



***Recorder: The Marion Stokes Project* Education Screening**

Dear Teachers,

Welcome to the Milwaukee Film Education Screenings! We are delighted to have you and thankful that so many Milwaukee-area teachers are interested in incorporating film into the classroom!

So that we may continue providing these opportunities, we do require that your class **complete at least one activity** in conjunction with the screening of *Recorder: The Marion Stokes Project*, directed by Matt Wolf. Your cooperation ensures that we are able to continue applying for funding to bring in these films and offer them to you (and literally thousands of students) at such a low cost.

This packet includes several suggestions of activities and discussion questions that fulfill a variety of Common Core Standards. Let us know if you need a different file format! Feel free to adapt and modify the activities for your own classroom. Students could also simply journal, blog, or write about their experience.

You can send evidence of the work you did to integrate the film into your classroom electronically or by mail. This could include: links to online content, Google Drive folders, scanned material, photocopied or original student work concerning the film/film-going experience or even your own anecdotal, narrative accounts. **We should receive this evidence of your integration of the film into your classroom by December 31, 2019.** All of what you send us will help us write and fulfill the grants that allow us to bring these films to you and your students at such a low cost. We may also post some of the best work on our website (with students' first names and school only) later in the semester (if you would prefer we not share your students' work publicly, please let us know).

There is an Essay Contest in this packet! Submit writing from your students in response to the standard prompt we offer here by Tuesday December 31, 2019 for consideration. A panel of judges will select the best essay and a runner-up in each grade range to receive a bookstore gift certificate as a prize. See the Essay Contest handout in this packet for more details.

Send student work or evidence via email to marielle@mkefilm.org or by mail to:

Milwaukee Film
Attn: Marielle Allschwang, Education Manager
1037 W. McKinley Ave, Suite 200
Milwaukee, WI 53205

All screenings of *Recorder: The Marion Stokes Project* with post-screening discussion additionally fulfill the following Common Core ELA Literacy Standards for Speaking and Listening: SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6. We've also included the following National Core Standards for Media Arts: MA:Cn.11.1, MA:Re.7.1, MA:Re.8.1, MA:Re.9.1.

Thanks again, and we'll look forward to seeing you next year!

Cara Ogburn
Festival Programming & Education Director, Milwaukee Film



Recorder: The Marion Stokes Project Curriculum Packet Contents

The order provided here is the recommended order for the activities provided in this packet. Activities were designed for a 45-50 minute class period.

What Is a Documentary? (3 parts: Before, During, and After Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.5, RI.9-10.8, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Cn.11.1, MA:Re.7.1, MA:Re.8.1, MA:Re.9.1

Interview with a Filmmaker (2 parts: Before Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.10; SL.9-10.1, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Cn.11.1, MA:Re.7.1, MA:Re.8.1, MA:Re.9.1

Identity and Intersectionality: Who We Are (3 Parts: After Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.4, RI.9-10.10; RI.11-12.3, RI.11-12.4, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.5, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6

Profiling a Life (3 Parts: Before or After Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.7, RI.11-12.3, RI.11-12.4, RI.11-12.7; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.6, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Cn.10.1, MA:Cr.1.1.1 d

What is the News? (3 Parts: After Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Re.7.1, MA:Re.8.1

Digging Deeper: Researching News Stories from the Documentary (3 Parts: After Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.1, W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.1, W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

AssociatedBank PRESENTS

2019 Milwaukee Film Festival OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

How to Identify Bias in the Media (2 Parts: After Screening)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Re.7.1

The Revolution Will Not Be Televised: Music and Media (4 parts: Before or After Viewing)

Common Core English Language Arts (CC-ELA) Literacy Standards: RL.9-10.1, RL.9-10.2, RL.9-10.4, RL.9-10.7, RL.9-10.10, RL.11-12.1, RL.11-12.2, RL.11-12.4, RL.11-12.6, RL.11-12.10, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Cn11.1, MA:Pr.4.1, MA:Re.7.1, MA:Re.8.1, MA:Re.9.1

Art and Media: Visual Thinking Strategies (1 part: Before or After Viewing)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.8, RI.9-10.10; RI.11-12.1, RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5, RI.11-12.6, RI.11-12.7, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.8, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.8, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.6

National Core Media Arts Standards: MA:Cn.11.1, MA:Pr.4.1, MA:Re.7.1, MA:Re.8.1, MA:Re.9.1

The Art of Collecting (2 Parts: After Viewing)

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.1, RI.9-10.7, RI.9-10.10, RI.11-12.1, RI.11-12.6, RI.11-12.7, RI.11-12.10; L.9-10.1, L.9-10.2, L.9-10.3, L.9-10.4, L.9-10.6; L.11-12.1, L.11-12.2, L.11-12.3, L.11-12.4, L.11-12.6; W.9-10.2, W.9-10.4, W.9-10.6, W.9-10.7, W.9-10.9, W.9-10.10; W.11-12.2, W.11-12.4, W.11-12.5, W.11-12.7, W.11-12.9, W.11-12.10; SL.9-10.1, SL.9-10.2, SL.9-10.4, SL.9-10.5, SL.9-10.6; SL.11-12.1, SL.11-12.2, SL.11-12.4, SL.11-12.5, SL.11-12.6

National Core Media Arts Standards: MA:Cn.10.1, MA:Cr.1.1.1, MA:Cr.2.1.1, MA:Cr.3.1, MA:Pr.4.1, MA:Pr.6.1, MA:Re.8.1, MA:Re.9.1



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *What Is a Documentary?*

Students will learn about the genre of documentary film by sharing their experiences with non-fiction media, attending the *Recorder: The Marion Stokes Project* screening, and analyzing what categorizes it as a documentary film. Students are asked to respond to questions about the content and purpose of the documentary. The goal of this work is for students gain more familiarity with how documentary films are built so they can have a more structured and meaningful viewing experience. This activity will also introduce students to the concept of “infotainment” which will be helpful for further lessons.

These activities are designed to be completed before, during (if possible), and after the festival screening, and first in the sequence of curriculum activities, to expose students to conventions in documentary film.

The goal of *What is a Documentary?* is to create a working definition of what a documentary is through exploring the students’ own experiences with media, and their subsequent experience viewing and analyzing *Recorder: The Marion Stokes Project*. The basic progression of conversation topics are: 1) Based on your experience thus far, what makes a documentary film? 2) After viewing the documentary at the Oriental Theatre, how has the film met, challenged, or changed your preconceptions of documentary films? What surprised you? What inspired you?

Duration:

- two class periods



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

What is a Documentary?

NAME: _____

Part One: The activity is broken into multiple sections. You will be watching a documentary, Recorder: The Marion Stokes Project, at the Oriental Theatre. Be sure to complete the appropriate task before, during, and after the viewings as indicated. Be prepared to discuss your analysis with your classmates.

Before viewing:

What do you already know about documentary films? What documentary films have you seen? What made the film(s) documentary films (how did you know, what elements did it have)?

During film viewing:

Documentaries usually aim to engage viewers through emotional and/or persuasive means. A filmmaker makes a series of choices to tell a story, i.e. who they interview, what events and information to include and to omit, what footage they will show, musical choices, etc. What story is Matt Wolf telling viewers? What choices did he make that help inform your ideas?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Were elements of persuasion used in the film? What are we, the viewer, being persuaded to feel?

How do you feel as you watch the film?

The film contains clips of many historical events captured through Marion's recording of national and local news. What events:

- surprised you?
- interested you?
- were events you already had knowledge of?

The film threads together multiple strands of Marion's life – personal, professional, and passion project – how does the filmmaker weave these threads together into a cohesive narrative? Is he successful?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

After film viewing:

What is/are the central message(s) of this documentary? Be specific. Use examples from the documentary to support your choice.

Consider the goals of the filmmaker and discuss whether or not he achieved them. Did he intend to persuade viewers to be critical consumers of *news and infotainment*? Create a t-chart and provide examples of news and infotainment. What are the similarities and differences between the two?

Did Wolf intend to tell the story of Marion's complex life? How did he achieve these goals?

If you could ask the filmmaker, Matt Wolf, a question(s), what would it be and why would you ask it?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *Interview with a Filmmaker*

In order for students to gain a deeper understanding of why someone chooses to make a documentary and learn more specifically about *Recorder: The Marion Stokes Project*, they will actively view an interview with filmmaker Matt Wolf. This activity is designed to be done prior to viewing the documentary at the Oriental Theatre. The activity is broken into two parts.

Teacher Resources:

- Computer, internet, projector/screen or smartboard
- Link to interview (provided)

Duration:

- one class period

Have students view the interview and actively view and answer the provided questions. After watching the interview, have students complete the second set of questions. You may choose to have students write formally or informally, discuss in small groups or as a whole class.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Interview with the Filmmaker

NAME: _____

You will be watching an interview with the filmmaker of *Recorder: The Marion Stokes Project*, Matt Wolf and interviewer MacKenzie Fegan: <https://www.youtube.com/watch?v=Cb00vGaWa6c>. Complete the appropriate tasks during and after this clip as indicated and be prepared to discuss your analysis with your classmates.

During filmmaker interview viewing (Whole-Class):

What is the documentary *Recorder: The Marion Stokes Project* about?

What event prompted Marion to begin recording the news? Why does she continue to record the news, 24 hours a day, for 30 years?

Director Matt Wolf states that he believes Marion wanted to “protect the truth”. What do you think that means?

What did the filmmaker know about Marion and what did he learn about her as he began to do research for the film?

Wolf states that he wanted to create an “unconventional timeline” for the film. How does he do this?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Wolf and Fegan discuss the scene in which the events of 9/11 unfold on television. What technique(s) does he employ in highlighting the events of 9/11?

How did he decide what events/clips from Marion's archives would make it into the film?

What insight does he provide on Marion and her estranged relationships with her son and stepdaughters as well as her "chosen family" which was her staff?

After the interview viewing:

What was important to the filmmaker in the making of this film?

What challenges do you think he faced while making the film?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Throughout the film we see how Marion's project consumed her and her time. Wolf stated that it took him 4-5 years to make this documentary. What can be said of people whose passions propel them to do great things, but at some personal cost?

If you were to make your own documentary, what would it be about?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *Identity and Intersectionality: Who We Are*

Identity and intersectionality both play a role in exploring who Marion Stokes was. In this activity, you will be facilitating a conversation with students about their own identities and asking students to create an identity chart, and finally, reflect on their own intersectionality. Teachers should be mindful that this activity can be challenging for some students as they navigate aspects of themselves including gender, sexual orientation, religion, etc. Students should be encouraged to open and honest in their exploration of self, but also reassured that they do not have to disclose any aspect of themselves they don't feel comfortable sharing. This activity is in three parts (brainstorming, creating identity chart, questions). This activity is designed to be done after viewing the film.

Teacher Resources:

- Computer, internet, projector/screen or smartboard if projecting the sample identity chart

Duration:

- One to two class periods depending upon depth



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Identity & Intersectionality: Who We Are

NAME: _____

Identity and intersectionality both play a role in exploring who Marion Stokes was – a black woman, an activist, a mother, a wife, a television producer, among others. Who Marion Stokes was influenced the way in which she viewed the world and how the world viewed Marion. As filmmaker Matt Wolf stated in an interview, he believed that it was precisely because of who she was, that Marion felt it was her obligation to document and archive the news. Understanding our own complex identities can help us to see our world and current issues in new ways and also help us connect and respect others' own unique identities. The following activities are meant for students to gain a deeper understanding of self and others.

List categories that people use to help define themselves:

- i.e. age
-
-
-
-
-
-
-
-
-

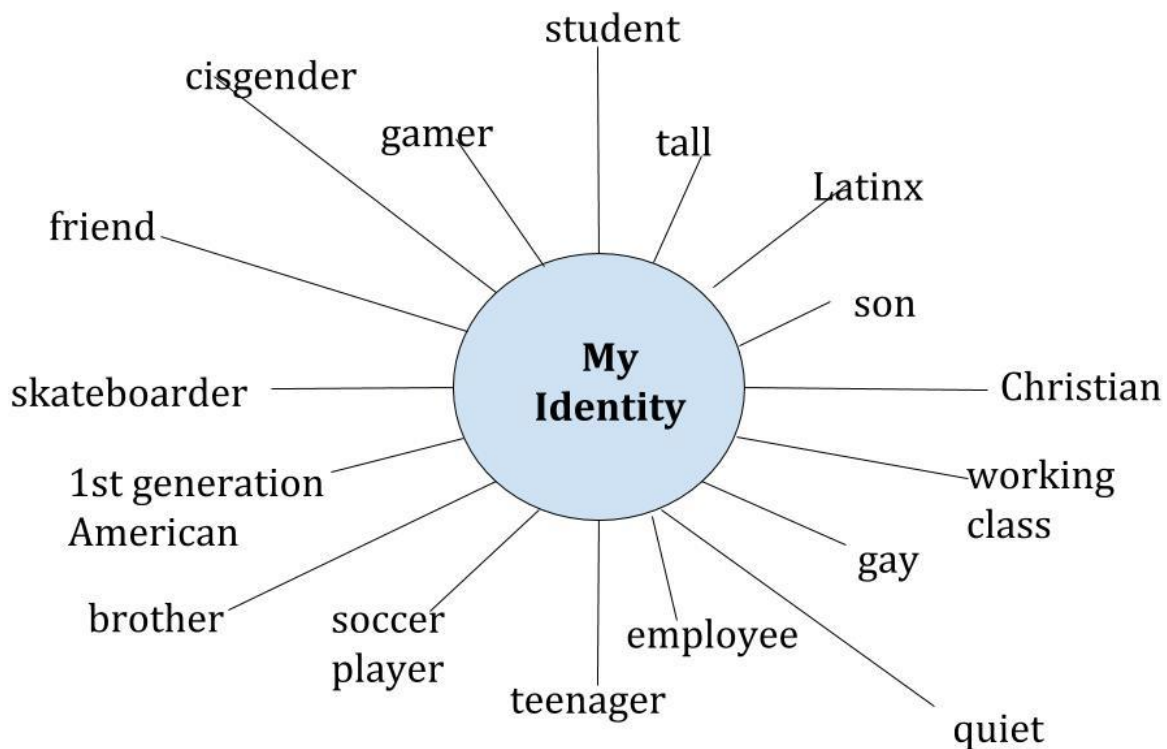
In what ways can these labels/identifications be helpful? In what ways can they be harmful?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company



An identity chart is a diagram that individuals fill in with words and phrases they use to describe themselves as well as the labels that society gives them. Create an identity chart that displays who you are. Charts may be digital or hand drawn.



After creating your chart, respond to the following questions individually through journaling and then share in a pair or small group.

- What aspects of your identity are most important to you?
- What aspects of your identity did you choose? Which were assigned?

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

- How do each of your identities influence how you experience the world?
- How might certain aspects of your identity cause others in the world to see/treat you differently?
- How might a change in your identity, change how you experience the world?
- How can aspects of our identities conflict with one another, i.e. religious affiliations/beliefs and sexual orientation/identity.
- How do your identities intersect? For example, teenagers are sometimes monitored in shopping malls and stores, but for teenagers of color, that unfair treatment can be much more frequent and intense.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company



Teacher Background for *Profiling a Life*

This is a three-part activity. All parts can be completed both before and after the film viewing, but students will have a greater understanding of the significance of this lesson if they complete this after the film viewing. This activity is best suited for individual students to complete.

Marion Stokes was a complex individual with intersecting identities and if not for her archives and the documentary, many outside of Philadelphia would not know of her life. Ordinary people do extraordinary things in our world, and often times, we do not realize it. Much can be learned by examining lives lived and by listening to the stories of the people around us. This activity serves two purposes: 1) to allow students to engage in the interview process with someone they care about and 2) to gain deeper understanding of a person's life and how to profile that life.

In Part One, which *can be done either before or after the film viewing*, students are asked to interview a person in their life (parent, grandparent, aunt/uncle, etc.). Students should use the questions provided but are not limited to those questions and record their findings. Students should actively engage in listening and be present and mindful for their subject.

In Part Two, which *can be done either before or after the film viewing*, students are asked to condense their interview results. Students could choose to show a variety of information about the individual's life, or they may choose to focus on specific aspects of their life. It is their task to condense the information to highlight something specific.

In Part Three, which *can be done either before or after the film viewing*, students are to develop their selected information into a visual or written display. This activity requires that students integrate the information they generated from Part One, Part Two, and determine the best way to convey this information to an audience. Students may use Google, Prezi, or other online presentation tools to develop a presentation. Students may also choose to use analog tools – a photo collage, drawings, mixed-media, etc. to create their presentation. Finally, students may also choose to do a written profile, a short biography of sorts if writing is their preferred method of communication.

Teachers should determine how students should present their findings. Students can simply submit their work, display it in the room for classmates to review, or orally present their work.

Teacher Resources:

- Computer, internet, projector/screen or smartboard
- Handout for interview (included)

Duration:

- Three class periods (students will need to dedicate time outside of class to complete interview)

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld Foundation

Profiling a Life

NAME: _____

Part One: Marion Stokes was a complex individual with many intersecting identities, but without her archives, her life story may not have been known to many. We all have intersecting identities, but often times when the media highlights an individual their lives are simplified into one identity – age, race, religion, profession, etc. Your task here is to give someone you know (a family member, a friend, a teacher, etc.) a full representation of their life. You will interview the individual to gather information that you may already know, but also information you did not previously possess. You will use this information to create either a visual or written profile of the individual.

Questions	Response
Who is/was your family? What are/were they like i.e. parents, siblings, etc.?	
Where did you grow up and what was your childhood like?	
What schools/college does/did you attend? What was it like?	
How do you make a living? Do you enjoy it? (If subject is younger, ask what they would hope to become)	
What are your hobbies and interests? How did you become interested in those activities?	
What political, social, and cultural events occurred during your lifetime that impacted you?	
How has technology changed in your lifetime?	



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld Foundation

Who has been the most important person(s) in your life?	
What are you most proud of in your life?	
What are the most important lessons you've learned in life?	
How has your life been different than what you'd imagined? Do you have any regrets?	

Part Two: Use the following prompts to refine the information you've gathered and determine what you'd like your viewer/reader to know about your subject.

Use the space provided to identify at least three areas of your subject's life that you want to focus on AND respond to the questions that follow:

1. _____

2. _____

3. _____

What do you want your reader/viewer to understand about the individual you researched after they have read/viewed your piece?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

What did you learn about the person you interviewed? What did you learn about yourself?

What can we learn when we sit down and listen to people?

Part Three: Develop the information you selected into a visual display or a written piece.

You should use your interview findings to create a presentation to deliver your information. Some options for creating your own:

- You could go to <https://prezi.com> to develop an interactive presentation.
 - A how-to video for development of a Prezi can be found at <https://www.youtube.com/watch?v=vCkvy4Gvqw8> to assist you in developing your work.
- You could use Google Slides to develop a presentation.
- You could use non-digital tools to create a presentation – a photo collage, mixed media, etc.
- You could write a brief biography (1-2 pages) on your subject.

Be prepared to present your information to the class.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company



Teacher Background for *What is the News?*

One of Marion's concerns with the increase in 24/7 news reporting, was what news stories would be reported and how those stories would be reported. Even though Marion's project began nearly 40 years ago, these questions still persist and have perhaps become even more important to ask in the age of social media. This activity is designed to provide greater understanding of how journalists decide what is newsworthy and how we can be informed and intelligent consumers of media. (adapted from Common Sense Education)

This lesson is broken into three parts and can be done before or after viewing the documentary.

Teacher Resources:

- Internet access
- What is Newsworthy Checklist handout (link provided)

Duration:

- Three-four class periods

Parts 1 and 2 of the lesson should take one class period each. Students should be given ample time to complete research either in class or as homework. Once students have complete the reading and research on their issue/event, please have them reflect on what they have learned not only about the issue/event but how the issue/event was reported. Students may do this through small or large group conversations or through journaling.

The only part of this lesson that students need a copy of is the What is Newsworthy Checklist.



What is the News?

Name _____

(Teacher Instructions)

One of Marion's concerns with the increase in 24/7 news reporting, was what news stories would be reported and how those stories would be reported. Even though Marion's project began nearly 40 years ago, these questions still persist and have perhaps become even more important to ask in the age of social media. This activity is designed to provide greater understanding of how journalists decide what is newsworthy and how we can be informed and intelligent consumers of media. (adapted from Common Sense Education)

Part One: Begin by asking students what news stories are or have been important to them. Students should engage in a T/P/S (think, pair, share) activity – brainstorm a list individually, then share with a partner, and then have a whole group discussion.

As a whole class, have students rank which stories (top ten) were the most important or newsworthy. Ask students what made the top three most newsworthy stories different from those that did not make the list or were at the bottom of the rankings.

Journalists use values to guide them when deciding if something is newsworthy:

- Timeliness
- Proximity
- Conflict and controversy
- Human interest
- Relevance

Have students go through their top ten list and identify which of these values their stories possessed. There can be stories that match all five or just one value. Use this handout from Common Sense Education to guide students in these activities - [What is Newsworthy Checklist](#).

After discussing these values, ask students if there are changes they would make to their list? Additions to it that they previously did not include? Are there any stories they would eliminate from the list? Why?

Part Two: Stories that are deemed newsworthy are often highlighted in where they are placed in whatever reporting format is being employed – newspapers, television news, websites, and social media. For example, on a news organization's website most newsworthy stories will be found on the homepage and will be updated multiple times in a day. News organizations also have strong social media presence with Facebook, Twitter, Snapchat, and Instagram accounts that consumers

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

can follow. These news organizations track which stories are trending on these platforms and use those metrics to help them decide what stories are most engaging for consumers.

Have students get into pairs or small groups and go online to find three examples of newsworthy stories. Students should identify which values make the story newsworthy and then choose one story to share with the rest of the class. Students may do this activity informally.

Have students gather the headlines for each pair/group's story and ask them if the headline reflects the content of the story accurately. Ask students to research the same story on a few different news sites (using reliable news sites) and compare how the headlines may differ.

Part Three: Different stories will be more appealing to certain consumers than others. A target audience is the "particular group of people to which an advertisement, a product, a website, or a television or radio program is directed" (Common Sense Education). For instance, what is newsworthy to a citizen of Milwaukee may be less newsworthy to a citizen of Eagle River, WI.

Using the list that students generated in part one of this lesson, have students determine who the target audience was for those stories. Ask students how these stories would look different with a different target audience in mind.

Finally, have students find two stories directed at different audiences (using television news sites that have clips students can share would be helpful) and have them identify how they know there are two different target audiences, what techniques or words were used in one and not in the other? Have students underline or highlight those words in each story.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *Digging Deeper: Researching News Stories From the Documentary*

Throughout the film, viewers are exposed to many news stories Marion Stokes recorded over the span of four decades. For many younger viewers, these clips may be their first introduction to that particular story. Filmmaker Matt Wolf stated that he had to be mindful of what stories he chose to highlight, ensuring those stories were not simply motivated by his own interests, but keeping in mind those that he felt would have been of particular interest to Marion. This activity is designed for after the screening and to allow students to explore an event from the documentary to gain deeper understanding. To help your students brainstorm, here is a list of events from the documentary (events included are ones that occurred prior to students having been born).

- Elian Gonzalez Story
- Japanese Imports/Trade Deficit in the 1980s
- Refugee Crisis Afghanistan/Pakistan
- Civil Rights Leaders Julia Wilder and Maggie Bozeman Imprisoned for Voter Fraud
- Invention of the Macintosh Computer
- Iran-Contra Affair
- Exxon Valdez Oil Spill
- Magic Johnson Discloses HIV status
- Rodney King Verdict
- September 11th, 2001

Students first engage in brainstorming events from the documentary that interested them. They should then select an event to research further and create a graphic organizer or take notes on the event. After completing the research, students should reflect on what their research showed.

Teacher Resources:

- Internet access

Duration:

- Three class periods



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company



Digging Deeper: Researching News Stories from the Film

Name: _____

Part One: Brainstorm ideas identifying what news stories piqued your interest as you viewed the documentary. You should talk in a small group or pair about why those stories interest you the most. After brainstorming and discussion, you should select one event highlighted in the documentary to engage in further research to deepen their knowledge on the issue/event.

Event/Issue Selected for Further Research: _____

Part Two: Research three different reliable sources to gather information about your selected event/issue. You may use various sources but the New York Times (www.nytimes.com), BBC News (<https://www.bbc.com/news>), Washington Post (www.washingtonpost.com), and Reuters (<https://www.reuters.com/>) are all credible sources for you to begin with.

Gather information from at least three different credible news sources on your selected event/issue and either take notes or create a graphic organizer to compile collected information. Record the key ideas (who, what, when, where), facts, statistics, expert and witness testimony, etc. that you find important.

Once you have read through and taken notes/created a graphic organizer on three pieces, you should ask further questions about how your event/issue was reported in those pieces. Questions for you to consider about your news pieces (adopted from Common Sense Education):

- What type of news piece is this (straight news article or opinion article)? What features of the article (purpose, writing style, use of evidence, format, etc.) help you identify it?
- What information does the headline or other text convey? If there are any photos or illustrations, what information do they provide?
- What are the key ideas in the piece?
- What is the tone of the piece? How do the sentence structure, ideas, and writing style contribute to the tone?

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

- What kinds of evidence does the author provide in the piece? How does the evidence support the author's conclusions?
- How effective is the author's use of evidence?
- What questions does this piece raise?
- Where can I go to get answers or more information?
- Where can I go to get the other side of the argument?

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background on *How to Identify Bias in the Media*

One of Marion's concerns as the 24 hour news cycle began to dominate the media was bias in the media. Bias in the media can present itself in both the content of the news (what is reported) and how stories are reported (word choice, images, tone, etc.). This bias in media can and does shape how the public feels about an issue/topic/event. As news platforms have expanded to include social media in the 21st century, bias in the media can be even more challenging for consumers to detect. In order for students to be informed and educated consumers of news, it is important for us to explore bias in the media and strategies to detect and decode that bias.

This lesson was designed for students complete after screening the documentary.

Teacher Resources:

- Internet access

Duration:

- One class period



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company



How to Identify Bias in Media

Name: _____

Part One: Where do you get your news?

-
-
-
-

Once you are done journaling, consider why you go to those particular places to obtain news? What do you find appealing about that platform or site? Discuss as a whole class.

Does the class find similarities in where they seek out news? Differences? What might cause one person to go to one site/source over another?

Part Two: As a class actively view the *We the Voters* film “MediOcracy” - <https://www.youtube.com/watch?v=VKVRVBSWspg>. When you are done viewing the short documentary, have a conversation with a partner/small group about what in the film was:

- Surprising?
- What confirmed what you already knew?
- What do you have further questions about?



Part Three: Go to four different cable news websites and track what stories make their homepage, what the headlines are, what images are included, etc. Choose a story that all four sites are reporting on and compare and contrast how the story is reported.

Cable News Website	Homepage News Stories	Similar Story
Fox News https://www.foxnews.com/	<ul style="list-style-type: none"> • • • • 	<ul style="list-style-type: none"> • • • •
CNN https://www.cnn.com/	<ul style="list-style-type: none"> • • • • 	<ul style="list-style-type: none"> • • • •
MSNBC https://www.msnbc.com/	<ul style="list-style-type: none"> • • • • 	<ul style="list-style-type: none"> • • • •
Democracy Now! https://www.democracynow.org/	<ul style="list-style-type: none"> • • • • 	<ul style="list-style-type: none"> • • • •

What were the differences between the three sites? What were similarities?

In the similar story you chose to compare and contrast between the three sites, what similarities did each of the sites share? What were the differences? Examples could be differing point of view, expert testimony, facts/statistics shared or withheld, etc.

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

What was the word choice and language used for each site? Was there a clear “side” or bias in terms of whose “side” the site was reporting from? Why is it important to get news from various sources?

Who funds these sources? How do they obtain funding? Why is it important to know who funds the sources of news?



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *The Revolution Will Not Be Televised: Music and Media*

Popular music has always been critical of media and the messages it sends to the masses. Popular music tackles social issues that the mainstream media does not cover. Popular music itself can become the subject of the news whether through controversial issues addressed (Childish Gambino, Kendrick Lamar, etc.) or the artists own lives (Meek Mill, A\$AP Rocky, etc.) This activity allows your students to explore the relationship between popular music and current issues throughout history. Teachers should be mindful that when allowing students to engage in part 4, they are using lyrics that are appropriate for your classroom expectations.

This activity is broken into four parts and can be done before or after screening. Teachers have the flexibility to complete parts 1-3 and include part 4 if they so choose.

Teacher Resources:

- LCD Projector to project lyrics if teacher wishes
- Internet access for student research

Duration:

- 2-3 class periods depending upon class size for part 4



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

The Revolution Will Not Be Televised: Music and Media

Name: _____

Popular music has always been critical of media and the messages it sends to the masses. Popular music tackles social issues that the mainstream media does not cover. Popular music itself can become the subject of the news whether through controversial issues addressed (Childish Gambino, Kendrick Lamar, etc.) or the artists own lives (Meek Mill, A\$AP Rocky, etc.) This activity allows you to explore the relationship between popular music and current issues throughout history.

Part One: Analyze this quote from singer and activist Arlo Guthrie on musicians and their role in spreading news in a pre-cable news, pre-internet world:

“The way you knew what was happening was from traveling entertainers, musicians and balladeers who came to town telling you what was going on in the next town and in places beyond where you would normally go,” adds Guthrie. “In fact, it’s the original social media.”

What do you think about this quote? What do you think it would have been like to live 100 years ago when newspapers were the only source of daily news?

Do you think musicians today inform the public of what is going on in our world? What musicians and artists can you think of that share social, political, or cultural messages with their music?

Part Two: Close read the selected lyrics from two songs that are critical of television in particular, then discuss what the lyrics mean, how they can be interpreted, what their overt (open, plain to see) and covert (not openly acknowledged or plain to see, hidden) messages may be, etc.

“The Revolution Will Not Be Televised” by Gil Scott-Heron

You will not be able to stay home, brother
You will not be able to plug in, turn on and drop out
You will not be able to lose yourself on skag and skip



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Skip out for beer during commercials
Because the revolution will not be televised

The revolution will not be televised

The revolution will not be brought to you by Xerox
In 4 parts without commercial interruption
The revolution will not show you pictures of Nixon
Blowing a bugle and leading a charge by John Mitchell
General Abrams and Spiro Agnew to eat
Hog maws confiscated from a Harlem sanctuary

The revolution will not be televised

The revolution will be brought to you by the Schaefer Award Theatre and
will not star Natalie Wood and Steve McQueen or Bullwinkle and Julia
The revolution will not give your mouth sex appeal
The revolution will not get rid of the nubs
The revolution will not make you look five pounds
Thinner, because The revolution will not be televised, Brother

There will be no pictures of you and Willie Mays
Pushing that cart down the block on the dead run
Or trying to slide that color television into a stolen ambulance
NBC will not predict the winner at 8:32 or the count from 29 districts

The revolution will not be televised

There will be no pictures of pigs shooting down
Brothers in the instant replay
There will be no pictures of young being
Run out of Harlem on a rail with a brand new process
There will be no slow motion or still life of
Roy Wilkens strolling through Watts in a red, black and
Green liberation jumpsuit that he had been saving
For just the right occasion
Green Acres, The Beverly Hillbillies, and
Hooterville Junction will no longer be so damned relevant
and Women will not care if Dick finally gets down with
Jane on Search for Tomorrow because Black people
will be in the street looking for a brighter day



Additional Support provided by the Greater Milwaukee
Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc.,
Gene & Ruth Posner Foundation, Inc., Porchlight Book
Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

The revolution will not be televised

There will be no highlights on the eleven o'clock News
and no pictures of hairy armed women Liberationists and
Jackie Onassis blowing her nose
The theme song will not be written by Jim Webb, Francis Scott Key
nor sung by Glen Campbell, Tom Jones, Johnny Cash
Engelbert Humperdink, or the Rare Earth

The revolution will not be televised

The revolution will not be right back after a message
About a white tornado, white lightning, or white people
You will not have to worry about a germ on your Bedroom
a tiger in your tank, or the giant in your toilet bowl
The revolution will not go better with Coke
The revolution will not fight the germs that cause bad breath
The revolution WILL put you in the driver's seat
The revolution will not be televised

WILL not be televised, WILL NOT BE TELEVISED

The revolution will be no re-run brothers
The revolution will be live

"Television, The Drug Of The Nation" by The Disposable Heroes of Hiphoprisy

One nation
Under God
Has turned into
One nation under the influence
Of one drug

Television, the drug of the Nation
Breeding ignorance and feeding radiation

T.V., it
Satellite links
Our United States of Unconsciousness
Apathetic therapeutic and extremely addictive
The methadone metronome pumping out
150 channels 24 hours a day
You can flip through all of them



Additional Support provided by the Greater Milwaukee
Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc.,
Gene & Ruth Posner Foundation, Inc., Porchlight Book
Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

And still there's nothing worth watching
T.V. is the reason why less than 10 per cent of our
Nation reads books daily
Why most people think Central America
Means Kansas
Socialism means unamerican
And Apartheid is a new headache remedy
Absorbed in its world it's so hard to find us
It shapes our mind the most
Maybe the mother of our Nation
Should remind us
That we're sitting too close to...

Television, the drug of the Nation
Breeding ignorance and feeding radiation

T.V. is
The stomping ground for political candidates
Where bears in the woods
Are chased by Grecian Formula'd
Bald eagles
T.V. is mechanized politics
Remote control over the masses
Co-sponsored by environmentally safe gases
Watch for the PBS special
It's the perpetuation of the two party system
Where image takes precedence over wisdom
Where sound bite politics are served to
The fast food culture
Where straight teeth in your mouth
Are more important than the words
That come out of it
Race baiting is the way to get selected
Willie Horton or
Will he not get elected on...

Television, the drug of the Nation
Breeding ignorance and feeding radiation

T.V., is it the reflector or the director ?
Does it imitate us
Or do we imitate it



Additional Support provided by the Greater Milwaukee
Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc.,
Gene & Ruth Posner Foundation, Inc., Porchlight Book
Company

AssociatedBank PRESENTS

2019 Milwaukee Film Festival OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Because a child watches 1500 murders before he's
Twelve years old and we wonder why we've created
A Jason generation that learns to laugh
Rather than to abhor the horror
T.V. is the place where
Armchair generals and quarterbacks can
Experience firsthand
The excitement of warfare
As the theme song is sung in the background
Sugar sweet sitcoms
That leave us with a bad actor taste while
Pop stars metamorphosize into soda pop stars
You saw the video
You heard the soundtrack
Well now go buy the soft drink
Well, the only cola that I support
Would be a union C.O.L.A.(Cost Of Living Allowance)
On television

Television, the drug of the Nation
Breeding ignorance and feeding radiation

Back again, "New and improved"
We return to our irregularly programmed schedule
Hidden cleverly between heavy breasted
Beer and car commercials
CNNESPABCTNT but mostly B.S.
Where oxymoronic language like
"virtually spotless", "fresh frozen"
"light yet filling" and "military intelligence"
Have become standard
T.V. is the place where phrases are redefined
Like "recession" to "necessary downturn"
"Crude oil" on a beach to "mousse"
"Civilian death" to "collateral damages"
And being killed by your own Army
Is now called "friendly fire"
T.V. is the place where the pursuit
Of happiness has become the pursuit of
Trivia
Where toothpaste and cars have become
Sex objects



Additional Support provided by the Greater Milwaukee
Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc.,
Gene & Ruth Posner Foundation, Inc., Porchlight Book
Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Where imagination is sucked out of children
By a cathode ray nipple
T.V. is the only wet nurse
That would create a cripple

Television, the drug of the Nation
Breeding ignorance and feeding radiation

Part Three: After having close reading the lyrics of the two songs, answer the following questions individually and then discuss as a whole class.

When do you think each of these songs was written?

Are the lyrics still relevant today? Why or why not?

Part Four: Musicians and artists today continue the tradition of spreading news, questioning institutions, and addressing political, economic, religious, cultural, and social issues through song. Select a song (either through your own playlist, the internet, etc.) by a current artist that addresses a current issue or topic. After selecting the song, share with the class what the lyrics mean to you and the connections to political, economic, religious, cultural, and/or social issues.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *Art and Media: Visual Thinking Strategies*

Electronic Superhighway: Continental U.S., Alaska, and Hawaii

Artist: Nam June Paik

Date: 1995

Teachers should introduce this art piece by Nam June Paik without the title or artist's name to enable students to dig into what they think the piece is about, not what the title may imply. This piece is a large multi-media installation on display at the Smithsonian's National Portrait Gallery. There is a lot going on in the piece and projecting it onto a whiteboard or screen with an LCD projector is the best way for students to be able to view the piece in depth. If that is not possible, teachers could print up a copy (color is best) or send a link to each students if they are in a one-to-one

When using visual thinking strategies (VTS) it is important for teachers to keep in mind a few techniques to enable the best outcome for students:

When using the three basic questions listed in the lesson, teachers should allow students to answer freely, without saying "you're right" or "that's it". After asking "what do you see that makes you say that", paraphrase what students have observed and use phrases like "it looks like" and "it could be" in order to encourage more than one idea. Artists don't have one message in mind for a piece and students should be encouraged to explore all ideas and observations.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Art and Media: Visual Thinking Strategies

Teacher Guide ONLY

Follow these steps and questions as you guide the class through the process:

Project this image on an LCD projector for the whole class to see.

https://s3.amazonaws.com/assets.saam.media/files/files/images/2002/SAAM-2002.23_1.jpg

As a whole class, study the image of this multi-media art installation piece. Engage in a conversation asking students the following questions and being mindful of the VTS process described in the teacher background for this activity:

- What's going on in this picture?
- What do you see that makes you say that?
- What more can you find?

Once you have thoughtfully engaged in the VTS for the piece, you can reveal the title and artist and engage in further conversation if you so choose.



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company

AssociatedBank PRESENTS
**2019 Milwaukee
Film Festival**
OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

Teacher Background for *The Art of Collecting*

As we see in the documentary, Marion Stokes was a collector of many things – computers, books, newspapers, etc. Some people “collect” art, but collections in and of themselves can also be viewed as art. This activity is designed to get students thinking about collecting, collections, and what they can say about us and even the times we live in. This activity is designed to for art classes and non-art classes alike. The first part of the activity is focused on the idea of “collecting” and includes a video on artist Theaster Gates. The second part of the activity is a hands-on opportunity for students to create their own digital or analog collection and then reflect on what that collection says about them and their world.

Teacher Resources:

- Internet access
- LCD projector for video (link provided) and student digital collections

Duration:

- two class periods



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company



The Art of Collecting

Name: _____

Part One: Have you ever collected anything? Stickers, pins, stuffed animals, shoes, etc.

Why do we collect objects? What kinds of objects have you collected in your life? Why did those items appeal to you?

View this short film on artist Theaster Gates from Art21 - <https://art21.org/watch/extended-play/theaster-gates-collecting-short/>

Mr. Gates states in the film “I spend a lot of time looking for the personality of people within their collections. And then maybe even trying to tease out, in a collection, **why those things are important.**” What do you think Marion’s collections say about her? What do your collections say about you?

Part Two: This activity is an opportunity for you to create your own art piece through collecting. Choose one of the following activities:

1. Explore your neighborhood and take pictures of a chosen object (stairs, doors, windows, fences, etc.). You may use your phone to take the pictures and then create a digital collage of objects (a minimum of ten photographs is recommended).

Or

2. Explore your neighborhood and collect ten pieces of trash. Create a collage with the collected trash.

For both options, provide a written reflection on what your collection (either of pictures or of trash) says about your neighborhood. You will present your collection and discuss your reflection with the whole class.



2019 ESSAY CONTEST

For a fifth year, Milwaukee Film is hosting an Essay Contest in conjunction with our Education Screenings. A judging panel will select the best essay and a runner-up from essays submitted in response to each screening's standard, provided essay prompt. Winners and runners-up will receive an award in the form of a certificate and a gift card to a local bookstore. Submissions will be read anonymously, with name and school information removed from each essay prior to distribution to judges. Judges will assess each essay using a rubric informed by the Common Core State Standards for writing appropriate to the grade band into which the writing falls.

Submission Details:

- You may elect to send all of your students' work or just a selection.
- For each submission, attach a completed and signed release slip (a set of these forms is attached).
- Mail all submissions to:

Milwaukee Film attn: Essay Contest
1037 W. McKinley Ave #200
Milwaukee, WI 53205

- **Submissions must be postmarked by December 31, 2019**
- Teachers of winning entries will be notified by February 26th, 2020 and we will coordinate a date/time to present the award to the student. Due to anticipated volume, we unfortunately cannot inform all submissions' teachers.

Essay Prompt—Grades 9-12:

In the film, *Recorder: The Marion Stokes Project*, Marion's identity and intersectionality are explored. As a black woman, a communist, a librarian, a mother, a wife, etc. she experienced the world in unique ways. Her identity impacted how others viewed her and how she viewed them. Write an essay that explores how Marion's many identities influenced her life experiences and your identities influence your life experiences.

Your essay should be a minimum of five paragraphs and include specific examples regarding Marion's life from the film.

⇒ **TEACHERS!** Feel free to do preparatory work in your classroom to help students do their best writing on this topic. For example, you might use the film guide at the front of this packet to jog students' memories of the films they saw. After students have completed a first draft, feel free to have them workshop their writing and revise/edit their work accordingly. Submissions may be handwritten or typed, depending on your resources.

AssociatedBank PRESENTS

2019 Milwaukee Film Festival

OCTOBER 17-31

Education Screenings

PRESENTED BY



Herzfeld
Foundation

MILWAUKEE FILM ESSAY CONTEST RELEASE FORM

Include a completed copy of this slip with each submission for the 2019 Essay Contest. Please type or print legibly.

Student Full Name _____

Teacher Full Name _____

Teacher Email _____

Teacher Phone Number _____

School Name _____

I hereby authorize the above named child's writing to be submitted for consideration in the Milwaukee Film 2019 Essay Contest:

Parent/Guardian Signature _____ Date _____

Parent/Guardian Full Name (printed) _____

MILWAUKEE FILM ESSAY CONTEST RELEASE FORM

Include a completed copy of this slip with each submission for the 2019 Essay Contest. Please type or print legibly.

Student Full Name _____

Teacher Full Name _____

Teacher Email _____

Teacher Phone Number _____

School Name _____

I hereby authorize the above-named child's writing to be submitted for consideration in the Milwaukee Film 2019 Essay Contest:

Parent/Guardian Signature _____ Date _____

Parent/Guardian Full Name (printed) _____



Additional Support provided by the Greater Milwaukee Foundation/Mary L. Nohl Fund, Kelben Foundation, Inc., Gene & Ruth Posner Foundation, Inc., Porchlight Book Company