



Dear Educators,

Thank you for engaging your students in Milwaukee Film's Education Screening of *The Exchange. In White America. Kaukauna and King 50 Years Later*. This is an exciting opportunity for students and educators to dive into a documentary that is locally focused but universally significant, rooted in telling a story that highlights how the past and the present are ever connected. In choosing to attend the screening, you have already made a commitment to exploring the complex history of race and segregation in our community, state, and country and it is my hope that the following activities will allow you to navigate and facilitate deep thinking for your students on not only those issues but others as well.

As an educator, the vital role of teachers and focus on student voices highlighted throughout the documentary resonated with me as I hope it does for you and your students. The exchange between Rufus King High School and Kaukauna High School would not have been possible without the creative and courageous teachers, students, and families who were willing to push boundaries to learn and grow. At a time when many classrooms and curriculums are under scrutiny and even attack in some places, it is even more imperative that we provide spaces and opportunities for our students to openly exchange ideas, engage in challenging conversations, and participate in productive public discourse. Our students ARE already talking about race, class, and intersectionality. Our students ARE already talking about white supremacy, gun violence, poverty, and the myriad of social issues facing them today. Documentaries such as this one and the activities in this guide can provide our students the opportunity to explore these issues in safe and structured academic spaces.

The activities here are designed with an entry-level approach in mind – regardless of grade level, you can tailor these activities to best suit the needs of your students who you know best. You can choose to engage in one, some, or all of the activities provided depending on your time constraints. You can build off of them and explore deeply as well, particularly in regards to *Setting the Stage* and *ENOUGH: Plays to End Gun Violence*.

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, 2022.** 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 year (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 Friday, December 31, 2022 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

Our screening of *The Exchange. In White America. Kaukauna and King 50 Years Later* 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.9-10.3, SL.9-10.6, SL.11-12.1, SL.11-12.2, SL.11-12.3, SL.11-12.6. We've also included the following National Core Standards for Media Arts: Re7.1.I, Re7.1.II, Re8.1.I, Re8.1.II, Cn10.1.I, Cn10.1.II, Cn11.1.I.

As the title of the documentary notes, we are looking into many events that occurred more than 50 years ago, but the issues facing those students, communities, and our country are the very same ones we are still facing today. As the filmmaker Joanne Williams states in the documentary, "this is a story and I'm going to tell it", there are so many stories that have to be told and that we can learn from.

A note to educators prior to the screening, there are some scenes that contain racial slurs, hateful language, and images of historical acts of violence. They are within the context of the play and/or historical events which are appropriate for high school aged viewers. Educators should take care to prepare students for these moments.

My sincere hope is for students to understand how the past impacts the future, to ask what stories still need to be told, and be empowered by both the students of the 1960s and the 2010s in making connection and change in their world.

Heather Hanson
Social Studies Teacher, South Milwaukee High School
Milwaukee Film Curriculum Writer



The Exchange. In White America. Kaukauna & King 50 Years Later Activities and Standards

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)

Wisconsin Standards for English Language Arts: R.9-10.1, R11-12.1, R.11-12.2, R.9-10.3, R.11-12.3, R.9-10.6, R.11-12.6, W.9-10.9, W.11-12.9, SL.9-10.1a/c, SL.11-12.1a/c

National Core Media Arts Standards: MA:Cn.11.1.I, MA:Re.7.1.I, MA:Re.8.1.1, MA:Re.9.1.1.HS.III

Interview with a Filmmaker (2 parts: Before Screening)

Wisconsin Standards for English Language Arts: R.9-10.1, R11-12.1, R.11-12.2, R.9-10.3, R.11-12.3, W.9-10.9, W.11-12.9, SL.9-10.1a/c, SL.11-12.1a/c

National Core Media Arts Standards: MA:Cn.11.1.I, MA:Re.7.1.I, MA:Re.8.1.1, MA:Re.9.1.1.HS.III

Redlining in Milwaukee (4 Parts: After Screening)

Wisconsin Standards for English Language Arts: R.9-10.1, R11-12.1, R.11-12.2, R.9-10.3, R.11-12.3, R.11-12.7, W.9-10.2b, W.11-12.2b, W.9-10.3a, W.11-12.3a, W.9-10.6, W.11-12.6, W.9-10.7, W.11-12.7, W.9-10.9, W.11-12.9, SL.9-10.1, SL.11-12.1, SL.9-10.4, SL.11-12.4, L.9-10.4, L.11-12.4

National Core Media Arts Standards: MA:Cr1.1.I, MA:Pr4.1.I

Interview Across Generations (3 Parts: Before or After Screening)

Wisconsin Standards for English Language Arts: W.9-10.1, W.11-12.1, W.9-10.2c, W.11-12.2c, W.9-10.6, W.11-12.6, SL.9-10.1, SL.11-12.1, SL.9-10.4, SL.11-12.4, L.9-10.1, L.11-12.1

National Core Media Arts Standards: MA:Cn.10.1, MA:Cr1.1.1

Setting the Stage for Social Change (4 Parts: After Screening)

Wisconsin Standards for English Language Arts: W.9-10.1, W.11-12.1, W.9-10.2c, W.11-12.2c, W.9-10.4, W.11-12.4, W.9-10.5, W.11-12.5, W.9-10.6, W.11-12.6, SL.9-10.1, SL.11-12.1, L.9-10.1, L.11-12.1, L.9-10.4, L.11-12.4, L.9-10.6, L.11-12.6

National Core Media Arts Standards: MA:Cr1.1.I, MA:Cr2.1.I, MA:Cr3.1.I, MA:Pr4.1.I, MA:Pr5.1.I, MA:Re7.1.I, MA:Cn10.1.I



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 screening of *The Exchange*, 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.

These activities are designed to be completed before, during (if possible), and after the 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 *The Exchange*. The basic progression of conversation topics is: 1) Based on your experience thus far, what makes a documentary film? 2) After viewing the documentary at the Oriental Theatre or in your classroom, how has the film met, challenged, or changed your preconceptions of documentary films? What surprised you? What inspired you?

Duration:

- two class periods



What is a Documentary?

NAME: _____

This activity is broken into multiple sections. You will be watching a documentary, The Exchange. In White America. Kaukauna & King 50 Years Later, at the Oriental Theatre or in your classroom. Be sure to complete the appropriate task before, during, and after the viewings as indicated. Be prepared to discuss your analysis with your classmates.

Part One - 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)?

Part Two - During or after 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 Joanne Williams telling viewers? What choices did she make that help inform your ideas?

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 and current events and moments captured through archival footage of national and local news. What events and moments:

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

The film threads together multiple stories of the educators, students, and families involved in the original exchange in 1966 and the reprisal fifty years later. How does the filmmaker weave these threads together into a cohesive narrative? Is she successful?

Part Three - After viewing:

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

Consider the goals of the filmmaker and discuss whether or not she achieved them.

- Did she intend to simply tell a story that needed to be told?
- Make a statement on the power of art and theater?



- Encourage viewers to consider what progress has been made in terms of race and culture in Milwaukee and Wisconsin?

With the various narratives woven together throughout the documentary, writing a succinct and clear synopsis can be challenging. Take on that challenge by writing your own brief (2-3 sentence) synopsis of the film.

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

What is a story you believe needs to be told through a documentary film? How would you tell it?



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 *The Exchange. In White America. Kaukauna & King 50 Years Later* they will actively view an interview with filmmaker Joanne Williams and a news clip from the premier of the film at the Milwaukee Film Festival. This activity is designed to be done prior to viewing the documentary. 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 actively view the interview and news clip and answer the provided questions. After watching both pieces, 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.



Interview with the Filmmaker

NAME: _____

*You will be watching a brief interview with the filmmaker of *The Exchange. In White America. Kaukauna & King 50 Years Later*, Joanne Williams and news anchor/reporter Carole Meekins, as well as a news clip on the premier of the film at the Milwaukee Film Festival. Complete the appropriate tasks during and after these clips as indicated and be prepared to discuss your analysis with your classmates.*

Meekins/Williams Interview: : [Joanne Williams Discusses Documentary](#)

Premier of Film: [The Exchange Premieres at MKE FF.](#)

During viewing (Whole-Class):

What is the documentary *The Exchange. In White America. Kaukauna & King 50 Years Later* about?

What prompted Ms. Williams to make this documentary?

Filmmaker Joanne Williams states that this project has been a “labor of love”. How long did it take her to complete this film?

What does Ms. Williams hope audiences learn from the film?

When asked what surprised her through the project, what does Ms. Williams reply?

Besides being executive producer of this documentary, what other careers has Ms. Williams had?

After viewing:

In what ways did Ms. Williams previous careers help her in making the documentary?



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

Ms. Williams stated that it took her six years to make this documentary. What kinds of costs, both financial and personal, can be incurred when taking a project of this depth and time?

Ms. Williams' sons both worked on the film in various ways. How do you think their involvement helped shape the film?

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



Teacher Background for *Redlining in Milwaukee*

One of the themes of the documentary is the idea that exposure leads to understanding and acceptance. Unfortunately, in Milwaukee and dozens of other cities across America, the practice of redlining purposefully prevented people of color from purchasing property in certain neighborhoods. These systemically racist policies were actively used to promote and ensure racial segregation for decades. As a result, in Milwaukee and other cities that engaged in redlining in the 20th century, racial and ethnic segregation continue to be prevalent. In these activities, students will be introduced to the concept of redlining through various readings, watch a short film on efforts to desegregate housing in Milwaukee in 1967 (hosted by the filmmaker Joanne Williams) engage in research of their neighborhood, and create a visual object that highlights the demographics and history of their neighborhood. You can choose to have students read one or all of the articles, skip or include the video, and essentially tailor the lesson to the needs of your students at this time. This activity is designed to be done after viewing the film.

Teacher Resources:

- Computer, internet, projector/screen or smartboard, art/craft supplies if students choose to create an analog visual object
- Access to the New York Times either digitally or through printing the article(s) for student use
- If further research is desired by either teacher and/or students, the book *The Color of Law: A Forgotten History of How Our Government Segregated America* by Richard Rothstein provides an in-depth and detailed history of redlining in the United States.

Duration:

- Two to four class periods depending upon depth



Redlining in Milwaukee

NAME: _____

One of the themes of the documentary is the idea that exposure leads to understanding and acceptance. Unfortunately, in Milwaukee and dozens of other cities across America, the practice of redlining purposefully prevented people of color from purchasing property in certain neighborhoods. These systemically racist policies were actively used to promote and ensure racial segregation for decades. As a result, in Milwaukee and other cities that engaged in redlining in the 20th century, racial and ethnic segregation continue to be prevalent. The following activities are meant for students to gain a deeper understanding of the practice of redlining in Milwaukee and its lasting impact on our highly segregated city.

Part One: For background knowledge and a foundational understanding of redlining in Milwaukee and other cities across the United States, read and annotate (whether handwritten, through Kami or another annotation app) the following articles:

- [From WisContext: How Redlining Continues to Shape Racial Segregation in Milwaukee](#)
- [From the New York Times: What is Redlining?](#)
- [From the New York Times: How Redlining's Racist Effects Lasted for Decades](#)

Engage in a T/P/S (think, pair, share) conversation with someone near to you about the articles:

- What did you already know about redlining before reading the articles?
- What surprised you in the articles?
- What do you still have questions about?

Gather together as a large group and have a discussion about the articles and your conversations.

Part Two: Students will actively view the 2017 Black Nouveau program *Crossing the Bridge: A Black Nouveau Special* (about 28 minutes long) which covers the struggle for fair housing in Milwaukee in the 1960s and features young people performing powerful and relevant spoken word poetry throughout the program.

[Crossing the Bridge: A Black Nouveau Special](#)

Part Three: After reading the articles, viewing the short program, and having conversations around redlining and the fight for fair housing in Milwaukee, students should read through a blog from



Marquette University Law School that highlights the data around Milwaukee's standing as the 2nd most racially segregated city in the United States.

[From MU Law School Professor's Blog: Where Milwaukee ISN'T Segregated](#)

After reading, students should use the chart at the bottom of the blog, locate their neighborhood (if students do not know the name of their neighborhood, they can put their address into Google maps and zoom in; if they are currently unhoused or in a transition, they may use a former residence or their school address), and record the statistics provided for where they reside.

Students should be given some time to analyze the data for their own neighborhoods, the neighborhood of their school, and the neighborhoods identified by the study as highly segregated as well those that are the least segregated. As a class, discuss the following questions:

- What neighborhoods are highly segregated in Milwaukee today?
- What neighborhoods are the least segregated in Milwaukee today?
- How does this segregation impact children and young people?
- What procedures, policies, and systems could be changed to reduce segregation?

Part Four: Students should create a visual object that represents their neighborhood. This object could be digital (using photos taken on a phone, a slideshow, digital collage, video, etc.) or analog (poster, printed photos, cutouts from magazines, a sculpture or 3D object, etc.), highlighting not only the people and places that make their neighborhood unique, but also the intangible aspects of their community like pride, love, and relationships. Students will share out their visual objects with the class at the end of the activity.



Teacher Background for *Interview Across Generations*

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.

Interviews are predominantly featured in this documentary, not only with the students who participated in the original exchange in 1966, but also teachers, professors, musicians, and writers. It is through these interviews that we begin to understand how significant and powerful the exchange was in 1966 and its lasting impact decades later.

Filmmaker Joanne Williams stated, “this is a story and I’m going to tell it” because she felt the story had been lost to history. She also told the story *through* others, by asking thoughtful questions of those she interviewed. 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 from an older generation and 2) to gain deeper understanding of how events and moments both within and outside of our control help shape us into the individuals we become.

In Part One, which *can be done either before or after the film viewing*, students are asked to interview a person in their life from an older generation (parent, grandparent, aunt/uncle, neighbor, teacher, coach, clergy, coworker, etc.). Students should use the questions provided. 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 the events (both internal and external) they feel had the biggest impact on the individual.

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 can and should present their findings. Students may simply submit their work, display it in the room, share out orally, etc.

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)



Interview Across Generations

NAME: _____

Part One: Interviews are predominantly featured in this documentary, not only with the students who participated in the original exchange in 1966, but also teachers, professors, musicians, and writers. It is through these interviews that we begin to understand how significant and powerful the exchange was in 1966 and its lasting impact decades later.

Your task is to give someone you know who is from an older generation (a family member, teacher, coach, neighbor, etc.) the opportunity to explore what events helped shape their lives. 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 and the events that impacted them as they grew up.

Questions	Response
Where did you grow up and what was your childhood like?	
Where did you go to school? What were your schools like? How was your experience as a student?	
Were you involved in any activities growing up? What were your hobbies & interests?	
How has technology changed in your lifetime? For example, how did you learn about news events when you were my age vs. today?	
What political, social, and cultural events occurred during your lifetime that impacted you?	



Who has been the biggest influence on your life? What lessons did that person or those people teach you?	
What are you most proud of in your life?	
What are the most important lessons you've learned in life?	
How is our world similar to the one you grew up in? How is it different?	

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 and the events that helped shape them.

Use the space provided to identify at least three events in 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 and the events that were important to them after they have read/viewed your piece?



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 use Google Slides or another digital app to develop a presentation.
- You could make a short film of the interview.
- 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.



Teacher Background for *Setting the Stage for Social Change*

The driving force of the exchange featured in the documentary is Martin Duberman's play *In White America*. Throughout history, plays have been a voice and vehicle for social change. Published and staged originally in 1963, *In White America* is a documentary play based on historical records beginning in the 1600s with slavery in America to the Civil Rights Movement in the 1950s and 60s. When the play debuted, some news media outlets refused to review it or write about it, stating that the play was "inflammatory" that would cause anger and incite riots. The fact that only a few years later, two high school theater departments would take on and stage this play is a testament to the power of the performing arts and the courage of those who create it.

This activity is an opportunity for students to write a one act play about a social issue they care about, i.e. race, LGBTQ+ issues, religion, climate change, poverty, etc. The resources that will be shared come from the anti-gun violence arts organization, ENOUGH: Plays to End Gun Violence. This organization was created in response to the epidemic of gun violence in our nation and the hope that by sharing powerful stories created by young people, people are moved to action to make positive change to reduce and end gun violence in our communities. While I encourage teachers to use gun violence and ENOUGH as the template, students should be allowed and encouraged to write about social issues that they are passionate about.

Considering the sensitive nature of these topics, especially the stories and plays shared through #Enough, teachers should be certain to include trigger warnings as well as allow students to opt out of certain activities. Educators know their students best, if any of these activities will induce more trauma rather than healing, please skip them.

Teachers may choose to simply have students write and submit their one-act plays or to also do readings as a whole class/grade level/school.

All resources for this lesson come from or are adapted from [ENOUGH: Plays to End Gun Violence](#).

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

Teacher Resources:

- Internet access
- [ENOUGH: Plays to End Gun Violence](#)

Duration:

- Three to four class periods



Setting the Stage for Social Change

Name _____

Martin Duberman’s play In White America is the compelling art that fueled the exchange in 1966 and the reprisal of it in 2016. Throughout history, plays have taken on social and political issues with impactful results – audiences get to live through someone else’s experiences through the actors right on stage in front of them. In this activity, you will be able to create a short, one-act play about an issue you think is important. The main resources you will use will be found through ENOUGH: Plays to End Gun Violence.

ENOUGH: Plays to End Gun Violence calls on teens to confront gun violence by creating new works of theatre that will spark critical conversations and inspire meaningful action in communities across the country. Their mission is to promote playwriting as a tool for self-expression and social change, harnessing this generation’s spirit of activism and providing a platform for America’s playwrights of tomorrow to discover and develop their voices today. – ENOUGH MISSION STATEMENT

All activities in this lesson are adapted from [ENOUGH: Plays to End Gun Violence](#) Additional resources for students and teachers can be found here: [ENOUGH Resources](#)

Part One: What social issues are important to you? Students should engage in some brainstorming – making a list or a graphic organizer of social issues you care about, i.e. gun violence, poverty, climate change, LGBTQ+ issues, criminal justice reform, BLM, etc.

As a whole class, have a conversation about the types of art that addresses these social issues. Think about songs and films that tackle these issues and what makes them so powerful. What artists and creators focus and highlight social issues in their art/content?

Part Two: Choose a topic for your short, one-act play. Write 2-3 ideas about what your play will be about. For example: *This is a play about criminal justice reform and gun violence. It begins with a party at Bradford Beach and ends when one 17-year-old ends up behind bars.*

1. _____
2. _____
3. _____



Select one of your ideas and create a list of characters. You can use this template to help you:

“[Name] is a [age] [personality trait] [occupation] who wants to [super objective - not what the character wants in the short term, but their ultimate goal] Example: Skyler Nolan is a 26-year-old naïve public defender who wants to change unfair sentencing laws and give all of her clients a rigorous defense.

1. _____
2. _____
3. _____
4. _____

Part Three: Give your play a TITLE and write a 1-3 sentence synopsis of your 10-minute play. Make the 1st sentence about the BEGINNING, make the 2nd sentence about the MIDDLE, and make the 3rd sentence about the END. Consider having the synopsis focus on the protagonist (i.e. main character) of your play by mentioning that character in all three sentences.

Title:



*Part Four: **Now write your first draft!*** It doesn't have to be perfect, take the time you need to complete it. Use this tool to guide you in terms of formatting a script: [AATE - Young Playwrights for Change - Style Guide](#)

After some time away from your rough draft, think about your play and read through it again. What excites you about it? What do you want to explore more? What needs work? Revise and edit your rough draft after thinking about these things.

Then ask a teacher or a friend to read through your rough draft and give you some feedback. Take those notes and revise your play again.

At this point, your teacher may have you engage in a reading of your play or submit your final draft.



2022 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, 2022**
- Teachers of winning entries will be notified by February 28th, 2023 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, *In White America. Kaukauna and King. 50 Years Later*, high school students in both the 1960s and 2010s display the courage to face racism and segregation head on in a quest for understanding and unity. As Marquette University History Professor Dr. Robert S. Smith states in the documentary:

Successes are very much directly related to the rebelliousness of young people. The bravery of young people, the fool-hardiness of young people to think that they could actually change society. There is no social change. There is no significant change in our social standing, our status quo as a nation, if young people don't continue to push us. That is their job to make older people uncomfortable.

Write an essay that explores how the high school students featured in the film were both changed by their experience and made change in their communities through this experience. How are young people today making older people "uncomfortable" and making significant change?

Your essay should be a minimum of five paragraphs and include specific examples 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.



MILWAUKEE FILM ESSAY CONTEST RELEASE FORM

Include a completed copy of this slip with each submission for the 2022 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 2022 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 2022 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 2022 Essay Contest:

Parent/Guardian Signature _____ Date _____

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