

MILWAUKEE JOURNAL SENTINEL PRESENTS



MILWAUKEE FILM
FESTIVAL

SEPT. 25 - OCT. 9, 2014

EDUCATION SCREENINGS

Point and Shoot 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 *Point and Shoot*. 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 me 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.

New this year we are introducing an Essay Contest to this packet! Submit writing from your students in response to the standard prompt we offer here by November 3, 2014 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.

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 November 15, 2014.** 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 me know).

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

Milwaukee Film
Attn: Cara Ogburn, Education Director
229 E Wisconsin Ave, Suite 200
Milwaukee, WI 53202

All screenings of *Point and Shoot* with post-screening discussion will fulfill the following Common Core ELA Literacy Standards for Speaking and Listening: SL.9-10.1-4, SL.9-10.6, SL.11-12.1-4, SL.11-12.6

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

Cara Ogburn
Education Director, Milwaukee Film



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Point and Shoot Curriculum Packet Contents

Point and Shoot provides teachers and students with an opportunity to explore a variety of global and domestic topics. The following activities are designed to connect students' experience viewing *Point and Shoot* to other relevant events, texts, and themes while employing higher order thinking skills:

Before the screening:

◆ Let's Go To The Movies!: Preview *Point and Shoot*

Common Core English Language Arts (CC-ELA) Literacy Standards: RI.9-10.7, W9-10.9, SL.9-10.1-4, SL.9-10.6, RI.11-12.7, W.11-12.9, SL.11-12.1-4, SL.11-12.6

After the screening:

◆ How to Read a Film: Questions to Consider for *Point and Shoot*

CC-ELA Literacy Standards: RI.9-10.7, W9-10.1-2, W.9-10.4-5, SL.9-10.1-4, SL.9-10.6, L.9-10.1-6, RI.11-12.1-3, W.11-12.1-2, W.11-12.4-5, SL.11-12.1-4, SL.11-12.6, L.11-12.1-6

◆ Overcoming Obstacles

CC-ELA Literacy Standards: RI.9-10.7, SL.9-10.1-4, SL.9-10.6, L.9-10.1-3, W.9-10.1-2, W.9-10.4-5, W.9-10.10, RI.11-12.7, SL.11-12.1-4, SL.11-12.6, L.11-12.1-3, W.11-12.1-2, W.11-12.4-5, W.11-12.10

◆ Fighting For a Cause

CC-ELA Literacy Standards: RI.9-10.1-3, SL.9-10.1-3, L.9-10.1-3, W.9-10.1-2, W.9-10.4-5, W.9-10.10, RI.11-12.1-3, SL.11-12.1-3, L.11-12.1-3, W.11-12.1-4-5, W.11-12.10

◆ Perspectives in Documentary Storytelling

CC-ELA Literacy Standards: RI.9-10.1-3, RI.9-10.7, L.9-10.3, SL.9-10.1-6, W.9-10.1-2, W.9-10.4-5, W.9-10.7, RI.11-12.1-3, RI.11-12.7, L.11-12.3, SL.11-12.1-6, W.11-12.1-2, W.11-12.4-5, W.11-12.7, W.11-12.10

◆ Evaluating Agents of Change

CC-ELA Literacy Standards: RI.9-10.1-3, RI.9-10.7, L.9-10.3, SL.9-10.1-2, SL.9-10.4-6, W.9-10.1-2, W.9-10.4-5, W.9-10.7, W.9-10.10, RI.11-12.1-3, RI.11-12.7, L.11-12.3, SL.11-12.1-2, SL.11-12.4-6, W.11-12.1-2, W.11-12.4-5, W.11-12.7, W.11-12.10

◆ Libya and the United States: Comparative Cultural Research Project

CC-ELA Literacy Standards: RI.9-10.1-3, RI.9-10.7, L.9-10.3, SL.9-10.1-6, W.9-10.1-2, W.9-10.4-5, W.9-10.6-7, W.9-10.10, RI.11-12.1-3, RI.11-12.7, L.11-12.3, SL.11-12.1-6, W.11-12.1-2, W.11-12.4-5, W.11-12.1-2, W.11-12.4-5, W.11-12.7, W.11-12.10

◆ Essay Contest

Submit your students' writing to be considered for prizes! Writing for the Essay Contest will fulfill Writing Standard aims.



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Let's Go To The Movies!: Preview *Point and Shoot*

Teacher Resources:

Film Website: <http://www.pointandshootfilm.com/>

Film Trailer: <https://www.youtube.com/watch?v=sNh30pRugKM>

⇒ **TEACHERS!** The following activities are intended for use before your class visits the 2014 Milwaukee Film Festival Education Screening of *Point and Shoot*. By considering the film's website, previewing the film trailer, and engaging students in discussion regarding the film, students will build common background knowledge together. This will prepare them to think critically while viewing the film itself.

Directions:

1. Explain to the students that they will soon be visiting the Oriental Theatre for an Education Screening at the 2014 Milwaukee Film Festival. They will be viewing a documentary film entitled *Point and Shoot* that follows the story of Matthew VanDyke as he seeks a "crash course in manhood"—first traveling to the Arab world and eventually joining the National Liberation Army in the Libyan Revolution. Here would be a good opportunity to warn them that the film does contain some graphic journalistic imagery of war violence and its aftermath that might be upsetting to a viewer. Discuss, if necessary, how to cope with such imagery as well as why a filmmaker might elect to include (or omit) such images from a film such as this.
2. Share the film's website (link above). Ask students to explore the site and share what they notice about the film's online presence.
3. Next, show students the film's official trailer (link above). Discuss their impressions of the film after seeing the website and trailer:
 - What do you now know about the film?
 - What are you wondering about?
 - What additional research might you want to do to prepare for the film (e.g. gathering background information about the Libyan Revolution, basic dates, events; the geography of North Africa, etc)?
4. Encourage students to conduct this research and share it with the class. Here you might also structure this research more—assigning groups to research background information about particular topics, etc.



How to Read a Film: Questions to Consider for *Point and Shoot*

⇒ **TEACHERS!** Use these questions to spark dialogue about the film with your students **after** viewing *Point and Shoot*. Consider splitting the class into small groups to discuss one or two of the questions below, and then allow the groups to share their insights with the entire class. Another option is to use these questions as journal entry, student blog or discussion board prompts.

1. What *happens* in the film? What important events occur? What is the resolution? (Is there a resolution?) Who are the important characters?

These questions help students start to talk about plot, story, plot/narrative structure, character development, and conflict.

2. What is the film *about*? What themes arise? What morals or messages are in the film?

These questions help students think about a film's themes, messages, and morals – and see them as different from the story itself. In other words, a film can be about the Libyan Revolution but also about a man's coming into his own identity. Themes for Point and Shoot might include masculinity/identity, growing up, the differences between American society and Arab society, friendship in spite of difference, obsessive-compulsive disorder, filmmaking, rebellion and uprising, peaceful protest versus violent revolution, etc.

3. Do some students in your class see different messages in the film as being more and less important? What differences do people see?

Discussing how students read the film differently helps students understand that films often express more than one message, and these messages speak differently to different viewers.

4. How does your real life affect how you understand a film? In other words, what might you notice or respond to differently in the film if you were of a different race or gender, age, or if you lived in a different city/country than you do?

Discussing how one's own perspective affects one's own interpretation of the film extends the previous question and gets students thinking about how films may be made differently for different audiences.

5. What do you notice about how the film was made? Because this is a documentary film, the story of the film is constructed through arranging footage, cutting in interviews and certain parts of the story at certain times to create an effect. Here you might also discuss why the filmmaker would choose to include/omit difficult imagery.

Discussing how a documentary is made helps students see non-fiction texts as constructed for a certain effect, encouraging a rhetorical approach to looking at such texts.



Overcoming Obstacles

This three-part activity allows students to consider how people overcome obstacles in their lives and the impact of that on identity. These three activities could easily be separated from one another into shorter stand-alone activities or used together to dig deeply into the film and students' own lives, making connections between Matthew VanDyke's experience as depicted onscreen and their lives.

Directions:

In Part One, students are asked to reflect on obstacles in their own life, how they've overcome them and why. Emphasize that these can be big or small obstacles. We have provided a graphic organizer to help structure this activity, but teachers are encouraged to adapt this to suit their needs.

In Part Two, students are asked to consider obstacles in Matthew VanDyke's life (as seen in the film) and how and why he may have overcome them. We have provided a graphic organizer to help structure this activity, but teachers are encouraged to adapt this or to turn this section into a small group or whole class discussion if desired.

Finally, in Part Three, students are asked to bring together all of this thinking about overcoming obstacles to reflect more deeply on the film and its messages about identity. This part has been designed as a free write, but teachers could turn this into a discussion or even an essay writing activity, depending on student needs.

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Part 1: Overcoming Obstacles in My Life

NAME: _____

<p>What is an obstacle you have had to overcome in your life?</p>	
<p>How did you overcome this obstacle?</p>	
<p>What helped you to overcome this obstacle? Any significant people, systems, programs etc?</p>	



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Part 2: Overcoming Obstacles in *Point and Shoot*

NAME: _____

<p>What is one obstacle Matthew VanDyke had to overcome in his life? <i>There are a number of possible obstacles you can explore.</i></p>	
<p>How did he overcome this obstacle?</p>	
<p>What seems to have helped Matthew VanDyke to overcome this obstacle? <i>Any significant people, systems, programs etc?</i></p>	



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Part 3: Reflection & Making Connections

NAME: _____

- 1. How do obstacles in life and the process of tackling them seem to influence who someone is or can be?**

- 2. How do you think Matthew VanDyke's travel overseas influenced him? Please provide concrete examples.**

- 3. Would he be the same person if he did not join the National Liberation Army? Please provide examples of your thinking.**



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Fighting For a Cause: Filmmakers and Reporters in War Zones

In this activity, students are asked to contextualize Matthew VanDyke's life and work alongside that of James Foley. Foley has recently (September 2014) been in the news for his death at the hands of ISIS. Because Foley was a Marquette University graduate, the local news has been particularly interested in this story and it is likely that students may have heard his name recently. This activity gives an opportunity to connect current events to slightly more historical events on screen, contextualizing the film in light of recent world events.

⇒ **TEACHERS!** What your students may not know is that James and Matthew were good friends—Matthew tells us that they were roommates in Tripoli and that he used to drive James to the front lines in his military Jeep so that James could do reporting while Matthew fought. Matthew was with James in Syria about two weeks before Foley went missing. Teachers, feel free to share this with students before or after the screening, especially when working on these activities.

Directions:

1. Start by having students read this online story about James Foley:
<http://www.cnn.com/2014/08/20/us/james-foley-life/>

Alternately, you could supplement this with additional stories, perhaps dividing the class into groups responsible for summarizing different stories to the group to develop deeper common knowledge.

2. Next, have students compare and contrast Matthew VanDyke's work and experiences to those of James Foley. We have provided a graphic organizer for students to use in sorting out their ideas. Feel free to adapt this for your classroom.

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Fighting For a Cause: Filmmakers and Reporters in War Zones NAME: _____

Topic:	James Foley	Matthew VanDyke
Describe the cause each man was fighting for and/or the purpose of his work:		
What methods did each use to create awareness or change in relation to their cause?		
What are some <i>similarities</i> between what James and Matthew experienced overseas?		

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What are some *differences* between what James and Matthew experienced overseas?

React! Write a 3 sentence summary of each of these men's stories:

James Foley:

Matthew VanDyke:

Who do you think made more of a difference in fighting for a cause? Why? Be sure to provide concrete examples for your opinion.



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Perspectives in Documentary Storytelling

This multi-part activity is designed to help students consider how stories are created, made, composed, built for certain effects, even in the non-fiction environment of the documentary. Understanding how documentaries are made can help students become more active consumers of a variety of media that purports to be “true.” Considering how storytellers craft material to make an argument or persuade someone of a point is important rhetorical awareness for readers and writers.

⇒ **TEACHERS!** The following three pages serve as separate activities that can be used together or separately. All of these sheets can be adapted as desired into writing or discussion activities and can be used on an individual, small group or whole-class scale as you desire.

Directions:

Part One: Discussion Questions

Students are asked to consider documentary photography, filmmaking and storytelling as a concept as well as how Matthew tells his story vis-à-vis how Marshall Curry (the film’s director) tells Matthew’s story. By comparing how the two filmmakers want to understand the same story through different lenses students can understand that truth is more complicated.

In question #2 students are asked to consider the story told by a photograph. You might want to have the entire class look at one photo or provide options for small group or individual exploration of this question. A starting point might be CNN’s 2013 gallery of the 25 most iconic photos here: <http://www.cnn.com/2013/09/01/world/gallery/iconic-images/>

We have provided these questions in a worksheet form to facilitate rich discussion. Teachers might ask students to write in response before opening small group or whole-class discussions or you could use them to guide a discussion directly.

Part Two: Creating your own Documentary

Students are asked to imagine how they would structure a documentary about someone they know well. This activity can help students see how the choices of what to show, what to have narrated, what to show that isn’t action (what filmmakers call “B-roll”) all add up to build an argument of sorts within the story a documentary follows.

Part Three: Analyze and Reflect

Students can reflect on one or both of the first two parts. This analytic reflection can help students consider the larger possibilities for storytelling, truth, and persuasion.



Part 1: Discussion Questions

NAME: _____

1. What does it mean to tell an authentic story? What makes something authentic?

2. Find a photo and describe the story it is telling. Photos capture the “truth” of what’s in front of the lens, but can also obscure truth—through manipulation or simply not including the full image. Be sure to also include what you think the image you’ve chosen is telling and what it is not telling.

3. How does Matthew tell his story? How does Marshall Curry (the director of this film) tell Matthew’s story? Are they telling the story in the same way? How so or why not? What examples from the film illustrate your response?

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Part 2: Creating your own Documentary

NAME: _____

Documentary films like *Point and Shoot* tell “true stories” that present events as they actually happened. However, non-fiction documentary films are just as constructed as fiction films. In other words, **directors** and **editors** of documentary films watch hundreds of hours of **footage** to find the most interesting events, funniest or most emotional moments, and most beautiful images. They then **edit** these **shots** together to create drama, tension, or comedy, and they usually use a traditional narrative that has a **beginning (exposition), conflicts (rising action), climax, and resolution**. *Point and Shoot* tells Matthew’s story using footage he shot as well as footage from interviews between Matthew and Marshall Curry (the film’s director) and **archival footage**—news reports shot by others about the events depicted in the film.

Imagine you are creating a documentary about someone you know well. This might be a family member, friend, teacher, coach, etc. What story about this person do you want to tell? Even though creating a documentary is often an unpredictable experience, having a plan is important. Use the chart to create a **treatment** for your documentary film. A treatment is a short (less than one page) explanation of what your film’s story, characters, and major events will be.

What is my Documentary’s Narrative?	
What do you want your audience to see or understand about the person you’ve chosen? What is interesting about his or her everyday life? What events do you want to show? What past events do you want this person to discuss?	
Who are the Characters in my Documentary?	
Aside from your main subject, what other characters are important to this person’s story? What role will they have in the film? Will they be comic relief? Will they offer testimony about your focal subject?	
What are the B-roll images for my Documentary?	
<i>B-roll is additional footage that is not an essential part of the action.</i>	
B-roll is used to create atmosphere or add interest to scenes. Footage of the things in a room, buildings, cityscapes, etc. are examples of B-roll. What sorts of objects or places would you include to give your viewers a sense of the environment that surrounds your subject? What sorts of feelings can a place evoke?	



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Part 3: Analyze and Reflect

NAME: _____

After considering how stories are told in the film and then creating your own documentary treatment, answer the following questions:

1. What did you learn about storytelling from these activities? Why?

2. What are **two** "I wonder..." questions you have about perspective and storytelling?

•

•

3. What are some ways you plan to use storytelling when discussing or convincing someone of something real or true? What can you learn from what works convincingly in documentaries for thinking about other forms of writing or art?



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Evaluating Agents of Change

This two-part activity is designed to get students thinking about the larger socio-political and global effects of Matthew VanDyke's actions in the film. Through deep thinking about the situation in Libya and the function of rebel fighters, students will establish a position on the function of rebellion for social and/or political change.

Directions:

1. In Part One: Evaluating the Situation, students are asked to fully assess the situation in Libya that Matthew VanDyke elects to get involved in. We have provided a graphic organizer to help prompt critical thinking about the subject. Teachers are encouraged to adapt this to their needs or to turn this portion of the activity into a small group or whole-class discussion if preferred.
2. Next, in Part Two: Staking a Claim, students are asked to take a position on whether rebel fighting is an effective means to social and/or political change. We have provided a worksheet here that could be used to structure this activity.

⇒ **TEACHERS!** As a writing extension, students could use Part Two as a pre-writing tool before going on to write a more formal essay that articulates their position on rebel fighting and provides evidence in support of that claim.

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Part One: Evaluating the Situation

NAME: _____

Use the following mind map to assess the cause Matthew joins in the film:

The facts about the situation in countries like Libya as we know them are:

--

So the real problem is:

--

Possible solutions might be:

Solution 1:	Solution 2:	Solution 3:

Continued on next page...



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But some possible challenges to those solutions are:

Challenge 1:

Challenge 2:

Challenge 3:

I think Matthew's actions (circle one):

Helped the situation

Didn't help the situation

Because...



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Part Two: Staking a Claim

NAME: _____

For this activity, read the statement in the grey box in the center of the page. Then, explain if you *agree* or *disagree* in the appropriate box above or below, depending on your opinion.

I agree, because...

Do you *agree* or *disagree* with the following statement?

Rebel fighting is an effective way to create social and political change.

I disagree, because...



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Libya and the United States: Comparative Cultural Research Project

This two-part activity will help students learn more about Libya after seeing the film, conducting research, and placing the nation into contrast with the United States.

Part One: Research

Students will research specific facts about Libya and the United States and place them into comparison. Some topics or facts to find are suggested here, but students should add additional information they are interested in learning. Space has been provided for two student-initiated areas to research on the worksheet template.

Teachers can feel free to adapt this worksheet to include additional required facts to research or to change or add sites to compare (e.g. it might be instructive to compare Libya to Milwaukee or Wisconsin for more specific, local insights).

Part Two: Organizing Your Research

Students will use the free online infographic creation tool, Easel.ly (<http://www.easel.ly>), to arrange some or all of the information they gathered and make an argument using this visual medium of presentation.

Easel.ly should be easy for your students to use. In 2013, the American Association of School Librarians honored the site for being user friendly, intuitive, and simple enough that even a child in the 6th grade could successfully navigate the site and design their infographic without adult assistance. If you'd like to give a short tutorial to your students, however, there is a short video orientation to infographics here: <https://vimeo.com/37781587> that can be helpful for imagining the possibilities of the site.

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Libya & the United States: Comparative Cultural Research Project
Part One: Research

NAME: _____

During the film, Matthew VanDyke discusses how he observed a variety of cultural differences when he traveled in Libya. For this activity you will research and compare cultural aspects of Libya and the United States. Use this worksheet to help organize your research. In addition to the kinds of information we've designated, you should identify *two* additional areas of research in the final two rows of this worksheet.

Research Topics	Your Findings: Libya	Your Findings: USA
Locate each country on a map		
Describe the geographical terrain and climate		
Typical diet		
Birth Rate and Death Rate		
Popular Traditions		

Continued on next page...



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Research Topics	Your Findings: Libya	Your Findings: USA
Population Demographics		
Political System		
Other information to research: _____ _____ _____		
Other information to research: _____ _____ _____		



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Libya & the United States: Comparative Cultural Research Project
Part Two: Organizing Your Research

NAME: _____

1. Think about the information you want to present given your research comparing Libya and the United States. What stands out? What is most eye-popping given the statistics you found, comparisons between the two nations you researched, etc?

Identify here at least three facts, comparisons, ideas you want to focus on in your infographic:

1. _____

2. _____

3. _____

2. Visit <http://www.easel.ly/> and create an account (so you can save your work). You'll use this site to help you make an infographic, a way of representing information with visual as well as textual cues. You can also watch a video made by Easel.ly (<https://vimeo.com/37781587>) to learn more about infographics!

3. Make an infographic to illustrate your research. Consider as you work what form will make your reader best understand the impact of the things you identified above? What is the argument you want to make given your research and what form might best suit that argument? Once you have completed your infographic, share it with your classmates!



2014 ESSAY CONTEST

This year, Milwaukee Film is inaugurating 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). If the student is 18 or over, s/he may sign the form him/herself.
- Mail all submissions to:

Milwaukee Film attn: Essay Contest
229 E Wisconsin Ave #200
Milwaukee, WI 53202

- Submissions must be postmarked by November 3, 2014
- Teachers of winning entries will be notified by November 21, 2014 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 or provide feedback to writers.

Essay Prompt—Grades 9-12:

In an interview segment fairly early in the film, Matthew VanDyke explains to filmmaker Marshall Curry that he went to North Africa to ride his motorcycle and make films because he wanted a "crash course in manhood."

Write an essay in which you develop an opinion on whether Matthew succeeded in this aim. First, explain what manhood (or adulthood) means to you. Then use at least three specific examples from the film to illustrate your position on his success. Essays should be a minimum of five paragraphs long.

⇒ **TEACHERS!** Feel free to do preparatory work in your classroom to help students do their best writing on this topic. For example, you might discuss "manhood" or "adulthood" and what it means to your students. After they 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.

This essay prompt is structured similarly to those used in the AP Language exam; AP teachers might opt to use this prompt in a mock exam environment, encouraging students to learn how to perform timed writing of this sort.

MILWAUKEE JOURNAL SENTINEL PRESENTS



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SEPT. 25 - OCT. 9, 2014

EDUCATION SCREENINGS

MILWAUKEE FILM ESSAY CONTEST RELEASE FORM

Include a completed copy of this slip with each submission for the 2014 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 student's writing to be submitted for consideration in the Milwaukee Film 2014 Essay Contest. For students under age 18, a parent/guardian should sign, a student aged 18+ may sign for him/herself:

Authorized Signature _____ **Date** _____

Authorized Signer Full Name (printed) _____

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