



## Student Engagement Questions for Licensed Documentaries

### ***Sink or Swim: Designing for a Changing Sea***

Runtime: 24:10

Audience: All ages

*Sink or Swim: Designing for a Changing Sea* explores the human story of resilience – from adaptation for survival, to ambitious infrastructure planning – in some of the richest and poorest of the world’s coastal communities. Instead of showing pristine images of architecture, the photographs present viewers with various human responses to changes in their landscapes as a result of climate change and sea-level rise.

1. How does photography give a voice to environmental issues?
2. Why is climate change a cultural story?
3. How have the Bangladeshi people adapted to living in flooded areas?
4. “The sea level rising isn’t a threat, it’s an opportunity.” Discuss how this quotation relates to the architecture of the Netherlands.
5. What is the objective of the Make It Right Foundation?
6. How can people and nature work together to reduce destructive water flow?

### ***Emerging***

Runtime: 29:53

Audience: Grades 3 - 12

*Emerging* presents images by more than 90 emerging photographers from around the world who bring a fresh perspective and creative techniques to professional photography. The exhibit explores how a new generation of photographers examines a variety of topics, from the personal to the global: youth culture, family, the environment, economic uncertainty, conflict and civil unrest, and the nature of the photographic image.

Discuss the creative motivations of each emerging photographer:

- |                  |                      |
|------------------|----------------------|
| A. Olivia Bee    | F. Peter DiCampo     |
| B. Marcus Smith  | G. Ilvy Njiokiktjien |
| C. Juco          | H. Corey Arnold      |
| D. Pari Dukovic  | I. Katie Orlinsky    |
| E. Dina Litovsky | J. Diana Markosian   |



## ***REFUGEE***

Runtime: 24:16

Audience: *All ages*

Through images created by five internationally acclaimed artists, *REFUGEE* explores the lives of refugees from a host of diverse populations dispersed and displaced throughout the world. The exhibit features photographs taken in Bangladesh, Cameroon, Colombia, Croatia, Germany, Greece, Mexico, Myanmar, Serbia, Slovenia, and the United States.

1. Define “refugee”
2. Discuss how a photographer can be considered a cultural anthropologist.
3. How can photography be used to change the world?
4. What was the purpose of the “New Americans” project?
5. Often, refugees are not welcomed and experience various levels of discrimination from their newly adopted country. Why do you think this happens? What can be done to eradicate negative reactions to refugees seeking asylum?

## ***IDENTITY: Timothy Greenfield-Sanders, The List Portraits***

Runtime: 21:18

Audience: *Grades 5 – 12*

*Live Chat with Timothy Greenfield-Sanders pending availability*

Conceived to illuminate the breakthroughs of marginalized communities, *IDENTITY: Timothy Greenfield-Sanders, The List Portraits* is comprised of 151 uniquely compelling large-format photographs of pioneers in five distinct, but often overlapping groups. Each installment (The Black List, The Latino List, The Women’s List, The Out List, and The Trans List) calls attention to cultural progress as exemplified by the stories of its subjects: people who have overcome obstacles to achieve success in disparate walks of life.

1. Discuss the meaning of “being a credit to one’s own race”?
2. Gloria Allred states, “I had a duty to win change.” What events in her life support this claim?
3. Define “feminism”
4. “Parents need to be more accepting of who their kids are and less concerned about who society thinks they need to be.” Do you agree or disagree with Neil Patrick Harris? Why? Why not?
5. How did Nicole Maines “slay her own dragons”?



### ***Cuba Is***

Runtime: 24:05

Audience: *Grades 7 – 12*

#### *Live Chat*

Revealing complexities both on and off the island, *Cuba Is* explores aspects of Cuba not easily accessed by foreigners, and sometimes not even by Cubans themselves. Born from indigenous, African and European roots, divergent politics and limitations in communication and commerce, the Cuba seen in this exhibition goes beyond the folklore and offers new insights into its current reality.

1. How is photography intertwined with the history of Cuba?
2. Describe life for the “creative class” of Cuba.
3. Research Ernesto “Che” Guevara. Chart his importance to the Cuban Revolution.
4. Why is Cuba a society of “hypocrisy and survivors”?
5. What is the expected outcome of the Pilgrimage to El Rincon?

### ***America’s Library: Not an Ostrich***

Runtime: 29:11

Audience: *All Ages*

#### *Live Chat*

*Not an Ostrich: And Other Images from America’s Library* is the result of celebrated American photography curator Anne Wilkes Tucker’s excavation of nearly 500 images – out of a collection of over 14 million – permanently housed at the Library of Congress in Washington, D.C. While visitors to the exhibition might never see an ostrich, they will see the image entitled “Not an Ostrich” and a large selection of rare and handpicked works from the vaults of the world’s largest library, many never widely available to the public.

1. What is the primary function of the Library of Congress?
2. List three types of media housed in the Library of Congress.
3. Discuss the importance of photographic documentation.
4. What mood is conveyed in the photograph “Migrant Mother”? How does a black-and-white image enhance the emotions portrayed?
5. The 1960s were considered a “wonderful, horrible decade.” Why?



## **National Geographic Photo Ark with Joel Sartore**

Runtime: 23:26

Audience: *All Ages*

*Live Chat*

The *National Geographic Photo Ark* is a multiyear project led by photographer Joel Sartore, whose life mission is to photograph every species living in the world's zoos and wildlife sanctuaries. He has visited about 40 countries, creating an archive of global diversity that includes portraits of more than 8,000 species. *Photo Ark* features nearly 100 captivating, large-format prints of the world's animals bringing visitors eye-to-eye with endangered wildlife, inspiring them to save species at risk.

1. What was Joel Sartore's primary purpose for creating the Photo Ark?
2. Sartore states, "People save what they love." Do you agree or disagree?
3. How did Sartore's childhood influence his passion for animal preservation?
4. For several years, Sartore attempted to gain employment with *National Geographic* magazine. The photos that finally captured their attention had what in common?
5. What are the obstacles in photographing wildlife?
6. Discuss the man-made hazards that are detrimental to the survival of various species.
7. How did Sartore give each animal an "equal voice"?

## ***CONTACT HIGH: A Visual History of Hip-Hop***

Runtime: 25:53

Audience: *Grade 7 – 12*

*Live Chat*

Celebrating the photographers who have played a critical role in bringing hip-hop's visual culture to the global stage, *CONTACT HIGH: A Visual History of Hip-Hop* is an inside look at the work of hip-hop photographers, as told through their most intimate diaries: their unedited contact sheets.

1. Discuss how photography contributed to the rise in awareness and popularity of hip-hop music and culture.
2. Define "visual signifier"
3. What is the importance of contact sheets for the creative development of photographers?
4. How can an album cover increase the sales of a record?
5. In the early days of rap music, how did magazines connect artists to their fan base?
6. Detail why September 29, 1998 was a pivotal moment in hip-hop history.
7. What is the primary difference between East Coast versus West Coast rap?



### ***W|ALLS: Defend, Divide, and the Divine***

Runtime: 20:50

Audience: *Grade 2 – 12*

*Live Chat*

Complex, challenging, and immersive, *W|ALLS: Defend, Divide, and the Divine* is a historical look at civilization’s relationship with barriers, both real and imagined. For centuries, across diverse civilizations, walls have been central to human history. This exhibit explores the various aspects of walls – artistic, social, political, and historical – in six sections: Delineation, Defense, Deterrent, The Divine, Decoration, and The Invisible.

1. Discuss how walls can be viewed as a symbol.
2. List three primary functions of barrier or boarder walls.
3. Define “redlining”
4. Give examples of how walls have transformed their meaning and purpose throughout history
5. What type of artist can be considered a “modern day cave painter”?
6. Do you consider walls as failure in human communication? Why? Why not?

### ***Vanity Fair: Hollywood Calling***

Runtime: 24:16

Audience: *Grade 5 – 12*

*Live Chat*

*Vanity Fair: Hollywood Calling* displays and conveys how over the past four decades, portrait photography has been *Vanity Fair’s* most-dynamic medium for showcasing both its ever-expanding universe of stars and the major players behind the scenes.

1. What are the key components of producing a photoshoot?
2. How can lighting alter the mood of a portrait?
3. What was the original importance of the Hollywood glamour portrait?
4. Originally, what was the focus of *Vanity Fair* magazine? How has it evolved over the years?
5. Who would you feature on the cover of your own Hollywood Issue? Why?