite students to list their most deeply held values or convictions. In a round-robin style, ask students to share their lists; create a master list of all values and convictions shared. Then ask the class: *Are there any values or convictions on this list that you would risk your life to uphold? Why or why not?* Review which items, if any, most students selected.

Ask students to read **Handout 4-A: Background Essay — Mississippi Burning**. Tell students they will be studying a time in U.S. history when students decided to gather nearby in Oxford, Ohio, to plan a program — based on their deepest values — that would risk their lives.

2. Create a class comparison-contrast chart; ask students to list the traits of history writing and the traits of fiction writing. (See chart below for ideas.) Ask students:

- *How do these two forms of writing compare (i.e., what traits do they share)?*
- *Can you contrast these two forms of writing (i.e., what traits are different)?*
- *What is historical fiction?*
- *Should historical fiction be historically accurate? Why or why not?*
- *Are there circumstances that require more historical accuracy than other circumstances? Why?*

History	Fiction
Based on facts	Based on imagination
Tells the truth objectively	Shares information subjectively
Tells a story	Tells a story
Describes human events	Describes human events
Focuses on important events, such as war	Focuses on important as well as trivial events
Doesn't seem to have a point of view	Has a point of view

PART I – HISTORICAL FILMS

Activity: View and analyze the 1988 blockbuster film *Mississippi Burning*

Approximate time needed: 2 to 3 hours

- 1. Invite students to watch *Mississippi Burning*.** Tell students that this Hollywood film is based on an actual period of time and series of events in U.S. history. Film writers and movie producers often base their scripts and productions on actual historical events. In the process, they frequently consult historical accounts of the events as well as historical experts on the topic.
- 2. Distribute Handout 4-C: Film Analysis Questionnaire.** Tell students to complete this handout as they are watching the film and immediately afterward. Tell students that most people watch movies for entertainment, but they should watch the film carefully, paying close attention to details. Encourage students to go beyond obvious observations. Challenge them to uncover new, subtle observations and insights into the characters and film.
- 3. Hold a class discussion.** After students complete the handout, invite them to share their findings with the class. Note students' subtle observations and insights into the film.

Teacher Tip

Permission Slip

Because *Mississippi Burning* contains some violent scenes and strong language, consider notifying school administrators and parents before showing the film to your class. (Parents who do not wish to have their teenagers view the movie would be allowed to opt out.) See **Handout 4-B: Movie Permission Slip**.

Teacher Tip

Language

Before showing the film, hold a frank discussion with students about the film's use of name-calling and descriptive terms. Remind students that because the actors are attempting to be historically accurate, they use terms such as "negro" and "nigger" that we would not and should not use today. Tell students that the more appropriate, respectful, and commonly used terms such as "black" and "African American" should be used during class discussions about events in the film.

Teacher Tip

Scavenger Hunt: Finding Movie Reviews

To help students gain more insights into the film, send them on an Internet scavenger hunt. Challenge students to search for movie reviews of the 1988 film *Mississippi Burning*. What have the critics said?

PART II – PRIMARY AND SECONDARY SOURCES

Activity: Use primary and secondary sources to investigate the historical inaccuracies of *Mississippi Burning*; apply knowledge by developing new plots for a remake of the movie

Approximate time needed: 3 to 5 hours

- 1. Invite students to become historical consultants.** Tell students that because they are experts on 20th century U.S. history, Orion Pictures has hired them to serve as historical consultants on a remake of the 1988 hit film *Mississippi Burning*. A remake is necessary since critics over the years have derided the film for its historical inaccuracy. The producers would like to create a new film addressing this criticism.

2. **Divide students into teams.** Each team should prepare a report for Orion Pictures that includes the following components:
 - A prioritized list of the original film’s historical inaccuracies, ranked from most to least objectionable. Each prioritized inaccuracy should include two or three sentences explaining the reasons for its ranking.
 - A storyboard for a proposed, new plot for the film that would be more historically accurate but still appealing and compelling for a general audience. The storyboard should include simple pictures, graphics, and brief captions.
 - A four- to five-page rationale giving reasons behind the plot choices made.
3. **Tell students they must study both primary and secondary historical sources to develop the report for Orion Pictures.** Discuss the differences between primary and secondary sources; distribute **Handout 4-D: List of Historical Primary Sources**. (Primary sources are firsthand testimonies or direct evidence about a topic under investigation; secondary sources are indirect discussions, judgments, or interpretations of a topic.) Remind students that the same document or other piece of historical evidence may be a primary source in one investigation and a secondary source in another. Ask students if they can suggest an example of this case. For instance, an autobiography written by a president who enjoys interpreting the plays of Shakespeare would be a primary source for a historian writing a biography on that president; however, this autobiography would be a secondary source for a more general interpretation of Shakespeare’s plays.

Teacher Tip

What are Some of the Film’s Historical Inaccuracies?

If your class is unaccustomed to viewing and analyzing films, consider giving them a few examples of the film’s historical inaccuracies.

- The “savior” role of the FBI. Alan Parker, the film’s director, depicts the FBI as the key ingredient in solving the case; in reality, the FBI was more of a foe than a friend to civil rights workers. FBI Director J. Edgar Hoover disliked the workers and especially Martin Luther King Jr. In fact, Hoover had to be forced into protecting the freedom workers and investigating the disappearance of Goodman, Schwerner, and Chaney.
- Glorification of violence. The film glorifies violence as a means of solving crime. FBI agent Rupert Anderson succeeds because of his Clint Eastwood-style tactics; in reality, the FBI paid an informer to solve the crime. Ironically, the film celebrates violence by the FBI while civil rights workers and King were promoting nonviolence as a way to restore equality.
- The film’s depiction of blacks as weak. African Americans in the film seem unable to help themselves out of their dilemmas; in reality, many African Americans were able to fight back, and many others worked with whites to improve race relations.
- The black FBI agent who threatened the mayor with castration. There were no African-American FBI agents in 1964.

4. **Give students a list of primary sources related to the Mississippi Freedom Summer of 1964.** Make assignments by giving each team at least five sources to investigate. Teams should complete **Handout 4-E: Document Identification Form** for each source investigated.
5. **Invite students to study secondary sources for this topic.** Once teams have completed their research of primary sources, encourage them to view documentary videos such as *Freedom on My Mind* or *Eyes on the Prize*, written historical accounts such as excerpts from Cagin and Dray’s *We are Not Afraid*, and other document forms such as websites, photographs, and musical recordings. Again, teams should complete **Handout 4-E: Document Identification Form** for each source investigated.

Once students have studied both primary and secondary sources, each team should create a master list of historical inaccuracies in the film based on information documented in primary and secondary sources. This list will be used in Part III — Applying and Reflecting.

Finding Information

Sources will be found on the website (www.20thcenturyinteractive.org), the 20th Century Interactive CD-ROM, or in the Recommended Resources or Additional Resources sections at the end of this unit.

PART III — APPLYING AND REFLECTING

Activity: Prepare and present plots/reports; discuss

Approximate time needed: At least 1 week outside class, plus 3 to 4 class periods for presentations and discussion

- 1. Give final instructions for report preparation.** Based on their research, teams should prepare and complete the three elements of the report for Orion Pictures. Encourage teams to divide tasks equally among members, revise their report completely at least once, and proofread carefully.
- 2. Invite teams to make presentations.** Ask teams to imagine that representatives from Orion Pictures are visiting class. (Consider recruiting other teachers or parents to serve as these representatives, or simply ask other teams to serve as representatives while another team presents.) Each team must give an oral presentation to the Orion group. This presentation should include a typed summary of findings and a poster displaying the storyboard. Each team member must take an equal role in planning and implementing the presentation.
- 3. Review the effectiveness of the presentations.** As a class, discuss how each presentation was persuasive; also discuss how each presentation could have been more persuasive. If sufficient computer technology is available, invite each team to develop a PowerPoint presentation or create a website showcasing its report.
- 4. Facilitate a wrap-up discussion.** Ask students to reflect and then share their thoughts on the following questions:
 - *Bob Moses and the other SNCC leaders knew that the students trained in Oxford, Ohio, faced extreme danger. Do you believe Moses and the others were ethical in sending students to their possible deaths?*
 - *The murderers of Goodman, Schwerner, and Chaney — Sheriff Lawrence Rainey and Deputy Cecil Ray Price — were never convicted of murder even though some of them were brought to trial. Should the murderers who are still alive be punished?*
 - *Would you have joined the team of volunteers? Why or why not?*
 - *Review the chart developed during the Introductory Activities that compared history writing and fiction writing. Have your views changed? Why or why not?*

Assessment

Ask students to generate evaluation criteria. Draft a grid or rubric based on their suggestions; include your own evaluation criteria.

Teacher Tip

Reviews

If time permits, review a draft of each team's report before reports are submitted for a final grade.

RECOMMENDED RESOURCES

Song

“Goodman, Schwerner, and Chaney.” Words and music by Tom Paxton. 1966 by E.M.I. Music ASCAP. [Lyrics available in *Freedom Is a Constant Struggle: An Anthology of the Mississippi Civil Rights Movement*. Ed. Susie Erenrich. Montgomery, AL: Black Belt Press, 1999. 336-37.]

Interviews

Elinor Arthur (former participant). Audiotape of interview available at Miami University, Western College Archives, Mississippi Freedom Summer Collection.

Other possibilities include: Dr. Richard Momeyer (former participant in the Mississippi Freedom Summer and a professor of philosophy at Miami University); Dr. Philip Shriver (former president of Miami University); Rita Schwerner (widower of Michael Schwerner); and Mary King (SNCC organizer).

Photo

Photograph of the arraignment of 20 men on charges of conspiring to murder, Meridian, Mississippi, December 4, 1964, by Bill Reed. [Available in Kasher, Steven. *The Civil Rights Movement: A Photographic History, 1954-68*. New York: Abbeville Press, 1996. 156.]

Documents

“3 Rights Workers Are Freed After Paying \$20 Fines.” *Baton Rouge State Times* (22 June 1964). [Miami University, Western College Archives, Mississippi Freedom Summer Collection, scrapbook. 19.]

Hampton, Henry and Steve Fayer. *Voices of Freedom: An Oral History of the Civil Rights Movement from the 1950s Through the 1980s*. New York: Bantam Books, 1990. 177-206. [oral testimonials]

Lynd, Staughton. “Freedom Summer: A Tragedy, Not A Melodrama.” *Freedom Is a Constant Struggle*. Ed Susie Erenrich. Montgomery, AL: Black Belt Press, 1999. 484-86.

Oration for Funeral of James Chaney by Dave Dennis. *Freedom Is a Constant Struggle: An Anthology of the Mississippi Civil Rights Movement*. Ed. Susie Erenrich. Montgomery, AL: Black Belt Press, 1999. 360-63.

ADDITIONAL RESOURCES

Books

Belfrage, Sally. *Freedom Summer*. New York: Viking Press, 1965. (Belfrage’s firsthand account of her experience as a volunteer in Mississippi.)

Cagin, Seth and Philip Dray. *We Are Not Afraid: The Story of Goodman, Schwerner and Chaney and the Civil Rights Campaign*. New York: MacMillan Publishing, 1988. (Historical account. The authors had no prior involvement with or commitment to the project. They omit Dick Gregory’s story about having to force the FBI to find the bodies after the informant told where they were.)

Carnes, Mark C. *Past Imperfect: History According to the Movies*. New York: H. Holt, 1995. (See especially the chapter by William Chafe on *Mississippi Burning*, 274-78.)

Carson, Clayborne et al. *The Eyes on the Prize: Civil Rights Reader*. New York: Viking, 1991. (Includes speeches, documents, and firsthand accounts; see chapter 5.)

Erenrich, Susie, ed. *Freedom Is a Constant Struggle: An Anthology of the Mississippi Civil Rights Movement*. Montgomery, AL: Black Belt Press, 1999. (Provides a wide range of primary and secondary sources including interviews, confessions of one of the murderers, eulogies, and other documents.)

Holt, Len. *The Summer That Did Not End: The Story of the Mississippi Civil Rights Project*. New York: Da Capo Press, 1992. (Provides some good statistics and useful background information.)

King, Mary. *Freedom Song: A Personal Story of the 1960s Civil Rights Movement*. New York: William Morrow, 1987. (An account written by a white activist who worked with SNCC.)

McAdam, Doug. *Freedom Summer*. Oxford: Oxford University Press, 1988. (Historical account that focuses on how the volunteers feel about their experiences now.)

McCord, William. *Mississippi. The Long, Hot Summer*. New York: W.W. Norton, 1965. (Provides background reading on the summer.)

Moody, Anne. *Coming of Age in Mississippi*. New York: Dell, 1968.

Raines, Howell. *My Soul is Rested: The Story of the Civil Rights Movement in the Deep South*. New York: Putnam, 1977. (Book of oral histories of the movement. See especially the interviews with Dave Dennis and Dick Gregory, which contradict Cagin and Dray's account.)

Sellers, Cleveland with Robert Terrell. *The River of No Return*. Jackson: University Press of Mississippi, 1990. (See particularly the chapter "The Long Hot Summer.")

Sutherland, Elizabeth, ed. *Letters from Mississippi*. New York: McGraw-Hill, 1965. (An edited anthology of letters written mostly by white volunteers of the Mississippi Freedom Summer project.)

Websites

A Freedom Summer exhibit held at the University of Southern Mississippi — <http://www.lib.usm.edu/news/freedomssummer.html>

African American Odyssey's Civil Rights Era page — <http://memory.loc.gov/ammem/aahtml/exhibit/aopart9.html>

Bending toward Justice: John Doar and the Mississippi Burning Trial — <http://www.law.umkc.edu/faculty/projects/ftrials/trialheroes/doaessay.html>

FBI files on "MIBURN" (The Mississippi Burning Case) — <http://foia.fbi.gov/miburn.htm>

Mississippi Burning Trial Documents (U.S. v. Cecil Price et al) — <http://www.law.umkc.edu/faculty/projects/ftrials/price&bowers/price&bowers.htm>

Mississippi Department of Archives and History's Civil Rights Oral History Bibliography (offers an alphabetized index of people associated with the civil rights movement who were interviewed, and where to find interview transcripts) — <http://www-dept.usm.edu/~mcrohb/>

National Civil Rights Museum (includes an interactive historical tour) — <http://www.midsouth.rr.com/civilrights/>

Videos and Films

Freedom on My Mind. 110 minutes. San Francisco: California Newsreel, 1994.

Mississippi Burning. 112 minutes. Producers Frederick Zollo and Robert F. Colesberry. Director: Alan Parker. Orion Pictures, 1988.

Eyes on the Prize. 14-part television series. Alexandria, VA: Blackside, Inc. and PBS Video, 1986-93. (See especially volume 5, "Mississippi: Is This America?")

Music

Carawan, Guy and Candie. *We Shall Overcome: Songs of the Freedom Movement*. Oak Publications, 1963.

Seeger, Pete and Bob Reiser. *Everybody Says Freedom: A History of the Civil Rights Movement in Song and Pictures*. W.W. Norton, 1989.

Handout 4-A Background Essay – Mississippi Burning

Early Civil Rights Struggles

Although the civil rights movement gained tremendous popularity and support in the 1960s, its roots were in earlier times. Although the Civil War effectively ended slavery, and the passage of the Thirteenth (1865), Fourteenth (1868), and Fifteenth (1870) amendments gave American black men equal political rights, African Americans still faced considerable difficulties. For example, the south in 1865 and 1866 passed black codes restricting the movement of blacks. The Ku Klux Klan and other terrorist groups used violence and lynchings to keep the southern black population “in its place.” Many politicians passed laws, known as Jim Crow laws, that caused blacks to be separated from whites and kept blacks from exercising their political rights; for example, many states made blacks take literacy tests in order to vote. In 1896, in the famous *Plessy v. Ferguson* case, the Supreme Court supported separate-but-equal laws. This decision allowed the creation of separate schools and other public facilities, such as restrooms and drinking fountains, for whites and blacks.

While African-American leaders such as Booker T. Washington, Ida B. Wells, and W.E.B. DuBois spoke out against these racist practices, African Americans weren’t able to make great strides in civil rights until the middle of the 20th century. By then, African Americans and their supporters were focused on ending segregation, securing voting rights in the south, and receiving fair treatment at work. The civil rights movement was powerful because the activities and motivation for change came from a large number of ordinary people at the local level — not from a central organization. Hence, although civil rights supporters had some common goals, they gathered in different groups with different priorities and tactics.

NAACP

One of the oldest civil rights organizations is the National Association for the Advancement of Colored People (NAACP). Founded in 1910 to promote equality, this organization set out to end the horrible practice of lynching, commonly practiced in the south. Later, the NAACP worked to create fair housing and education legislation. Its major victory was the 1954 *Brown v. Board of Education* decision, which attempted to secure equal education for all. While the NAACP appealed mostly to middle- and upper-class African Americans, it also welcomed the support of whites. However, because the NAACP focused on legal

equality, some people believed the organization was out of touch with the challenges of living everyday life faced by many African-American citizens.

CORE

The Congress of Racial Equality (CORE), founded in 1942, took a different approach. Working to end segregation, CORE wanted to create change through peaceful confrontations. In 1943, CORE organized its first sit-in when it desegregated the Jack Spratt Coffee House in Chicago. At a sit-in, African-American CORE members (usually accompanied by white members) simply sat down in a segregated establishment and refused to leave until they were served. CORE used a similar tactic in 1961 when it placed groups of African Americans and white members on interstate buses heading south. Known as the Freedom Riders, these people faced extreme violence in the south, where blacks were not permitted to sit in the front of buses.

SCLC

In 1957, Martin Luther King Jr. and other African-American clergymen founded the Southern Christian Leadership Conference (SCLC). This organization sought to make social change in the American south through nonviolent resistance. Like CORE, SCLC organized sit-ins, but it also created lengthy protest marches. One of SCLC’s most famous protest marches occurred in Albany, Georgia, in 1961. SCLC members demanded desegregation of bus terminals, and they sought open talks with white community leaders to address racial injustices. Because Martin Luther King Jr. was their charismatic leader, SCLC also used the media to focus national attention on the cause.

SNCC

The Student Nonviolent Coordinating Committee (SNCC, pronounced “snick”) was an offshoot of SCLC created in 1961. SNCC was designed to appeal to and involve young people in the civil rights cause. Perhaps because it was directed toward youth, SNCC tended to use more militant measures than the other groups. Led by the soft-spoken Bob Moses, SNCC created the 1964 Mississippi Freedom Summer Project, which is the focus of this unit.

Handout 4-B Movie Permission Slip

To the parents of _____ 's history students:

To facilitate our understanding of the civil rights movement, we will soon watch the 1988 film *Mississippi Burning*.

The film depicts the attempt to solve the murder of three civil rights workers who traveled to Mississippi in summer 1964. Historians believe this event is important in understanding the history of race relations and civil rights in America. **For this reason, I believe the film is valuable for our students.** Nevertheless, the movie contains some violent scenes and strong language.

If you **do not** wish your son or daughter to view this movie, please sign below.

I **do not** wish my son or daughter, _____, to view *Mississippi Burning*.

Parent's signature

Handout 4-C Film Analysis Questionnaire

Name: _____

Directions: Pay careful attention to details as you watch the film *Mississippi Burning*. Fill out this questionnaire as you watch the film, completing any remaining questions immediately after the film. Go beyond obvious observations. Can you uncover new, subtle observations and insights into the characters and film?

1. List all the characters and include a brief description of each (e.g., Lester Collins, KKK member).

Name	Description

2. Complete a Character Analysis form for each of the five main characters.

CHARACTER ANALYSIS	
Name of character: Rupert Anderson	Place of residence:
Age:	Occupation:
Personal appearance and dress:	Dominant gestures:
Primary motivations and concerns:	Main personality traits:
Main obstacle or problem:	Fears:

Handout 4-C Film Analysis Questionnaire (cont.)

CHARACTER ANALYSIS

Name of character: Alan Ward	Place of residence:
Age:	Occupation:
Personal appearance and dress:	Dominant gestures:
Primary motivations and concerns:	Main personality traits:
Main obstacle or problem:	Fears:

CHARACTER ANALYSIS

Name of character: Ray Stuckey	Place of residence:
Age:	Occupation:
Personal appearance and dress:	Dominant gestures:
Primary motivations and concerns:	Main personality traits:
Main obstacle or problem:	Fears:

Handout 4-C Film Analysis Questionnaire (cont.)

CHARACTER ANALYSIS

Name of character: Clinton Pell	Place of residence:
Age:	Occupation:
Personal appearance and dress:	Dominant gestures:
Primary motivations and concerns:	Main personality traits:
Main obstacle or problem:	Fears:

CHARACTER ANALYSIS

Name of character: Mrs. Pell	Place of residence:
Age:	Occupation:
Personal appearance and dress:	Dominant gestures:
Primary motivations and concerns:	Main personality traits:
Main obstacle or problem:	Fears:

Handout 4-C Film Analysis Questionnaire (cont.)

3. Create a timeline of the film's main events.

4. Describe the ways that lighting, camera angles, music, and scenery contributed to the film's message. Then give three examples of how they were used effectively.

5. Discuss three things you especially liked about the film.

6. Discuss two criticisms you have about the film.

Handout 4-D List of Historical Primary Sources

Written transmissions

Books
Journals
Letters
Annals
Dissertations
Public records
Census data
Eyewitness accounts
Scripture
Inscriptions
Newspapers
Diaries
Chronicles
Government documents
Personal or institutional papers
Genealogies
Manuscripts
Laws
Scrolls
Period literature and poetry

Visual transmissions

Sculpture
Photographs
Portraits
Maps
Cartoons
Coins
Videotapes
Films
Posters
Historical paintings
Engravings
Models and dioramas
Woodcuts
Architecture
Etchings
Relics
Artifacts
Computer-generated graphics

Oral transmissions

Speeches
Anecdotes
Sagas
Oral histories
Music
Interviews
Ballads
Legends
Telephone conversations
Recordings (records, CDs, tapes)
Myths

Electronic transmissions

Faxes
Electronic mail
Websites
Machine-readable databases
Spreadsheets

Handout 4-E Document Identification Form

Name: _____

Directions: Complete a Document Identification Form for each primary source investigated.

1. **What is the document type? (See Handout 4-D: List of Historical Primary Sources).**

2. **Who created/wrote this document?**

3. **When was it created?**

4. **Where was it created?**

5. **Is it a primary or secondary source? Explain why.**

6. **What is the author's point of view?**

7. **Why, or for what purpose, was the document written?**

8. **To what extent does the document reflect its historical context (i.e., the values and experiences of the time)?**

9. **What is the document about? Briefly summarize its content.**
