

Guide for Student Inquiry with Audiovisual Materials

This guide supplements a webinar on ‘AAPB: a Digital Library for Teaching Media Literacy’ with guest Professors Kathryn Ostrofsky and Joshua Glick.

Visit [this link](#) for the webinar recording and presentation slides.

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About the AAPB

The [American Archive of Public Broadcasting](#) (AAPB) is a collaboration between the Library of Congress and WGBH to digitally preserve and make accessible historic public media programs created over the past 70 years. Over 100,000 items have been contributed to the AAPB by over 120 [public media organizations and archives](#) from across the nation. Currently more than 50,000 programs and original materials are available for streaming in the [AAPB's Online Reading Room](#) to anyone in the United States.

The AAPB collection provides an audiovisual record of the 20th and 21st centuries, including coverage of topics such as the [Watergate Hearings](#), [education](#), [women's](#) and [LGBTQ history](#), [climate change](#), [elections](#) and civics, the civil rights movement and other [social movements](#), cultural events, [local history](#), and much more at [americanarchive.org](#).

How to use this Guide

Each assignment below provides step-by-step instructions on how to incorporate AAPB's audiovisual materials into media literacy lessons, including example questions, talking points, discussion topics, and suggested readings to pair with the audiovisual materials. Recommended for high school and higher ed classrooms.

This guide supplements a webinar on 'AAPB: a Digital Library for Teaching Media Literacy'. Visit [this link](#) for the webinar recording and presentation slides.

About the Contributing Authors

Kathryn Ostrofsky is a Visiting Assistant Professor of History at Clark University. Her manuscript, *Sounding It Out: How Sesame Street Crafted American Culture* is under contract with the University of California Press. She is involved in many collaborative public history endeavors, including serving as lead author on an exhibit for Harvard's Gutman Library, co-producing an upcoming podcast on *Sesame Street* history, co-founding the community-based Roslindale History Project, and co-chairing the AAPB's Scholar Advisory Committee.

Joshua Glick is an Assistant Professor of English and Film/Media Studies at Hendrix College and currently a Fellow at MIT's Open Documentary Lab. Glick served as the digital media curator and produced the award-winning documentary *This Side of Dreamland* for the traveling museum exhibition, *Coney Island: Visions of an American Dreamland, 1861-2008*. His book, *Los Angeles Documentary and the Production of Public History, 1958-1977*, was recently published by the University of California Press.

Ryn Marchese is the Engagement and Use Manager of the American Archive of Public Broadcasting.

How could AAPB materials be used in the classroom?

- To help teach a variety of humanities and social science courses; for example, surveys in U.S. social history, political science, and media history as well as seminars on women in film and television, documentary and social movements, race and representation, the long history of fake news, local history, and urban and environmental studies.
- To better understand past events and eras through the audiovisual materials produced within the time period. Film/radio/television offers a lens through which we can understand habits, rituals, ways of life, and shifts in social patterns and practices.
- To examine audiovisual media as an agent of social change. This includes investigating the place of media within social movements, advocacy campaigns, elections, and efforts to raise awareness about a pressing issue.
- To investigate how past media formations shape our contemporary moment. This involves understanding the persistence of cultural forms and modes of address. The AAPB offers a storehouse of ideas that can be engaged with to confront present challenges within our democracy.

Assignment 1 | Teaching students to integrate audiovisual resources with textual materials as primary sources.

Topic: Civil Defense

Classroom: Originally created for an undergraduate survey class.

Contributed by: Professor Kathryn Ostrofsky

Step 1 | Assign analytical reading about using audiovisual materials as a source.

Example: “Can you believe your eyes?: Using film as evidence in history.”

– www.nationalarchives.gov.uk/education/focuson/film/introduction/

Step 2 | Assign audiovisual materials that give students the chance to think critically about historic programming and the intended audience, which can translate to their consumption of media today. Examine your chosen topic using different approaches in the media. How do you deal with these sources and discuss audience? How are these programs produced?

Example instruction: Watch and listen to the following programs

Duck and Cover - WGBH (9 min) – film for children

Before you watch this film, read the Historians’ Toolbox section on p 692 of your textbooks for background information and questions to consider while viewing. Then click this [link](#) and then click the link to stream the film excerpt from WGBH.

Excerpts from military training film – WGBH (3 min 24 sec)

Click this [link](#) and then click the link to stream the film excerpt from WGBH. This clip is from a military training film about how to survive a nuclear attack.

Plan for Survival – Civil Defense: Our Children - WNYC (15 min)

Click this [link](#) and then click the link to stream the film excerpt from WNYC. This is still an active radio station, so once you are done listening to their historical program, it will automatically start streaming what is broadcasting right now. This is just a heads up that you should pay attention to the program so you can click stop when it is over.

Step 3 | Questions that help students apply their understanding of primary sources to their approach of film.

Example Questions:

Which of the following statements is good advice for how to use film as a primary source?

- A. Film depicts events exactly how they happened, which makes it the easiest kind of primary source to use.

- B. Like other types of sources, film production is affected by the authors/creators, the messages they want to convey, and the target audience, so historians can use film as long as we consider these things. (correct answer)
- C. Because films are fictional and artistic, they are not relevant to history.

What fears do the listeners sending questions to this broadcast have about nuclear attacks and civil defense? (Check all that apply.)

- A. That they do not know how to prepare their children for an emergency without scaring them. (correct answer)
- B. That their city would be the first to be attacked, and thus they should consider moving to rural areas.
- C. That government will be too intrusive in children's lives. (correct answer)

The following are characteristics of the excerpts of the army training film – they represent effective filmmaking and educational techniques. Mark the elements that are common to the military training film for an adult audience and the “Duck and Cover” film for an audience of children.

- A. Uses music. (correct answer)
- B. Shows aftermath of the bomb.
- C. Classroom setting. (correct answer)
- D. Dramatization of what to do in an attack. (correct answer)

The Library of Congress' Teaching with Primary Sources program uses a foundational [analysis tool](#) as well as one tailored to [analyzing motion pictures](#) that might be useful as viewing guides and starting points, depending on grade/subject level. They include ideas for further investigation:

- Using specific examples from the film to support your response, consider the purpose of this film and what its creators want to accomplish. Do they achieve their goals? Explain why you think so.
- Considering what you already know about this period in history, how does this film support or contradict your understanding?
Also:
- Read this essay about [Duck and Cover by Jake Hughes](#) (from the Library of Congress' National Film Preservation Board) and choose a topic suggested by this essay for further investigation and research. (teacher would specify the format of the response).

Assignment 2 | Using AAPB Curated Exhibits

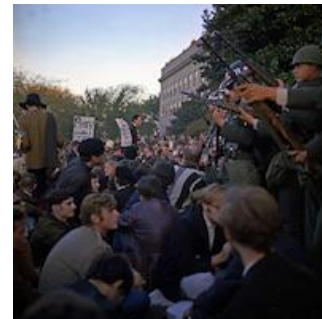
About AAPB Exhibits: The AAPB staff and guest curators create exhibits of selected recordings that focus on themes, topics, and events of cultural and historical significance. In the exhibits, curators contextualize digitized primary and secondary source public television and radio materials. Each curated set of selected recordings present a diversity of perspectives concerning the exhibit's focus. As a result, AAPB exhibits often illuminate how public broadcasting stations and producers have covered the exhibit's theme.



[“Gavel-to-Gavel”: The Watergate Scandal and Public Television](#)



[Voices of Democracy: Public Media and Presidential Elections](#)



[Speaking and Protesting in America](#)



[Voices from the Southern Civil Rights Movement](#)



[Climate Change Conversations: Causes, Impacts, Solutions](#)



[Educational Reporting on Public Television](#)

[Visit Exhibits](#)

***The assignment below uses the [“Gavel-to-Gavel”: The Watergate Scandal and Public Television](#) exhibit, curated by Amanda Reichenbach, Junior Fellow, Library of Congress**

Classroom: Higher level, research oriented.
Contributed by: Professor Kathryn Ostrofsky

Step 1 | Assign readings already available in the exhibit. The exhibit curator offers a summary on how the exhibit can be used, and additional resources are listed at the bottom of the Exhibit Landing Page.

Example Instruction: How to Use This Exhibit

To view the full “gavel to gavel” coverage, click on [The Watergate Coverage](#) or [The Impeachment Coverage](#) in the side bar. There you will find guides to each episode, links to transcripts, and highlights to peruse. To help identify people in the videos, the [Cast of Characters](#) page includes photos and titles for the important figures in the hearings. The [Watergate Scandal, 1972-1974](#) page gives an explanation of the who, what, when, where, and why of Watergate to help guide you through the coverage. If you would like a more in depth essay on the significant role that Watergate played in the history of public broadcasting, please click on the [Watergate and Public Broadcasting](#) link.

Additional resources include:

- [The final report of the Select Committee on Presidential Campaign Activities](#)
- [Bill Moyers' Essay on Watergate](#)
- ["Covering Watergate: 40 Years Later With MacNeil And Lehrer \(Video\)"](#)

Step 2 | Assign specific video clips. *Learn [How to Share or Embed Content on p.13](#)

Example Instruction: Watch the following video clips (total 35 mins). The hyperlinks will start at the correct timestamp, but they will not stop. You are welcome to watch as long as you want, but you'll need to pay attention to the length of time noted per clip and stop the videos yourself.

Introduction to first day of coverage by MacNeil and Lehrer:
[Watch until 5:00 \(the end of Baker's statement\)](#)

John Dean testifies about the culture the president created in the White House.
[Watch from 13:35 to 14:56 \(total 1 min 36 sec\)](#)

Etc.

Step 3 | Engage the students in critical thinking and discussion about their own media consumption as a gateway to understanding the historical significance of the choices that producers have made in media's content, form, and distribution.

Example:

Every journalist and television producer has to make decisions about what information to present and how to present it. Among the decisions that MacNeil and Lehrer made about their coverage of Watergate are: to read and show the Senate committee's mission each night at the beginning of the broadcast, to show the Senators speaking for themselves, to broadcast the entire hearings unabridged, to make certain types of comments and lead discussions with experts like the one you watched.

Why did they make the decisions they made, what are the pros and cons of those decisions, and how well did this type of coverage work?

Assignment 3 | Examining Local History in Context

Topic: Boston history

Classroom: Undergraduate media studies. This unit would also work well in a course on the history of public media, documentary film/tv, Boston area history, and race/media/society.

Contributed by: Professor Joshua Glick

Step 1 | Select an audiovisual series and comparative texts.

Audiovisual: Say Brother AAPB Special Collection

Series: *Say Brother*

Program of interest: *Black Power on University Campuses*

Contributing Org: *WGBH* (Boston, Massachusetts)

Year: 1968

Description: Program examines the student takeover of Ford Hall at Brandeis University... [more](#).

Transcript: Available in the AAPB

Texts (focused on African American tv, media activism, nonfiction):

- *Black Power TV* by Devorah Heitner (specifically, chapter on “Say Brother and Boston’s New Principles of Blackness”)
- *Struggles for Representation: African American Documentary Film and Video* edited by Phyllis R. Klotman and Janet K. Cutler
- *Revolution Televised: Prime Time and the Struggle for Black Power* by Christine Acham

Step 2 | Before asking the students to watch these programs, set the stage for critical thinking.

Consider the production history of the series.

- How/why did *Say Brother* emerge?

- What did its creators hope to achieve?

- In what ways was *Say Brother* imagined as a “local program” and how did it differ from other television shows and news programs at the time?

Step 3 | Ask students to look at the anatomy of the program - from description to analysis.

- Where does the episode take place?

- Who speaks over the course of the episode?

- Beyond the key individuals speaking, what other audiovisual elements are we hearing and seeing?

Step 4 | Promote close analysis

Questions set 1

-How does the initial theme song/images orient viewers to the show that follows?

-Occupation of Ford Hall

- What was the Afro-American student organization at Brandeis protesting? What were their demands?
- How did the administration respond?

The panel discussion is moderated by Henry Hampton (Founder, Blackside, Inc.) and features Brandeis students Randy Bailey and Ricardo Millette, Boston University student Doris Francis, Harvard University student Skip Griffin, and Associate Dean of Jackson College Beatrice Miller.

- What were the different perspectives? Not everybody agrees with everybody.

Questions set 2

- How does the show encourage viewers to think about the student protests? Why is it important that we hear different perspectives?
- How does the program encourage viewers to understand these struggles as both local and national issues?

Step 5 | Depending on the library resources your institution has on-hand such as Proquest, you can ask students to look up journals and periodicals of primary text sources to explore local reception of the program.

Reception study:

What was the reaction in the mainstream and minority press to the show? In its first couple years of broadcast, were there any tensions involved with the production of *Say Brother*?

Say Brother was covered in periodicals ranging from the *New York Times* to the *Chicago Defender* and the *Bay State Banner*.

Step 6 | Suggest comparative analysis of additional network and public media programs.

- *Black Journal* (WNET)

Additional Topics for Discussion

-What is the relevance of *Say Brother* to public life today as student protests are escalating. Also, teacher strikes and broader transformations in higher education. UMass Boston, Brandeis, and Harvard are all institutions in transition.

-Does the style of footage and roundtable resonate with the ways issues are discussed today? Either through legacy media outlets (like CNN, network news) or through social media platforms?

Additional Topics | More media, more possibilities

- **Music:** [WWI at 78 rpm](#) (basic narrative w/songs as examples) from WUNC
- **Literature:** [Growing up Black in the 1920s](#) (a reading from Richard Wright's memoir) from the University of Maryland
- **Interviews** of [Holocaust survivors](#), [Hiroshima survivors](#), [Freedom Riders](#), and more!
- **Drama:** [Toward a Return to Society](#) (1946 radio dramatization by Rod Serling of a crime, plus NYC Dept of Correction panel explaining rehab procedures) from WNYC
- **Debate:** [Your Rights Are On Trial](#), or Eleanor Roosevelt's [Prospects of Mankind](#) re: foreign policy
- **Public Service:** first radio broadcast to discuss the '[Homosexuality in Our Society](#)' from KPFA (1958), incl. representative of Mattachine society, psychiatrist saying it's not an abnormality, mother of gay man discussing acceptance
- **Political Cartoons:** [Of People and Politics: The Cartoon](#) (1964) from the [National Educational Television Collection](#)
- **Protest:** Radio Free Alcatraz, [Speaking and Protesting in America](#) Exhibit

Collections in the AAPB

Quick Access Points:

- o [Special Collections](#)
- o [Curated Exhibits](#)
- o [Resources for Educators](#)

Types of Access:

Online Reading Room Access (ORR) – currently more than 50,000 items

- o Available within the U.S. for research, educational and informational purposes (download not authorized)
- o Use the search bar to search by keyword
- o Use the filters to narrow your search by media type, year(s), topic, genre, contributing organizations, etc.

On-Location Access – currently more than 100,000 items

- o Available to researchers who visit WGBH and the Library of Congress

Additional Access Points

- o [Special Collections](#) – Access featured collections preserved in the American Archive of Public Broadcasting.
- o [Exhibits](#) – Explore in depth selected topics of historical significance as covered by public radio and television.

- [Limited Research Access \(LRA\)](#) - Certain materials not available online are accessible via password-protected two-week access for bona fide research purposes
- [Application Programming Interface \(API\)](#) - Metadata and transcripts are available as a dataset
- [FIX IT+](#) - a crowdsourcing initiative to help correct computer-generated transcripts. Available online, this tool is great for focusing on local programming, grammar, typing, etc. and the completed transcripts on directly online.

The collection at a glance

The AAPB is made up of content created by more than over 430 organizations across the country. Their materials include local programs, raw interviews, news reports, documentaries, and more.

- **Local History**
 - The AAPB is made up of content created by more than over 430 organizations across the country. Their materials include local programs, raw interviews, news reports, documentaries, and more.
- **News reports**
 - See how national and international events have shaped local communities from the late 1940s through the present
- **Unedited Interviews**
 - Raw, full-length accounts with historians and witnesses of historic events
- **Historic Events**
 - Coverage of the Watergate hearings, AIDS Crisis, civil rights movement, local affairs, and more.
- **Language and Culture**
 - Learn from programs for, by, and about local communities in English, Creole French, Spanish, Yup'ik, and Sign Language.

How to Share or Embed Content

Sharing items in the Online Reading Room is easy! The **‘share’** option provides a link that will redirect audiences **back to the original content on the AAPB website**. The **‘embed’** option provides a code you can copy-and-paste into a blog or website builder **to create a visible player** on an external site, primarily within the context of your blog or website.

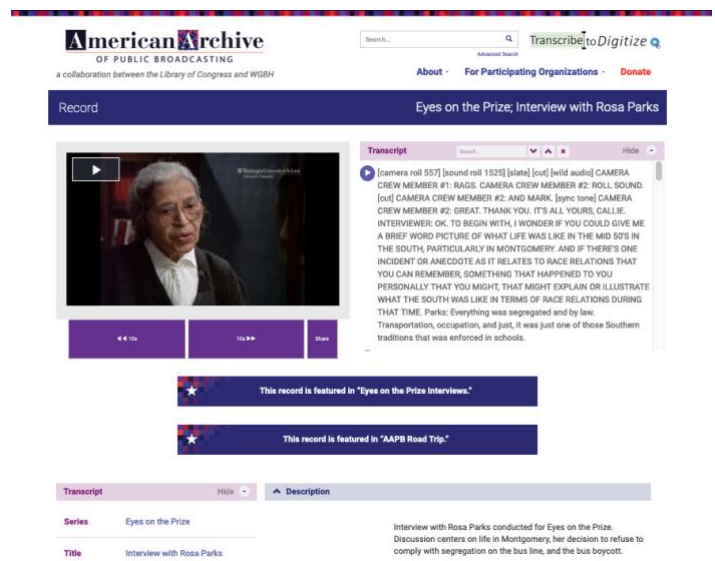
Simply click the ‘share’ button located below the audiovisual player on each record page. From there, you can either ‘share’ or ‘embed’ content at a specific timecode or from the beginning of the program. Refer to [Assignment 2, Step 2](#) for an example of how to share hyperlinks to timecoded materials within the context of an assignment.

Here’s a step-by-step explanation on how to share and embed materials:

1. Visit the [record page for your item of interest](#):

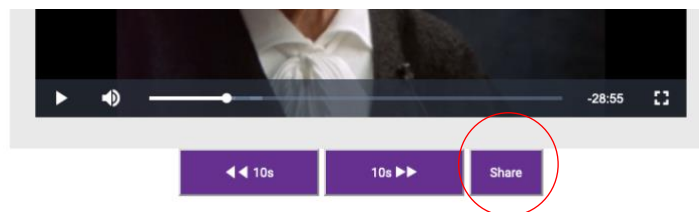
This example is from an Eyes on the Prize interview with Rosa Parks in 1985, contributed by the Film and Media Archive, Washington University in St. Louis.

http://americanarchive.org/catalog/cpb-aacip_151-610vq2sx12



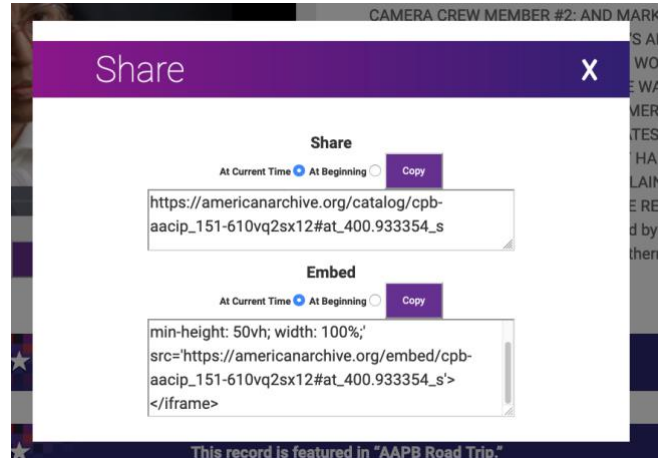
The screenshot shows the American Archive website interface. At the top, there is a search bar and navigation links for 'About', 'For Participating Organizations', and 'Donate'. The main header identifies the record as 'Eyes on the Prize: Interview with Rosa Parks'. Below this is a video player showing a still image of Rosa Parks. To the right of the video player is a transcript window with a search bar and a 'Hide' button. The transcript text includes: '[camera roll 557] [sound roll 152] [late] [cut] [wild audio] CAMERA CREW MEMBER #1: RAGS. CAMERA CREW MEMBER #2: ROLL. SOUND. [cut] CAMERA CREW MEMBER #2: AND MARK. [sync tone] CAMERA CREW MEMBER #2: GREAT THANK YOU. IT'S ALL YOURS. CALLIE INTERVIEWER: OK. TO BEGIN WITH, I WONDER IF YOU COULD GIVE ME A BRIEF WORD PICTURE OF WHAT LIFE WAS LIKE IN THE MID 50S IN THE SOUTH, PARTICULARLY IN MONTGOMERY, AND IF THERE'S ONE INCIDENT OR ANECDOTE AS IT RELATES TO RACE RELATIONS THAT YOU CAN REMEMBER, SOMETHING THAT HAPPENED TO YOU PERSONALLY THAT YOU MIGHT, THAT MIGHT EXPLAIN OR ILLUSTRATE WHAT THE SOUTH WAS LIKE IN TERMS OF RACE RELATIONS DURING THAT TIME. Parks: Everything was segregated and by law. Transportation, occupation, and just, it was just one of those Southern traditions that was enforced in schools.' Below the transcript are two blue callout boxes: 'This record is featured in "Eyes on the Prize Interviews."' and 'This record is featured in "AAPB Road Trip."' At the bottom, there is a 'Description' section with a 'Transcript' tab and a 'Hide' button. The description includes: 'Series: Eyes on the Prize', 'Title: Interview with Rosa Parks', and 'Interview with Rosa Parks conducted for Eyes on the Prize. Discussion centers on life in Montgomery, her decision to refuse to comply with segregation on the bus line, and the bus boycott.'

2. Below the audiovisual player is a set of buttons, including the option to “share”:



3. A window will open on your screen with two options: **'share'** or **'embed'** this item 'at the current time' or 'at the beginning'.

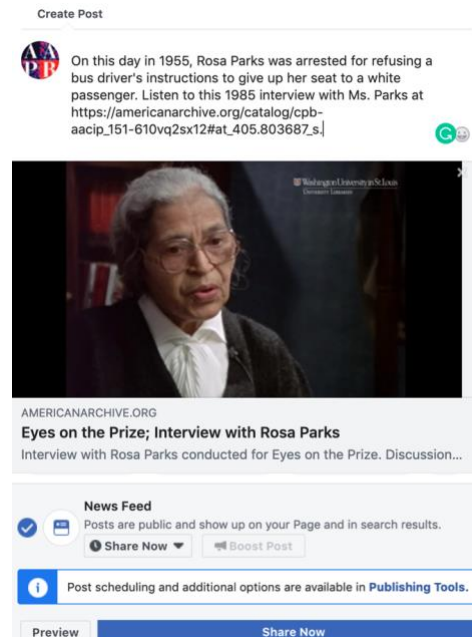
**Please note, we suggest pausing the video before clicking the share button. If you press share without pausing the player, the item will continue to play and the timecode at which you pressed share is the point at which the content will be shared.*




- The **“At the Current Time”** option will play the item at the timecode you specify, either by pressing the “share” button while the content was playing, or after you had paused the audiovisual player at a specific timecode.

- The **“At Beginning”** option will begin from the start of the program regardless of when you pressed pause or share.

4. Sharing - press the “copy” button to then paste your preferred link into an assignment, social media post, website, etc.



5. Embedding - press the “copy” button to then paste the code into your blog or website. The image to the left is what the embedded visual player will look like within the context of your blog.



The video player thumbnail shows an elderly woman with glasses, identified as Rosa Parks, speaking. The Washington University in St. Louis logo is visible in the top right corner of the video frame.

Title	Eyes on the Prize; Interview with Rosa Parks
Contributing Organization	Film and Media Archive, Washington University in St. Louis (St. Louis, Missouri)
Created	1985-11-14

By accessing this content you agree to the AAPB's Online Reading Room Rules of Use.

[Stay In-touch](#)

We invite educators to tailor these assignments and let us know how it goes!

- Follow us on social media [@amarchivepub](#).
- Email Ryn Marchese, AAPB Engagement and Use Manager at aapb_notifications@wgbh.org.
- Join our [newsletter](#) list for a seasonal update on AAPB happenings.
- Keep an eye on our blog for topical posts and announcements: americanarchivepb.wordpress.com.