AT&T PROUDLY SUPPORTS
TRIBECA YOUTH SCREENING SERIES®
MUSIC MOVES THE PEOPLE
A BAND CALLED DEATH
A FILM BY JEFF HOWLETT & MARK COVINO
STUDY GUIDE

TRIBECA FILM INSTITUTE
Whether you’re an educator, administrator, parent, student or just someone who wants to learn more about media literacy, you can use this guide as a way to discuss the themes in the film. Lessons are aligned with time-coded video modules, and ‘Resources for Students and Educators’ offers further reading, further watching and a list of local and national arts organizations. Above all, we understand that educators are multifaceted artists in their own right, so we encourage you to utilize your own artistic experiences to spark dialogue.

A PDF of this and other creative, incisive Tribeca Film Institute® Study Guides can be found at TRIBECAFILMINSTITUTE.ORG
Before Bad Brains, the Sex Pistols, or even the Ramones there was a band called Death. Three teenage brothers in the early ’70s formed a band in their spare bedroom. They began playing a few local gigs and even pressed a single in the hopes of getting signed. But this was the era of Motown and emerging disco. Record companies found Death’s music—and band name—too intimidating. The group was never given a fair shot, disbanding almost three decades later, when a dusty 1974 demo tape made its way out of the attic and found an audience several generations younger. Playing music impossibly ahead of its time, Death is now being credited as the first Black punk band and are finally receiving their long overdue recognition as true rock pioneers.

A Band Called Death chronicles the incredible fairy-tale journey of what happened during the 1970s in America, the narrative of African-American history was largely expressed through the musical art forms of R&B, soul, and funk. While the influence of the blues on the contemporary Rock & Roll music of the time was undeniable and widely cited, outside the contributions of Jimi Hendrix, African-American rock bands were virtually nonexistent. With R&B, soul and funk gradually transitioning into the sounds of disco, non-white teens looking to identify with an alternative to mainstream rock were hard pressed to find one. Dissatisfied with the excessive lifestyles and narcissistic personalities of big arena rock bands, young people turned internally for inspiration by creating their own “do-it-yourself” bands. Fueled by their angst towards the political leadership aligned with 1950s conservatism as well as Rock & Roll lyrics perceived as being disconnected from everyday reality, punk rock was formed.

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Although their unique sound pre-dated the UK punk scene by four years, they were entirely void of the community support. Against the backdrop of early 1970’s Detroit, where the local Black experience was framed by Motown’s soul and R&B, the Hackney brothers chose a different route of expression. Influenced by the musicianship and onstage theatrics of The Who and Alice Cooper, famous Rock & Roll bands of the era, Death expanded the horizons for the Black music experience and sound. Fostered by a strong sibling bond and parents who encouraged their unconventional passions, the brothers edged close to fame, narrowly missing it due to strong personal convictions of originality, spirituality and unique artistic truth.

The film’s heart lives in the depiction of the family’s rootedness in unconditional love, multi-generational legacy and commitment to personal truth. While Black identity continues to be polarized - both a beacon of “cool” in youth culture and an unjustly dangerous existence as proven by recent fatal encounters between African-American youth and police - A Band Called Death offers a story that is riveting, joyful and necessary in our current landscape.
**DISCUSSION PROMPTS**

1. **WHAT’S THE POINT OF PASSION, ANYWAY?**
   When the Hackney brothers formed Death, beneath dreams of fame and recognition lived a deeper passion for creation. What are the reasons to engage passions and hobbies? What are the rewards of an interest for the sake of enjoyment and connection? In today’s society, where product is often valued over process, what can we learn from the choices of the Hackney brothers? Is there purpose in hobbies and interests that do not necessarily translate to fame, fortune, career or stability? What does curiosity and passion contribute to our experience as human beings?

2. **REDEFINING IDENTITY**
   Identity can be a point of pride, a centering compass and a vast wall put up between others and us. It is one of the stickiest parts of humanity, offering us both grounding and togetherness, as well as fear and separation. In what ways does our world celebrate belonging to a group based on shared identity, and in what ways does breaking from the mold challenge our communities and connections? How did the Hackney brothers navigate their racial and cultural identities, and what support structures made it both possible and safe? Where do we see these dynamics play out in media, school and our local and world communities?

3. **WHO DOES MUSIC BELONG TO?**
   Art and music have always been an important aspect of our community celebration and bonding. American music has many roots in folk expressions, as well as influences from Africa, translated and re-imagined during and beyond slavery. This mixing of various expressions created some of the widely regarded American musical genres, including blues, jazz and Rock & Roll. A point of tension in history is this long-standing question: who invented this music, and who gets to authenticate it? The Hackney brothers took an expression made famous by white musicians, but actually originated with musicians of color. How do these complexities manifest themselves in today’s popular culture? Who defines the authenticity of music?

4. **WHAT CREATES STRONG RELATIONSHIPS?**
   A Band Called Death shines a light on the ingredients that support and bolster a family bond: support, unconditional love, boundaries, loyalty, shared interests and passion. Using the film’s lessons on family as a springboard, in what ways do our relationships suffer, survive and thrive? What actions and methods contribute to a supportive environment at home? How can parents guide their children’s artistic and political journeys without being too opinionated or imposing of their own views and perspectives? What is the media’s message about what a Black family is “supposed to” look like? What is Black male masculinity supposed to look like? What circumstances supportive family relationships and how can families cement identity within their children while also allowing them to explore and create their own?

**KEY TERMS**

**ROCK & ROLL**
A type of popular dance music originating in the 1950s, characterized by heavy beat and simple melodies. Rock & Roll was an amalgam of Black rhythm and blues, and white country music, usually based on a twelve-bar structure and an instrumentation of guitar, bass, and drums.

**PUNK ROCK**
A loud, fast-moving and aggressive form of rock music, characterized by a three-chord structure, popular in the late 1970s and early 1980s. In this musical form, message (often socio-political in nature) and “do it yourself” grassroots ethics are emphasized over musical proficiency.

**MOTOWN**
An American record company founded by Berry Gordy, Jr. in the late 1950s, in Detroit, Michigan. The name, a blending of the words motor and town, is also a nickname for Detroit. Motown played an important role in the racial integration of popular music as an African American-owned record label that achieved significant crossover success. In the 1960s, Motown and its subsidiary labels were the most successful proponents of what came to be known as the Motown Sound, a style of soul music with a distinct pop influence.

**CULTURAL IDENTITY**
The feelings of belonging to, as part of self-conception and self-perception, a nationality, ethnicity, religion, social class, generation, locality and any kind of social group that has its own distinct culture. Cultural identity is both the characteristics of the individual, but also to the culturally identical group that has its members sharing the same cultural identity.

**RACIAL IDENTITY**
A concept that signifies and symbolizes social conflicts and interests by referring to different types of human bodies. Racial identity is a socially constructed system of classifying individuals according to phenotypical characteristics that are genetically determined, but not always consistent. Identity can be rooted in a prescribed definition (what others place on an individual), and/or subscribed to and claimed by the individual.

**MASCULINITY**
Masculinity (also called maleness or manhood) is a set of attributes, behaviors and roles generally associated with boys and men. Masculinity is made up of both socially defined and biologically created factors. Traits traditionally cited as masculine include courage, independence and assertiveness, though traits associated with masculinity vary depending on location and context, and are influenced by a variety of social and cultural factors.

**VIDEO MODULES**

**They Would Always Tell Us, Enjoy Everything**
8:33 - 11:03

**Death: The Name**
18:50 - 22:48

**D-E-A-T-H: The Roadblock**
28:35 - 32:15

**White Boy Music!**
13:51 - 16:20

**All Because of Our Uncle David**
108:35 - 113:21
PRE-SCREENING LESSON 1:
Debunking Cultural and Societal Norms

Time: 60 Mins
Tools: Trailer for A Band Called Death, Trailer for the Sound of Classic Motown, Social Identification Chart (index), Identifying Expectations Worksheet (index), pencils/pens.

In A Band Called Death, we are introduced to a trio of African-American brothers making punk rock music in 1970’s Motown Detroit. Before viewing the film, students are provided context for the Hackney brother’s mold-breaking choices and explore ways they adhere to and defy social and cultural norms themselves.

PART A: How Three Brothers Challenged Norms (15 mins.)

View film trailer for A Band Called Death [2:11]
https://vimeo.com/ondemand/abandcalleddeath

View trailer for the Sound of Classic Motown* [7:37]
*Please note, it is not necessary to watch entire trailer. Inform students that this show is a revival of old Motown songs, not performed by the original musicians. The trailer will give a sense of the style of music popularized in Detroit during the era of Death.

http://vimeo.com/92185676

Discuss in small groups. Assign a note taker and reporter for the discussions, offering time to contemplate and share out key points with the entire class.

- What can you determine from the A Band Called Death trailer and the Motown sampler in terms of difference in music styles - and who was socially "allowed" to enjoy it?
- What kind of music do you like? Is it ascribed to a certain “kind of person?” Is music in general still marketed to specific identities?
- What kind of risks do you think Death had to take in order to create this kind of music in the 1970s? What might have the rewards been?
PART B: Deconstructing Identity and Challenging Social Expectations (45 mins.)

Social identification is the process by which we define ourselves in terms and categories that we share with other people. Identity-oriented labels can be claimed by us, or enacted upon us by society. In *A Band Called Death*, the Hackney brothers defied the constructed social norms of the era by following their desires and passion for rock music - an unpopular identity-redefining choice for young Black men in their community. Choosing to draw from influences beyond their immediate scope, Death both embraced their community's expression and expanded the definition to access a complex and layered understanding of self - musically, ethnically and spiritually. In Part B, students begin to identify what social identifications they subscribe to, or are prescribed to them - and what expectations they face, claim and reject in daily life.

Identify Social Identities (15 mins)

Distribute the Social Identification Chart located in the index to each student. Guide students through learning different categories of differentiation including Ethnicity and Religion, Political Affiliation, Vocations and Hobbies, Relationships, Gender and Sexual Identities, Race and Class, and Stigmatized Identities. Using the chart, instruct students to determine and list their own chosen and prescribed identities in each category provided.

Explore Cultural and Societal Expectations (15 mins)

Picking one identity that they feel MOST defines them from the Social Identification Chart, students use the Identifying Expectations worksheet (located in the index) to explore expectations. Examining the identity in relationship to family, friends, neighborhood, society and self, students determine the layers of expectations externally and internally.

Reflect and Connect (15 mins)

A note for educators: The topics presented in this section may feel vulnerable, sensitive and even triggering for students. Taking time to engage students in the creation of a safe space covenant can set the groundwork for a fruitful and supported dialogue. Additionally, giving students the option to opt out of sharing may ease some of their fears. Consider small group discussions or pair shares for this activity, or even personal journaling modalities.

How does it feel to pinpoint your personal identities? Is it freeing or constricting?

What are the differences between an identity you chose and one you are born into?

Do you fit the expectations of family, friends and society? In what ways do you adhere to what you're expected to be and do? In what ways do you differ?

Bringing in current events, invite students to discuss the recent cases of young Black men murdered by police. In what ways are prescribed and projected identities dangerous in our current landscape? How do these stories and events affect students' lives? A direct question might looks like this: In the aftermath of Mike Brown's death in Ferguson, Missouri, how did the media characterize his life? What positive and negative attributes did the mainstream media afford him and what complications - across both the opinion of public domain and in legal process - arose from these prescribed identities?

POST-LESSON 1: Exploring Our Unique Identities and Personal Convictions

Time: 60 Mins
Tools: Personal Convictions Worksheet, projector and computer, plain paper and markers.

In Post-Lesson 2 students further explore community membership, the risks and rewards of self-defined identity and their own personal convictions. Using the Hackney brothers' various divergent choices as a jumping off point, students move into their own examinations of what they are willing to give up and stand for.

VIDEOS:

White Boy Music! 13:51 - 16:20
Death: The Name - 18:50 - 22:48
PART A:
DEATH: A “Different” Kind of Band (15 mins)

PROMPT
After viewing A Band Called Death, revisit the topic of societal expectations with students through the lens of the Hackney brothers. Write on the board “DIFFERENT,” asking students to shout out ways the brothers were different, or took different viewpoints, than others in their community.

You may want to gently prompt students to think about David’s take on spirituality, the band’s name, the brother’s passion for Rock & Roll, Bobby and Dannis’ choice to move to rural Vermont and play reggae, and Bobby’s son’s continued interest in punk and skateboarding culture.

BRIEFLY DISCUSS
What do you think helped the Hackney brothers feel supported in their decisions to stray from the norm?

Do you respect the Hackney brothers’ decisions, or do you question them? Discuss.

Should the Hackney brothers’ interests been quantified as “different?” In what ways are we punished for following our passions in the world? In what ways are we rewarded?

IDENTIFY: FITTING IN (15 MINS)
Community membership and “fitting in” can have a strong influence on our choices as unique individuals in the world. The Hackney brothers had each other to co-create with, belonging to an inclusive family unit. Discuss this concept with students and ask them, in a pair share, to describe a time they didn’t fit in. On the board write the following guidelines:

1. A time I didn’t fit in was...
2. It hurt me because...
3. But it also helped me because...

Ask students to examine the impact of their experience from all angles. Did it help them get stronger? Did it shut them down from expressing? After a few minutes, ask for a few share-outs.

EXPLORE: PERSONAL CONVICTIONS (15 MINS)
When we are firm in our ability to move through fitting or not fitting in we can develop strong personal convictions or firmly held beliefs of opinion. In A Band Called Death, we witness David leading his brothers to stand up for their (or his) conviction and vision for the band. Turning down interest from a major record label producer, David compromised fame and fortune to keep the band’s name and the concept of Death intact. With convictions come risk and reward, giving a heightened sense of importance to an idea or belief held by an individual.

Using the Personal Convictions Worksheet (located in the index) students identify their own personal convictions, determining what they risk and gain from these stances.

CREATE: SYMBOLS OF CONVICTION (15 MINS)
STUDY
In A Band Called Death, David’s symbol for the band and it’s spiritual concept was the triangle. Connecting this to the visual artist’s symbolic choices, introduce students to the work of Francois Robert, a photographer and graphic designer who used the image of human bones shaped into various symbols including a dollar sign, weapons, religious symbols and short words in his striking “Stop the Violence” campaign. Discuss with students the impact of this campaign and what Robert’s intentions were to spark in the viewer. What personal conviction is Robert expressing?

http://francoisrobertphotography.com/#/portfolio/fine_art/stop_the_violence

CREATE
Invite students to pick a single conviction from their Personal Convictions Worksheet. Ask them to brainstorm symbols that could represent this conviction. Hand each student a piece of white paper, along with markers, and invite students to visually represent their conviction with one or two symbols, akin to David’s Death triangle or Francois Robert’s arranged bones.

GRAFFITI WALL SHARE-OUT
Taping student work up on the classroom’s walls, invite students to walk piece to piece, presenting their chosen symbols with peers.

PART B:
Examining Personal Convictions (45 mins)

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POST-LESSON 2:
Defining Strong Relationships

Time: 60 Mins
Tools: Coat of Arms Prep and Create Worksheets

A Band Called Death illustrates a family-centered story in which brothers deeply connect with one another, and parents support their children’s passions and choices across generations. Inspired by the depiction of a healthy family unit - not without its own trials, but triumphant and centered in loving, nonetheless - students determine the building blocks of a strong relationship and identify their own relational core values.

VIDEOS:

Dad, Why Didn’t You Tell Me! 59:33 - 1:04:29

All Because of Our Uncle David 1:08:35 - 1:13:21
PART A: The Ingredients of Strong Relationships (20 mins.)

Using the Hackney family as a jumping off point, invite students to discuss what helped the brothers create their bold choices in rock music. The family support created a nest for experimentation, celebrating passion and kinship. Ask students to determine what core values shaped the Hackney family using the value systems below to categorize and characterize. Some answers that might come up are vulnerability and openness to showing emotion, extreme loyalty, support of passion, non-judgmental, spiritual and family-centered.

| Spiritual values | Ex: church-centered, forgiving, humble |
| Civic and cultural values | Ex: law-abiding, convictions about specific issues |
| Relational values | Ex: respect for others, compassionate, generous |
| Lifestyle values | Ex: how you spend your time each day, emphasis on material things |
| Work ethic values | Ex: dedication to career and passion, level of emphasis on relationships |
| Family values | Ex: level of importance of commitment to each other as a family |
| Personal/development values | Ex: intellectual growth, cleanliness, loving, honest |

PART B: Representing Core Values Through Coat of Arms (40 mins.)

Family Coat of Arms date back to medieval times when knights would use them to cover, protect, and identify the wearer. The design is a symbol unique to an individual person or family (except in the UK), corporation, or state, with origins in European countries.

Stretching the context and history of these symbolic insignias, students use the Coat of Arms template to make meaning of their nuclear family - or chosen family’s core values. Using the Coat of Arms Prepare and Create Worksheets (located in the index), students identify their supports, motto and shield symbols, creating their own declarations and ideals for relational values.

Graffiti Wall Share-out: Taping student work up on the classroom’s walls, invite students to walk piece to piece, presenting their coat of arms to peers.

POST-LESSON 3: Legacy: Past, Present and Future

Time: 60 Mins
Tools: Legacy Chart and Claiming Legacy worksheets in the index, paper and pens, butcher paper and markers (or white board, chart paper, etc.)

One of the most poignant aspects of A Band Called Death is the enduring legacy of Death’s music and the surprise of its resurrection through the next generation of sons and brothers. Family legacy is passed down through music in the Hackney family, as well as other values, passions, rituals and perspectives, including the importance of brotherly bonds. Post-Lesson 4 brings the concept of legacy into focus, asking students to define their own legacy - what has been passed down to them and what they intend to leave behind.

PART A: The Legacy I Was Given / The Legacy I Want to Give (20 mins.)

DEFINING LEGACY
Legacy can be defined as something transmitted by or received from an ancestor or predecessor, or other sources from the past. Sharing this definition with students, briefly discuss and identify what the Hackney brothers’ legacy has been and will be. Shifting the lens onto their own lives, invite students to identify what legacy has been passed to them, and what they intend to leave for others using the Legacy Chart located in the index.

CLAIMING LEGACY
A manifesto is a published verbal declaration of the intentions, motives, or views of the issuer, be it an individual, group, political party or government. For example, Martin Luther King’s I Have A Dream Speech could be considered a manifesto. Using the Claiming Legacy Worksheet (located in the index), guide students through creating their own manifesto based on the legacy they want to leave behind.

PART B: The Legacy of The Present (30 mins.)

LETTER TO MY FUTURE SELF
 Invite students to write a letter to their future selves. What would they want their adult counterpart to know about their teenage self? Are they full of passion? Are they ready to explore the world? Have they learned some lessons? What do they want to make sure their adult version retains? What qualities do they not want to lose? Ask students to frame and explore the legacy of themselves within - and in relation to - their own singular lifetime and stages of existence.

COLLECTIVE TIME CAPSULE
A time capsule is a container storing a selection of objects chosen as being typical of the present time, buried for discovery in the future. Engaging the class, create an imaginary time capsule that represents the legacy of their generation. What would the students want added into the capsule to show our time on planet Earth? What would they be proud to show off, and what would they want to leave out? You can create this by writing on the board, asking a student to draw the items on butcher paper or making a class collage.
Resources for Students and Educators
**FURTHER READING**

- **Violence Girl: East L.A. Rage to Hollywood Stage a Chicana Punk Story**
  by Alice Bag

  The proximity of the East L.A. barrio to Hollywood is as close as a short drive on the 101 freeway, but the cultural divide is enormous. Born to Mexican-born and American-naturalized parents, Alicia Armendariz migrated a few miles west to participate in the free-range culture in the surrounding areas of Santa Monica and Venice, strongly influenced by the surf culture of Southern California and how it had been broken homes created the basis for the underground hardcore punk years from 1979 to 1986. Interviews and rare live footage are included from artists such as Black Flag, Bad Brains, Minor Threat, SS Decontrol and the Dead Kennedys. (2006)

- **American Hardcore**
  Inspired by Steven Blush's book 'American Hardcore: A Tribal History,' Paul Rachman's feature documentary debut is a chronicle of the underground hardcore punk years from 1979 to 1986. Interviews and rare live footage are included from artists such as Black Flag, Bad Brains, Minor Threat, SS Decontrol and the Dead Kennedys. (2006)

- **Punk Singer**
  Kathleen Hanna, lead singer of the punk band Bikini Kill and dance-punk trio Le Tigre, rose to national attention as the reluctant but never shy voice of the riot grrrl movement. She became one of the most famously outspoken feminist icons, a cultural lightning rod. (2013)

- **Muscle Shoals**
  Muscle Shoals, Alabama has helped create some of the most important and resonant songs of all time. Overcoming crushing poverty and staggering tragedies, Rick Hall brought Black and White people together to create music for the generations. (2013)

- **Searching For Sugarman**
  In 1968, two producers went to a downtown Detroit bar to see an unknown recording artist - a charismatic Mexican-American singer/songwriter named Rodriguez. This documentary explores the disappearance of Rodriguez in America, while his music became the unlikely anthem of the white resistance in Apartheid-era South Africa. (2012)

- **Dogtown and the Z-Boys**
  Dogtown and Z-Boys, narrated by Sean Penn, begins with the history of skateboarding in Southern California and how it had been influenced by the surf culture of the surrounding areas of Santa Monica and Venice, nicknamed Dogtown. A diverse group of local teenagers from broken homes created the basis for modern skateboarding as we know it, breaking all conventions and busting open the mold. (2001)

**FURTHER WATCHING**

- **White Riot: Punk Rock and the Politics of Race**
  by Stephen Ducombe and Maxwell Tremblay

  From The Clash to Los Crudos, skinheads to afro-punks, the punk rock movement has been obsessed by race. And yet the connections have never been traced in a comprehensive way. White Riot is the definitive study of the subject, collecting first-person writing, lyrics, letters to zines, and analyses of punk history from across the globe. This book brings together writing from leading critics such as Greil Marcus and Dick Hebdige, personal reflections from punk pioneers such as Jimmy Pursey, Darryl Jenifer and Mimi Nguyen, and reports on punk scenes from Toronto to Jakarta. (2013)

- **The Black Family: Essays and Studies**
  by Robert Staples

  A diverse collection of readings on trends and issues surrounding the Black family. The book provides a combination of empirical research and scholarly essays on such diverse issues in the Black American community such as the Black male’s role, interracial relationships, poverty, AIDS, and the health status of Black women. (1991)

- **The Power of Black Music: Interpreting Its History from Africa to Jakarta.**
  by Samuel A. Floyd Jr., Jimi Hendrix

  The Power of Black Music offers a new way of listening to the music of Black America and appreciating its profound contribution to all American music. Striving to break down the barriers that remain between high art and low art, it brilliantly illuminates the centuries-old linkage between the music, myths and rituals of Africa and the continuing evolution and enduring vitality of African-American music. (1991)

- **Starting At Zero: His Own Story**
  by Jimi Hendrix

  Much has been written about rock icon Jimi Hendrix by experts, fans, and critics some of it true and some of it not. He did, however, leave his own account in his many interviews, lyrics, writings, poems, diaries, and even stage raps. Starting At Zero brings all these elements together in narrative form. (1991)
GET INVOLVED

AFROPUNK
When Matthew Morgan and James Spooner joined forces in 2002, they instinctively understood that while the indie rock/punk/hardcore scene had powerful appeal beyond the predictable White audience. The AFROPUNK (AP) culture, centered around Spooner’s original film, has grown into a popular music festival and thriving online community.
www.afropunk.com

QUESTION BRIDGE
Question Bridge is an innovative transmedia project that facilitates a dialogue between a critical mass of Black men from diverse and contending backgrounds and creates a platform for them to represent and redefine Black male identity in America.
www.questionbridge.com

THE LIBRARY AND ARCHIVES OF THE CENTER FOR BLACK MUSIC RESEARCH
The Library and Archives of the Center for Black Music Research is a comprehensive research collection covering all idioms in black music of the United States and the African diaspora. Collections include books, periodicals, sound recordings in several formats, printed music, photographs and videotapes, manuscripts and archival materials, and a comprehensive collection of theses and dissertations on Black music.
www.colum.edu/cbmr/library/
**INSTRUCTIONS**

IN THE CHART BELOW, IDENTIFY WHAT IDENTITIES YOU HOLD IN EACH CATEGORY.

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<th>Political Affiliation</th>
<th>Gender and Sexual Identities</th>
<th>Race and Class Identities</th>
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<td>Examples:</td>
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<td>Man</td>
<td>American Indian or Alaska</td>
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<td></td>
<td>Woman</td>
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<td>Gay</td>
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<tr>
<td>Artist</td>
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<tr>
<td>Athlete</td>
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<td></td>
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<tr>
<td>Military veteran</td>
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<tr>
<td>My Vocations and Hobbies:</td>
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<tr>
<td></td>
<td>My Relationships:</td>
<td></td>
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<tr>
<td>Relationships</td>
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<tr>
<td>Examples:</td>
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<tr>
<td>Mother</td>
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<tr>
<td>Parent</td>
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<tr>
<td>Teenager</td>
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<tr>
<td>Widow</td>
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<tr>
<td>My Relationships:</td>
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<tr>
<td>Stigmatized Identities</td>
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<tr>
<td>Examples:</td>
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<tr>
<td>Person with AIDS or other illness</td>
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<tr>
<td>Homeless person</td>
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<td></td>
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<tr>
<td>Overweight person</td>
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<td></td>
<td></td>
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<tr>
<td>Alcoholic or drug addict</td>
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<td></td>
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<tr>
<td>Geek or nerd</td>
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<td></td>
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<tr>
<td>My Stigmatized Identities:</td>
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<td></td>
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<tr>
<td>Other</td>
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<tr>
<td>Examples:</td>
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<td></td>
</tr>
<tr>
<td>If comfortable, list your Gender and Sexual Identities:</td>
<td></td>
<td>If comfortable, list your Race and Class Identities:</td>
<td></td>
</tr>
</tbody>
</table>
A BAND CALLED DEATH WORKSHEET: SOCIAL IDENTIFICATION CHART

Pick one identity that MOST defines you from the Social Identification chart (ie: Black, artist, Christian, etc.) In the worksheet below, identify who expects you to be what because of this identity. What are the media’s stereotypes vs. what your family expects?

My chosen identity is: ____________________________________________________________________

My family expects me to be in relationship to this identity:

My friends expect me to be in relationship to this identity:

My neighborhood expects me to be in relationship to this identity:

Society and the media expects me to be in relationship to this identity:

But I see myself as... (how do YOU see yourself in this identity?)

A BAND CALLED DEATH WORKSHEET: PERSONAL CONVICTIONS

When it is time to stand up or down for your ideas and beliefs?

<table>
<thead>
<tr>
<th>My Personal Convictions</th>
<th>Risks:</th>
<th>Rewards:</th>
</tr>
</thead>
<tbody>
<tr>
<td>EXAMPLE FROM FILM:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David did not agree to change the band name, or compromise his artistic ideas for a record label.</td>
<td>David did not see fame or success with his music during his lifetime. He struggled with strong emotions and feelings of loss over this.</td>
<td>Though in some ways, a stroke of wild luck, David’s music was many years later recognized as a pioneering sound and brought into the public eye, also supporting his brothers and nephews in their artistic expressions.</td>
</tr>
<tr>
<td>EXAMPLE FROM LIFE:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am committed to liking what I like and being on the math team.</td>
<td>I get bullied sometimes and ostracized for being a nerd. My feelings hurt and sometimes I don’t want to speak up in class.</td>
<td>It will look great on my college transcript, I’ve made good friends on the team and I get to travel to different cities. I feel great when I win a competition.</td>
</tr>
</tbody>
</table>

Example from life:

1

2

3
A BAND CALLED DEATH WORKSHEET:
COAT OF ARMS PREP

Here you will prepare to create your crest by identifying the elements needed to represent your family and close relationships. Think about the ingredients discussed that create strong bonds. What is important to you in relationships?

1. **Identify Your Family or Chosen Family:** Locate who means the most to you - is it your nuclear family (parents, siblings), extended family (cousins, grandparents), mentors or role models or even friendships (chosen family)? Who do you consider your closest relationships in life:

   ▲ These people are your supporters, and should be listed in your coat of arms supporters section on the following template worksheet.

2. **Crest:** In this area on your coat of arms, you’ll list the qualities that are most important to you in family or relationships. You might think of qualities such as trust, loyalty, communication. List up to 6 qualities here:

   1. 
   2. 
   3. 
   4. 

3. **Motto:** In the motto section of your coat of arms, you’ll write a short sentence or phrase chosen as encapsulating the beliefs or ideals guiding an individual, family, or institution. For example, “Loyalty, honor and hard work leads to greatness.”

4. **Inside the Shield:** In each section of the shield, place an image or symbol that means something to you and your loved ones. It may be a religious symbol or an image of an animal to represent freedom, it may be a music note or a mountain to symbolize hard work.

   1. 
   2. 
   3. 
   4.
Legacy can be defined as something transmitted by or received from an ancestor or predecessor or from the past. Use this chart to identify what you’ve been passed down or given from family members, and what you want to pass down and transmit to others.

<table>
<thead>
<tr>
<th>The Aspect of Legacy:</th>
<th>I was given...</th>
<th>I want to give...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foods and special dishes:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spirituality &amp; religion:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jewelry &amp; clothing:</td>
<td></td>
<td></td>
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<tr>
<td>Special objects &amp; heirlooms:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Family traits:</td>
<td></td>
<td></td>
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<tr>
<td>Sayings:</td>
<td></td>
<td></td>
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<tr>
<td>Holidays &amp; rituals:</td>
<td></td>
<td></td>
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<tr>
<td>Photographs &amp; art:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Careers &amp; special knowledge:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Careers &amp; special knowledge:</td>
<td></td>
<td></td>
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<tr>
<td>Hobbies &amp; passions:</td>
<td></td>
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<tr>
<td>Other:</td>
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</tbody>
</table>

A manifesto is a published verbal declaration of the intentions, motives, or views of the issuer, be it an individual, group, political party or government. Here you will create your own manifesto for the legacy they want to leave behind. Using your legacy chart, pick out the characteristics, objects and qualities you most want to pass down and expound. Finish the following statements and add your own ideas onto the end.

THE ____________________________ MANIFESTO
by: _______________________

Example: I leave behind my father’s record collection and my mother’s gardens which represents: a deep curiosity and passion for art and beauty.

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:

I leave behind ____________________________________,
which represents:
MUSIC MOVES THE PEOPLE
ABOUT TRIBECA FILM INSTITUTE
Tribeca Film Institute champions storytellers to be catalysts for change in their communities and around the world. Each year, we identify a diverse and exceptional group of filmmakers and media artists and empower them with funding and other resources to fully realize their stories and connect with audiences. Through hands-on training and exposure to socially relevant films, our educational programming helps young people gain the media skills necessary to be productive global citizens and creative individuals.

SUPPORTED BY:
HONORABLE MARGARET S. CHIN, NEW YORK CITY COUNCIL
HONORABLE YDANIS RODRIGUEZ, NEW YORK CITY COUNCIL

ABOUT TRIBECA YOUTH SCREENING SERIES
Tribeca Youth Screening Series is a media literacy program begun in 2006 by the Tribeca Film Institute®. The academic year is divided into two series, screened from September through April in partnership with national and neighborhood partners. These screenings are augmented by in-class sessions led by a Tribeca Teaching Artist, who works with a film-specific curriculum written and edited by a team formed through Tribeca Film Institute. Schools are selected based on relationship, location, and need; in 2014 we will be working in ten schools. Connect and download free curricula at TRIBECAFILMINSTITUTE.ORG

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