

Name _____

Class _____

Date _____

○○○ Reading Activity 1-1: Appointment in Samarra ○○○

Directions: Read the short story below, then answer the questions that follow.

In a crowded marketplace in Baghdad, a young servant was admiring colorful bolts of cotton fabric. Suddenly, a hooded female figure bumped into him. When the servant looked into the eyes of the dark figure, terror filled his heart. Quickly, he pushed his way through the crowd and fled.

White and trembling, the servant returned home. "Master," he cried, "just now in the marketplace a woman in the crowd jostled me. When I turned, I saw that the woman was Death! She made a threatening gesture. Please," the servant pleaded, "lend me your horse and I will ride away from this city. I will go to Samarra, where Death cannot find me."

The master was fond of the servant and agreed to lend him his swiftest steed. The servant dug his spurs into the horse's flanks and, as fast as the horse could gallop, he went.

Later that afternoon, the master went down to the marketplace. He saw Death standing in the crowd. "Why did you threaten my servant this morning?" he asked.

"That was not a threatening gesture," responded Death. "It was a start of surprise. I was astonished to see him in Baghdad."

"Astonished?"

"Yes. You see, I have an appointment with him tonight . . . in Samarra."

-Adapted from a retelling by W. Somerset Maugham

Word Builder

jostled-pushed, jolted

steed-horse

flanks-sides

astonished-alarmed

1. Where does the story take place?
2. Who are the three characters in the story?
3. Which character experiences a conflict, and what is that conflict?
4. What is one cause-and-effect action that occurs in this story?
5. What prediction can you make about what will happen to the servant? Give a reason for your answer..

Name _____ Class _____ Date _____

Visual-Thinking Activity 1-2: Return to Samarra

Directions: Work with a partner. Follow the steps below to create a storyboard outline for a scene from "Appointment in Samarra." Your storyboard will have four to six images, or frames, illustrating a single scene.

Word Builder
storyboard-a series of drawings of the shots that make up a scene in a film

Step 1: Select a scene to illustrate.

With your partner, decide which character and which action you wish to illustrate on your storyboard. You might choose the marketplace where the servant first confronts the mysterious stranger. Or you might choose the scene in which the servant begs for help from the master, or the scene in which the servant mounts a horse and flees toward Samarra. Can you show the scene where Death encounters the servant again in Samarra? Although that scene is not part of the short story, it could in fact be part of the movie.

Step 2: Determine the sequence of images.

Plan the order in which your scene will unfold. For example, if you choose to illustrate the opening scenes of the story, you may wish to use frame 1 to establish the story's setting. Frames 2 and 3 may establish the two characters before they encounter one another. Complete the chart below, identifying what each frame will show.

Frame	What do you want to communicate?	Who or what will be in the frame?
1		
2		
3		
4		
5		
6		

Step 3: Create and present.

Now draw your storyboard images. After you are finished, present them to the class.

○○○ Reading Activity 1-3: "Yankee Doodle" Ridicule ○○○

Directions: Read the passage below, then be prepared to discuss it with the class.

The trouble began with a gun.

Thomas Ditson was a young farm boy from Billerica, Massachusetts. In 1775, he traveled to Boston. While there he inquired about buying a rifle. At this time in history, England ruled the 13 American colonies, including Massachusetts. Rumbles of rebellion, however, rolled across the land. As a result, British soldiers in Massachusetts had begun to order all people to turn in their guns. Most did not obey the order.

Just why Thomas Ditson wanted to purchase a gun is not clear. But what happened to him is part of the historical records of Billerica.

That morning, he approached a British soldier and inquired about buying a gun. To return to his farm, Thomas had to cross the river on a ferryboat. If the soldiers caught him at the crossing with a gun, they might arrest him and put him in chains. Thomas was ready to take the risk. He approached the soldier and asked if he had a gun to sell.

"Indeed I do. I can give it to you at once."

Thomas hesitated. The soldier seemed too eager. Thomas walked away.

The soldier followed him. He pressed the gun upon him. "The weapon is of good quality."

"Do you have the right to sell it?"

"Indeed I do," the soldier answered.

Thomas looked about, then he pulled some coins from his pockets. Suddenly other soldiers appeared and seized him. They accused him of buying firearms to use against the king of England and his subjects.

A cruel but common punishment during colonial times was the public humiliation of tar and feathering. This was Thomas's fate. The soldiers stripped him of his shirt and pants. They poured hot tar over his bare arms and chest, then pressed feathers to the tar.

They then paraded their prisoner through the streets, singing "Yankee Doodle."

Yankee Doodle went to town

A-riding on a pony

Stuck a feather in his hat

And called it macaroni.

The song has many verses but perhaps the British sang this one while tormenting Thomas:

Yankee Doodle came to town,

For to buy a firelock;

Word Builder

ridicule—mockery

humiliation—embarrassment, shame

firelock—gun

John Hancock—an American patriot and leader in the rebellion against the British

ordeal—trial, or a troubling experience

militia—defenders, army

triumph—victory

*We will tar and feather him
And so we will John Hancock.*

Was Thomas Ditson guilty or innocent of planning to use firearms against the British? History does not have that answer. But this much is known: Tar and feathering could seriously injure a person. Thomas, however, survived his ordeal. Soon after, he joined the militia in Billerica and fought against the British soldiers in the American Revolution.

The story of Thomas Ditson provides some insight to the history of the song "Yankee Doodle." No one knows for certain who wrote the song. The author might have been a British surgeon who was making fun of the American colonists. A "Yankee" was someone who lived in the New England colonies. A "doodle" was, in 1775, a country bumpkin or fool. "Macaroni" was not a type of pasta. In 1775, macaroni referred to a fashion trend of wearing ribboned and tasseled clothing and hats with feathers.

The song, however, backfired on the British. The American colonists adopted it, wrote their own lyrics, and sang it proudly throughout the Revolutionary War. In fact, during the British surrender at Yorktown in 1781, strains of "Yankee Doodle" filled the air with triumph!

Doodles like Thomas Ditson had defeated the greatest army in the world! Even today, "Yankee Doodle" remains a popular patriotic tune and not a song of ridicule.

Name _____ Class _____ Date _____

○○○ Reading Activity 1-4: The Panic ○○○

Directions: Read the passage below, then answer the questions that follow.

In the autumn of 1938, film director Frank Capra went to Washington to scout scene locations for a new movie he would soon begin filming. The film was about two United States senators—one elderly and respected, the other young and naïve. *Mr. Smith Goes to Washington* was a satire, a comedy that poked fun at corrupt members of Congress and wheeler-dealer newspaper people.

A friend who was a news reporter suggested that the film director attend a press conference at the White House. Capra accepted at once! To sit in the back of a conference room listening while reporters asked the president of the United States questions could give Capra a better idea of how journalists worked.

Capra entered the room. Over the heads and between the shoulders of three rows of news reporters, he spied FDR—Franklin Delano Roosevelt. Capra's heart skipped a beat. The president sat in a high-backed chair, smiling confidently. Here was the leader of the greatest democratic country in the world.

The reporters shouted questions. They asked about Adolf Hitler, the dictator of Germany. His Nazi panzers had swept through Austria, conquering that country. They asked about the emperor of Japan and his army's invasion of China. England and France were preparing for war. In fact, the war clouds thundered over all of Europe. What could Americans do? What should Americans do? How did the president hope to avoid war?

"Panic hit me," Capra said. The country was struggling with serious decisions. During a crisis, shouldn't all Americans stand behind their leaders? *What am I doing?* he asked himself. *This is no time to make a movie criticizing the United States Senate!*

He left the conference. Outside on Pennsylvania Avenue, he hailed a taxi.

Where was I going? he thought. At first, he didn't know. Then he got an idea. "Take me to the Lincoln Memorial," he told the driver.

The Lincoln Memorial was one of the locations Capra hoped to include in his film. After Jefferson Smith was humiliated and falsely accused of graft, he would go to the memorial for inspiration and moral courage. In real life, Capra climbed the steps of the monument hoping for inspiration, too.

Inside sat the colossal marble figure of Lincoln, the president who had held the nation together during the Civil War. Capra swore the stone eyes were staring hard at him.

Word Builder

naïve—innocent, or simpleminded

satire—a type of comedy that criticizes or mocks someone or something

Nazi—National Socialist political organization of Germany

panzers—tanklike military vehicles

graft—corruption, thievery

colossal—giant

conviction—strong belief

"Along with dozens of tourists," Capra said, "I read the words carved on the memorial wall, the words of Lincoln's Gettysburg Address."

Then he heard a voice. He turned.

A child no older than eight years was reciting the same words Capra had just read. The child held the hand of an elderly gentleman, perhaps his grandfather. "The old man smiled to himself, nodded proudly after each sentence," Capra said. "I looked up at the marble face of Lincoln. It was only my imagination, of course, but I was sure he smiled."

The boy, the old man, the words . . . they must go into our film, Capra thought. Suddenly, he understood what his film was all about: It wasn't about corrupt political leaders. It was about an ordinary man, an American, who had such strong ideals and a belief in democracy that no amount of pressure could steamroll him into the ground. The fictional Jefferson Smith was a modern-day Abe Lincoln.

The panic was gone.

Of course Capra must make this film! Especially now, when dictators in Europe were stealing people's lives and freedoms, he must tell this story of how one good, honest man could make a difference. No dictator could silence Mr. Smith!

"I left the Lincoln Memorial with a growing conviction about our film," said Capra. "It is never untimely to yank the rope of freedom's bell."

Adapted from *The Name Above the Title*, by Frank Capra

(Reading Activity 1-4, continued)

Recalling Details

1. Why did Frank Capra go to Washington, D.C., in the autumn of 1938?
2. Why did he agree to go to the press conference?
3. What questions did the reporters ask the president?
4. Why did Frank Capra leave the press conference, and where did he go?
5. What did Capra see and hear that changed his mind about his film?

Think More About It

1. What is the “panic” referred to in this activity-sheet title?
2. Capra said that his film wasn't about corrupt politicians. What did he realize his film was about?
3. What do you think Capra meant when he said, “It is never untimely to yank the rope of freedom's bell”?

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○○○ Creative Writing Activity 1-5: Create a Character Sketch ○○○

Directions: You may work alone or with a partner. In this activity, you will write a character sketch of no more than 100 words. In this sketch you will create a narrative symbol that in some way suggests meaning about your character. The symbol will be an article of clothing that represents either a character strength or a character flaw. Follow the steps below.

Step 1: Prewriting

Spark your imagination by completing as many of the instructions below as possible. Jot your ideas on paper.

- Select an article of clothing or fashion accessory to associate with your character. This item may be a cap or a hair band, a jacket or a sweater, a pair of shoes, etc. Or it might be a piece of jewelry, such as a ring, a necklace, or a pin. The choice is yours.
- Describe the item-not the character. Is it old-fashioned or worn? How can you tell? Or is it new? How can you tell? What color is it? What shape is it? What is the item made of? Is it expensive or cheap? How can you tell? What does it feel or smell like? Does it make any sound?
- Select a character who wears or displays this article of clothing. The character may be male or female, young or old, or somewhere in between. The character may be a teenager in school, a dropout, a little old lady, a stranger on a corner, even an animal. The character may be based on a person you know or may be completely imaginary. The choice is yours.
- Make a link between this character and the clothing or fashion item. Where and when does the character wear this item? How did the character come to possess this item? Why does the character wear the item? Does the character associate the item with a memory? a person? another time or place? Does the character value this item? If so, why? If not, why not?
- Decide your intended meaning. Storytellers, either for film or for print, do not create symbols just to have them. The symbols are created for a reason. A symbol stands for or represents something else. Remember: The purpose of a narrative symbol is to tell the audience, "Pay attention! This may seem like a minor detail, but it is important." What does your symbol represent for your character-a strength or a weakness? What is that strength? What is that weakness? Why is this symbol important?

Step 2: Write your first draft.

A character sketch is not a story. It is a snapshot of a character. The snapshot suggests meaning but does not tell the whole story. Rather than answer questions, a character sketch often raises questions, such as Why? or What's going to happen?

Follow the order of the bulleted items in step 1. Imagine that you have a camera and that you are standing very close to the object. Describe what the object looks like. Don't write everything you brainstormed above. Instead, select those details you like best from the first two bulleted items to include. Weave the details into two or three sentences only. Step back. Imagine that your camera now reveals the person associated with this item. Try not to state specifically the age or personality of this character. Instead, suggest it through details. Select only those details from the third bulleted item you like best and that fit the meaning you are hoping to achieve. Discard details that don't fit or don't reveal something about the character. Step back once again. Conclude your sketch with details selected from the last two bulleted items. Your final sentence should be a statement about the character's strength or weakness.

Group Activity 1-6: How the Story Unfolds

Part 1-Putting the Scenes in Sequence

Directions: Work with a partner. Each item below comes from a different scene in the film. But the scenes are out of order. First, number the scenes in the sequence they are presented in the film. Place the identifying numbers 1, 2, 3, etc. on the lines provided.

- _____ A. Clarissa tells Senator Paine, "Look, when I came here, my eyes were big blue question marks. Now they're big green dollar marks."
- _____ B. Senator Smith says nothing at all in his defense during the committee hearings investigating his involvement with graft.
- _____ C. Senator Paine delivers baskets of telegrams from the people in his and Senator Smith's state. The telegrams demand Smith give up the fight and leave the Senate.
- _____ D. Jefferson Smith proposes a bill for a boys' camp on Willet Creek.
- _____ E. At the banquet honoring Smith's appointment to the Senate, Jefferson promises the people, "I'll do nothing to disgrace the office of United States Senate."
- _____ F. After Jefferson Smith faints on the Senate floor, the page signals to Clarissa that he is okay.
- _____ G. Senator Paine bursts into the Senate Chamber crying, "Expel me! . . . Every word that boy said is true. . . . Every word of it is true!"
- _____ H. Clarissa finds Senator Smith at the Lincoln Memorial and convinces him to fight, not just for himself but for the boys who look up to him.
- _____ I. In misleading newspaper stories, the press portrays Senator Smith as a stooge.
- _____ J. Senator Paine accuses Senator Smith of owning the very land on which he has proposed his boys' camp.

Part 2-Grouping the Scenes by Act

Directions: Decide in which box below-act 1, act 2, or act 3-to place each scene listed above. Write the letter of each scene inside the appropriate box.

Act 1 The Setup

Act 2 Rising Action

Act 3 Falling Action

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○○○ Writing Activity 1-7: Reflect and Connect ○○○

Directions: Complete the sentence stems below. Then, for each item, add two additional sentences that explain your response. You may include references to other subjects in school or experiences you have had outside of school. On questions that are not specifically about Mr. Smith Goes to Washington, you may reflect on another movie. If you do so, be sure to indicate the title of the movie.

Part 1-Reflecting: What do you think about the issues or ideas presented in the film?

1. Something I learned about movies that I didn't know before watching this film is
2. Something I found difficult to understand about Mr. Smith Goes to Washington is
3. Until I studied Mr. Smith Goes to Washington, I never thought much about
4. If I were the filmmaker, one thing I'd change about Mr. Smith Goes to Washington is
5. One thing about making a film that I'd like to learn more about is

Part 2-Connecting: What links can you make between the film and yourself or your world?

1. A connection I made with one of the characters is
2. One thing I know I'd never do that a character in this film does is
3. Something I learned about myself while watching the film was
4. Another school subject in which I could use the information I learned about movies is
5. An issue in the film that still has importance for me today is

○○○ Writing Activity 1-8: Organizing Your Thoughts ○○○

Directions: Use the steps below to help you develop then arrange your ideas for writing a reflection paper in a creative but logical way.

Step 1: The Lead Paragraph

How should you start your paper? The lead should introduce your topic and grab your readers' attention. Consider one of the following strategies:

- **An interesting anecdote**—Start by telling a brief story about yourself or someone you know. But don't just select any story. The anecdote has to relate somehow to the movie or to your personal response to the movie. Here's an example: You witnessed a person making fun of another person in school. Although the bullying behavior upset you, you did not interfere. Retelling this story briefly, then linking it to the film can become an interesting lead for your paper.
- **A fascinating fact**—Who says statistics or historical dates can't be interesting? By themselves they usually aren't. The fascination comes from the link you make between the fact and the movie or your personal response to the movie. Here's an example: You dig into your history books to learn how many women have served in the Senate since the passage of the 19th amendment—which gave women the right to vote—until 1939, when Mr. Smith was made. You link that statistic to the character of Clarissa Saunders—who was a secretary and not a senator, yet she taught Jefferson Smith almost all he knew about Senate procedures.
- **A quotation**—To start with a direct quote, you must use quotation marks and cite the name of the person you are quoting. The quotation may be from the movie you are writing about or from someone famous or maybe from just your mother, father, or a grandparent. The same “linking” rule applies here: The quotation has to link somehow to the point you are going to make later on in your paper.
- **A before-and-after comparison**—What did you think before you saw the movie? What kind of a person were you then? Did the movie change you? If so, you may want to hold the description of how it changed you—the “after” part—until your closing paragraph.

Step 2: The Body of Information

Develop your main idea with explanations, descriptions, examples, or other details. One way to develop your ideas and clarify your meaning is to stop at various points in your paragraph and ask yourself these two questions: *What do I mean by this?* and *How do I know this?*

Step 3: The Conclusion

While the body of your paper is the largest part of your composition, often the opening and closing paragraphs help organize your message and emphasize key points. So how should you close your paper?

Here's a tip. Think of the opening and closing paragraphs as a mirror. The lead paragraph sets the mood, grabs the audience's attention, and introduces the topic. The closing paragraph must reflect the same mood and topic. So if you began your composition with an *anecdote*, then in your closing paragraph you might add an additional comment or detail about the story you told. On the other hand, if you began your paper with a quotation, you might return to that *quotation* in the final paragraph and comment on it. All in all, your closing paragraph should make a clear, final point.

Name _____ Class _____ Date _____

○○○ Writing Activity 1-9: Reflection-Paper Checklist ○○○

Directions: After you have written a first draft of your reflection paper, review and check off each point below. Or, if you prefer, you can work with a partner and review each other's paper. If the item says "Good!" your paper is on the right track. If the item says "Not good!" you will need to revise your paper.

The Reflection-Paper Topic: What movie did you see, either recently or in the past, that changed your view of yourself or others? Explain why this movie is so meaningful to you.

The movie I chose: _____

1. Reader Response

- Does the paper make a connection between the viewer and the movie, explaining why the movie is meaningful to the viewer? *Good!*
- Does the paper mostly summarize the movie's plot? *Not good! A reflection paper is not a summary. Rethink and rewrite.*
- Does the paper mostly praise or criticize the movie? *Not good! A reflection paper is not a movie review! Rethink and rewrite.*
- Does the paper mostly review the movie, describing favorite shots or scenes? *Not good! A reflection paper must do more than just list what you liked or didn't like. Rethink and rewrite.*

2. Organization

- Does the paper have a lead paragraph that does two things: One, it introduces the topic, and two, it has a narrative hook to grab the reader's attention? *Good!*
- Does the body of the paper explain ideas by providing specific details or examples or other supporting details? *Good!*
- Does the paper have a closing paragraph that makes a final point about the topic? *Good!*
- Does the paper introduce an idea in the first or second paragraph but never fully explain it? *Not good! Add details to explain the ideas.*
- Does the paper repeat an idea or certain phrases unnecessarily? *Not good! Vary the points and the way they are presented.*

3. Use of Language

- Does the paper use language to impress the teacher rather than natural, conversational writing? *Not so good! A reflection paper is not like a research paper or news article. It is informal and conversational. Write to express, not impress. Rethink and rewrite.*
- Do the sentences in the paper flow smoothly and make sense? *Good! One way to double-check this is to read the paper aloud to yourself or to a writing partner. As you read, listen to the words. If something sounds awkward, or if you stumble over words in a sentence, then you should rethink and rewrite that sentence.*
- Have I checked the paper for spelling errors and missing words, for sentence fragments and run-on sentences, and for punctuation? *Good!*

Two Ways to Read a Film

All film stories have two basic elements:

Content

What is the story about?

Watch the film to learn *what* happens to whom and *why*.

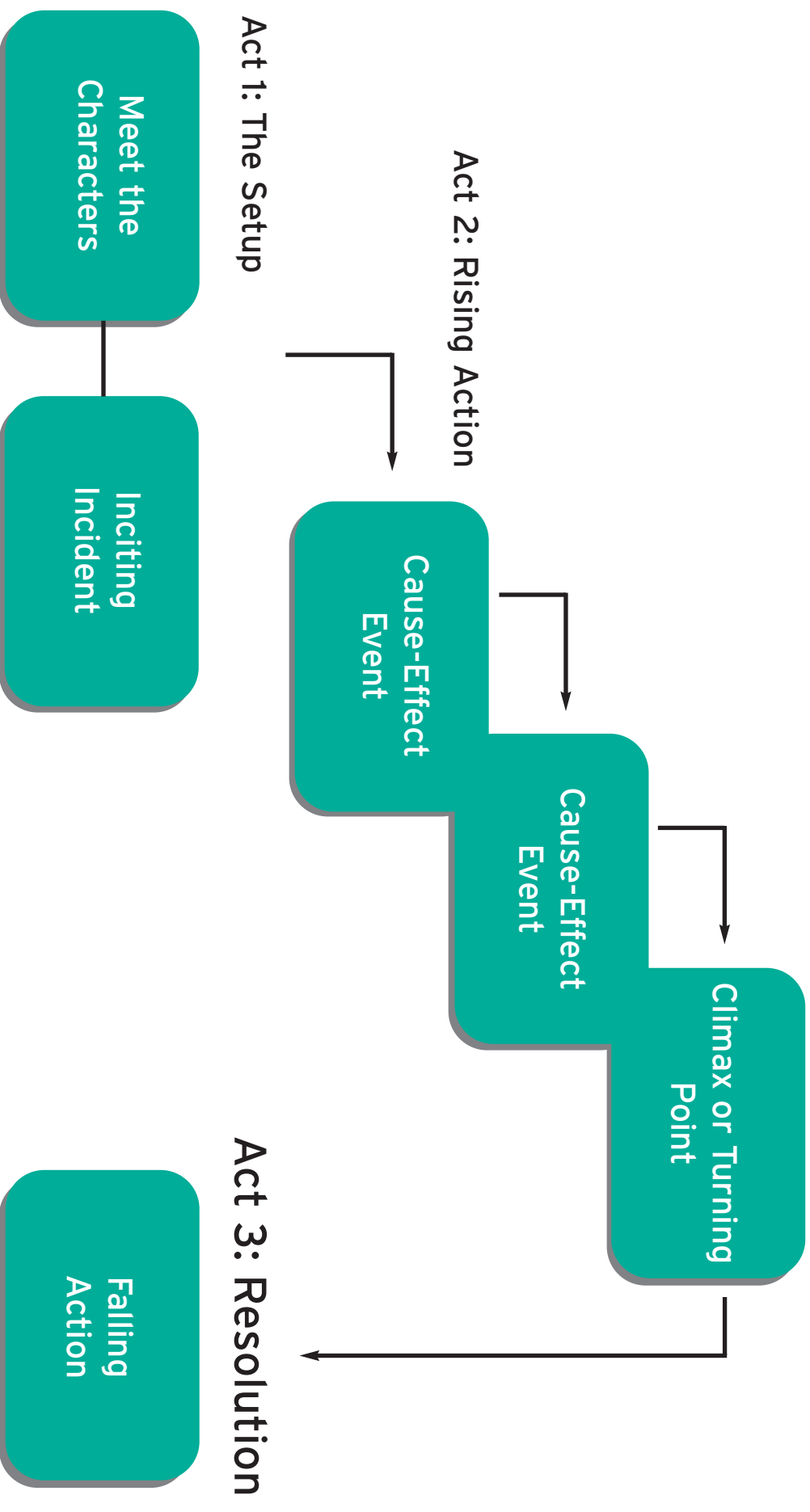
Narrative Structure

How does the director tell the story?

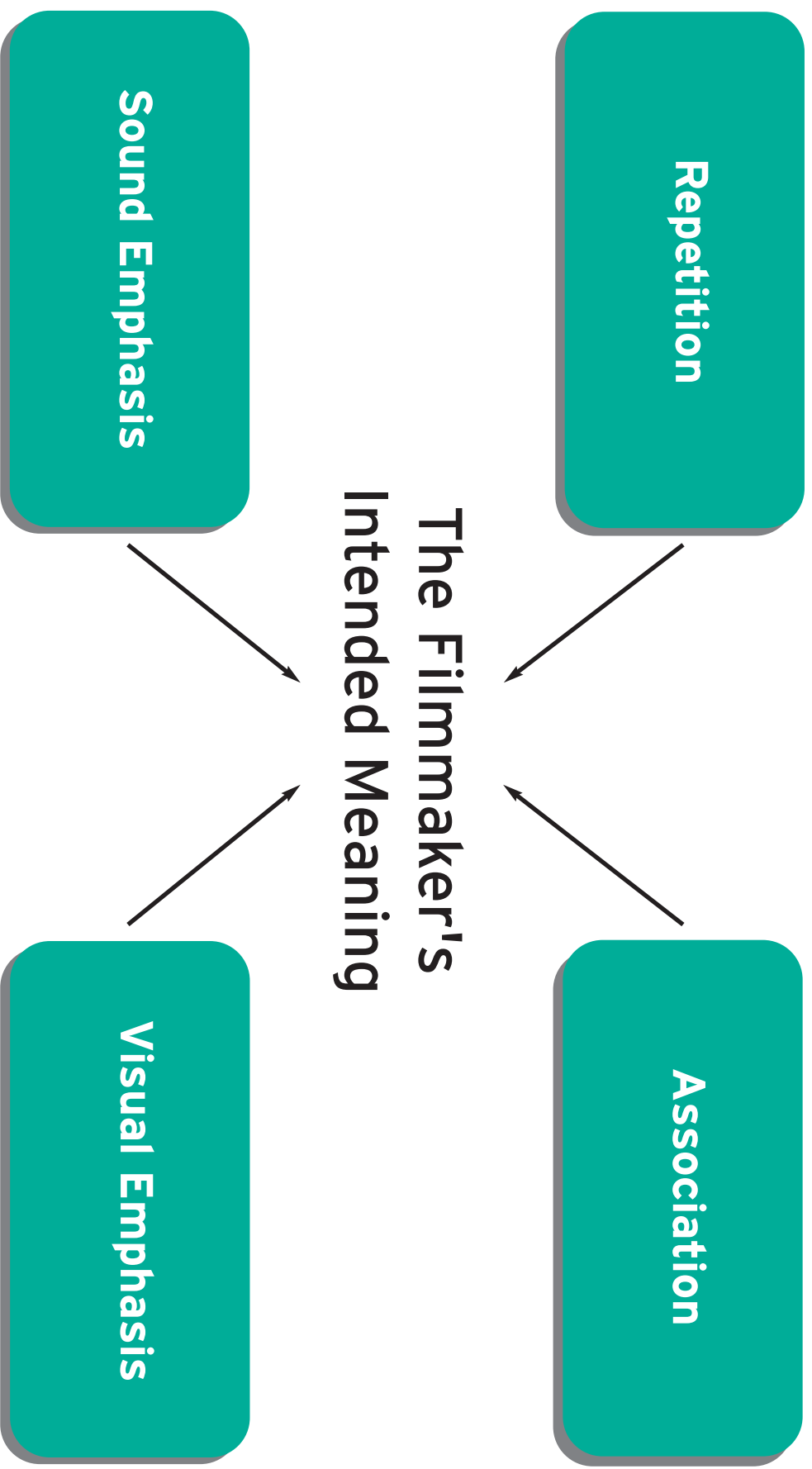
Watch the film to analyze *how* the story is constructed.

Often *what* the film is about will determine *how* the director plans and arranges the shots and scenes.

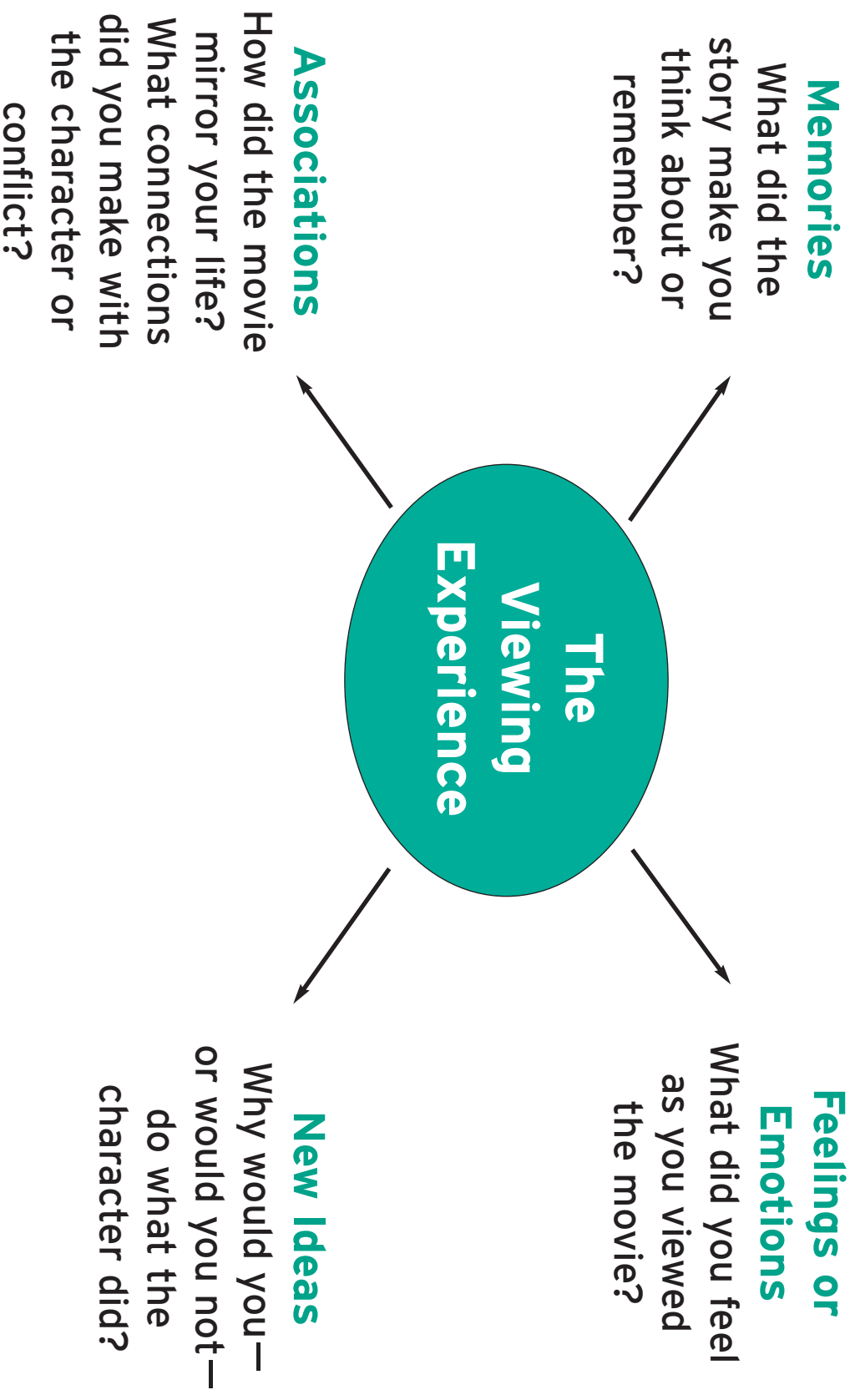
Narrative Structure



How Do Filmmakers Create Symbols?

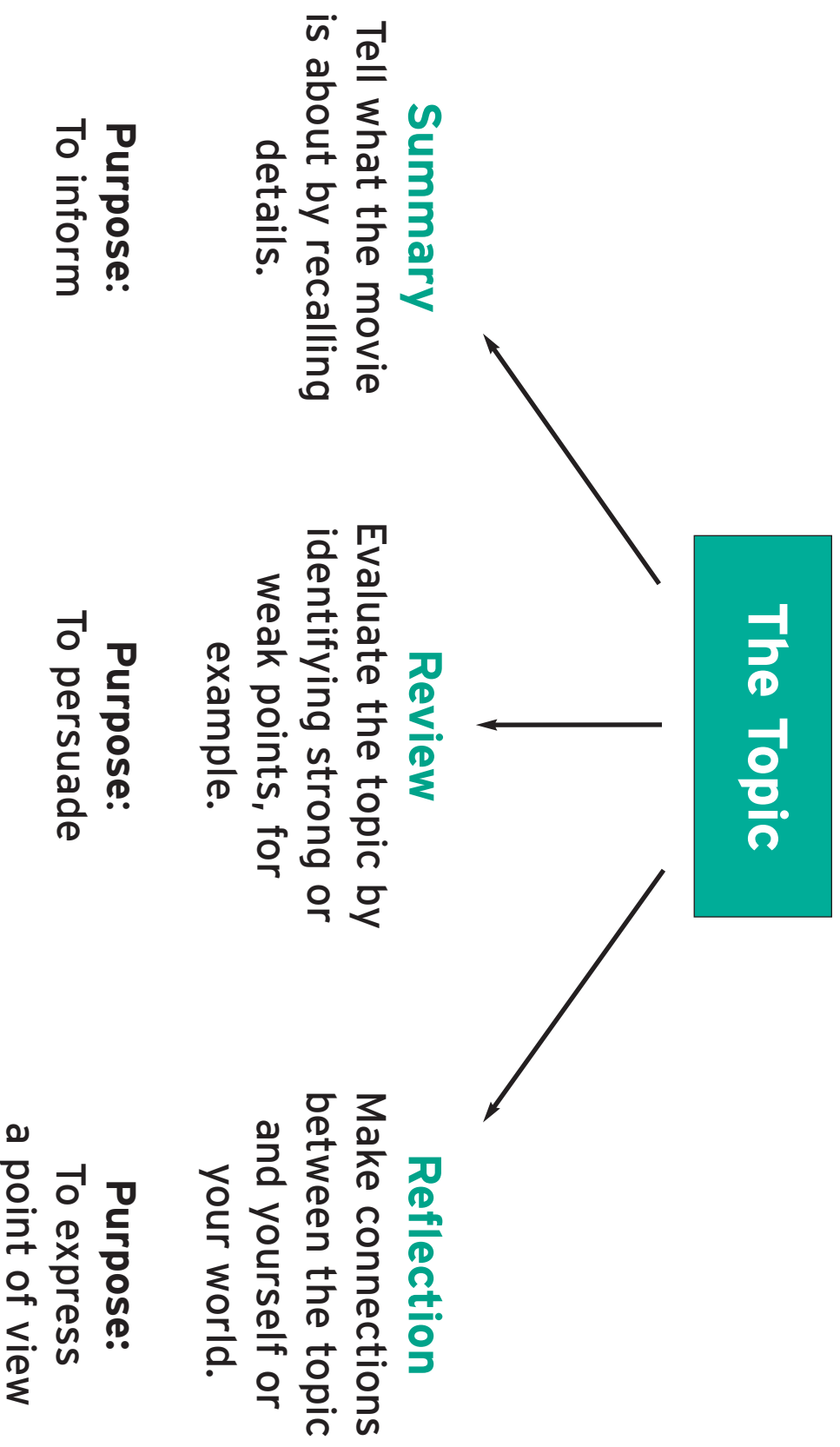


What Is a Personal Response?



What Is Reflective Writing?

A reflection paper has a different writing purpose than a summary or a review does.



Personal-Response Questions

Instead of asking yourself:

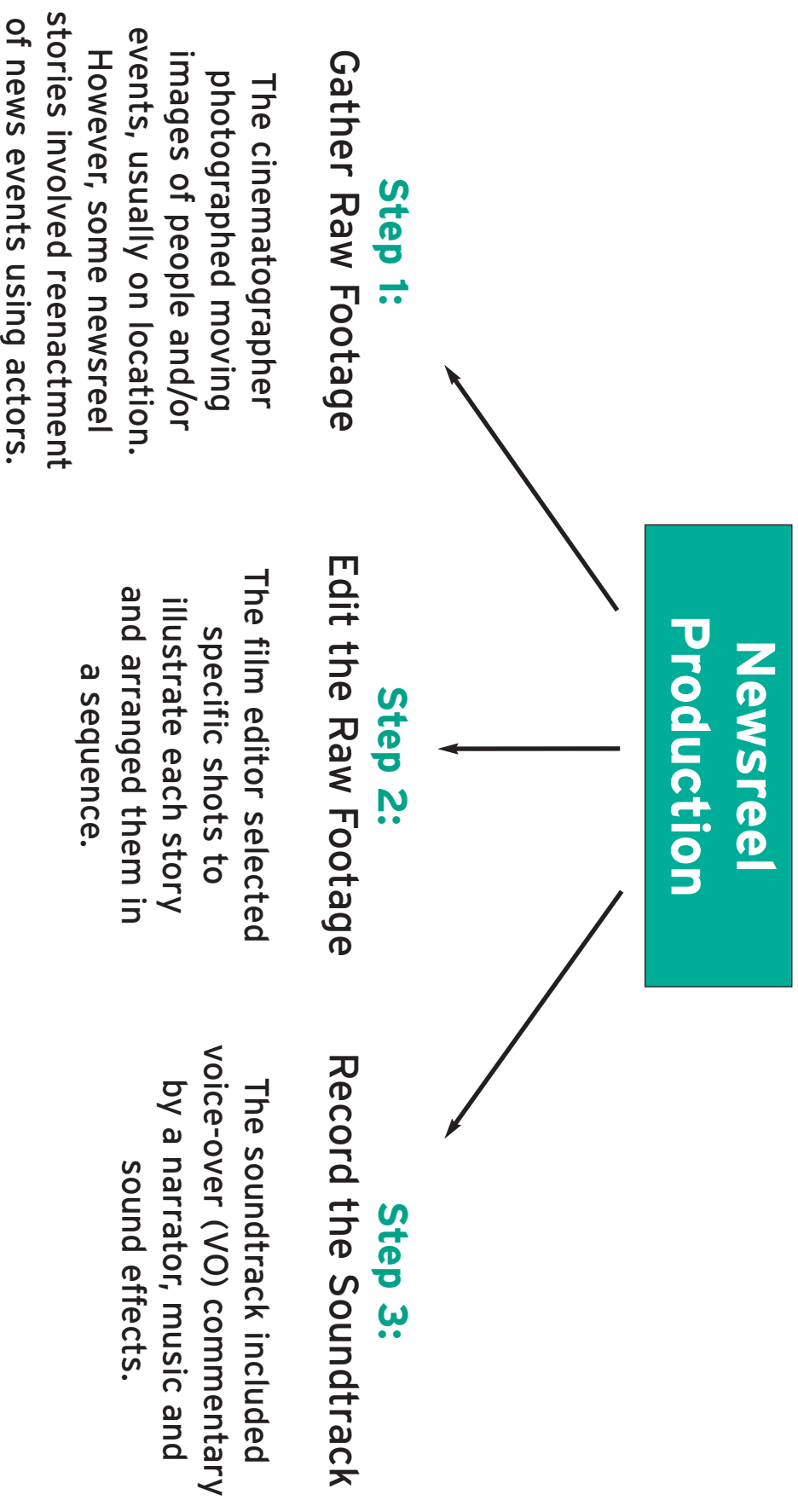
- What is the movie about?
- Who are the main characters?
- What is your favorite—or least favorite—part of the movie?

Ask:

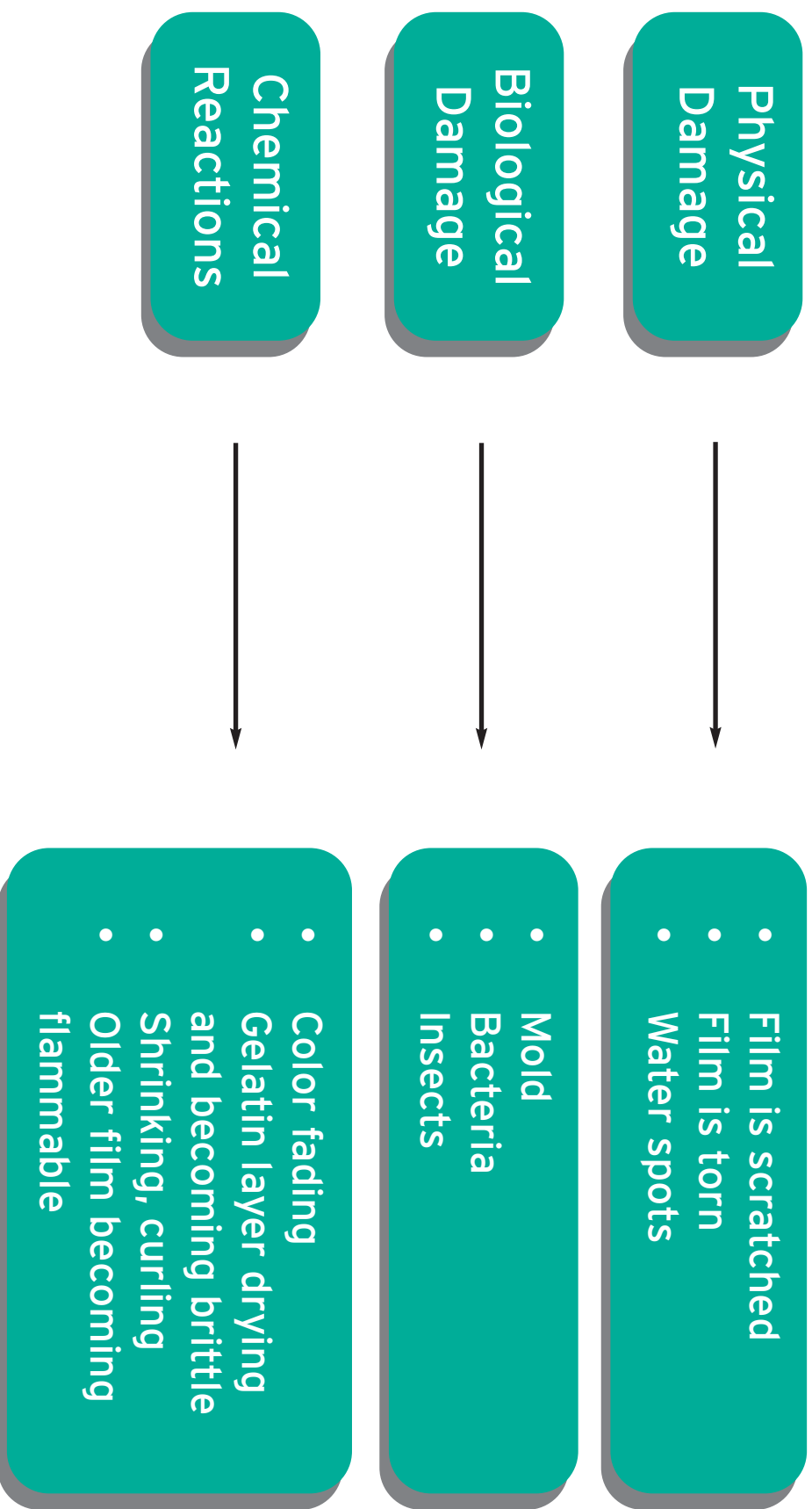
- What does the movie make you think about?
- What traits—character flaws or strengths—do you share with the characters?
- Why is this movie important to you?

What Is a Newsreel?

A newsreel was a short, nonfiction film that presented stories illustrating current events. The purpose of the newsreel was both to inform and to entertain movie audiences.



How Film Becomes Damaged



○○○ Screening Sheet 1-1: The Opening Sequence ○○○

Part 1-Watching

What You Will See: This film clip is the opening sequence, or series of shots, in *Mr. Smith Goes to Washington*. First, you will see the film's credits. Next, you will see a number of different characters using the telephone to communicate the unexpected death of a United States senator.

Directions: Working with a partner, list as many images and sounds as you notice in the opening sequence of shots. After viewing, complete the chart, then answer the questions that follow.

Images	Sounds

Think More About It

1. What important piece of information do you learn in this opening sequence?
2. What characters are introduced in this sequence?
3. Which main character is missing from this sequence?
4. These opening shots hint at a conflict. What specific words suggest this, and who speaks these words?
5. The opening shots also establish three different settings. What are they?

(Screening Sheet 1-1, *continued*)

Word Builder

disclaimer—a statement that denies an association between two things, such as a character in a film and a person in real life.

Part 2-Seeing

What You Will See: You will watch the film clip of the opening sequence again. This time, pay attention not to what happens but rather to how it happens

Directions: The chart below divides the opening segment into four parts: A-Film Credits; B-Telephone Call 1; C-Telephone Call 2; and D-Telephone Call 3. Work with a partner to complete the chart for each segment. Jot your observations as you view the film. If necessary, complete the chart after viewing.

A-Film Credits

What information is presented?	How is the information presented? Identify or describe the images and sounds.
1. What movie studio made this film?	
2. What information about those who worked on the film is provided?	
3. What is the disclaimer that appears?	
<p>Think More About It</p> <p>How do film credits today differ from the film credits for <i>Mr. Smith Goes to Washington</i>, and why are they different?</p>	

B-Telephone Call 1

What information is presented?	How is the information presented? Identify or describe the images and sounds.
4. In what type of building and in what city is this first telephone call made?	

(Screening Sheet 1-1, Part 2, continued)

What information is presented?	How is the information presented? Identify or describe the images and sounds.
4. What do you learn from this first telephone message?	
5. Who is the person in the frame, and to whom might he be speaking?	

C-Telephone Call 2

What information is presented?	How is the information presented? Identify or describe the images and sounds.
7. Who is the person speaking in this shot?	
8. To whom is this person speaking?	
9. What do you learn from this telephone conversation?	

D-Telephone Call 3

What information is presented?	How is the information presented? Identify or describe the images and sounds.
4. What do you learn from this first telephone message?	
5. Who is the person in the frame, and to whom might he be speaking?	

Name _____ Class _____ Date _____

○○○ Screening Sheet 1-2: On the Train to Washington ○○○

What You Will See: This film clip is a scene from *Mr. Smith Goes to Washington*. Jefferson Smith and Senator Paine are traveling by train to the nation's capital.

Directions: Use the chart below to record your observations during and after viewing the film clip.

Three Ways Filmmakers Convey Information	Focus on Jefferson Smith	Focus on Senator Paine
<p>Through Dialogue</p> <ul style="list-style-type: none"> • What does the character talk about? • How does the character act or appear while speaking? Consider: What tone of voice, facial expressions, gestures, and body language are used? 		
<p>Through Camerawork</p> <ul style="list-style-type: none"> • What does the camera show? Consider: How close or far is the camera to the subject? What lights or shadows are in the picture? 		
<p>Through Sound</p> <ul style="list-style-type: none"> • What sounds do you hear? Consider: When does the music begin? When does the music end? What kind of music is it? What mood or meaning does the music suggest? What other sound effects can be heard? 		

Think More About It

1. The conversation is about Jefferson Smith's father – or is it? What expository details, or background information, do you learn about Jefferson Smith in this scene? What do you learn about Senator Paine in this scene?

2. When the train arrives in Washington, Jefferson Smith will soon find himself fighting his own “lost cause.” What foreshadowing information does this scene on the train provide?

○○○ Screening Sheet 1-3: Baskets of Lies ○○○

What You Will See: This film clip is from the final scenes in *Mr. Smith Goes to Washington*. As the scene begins, an exhausted but still idealistic Jefferson Smith reads the telegrams sent to him from the people in his home state.

Directions: Work with a partner. In the first column, briefly describe the solution to each character's conflict. In the second column, describe how the filmmakers show that solution.

Character	Briefly describe the resolution. Consider including what the audience sees or hears.
1. What happens to Jefferson Smith?	
2. What happens to Senator Paine?	
3. What happens to Clarissa Saunders?	
4. What happens to Jim Taylor?	

Think More About It

1. This scene is a part of the ending the director chose to show the audience. What didn't the director show the audience?
2. Jefferson Smith talks about "lost causes" in this scene. Which characters talked about lost causes earlier in the film?

Name _____ Class _____ Date _____

○○○ Screening Sheet 1-4: Researching Early Motion Pictures ○○○

Directions: This activity has three parts. You will work with a partner or in a small group to screen and interpret three early motion pictures. All three short films were made in the first decade of the 20th century when filmmaking was still very much a new technology. The film clips come from the American Memory Collection of the Library of Congress. Frames from each film are provided below. After each screening, complete the questions that follow.

Part 1 - Documentary: "San Francisco Earthquake and Fire, April 18, 1906."

What You Will See: This film from 1906 shows the aftermath of the San Francisco earthquake of April 18 of that year. As the camera pans, you will see smoldering debris and demolition work that involved pulling down teetering brick walls with cables. You will also see "refugees" leaving the city by horse-drawn wagon and by ferry. This silent film includes "title cards" that provide information to the audience.

Word Builder

documentary—a type of nonfiction film that records and comments on real events or real people

razed—demolished, leveled

haste—hurry

Oakland—a city on the East Side of San Francisco Bay

1. *That was then.* How do you think audiences at the time might have reacted to this film? Consider their thoughts as well as their behavior. Provide an explanation for your answer.

2. *This is now.* What did you observe or learn about the past by viewing this film?

(Screening Sheet 1-4, continued)

Part 2 - Actuality: "What Happened on Twenty-Third Street, New York City, August 21, 1901"

What You Will See: A street level view from the sidewalk, looking along the length of 23rd Street. Following actuality footage of pedestrians and street traffic, the actors, a man in summer attire and a woman in an ankle-length dress, walk toward the camera and beyond. There are no title cards. As you screen, note that the camera does not move but the subjects within the camera's frame do. Pay attention to the movement within the camera frame and the behavior of the people.

Word Builder

actuality film—a film that shows real people doing real things rather than creating a narrative

title cards—frames in a film, usually a silent film, that provides information for the audience

1. *That was then.* How do you think audiences at the time might have reacted to this film? Consider their thoughts as well as their behavior. Provide an explanation for your answer.

2. *This is now.* What did you observe or learn about the past by viewing this film?

○○○ Screening Sheet 1-5: Visual News ○○○

What You Will See: This screening activity has two segments. The first story is about Enos, the first chimpanzee to travel aboard a United States spaceship in 1961. The second story is about a tragic air disaster, the explosion of the German zeppelin *Hindenburg* at Lakehurst, New Jersey in 1937. Although sound technology was available when that event occurred in 1937, this particular newsreel is silent. Title cards help viewers understand the images.

Part 1—The Chimp Story

Directions: Your teacher will screen this first newsreel twice, allowing you time to record your observations on the chart below. On your first screening, pay close attention to the selection of images. On your second screening, listen carefully to the voice-over narration and the music and sound effects on the soundtrack.

<p>Story Images Briefly summarize what the story is about, and identify at least three images that illustrate this..</p>	<p>Voice-over (VO) List at least three statements of fact presented in the narrator's commentary.</p>	<p>Soundtrack What music or other sound effects are used? How do you react to this use of music or effects?</p>

(Screening Sheet 1-5, continued)

Part 2—The Hindenburg Story

Directions: Enos the chimp, star of the newsreel in part 1, was a 1950s “air pioneer.” This second newsreel was produced many years earlier, in 1937, but it also focuses on an “air pioneer,” the dirigible. The dirigible was a lighter-than-air flying machine. Your teacher will run this newsreel twice. After viewing it, record your observations on the chart below.

<p style="text-align: center;">Story Images</p> <p style="text-align: center;"><i>Briefly summarize what the story is about, and identify at least three images that illustrate this.</i></p>	<p style="text-align: center;">Title Cards</p> <p style="text-align: center;"><i>What type of information do the title cards provide? What do you learn from the title cards that you do not know from seeing the images?</i></p>

Think More About It

In your opinion, why did the filmmakers decide to show footage of the *Hindenburg* landing in America a year before the disaster? Why not just show the *Hindenburg* exploding?