

LEADERS: AFRICAN AMERICAN
WOMEN SERIES

THE BLACK POWER MIXTAPE 1967-1975

DIRECTED BY GÖRAN OLSSON

EDUCATOR GUIDE

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SERIES

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ENGAGING EDUCATORS AND STUDENTS THROUGH FILM

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ABOUT THE FILM

The Black Power Mixtape 1967-1975 is a compilation of footage unearthed from the basement of a Swedish Television station that covers the evolution of the Black Power Movement in the African American community and diaspora from 1967 to 1975. Director and Editor Göran Olsson lends an anthropological perspective to footage by overlaying contemporary audio interviews from leading African American artists, activists, musicians and scholars.

ABOUT THE FILMMAKER



GÖRAN OLSSON

Swedish born Göran Olsson attended Stockholm University and the Royal University of Fine Arts. A filmmaker, cinematographer and editor, he also developed the Super-16 A-cam. He is the founder of the short documentary TV program *Ikon* (SVT) and is a member of the editorial board of *Ikon* South Africa. As editor of *The Black Power Mixtape*, he culled together hours of unreleased footage to reshape and retell the story of the civil rights. Olsson is the producer of *Dirty Diaries* and the director of *Am I Black Enough For You*.

ABOUT THE CURRICULUM WRITER



TRACEE WORLEY

Tracee Worley is an educator and curriculum developer who loves to design student-centered learning experiences. Her work helps students, teachers, and organizations use the design process to develop curricula and environments that promote innovation and creativity. Her innovative curricula have been featured by NBC and The New York Times. She holds a B.A. in African-American Studies from UC Berkeley, an M.A. in Education from Brooklyn College, and a M.S.W. from Columbia University.

LESSON PLAN: ANGELA DAVIS, REVOLUTIONARY POLITICS & RADICAL CONNECTIONS

Grade Level: 9-12, College

Time: Two 50-minute class periods + assignments

Subject Areas: Social Studies, Civics, Global Studies, Sociology, Women's Studies, African-American Studies, Ethnic Studies

PURPOSE OF THE LESSON

Despite the gains achieved by the Civil Rights Movement by the early 1960's, a growing number of young activists began to doubt that nonviolent tactics would address their daily realities of unemployment, inferior education, discrimination and police brutality. These activists grew more and more powerful, until they came to dominate the Civil Rights Movement agenda in the late 1960's. In this lesson plan, students will learn about how Angela Davis, a prominent leader of the Black Power Movement, gained a critical perspective on liberation by articulating the connections between gender, racial and economic oppression. Students will pitch a documentary film in which they investigate the connections between multiple issues of social injustice.

Teachers Note: This lesson is designed to introduce students to Angela Davis as an important activist figure in American history. Teachers should supplement the lesson with historical context about the Civil Rights Era.

OBJECTIVES

Students will:

- Interpret a quote by Angela Davis
- Read a speech by Angela Davis to understand the interconnectedness of issues of power, racism, sexism and other injustices
- Discuss how Angela Davis and other leaders of the Black Power Movement came to understand the importance of how systems of oppression are interconnected
- Map the interconnectedness of injustices by creating a connection chart
- Write a proposal and deliver an oral presentation, pitching an idea for a documentary film demonstrating the interconnectedness of social injustices that affect their communities

RESOURCES

- Film Module: *The Black Power Mixtape 1967-1975: Angela Davis [13:11]* Available via free streaming or on DVD at itvs.org/educators
- LCD projector or DVD player
- Student Handout A: Film Module Worksheet
- Student Handout B: Documentary Pitch
- Student Handout C: Documentary Pitch Checklist
- Pens, writing paper and chart paper
- Whiteboard/blackboard and markers/chalk
- Computers with internet access

PRE-SCREENING ACTIVITY

You will need: Whiteboard/blackboard, markers/chalk and computers with internet access

Goal: Students will interpret and discuss a quote by Angela Davis in order to spark their thinking on the interconnections between systems of oppression. They will then read a speech she delivered to understand the interconnectedness of issues of power, racism, sexism and other injustices.

Note: The following terms are used throughout this lesson. If you think your students may be unfamiliar with these items, you might want to review them before they begin their work:

- **Anti-imperialism:** opposition to wars of conquest, particularly of non-contiguous territory or people with a different language or culture. It also includes people opposing the expansion of a country beyond earlier borders.
- **Black Power:** a movement among Black Americans emphasizing racial pride and social equality through the creation of Black political and cultural institutions.
- **Social injustice:** concept relating to the claimed unfairness or injustice of a society in its divisions of rewards and burdens and other incidental inequalities.
- **Liberation:** to set free, especially from imprisonment or oppression.
- **Oppression:** the exercise of authority or power in a burdensome, cruel or unjust manner.
- **Racism:** the belief that inherent different traits in human racial groups justify discrimination.
- **Sexism:** prejudice/discrimination based on sex, behavior or attitudes that foster stereotypes of social roles.

OUTLINE

1. Explain to students that by the early 1960's, the Civil Rights Movement had achieved several major goals: the desegregation of schools and public transportation, and the passage of the Civil Rights and Voting Rights Acts. But many African-Americans, especially those living in urban areas of the North and West, discovered that the nonviolent tactics of the Civil Rights Movement had not done enough to change the harsh realities of their daily lives, including poverty, police brutality, racism, unemployment and housing discrimination. Their frustration spawned a shift from an integration-oriented movement to a movement with an emphasis on self-determination and community development.
2. Introduce the students to Angela Davis by explaining that she was an international symbol of Black liberation struggle in the early 1970's. Explain that as a leader, Davis stressed the importance of exploring the interconnections between different systems of oppression, such as racism, sexism, and economic inequality. Explain that while organizing on behalf of three black prisoners accused of murder, Davis herself wound up arrested, charged with criminal conspiracy, kidnapping and first-degree murder. When her trial opened in March 1972, reporters from all over the world came to cover the proceedings. In response, a massive worldwide movement rallied to free her from jail, deepening her commitment to making connections to multiple forms of oppression, nationally and internationally.
3. Write the following quote on the board or overhead and have students complete a journal entry, discussing their reaction to the quote:
"The more the movement for my freedom increased in numbers, strength and confidence, the more imperative it became for everyone to see it not as something exceptional, but as a small part of a great fight against injustice, one in bough in a solidly rooted tree of resistance. It was not only political repression, but racism, poverty, police brutality, drugs and all the myriad ways black, brown, yellow, and white working people are kept chained to misery and despair." Angela Davis

PRE-SCREENING ACTIVITY CONT.

4. After they complete their journal entry, have students discuss their responses with a partner. Then lead a class discussion about the quote. Prompt the discussion by asking the following questions:
 - Why do you think those who rallied to support Angela Davis began to see her freedom in connection with other issues of injustice?
 - What do you think the connection is between repression, racism, poverty, police brutality and drugs?
5. Have students access ‘The Liberation of Our People: Transcript of a Speech Delivered by Angela Y. Davis at a Black Panther rally in Bobby Hutton Park’ at: indybay.org/newsitems/2009/04/15/18589458.php Explain to students that they will read a speech Davis delivered on November 12, 1969 in Oakland, California that called for connecting the anti-Vietnam War movement with protest against inequality in the United States, suggesting that they were two sides of the same coin.
6. After students have read the speech, discuss the following questions:
 - Which movements/groups does Davis suggest need to make connections with one another?
 - What do you think these movements/groups have in common?
 - Who/what does she identify as a common enemy that liberation movements should resist against?
 - Why does Davis feel it is important for liberation movements to relate their oppression to other kinds and forms of repression that are taking place nationally and internationally? What is at stake if they fail to make those connections?
 - Angela Davis has also said “People often ask me, which is more important... to be Black or to be a woman. I can’t separate the two. For me, my struggle for women’s emancipation reflects my fight for Black emancipation and vice versa.” What do you think she meant by that? How are racism and sexism interconnected?
 - Can you think of other issues that might be interconnected like the ones raised in Davis’ speech?
 - What kinds of challenges could arise when trying to form connections between movements and groups such as African-Americans and Vietnamese freedom fighters in the 1960’s? What kinds of strategies would be needed in order for these groups to discover the commonalities between them?

Explain to students that according to Angela Davis, fighting oppression—a pattern or system of inequality that gives power and privileges to members of one group of people at the expense of another—requires looking for ways to make connections among different people’s struggles. For further context, students can also watch an interview of Angela Davis speaking about the global perspective of the Swedish filmmakers of *The Black Power Mixtape 1967-1975*: beyondthebox.org/a-conversation-with-dr-angela-davis

7. Inform students that they are going to watch a film module from *The Black Power Mixtape 1967-1975*, which features the history of the Black Power movement as seen through the eyes of Swedish news and documentary filmmakers. They will view a clip of Angela speaking to the filmmakers from jail while she awaited trial in 1972.

VIEWING THE MODULE

Goal: Students will watch a film module that highlights how Angela Davis came to see herself as linked to a wide matrix of social injustices.

You will need: Pens and writing paper, LCD projector or DVD player, Film Module: *The Black Power Mixtape 1967-1975*, Student Handout A: Film Module Worksheet

1. Distribute Student Handout A: Film Module Worksheet and review together before viewing the modules.
2. Instruct students to answer the questions while viewing a module. Tell students to keep the worksheet for reference during the post-screening discussion.



POST-SCREENING ACTIVITY

You will need: Pens and writing paper, markers, a roll of chart paper, Student Handout A: Film Module Worksheet, Student Handout B: Documentary Pitch and Student Handout C: Documentary Pitch Checklist

Goal: Students will review their Film Module Worksheet to discuss how Angela Davis came to understand the importance of making wider connections between systems of oppression. After viewing the module, they will brainstorm examples of injustice and create a connection chart demonstrating the relationships between them. Lastly, they will pitch a documentary that portrays the interconnectedness of a set of issues affecting their communities.

POST-SCREENING DISCUSSION

Begin by discussing the film module and ask for volunteers to share their notes from Student Handout A: Film Module Worksheet. Use the questions from the worksheet to guide the class discussion and pose the following questions to prompt a deeper discussion:

1. Why do you think Angela Davis became a symbol of black liberation in far away places such as South America, Europe and the Soviet Union?
2. What do you think Davis means when she says that she was a “convenient figure” that the State attempted to make an example out of?
3. Besides Angela Davis, what other ideas or issues might have symbolically been “on trial?”
4. Davis has criticized the presence of sexism within some Black Power groups, noting that she encountered male members who insisted that “women should not play leadership roles.” What role did Davis play in the leadership of the Black Power Movement? How do you think the sexist attitudes she encountered affected her approach to freedom and liberation?
5. Davis describes women’s roles in the black liberation movement as a form of feminist consciousness-raising, despite the fact that many black women did not identify with the feminist movement of the 1960’s and 70’s: “While we didn’t define ourselves as women’s liberationists, we were in fact fighting for our right to make equal contributions to the fight against racism.” Why do you think that the mainstream feminist movement held little attraction for black female activists? How might their work confronting gender hierarchies within their own organizations contributed to “feminist consciousness-raising” even though they did not define themselves as “women liberationists?”
6. How does Davis suggest people can change society?
7. How is the perspective of the Swedish filmmakers unique?

POST-SCREENING ACTIVITY CONT.

POST-SCREENING ACTIVITY

Tell students they are going to do an exercise that will help them see and experience how issues of injustice and inequality are interconnected.

1. Ask students to define the term injustice in their own words and record their answers on the board.
2. Have students brainstorm some examples of injustice that they are aware of locally, nationally and internationally. As students call out examples, record them on the board. Some examples might include: poverty, racism, job discrimination, the achievement gap, high rates of incarceration, homelessness, high drop out rates, domestic abuse, police brutality, gender wage gap, the increasing gap between rich and poor, child labor, conflict/war, street violence, high rates of unemployment, etc.
3. Once you have recorded their responses on the chart paper, place students in groups of 3–4 students. Give each group 10 minutes to discuss the possible relationships and connections between each injustice written on the board. You can start with announcing an example (e.g. the gender wage gap is connected to sexism, because women are paid significantly less than their male counterparts.)
4. Give students a piece of chart paper and ask them to create a connection chart based on the examples they came up with during the brainstorm by following these directions:
 - Place each injustice on the chart paper in whatever placement your group chooses. You can place them randomly or in an order that makes sense to you.
 - Consider how each injustice may be connected to the others, and discuss this as a group.
 - Draw a line between injustices that you think are somehow connected to each other. There can be more than one connection between injustices.
 - Along the arrow you drew, write an explanation of how these injustices are connected.
5. Show students how to begin the chart by drawing an arrow connecting one or more of the injustices and writing how they are connected (e.g. high incarceration rates are connected to poverty because there is a disproportionately high rate of poor people incarcerated in the United States, etc.) Students can complete their connection chart using an organizing website, such as popplet.com or bubbl.us
6. Once the charts are completed, ask the groups to share their connections with the class. Ask students:
 - Why might it be helpful to understand how different forms of oppression/inequality are interconnected?
 - How might this understanding help us find solutions to these problems?
7. Explain to students that documentary filmmaking often lets us hear from people or perspectives that we don't normally hear from in the mainstream media. Documentaries may highlight overlooked issues, or people who are forgotten in our society. Ask students to name, either by title or by description, a documentary they have seen recently. Then discuss:
 - What makes a documentary different than a feature film?
 - What do you expect from a documentary as a viewer?
8. Inform students that they are going to be pitching an idea for a documentary film to executives from a major production company that will allow them to link injustices in their community to a wider set of issues. If time allows, view an example of a documentary that traces the connection between multiple forms of inequality, such as *Taking Root: The Vision of Wangari Maathai*, which shows how the Nobel Laureate's struggle to fight deforestation in Kenya was linked to British colonialism, corruption and poverty: itvs.org/educators/collections/womens-empowerment/lesson-plans/from-roots-to-branches

POST-SCREENING ACTIVITY CONT.

9. Place students in groups of 4 or 5 and distribute Student Handout B: Documentary Pitch and Student Handout C: Documentary Pitch Checklist. Review the elements that each pitch should include.
10. Before beginning work on their group's pitch, allow students to brainstorm a set of 3-5 injustices from their connection chart that they would like to explore. Have each student fold a piece of paper in half, open it, and label the left side "Brainstorm" and the right side "Candidates". Give them one minute to fill in the Brainstorm half of the paper with issues that they are interested in learning more about.
11. When time is up, have students select a set of inequalities they feel most strongly about and list them in the "Candidates" column. Students will share their top candidates from the brainstorming activity with their team and the group will select 3-5 injustices for their pitch.
12. Once students are finished with answering the questions on Student Handout B: Documentary Pitch, explain that a storyboard is a planning tool that provides a series of images or sketches that describe the scenes from a film, allowing them to visualize what they are going to create in their documentaries. Have students go to reelclever.com/tour/storyboard and create a storyboard with each cell representing each of their responses from the handout.
13. After students have completed Student Handout B: Documentary Pitch, have them pitch their documentaries to the class.

POST-SCREENING ACTIVITY CONT.

ASSESSMENT

1. Students should use Student Handout C: Documentary Checklist to assess their classmates' pitches.
2. After students have presented their documentary pitches, ask students to write a journal entry on one or more of the following prompts.
 - How are systems of oppression, such as racism, sexism and economic oppression interconnected?
 - How can understanding how forms of oppression and inequalities are interconnected help us find solutions to these problems?
 - What are some examples of activists making connections between systems of oppression to create social change?
 - How has the understanding that systems of oppression are connected influenced your thinking about social change?

EXTENSIONS

1. Revisit Angela Davis' quote from the Pre-Screening Activity. Ask students to consider the quote in relation to contemporary global protest movements, such as the Arab Spring and Occupy Wall Street. Have students create a connection chart that demonstrates the commonalities and intersections between multiple movements. Students can read Time Magazine's Person of the Year article, 'The Protester' to learn more about various global protest movements and their demands: time.com/time/specials/packages/article/0,28804,2101745_2102132,00.html
2. Have students read Angela Davis's book 'Angela Davis: An Autobiography'. Discuss how her autobiography compares with the information you learned about in the film. What new information does her voice add to your understanding of the Black Power Movement and its connectedness to other movements? Using an online tool such as popplet.com or bubbl.us, have students create a web that links Angela Davis to other movements, such as women's rights and prison reform.
3. Create a panel of activists that worked to achieve the goals of the Black Power Movement: Angela Davis, Student Nonviolent Coordinating Committee (SNCC), The Black Panthers, Malcolm X, etc. Imagine that these veterans of the movement have gathered today to discuss with their audience (class members) how their goals for freedom and liberation have and have not been met over forty years later. Students can watch an interview of Angela Davis speaking about how the movement has progressed: <http://beyondthebox.org/dr-angela-davis-on-black-power-and-occupy/>
4. Convene a session of the Senate Church Committee, the committee that investigated COINTELPRO. Using primary documents found online, come up with a list of questions to ask J. Edgar Hoover about the FBI's actions in regard to constitutional guarantees of freedom of speech and association of black power movement and other civil rights groups. After Hoover's questioning, draft a set of conclusions and recommendations.
5. Research the prison-reform movement by reading Angela Davis' Are Prisons Obsolete? or using other online resources. After conducting their research, student should design a multimedia presentation in which they answer the following questions:
 - How did the prison system evolve in the United States?
 - How does race and gender structure the prison system?
 - What is the "prison industrial complex?" How do corporations rely on prisons?
 - What are some alternatives to the prison system?
 - Which prisons "serve" your community?
 - If possible, gather video or audio oral histories from community members affected by the prison system.
6. How would social media have helped Angela Davis' activism in the 1960s? Have students watch Davis reflect on the power of social media in social movements: <http://beyondthebox.org/if-angela-davis-had-twitter-way-back-when/> Then, ask students to create a series of 140 character "tweets" that Davis would have sent out, starting with 1970 arrest, ending with 1972 acquittal and release from prison.

POST-SCREENING ACTIVITY CONT.

7. Organize a panel discussion in which students assume the identities of women who played a central role in the Black Power Movement, including Angela Davis, Elaine Brown, Assata Shakur, and Kathleen Cleaver. During the panel, be sure that the women discuss their various roles as freedom fighters—the goals they set out to accomplish, the actions they undertook, their achievements, and how they encountered sexism within civil rights groups. They should note their gains and losses, as well as what still needs to be achieved.
8. To understand the transformation of the black struggle for freedom from one of civil rights to one for black power, lead students through a “Human Timeline” activity to learn more about how this phase of the Civil Rights Movement came about. In preparation for this activity, write key events on index cards that will help students identify how the Black Power Movement emerged (You can find a great timeline here: <http://www.shmoop.com/civil-rights-black-power/timeline.html>) Assign each student one event. Ask students to write their event in their own words. To focus students on the purpose of the timeline activity, write the following questions on the board:

- Why and how did the Black Power Movement develop in the United States?
- How did it differ from the Civil Rights Movement of the 1950s?

Begin building the Human Timeline by inviting students to line up in the order of their events. Once all students are lined up, conduct a discussion that addresses the focus questions. To prompt the discussion, you can ask students:

- Why do you think the approach changed from non-violent protest and integration to a position of self-defense and self-determination?
- Why do you think some urban communities responded to conditions in their neighborhoods with riots instead of marches or boycotts?

RESOURCES

Books

Davis, Angela Yvonne, *Angela Davis: An Autobiography*. New York: International, 2006.

Joseph, Peniel E., *The Black Power Movement: Rethinking the Civil Rights, Black Power Era*. New York: Routledge, 2006.

Films

Eyes on the Prize: Power! (1966-1968) Created and executive produced by Henry Hampton
pbs.org/wgbh/amex/eyesontheprize

Night Catches Us. Directed by Tanya Hamilton
Magnolia, 2010

Mountains That Take Wing: Angela Davis & Yuri Kochiyama. Co-directed by C.A. Griffith & H.L.T. Quan

ALIGNMENT TO STANDARDS

READING STANDARDS 9-10, 11-12

- #1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- #2 Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- #3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
- #9 Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

WRITING STANDARDS 9-10, 11-12

- #1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- #2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
- #4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- #6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
- #7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation
- #8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation

SPEAKING AND LISTENING 9-10, 11-12

- #1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
- #4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- #5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- #6 Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

LITERACY IN HISTORY/SOCIAL STUDIES, SCIENCE, AND TECHNICAL SUBJECTS 9-10, 11-12

- #1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to the date and origin of the information.
- #2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.
- #3 Analyze in detail a series of events described in a text; determine whether earlier events caused later ones or simply preceded them.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES

- #2 **PEOPLE, PLACES, AND ENVIRONMENTS:** This theme helps learners to develop their spatial views and perspectives of the world, to understand where people, places, and resources are located and why they are there, and to explore the relationship between human beings and the environment. In schools, this theme typically appears in courses dealing with geography and area studies, but it is also important for the study of the geographical dimension of other social studies subjects.
- #4 **INDIVIDUALS, GROUPS, AND INSTITUTIONS:** Institutions such as families and civic, educational, governmental, and religious organizations, exert a major influence on people's lives. This theme allows students to understand how institutions are formed, maintained, and changed, and to examine their influence.
- #5 **POWER, AUTHORITY, AND GOVERNANCE:** One essential component of education for citizenship is an understanding of the historical development and contemporary forms of power, authority, and governance. Through this theme, learners become familiar with the purposes and functions of government, the scope and limits of authority, and the differences between democratic and non-democratic political systems.
- #6 **CIVIC IDEALS AND PRACTICES:** An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.
- #9 **GLOBAL CONNECTIONS:** The realities of global interdependence require an understanding of the increasingly important and diverse global connections among world societies. This theme prepares students to study issues arising from globalization. It typically appears in units or courses dealing with geography, culture, economics, history, political science, government, and technology.
- #10 **CIVIC IDEALS AND PRACTICES:** An understanding of civic ideals and practices is critical to full participation in society and is an essential component of education for citizenship. This theme enables students to learn about the rights and responsibilities of citizens of a democracy, and to appreciate the importance of active citizenship.

STUDENT HANDOUT A:

FILM MODULE WORKSHEET

Name _____

Directions: As you watch the film module, take notes by answering the questions below:

Which areas of the world pledged support for Angela Davis while she was in prison?

What was Davis accused of?

Describe Davis' educational background:

How did the racist-driven murders of Davis' childhood acquaintances contribute to her thoughts about violence?

How does Erykah Badu describe Davis' impact?

How did Davis' book, 'Are Prisons Obsolete?' affect John Forte while he was incarcerated?

What are some of the calls to action that Davis makes during her speech?

What does Davis describe as a positive outcome of her trial?

STUDENT HANDOUT B:

DOCUMENTARY PITCH

Name

Before a documentary film gets made, a filmmaker has to present a rationale (a reason) for the project. This process is called 'the pitch'. It is now up to you to "sell" your ideas to your class.

List the set of injustices that your group investigating:

Explain how these injustices are connected to one another:

How do these injustices affect your community? List examples/statistics. How will you portray this?

How do these injustices affect the rest of the country? List specific examples/statistics. How will you portray this?

How do these injustices affect the rest of the world? How will you portray this in your documentary?

What is the main message that you wish to get across in your documentary?

Who do you want to interview? Explain how each interviewee will help you convey your message:

What questions will you ask?

List the locations (cities, states, countries) that you will visit to film the documentary:

Why is it important to make this documentary?

STUDENT HANDOUT C:

DOCUMENTARY PITCH CHECKLIST

	CONSISTENTLY	SOMETIMES	RARELY/NEVER	COMMENTS
The group selected and understands their set of injustices and how they relate to one another.				
The group connects their injustices to local, national and global examples in meaningful ways.				
The group selected interesting interview subjects that will help make meaningful connections to the injustices.				
The group will ask deep and probing questions to their interviewees.				
The group has a sense of why it is important to make their documentary.				
The group's storyboard allows us to to visualize what they are going to create in their documentary.				

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COMMUNITY CLASSROOM

Community Classroom is an innovative and free resource for educators, offering short-form film modules adapted from ITVS's award-winning documentaries and standards-based lesson plans for high school and community colleges, NGOs, and youth organizations. ITVS.ORG/EDUCATORS/COLLECTIONS

ITVS

Independent Television Service (ITVS) funds, presents, and promotes award-winning independently produced documentaries and dramas on public television and cable, innovative new media projects on the Web, and the Emmy® Award-winning series *Independent Lens* on PBS. ITVS receives core funding from the Corporation for Public Broadcasting, a private corporation funded by the American people. Women and Girls Lead is a strategic public media initiative to support and sustain a growing international movement to empower women and girls, their communities, and future generations. To learn more, visit ITVS.ORG/WOMEN-AND-GIRLS-LEAD

TRIBECA FILM INSTITUTE

Tribeca Film Institute is a year-round nonprofit arts organization that empowers filmmakers through grants and professional development, and is a resource for and supporter of individual artists in the field. The Institute's educational programming leverages an extensive network of people in the film industry to help New York City students learn filmmaking and gain the media skills necessary to be productive citizens and creative individuals in the 21st century. TRIBECASFILMINSTITUTE.ORG

TRIBECA YOUTH SCREENING SERIES

The Tribeca Youth Screening Series is a free-of-charge program that brings New York City public middle and high school students and teachers to screenings at Tribeca Cinemas and during the Tribeca Film Festival. Films are chosen for their educational relevance, but also for their cinematic merits. Students are exposed to independent films, filmmakers, and subject matter not typically explored in mainstream Hollywood fare, and teachers are supplied with a film text that can serve as a unique supplement to their curriculum. In order to facilitate further study of films, TFI creates original study guides for each film and works with teachers to incorporate both these and TFI's Teaching Artists in the classroom.

Additional program support provided by:



Honorable Margaret S. Chin,
New York City Council

Honorable Scott M. Stringer,
Manhattan Borough President