

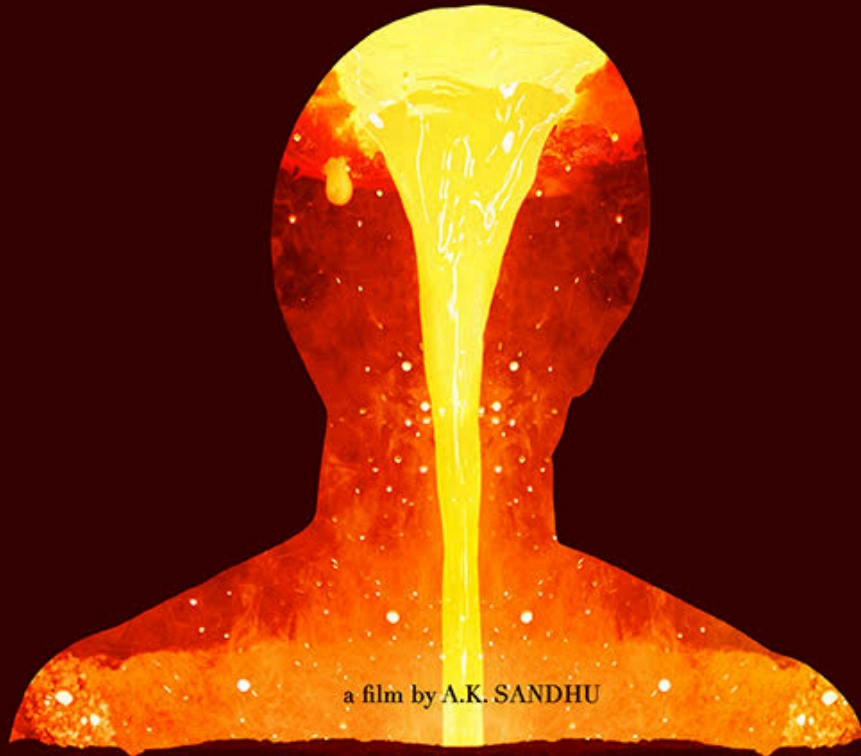
MVFF

EDUCATION GROW EXPLORE CONNECT DISCOVER

October 6-16



A SCULPTOR'S HANDS AND A WIDOW'S LOVE RESURRECT THE LEGACY OF HUEY P. NEWTON



a film by A.K. SANDHU

# ALIVE IN BRONZE

HUEY P. NEWTON

MTV DOCUMENTARY FILMS PRESENTS THE PRESENT PARTNERS PRODUCTION "ALIVE IN BRONZE" DIRECTED & PRODUCED BY A.K. SANDHU  
EXECUTIVE PRODUCERS SHEILA NEVINS, JENNIFER CRISTAL CHEN, ANDRE GAVES CO-MEMORIAL PRODUCERS SELINA LEWIS DAVIDSON, KENNETH LING  
ASSOCIATE PRODUCER FELICIA SPJALLECK EDITOR ROCCARDO SERRINI KAN LING DIRECTOR OF PHOTOGRAPHY A.K. SANDHU LAMARA SANTOS MUSIC MARCUS SHELLEY

MTV DOCUMENTARY FILMS

CURRICULUM GUIDE  
GRADES: 5-12

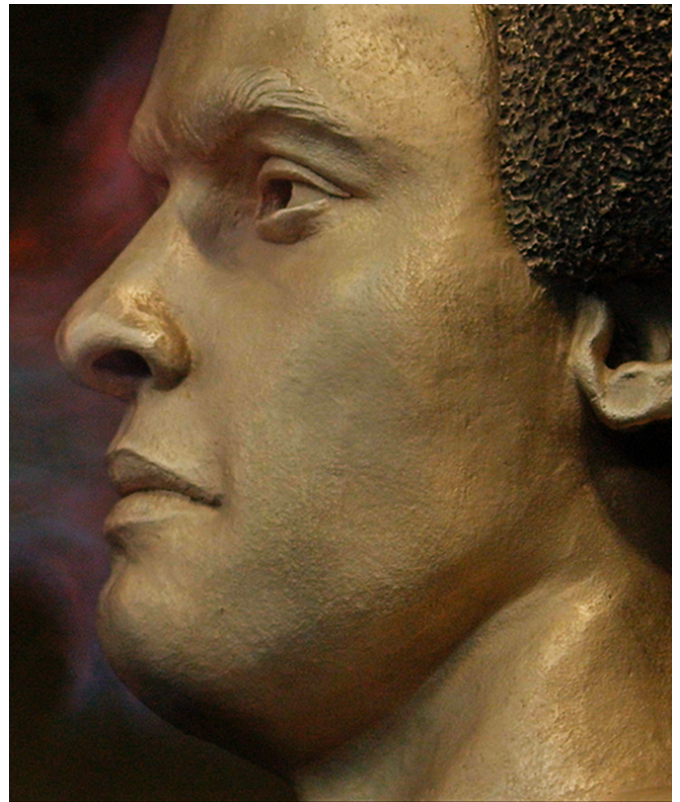
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Dear educators,

Thank you for attending the 45th Annual Mill Valley Film Festival's screening of *Alive in Bronze*. We are excited to return in our 2022 fall season with a combination of both in-person screenings for local schools and online screenings for those of you joining us from afar.

This year, our film selections for school screenings continue to focus on increasingly relevant issues of global empathy and active citizenship, and we believe this film will be a powerful and engaging text to use in your classroom. These curricular materials are designed to get students to engage deeply with film by the common-core aligned skills of developing an evidence-based interpretation of a text.

The discussion questions on the following page offer a variety of options for fostering small-group or whole-class dialogue. If your students are already familiar with a process of writing evidence-based interpretive essays, consider using the suggested essay prompts for a short writing piece. Additionally, individual handouts for before, during, and after viewing are provided as stand-alone activities to be used individually or in sequence. We have also included a handout that provides some context for the film festival experience, which may help to introduce your screening experience.

Thank you so much for your tireless work!

Sincerely,

The CAFILM Education Team

## ADDITIONAL RESOURCES

### Dr. Huey P. Newton Foundation

<https://hueypnewtonfoundation.org>

An organization founded by Fredricka Newton with a mission to preserve and promulgate the history, ideals and legacy of the Black Panther Party and its founder Dr. Huey P. Newton

### “Black Panthers Revisited”

<https://youtu.be/qGZpDt6OYnl>

This short *New York Times*-produced documentary explores what we can learn from the Black Panther party in confronting police violence 50 years later.

### The Black Panther: newspaper of the Black Panther Party

<https://libcom.org/article/black-panther-newspaper-black-panther-party>

An online archive featuring digital scans of twenty issues of the Black Panther Party newspaper from between 1968-1973.

### The Black Panthers: Vanguard of the Revolution

<https://www.pbs.org/independentlens/documentaries/the-black-panthers-vanguard-of-the-revolution>

A feature-length documentary film on the Black Panther Party directed by Stanley Nelson. Available to stream through PBS Passport.

## STANDARDS

### CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

### CCSS.ELA-LITERACY.W.9-10.9.B

Apply grades 9-10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

## ABOUT CAFILM

The nonprofit California Film Institute celebrates and promotes film as art and education through year-round programming at the independent Christopher B. Smith Rafael Film Center, presentation of the acclaimed Mill Valley Film Festival and DocLands Documentary Film Festival, as well as cultivation of the next generation of filmmakers and audiences through CAFILM Education programs.

The California Film Institute and Mill Valley Film Festival are located in Marin County, California, on the traditional, ancestral, and contemporary homelands of the Coast Miwok, Pomo, and Wappo peoples. This includes the Southern Pomo and Graton Rancheria Tribes. These tribes were removed or displaced from their lands. We recognize this history and the harm to present-day Coast Miwok, Pomo, and Wappo peoples and to their ancestors. The California Film Institute commits to moving forward from a place of authenticity and working with present-day tribes to elevate their stories, history, and present-day legacy through film.

### Follow the Mill Valley Film Festival on social media

 @millvalleyfilmfest  @MillValleyFilmFestival  
 @mvfilmfest  californiainstitute #MVFF45

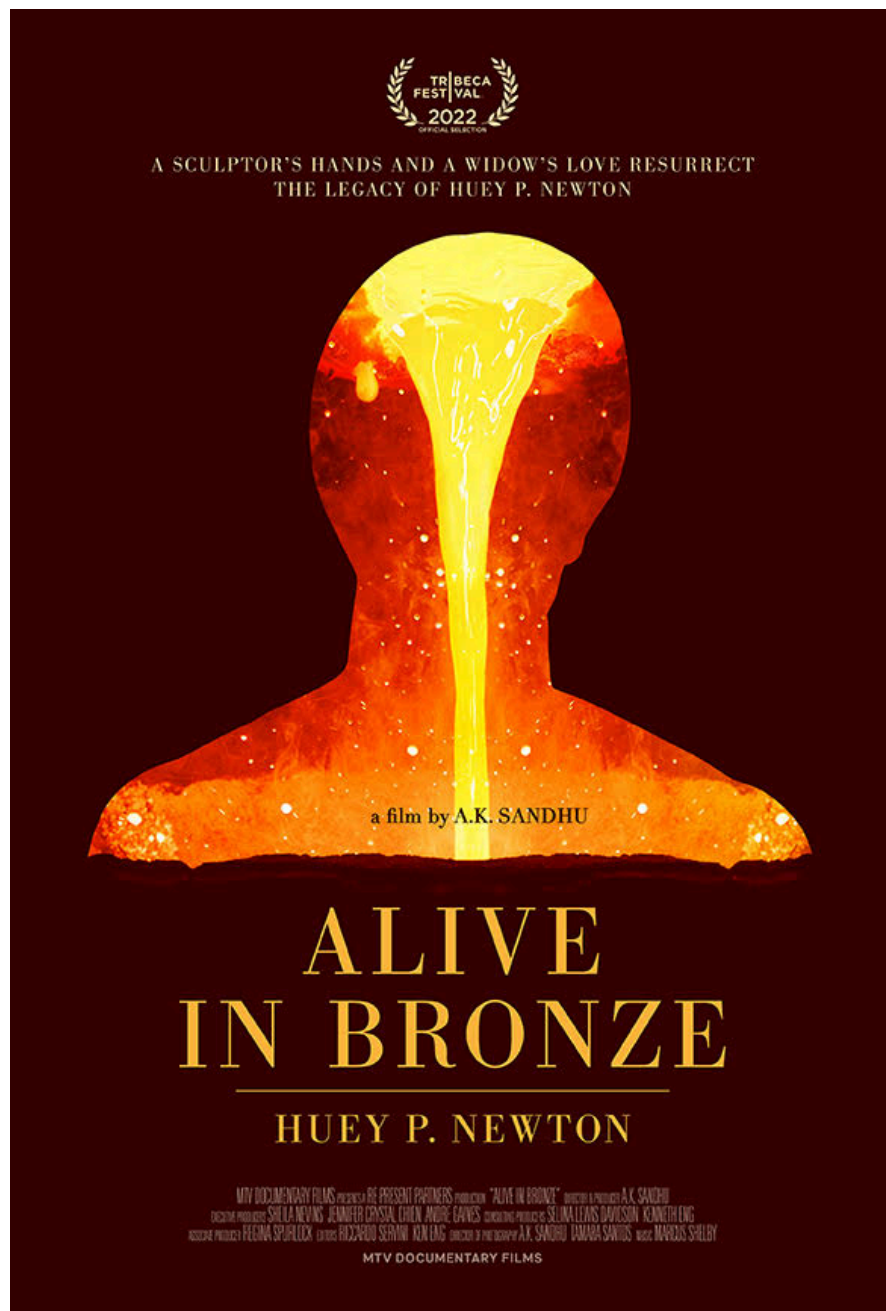
## DISCUSSION QUESTIONS

1. What are the main events that occur in this film? What has changed between the start and the end?
2. What are the primary emotions you felt during this film? What are some secondary emotions?
3. Consider the editing and the tempo of this film. Did things move quickly or slowly? How come?
4. What do you see in this film that reminds you of other stories from your life or other stories you know?
5. What are some background details you noticed in this film? How do these details provide information about the time or place in which this film was made?
6. Consider other films you've seen. What makes this film unique or important? What are some connections between this film and other films?
7. Were there any voices or perspectives you thought you were missing from this film? If so, how might the inclusion of those perspectives have changed the film and its message?
8. What was the central message of this film? Is this a message your generation needs to hear?
9. What did you find most surprising, unusual, or creative about Dana King's artistic process?
10. Before becoming a sculptor, Dana King worked as a TV news broadcaster. How do you think this background informs how she approaches her art?
11. Though a wide variety of archival footage exists of Huey P. Newton, director A.K. Sandhu chose not to incorporate any into this documentary. Why do you think she made that decision? How might archival footage of Newton have changed the impact or tone of the film?
12. Read over the Black Panther Party's Ten Point Plan on Page 4 of the Student Handouts and consider: which of the ten points do you think King's statue might relate to? How can art contribute to a revolutionary movement?

## INTERPRETIVE ESSAY PROMPTS

1. What does this film demonstrate about the relationship between art, history, race, and public space?

Name: \_\_\_\_\_



## ABOUT THE FILM

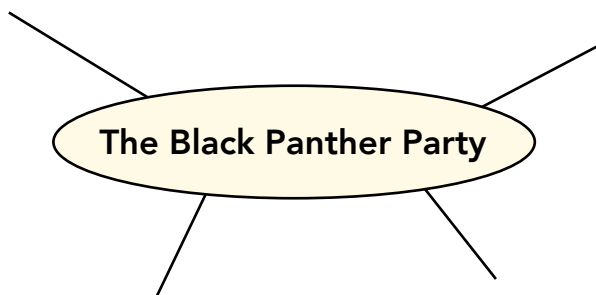
*Alive in Bronze* follows the journey of two women working to honor the Black Panther Party's vital place in American history: Dana King, an ex-news broadcaster, reborn as a sculptor, now casting Black bodies in bronze, and activist Fredrika Newton, widow of Dr. Huey P. Newton, former Black Panther Party member, and co-founder/president of the Dr. Huey P. Newton Foundation, established to preserve and share the true legacy of the Black Panther Party.

This film is a short documentary that explores a nexus of art, race, and legacy through the personal journeys of King and Newton. We follow King as she sets out to sculpt the first-ever public sculpture to honor the co-founder of the Black Panther Party, Dr. Huey P. Newton. King and Newton allow the camera to document the creation process of this important sculpture and their collaboration takes place in a time when America is energized to reevaluate the stories that monuments are telling.

# OPENING ACTIVITY: MIND MAP

## Directions:

The film you are about to watch connects to the Black Panther Party, a group you may already have heard of. On the diagram below, create a mind map of any knowledge or ideas you already have about the Black Panthers. At the end of each line, write a word, phrase, fact, or concept that you associate with the Black Panther Party. Add additional lines branching off the center circle as needed.



## ABOUT THE DIRECTOR

### A.K. SANDHU

A.K. Sandhu is a rising filmmaker, recovering corporate employee, and a mediocre yogi. She is the founder of Re-Present Partners, a womxn and BIPOC owned, Oakland-based production company that embraces the expansion of how underrepresented communities are depicted in media. Sandhu tells stories that tackle the complexities of our perceived differences and inspire deeper understandings about human connections. Inspired by her father's photographs of their family, she exited a career in finance to pursue her love for visual storytelling.



Photo by: Tony Sehgal

Sandhu employs documentary filmmaking and photography to revive absent narratives that have been buried or suppressed. Her work crosses into experimental docu-hybrid modes of storytelling, probing themes such as race, class, spirituality, and cross-cultural solidarity. Sandhu has been awarded the 2021 Emerging Artist Award in the State of California. She is currently a fellow in DOC NYC/VC's 2021-2022 Storytelling Incubator, a global mentorship initiative, and was selected as part of the inaugural cohort for Represent Media's Re-Take Oakland 2019–2021 film fellowship for emerging BIPOC filmmakers.

## BACKGROUND INFORMATION

### HUEY P. NEWTON

Huey Percy Newton was born in Monroe, Louisiana. His parents moved to Oakland, California during Newton's childhood. He graduated from high school without having acquired literacy, but he later taught himself to read. He attended a variety of schools including Merritt College before eventually earning a Bachelor's degree and a Ph.D. from the University of California at Santa Cruz. During his tenure at Merritt College, Newton joined the Afro-American Association and helped get the first African American History course adopted into the college's curriculum. Soon after, in October 1966, he and Bobby Seale founded the Black Panther Party for Self Defense (BPP).

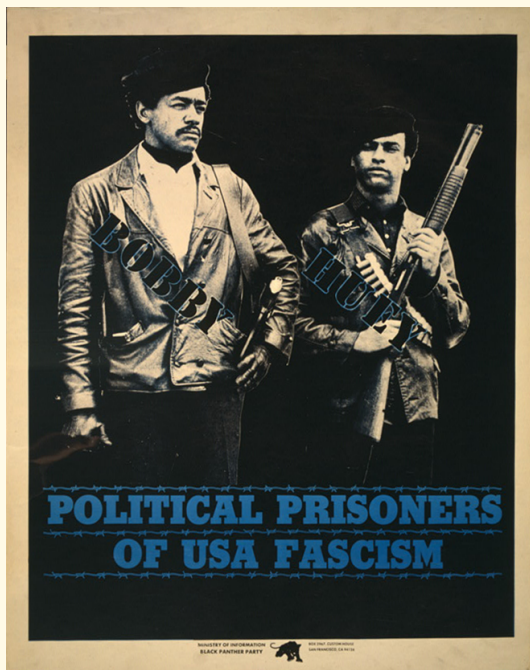
In 1970, Newton was tried for a variety of violent offenses such as assault and multiple murders. These charges resulted in him fleeing to Havana, Cuba to escape prosecution for three years. Upon his return, he stood trials for one more assault and murder and was acquitted of both charges. Compounding these challenges was the split that developed between Newton and Eldridge Cleaver in early 1971 over the primary function of the Party. Newton wanted the party to focus on serving African American communities while Cleaver thought the focus should be on building relationships with international revolutionary movements. This rift resulted in violence between the factions and the deaths of several BPP members.

In 1989, Newton was fatally shot in West Oakland by a member of the Black Guerilla Family and drug dealer named Tyrone Robinson. Relations between the Black Panther Party and the Black Guerilla Family had been strained for nearly twenty years prior to this incident. The murder occurred after Newton left a drug den in a neighborhood where Newton had once organized social programs. Newton's last words were, "You can kill my body, and you can take my life but you can never kill my soul. My soul will live forever!" Robinson then shot Newton twice in the face. Newton is buried at Evergreen Cemetery in Oakland. Robinson was convicted of murder in 1991 and was sentenced to 32 years to life in prison.

Text Source: The National Archives, "Huey P. Newton (February 17, 1942- August 22, 1989)" (<https://www.archives.gov/research/african-americans/individuals/huey-newton>)

# BACKGROUND INFORMATION

## THE BLACK PANTHER PARTY



BPP co-founders Bobby Seale (left) and Huey P. Newton (right).

The Black Panther Party for Self-Defense (BPP) was founded in October 1966 in Oakland, California by Huey P. Newton and Bobby Seale, who met at Merritt College in Oakland. It was a revolutionary organization with an ideology of Black nationalism, socialism, and armed self-defense, particularly against police brutality. It was part of the Black Power movement, which broke from the integrationist goals and nonviolent protest tactics of the Southern Christian Leadership Conference led by Dr. Martin Luther King, Jr. The BPP name was inspired by the use of the black panther as a symbol that had recently been used by the Lowndes County Freedom Organization, an independent Black political party in Alabama.

The BPP's philosophy was influenced by the speeches of Malcolm X of the Nation of Islam, the teachings of Chairman Mao Tse-Tung of the Communist Party of China, and the anti-colonialist book *The Wretched of the Earth* (*Les Damnés de la Terre*, 1961) by the Martiniquan psychiatrist Frantz Fanon. The BPP's practice of armed self-defense was influenced by African American activist Robert Williams, who advocated this practice against anti-black aggression by the Ku Klux Klan in his book *Negroes with Guns*

(1962). Newton and Seale canvassed their community asking residents about issues of concern. They compiled the responses and created the Ten Point Platform and Program that served as the foundation of the Black Panther Party. The ten points are:

1. We want freedom. We want power to determine the destiny of our Black Community.
2. We want full employment for our people.
3. We want an end to the robbery by the Capitalists of our Black Community.
4. We want decent housing, fit for shelter of human beings.
5. We want education for our people that exposes the true nature of this decadent American society. We want education that teaches us our true history and our role in the present day society.
6. We want all Black men to be exempt from military service.
7. We want an immediate end to POLICE BRUTALITY and MURDER of Black people.
8. We want freedom for all Black men held in federal, state, county and city prisons and jails.
9. We want all Black people when brought to trial to be tried in court by a jury of their peer group or people from their Black Communities, as defined by the Constitution of the United States.
10. We want land, bread, housing, education, clothing, justice and peace.

Because of its practice of armed self-defense against police, as well as its Communistic and revolutionary elements, the BPP was frequently targeted by the Federal Bureau of Investigation's COINTELPRO program as well as by state and local law enforcement groups. However, despite its militant stance, the BPP also provided free breakfast for school children, sickle cell anemia screening, legal aid, and adult education.

Image Source: Library of Congress, "Political prisoners of USA fascism" (<https://www.loc.gov/item/2017646802/>)

Text Source: The National Archives, "The Black Panther Party" (<https://www.archives.gov/research/african-americans/individuals/huey-newton>)



## BEFORE VIEWING: IMAGE STUDY

### Directions:

Study the photograph below and discuss with your peers or reflect to yourself: What do you think is the story behind this image? What details do you notice? What do you think the man is doing, thinking, or feeling?



# AFTER VIEWING: RESPONSE QUESTIONS

## Directions:

Respond to each question, referring to specific scenes, events, and dialogue from the film as evidence for your interpretation.

1. What were some of the challenges or pressures Dana King faced when creating this sculpture? What were some creative decisions she made throughout the process?

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2. Throughout the film, King refers to photographs of Huey P. Newton. Though he was already widely immortalized in photographs and murals, why was it important for King to create this sculpture? What does a sculpture do that a photograph or painting cannot?

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3. Take another look at the photograph you studied before watching the film and consider the fact that this man is actually at a protest organized by the Black Panther Party. Knowing that, what do you think this man would think about the Huey P. Newton sculpture in the film? How might it connect to the moment captured in the photograph?

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4. At one point, King and Fredrika Newton discuss issues of not “being black enough” and Huey P. Newton’s feelings about his own skin complexion. Have you ever felt like you weren’t “enough” of something? How is your experience similar or different from King and Newton’s experiences?

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5. How did this film change your understanding of the Black Panther Party or the purpose of public art?

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# AFTER VIEWING: FOUR C'S

## Directions:

Respond to each prompt in complete sentences, citing specific scenes, events, and dialogue from the film as evidence for your response.

### CONNECTIONS

What connections do you draw between the film and your own life or other learnings?

### CHALLENGE

What ideas, positions, or assumptions do you want to challenge or debate in the film?

### CONCEPTS

What key concepts or ideas do you think are important and worth holding on to from the film?

### CHANGES

What changes in attitudes, thinking, or action are suggested by the film, either for you or others?

Adapted from Harvard Project Zero's Think Routine Toolbox:

<http://www.pz.harvard.edu/resources/the-4-cs>

## EXTENSION ACTIVITY: STATUE FOR AN UNSUNG HERO

In recent years, statues and monuments dedicated to Confederate icons and other stains of America's past have been removed from public spaces. Dana King's sculpture of Huey P. Newton demonstrates that another step in retelling America's history is through the creation of new monuments to the as-yet-uncelebrated luminaries of our nation's past. In this activity, you will conceive of and sketch a prototype for a public sculpture dedicated to an unsung hero of freedom, justice, and equality.

### Directions:

1. Consider a person of historical or contemporary significance that you think deserves to be memorialized through a public statue.
2. Pick a location at your school or in your city that has either a blank space that needs updating or an existing statue that could be replaced.
3. Brainstorm ideas for your statue: How much of the person will be shown? What will they be wearing? What pose or action will you depict them in? Will there be any quotations or other text on the statue?
4. Illustrate a mock-up of your statue on a piece of paper. Be creative and include as much detail as you would if it were full-sized. Include details of the surrounding area in which you want the statue installed, to give a sense of how the statue would interact with the space.
5. Write a one-to-two paragraph Artist's Statement explaining the message and ideas behind the design.
6. Share your work! Even if you aren't able to actually create your sculpture at full size, you can still share your piece in the classroom or in youth art contests.



# ABOUT FILM FESTIVALS



An opening night screening at the Mill Valley Film Festival.

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## What is a film festival?

A film festival is an event in which multiple movies are presented over the course of one or several days. Depending on the size of the festival, all of the screenings may take place in a single theater or may involve multiple venues throughout a city. Festivals also include special events like panel discussions with filmmakers and actors. Typically, filmmakers submit their works to a festival, where a team of curators selects the best entries for inclusion in the festival. For independent and international filmmakers, festivals are often an important way to raise awareness of a film, generate an audience, and/or attract a studio to purchase the rights to distribute a film in a wider release. Acceptance into a major festival can add significant prestige to a film, with some festival awards (such as the Cannes Film Festival's Palme d'Or) considered among the highest honors a film can receive.

There are many film festivals through-

out the world, with some focusing on particular themes, such as highlighting LGBTQ films/filmmakers, specific cultural groups, or particular genres. While some of the more famous festivals may be in distant locations, there are hundreds of small festivals spread through every corner of the world and, increasingly, festivals are using streaming access to make it easier for the public to view their curated programs.

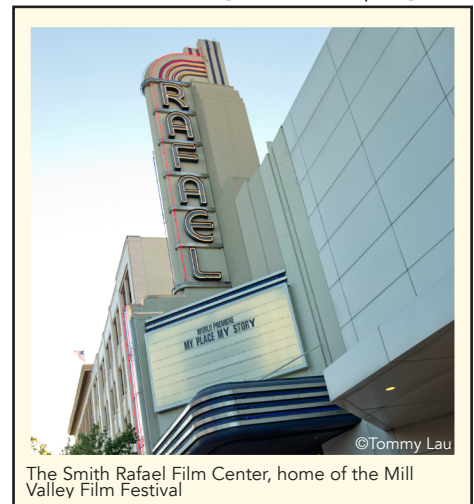
## History of the Mill Valley Film Festival

Since founding the Mill Valley Film Festival in 1977, Executive Director Mark Fishkin has shepherded this once small, three-day showcase into an eleven-day, internationally acclaimed cinema event presenting a wide variety of new films from around the world in an engaged, community setting.

The festival has an impressive track record of launching new films and new filmmakers, and has earned a reputation as a filmmakers' festival

by celebrating the best in American independent and foreign films, alongside high-profile and prestigious award contenders. The relaxed and non-competitive atmosphere surrounding MVFF, gives filmmakers and audiences alike the opportunity to share their work and experiences in a collaborative and convivial setting.

Each year the festival welcomes more than 200 filmmakers, representing more than 50 countries. Screening sections include world cinema, US cinema, documentaries, family films, and shorts programs. Annual festival initiatives include Active Cinema, a forum for films that aim to engage audiences and transform ideas into action; Mind the Gap, a platform for inclusion and equity; and ¡Viva el Cine!, a showcase of Latin American and Spanish-language films. Festival guests also enjoy an exciting selection of Tributes, Spotlights and Galas throughout the program.



The Smith Rafael Film Center, home of the Mill Valley Film Festival

©Tommy Lau

## Questions to Consider:

1. What is the purpose of a film festival? What are the benefits for filmmakers? For the audience? For the community?
2. How might the films at a festival differ from the films available to watch at your local movie theater?
3. What qualities do you think festival curators might look for in a film? If you are watching a festival film with a class/school group, what aspects of the film do you think made it appealing to the curators?

## Get Involved!

Many film festivals, including the Mill Valley Film Festival, have student film categories. If you are a filmmaker, explore FilmFreeway ([www.filmfreeway.com](http://www.filmfreeway.com)) for a database of worldwide film festivals where you can submit your film. The call for entries for MVFF opens in late February and closes in June. Youth filmmakers do not have to pay an entry fee. MVFF also offers many opportunities for volunteering. Find out more at <https://www.cafilm.org/volunteer/>.