

LEADERS: AFRICAN AMERICAN
WOMEN SERIES



DAISY BATES:
THE FIRST LADY OF
LITTLE ROCK

A FILM BY SHARON LA CRUISE

EDUCATOR GUIDE

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ENGAGING EDUCATORS AND STUDENTS THROUGH FILM

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ABOUT THE FILM

This film tells the story of a seven-year journey by filmmaker Sharon La Cruise to investigate the life of a forgotten civil rights activist named Daisy Bates. In 1957, Bates became a household name when she fought for the right of nine black students to attend the all-white Central High School in Little Rock, Arkansas. Bates' public support culminated in a constitutional crisis, pitting a president against a governor and a community against itself. As head of the Arkansas NAACP, and protector of the nine students, Daisy Bates achieved instant fame as the drama played out on national television and in newspapers around the world. But that fame proved fleeting, and for her attempts to remain relevant, she would pay a hefty price.

ABOUT THE FILMMAKER



SHARON LA CRUISE, PRODUCER/DIRECTOR

Sharon La Cruise has worked in television and film for fifteen years, both in the corporate and production aspects of the business. She began her television career with ABC Primetime sales, working closely with the account executives and advertising agencies. Sharon has worked for The Faith Project, Blackside Inc, The Coca-Cola Company, the 1996 Summer Olympic Games, and the Cable News Network (CNN). Her credits include: *This Far By Faith: African-American Spiritual Journeys*, *The Life of Zora Neale Hurston*, and CNN's *Through the Lens*, *The Road to the White House* and *The Planetary Police*. She has a B.A. in history from Adelphi University, and a M.A. degree in television journalism from New York University.

ABOUT THE CURRICULUM WRITER



TRACEE WORLEY

Tracee Worley is an educator and curriculum developer who loves to design student-centered learning experiences. Her work helps students, teachers, and organizations use the design process to develop curricula and environments that promote innovation and creativity. Her innovative curricula have been featured by NBC and The New York Times. She holds a B.A. in African-American Studies from UC Berkeley, an M.A. in Education from Brooklyn College, and a M.S.W. from Columbia University.

LESSON PLAN: MEDIA TACTICS

Grade Level: 9-12, College

Time: One to two 50-minute class periods

Subject Areas: Civics, Social Studies, Media Studies, Women's Studies

PURPOSE OF THE LESSON

During the 1950s, the new medium of television brought the struggle for civil rights into the homes of Americans, broadcasting dramatic images of clashes between nonviolent protesters and violent segregationists. Acutely aware of the power media coverage had to shed light on the nature of racism in the South, many civil rights leaders attracted media attention by staging newsworthy marches, demonstrations, rallies, and boycotts. During the 1956 desegregation of Central High School in Little Rock, Arkansas, Daisy Bates—publisher, journalist, and president of the Arkansas NAACP—was thrust into the national spotlight as she skillfully used the media to rouse public opinion.

In this lesson, students will consider the media's role during the desegregation of Central High School and the consequences of media coverage on the private lives of those involved. They will identify Daisy Bates' media strategies and analyze the ways in which race and gender shaped the media's portrayal of her. Lastly, students will describe how they would use the media accessible to them to voice opposition to a specific event, policy or practice in their community.

OBJECTIVES

Students will:

- Identify various forms of protest and civil disobedience and cite historical examples of women engaged in protest actions/movements
- Analyze Daisy Bates' media strategies during the 1956 desegregation of Central High School in Little Rock, Arkansas
- Analyze the ways in which race and gender shaped the media's portrayal of Daisy Bates
- Evaluate the effectiveness of using the media to gather public support for a cause
- Describe how they would use the media accessible to them to voice opposition to a specific event, policy, or practice in their community

RESOURCES

- Film Module: *Daisy Bates, First Lady of Little Rock: Media Spokeswoman* [17:47] (visit ITVS.ORG/EDUCATORS or TRIBECAFILMINSTITUTE.ORG)
- LCD projector or DVD player
- *Teacher Handout: Social Justice Media Campaign Rubric*
- *Student Handout A: Film Module Worksheet*
Student Handout B: Launch a Social Justice Media Campaign
- Pens and writing paper
- Whiteboard/blackboard and dry-erase markers/chalk
- Computers with internet access

PRE-SCREENING ACTIVITY

You will need: Whiteboard/blackboard, dry-erase markers/chalk

Goal: In preparation for viewing the film module, students will brainstorm various forms of protest and discuss the connection between protest and the media in a democracy. They will then identify historical and contemporary examples of women protesters and consider how their actions challenge gender roles.

OUTLINE

1. To help set-up the conversation about how people protest, ask students to briefly discuss what we mean by a “protest” by creating a working definition of the term for the class. Follow this by asking the class to identify some of the reasons why people protest.
2. Ask students to brainstorm all of the ways that people can protest or express opposition to a specific event, law/policy, or practice. Record their responses on the board. Forms of protest could include: rallies, marches/street protests, picketing, sit-ins, lock-ins, singing protest songs, speeches, petitions, letter-writing, riots, self-immolation, hunger strikes, suicide attacks, boycotts, teach-ins, graffiti, culture jamming, book/flag burning, squatting, lobbying, and lawsuits.
3. Once there is a comprehensive list on the board, ask students if they can think of any historical or contemporary media portrayals (i.e. photographs, television/video footage) of women engaged in any of the protest forms listed. Examples may include images of: Rosa Parks’ iconic mug shot, the protest at the 1969 Miss America Pageant in Atlantic City where protesters threw bras, wigs, high heels, and girdles into the “Freedom Trash Can,” Angela Davis’ clenched fist salute while on trial in a California courtroom (1971), an armed Nicaraguan Sandinista breastfeeding her baby (1984), attacks on women protesters in Egypt in 2011, or video footage of a New York City police officer using his pepper spray on nonviolent female Occupy Wall Street protesters (2011). If possible, project images for the class to view.
4. Ask students what effect these images of women protesting and demonstrating might have on viewers. Engage them in a discussion about how media representations of women as bold and forceful activists may challenge the traditional gender roles assigned to women. Ask students to identify who might be inspired by these images or who might feel threatened.
5. Explain to students that the civil rights movement developed at a time when television was becoming a common fixture in many American homes. Aware that the news cameras were rolling, civil rights activists crafted specific strategies to maximize media attention, which included provoking southern white violence by staging campaigns in racially tense cities like Birmingham, Selma, and Little Rock. Graphic photos and television footage of nonviolent demonstrators being victimized by violent segregationists were circulated around the country and the world, resulting in national and international outrage. Show students images and videos of these demonstrations by going to PBS’s *Eyes on the Prize* Image and Video Gallery: pbs.org/wgbh/amex/eyesontheprize/resources/res_img.html
6. Ask students why they think civil rights leaders would use such media tactics. What effect could television have that radio or newspapers could not? Initiate a discussion about the power of television images to circulate widely, influence public opinion, and place pressure on government officials.
7. Inform students that they are going to watch a film module that features Daisy Bates, a journalist, president of the Arkansas NAACP, and skillful media strategist, who recruited and mentored nine African-American students to enroll at Little Rock’s Central High School. Explain that at a time when women seldom appeared as key figures in the civil rights movement, Daisy Bates emerged as a outspoken leader, challenging many of the prevailing racial and gender stereotypes of the 1950s.

VIEWING THE MODULE

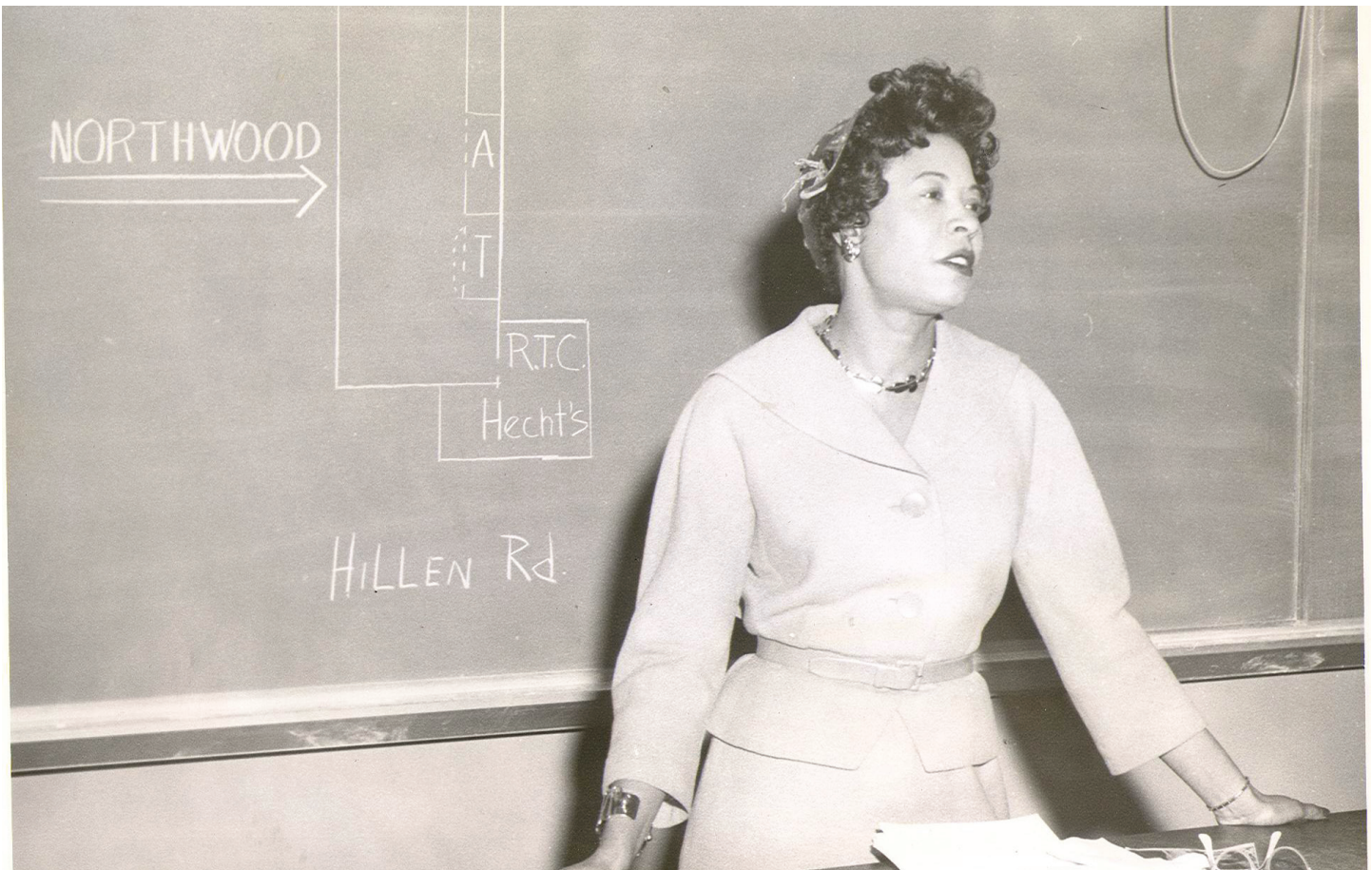
You will need: Pens and writing paper, LCD projector or DVD player, Film Module: *Daisy Bates, First Lady of Little Rock: Media Spokeswoman* (visit ITVS.ORG/EDUCATORS or TRIBECAFILMINSTITUTE.ORG), *Student Handout A: Film Module Worksheet*

Goal: Students will view a film module with a focus on identifying the tools and techniques used by Daisy Bates to rally public support during the desegregation of Central High School in Little Rock and the ways in which race and gender shaped the media's portrayal of her.

OUTLINE

- Distribute *Student Handout A: Film Module Worksheet* and review together before viewing the module. Explain to students that they should answer the focus questions on their worksheet. Tell students to keep the worksheet for reference during the post-screening activity.

Optional: Provide additional context for the film module by screening the trailer for the film, which can be found at itvs.org/films/daisy-bates. To acquire the full length version of the film, visit: daisybatesfilm.com. You also can download a discussion guide for the full length film at: itvs.org/films/daisy-bates/engagement-resources



POST-SCREENING ACTIVITY

You will need: Pens and paper, LCD projector or DVD player, *Teacher Handout: Social Justice Media Campaign Rubric*, *Student Handout A: Film Module Worksheet* and *Student Handout B: Launch a Social Justice Media Campaign*

Goal: Students will review their film module worksheet to discuss Daisy Bates' media strategies and the ways in which race and gender shaped the media's portrayal of her. They will consider how media tactics have evolved today. Lastly, they will describe how they would use the media accessible to them to voice opposition to a specific event, policy, or practice in their community.

OUTLINE

Begin by discussing the film module and ask for volunteers to share their notes on *Student Handout A: Film Module Worksheet*. Use the following prompts to guide the class discussion:

1. Post-Screening Discussion

- Which media strategies did Daisy use?
- What were her goals?
- Who was her target audience?
- What were the effects/impact of her media strategies?
- How did the media portray Daisy? How do you think whites saw her? How do you think other blacks saw her?
- Who was inspired by Daisy's actions? Who was threatened?
- Do you think it was necessary for a woman to take the lead as the spokesperson for the Little Rock Nine?

Engage the class in a discussion about how sexism limited the roles that women could play in the civil rights movement. Ask students to consider the gender roles and expectations present during the 1950s and 60s. What was a woman's role in society? What was a man's role? In what ways did Daisy Bates defy gender roles? What price did she pay for her activism?

2. Post-Screening Discussion

- Tell students that while past civil rights activists brought attention to injustices by using television and print media, modern technology offers an array of new media that can be used to bring attention to social justice issues.
- Ask students to provide examples of the media platforms they use today that did not exist in the 1950s. Suggestions should include the Internet, email, blogs, podcasts, wikis, YouTube, Twitter, Facebook, texting, and cell phone cameras.
- Divide the class into groups of four or five. Ask each group to discuss how the story of the Little Rock Nine might have been different if our modern media had been available in the 1950s. Questions could include:

What role would Daisy Bates have played? / What role would the children have had in telling their own stories? / Imagine if the nine students could have blogged about their experience on a daily basis how would that have changed the public's understanding of the story? / How does the role of "leadership" and "spokesperson" change in a time when communities are able to represent themselves and tell their own stories? / What are the benefits and drawbacks of building a social movement via social media? A good article that raises questions around this topic can be found here: economist.com/node/21542748 / What leadership roles do women play in today's social justice movements? Are the voices of women still marginalized? Would Daisy Bates be as controversial if she were to emerge as a leader today?

POST-SCREENING ACTIVITY CONT.

- Explain that “citizen media” refers to forms of content created by regular people (e.g. website, YouTube video, blog, photo essay) to explore issues, voice concerns, and tell stories.
- Show students examples of citizen media websites and campaigns, such as:
CNN iReport: ireport.cnn.com
Global Voices: globalvoicesonline.org
In the Life: itlmedia.org
An Inconvenient Truth: climatecrisis.net
Occupy Wall Street: occupywallst.org
- Tell students that they will create their own campaigns to inform their communities about a social justice issue of concern. Place students into groups of four or five and distribute *Student Handout B: Launch a Media Campaign* and *Teacher Handout: Social Justice Media Campaign Rubric*. Review the elements that each campaign should include.
- Once in groups, inform students that they will brainstorm a specific event, policy, or practice in their community. Explain that they will design a media campaign to voice their opposition to this event, policy, or practice. Have each student fold a piece of paper in half, open it, and label the left side “Brainstorm” and the right side “Candidates”.
- Give them one minute to fill in the “Brainstorm” half of the paper with all the issues in their school or community that they are concerned about (examples can include: gender equality, bullying at school, the environment, the right to higher education/economic equality in education, students’ right to privacy, drugs, teen homelessness, etc.). When time is up, have students select two issues they feel most strongly about and list them in the “Candidates” column. Students will share their top candidates from the brainstorming activity with their team and the group will select one issue for the project.
- When groups have completed their campaign plan, reconvene the class, and ask each group to share their plan.
- Once you approve the plan, allow students to conduct a pilot or execute the full version of their campaign.
- Encourage students to use the following websites as media tactic resources:
Animoto: animoto.com
Capzles: capzles.com
Weebly: education.weebly.com
iPadio: ipadio.com
Yodio: yodio.com
Dailybooth: dailybooth.com

POST-SCREENING ACTIVITY CONT.

ASSESSMENT

Use the *Teacher Handout: Social Justice Media Campaign Rubric* to review students' completed campaigns. (Also allow the students to assess themselves). Consider whether students have a solid understanding of contemporary media tactics. Check to see whether they include all of the criteria outlined in the rubric.

EXTENSIONS

1. Many history textbooks write very little, if anything, about the role Daisy Bates and other women played during the civil rights movement. Have students examine the history textbooks at their school to see if Daisy Bates or other women activists (e.g. Ella Baker, Septima Poinsette Clark, Fannie Lou Hamer, and Vivian Malone Jones) are mentioned as movement leaders. Based on what they find, you can:
 - Hold a class discussion about how textbook publishers make decisions about what is included and what is excluded from history.
 - Assign students to write a letter-to-the-editor of the textbook company explaining why women who had key roles during the civil rights movement should be included in their textbook. In addition, students can write their own textbook entry, highlighting women who played key roles during the civil rights movement, and send it to the textbook publisher along with their letter.
2. The *Arkansas State Press* was an example of independent media: a newspaper controlled by L.C. and Daisy Bates, independent from large corporations. Engage students in a discussion about why independent media content may be different from mainstream media content. Ask students to identify examples of independent media they know of today, then have them research the methods and impact of independent media. As a project, students can create their own independent media outlet (e.g. a podcast, zine, blog, etc.)
3. Create a series of 140 character “tweets” that Daisy Bates would have sent out, starting with the *Brown v. Board of Education* ruling in 1954 and ending with her service in President Lyndon Baines Johnson’s administration, working on anti-poverty programs.
4. Have students research the racial demographics of their school or school district. Encourage them to consider how racial demographics have shifted over time and why. How was their school or school district affected by the 1954 *Brown v. Board of Education* decision? Assign a position paper in which students compare and contrast the benefits and drawbacks of integration, citing evidence from their research.
5. Hold a class debate on whether or not Daisy Bates deserved to receive the NAACP’s Spingarn Medal. Divide the class into two groups and assign half the class a position advocating for her inclusion in the prize (the “pro” group), and half the class a position that supports only the Little Rock Nine receiving the medal (the “con” group).
6. Daisy Bates and other civil rights movement activists were just like the rest of us—complex and flawed. Often, role models are expected to have superhuman qualities, but in reality no one is perfect. Discuss if ordinary citizens can take a public stand against injustice. Do leaders have an obligation to be ethical? What if they make mistakes? Can you have weaknesses and character flaws and still be an effective activist? Using MyFakeWall (myfakewall.com), have students create a mock Facebook profile for Daisy Bates, capturing the complexity of her personality and accomplishments. Remind students that they should use evidence from the film to create her “friends” list, status updates, comments, and profile pictures.

RESOURCES

Books

Bates, Daisy, *The Long Shadow of Little Rock: A Memoir*. New York: David McKay Company, Inc., 1962.

Jackoway, Elizabeth, *Turn Away Thy Son: Little Rock, the Crisis That Shocked the Nation*. New York: Simon and Schuster, 2007.

Films

Eyes on the Prize: America’s Civil Rights Years
Created and executive produced by Henry Hampton
pbs.org/wgbh/amex/eyesontheprize

ALIGNMENT TO STANDARDS

WRITING STANDARDS 9-10, 11-12

- #1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- #2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- #4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- #6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
- #8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

SPEAKING AND LISTENING 9-10, 11-12

- #1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- #4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- #5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- #6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

WRITING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE AND TECHNICAL SUBJECTS 9-10, 11-12

- #1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.
- #2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
- #3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

- #2 TIME, CONTINUITY, AND CHANGE
Through the study of the past and its legacy, learners examine the institutions, values, and beliefs of people in the past, acquire skills in historical inquiry and interpretation, and gain an understanding of how important historical events and developments have shaped the modern world.
- #4 INDIVIDUAL DEVELOPMENT AND IDENTITY
Personal identity is shaped by family, peers, culture, and institutional influences. Through this theme, students examine the factors that influence an individual's personal identity, development, and actions.
- #5 INDIVIDUALS, GROUPS, AND INSTITUTIONS
Institutions such as families and civic, educational, governmental, and religious organizations, exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.
- #6 POWER, AUTHORITY, AND GOVERNANCE
One essential component of education for citizenship is an understanding of the historical development and contemporary forms of power, authority, and governance. Through this theme, learners become familiar with the purposes and functions of government, the scope and limits of authority, and the differences between democratic and non-democratic political systems.
- #8 SCIENCE, TECHNOLOGY, AND SOCIETY
By exploring the relationships among science, technology, and society, students develop an understanding of past and present advances in science and technology and their impact.
- #10 CIVIC IDEALS AND PRACTICES
An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

STUDENT HANDOUT A: FILM MODULE WORKSHEET

Name: _____

Directions: As you watch the film module, take notes by answering the questions below.

QUESTION	ANSWER
Which media strategies did Daisy use?	
What were her goals?	
Who was her target audience?	
What were the effects/impact of her media strategies?	
How did media portray Daisy? How did whites see her? How did other blacks see her?	
Who was inspired by Daisy's actions? Who was threatened?	
Do you think it was necessary for a woman to take the lead as the spokesperson for the Little Rock Nine?	

STUDENT HANDOUT B: LAUNCH A SOCIAL JUSTICE MEDIA CAMPAIGN

Name: _____

Directions: Your assignment is to design and launch a media campaign that addresses a social justice issue of concern to your group. You will use media found on the web, such as YouTube, Facebook, and Twitter. This worksheet will help you think strategically about your media campaign. Answer the questions below to plan your campaign details.

Describe Your Issue:

Which social justice issue did your group choose?

Why is this issue important to you?

Basic Campaign Elements:

Goals: What do you want to achieve with your media campaign?

Target Audience: Who do you want to reach?

PEOPLE/ ORGANIZATION	WHY DO WE WANT TO REACH THEM?	WHAT DO WE WANT THEM TO DO?	WHAT DO THEY CARE ABOUT? WHAT ARE THEIR VALUES?	WHAT KIND OF MEDIA DO THEY READ, WATCH, LISTEN TO?

Your Message:

Problem:

Solution:

Action:

STUDENT HANDOUT B: LAUNCH A SOCIAL JUSTICE MEDIA CAMPAIGN CONT.

Allies:

Who can you enlist to help spread your campaign and amplify your message? How can they plug in?

Spokesperson: Are there spokespersons or representatives who understand your social justice issue and can advocate for your message? Identify one or two spokespeople and explain how they are a symbol of your message.

Opposition:

Who is your opposition?

What are their tactics?

List the arguments the opposition is likely to make:

Media Tactics:

What media tactics and tools best support your goals and match your targeted audience?

MEDIA TACTICS	EXAMPLE TOOLS	OUR IDEAS
Listen	Google Alerts, subscribe to blogs, Twitter/Facebook keyword search	
Talk	Blogs, Leaving facebook comments, Twitter updates	
Tell Your Story	Blogs, Twitter, photo/video sharing (ie: Flickr, YouTube), podcasts	
Help Supporters Tell Your Story	User generated content, contests, social network apps, widgets	
Generate Buzz	Social news (ie: Digg), Twitter hashtags	
Build Community	Adding friends/followers on Facebook and Twitter, tagging	

Experiment:

Look at the tactics you listed above. Which tactic can you implement first as a pilot?

*Adapted from the We Are Media project: wearemedia.org

TEACHER HANDOUT: SOCIAL JUSTICE CAMPAIGN RUBRIC

	EXCEEDING THE STANDARD	MEETING THE STANDARD	APPROACHING THE STANDARD	EMERGING
Purpose	Our media campaign has a purpose and a message that powerfully addresses an important social justice issue. Every element of our campaign supports our goals.	Our media campaign has a purpose and a message that supports a social justice issue. Most elements of our campaign support our goals.	Our media campaign has a vague purpose and vaguely defined social justice issue. Some elements have a superficial relationship to the our goals.	Our media campaign has no clear purpose or message.
Media Tactics	We use high-quality media tactics, such as social media, photos and video, to enhance the message of our campaign. Media tactics work correctly and are integrated effectively throughout our campaign.	We use media tactics throughout our campaign to support our message.	We use media tactics throughout our campaign, but sometimes it detracts from our message.	We do not use media tactics in our campaign.
Creativity	We present information in our campaign in fresh, original ways that enhance our message. We effectively use language, organization, and Web features in unique and surprising ways to communicate and persuade our audience to take our message seriously.	We effectively use language, organization, and Web features in original ways to communicate our message.	We try to use language, organization, and Web features in unique and surprising ways to communicate our message, but some of our attempts detract from our message.	We make no effort to communicate our message in original ways.
Target Audience	We design our campaign to appeal to a specific audience, and we use language and tactics to appeal to that audience. We anticipate our audience's questions and concerns, and give them information they need to understand and accept our message.	We think about our audience while we design our campaign, and we address any questions or concerns they might have.	We try to think about our audience while we design our campaign, and we answer some of the questions they might have.	We do not think about our audience while we design our campaign. We only include information that is easy to find or interesting to us.

*Adapted from Intel's Assessing Projects Library: educate.intel.com/my/AssessingProjects

ITVS ENGAGEMENT AND EDUCATION STAFF

Associate Director of Engagement & Education
Duong-Chi Do

Education Manager
Annelise Wunderlich

National Community Engagement Coordinator
Sara Brissenden-Smith

Engagement & Education Assistant
Nallaly Jimenez

Media Services Manager
Benita Stills

TRIBECA YOUTH SCREENING SERIES STAFF

Executive Director
Tribeca Film Institute
Beth Janson

Education Director,
Vee Bravo

Schools Coordinator
Ashley Farmer

Education Assistant
Rachel Miller

Designer
Julia Yang

COMMUNITY CLASSROOM

Community Classroom is an innovative and free resource for educators, offering short-form film modules adapted from ITVS's award-winning documentaries and standards-based lesson plans for high school and community colleges, NGOs, and youth organizations. ITVS.ORG/EDUCATORS/COLLECTIONS

ITVS

Independent Television Service (ITVS) funds, presents, and promotes award-winning independently produced documentaries and dramas on public television and cable, innovative new media projects on the Web, and the Emmy® Award-winning series *Independent Lens* on PBS. ITVS receives core funding from the Corporation for Public Broadcasting, a private corporation funded by the American people. Women and Girls Lead is a strategic public media initiative to support and sustain a growing international movement to empower women and girls, their communities, and future generations. To learn more, visit ITVS.ORG/WOMEN-AND-GIRLS-LEAD

TRIBECA FILM INSTITUTE

Tribeca Film Institute is a year-round nonprofit arts organization that empowers filmmakers through grants and professional development, and is a resource for and supporter of individual artists in the field. The Institute's educational programming leverages an extensive network of people in the film industry to help New York City students learn filmmaking and gain the media skills necessary to be productive citizens and creative individuals in the 21st century. TRIBECAPILMINSTITUTE.ORG

TRIBECA YOUTH SCREENING SERIES

The Tribeca Youth Screening Series is a free-of-charge program that brings New York City public middle and high school students and teachers to screenings at Tribeca Cinemas and during the Tribeca Film Festival. Films are chosen for their educational relevance, but also for their cinematic merits. Students are exposed to independent films, filmmakers, and subject matter not typically explored in mainstream Hollywood fare, and teachers are supplied with a film text that can serve as a unique supplement to their curriculum. In order to facilitate further study of films, TFI creates original study guides for each film and works with teachers to incorporate both these and TFI's Teaching Artists in the classroom.

Allison Milewski: Arts and Media Education Consultant, Curriculum Specialist, and Founder, *PhotoForward*

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