

EDUCATION SCREENINGS *at the*
MILWAUKEE CHILDREN'S FILM FESTIVAL
September 27-October 11, 2012

***Le Tableau* 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 ask that your class **complete at least one activity** in conjunction with the screening of *Le Tableau*. 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 other students) at a low cost.

This packet includes several activities and discussion questions. To fulfill this requirement, your students may write about their discussion of, or reaction to, the film, or complete any of the activities included. Journal entries about (or drawings of!) completing any activities also count. We may post some of the best writings, drawings, and activities on our website (with students' first names and school only) later in the semester.

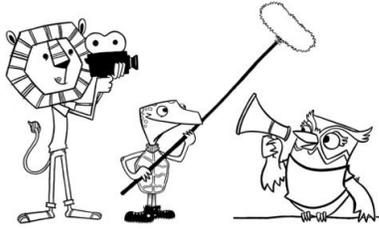
Please photocopy or scan your students' activities and email them to susan@mkefilm.org or mail them in **by November 1** to:

Milwaukee Film
Attn: Susan Kerns
229 E Wisconsin Ave Suite 200
Milwaukee, WI 53202

All screenings of *Le Tableau* additionally fulfill the following Common Core State Standards: SL4.1, SL4.2, SL5.1, SL5.2, SL6.1, SL6.2

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

Susan Kerns
Education Director, Milwaukee Film



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Art and Descriptive Writing

Language Arts Classroom Activity

Common Core English Language Arts Standards: W.6-8.3;

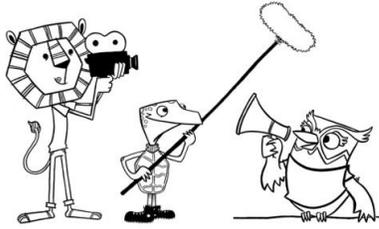
WI Art and Design Model Academic Standards: A.8.2, A.8.6, B.8.2, G.8.3, I.8.3, J.8.5, L.8.5;

Resources: K. Powell, *Artistic Expressions: Exploring Art Through Descriptive Writing*. Read Write and Think.

<http://www.readwritethink.org>; *The Power in Portraits*. Metropolitan Museum of Art. <http://www.metmuseum.org>

Use the Self-Portrait activity in the color guide for this activity. You may also find additional self-portraits of artists online.

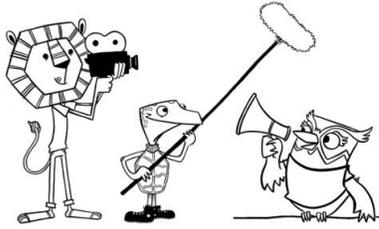
1. Pose the following questions to students to begin the lesson:
 - a. What is a description?
 - b. When do we describe things?
 - c. What are some of the reasons that we describe things?
 - d. What kinds of words might we use to describe this room?
2. Show students one of the self-portraits. Introduce the piece with the artist's name.
3. Begin by modeling a description of what you see in the selected piece of artwork. For example, you may comment on the shapes, coloring, and lines. After modeling, ask students to describe what they see in the art.
4. After a few responses, use the following questions to focus students' descriptions on the **four artistic elements: color, shape, line, and mood**.
 - a. What kinds of colors do you see? Are they dark, light, bright?
 - b. Can you see any shapes in what the artist has drawn? Are they tall shapes, short shapes, large shapes, small shapes?
 - c. What are the lines like? Did the artist make squiggly lines, straight lines, thick lines, thin lines?
 - d. How does the portrait make you feel? How do you think the artist might have wanted you to think s/he was feeling when s/he created the portrait?
5. Next, have students get into pairs, and using either the same self portrait or a different one, ask them to have a discussion about the following:
 - a. How would you describe this person's gaze? Where does s/he appear to be looking?
 - b. How would you feel if you ran into him/her on the street?
 - c. These self-portraits are now hanging in Museums. Where might this object have been displayed before it came to a Museum? Why do you think it would have been displayed there?
6. After allowing partners enough time to fully explore the self-portrait and uncover details and stories related to the portrait, bring the class back to one large group. Ask for a few partner groups to share some of the details they noticed and backstories they came up with.



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7. Finally, ask students to think about their own self-portrait. Have students consider the following questions:
 - a. If you were making your self-portrait, which style would you prefer? Why?
 - With this in mind, draw yourself as a famous artist, either living in our time or in a past century.
 - Consider the character traits about which you feel most strongly and how they could be expressed through the style of the artwork. These details might include the accessories you hold, the clothing you wear, the background of the painting, and the place the artwork would be on view.
8. Once completed, allow students to exchange their finished portraits and written explanations of their portrait with a partner. Have students engage in a discussion about how their self-portraits display their character traits and style preferences.



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Storytelling Through Art

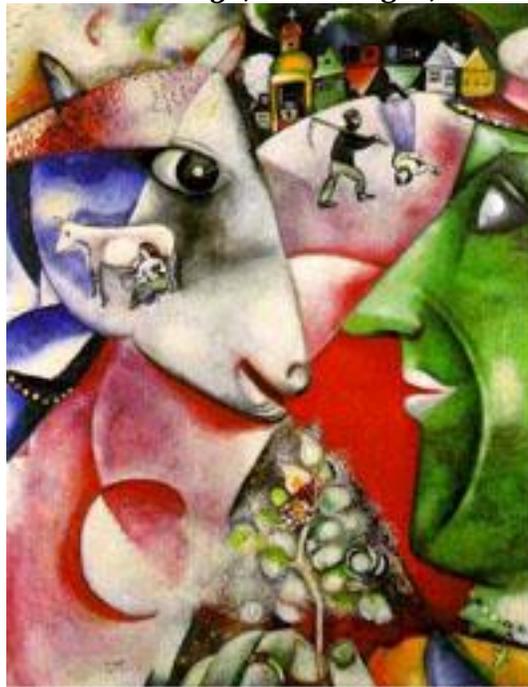
Language Art and Visual Art Classroom Activity

Common Core English Language Arts Standards: RH.6-8.7 WI Art and Design Model Academic Standards: A.8.4, A.8.6, E.8.5, G.8.1, G.8.4, J.8.5, L.8.5; Resources: Julie Moses. *Daydreaming with Chagall*. Kinderart.

<http://www.kinderart.com/arthistory/daydreamchagall.shtml>. 2011.

Le Tableau invites viewers to experience the many different stories in works of art. Allow your students to explore the stories in well-known works of art and create their own stories.

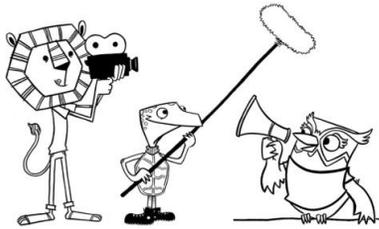
I and the Village, Marc Chagall, 1911



Marc Chagall was born in Vitebsk, Belorussia, Russian Empire [now Belarus] in 1887. He was the oldest of nine children. His father worked in a herring factory and his mother sold spices and herring out of a small shop in their home. As a child, Chagall studied drawing and painting, and in 1910 he went to Paris and became an artist. Chagall often painted dreamlike scenes and many of his paintings include memories from his childhood. In addition to paintings, Marc created stage sets, stained glass, murals, costumes, and children's book illustrations.

I and the Village is a "narrative self-portrait" featuring memories of Chagall's childhood. The painting is ripe with images of the Russian landscape and symbols from folk stories.

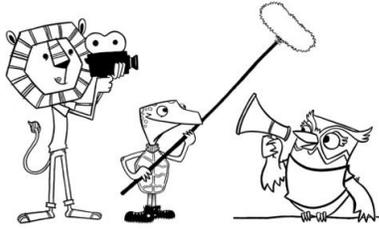
1. Begin by sharing *I and the Village* with students and reading the background information about the painting and artist Marc Chagall.



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2. Continue by having a discussion about the stories they see behind this painting.
 - a. What are the images in this picture? How do you think they all relate to each other? Who is this picture about? What are the five distinct sections of this painting, and what is the story in each of these sections? How do the different sections and stories connect with one another?
3. To create their own daydreaming story through art, provide each student with a large sheet of paper and a pencil. Start by having students draw a diagonal line, from corner to corner, on their paper to create two triangles. Then repeat with the other two diagonal corners so that they end up with a large "X" on their paper.
 - a. In one of the triangles, have students draw a profile of themselves or a person they are close with. They should try to use the whole triangle for this.
 - b. In the opposite triangle, they should draw the profile of an animal—either an animal they have a personal relationship with or an animal they relate to and feel a connection with. Again, have them try to use as much of the triangle as possible.
 - c. In the third triangle, they should draw what the person is thinking or dreaming about and how this may connect with the animal.
 - d. In the last triangle, they are to draw what the animal is thinking or dreaming about and how this may connect with the person.
6. Once the entire piece has been sketched out, allow students to use paints, crayons, colored pencils, or markers to color in their drawing. Have them use a black pen or marker to darken the pencil sketch lines so they pop.
7. For an extension of this project, have students write stories about their pictures.



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Venetian Masks

Art and History Classroom Activity

Common Core Literacy in History Standards: SL.6-8.2, RH.6-8.7; WI Art and Design Model Academic Standards: A.8.4, B.8.4, I.8.5, J.8.1, K.8.6; WI Social Studies Model Academic Standards: B.8.1, B.8.12; Resource: Carnevale Capers. Crayola. www.crayola.com

The Painter in Le Tableau is fascinated and quite in love with the city of Venice. He even uses Carnevale as the subject of many of his paintings.

Materials

Pencil or Rod

Glue

Decorative Materials

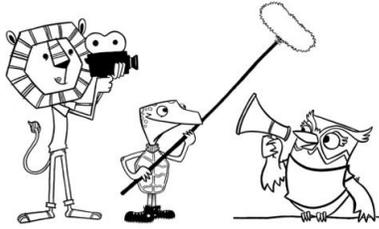
Foil

Colored Modeling Clay

Step back in time to the Venice of the 1200s. The laws in this Italian city allowed people to wear masks on many different occasions. Masks allowed various types of people to mingle, and the masks permitted people to gain entry to places that would ordinarily be denied to them. Masks also enabled people to avoid others. *Carnevale* was one time when masks could be worn. Mask makers (Maschereri) had such a busy trade that they had their own crafts guild. Many mask styles may be seen in the art of the times.

Have students pay tribute to this honored craft by constructing a decorative mask in the Venetian style.

1. Form the basic shape with aluminum foil to create a framework to mold your mask. Shape eyes, ears, and a nose.
2. Cover the foil skeleton with colorful modeling clay. Mix colors of the modeling compound, or blend them with white to create your own colors. For a marbled effect, stop mixing colors at a halfway point.
3. Use a drinking straw to poke an opening in the back for hanging.
4. Choose decorative elements for your mask. Twist chenille stems around a pencil to form curls. Secure decorations with glue as needed. Air-dry.



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Mix-It-Up at Lunch Day

Social Studies and Character Education Classroom Activity

WI School Counseling Model Academic Standards: D.1, D.2 Resource: *What is Mix It Up at Lunch Day?* Teaching Tolerance: A Project of the Southern Poverty Law Center. <http://www.tolerance.org/mix-it-up/what-is-mix>. *Supporting Mix It Up Activities*. Teaching Tolerance: A Project of the Southern Poverty Law Center. <http://www.tolerance.org/mix-it-activities-grades-6-8>.

The Sketchies and Halvies dealt with a great deal of inequality and prejudice in the community of their painting. They were made to feel they were less important and valuable because they were different. Inequality, exclusion and bullying can be easy to see in a story, but what about in your school community? How can students create an accepting and respectful community?

Mix It Up at Lunch Day is a national campaign launched by Teaching Tolerance that encourages students to identify, question, and cross social boundaries.

In surveys facilitated by Teaching Tolerance and the Southern Poverty Law Center, students identified the cafeteria as the place where divisions are most clearly drawn. So on one day – October 30 this school year – they ask students to move out of their comfort zones and connect with someone new over lunch. It is a simple act with profound implications. Studies have shown that interactions across group lines can help reduce prejudice. When students interact with those who are different from them, biases and misperceptions can fall away.

Supporting Mix-It-Up Activities

What Do We Have in Common?

Split the students into pairs. Each pair has 30 seconds to find five things they have in common. At the end of the 30 seconds, put two pairs together and give the group a minute to find something all four students have in common. Finally, each group can present the list of things they have in common.

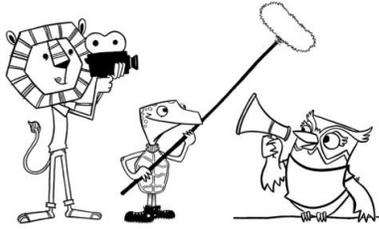
Fact or Fiction

Each person writes down four facts about him or herself, one of which is not true. Each person takes turns reading his or her list aloud, and the rest of the group writes down the one fact they think is not true. After everyone has read his or her list aloud, each person takes a turn reading his or her list, identifying the fact that is not true. Group members compare their written responses with the correct answers.

Lifesavers in the Lunchroom

Distribute Lifesavers in the cafeteria to start Mix-Up lunchtime conversations. Type quotes from civil rights leaders onto strips of paper or onto index cards.

Tape individually wrapped Lifesavers candies onto the paper and hand them out to students as they exit the lunch line and begin to choose seats. Have a large cut out of a Lifesaver candy in the center of each table with instructions, encouraging students to discuss their quotes with others sitting at their table. To suggest students take new seats, coordinate the color of the Lifesaver centerpiece with the Lifesaver candies, and have students sit at the table that matches their candy color.



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Artistic Ecosystems

Science Classroom Activity

Common Core Literacy in Science: RST.6-8.10; WI Art and Design Model Academic Standards: D.8.3, D.8.4, K.8.1; WI Science Model Academic Standards: B.8.4, C.8.4, F.8.8

Resource: J. Paul Getty Museum Education Staff. *Marshland Ecosystems*. The J. Paul Getty Museum. www.getty.edu

Although the Forbidden Forest with flesh-eating flowers do not exist in any habitat on earth, there are a great deal of plants and animals represented in the art piece depicted in Le Tableau that do exist in habitats we are familiar with.

1. Divide the class into working groups of two to three students. Display an image of a landscape with a distinct habitat and a decent amount of plant and animal life forms. Have the groups make a list of the life forms they see depicted in the landscape. Students should also keep track of how many of each of the life forms they identify.
2. Each group should then try to determine what type of environment each animal and plant usually inhabits by using prior knowledge and details in the artwork. Students should brainstorm together and record their hypotheses. Ask students to think about where they have seen these animals in real life. Each group will share its results with the class.
3. Make a comprehensive list of all the groups' hypotheses and clarify which ideas are correct.
4. Discuss the term **biodiversity**. Explain that biodiversity refers to the number and variety of species in an environment. Biodiversity is affected by both biotic (plants and animals) and abiotic (environmental factors) systems. The biotic systems have just as much effect on a habitat as the abiotic systems in the water, mud, and air.
5. Discuss whether the habitat depicted in the painting is an unbalanced system or not. Discuss which animals or plants are dominant. Students should refer to the animals' placement in the food web and consider how many are depicted. As a class, brainstorm about what would happen if the picture was an actual environment. Which species could have the most effect on the other populations? In other words, if this was a real habitat, who would survive? Students should record predictions.
6. What would need to be added to or subtracted from the habitat to keep it balanced? Ideas may range from changes in the number of a given species to introducing mates or new food sources into the environment. Using colored pencils, students will use the results of the discussion to create a sketch for a landscape that has a balanced environment. Students should pay attention to the placement of animals as well as relative size to create visual balance. Students will share their ideas with the class.