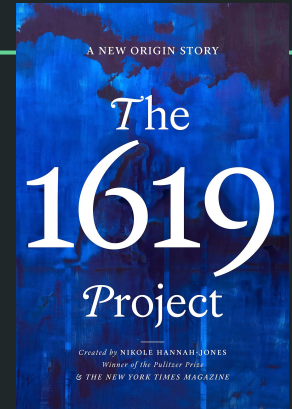


# *Notes From the Field & The 1619 Project*

Interdisciplinary Unit  
English Daily Slides  
Week 1



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# Lesson 1

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# Objective

You will understand the purpose of restorative narratives, *The 1619 Project*, and *Notes From the Field*.

# Agenda

Focus Question

Word of the Day: Dialect

Anticipating Issues in the Text

Unit Introduction & Overview

Close Reading of “Introduction” from *Notes From the Field*

Restorative Narrative Discussion

Poetry Reading

# A reminder of community norms

Be present.

Be prepared.

Be respectful.



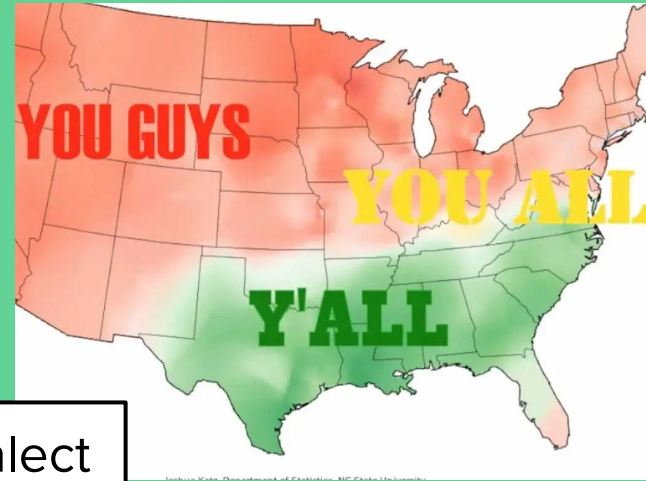
In this unit, we will learn about and discuss many topics that are challenging, upsetting, and emotional. As a community, we must actively listen to one another and be present, prepared, and respectful while engaged in this work.

## Focus Question

Journal Prompt: Tell a nonfiction story from your life. The story should include a fleshed out beginning, middle, and end.

# Word of the Day

Definition: the way someone speaks based on regional or cultural speech patterns, pronunciation, or idioms. It is often revealed through phonetic spelling.



## Dialect

“Gotta keep climbing. You gotta keep fightin’. You gotta keep climbing. You gotta keep praying. You gotta keep doing all’v the things that you know can make you stronger,” (IU Text 37)

### Notes:

- Dialect can be used to establish a character’s location, social group, and level of education
- Be careful of falling into stereotypes with dialect analysis; highly educated people often use their native dialect (Ex: Ms. Kain says y’all).



I had been taught, in school, through cultural osmosis, that the flag wasn't really ours, that our history as a people began with enslavement and that we had contributed little to this great nation. It seemed that the closest thing black Americans could have to cultural pride was to be found in our vague connection to Africa, a place we had never been. That my dad felt so much honor in being an American felt like a marker of his degradation, his acceptance of our subordination.

Like most young people, I thought I understood so much, when in fact I understood so little. My father knew exactly what he was doing when he raised that flag. He knew that our people's contributions to building the richest and most powerful nation in the world were indelible, that the United States simply would not exist without us.

## Anticipating the Issues in the Text:

1. Read these excerpts from *The 1619 Project*.
2. What do you think we will be doing this unit?

The United States is a nation founded on both an ideal and a lie. Our Declaration of Independence, signed on July 4, 1776, proclaims that “all men are created equal” and “endowed by their Creator with certain unalienable rights.” But the white men who drafted those words did not believe them to be true for the hundreds of thousands of black people in their midst. “Life, Liberty and the pursuit of Happiness” did not apply to fully one-fifth of the country. Yet despite being violently denied the freedom and justice promised to all, black Americans believed fervently in the American creed. Through centuries of black resistance and protest, we have helped the country live up to its founding ideals. And not only for ourselves — black rights struggles paved the way for every other rights struggle, including women's and gay rights, immigrant and disability rights.

## Anticipating the Issues in the Text:

1. Read these excerpts from *Notes From the Field*.
2. What do you think we will be doing this unit?

*Notes from the Field* is the most recent installment in what I consider my life's work: a series of plays I call *On the Road: A Search for American Character*. Since the 1980s, I have periodically traveled around America, interviewing large numbers of people, collecting their words and performing them onstage, crafting them into multivoiced solo dramas that bear witness to particular historical moments. I've created about twenty of these pieces over the past four decades, including *Fires in the Mirror* (in response to the 1991 riots in Crown Heights, Brooklyn) and *Twilight: Los Angeles, 1992* (about the riots). *Notes from the Field*, my latest effort, concerns what has come to be known among social scientists, educators, jurists, politicians, and activists as "the school-to-prison pipeline."

I view my plays as documentations of moments in history. Central to my creative process is active listening. My goal is to pay careful attention to the people I interview and then to reflect back what I have heard in the hope of sparking a conversation, of making change possible. I aim not to merely imitate but to study people closely enough so that I can embody them on the stage, using my own voice and body. When I was a girl, my grandfather told me, "If you say a word often enough, it becomes you." People speak of putting themselves into other people's shoes. My way of doing that is to put myself into other people's words.

## Anticipating the Issues in the Text:

1. Read these excerpts from *Notes From the Field*.
2. What do you think we will be doing this unit?

I vividly remember the exact moment that led me to this subject. It was an incident that occurred while I was filming the television series *Nurse Jackie*. I was in hair and makeup next to a castmate, British actress Eve Best, and I told her I couldn't get out of my mind a news story I had just heard: that a kid in Baltimore, my hometown, had peed in a water cooler at school and they were going to send him to jail. Eve responded, in her fabulous accent, "Oh, well, whatever happened to mischief?"

That was when it struck me: rich kids get mischief, poor kids get pathologized and incarcerated. Data released by the US Department of Justice during the Obama administration revealed the overuse of expulsions and suspensions to discipline kids who live in poverty. Black, brown, Native American, and poor white children not only get suspended and expelled more often than middle-class or rich kids; they are also disciplined more harshly from kindergarten onward, and the police are called in more frequently. Incredibly, even five-year-olds have been handcuffed for having tantrums in school.

“Storytelling  
changes how we  
understand our  
past.”

**Raise your hand with a  
number, 1-5, to express  
your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

Disagree - 2

Strongly Disagree - 1

I will invite some  
students to share their  
opinions in this  
discussion.

“Storytelling creates  
a shared past.”

**Raise your hand with a  
number, 1-5, to express  
your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

Disagree - 2

Strongly Disagree - 1

I will invite some  
students to share their  
opinions in this  
discussion.

“Newsrooms should put as much emphasis on recovery and restoration as they do on tragedy and devastation.”

**Raise your hand with a number, 1-5, to express your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

Disagree - 2

Strongly Disagree - 1

I will invite some students to share their opinions in this discussion.

“People can find meaning in even the darkest circumstances.”

**Raise your hand with a number, 1-5, to express your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

Disagree - 2

Strongly Disagree - 1

I will invite some students to share their opinions in this discussion.

“What is to give light  
must endure burning.”  
- Viktor Frankl, *Man’s  
Search for Meaning*

**Raise your hand with a  
number, 1-5, to express  
your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

Disagree - 2

Strongly Disagree - 1

I will invite some  
students to share their  
opinions in this  
discussion.



“Everything can be taken from a man but one thing: the last of the human freedoms—to choose one’s attitude in any given set of circumstances, to choose one’s own way.”

- Viktor Frankl, *Man’s Search for Meaning*

**Raise your hand with a number, 1-5, to express your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

Disagree - 2

Strongly Disagree - 1

I will invite some students to share their opinions in this discussion.

“Stories are the way  
we domesticate the  
world’s disorder.”

-- Bruce Jackson,  
*The Story is True*

**Raise your hand with a  
number, 1-5, to express  
your opinion.**

Strongly Agree - 5

Agree - 4

Neutral - 3

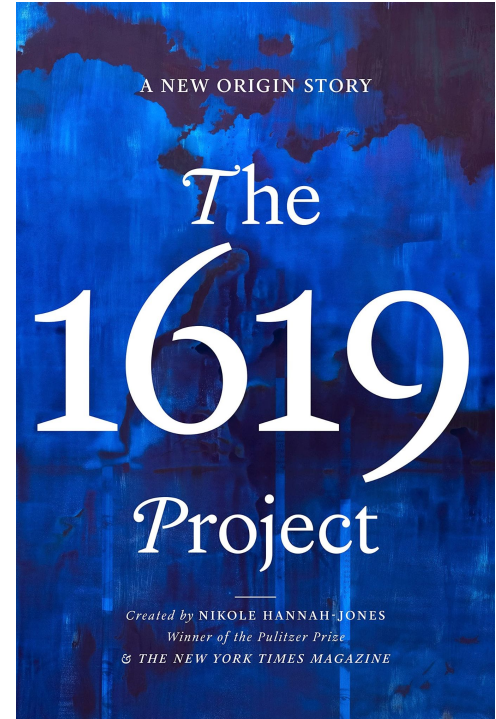
Disagree - 2

Strongly Disagree - 1

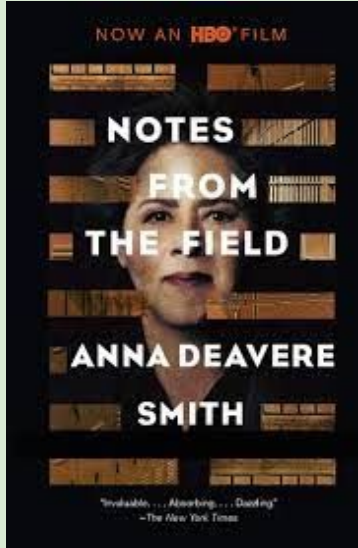
I will invite some  
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opinions in this  
discussion.

## **Interdisciplinary Unit:** *Notes From the Field* by Anna Deavere Smith, in collaboration with *The 1619 Project*

Overview: this Interdisciplinary Unit is a collaboration between Government and English. The goal is to help students use the tools of narrative and storytelling to interrogate, consider, and critique the role and function of the US legal system. This unit starts in Government on September 27, and in English on October 4. It is a collaboration between the MYP English I, Government, and the 1619 Project from the Pulitzer Center.



# Notes From the Field



**Notes From the Field**

Title : *Notes from the Field* (2015)

Author : Anna Deavere Smith

Text Type: Play

Description: A play that explores the flaws in the American justice system and the effects of the [school-to-prison pipeline](#).

**Notes From the Field**

To learn more about the school to prison pipeline, scan the QR code.



# The 1619 Project



*The 1619 Project*

**Title : The 1619 Project**  
**Author : Nikole Hannah-Jones**  
**Text Type: Long Form Journalism Project**

**Description: A collection of writing that follows the story of the first group of enslaved Africans to arrive to Virginia in 1619. Much of this work follows the stories of these people, their impact, and the larger implications of this event for US history.**

**Long form journalism = Larger articles with larger amounts of content. This particular piece was a magazine sized project with lots of different articles building on the same theme.**

## Objective & SOI

Students will be able to implement their understanding of the features of dramatic monologue (imagery, characterization, diction, and point of view) built in their analysis of *Notes From the Field* in order to **craft individual dramatic monologues** which **highlight and explore issues** raised by the 1619 Project and the oral history developed in Government.

## Restorative Narratives

Mallory Tenore, a scholar in the field, says that “These are stories that show how communities and people are learning to become resilient after periods of disruption. In doing so, they express empowerment, possibilities and revitalization.”

She continues, “These aren’t positive, happy-go-lucky fluff pieces. They explore the tough emotional terrain of disruptions like the Newtown shooting and the Boston Marathon bombings. But they’re “positive” in the sense that they focus on themes such as growth and renewal — themes that, at some point in our lives, we can all relate to.”

## Restorative Narratives

“**Retributive theory** believes that pain will vindicate, but in practice that is often counterproductive for both victim and offender. **Restorative justice theory**, on the other hand, argues that what truly vindicates is **acknowledgment** of victims’ harms and needs, combined with an active effort to encourage offenders to take responsibility, make right the wrongs, and address the causes of their behavior. By addressing this need for vindication in a **positive way**, restorative justice has the potential to affirm both victim and offender and to help them transform their lives.”

– Howard Zehr, The Little Book of Restorative Justice

**What is the difference between retributive and restorative vindication?**

**This unit, we will seek out oral histories to help us tell restorative narratives about inequities produced through government policies in the US.**



● Late 1773: A publishing house in London releases “Poems on Various Subjects, Religious and Moral,” by Phillis Wheatley, a 20-year-old enslaved woman in Boston, making her the first African-American to publish a book of poetry.

Pretend I wrote this at your grave.

Pretend the grave is marked. Pretend we know where it is.

Copp’s Hill, say. I have been there and you might be.

Foremother, your name is the boat that brought you.

Pretend I see it in the stone, with a gruesome cherub.

Children come with thin paper and charcoal to touch you.

Pretend it drizzles and a man in an ugly plastic poncho

circles the Mathers, all but sniffing the air warily.

We don’t need to pretend for this part.

There is a plaque in the grass for Increase, and Cotton.

And Samuel, dead at 78, final son, who was there

on the day when they came looking for proof.

Eighteen of them watched you and they signed to say:

*the Poems specified in the following Page, were (as we verily believe)  
written by Phillis, a young Negro Girl, who was but a few Years since,  
brought an uncultivated Barbarian from Africa*

and the abolitionists cheered at the blow to Kant

*the Negroes of Africa have by nature no feeling that rises above the trifling*

and the enlightened ones bellowed at the strike against Hume

*no ingenious manufacturers amongst them, no arts, no sciences*

What do you think of this poem by Eve Ewing? Is it a restorative narrative? What does it restore or vindicate?

Pretend that on your grave there is a date

and it is so long before my heroes came along to call you a coon

for the praises you sang of your captors

who took you on discount because they assumed you would die

that it never ever hurt your feelings.

Or pretend you did not love America.

Phillis, I would like to think that after you were released unto the world,

when they jailed your husband for his debts

and you lay in the maid’s quarters at night,

a free and poor woman with your last living boy,

that you thought of the Metamorphoses,

making the sign of Arachne in the tangle of your fingers.

And here, after all, lay the proof:

The man in the plastic runs a thumb over stone. The gray is slick and tough.

*Phillis Wheatley: thirty-one. Had misery enough.*

# Homework

## Read:

- Read 'Just A Glance' from *Notes From the Field*

## Write:

- **Journal #1:** What do you already know that will help you in this unit? Read the clarifying prompts beneath the journal to get you started writing.

# Lesson 2

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# Objective

You will be able to analyze a monologue from *Notes From the Field* for diction through discussion and annotation.

# Agenda

Word of the Day: Diction

Discussion of 'Late 1773: poem' by Eve Ewing from *The 1619 Project*

Close Reading of 'Just A Glance' by Anna Deavere Smith from *Notes From the Field*

Debrief of Close Reading

Discussion of Smith's Use of Diction in 'Just A Glance'

# Word of the Day

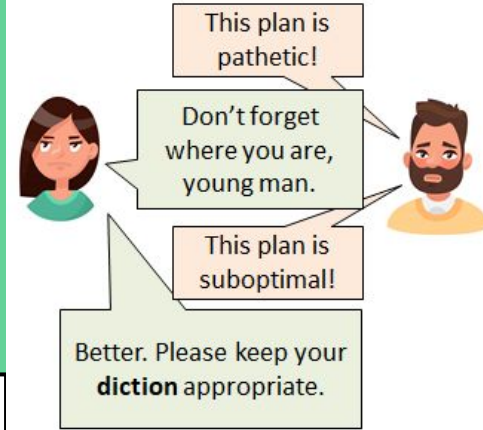
Definition  
patterns of word choice  
which rely on a word's  
connotation in order to  
reveal something about  
the text or character

## Diction

Example sentence with **clear**  
diction which creates a **direct**  
tone:  
“Our founding ideals of liberty and  
equality were false when they  
were written. Black Americans  
fought to make them true. Without  
this struggle, America would have  
no democracy at all.”

Notes  
Related to tone  
Related to other literary  
devices

### Diction: Choice of Words



● Late 1773: A publishing house in London releases “Poems on Various Subjects, Religious and Moral,” by Phillis Wheatley, a 20-year-old enslaved woman in Boston, making her the first African-American to publish a book of poetry.

Pretend I wrote this at your grave.  
Pretend the grave is marked. Pretend we know where it is.  
Copp’s Hill, say. I have been there and you might be.  
Foremother, your name is the boat that brought you.  
Pretend I see it in the stone, with a gruesome cherub.  
Children come with thin paper and charcoal to touch you.  
Pretend it drizzles and a man in an ugly plastic poncho  
circles the Mathers, all but sniffing the air warily.  
We don’t need to pretend for this part.  
There is a plaque in the grass for Increase, and Cotton.  
And Samuel, dead at 78, final son, who was there  
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who took you on discount because they assumed you would die  
that it never ever hurt your feelings.  
Or pretend you did not love America.  
Phillis, I would like to think that after you were released unto the world,  
when they jailed your husband for his debts  
and you lay in the maid’s quarters at night,  
a free and poor woman with your last living boy,  
that you thought of the Metamorphoses,  
making the sign of Arachne in the tangle of your fingers.  
And here, after all, lay the proof:  
The man in the plastic runs a thumb over stone. The gray is slick and tough.  
*Phillis Wheatley: thirty-one. Had misery enough.*

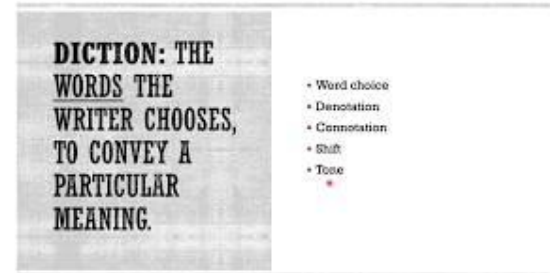
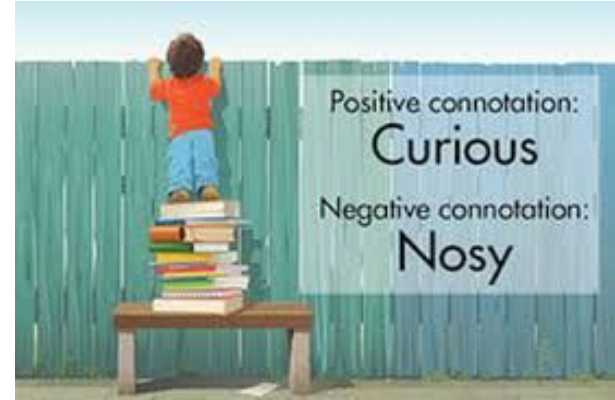
Diction: **patterns of word choice** which reveal **tone**, but also character, values, purpose, style, social status/class

**Word Choice:** why an author chooses one word over another. Considerations:

- Dialect
- Characterization

**Connotation:** the emotional or social associations with a word; the feelings a word evokes

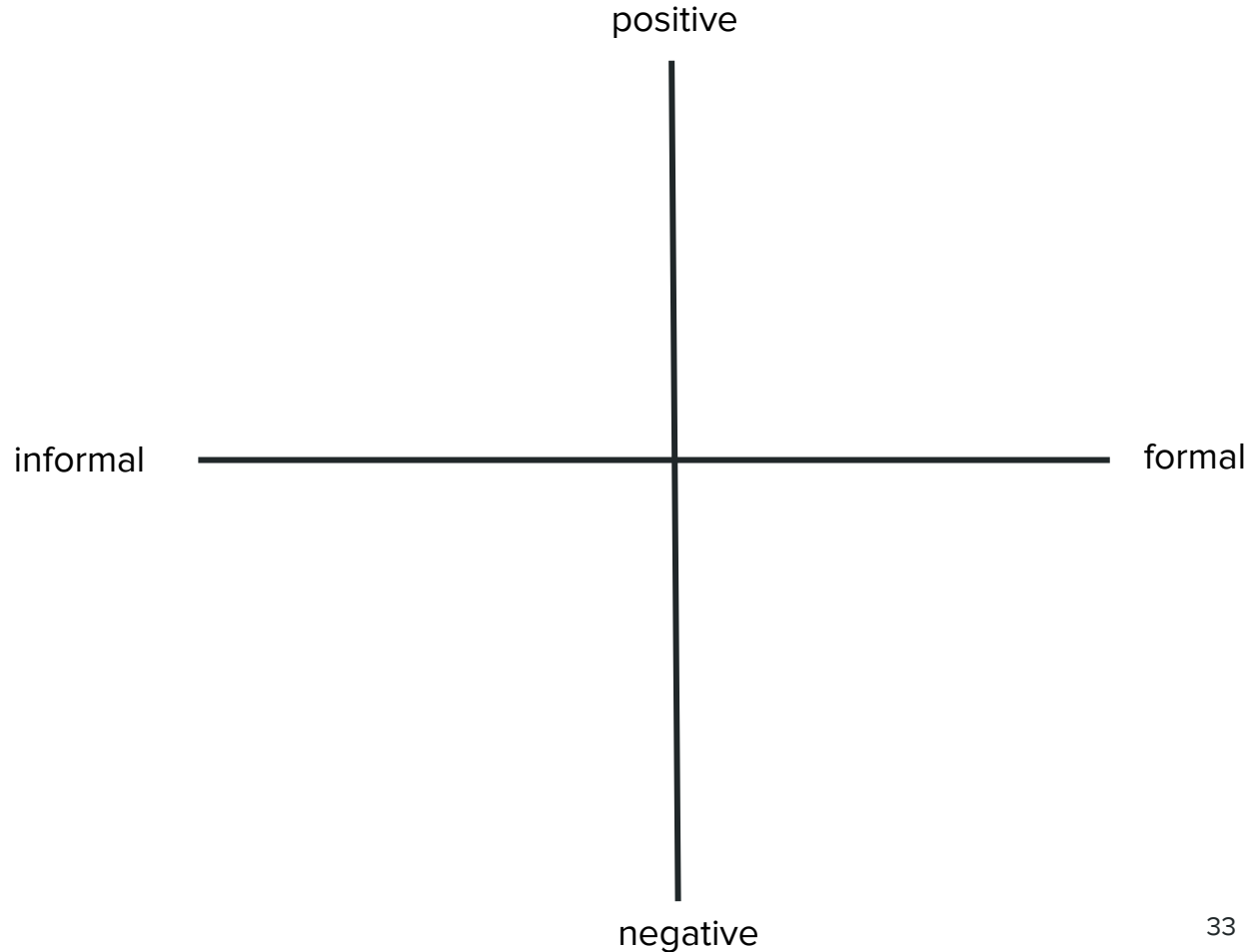
**Denotation:** the technical or dictionary definitions of a word





## Place these words based on their **connotation**

- Skinny
- Bony
- Angular
- Emaciated
- Gaunt
- Malnourished
- Scrawny
- Slender
- Thin
- Anorexic



## What are we looking for when we look for diction?

- **Patterns:** are there repetitions in connotation? What about structure, like repeating a type of sentence? What about repeating a particular word?
- **Values:** connotations and associations
- Analyze **specific words** or phrases, not the complete sentence
- **Shifts** in diction, which can reveal emotion, traits, values, and conflicts
- Attitude or **tone**
- Diction vs. dialect
  - Diction is about **speech patterns in word choice** and is related to **meaning**
  - Dialect is about **regional or cultural vocabulary, idioms, or pronunciation** and is related to **identity**



# Terminology

- **Slang:** Slang is time- and region-dependent. For example, something might be groovy, rad, or dank depending on when you grew up. Someone might make you wicked nervous or hella nervous depending on whether you're from Boston or California.
- **Phraseology:** One character might use davenport to describe a piece of living room furniture. Another might say sofa. A third might say couch. Each choice reveals another aspect of who your character is and how they view the world.
- **Rhythm:** A nervous character might speak quickly or run several sentences together while a depressed character might speak slowly and or use frequent pauses.
- **Idioms or Personal Phrases:** An idiom is a figure of speech that means something different than a literal translation of the words would lead one to believe. Many popular clichés are also idioms. Think “piece of cake,” “wear my heart on my sleeve,” and “live off the fat of the land.” While you don't want to fill your work with clichés, see if there's a way to create some fresh idioms for your dialogue. A great way to find fresh idioms is to pay attention to the phrases used by people around you. For example, my brother is a fan of saying, “You're risking a scab” anytime someone engages in risky behavior or makes a smart-aleck remark.

# “Just a Glance”

“Just a Glance” is an oral history from a person who videotaped the beating of Freddie Gray. The author of *Notes from a Field*, Anna Deavere Smith, collected this oral history wrote it down and re-presented it in the form a play.

An excerpt from a [Rolling Stone](#) article about the case :

“On April 12th, 2015, a 25-year-old black man from the west side of Baltimore named Freddie Gray was arrested for possession of a “switchblade,” put inside a Baltimore Police Department (BPD) transport van, and then, 45 minutes later, was found unconscious and not breathing, his spinal cord nearly severed. Following a seven-day coma, Gray died on April 19th; his untimely death and citizen video of his arrest, which showed Gray screaming in pain, prompted both the peaceful protests and headline-grabbing riots. The subsequent two-week police investigation ultimately concluded that Gray’s injury happened sometime during the van’s route – over six stops, with two prisoner checks, and another passenger pick-up.”



## Let's Enter the Text

What is this text? How was it written? How was it performed?

Open the text.

Review the stage directions.

**Do you want to read excerpts or just go over the whole thing?**

[Slide]

## KEVIN MOORE

VIDEOGRAPHER OF THE BEATING OF FREDDIE GRAY

DELI WORKER

BALTIMORE, MARYLAND

“Just a Glance”



## Close Read

1. What words hold the most meaning in this passage?
2. What are their connotations?
3. What patterns do you see here? What about patterns of spelling or pronunciation?
4. What is the speaker's tone?

The screams [are] what woke me out my *sleep*. The *screamin'*. I'm like, well, "What's all this screaming?" And then they came to pull me up, like, "Dude, they tasin' him, they tasin' him!" I'm like, "Wooh!" (*High-pitched.*) So I jumped up and threw some clothes on and went out to see what was going on, you know. And then I came out that way, and I'm like, "Holy shit!" You know what I'm saying?

They had him all bent up and he was handcuffed and, like, facedown on his stomach. But they had the—the heels of his *feet* like almost in his back? And he was handcuffed at the time. And they had the knee in the neck, and that pretty much explains the three cracked vertebrae and crushed lernix [*pronunciation of larynx*], 80 percent of his spinal cord being severed and stuff. And then when they picked him up, I had to zoom in to get a closer look on his face. You could see the *pain* in his face, you know what I'm saying? But then they pulled around on Mount Street and pulled him out *again!* To put leg shackles on him. You put leg shackles on a man that could barely

## Close Read

1. What words hold the most meaning in this passage?
2. What are their connotations?
3. What patterns do you see here? What about patterns of spelling or pronunciation?
4. What is the speaker's tone?

It's *ridiculous* how bad they hurt that man. I mean, come on, a crushed lernix? Can you do that to yourself? Three cracked vertebrae? Can you do that to yourself? Can you sever 80 percent of your own spinal cord? You know what I'm saying? In the back of a paddy wagon, shackled and handcuffed, no less? I wish you could just see how they had him. So I'm like, "Man, this shit is just crazy, man. They just don't care anymore!" Man, I just feel like we need to *record* it, you know'm saying? We need to get this word out that this thing is—is happening. This is the only weapon that we *have* that's actually...the camera's the only thing that we have that can actually protect us, that's *not* illegal, you know what I'm saying? But in—in the same sense, these guys could feel threatened or, "Oh, well, I mistook this camera for a gun." You know what I'm saying? So that's what I'm sayin'! [Like I said,] I haven't really filmed anything before, or been known for filmin', you know what I'm saying?

## Close read in pairs; answer these questions in your notes

1. What words hold the most meaning in this passage?
2. What are their connotations?
3. What patterns do you see here?  
What about patterns of spelling or pronunciation?
4. What is the speaker's tone?

*(Answering a question.)* Eye contact. *This* story [of Freddie Gray's eye contact] was with the—the *whole story* since it be—since it happened. That's how the officers, I guess, wrote the paperwork: That [Freddie] made eye contact. And he looked suspicious. Oh. "And that gave us probable cause to"...do whatever. We know the truth, y'know what I'm saying? Just a glance. The eye contact thing, that—it—it—it—it—sets off, it's like a trigger. That's all it takes here in Baltimore, is just a glance.

*(He sits down somewhere—a step, the curb, a box. He starts to cry.)*

Have you ever been to a place where *(six-second pause)* you don't *feel* tired—you *tired* of being tired. You know'm saying? Where you *fed up*. And it's nothing else left. And you can't get any lower? *(He listens to an answer.)* *Past* that. You know? So...That's where I've been. *(He listens to a question.)*



## Close read in pairs; answer these questions in your notes

1. What words hold the most meaning in this passage?
2. What are their connotations?
3. What patterns do you see here?  
What about patterns of spelling or pronunciation?
4. What is the speaker's tone?

Gotta keep climbing. You gotta keep fightin'. You gotta keep climbing. You gotta keep praying. You gotta keep doing all'v the things that you know can make you stronger because in the end (*a deep inward breath*), you just gonna need all the strength that you can muster to git yourself from that hole, it's like a bunch of crabs trying to pull you back. You know what I'm saying? It's like *quicksand*. And you fighting and you fighting you just sinking faster and faster. You know.

And I hate it that Baltimore is going through *such* harsh times right now. The fact that my children might have to fight this fight, you know? I'm not gonna be here forever. You know'm saying? Then how do I train my children to deal with this, you know what I'm saying?

Government policy directly and indirectly impacts communities and individuals, which can be discovered through personal narrative.

# Debrief

Quotation	Keywords	Connotation	Denotation	Analysis and conclusions

## Discussion

What does diction offer the reader?

What can we learn through diction?



In this play, Smith has taken words spoken by a person (in this case, Kevin Moore) and she is embodying them in her written record and performance. She describes her process this way: *“I have periodically traveled around America, interviewing large numbers of people, collecting their words and performing them onstage, crafting them into multi voiced solo dramas that bear witness to particular historical moments.”*

When she says **crafting** here, what do you think she means? How did she edit with **diction** in mind? What could she have taken out?

## How does this text function as a restorative narrative?

The features of a restorative narrative are:

- Acknowledgement of harm
- Empowerment through truth and/or validation
- “These aren’t positive, happy-go-lucky fluff pieces. They explore the tough emotional terrain of disruptions... But they’re “positive” in the sense that they focus on themes such as growth and renewal” (Tenore).

Do you feel that this text is **restorative**? Does it create a **shared past, meaning, or understanding**?

# Homework

## Read:

- Read 'Runnin' from 'Em' and 'Breaking the Box' from *Notes From the Field*

## Write:

- No New Writing

# Lesson 3

---

# Objective

You will analyze a monologue for direct and indirect characterization using annotation, discussion, and inferencing so that you can understand how to craft your own character traits in your monologue.

# Agenda



Word of the Day: Monologue



Review 'Breaking the Box'



Watch, Listen, and Respond to Anna Deavere Smith's Performance of a segment of 'Breaking the Box'



Respond to Free Write Prompt



Review of How to Read a Dramatic Text



Review of Characterization



# Agenda (Cont.)

Close Reading of 'Runnin' from 'Em' for Characterization

Close Reading of 'Breaking the Box' for Characterization

Whole Group Debrief

Review the Steps for Writing a PEAL Paragraph on Diction and Characterization

# Word of the Day

Definition:

*Noun*, a long speech by one actor in a play or movie, or as part of a theatrical or broadcast program.

Monologue



Example sentence:

“It’s a bit of a verbal feat to keep the monologue moving along quickly.”

Notes

- Common dramatic form
- This is the whole text of *Notes From the Field*

In preparation for our free write let's re-read a piece from yesterday's homework.

## JAMAL HARRISON BRYANT

PASTOR AND FOUNDER OF EMPOWERMENT TEMPLE AME CHURCH  
HIS ACTUAL SERMON AT FREDDIE GRAY'S FUNERAL  
BALTIMORE, MARYLAND, APRIL 27, 2015

### "Breaking the Box"



[I] wanna preach for a little while tonight—today, using as a subject “Breaking the Box.” Breaking the box.

One of the greatest tragedies in life is to think that you are free, but to still be confined to a box. Living in a box of stereotypes. Other people’s opinion. Sweeping generalizations. And racial profiling. Sociologists have unearthed a newfound phenomenon called quarter-life crisis. And it says that this generation of youth in their mid-twenties begin meandering through the painstaking task of asking themselves, “What am I gonna do with my life? Is there any hope for me? What should I have done differently?”

*(Looking out into the congregation, specifically to one person.)*

Grandmother, I need you to know that Freddie *had* to have been in a quarter-midlife crisis. ‘Cause at twenty-five years of age, being black in Baltimore, no opportunities to go to Johns Hopkins. No doors open at the University of Maryland. No scholarship to Morgan and no access to Coppin. “In a place where I have minimal opportunities,” Freddie had to have asked, “when I can walk down the harbor and see Exelon, Under Armour—when it is that I can look across the water and see millions of dollars poured into Camden Yards and M&T Stadium.” He had to have been asking himself, “*What* am I gonna do with my life?” He had to feel almost like he was boxed in.

Now, on April the twelfth at 8:39 in the morning, four officers on bicycles saw your son. And your son, in a subtlety of revolutionary stance, did something that black men were trained to—taught—know *not* to do. He looked police in the eye.

# Restorative Narratives

- Capture hard truths
- Show meaningful progression - how someone got to where they are
- Tell stories about people and communities exhibiting resilience
- Are authentic
- Highlight strength and possibility



Watch and Listen to Deavere Smith perform a segment from “Breaking the Box”

Think and Write in your notebook. How is this an example of a restorative narrative?

# Write Your Truth

**Prompt :** Write about a time when someone put you a box. In other words, what was a time when someone in your life or society at large told you who you are and who you are going to be?

Your response :

- The event/situation that occurred
- How you felt
- What box/limit they put around your personhood.

*This free write is for your eyes only.*

*Sharing out is welcome, but not mandatory! I'll be doing this free write with you as well.*

JAMAL HARRISON BRYANT  
PASTOR AND FOUNDER OF EMPOWERMENT TEMPLE AME CHURCH  
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## How to read a **dramatic text**

- Dialogue tags: the names or labels of characters
- Stage directions: the playwright's directions to the actors and director
- Monologue: a long speech by one actor in a play or movie, or as part of a theatrical or broadcast program.
- Blocking: the actor's movements across the stage
- Vocalization: the way the actors speak
- Diction: in the world of drama, it's **how** the actor speaks **and** the words the playwright chooses
- Playwright: author

## How to read a dramatic text

- Stage directions: the playwright's directions to the actors and director
- Blocking: the actor's movements across the stage (in the screen directions)
- Playwright: author

me and talk at me, you could see why am I walking across the street. They don't say, ask you, me—"Sir, come here," nanna that, you just ask me why am I walkin' across the street, y'feel me. It's not uh la outside, it's not nunnathat so what is you...I don't know there's just lotta police out here thiss...bein' police bein what they do.

*(He listens to a question and for the first time faces the interviewer/audience.)*

Be smart, that's what I would gotta say to you, be smart. Thass a 'ass 'sall is to it, if you know you...say if you—I don't care whatchu do out there, that's your hustle, if you got something on you, don't even pay the police no *mind*, y'feel, don't even draw no attention, but you not doing nut'in I *still* don't expect for you to draw no attention the police, like, the police, out here, don't care, even if you don't g

# Let's get acquainted.

As you watch a movie, play a video game, read a book, or see a play, how do you learn about the characters?

How do you know what a character is like?

What do you look for to begin to understand a character?





# Characterization

Characterization is the process by which the writer reveals the personality or **traits** of a character, which happens through direct characterization and indirect characterization.

**Direct characterization** tells the audience what the personality of the character is. In a play, this happens in stage directions.

Example from “Big Bets”: *Ms. Ifill is a public figure. Really good with a crowd, could run for office. African American, late forties. Brightly colored jacket, simple slacks.*

Explanation: The trait we see here is \_\_\_\_\_.

**Indirect characterization** shows things that reveal the personality of a character.

There are 5 different methods of indirect characterization:

**S**peech

**T**houghts or beliefs

**E**ffects on Others

**A**ctions

**L**ooks

# Character Traits

Traits are true things about a character over time, not moods or feelings. If someone consistently behaves in a way, that way is a trait.

adventurous

ambitious

argumentative

arrogant

articulate

bashful

beautiful

bellicose

belligerent

bewildered

boastful

bright

brilliant

calculating

calm

enthusiastic

errant

expressive

extroverted

exuberant

facetious

faithful

fatigued

felicitous

flippant

forceful

forgiving

forthright

fortitudinous

fortunate

knowledgeable

lackadaisical

lavish

lazy

lecherous

legendary

lethargic

lewd

liberal

lovable

loyal

malevolent

malicious

manipulative

materialistic

perceptive

perfectionist

personable

pessimistic

pitiful

playful

pleasant

pompous

proud

prudent

punctilious

punctual

quaint

quarrelsome

quiet

quirky

# Open to ‘Runnin’ From ‘Em’

‘Runnin’ from ‘Em’

Monologue about Allen Bullock -- the subject of the famous picture on the front page of *The Baltimore Sun* from 2015. With his raised traffic cone, he became the “face” of the Baltimore riots, including the fervent media backlash.

**THE BALTIMORE SUN**  
SUNDAY April 26, 2015

**THE PROTEST**  
Approximately 1,200 demonstrators march peacefully from the west side to City Hall

**THE VIOLENCE**  
As the Orioles game begins, smashing of windows, vandalism and looting break out

# Peace, then violence

BY YVONNE WENGER, KEVIN RECTOR, MARK PUENTE AND ERICA L. GREEN  
The Baltimore Sun

A day of mostly peaceful demonstrations against the death of Freddie Gray turned confrontational as dark fell over Baltimore on Saturday evening, as protesters blocked traffic near the Inner Harbor, smashed police car windows and shouted, “Silence!” at officers in riot gear.

More than 200 officers — wearing helmets, gloves and vests, and carrying batons — formed a wall along several blocks of Pratt Street, and began to make arrests. State police in full tactical gear were deployed to the city.

Protesters shouted “You can’t get away with this!” and “Hands up, don’t shoot!” Some threw rocks and water bottles at horse-mounted police, smashed the windows of businesses and looted at least two convenience stores.

At the intersection of Howard and Pratt streets, police chanted “Move back. Move back.”

Some protesters indicated that they didn’t expect to retreat anytime soon. The Orioles, playing a night game that went into extra innings at Camden Yards, asked fans to stay in the stadium until further notice, as police with riot shields were clearing out crowds on downtown streets.

“People are not leaving,” demonstrator Joe PROTEST, page 16

**Developments**

- Crowd of 1,200 marches peacefully through the city
- Late in the day, incidents of vandalism break out
- Mayor Rawlings’ state disappointed in the outbreak of violence
- Freddie Gray, Freddie Gray’s sister, calls for peace
- Witness to Gray’s arrest complains of police intimidation

**Inside**

- Behind: The dream of first Baltimore has crashed NEWS PG 3
- Images of the day NEWS PG 17

Demonstrators destroy the windshield of a police car as the Freddie Gray protest breaks up and people begin to disperse.

**In 45 minutes, Freddie Gray was fatally injured**

[Slide]

ALLEN BULLOCK

PROTESTER  
BALTIMORE, MARYLAND

“Runnin’ from ‘Em”



[Slide]

## ALLEN BULLOCK

PROTESTER  
BALTIMORE, MARYLAND

“Runnin’ from ‘Em”

1. Why start the monologues with these slides?
2. Do you have any memories of this?
3. For those of us who were living and in the public school system at the time, what was this like?
4. When you read this last night, did it work as a restorative narrative for you?



## Close read for characterization

1. Consider Allen Bullock's *dialect*. What can you infer about him?
2. Consider his diction. Are there any words with heavy connotative value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the **trait**?
4. Find an example of a thought/belief. What **trait** does this reveal?

I don't even look the police way, tell you the truth, that's not even me, like...I don't even pay the police no mind, like they look at me, I turn my head, I look ba— If I'm gonna look back at you, I'm not gonna mug you, I'ma just look away, you feel me? That's all it is to—

Because if you look at a police so hard or so straight—I don't know, like see how he was, Freddie Gray, you feel me, in the way, like he was around this neighborhood, if the neighborhood police they don't care, they—do—not care bout none o' that you—if they *know* you in that neighborhood, they gonna *do* some t'— I don't care what neighborhood you in, it could be a quiet neighborhood, anything, the police know, you from...*bein' bad*, or not even *bein' bad*, but *bein'* around the area, anything, hanging with somebody, that that they know, that's bad, they gonna *harass* you—and if they gon' harass you — “Why you lookin' at me like that?”— They will *ask* you “Why you looking at me like that,” like, in a smart way you feel me jump out the car, pulling their stick, all that, you feel me.

## Close read for characterization

1. Are there any **patterns** in his **diction**? What can you infer about him from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the **trait**?
4. Find an example of a thought/belief. What **trait** does this reveal?
5. Find an example of an action, what **trait** does this reveal?

I had a police ask me why'm I walkin' in the street, why am I *crossin'* in the street, like.

“Whatchu mean why am I crossin' in the street?” I'm saying something back he jumpin' outta the car, so I get back on the curb. You feel me there's no need for you to get outta the car, and you feel me and talk at me, you could see why am I walking across the street. They don't say, ask you, me—“Sir, come here,” nunna that, you just... ask me why am I walkin' across the street, y'feel me. It's not uh late outside, it's not nunnathat so what is you...I don't know there's just a lotta police out here thiss...bein' police bein what they do.

*(He listens to a question and for the first time faces the interviewer/audience.)*

Be smart, that's what I would gotta say to you, be smart. Thass all 'ass 'sall is *to* it, if you know you...say if you—I don't care whatchu do out there, that's your hustle, if you got something on you, don't even pay the police no *mind*, y'feel, don't even draw no attention, but you not doing nut'in I *still* don't expect for you to draw no attention to the police, like, the police, out here, don't care, even if you don't got nuttin' *on* you! Why look at the police you ain't got no— Why mug the police? You feel me? No reason at all, so I wouldn't even pay the police no *mind*, I don't pay the police out here no *mind*. They mug me all day, I don't care about nunnathat they doin' like—I *see* 'em, you feel me, like, I don't say too much stuff the police an' all that like for *no reason at all*, like...

*(Pause.)*

I'm just sayin' that like I'm out here in these streets.

## Close read for characterization

1. Are there any **patterns** in his **diction**? What can you infer about him from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the trait?
4. Find an example of a thought/belief. What trait does this reveal?
5. Find an example of an action, what trait does this reveal?

Runnin' from 'em, that's mostly what they—thass *all they can* beat me for, runnin' from 'em. The don't like it when you run from 'em.

It's a lotta people out here bein' harassed, gittin' killt, you fill me like. It ain't just cuz of no Freddie Gray got killt, people die every day. Police—you feel me, harass people, beat people every day.

*(Another question, looking perhaps out the window, perhaps down at his feet, just not at the interviewer/audience.)*

The stick—they use a what's name...Uhm, I forget what kinda stick it is. Sometimes they use their *hands*.

*(Another question. He faces the interviewer/audience dead-on.)*

You can't protect yourself! When it come to the police, you can't say too much, but run your mouth and once they see you really runnin' your mouth they try catch you or try do somethin' to you, an' 'specially if they ain't got no reason y'feelme to touch you, they def'nitely wanna touch you, like, they chase you all this 'n' you ain't got nuttin' on you, an they just chasin' you? Man they they worth ih—gonna make it worth they while, they gonna find, they gonna, not even put nuffin' on you they gonna *beatchu*.

Straight like that, it ain't no “Oh, I'm o' plant somethin' on him, they just do they wanna *do*, at that time, at that moment.”

## Close read for characterization

1. Are there any **patterns** in his **diction**? What can you infer about him from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the trait?
4. Find an example of a thought/belief. What trait does this reveal?
5. Find an example of an action, what trait does this reveal?

It don't— It don't even matter this, at *this* point. I don't— It don't even *matter* if they black or white. I never s— I don't even— It ain't no black-or-white situation, I ain't tryin' to hear that. I done seen *plenny* o' police off [officers] do it, an' I'm black you feel me, *to* black people, an' I done seen plenny o' whi' [white] police do it, I done seen 'em do it together, it ain't no no no racist thing, ih— That's what I, I don't see no racist thing come into play.

I think issa *hatred* thing, like, they hate, you feel me like. If I ca— if you can't find nuttin' on *me* what's the whole point o' you lockin' me up or you beatin' me up, you feh [feel] me? For no reason, cuz I made you run? Come on now, like, you train to do this like...

'N' I could be runnin' for no reason juss for the police d'you feel me. If you mess wit me—why mess wit me y'feel me—'n' I'm gonna make you *mad*. Becuz you shouldneev' be '*arrasin*' me for *no reason* you feel m— I don't have no—nuffin' on me! You feel me—they—jumpin' outta the car, tryin'— “What? I'm gone! I'm running from you!”

*(Leaning forward toward the interviewer/audience.)*

I never got locked up nunnaduh time I get beat up, you feel me, cuz they don't find nuttin' on me nunnadat, I don't throw nothin' you feel me, nunnadat. They don't even...

*(Pause.)*

I really don't know. Thass all it is to it. Hey. Stuff happen erry day on Ballamaw City.

*(Looking out the window again.)*



## Close read for characterization

1. Turn to 'Breaking the Box'
2. Re-read with your partner until you find a section that has good **characterization** evidence.
3. Examine the passage for these questions:
  - a. Are there any patterns in his diction? What can you infer about him from these?
  - b. Are there any words with heavy connotative value? What do they tell you?
  - c. Find a phrase or sentence which reveals a trait. What is the **trait**?
  - d. Find an example of a thought/belief. What **trait** does this reveal?
  - e. Find an example of an action, what **trait** does this reveal?

## How does this text function as a restorative narrative?

The features of a restorative narrative are:

- Acknowledgement of harm
- Empowerment through truth and/or validation
- “These aren’t positive, happy-go-lucky fluff pieces. They explore the tough emotional terrain of disruptions... But they’re “positive” in the sense that they focus on themes such as growth and renewal” (Tenore).

Do you feel that this text is **restorative**? Does it create a **shared past, meaning, or understanding**?

# Writing a PEAL paragraph on diction or characterization

1. Pick which monologue you want to write about. Decide whether you want to write about diction or characterization. (3 minutes)
2. Find the best evidence. (5 minutes)
3. Think about what the larger implication could be for this evidence. (3 minutes)
4. Write your Point. (2 minutes)
5. (Optional) Outline.
6. Write your paragraph, making sure you ANALYZE your evidence.
  - a. Analysis of diction discusses connotation.
  - b. Analysis of characterization discusses character traits.
  - c. Don't forget to link your analysis back to your thesis/point.

# Homework

## Read:

- Read 'Tupac' from *Notes From the Field*
- Read 'July 27, 1816: poem' by Tyehimba Jess from *The 1619 Project*

## Write:

- Formative #1: Write a PEAL paragraph. You may choose to write about one of the monologues you have read, and choose whether you want to write about diction or characterization. What is the purpose of one of the examples of diction or characterization? Write a PEAL paragraph with an OELi point.

# Lesson 4

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# Objective

You will discuss how Jess and Smith use diction and characterization differently and demonstrate their understanding through a close reading and discussion.

# Agenda



Review of Diction and Characterization



Word of the Day: Maroon



Maroon As A Metaphor Activity



Respond to Writing Prompt



Close Reading of 'Tupac' from *Notes From the Field*



Guided, Paired Reading of 'July 27, 1816: poem' by Tyehimba Jess from *The 1619 Project*



Discussion of Jess and Smith's Use of Diction and Characterization



Complete Journal #2

# Just to review

- What is diction?
  - What do we look for when analyzing diction?
- What is characterization?
  - What are the two types of characterization?
    - What are the elements of the types of characterization?





# Word of the Day

## Definition

1. Adj., having a dark brown-red color:
2. Verb, to leave someone in a place from which they cannot escape



maroon

They fought only for America to let them be marooned — left alone — in their own unchained, singing, worthy blood.

Taken from the French word marron, which translates to “runaway black slave,” or the American/Spanish cimarrón, which means “wild runaway slave,” “the beast who cannot be tamed,” Maroons are descendants of Africans in the Americas who formed settlements away from slavery.

<https://en.wikipedia.org/wiki/Maroons>

# Maroon as a Metaphor

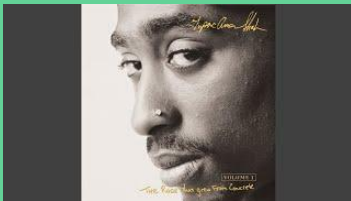
Are there common themes/messages in the two poems?

Who has been *marooned* in these poems?

What words stand out to you while reading? What is their connotation?

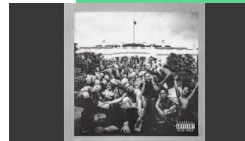
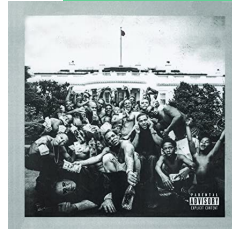
## “The Rose That Grew from Concrete” by Tupac Shakur

Did you hear about the rose that grew from a crack in the concrete?  
Proving nature’s laws wrong, it learned how to walk without having feet  
Funny it seems but by keeping its dreams  
It learned to breathe fresh air  
Long live the rose that grew from concrete  
When no one else even cared  
No one else even cared



## “Mortal Man” by Kendrick Lamar

"The caterpillar is a prisoner to the streets that conceived it  
Its only job is to eat or consume everything  
Around it, in order to protect itself from this mad city  
While consuming its environment the  
Caterpillar begins to notice ways to survive  
One thing it noticed is how much the  
World shuns him, but praises the butterfly  
The butterfly represents the talent,  
The thoughtfulness, and the beauty within the caterpillar  
But having a harsh outlook on life the caterpillar sees the  
Butterfly as weak and figures out  
A way to pimp it to his own benefits  
Already surrounded by this mad city the caterpillar  
Goes to work on the cocoon which institutionalizes him  
He can no longer see past his own thoughts  
He's trapped  
When trapped inside these walls certain ideas take roots,  
Such as going home, and bringing back new concepts to this mad city  
The result?  
Wings begin to emerge, breaking the cycle of feeling stagnant  
Finally free, the butterfly sheds light on situations that  
The caterpillar never considered, ending the internal struggle  
Although the butterfly and caterpillar are  
Completely different, they are one and the same."



# Write Your Truth

**Prompt :** Do you see any similarities between your own experiences and Tupac’s “rose” or Lamar’s “butterfly?” Write about a time when you defied odds, challenged expectations, and/or found strength in resilience.

*This free write is for your eyes only.*

*Sharing out is welcome, but not mandatory! I’ll be doing this free write with you as well.*

MICHAEL TUBBS

COUNCILMAN, SUBSEQUENTLY MAYOR OF STOCKTON, CALIFORNIA

“Tupac”



this amazing resilience. Whenever I—whenever I talk to young people in Stockton, I always quote the Tupac poem, about the rose that grew from concrete? When he talks about “Long live the rose that grew from concrete / when no one else cares,” and I think that really, really illustrates the young people in my opinion—Stockton—the—these young people, who are *growing* in cracks of concrete, not in soil, but in—but in concrete. Where they’re not supposed to grow. And sometimes they come out with a little bit of *scars*, sometimes they come out with—with a couple petals not—that are not perfectly right. But the fact that they’re growing and trying to thrive in—their community with so many problems, to me, is inspiring.

# ‘Tupac’

Michael Tubb’s was one of the nation’s youngest mayors at 26, running on a platform for universal basic income.

We will examine this monologue for characterization and diction. Where is the direct characterization?

## “Tupac”

*(At the time of the interview, Tubbs was the youngest city councilman Stockton, and possibly California, ever had. Tall, lanky, a boyish smile and face. Research can be done to find clips of him on television shows. He wears a suit, sports shirt, oxfords.)*

*He and the musician give each other high fives. Tubbs speaks very quickly, like a small boat zooming across water. Sometimes minor prepositions or other small words are inaudible. It’s a bit of a verbal feat to keep the monologue moving along quickly. Stanford grad, none of the affectations of most current Ivy League grads. A politician but still fresh. Almost disarmingly open and vulnerable in his manner.)*

[Slide]

## MICHAEL TUBBS

COUNCILMAN, SUBSEQUENTLY MAYOR OF STOCKTON, CALIFORNIA

## “Tupac”



## ‘Tupac’ - beginning

1. Are there any **patterns** in his **diction**? What can you infer about him from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the trait?
4. Find an example of a thought/belief. What trait does this reveal?
5. Find an example of an action, what trait does this reveal?

So what I would say about Stockton: Stockton’s really ground zero for a lot of issues facing America. My aspirations right now? You’re gonna laugh—they’re really simple. I just want a grocery store in my district? There’s no grocery store. I had no idea. I don’t eat really healthy. My girlfriend, now my wife, is a vegetarian. And she went to Stanford. And she came to live with me [for] like a week. And she was, like, breaking *out*. She’s like, “Michael, I just want an apple. Where can I get an apple?” And I couldn’t think of where to get her an apple. I said, “I don’t know. Where can I get you an apple from?” It was about twenty minutes away. So that really prompted me: “Okay, let’s do something about that.”

We’re doing some work around boys and men of color alliances, so we can figure out how to improve outcomes for boys and men of color. For a lot of young people in—in Stockton? There’s almost this prevailing sense of nihilism? And I’m not sure it’s peculiar to Stockton? I think in any community where you have segregation along race and class, you have a undercaste of—of young people, who just feel forgotten, neglected, and are just angry and don’t know what to be angry at. It’s—it’s—I think they understand there’s some things structurally wrong. But they haven’t been taught what that is, so oftentimes it—it manifests itself in self-blame. Or—or, “It’s our fault,”<sup>77</sup> or—or “I need to work harder.”

## ‘Tupac’ - middle

1. Are there any **patterns** in his **diction**? What can you infer about him from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the trait?
4. Find an example of a thought/belief. What trait does this reveal?
5. Find an example of an action, what trait does this reveal?

We’re doing some work around boys and men of color alliances, so we can figure out how to improve outcomes for boys and men of color. For a lot of young people in—in Stockton? There’s almost this prevailing sense of nihilism? And I’m not sure it’s peculiar to Stockton? I think in any community where you have segregation along race and class, you have a undercaste of—of young people, who just feel forgotten, neglected, and are just angry and don’t know what to be angry at. It’s—it’s—I think they understand there’s some things structurally wrong. But they haven’t been taught what that is, so oftentimes it—it manifests itself in self-blame. Or—or, “It’s our fault,” or—or “I need to work harder.” When often, when that—part of that’s true, but oftentimes there are real structural forces keeping—keeping some people down, so I think, for young people in Stockton, there’s almost a sense of nihilism. There’s a sense of leveled aspiration. In terms of not being exposed to everything that’s out here. But it’s also this amazing resilience. Whenever I—whenever I talk to young people in Stockton, I always quote the Tupac poem, about the rose that grew from concrete? When he talks about “Long live the rose that grew from concrete / when no one else cares,” and I think that really, really illustrates the young people in my opinion—Stockton—the—these young people, who are *growing* in cracks of concrete, not in soil, but in—but in concrete. Where they’re not supposed to grow. And sometimes they come out with a little bit of *scars*, sometimes they come out with—with a couple petals not—that are not perfectly right. But the fact that they’re growing and trying to thrive in—in their community with so many problems, to me, is inspiring.

## ‘Tupac’ - ending

1. Are there any **patterns** in his **diction**? What can you infer about him from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find a phrase or sentence which reveals a trait. What is the trait?
4. Find an example of a thought/belief. What trait does this reveal?
5. Find an example of an action, what trait does this reveal?

Young people aren’t dumb, they—they might not have the fancy academic language, but they know that there’s not much opportunity. They know they go to schools where it’s a big deal to go to college? They—they know that there’s—they know there’s not a whole bunch of private-sector employment in this city, so they—might [not] know [how] to describe these things, and they may say things like, “Oh, ain’t nothing for—ain’t nothing for me to do,” or “There’s nothing for us.” And they may [not] say it in that way, but they understand that something structurally is wrong.

I think that leads you just to nihilism and it’s—especially around our young *men*, which is a—not for all of them, but for the population that’s been the most vulnerable, and the—the dropouts, and those [that] are in the pipeline, and those that are...killing each other, it’s just this idea that my—the value of life, like, my life doesn’t matter, what—what—what life is this where I’m struggling to eat every day? What life is this when I can’t see— Like, I talk to *young* people—I’m like, “Okay, where you wanna go to college?” and they’re like, “I can’t see past *eighteen, realistically!*” And like, “No, I want you to sit down and write down your dreams, I just want you to— What’s your goal?” “I just want to be alive by twenty-five.”

It’s heartbreaking, so. In that way, I think, that’s how the nihilism will manifest itself. Prison or—or death. There’s really no other alternatives or options for our boys and men of color in Stockton. Prison or death.

## How does this text function as a restorative narrative?

The features of a restorative narrative are:

- Acknowledgement of harm
- Empowerment through truth and/or validation
- “These aren’t positive, happy-go-lucky fluff pieces. They explore the tough emotional terrain of disruptions... But they’re “positive” in the sense that they focus on themes such as growth and renewal” (Tenore).

Do you feel that this text is **restorative**? Does it create a **shared past, meaning, or understanding**?



## Prose vs. Poetry

How do we think about diction in poetry and prose differently?

- Fewer words to choose in poetry, because there is less space; they need to be “meatier” words
- We see less filler language in poetry than in dramatic monologues

# Tyehimba Jess

1. Are there any **patterns** in Jess's **diction**? What can you infer from these?
2. Are there any words with heavy **connotative** value? What do they tell you?
3. Find an example of a thought/belief. What trait does this reveal?
4. Find an example of an action. What trait does this reveal?

Creeks called them *Seminole*  
when they bonded with renegade Creeks.  
Spaniards called them *cimarrones*,  
runaways — escapees from Carolina  
plantation death-prisons.  
English simply called them *maroons*,  
flattening the Spanish to make them  
seem alone, abandoned, adrift —  
but they were bonded,  
side by side,  
Black and Red,  
in a blood red hue —  
*maroon*.  
Sovereignty soldiers,  
Black refugees,

self-abolitionists, fighting  
through America's history,  
marooned in a land  
they made their own,  
acre after acre,  
plot after plot,  
war after war,  
life after life.  
They fought only  
for America to let them be  
marooned — left alone —  
in their own unchained,  
singing,  
worthy  
blood.

## Discussion Questions

1. How does Smith use diction differently from Jess?
2. How do they both use diction differently from Trevor Noah, our last author?
3. How does Smith use dialect for character development? How does Jess? Do you think this tool is effective?
4. How is characterization different in dramatic texts compared to narrative nonfiction or fiction?
5. Which character has been the most compelling for you, thus far? Why?
6. Which of these pieces best fits the definition of a “restorative narrative” and why?

## How does this text function as a restorative narrative?

The features of a restorative narrative are:

- Acknowledgement of harm
- Empowerment through truth and/or validation
- “These aren’t positive, happy-go-lucky fluff pieces. They explore the tough emotional terrain of disruptions... But they’re “positive” in the sense that they focus on themes such as growth and renewal” (Tenore).

Do you feel that this text is **restorative**? Does it create a **shared past, meaning, or understanding**?

## Journal #2

What is challenging about reading thematically related texts of different genres in two different classes?

- a. We have read monologues, articles, poems, and narratives. How are these genres different, and how are they similar?
- b. How does reading all of this together help you?
- c. Are there ways in which this Interdisciplinary Unit is confusing?
- d. Reflect on one way that what you are learning in Government is helping you with English, and one way that something you have learned in English is helping you in Government.

## Homework:

### Read:

- Read 'Walk On A Leaf' from *Notes From the Field*

### Write:

- Journal Entry: Come up with at least one question to **ask** in our Socratic Seminar. It must be about the **theme** of this or any other text we have read this unit.

*Remember: a theme is a lesson or moral the reader can take away from the text.*