Griffith in Context: 
A Multimedia Exploration of 
The Birth of a Nation

A PROPOSAL TO THE NEH FOR A
NATIONAL EDUCATION PROJECT

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D.W. Griffith’s film *The Birth of a Nation* has the distinction of being at once one of the most revered and most criticized films in cinema’s history. This conflicted reputation stems from the film’s combination of pioneering technical innovations and racial propaganda; the result was a visual epic of the Civil War and Reconstruction that had far reaching cultural effects. *Birth of a Nation* helped establish new cinematic conventions as well as cinema’s reputation as a serious artistic medium; at the same time, the film incited race riots, helped rationalize legal segregation and rampant lynching, and added momentum to the revitalization of the Ku Klux Klan.

Despite the significance of *Birth of a Nation* as a cultural document, the film is under-utilized as a learning tool within academic areas to which it is directly relevant: American Studies, Film Studies, African-American Studies, and History. The factors responsible for the underrepresentation of *Birth* in undergraduate humanities classrooms include the film’s length, its political volatility, and its unwieldiness in terms of contextualization. *Griffith in Context* will address these difficulties by delivering clips from the film and contextualizing corollary materials in an interactive format that makes the film’s impact tangible. *Griffith in Context*, in fact, presents the film’s cultural and cinematic impact as inseparable; it was the film’s artistic and emotional power coupled with its racism that brought issues of race and American identity to the attention of the nation.

*Griffith in Context*’s initial design breaks away from similar film-focused CD-ROMs in its use of an annotated “filmstrip” interface that enables frame-by-frame analysis in relation to four indices of analysis: Filmic Technique, Racial Representation, Historical Re-creation, and Literary Origins. In combination with the annotated filmstrip, the program’s various interactive components will encourage students to draw connections between diverse historical, analytical, and filmic materials:

- Clip analysis pages will include pertinent audio and video clips of experts in silent cinema, Civil War and Reconstruction history, racial representation, and Southern literature.

- A document “server” accessible from all pages will deliver archival materials including newspaper articles about race riots incited by the film, excerpts from Thomas Dixon’s novels and play, information about the film circulated by the NAACP in 1916, correspondence concerning the censorship of the film, and photographs of locations used by Griffith’s crew.

- Theme Cards triggered by certain portions of the film will isolate individual themes from the film and from Thomas Dixon’s novels and will allow the student to move directly to other portions of the film which further develop the particular theme.

- Editing exercises will allow students to apply the principles they have learned in imitation of “Griffithian” storytelling methods and to create new meaning from Griffith’s own footage through different combinatory possibilities.

- A pull-down timeline will juxtapose the film’s depiction of historical events with actual documents from those events such as Matthew Brady’s Civil War photographs and with other historical portrayals such as those by African-American filmmaker Oscar Micheaux.

*Griffith in Context* will be produced and evaluated over a two-year period by project co-directors Ellen Strain and Greg VanHoosier-Carey with the collaboration of an Advisory Board, a Board of Experts, an Evaluation Coordinator, and an evaluation team comprised of ten instructors from across the country. This cross-disciplinary multimedia application will be designed as a supplement to the film itself to be used in the classroom by the instructor and in the home or computer lab by the student. The project’s learning goals have been developed with an eye to the application’s potential use in a number of introductory classes within the fields of Southern Literature, American Studies, Race and Media Studies, and Film History. The eventual national distribution of *Griffith in Context* would ideally involve the availability of both a CD-ROM and DVD format.
The importance of D.W. Griffith’s *The Birth of a Nation* as a milestone in the development of the expressive and social dimensions of cinema is a truism. Film scholars would argue that its significance within cinema studies is rivaled only by Orson Welles’ *Citizen Kane*. Yet, when taking into account *Birth’s* relevance to other areas of study including American history, Southern culture, and race relations, the film’s worthiness as an object of study may indeed exceed that of films lauded for technical and artistic innovation alone. However, the frequency of *Birth* screenings is not representative of this significance. Our preliminary research within the field of film studies reveals that while the film is routinely shown within degree-granting film departments, instructors of film history surveys outside of cinema degree programs often opt to skip the film and the extensive contextualization that must accompany it in order to make the film’s cinematic and historical significance evident. Many teachers understandably find it difficult to focus on issues of montage and composition when the images in question are demeaning, blackface portrayals of African-American Union soldiers or triumphant depictions of white-robed marauders.

While some instructors focusing on the film’s cinematic achievements screen *Birth* in spite of its racism, other instructors present the film because of its racism. In race-focused classes, few films show as poignant a portrait of historically-situated racist hatred as *Birth’s* glorification of the KKK. In these situations, the film’s contribution to cinematic technique is often seen as incidental; whereas in classes in which the film is shown for its technical brilliance, *Birth*’s racism can be viewed as “baggage” and its historical repercussions as merely interesting asides. However, our experience in teaching film within the context of an interdisciplinary program focused on the intersections of technology and culture has encouraged us to pursue the interdependencies of cultural and technical issues. In this light, *Griffith in Context*, with its equal emphasis on the film itself and the reaction it prompted, will be designed around the idea that the film’s importance as a political document is inseparable from its contribution to the cinematic arts. In other words, *Birth’s* hideous racism prompted the reaction it did, not because similar images and similarly distorted views of the Reconstruction era did not exist elsewhere, but because the film brought these images to the attention of national audiences in such narratively and visually powerful terms. Additionally, it linked racial discourses to other ideological strands of utmost importance. Far more subtle than the film’s racial stereotypes are the ways race gets articulated within discourses of sexuality, gender, and regionalism in the film’s attempt to present a coherent sense of national history and identity. However, introducing undergraduates to these complexities is an arduous task, particularly in light of the film’s length, undergraduates’ frequent lack of familiarity with silent film, and instructors’ limited time for building the necessary knowledge base for such a task.

Many of the instructors who have been most successful in conveying a sense of the film’s subtleties and significance typically use documents from the same era to historically situate the film. Lauren Rabinovitz at the University of Iowa uses Library of Congress materials and regional newspaper coverage to illustrate how the debate around the film got imbricated into local events such as Chicago’s 1916 mayoral election. At Stanford, Henry Breitrose uses a 1914 history textbook and the black press’s critique of the film’s historical portrait to demonstrate the collision of incredibly disparate notions of history that occurred with *Birth’s* release. The challenge then is to build on the suc-
Griffith in Context is intended as an exploratory tool that aids students in contextualizing the technical and cultural issues associated with D.W. Griffith’s film *The Birth of a Nation*. More specifically, the application encourages students to view the film in terms of the following four indices of analysis and their interconnections:

- **Filmic Technique** - An understanding of *The Birth of a Nation’s* pioneering film techniques is indispensable in comprehending the film’s social impact. Griffith’s effectiveness in displacing political and ideological discourses onto the individual travails of historical melodrama was dependent on his ability to smoothly move between representation of historical spectacle, such as the great battles of the Civil War, and pathos as played out on the individual face. By juxtaposing description, scholarly analysis, and still frames with particular sequences from the film, *Griffith in Context* highlights these methods of manipulating audience reaction to historical events through melodrama played out at the level of the individual as well as through other characteristically “Griffithian” practices.

The multimedia format of *Griffith in Context* will allow us to meet these challenges by incorporating a diversity of materials pertinent to various undergraduate courses. Most important to our goals, the program will handle the challenge of contextualizing the film by providing a means for students, outside of classtime, to develop their understanding of the film’s cultural context. Students will be able to engage with *Griffith in Context* prior to seeing the film in order to acquire a framework in which to situate the text; for example, they will be able to explore historical events associated with the film’s narrative by using the timeline module or listen to scholars’ commentary on issues such as turn-of-the-century visual representation of African-Americans. After viewing the film, students will be able to return to *Griffith in Context* to review representative scenes and important issues, to investigate primary and secondary research material, and to experiment with editing techniques. Also, instructors will be able to use modules of the program in class to help them illustrate lecture points about specific technical or contextual issues.

The multimedia format of *Griffith in Context* is integral to its function as a humanities learning tool. In addition to storing large amounts of information, the program’s structure and interface help model assumptions that are difficult to teach through class lecture and discussion. Hypermedia links, for example, graphically situate the film within a discursive context; by exploring these links, students begin to see that the film’s significance lies not so much in the film itself as in the nexus of cultural associations that surround the film. In other words, exploring the program can help students see how the meaning of the film is contextually constructed. Similarly, functional components such as the filmstrip interface can help students better understand filmic technique. This interface, with its ability to move through a film sequence frame-by-frame, is a technological enhancement that allows students to view *The Birth of a Nation* from an editor’s perspective; seeing from this perspective is crucial to understanding how filmic technique impacts representation.

**Content and Organization**

*Griffith in Context* is intended as an exploratory tool that aids students in contextualizing the technical and cultural issues associated with D.W. Griffith’s film *The Birth of a Nation*. More specifically, the application encourages students to view the film in terms of the following four indices of analysis and their interconnections:
The organization and interface of *Griffith in Context* differ in important ways from most other humanities-oriented multimedia programs—differences that we believe enhance student engagement with the program’s humanities content. The primary goal of the program is to assist students in understanding that the “meaning” of this artifact is dependent on the cultural context in which it was produced and viewed and to explore this discursive context—the conversations, debates, and responses—that surrounded the film’s creation and early performance. To facilitate this process of understanding, we are organizing the application around the material artifact in question—the film *Birth of a Nation*—rather than allowing textual commentary about the subject to dictate a student’s path through the application. Thus, instead of dividing the program into topic areas, we have mapped out nine sections, each corresponding with a 3-4 minute clip from the film (see Figure 1, Appendix A). Within each of these sections, the student accesses information and relevant documents through interaction with the film itself, using the following interface elements and accompanying modules:

- **Historical Re-creation** - The multimedia application documents Griffith’s attempt to recreate and thereby reinterpret the Civil War and Reconstruction eras. Through the presentation of newspaper clippings, correspondence, widely-circulated engravings of historical events, reactions to the film, and historical sources from the period, *Griffith in Context* demonstrates to students how Griffith’s attempt at verisimilitude partially masked the film’s ideological constructions of race and national identity beneath a veneer of historical truth.

- **Racial Representation** - The application reveals how Griffith’s narrative and visual depictions of characters link racial discourses to issues of gender, sexuality, and nation. Commentary by scholars helps students compare Griffith’s racist history-telling with the effort of African-American filmmakers who countered Griffith’s version of history with their own. Links to the primary documents mentioned above, as well as examples of African-American stereotypes of the period as seen in advertisements, cartoons, minstrel shows, and even medical texts, allow students to see the film’s active participation in constructing a national identity falsely predicated on Anglo-Saxon racial purity and African-American racial inferiority.

- **Literary Origins** - *Griffith in Context* provides a resource for students to explore Thomas Dixon’s novels and play—the sources on which *Birth* was based. In particular, the application helps students see the narrative’s evolution as it moved from print to the theatrical stage and then to the screen. It allows students to compare the film to these earlier textual and performative versions. Scholarly commentary helps highlight the role that genre played in the development of the racial discourses and representations central to the ideological work of this narrative.

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- **The Annotated Filmstrip** - This module allows a user to move back and forth through a segment of the film and examine a series of representative frames from the film clip in a single view (see Figure 2, Appendix A); the filmstrip interface allows one to move the cursor to the right or left over the filmstrip, thereby controlling both the speed and direction of the filmstrip’s movement. The user can stop the strip on any frame and begin playing the clip from that point (see Figure 3, Appendix A). Surrounding the filmstrip are hypermedia links associated with each of the four indices of analysis discussed above. These links take the form of brief textual comments and graphic thumbnails (see Figure 4, Appendix A); when selected these links bring up relevant primary documents, illustrations, and photographs and/or initiate voice-overs and brief video
clips containing scholarly commentary. In each case the linked information and commentary are directly juxtaposed with issues in and elements of that section’s film clip.

- **The Timeline** - This module allows users to access historical information associated with the period depicted in a particular section’s film clip. The timeline, like the annotated filmstrip, will provide links to documents, historical accounts, and expert audio and video clips pertaining to certain historical events depicted in the film. Students can use these divergent views of particular events to analyze Griffith’s attempt to recreate history via film narrative and visual representation. Additionally, the timeline, while activated through the clip analysis screen, may be scrolled forward to access information about the film’s production, its “road show” distribution, and the reaction it prompted as it moved from upscale symphony halls to smaller, inner-city segregated theaters.

- **The Document Server** - This module is an archive of the documents, photographs, illustrations, and interviews presented throughout the program. It allows users to directly access these materials without going to the particular place in the program where they are presented. Students will be able to quickly locate and review previously encountered contextual material. Each artifact referenced in the Timeline or presented within the Annotated Filmstrip section will be marked with a document tag which may be used to relocate the artifact using the Document Server. The Document Server may be reorganized according to document name, document type (photographs, pamphlets, letters, etc.), author, subject area, or date of publication/distribution. As a user drags the cursor over the name of a document, the cursor changes into a thumbnail image of the document, allowing users to confirm their selection by visual appearance. The user may also select a series of documents to be placed in a personal folder, which may be reaccessed upon a user’s return to Griffith in Context. (See Appendix C.)

- **The Editing Room** - This set of exercises, accessed through the Filmic Technique module, allows students to apply the principles they have learned in imitation of “Griffithian” method. Some exercises will also encourage students to create new versions of Griffith’s own footage through re-editing in order to analyze differences in visual effect and cultural reaction that such re-editing might produce.

### Learning Objectives

As a tool for cultural analysis, Griffith in Context encourages multiple modes of inquiry pertaining to a single historical artifact in order to develop in students a series of skills applicable to the study of cultural materials beyond those presented on the application. As indicated in Chart 1 below, these learning goals have been developed with the needs of different academic disciplines in mind: Literature, American Studies (including Southern Studies and African American Studies), and Film Studies. Griffith in Context’s design also makes use of “scaffolding,” the support of users at various levels of competence in the subject area at hand. Additionally, scaffolding allows users to find continued value in the multimedia application as their expertise in the content area expands. A beginner user of Griffith in Context might explore some of the expert-guided analyses of a film clip within the Annotated Filmstrip section, while a more seasoned film scholar might use the document server to conduct self-directed research on a particular issue.
<table>
<thead>
<tr>
<th>CONTENT OR ACTIVITY PROMPTED BY GRIFFITH IN CONTEXT</th>
<th>PEDAGOGICAL OUTCOME</th>
<th>LITERATURE</th>
<th>AMERICAN STUDIES</th>
<th>FILM</th>
</tr>
</thead>
<tbody>
<tr>
<td>A comparison of contemporary and historical readings of a single film</td>
<td>Students will develop the ability to recognize how the meanings of cultural artifacts are dependent on socio-historical context.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Directed analyses of film clips and editing exercises that invite students to re-edit Griffith’s footage</td>
<td>Students will strengthen skills in “reading” film as an artistic and narrative medium.</td>
<td></td>
<td></td>
<td>✓</td>
</tr>
<tr>
<td>A study of The Birth of A Nation’s expressive power and its attempt to redefine national identity through a tale of two families</td>
<td>Students will develop the ability to recognize narrative displacements of political discourses onto the emotional and visually stylized terrain of filmic melodrama.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Participation in an unraveling of the film’s ideological work</td>
<td>Students will develop an understanding of how history can be narrated in such a way that particular articulations of nationality, sexuality, race, and gender appear inevitable.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>The juxtaposition of similar representational strategies employed across diverse media</td>
<td>Students will strengthen their analytical abilities as applied to the study of visual culture.</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>Exposure to African American activists’ and filmmakers’ responses to The Birth of A Nation</td>
<td>Students will develop an understanding of how alternative articulations of historical events may expose the ideological implications of storytelling methods.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>An elucidation of how the racialized discourse of Southern Radicalism and its social and political consequences evolved</td>
<td>Students will develop a comprehension of racism as a complex discursive construct with distinct repercussions.</td>
<td>✓</td>
<td>✓</td>
<td>✓</td>
</tr>
<tr>
<td>The highlighting of a structure of recurrent themes within Griffith’s film and Dixon’s novels and play</td>
<td>Students will strengthen their ability to recognize themes in an individual text as well as rearticulations of these themes in subsequent adaptations of the text.</td>
<td>✓</td>
<td>✓</td>
<td></td>
</tr>
<tr>
<td>A library of newspaper articles, letters, and other textual artifacts</td>
<td>Students will strengthen their understanding of the methods of historical scholarship and further develop their ability to work with primary research materials.</td>
<td></td>
<td>✓</td>
<td>✓</td>
</tr>
</tbody>
</table>

Chart 1. Pedagogical outcomes of *Griffith in Context* and the disciplines to which they are relevant.
LEARNING CONTEXTS: A USE SCENARIO

The following scenario presents an example of how an individual student might use Griffith in Context within the context of various undergraduate classes and how in each of these cases this multimedia tool would support:

- interdisciplinary instruction;
- diverse learning goals representative of multiple academic fields;
- user-centered learning allowing a student to determine her own path through the material and to pursue individualized interests;
- assignment of discrete segments of material.

This scenario of use might occur in any number of classes: a Race in American Literature class within an English department, a class on the American South offered through an American Studies program, or a film history class that would be a part of a Cinema Studies curriculum. Following this hypothetical description of student use, a detailed narrative of how this particular use of the Griffith in Context might be expanded up on in class is provided. In this case, our example is an American Studies class entitled “The Civil War and Reconstruction in American Culture.”

At Home Use

For the first assignment utilizing Griffith in Context, an instructor might assign the viewing of one of nine key clips by which the multimedia application is organized. For instance, the instructor might assign Clip 3: Attack on the Cameron Home and all links associated with that clip. An instructor would highlight in class some of the multimedia tool’s functionality, such as that of the Document Server, and suggest that students consult the Timeline for additional clarification of the historical background for this clip as well as use the Theme Cards to think about the film’s thematic threads.

Using her personal computer or one in a campus computer lab, the student first drags the annotated filmstrip forward to quickly glance at the clip’s content and its various shots and then play the entire clip from beginning to end to remind herself of the details of the scene. She then decides to consult the Racial Representation section, which brings up a single frame from the Clip 3 filmstrip. This frame depicts an African American in Union Army garb poised at the doorway of the Cameron home. One link on the screen triggers the transition consistently used with the Annotated Filmstrip – an iris-in and iris-out shot to reveal a related screen – revealing screen information about the number of African Americans in the Union Army and their various contributions to the war effort. The student decides to seek out additional information in the Timeline, which slides down to reveal the portion of the Timeline that corresponds to the period of the Civil War depicted in Clip 3. The student is particularly interested in approximate statistics for the number of African American soldiers who died in a battle that occurred during this period. Scrolling forward to find more information on the Civil War in the Timeline, the student notices that the kind of home invasion depicted in Clip 3 was far more common later in the war when food supplies dwindled.

Dismissing the Timeline and returning to the Racial Representation page for Clip 3, the student accesses a link that initiates a guided analysis by Sharon Willis (see curricular vitae in Appendix F) who explains the significance of the African American soldier’s expression and the hunched-over posture. As Willis’ voice-over continues, cartoons and medical texts slide into view as she describes...
how the narrative, through representations such as this one, draws upon stereotypes of the period, which depicted the African-American male as primitive, savage, and prone to impulsive acts of violence, including sexual violence.

After viewing all of the links in the Racial Representation section, the student moves on to Filmic Technique, where she encounters various links including one which describes the use of tinting and special effects for the fire at the end of Clip 3. However, the student is particularly interested in Daniel Bernardi’s guided analysis on the topic of Griffith’s spatial design within this scene (see Bernardi’s c.v. in Appendix F). While the clip replays, Bernardi describes Griffith’s early borrowing from theater in the form of stage sets composed of contiguous spaces and a dominant stage line. Responding to the needs of the cinematic medium, Griffith later uses multiplanar spaces as evinced in Clip 3. As Bernardi discusses the parallel movement of the Cameron daughters and the soldiers through this multiplanar space, the student is encouraged to move icons of the two sets of characters, the pursued and the pursuers, through the rooms of an on-screen blueprint of the Cameron home, matching the movement of the characters within the clip as it concurrently plays. The parallelism of character movement is further highlighted by a juxtaposition of nearly identical shots of the Cameron girls and the soldiers in each room through which they pass in this dramatic visualization of endangered femininity and penetration into a domestic space.

Moving to the Literary Origins section of Clip 3, the student is able to make further connections between thematic material and visual representation as she chooses a link that initiates a guided analysis by Tara McPherson (see c.v. in Appendix F) on Southern femininity as an emblem of regional identity. Comparing engravings from Thomas Dixon’s *The Leopard’s Spots* (one of the novels upon which the film was based) to representations the Cameron girls within Clip 3, McPherson discusses the symbolization of Southern tradition – of its value and its vulnerability – within the figure of the Southern woman. Interested in viewing these engravings in more detail as well as other engravings from Dixon’s novels, the student first clicks the Document Server icon and then re-indexes the document list according to document type. She is then able to easily locate the images of interest under the document type category of “engravings.”

Returning to a quote with the words “endangered femininity” highlighted on the front page of the Literary Origins section, the student recalls seeing a similar highlighting of the same words in the previous section. Choosing to pursue the hyperlink this time, the student selects the highlighted words, thereby pulling up a Theme Card on “Racial Fears and Endangered Femininity.” The Theme Card describes this issue as it is developed within *Birth of a Nation*, provides links to other clips which draw on the same theme, and lists documents useful to a more sustained analysis of this theme. Because a couple of the listed documents – a series of photographs that were part of the NAACP’s anti-lynching campaign and a letter from Thomas Dixon to Woodrow Wilson concerning what Dixon termed as the “intermarriage movement” – pique the student’s interest, she decides to check the selection button in the Document Server that places these documents in a personal folder on the CD-ROM so that she may easily relocate these documents when she returns to *Griffith in Context* to explore the last of the four sections: Historical Re-creation.

**In-class Follow Up**

Within an American Studies class entitled “The Civil War and Reconstruction in American Culture,” the instructor has decided to include a screening of the film *Birth of a Nation* as one of several texts
that participated in the ideological struggle to tell the story of Reconstruction. The instructor has shown the film in class and asked students to think about how the visual spectacle of the film helped to shape public understanding of Reconstruction. After assigning students to view Griffith in Context’s Clip 3 at home, the instructor and students begin by discussing the assumptions about African Americans that underlie the representation of the soldiers in Clip 3. The representational strategies are then compared to other clips including Clip 9: Ride to the Rescue. One important strand of class discussion focuses on how the film constructs a bond between white Southerners and Northerners through the portrayal of African Americans as the cause of regional disputes.

Before viewing The Birth of a Nation, the class had read excerpts from influential late nineteenth and early twentieth-century historical studies of Reconstruction such as James Pike’s The Prostrate South (1878), Woodrow Wilson’s Division and Reunion, 1829-1889 (1893), John Burgess’s Reconstruction and the Constitution (1911), and W.E.B. DuBois’s Black Reconstruction in America, 1860-1880 (1935). They had discussed how the first three of these works portrayed Reconstruction as a mistake and validated claims of African-American tyranny while DuBois’s account depicted the benefits of Reconstruction and the role African Americans played in these accomplishments. In order to tie Griffith’s film into this “conversation,” the instructor asks the students to return to Griffith in Context and examine the hypermedia links that show connections between Griffith’s film and historical study. For example, students would examine Clip 7: House of Representatives, which depicts the African-American majority South Carolina legislature during Reconstruction. After viewing the clip, the students could follow a hypermedia link to a screen that discusses the previous historical studies that promoted the idea that black Reconstruction-era politicians were ignorant and corrupt. An expert interview with historian Edward Ayers (see Appendix F for c.v.) points to the Dunning school of historians at Columbia University and the Seminary of History and Politics at Johns Hopkins University as two strongholds for partisan Southern historiography; Ayers mentions that Thomas Dixon, the author of The Clansman, attended the Seminary at Johns Hopkins for a short time along with Woodrow Wilson. From this screen, students can follow a link to a screen that discusses the “Anglo-Saxon Seed Theory,” an concept central to the Johns Hopkins curriculum during Dixon’s tenure as a student and includes abstracts from lectures that Dixon attended. Students can also follow a link to a screen that discusses Dixon’s and Wilson’s relationship and the influential role Wilson played in endorsing the film; this screen provides letters from Dixon to Wilson outlining the political agenda behind the film and White House memoranda between Wilson and his Chief-of-Staff discussing how to handle the public-relations crisis caused by the premiere screening of The Birth of a Nation at the White House.

Multimedia in the Humanities: New Paradigms

Although the actual success of educational software within the humanities has been mixed, multimedia and hypertextual information design have been touted for their facilitation of more active and engaging learning processes. Certainly as students’ comfort levels with technology rise and as the design of pedagogical applications evolves, we can expect greater success and further integration of such technological tools into the classroom. In many ways, multimedia applications in the areas of film, music, and theater have been most effective in mapping out this future. Of course, the surprising fact is not that multimedia is being utilized in these areas but rather that instructors and textbook writers in these fields have put up with the limitations of teaching about moving media through a static medium for so long.
Film-based CD-ROMs can be used as an example to trace out distinct phases in the development of educational multimedia developed for use in undergraduate humanities curricula. First-generation multimedia applications, such as Lauren Rabinovitz’s and Greg Easley’s *The Rebecca Project* and the *Who Framed Roger Rabbit?* Project at USC tended to draw on the logic of the illustrated encyclopedia – text-dominant with attempts at non-linearity, capitalizing on digital media’s ability to gather together a wide range of immediately accessible illustrative material (e.g., video clips) typically triggered by a textual link. The second phase of film CDs, including Marsha Kinder’s *Blood Cinema* and Yuri Tsivian’s recently completed project on Russian silent cinema, make better use of the graphic potential of multimedia to juxtapose film with other art forms and imitate non-computer-based learning methods through devices such as a note-taking pad embedded within the application. The increasing prominence of Macromedia Director – a graphics friendly, off-the-shelf multimedia authoring package – as opposed to SuperCard and HyperCard, two more limited authoring applications, explain in part the stronger match between the visual design and the content of such second-generation CDs.

One might expect that the next phase of multimedia for the humanities would be similarly triggered by technological change including the advent of DVD and new video compression systems for the World Wide Web. However, we would argue that this new phase is being ushered in by a different element of the production context. Pioneers in educational multimedia who have traditionally hired technical specialists to work alongside content experts are now developing better senses of the capabilities of multimedia. At the same time, the first graduate students who integrated multimedia production into their careers are now teaching at the university level and taking on educational software projects. The result is not simply a better use of the technology, leading to richer forms of interactivity such as the ability to manipulate a three-point lighting system or re-edit a film sequence. The qualitative difference lies in a full synthesis of content and software design. An application’s interface or the way it delivers content becomes in itself a vehicle for accomplishing a set of learning goals. Avoiding the communication gap between the technical specialist and the content expert, the new generation of multimedia developers combines adeptness in dealing with the technological tools, knowledge of the learning process, and content expertise. In addition to the cost savings of not out-sourcing various technical tasks, the full integration of such bodies of knowledge within individual project managers ideally leads to electronic design schemes that maximize multimedia’s potential.

Within *Griffith in Context*’s initial design, such knowledge integration is evident in the development of a new means for viewing film clips that addresses some of the side effects of video-based film education. *Griffith in Context*’s use of an annotated filmstrip restores a sense of the film’s material nature, thereby employing video and digital technologies to make visible what preceding uses of video and digital media have obscured. While the evolution of digital and video technologies for teaching film have lowered costs, widened access, and brought greater learning potential through the ease of manipulating digitized images, such technologies have also erased some sense of film’s materiality. The digitized video image obscures the concept of the single film frame, the persistence of motion responsible for the illusion of cinematic motion, the shot length roughly measured by an arm’s width or a finger span, and the abrupt shifts in editing most easily discernible by viewing two dissimilar frames side by side. *Griffith in Context*’s interface brings these elements of the filmic medium’s materiality back into view.
From the beginning, our decision to include sound bites and video clips from various scholars committed us to a collaborative work method involving participants outside of Georgia Tech. Expanding this model, we formed a Board of Experts consisting of many of the scholars we are interviewing for inclusion in Griffith in Context, as well as individuals who would contribute a unique perspective within our program of formative evaluation. Included in this category are scholars from a range of departments including Critical Studies, Communications, English, Afro-American Studies, History, and American Studies. Several of our Board members combine work in new media and research in strongly related areas such as Russian silent cinema, ethnic representation within popular culture, or regional cultural history. For instance, Jan Olsson, Ben Singer, Yuri Tsivian, and Stephen Mamber are all presently involved in large-scale projects consisting of unique forms of electronic scholarship within the humanities. We have also solicited the participation of Jay Bolter and Amy Bruckman, colleagues here at Georgia Tech with general experience in media studies but who more importantly can contribute extensively in the areas of educational software design and production.

While our Board of Experts will provide us with feedback and advice in their diverse areas of specialization, our three-person Advisory Board will work more closely with us on the overall design of the project. These individuals – Marsha Kinder, Henry Jenkins, and Lauren Rabinovitz – are particularly distinguished both in their status as cross-disciplinary scholars/teachers and in their experience with educational multimedia production. In addition to planning more frequent conferral with our Advisory Board, we are budgeting money for Kinder, Jenkins, and Rabinovitz to travel to Atlanta upon the completion of a fully developed prototype (see Production Schedule in Appendix B). Drawing upon the broad knowledge of these project advisors, we plan to use this visit to examine the project as it nears completion and to consider ways to best introduce the application to students. We will integrate this feedback into the application, the user documentation, and the accompanying Instructor Manual. More generally, during our collaboration with our Advisory Board members, we hope to discuss other humanities-based multimedia projects in progress and consider Griffith in Context against this background.

The size of our Board of Experts and the willingness of so many respected scholars to contribute their time to our project speaks to the need for such an application within Literature, Film Studies, History, and American Studies. Even before our proposed start date for an NEH Materials Development Grant, we will have conducted and videotaped interviews with a number of these scholars using seed money from the Georgia Tech Foundation. Our own analytical perspective and archival research will be complemented by other experts in the field, some of whom have dedicated years of research to the study of D.W. Griffith. Because we also recognize that the busy schedules of academics combined with geographical distance could be an impediment to collaboration, we have established a communication routine with our Board members involving web-based distribution of textual and graphic material related to the project. With the completion of our video interviews, we will post our edited clips on a production area of our project website for the benefit of our Board members. With the official start of an NEH-funded production phase, we will supplement our
production website with an archived chat space using the Web Crossing software package. Thus, when we post content, storyboards, and our archival inventory for perusal by Board members, we will have a computer-based medium that allows Board members to see one another’s comments and respond accordingly, perhaps even generating extensive discussion regarding particular elements of the project’s content. Such scholarly debate could then be incorporated in Griffith in Context’s textual content. Additionally, this chat feature of our website will be used later in the project to facilitate discussion among instructors using Griffith in Context in the classroom.

Project Co-Directors

As an Assistant Professor within the technology-oriented humanities department of Literature, Communication, and Culture (LCC) at the Georgia Institute of Technology, Ellen Strain’s research and teaching interests straddle film and digital technologies. She is currently working on a book manuscript entitled Public Places, Private Journeys: Immersive Technologies and the Tourist Gaze which traces the history of touristic narratives in emerging media forms from silent cinema to virtual reality. Her work within silent cinema ranges from the study of Theda Bara fandom to early cinematic travel narratives. As a multimedia creator, she has co-authored a multimedia analysis of the film Forbidden Planet, served as a consultant on a CD-ROM documentary of the 1995 United Nations Women’s Conference in Beijing, and completed a web-based museum site in coordination with the Fisher Gallery and Hitachi America Limited. At the University of Southern California, she worked as a Researcher and Humanities Liaison at the National Science Foundation-funded Integrated Media Systems Center, an Engineering Research Center dedicated to the study of multimedia technologies. At Georgia Tech, she teaches film history, film narrative, multimedia design, and video production within the LCC’s undergraduate program in Science, Technology, and Culture (STAC) and within the graduate program in Information Design and Technology (IDT). She is a member of Georgia Tech’s Center for New Media and the Institute’s Graphics, Visualization, and Usability Center.

Gregory VanHoosier-Carey serves as Assistant Professor in the School of Literature, Communication, and Culture (LCC) at the Georgia Institute of Technology. His research includes traditional humanities scholarship in cultural studies, 19th- and 20th-century American culture, and Southern culture, as well as work in multimedia design and production and computer-mediated pedagogy. He is currently working on a book manuscript entitled Southern Accents, National Voices: English Studies, Southern Literature, and the Articulation of American Identity which explores the important role that the discourses and practices of English Studies played in the construction of cultural identity in the postbellum American South. Before coming to Georgia Tech, Professor VanHoosier-Carey served as Assistant Director of the Computer Writing and Research Labs at The University of Texas at Austin where he supervised teaching and courseware development for humanities courses taught in electronic classrooms. At Georgia Tech, he has been involved in integrating multimedia and internet technologies into LCC’s undergraduate cultural studies and humanities classes. One of his recent projects is TechLINC, a virtual classroom environment designed to facilitate in-class student discussions and out-of-class student collaboration in LCC’s cultural studies classes. He teaches courses in cultural studies, American culture, and multimedia development in LCC’s degree programs, Science, Technology, and Culture (STAC) and Information Design and Technology (IDT). He is a member of Georgia Tech’s Center for New Media and the Institute’s Graphics, Visualization, and Usability Center.
The Georgia Institute of Technology, one of the leading technological universities in the nation and the focal point of technological education in the state of Georgia, is an ideal environment in which to develop a humanities-based multimedia tool such as Griffith in Context. The Institute is committed to quality education and research in technological fields of study including technologically-related aspects of the humanities and social sciences – an area specifically identified in the Institute’s strategic plan and mission statement. Georgia Tech supports technology research in the humanities through a collaboration by faculty and staff in the following units:

• The School of Literature, Communication, and Culture (LCC)

The School of Literature, Communication, and Culture (LCC), an interdisciplinary unit created in 1991 from the former English department, is responsible for the majority of Georgia Tech’s humanities courses. Since its inception, two of LCC’s central pursuits have been information technology’s role in humanities pedagogy and the cultural impact of technologies of representation. This dual focus is reflected in LCC’s innovative classroom applications of multimedia and internet technologies; one such project, TechLINC, has received national media attention as an innovative teaching tool that serves both as a medium for student interaction and as a subject for student analyses of representation technologies (see Appendix I). Also, LCC’s two non-traditional degree programs – the B.S. degree in Science, Technology and Culture (STAC) and the M.S. degree in Information Design and Technology (IDT) – demonstrate the department’s commitment to the study of technology and the humanities.

In addition to furnishing a supportive intellectual environment, LCC provides the technological and personnel resources necessary for doing state-of-the-art multimedia production. LCC has a development lab equipped with cutting-edge hardware and a full suite of multimedia design software as well as a video production lab with digital video editing capabilities. The IDT program provides a pool of highly qualified graduate students to assist faculty in the design and implementation of large-scale multimedia projects.

• The Center for New Media Education and Research

The Center for New Media Education and Research promotes the practical, theoretical, and historical investigation of new media technologies in the areas of education, design, digital art, and culture. Research interests central to the Center’s concerns include the following:

- The relationship between new media and earlier media forms.
- The relationship between technology and representation.
- The usefulness of different design paradigms.
- The reconfiguring of pedagogical practices, educational materials development, and the university environment by new media technologies.

The Center supports LCC’s degree programs and initiatives in humanities-based technology through the coordination and sponsorship of new faculty-directed research as well as financial support for conference travel related to new media education and research.
The Graphics, Visualization, and Usability Center promotes research and education in areas such as virtual environments, animation, robotics, human-computer interaction, medical imaging, and multimedia. The Center actively supports interdisciplinary research, education, and service and provides a focal point for achieving successful interdepartmental collaborations.

GVU furnishes resources that complement LCC’s hardware and software. Its labs are equipped with state-of-the-art Silicon Graphics, Sun, IBM RS/6000, HP and Digital workstations as well as professional audio recording equipment and a usability testing suite.

## Evaluation Procedures

Our production and evaluation plan follows a model of iterative design, allowing us to work with successive prototypes, soliciting feedback from our Advisory Board and our Board of Experts at key moments in the production process (see Production Schedule in Appendix B). While formative evaluation in collaboration with our board members will take place primarily during the first year of our production schedule, our second year will be dedicated to a two-stage process of summative evaluation. The first stage will consist of on-site testing as we use Griffith in Context in two classes at our home institution: Regionalism in American Literature and Culture (taught by Greg VanHoosier-Carey) and Film History (taught by Ellen Strain). At the second stage or the off-site testing stage, we will work with a ten-member team of interdisciplinary instructors from around the country. These “evaluator/instructors” are faculty members who traditionally use Birth of a Nation in their courses and who represent a diverse set of academic fields. Our evaluator/instructors have volunteered to be trained by us in the use of the software and its implementation in the classroom before using Griffith in Context in their courses in the spring of 2001. (See Appendix G for a list of our evaluator/instructors.)

Our evaluation procedures at both stages of testing will be implemented by Daniel Hickey, an Assistant Professor in the Department of Educational Psychology and Special Education at Georgia State University. Hickey’s expertise is in the areas of instructional psychology, technology-supported learning environments, and performance assessment. In coordination with him, we will use the on-site testing as a smaller-scale run-through of the evaluative method to be employed with our team of evaluator/instructors and their students during the following semester. Both the on-site testing stage and the off-site testing stage will utilize the same set of criteria described below and will be documented within a completion report.

### CRITERION ONE: Overall Instructional Impact

**Evaluation Materials:** interviews with evaluator/instructors who used Griffith in Context in class and student surveys

**Description:** A qualitative assessment of evaluator/instructors’ perception of the multimedia application’s effectiveness in the classroom will be conducted through the use of phone interviews with participating instructors. Through the use of surveys, students who used the application in class will also be queried as to their satisfaction with Griffith in Context as a learning aid.
Sample Interview Question: After viewing portions of *Griffith in Context*, were students prepared to discuss the historical context surrounding the film *The Birth of a Nation* and its significance?

**• CRITERION TWO: Content-based Knowledge**

**Evaluation Materials:** research papers and answers to exam questions based on the multimedia application’s content

**Description:** During the evaluator/instructor training session in Atlanta, the instructors participating in the evaluation team will be given sample exam questions in the Instructors’ Manual with different sets of questions addressing specific disciplinary issues. Evaluator/instructors may use these questions as models for their own, drawing upon a similar rationale concerning the questions’ usefulness for testing student understanding of content provided by *Griffith in Context*. Such questions would appear in normally scheduled midterms or finals. Our evaluation coordinator will use copies of these exam questions to assess content-based learning among classes using our application.

**Sample Questions:** How did Griffith’s mise-en-scene evince a reconfiguration of theatrical traditions to match cinema’s specific demands and capabilities? (FILM STUDIES) How did the black press’s criticism of historical inaccuracy within *Birth* prefigure revisionist writings of Reconstruction history? (HISTORY) How did the film’s representation of the mulatto figure draw on a mythology of the tragic mulatto developed in antebellum literature? (AFRICAN AMERICAN STUDIES)

**• CRITERION THREE: Generalizable Skills**

**Evaluation Materials:** exam questions and research papers dealing with texts other than *The Birth of a Nation* and/or different historical circumstances

**Description:** Various generalizable skills targeted within our learning objectives may be assessed by examining students’ handling of other assignments not based on *Birth of a Nation*. Some of these skills involve interpreting visual culture, drawing connections between race and other indices of identity such as sexuality and nationality, and comparing diverse reactions to a single event or popular culture text. Evaluator/instructors will be encouraged to develop their own variations on the exam questions and paper topics provided in the Instructors’ Manual.

**Sample Paper Topics:** Research the Asian-American protest against the representation of Japanese in the 1989 film *Black Rain* and describe how the film’s representational strategies were indicative of political and economic tensions of the period and how the protest was facilitated by the recent formation of various political entities representing Asian-American interests in the United States.

**• CRITERION FOUR: Flexibility of Use**

**Evaluation Materials:** interviews with evaluators/instructors

**Description:** *Griffith in Context* is designed to support different disciplinary contexts as well as diverse teaching strategies. Evaluator/instructor interviews will be used to discover whether certain
disciplinary interests or pedagogical styles are better served by *Griffith in Context* than others.

**Sample Interview Questions:** What were your primary goals in selecting *Birth of a Nation* as a text for your class? Did *Griffith in Context* help you to accomplish these goals?

**• CRITERION FIVE: Ease of Use for Students and Instructors**

**Evaluation Materials:** interviews with evaluator/instructors and student surveys

**Description:** Both students and instructors will be asked to compare *Griffith in Context* to the media that the CD-ROM replaces or supplements. For instance, a student might discuss issues of computer access, navigation, and information indexes in comparing *Griffith in Context* to a textbook.

**Sample Interview Questions:** Did you use a computer projection system to present material from *Griffith in Context* in the classroom, and, if so, how would you compare the ease of use of this system to that of other presentational devices (slide projector, laserdisc player, etc.) that you have used in the classroom?

**• CRITERION SIX: Usability/”User Friendliness”**

**Evaluation Materials:** observational study of users interacting with *Griffith in Context*

**Description:** Using facilities developed for this purpose at Georgia Tech’s Graphics, Visualization, and Usability Center, a small group of students will be observed as they use *Griffith in Context*.

**Questions for Observer:** Do students use all of the functionality present on the CD-ROM? Do they use the Document Server to search for or browse through newspaper clippings and photographs? Do they follow hyperlinks to Theme Cards and from there explore other clips dealing with the same theme? Do they scroll forwards/backwards on the Timeline to examine other dates and information?

## Copyright and Distribution

In recent years, one of the the main difficulties faced by developers of humanities-based multimedia projects has been copyright issues. A number of quality multimedia projects and distance learning ventures have been abandoned or scaled down due to potential litigation over intellectual property rights to film, graphic art, and music still under copyright. Although *Griffith in Context* includes film clips that are copyrighted, intellectual property issues will not be an obstacle to distribution and ultimate publication of our application for the following reasons:

- All of the principal film clips featured in *Griffith in Context* are from *The Birth of a Nation*, which means that we are primarily concerned with securing permissions in regards to a single film.

- The copyright for the best restored version of the film is held by Film Preservation Associates, a preservationist organization rather than a commercial distributor. Its founding member,
David Shepard, is a former academic who supports film scholarship projects and with whom we have a prior relationship. We have begun discussions with Shepard about use of his version of the film as well as documents in the Griffith Archive to which he also owns the rights. Copyright costs will be minimal and will be recouped through eventual sales of *Griffith in Context*.

- *Birth of a Nation*, with its original distribution dating back to 1915, has entered the public domain. While certain restored and re-edited versions, such as the one owned by Film Preservation Associates, have renewed copyrights, many versions do not have use restrictions. While our preference is to work with David Shepard, we can use a high-quality, public domain version of *Birth of a Nation* distributed on DVD by Critic’s Choice Video.

Our current plans involve distribution of the application in CD-ROM format based on the cost effectiveness and wide usage of the CD-ROM format within educational institutions. However, as multimedia creators, we recognize that preferred formats can change rapidly with technological developments. Therefore, we are currently monitoring recently introduced formats for storing digital media such as DVD and are designing to accommodate eventual migration to one of these alternate formats.

**Budget Narrative**

**Co-Directors’ Salary and Summer Compensation.** Grant money will be used to buy out a course for the two co-directors during both semesters of the grant’s first year. Money will also be used for one month of summer support for the co-directors during both summers of the grant period. The co-directors will use this time to produce the proposed multimedia application. As mentioned elsewhere in the proposal, the co-directors will do more than supervise; they will perform the majority of the content development, interface and implementation labor.

**Graduate Student Intern Salary.** The Graduate students in LCC’s Information Design and Technology program are required to do a full-time internship during the summer after their first year in the program; because our students have highly sought-after skills, we will need to pay a competitive wage in order to get a student to work with us on the *Griffith in Context* project over the summer. The salary proposed is based on $25 per hour for full time work - a rate equal to what the average graduate student intern earns.

**Evaluation Coordinator Consulting Costs.** We are hiring an outside evaluation coordinator to help us oversee both the formative and summative evaluations. Most of the evaluation coordinator’s work, except for initial input on the evaluation plan, will occur in the second year of the grant project. We plan to compensate our coordinator for five weeks of work at a rate of $1,250 per week.

**Advisory Board, Board of Experts, and Evaluator Compensation.** We will give an honorarium of $300 to each member of our two boards and our evaluation team. We know this amount is small and does not reflect fully the time members will spend on the project; however, given that we have thirty-four participants working on the project, we cannot afford much more.
Travel. Besides the required NEH directors meeting in Washington, travel expenses during the first year of the grant will be used for meeting with members of our Board of Experts and obtaining feedback on preliminary design materials and prototypes. We will conduct these meetings at the Society for Cinema Studies and the American Studies Association Conferences in order to save travel expenses. Since the sites for these conferences for the 1999-2000 academic year have not been made public yet, we have based our travel costs on previous conferences. Money is allocated during the second year of the grant to bring our Advisory Board to Atlanta for discussion of the beta version of the application and to bring our outside evaluators to Atlanta for a training workshop focused on using Griffith in Context in the classroom.

Supplies and Materials. Although we do not propose purchasing permanent equipment as defined by the NEH, two of the items under Supplies and Materials are not exactly “consumable” goods. These items are a hard drive large enough to store digital video segments (cost - $1,550) and a CD-ROM recorder (cost - $600.00) to create CD-ROM masters at various stages of the project. Based on the directors’ production experience, it would be more cost effective to purchase these items than to rent them. Despite the purchase of a CD-ROM recorder, we will need to out source our CD-ROM production at the evaluation stage in order to assure quality duplication of CDs for classroom testing. Duplication of 500 CDs, enough for all of the test classes, will cost approximately $1,750.
Selected Bibliography

Primary Sources:


Birth of a Nation Papers. Ohio State Historical Society Archives. Columbus, Ohio.


—. “Slanderous Film,” The Crisis XI (December 1915): 76.


National Association for the Advancement of Color People, NAACP Papers, Library of Congress, Washington, D.C.


“Still Fighting the Film,” The Crisis, XII (June 1916): 87.


Secondary Sources:


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APPENDIX A
SCREEN SHOTS

Figure 1. Clip Selection Screen.
Figure 2. Clip Analysis Screen: Filmstrip Mode.
Figure 3. Clip Analysis Screen: Clip View Mode.
Figure 4. Literary Origins.
Figure 2. Clip Analysis Screen: Filmstrip Mode.
Figure 3. Clip Analysis Screen: Clip View Mode.
There is no corresponding wartime invasion of the Cameron home in Dixon's novel *The Clansman*; however, there are more than a few scenes in *The Clansman* and Dixon's earlier novel, *The Leopard Spots* in which African-American troops penetrate the domestic space of white characters.

The tension underlying these scenes is driven not by anger over domestic intrusion but instead racist fears of sexual transgression and miscegenation. Dixon uses white women characters to represent cultural and racial purity - what he believes to the essence of American identity.

Even though no sexual assault occurs in this clip from *The Birth of a Nation* it is symbolically depicted; the montage juxtaposes the sisters' fright and vulnerability the soldiers' penetration and subsequent pillaging of the home, a space traditionally marked as female.
APPENDIX B
PRODUCTION SCHEDULE

Phase One: Production.
Phase Two: Evaluation.
<table>
<thead>
<tr>
<th>PHASE ONE: PRODUCTION</th>
<th>1999</th>
<th>2000</th>
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<tbody>
<tr>
<td></td>
<td>May</td>
<td>Jun</td>
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<tr>
<td>Assessment of Initial Design</td>
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<td>Media Inventory &amp; Organization</td>
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<td>Content Development</td>
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<td>Integration of Advisory Board Feedback</td>
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<td>Content Consultation with Board of Experts</td>
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<tr>
<td>Development of Editing Exercise</td>
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<tr>
<td>Content Revision &amp; Integration: Clip Analysis</td>
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<tr>
<td>Midway Review</td>
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<tr>
<td>Content Revision &amp; Integration: Themes/Timelines</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Materials Generated: Written feedback from Advisory Board (7/1)
- Materials Generated: storyboards with inventory list divided by clip number (6/21)
- Materials Generated: preliminary layout of content divided by shot/theme/timeline segment (1/18)
- Materials Generated: written feedback from Board of Experts (2/17)
- Materials Generated: alpha version with initial debugging completed (4/17)
- Materials Generated: alpha version of clip analysis screens (4/13)
- MIDWAY REVIEW with Board members at the Society for Cinema Studies Conference (4/17)
- Materials Generated: completed alpha version (6/9)
### Phase Two: Evaluation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Timeline</th>
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<tbody>
<tr>
<td>External Alpha Review</td>
<td><strong>7/14</strong></td>
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<tr>
<td>Internal Alpha Testing</td>
<td><strong>7/14</strong></td>
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<tr>
<td>Conferral with Advisory Board</td>
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<tr>
<td>Revisions &amp; Debugging</td>
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<tr>
<td>Development of User Documentation</td>
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<tr>
<td>On-site Beta Testing</td>
<td><strong>9/1</strong></td>
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<tr>
<td>Beta Revisions</td>
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<tr>
<td>Development of Instructor Documentation</td>
<td></td>
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<tr>
<td>Evaluator Training</td>
<td><strong>12/1</strong></td>
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<tr>
<td>Development of Student Surveys</td>
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<tr>
<td>Off-site Beta Testing</td>
<td><strong>12/5</strong></td>
</tr>
<tr>
<td>Collection of Evaluation Materials</td>
<td><strong>1/15</strong></td>
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<tr>
<td>Completion Report and Final Revisions</td>
<td><strong>3/1</strong></td>
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<tr>
<td>Meeting with Advisory Board to Discuss Classroom Implementation</td>
<td><strong>7/14</strong></td>
</tr>
<tr>
<td>Materials Generated: Beta version ready for on-site testing at Georgia Tech</td>
<td><strong>9/1</strong></td>
</tr>
<tr>
<td>Materials Generated: User Documentation for use by students</td>
<td><strong>9/1</strong></td>
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<tr>
<td>Materials Generated: list of suggested changes based on student surveys and instructor feedback</td>
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<tr>
<td>Materials Generated: version ready for off-site testing</td>
<td><strong>11/2</strong></td>
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<tr>
<td>Materials Generated: Instructor Manual for use by evaluators/instructors</td>
<td><strong>12/1</strong></td>
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<tr>
<td>Evaluators/Instructors in Atlanta for Training</td>
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<tr>
<td>Materials Generated: further development of evaluation procedures</td>
<td><strong>12/7</strong></td>
</tr>
<tr>
<td>Evaluators/Instructors test CD-ROM in classrooms across the country</td>
<td><strong>3/1</strong></td>
</tr>
<tr>
<td>Materials Generated: Interviews and surveys collected by Evaluation Coordinator</td>
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<tr>
<td>Materials Generated: distribution-ready CD-ROM and completed evaluation report</td>
<td><strong>6/1</strong></td>
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