

## UNIT OVERVIEW

Unit Length	5 Weeks or 20 lessons for 70 minute class periods
Grade Level and Subjects	This is the English portion of a cross-curricular, interdisciplinary unit originally created for 9th-grade English and Government classes. It can be adapted for other secondary grade levels.
Unit Overview	<p>How are communities and personal identities directly and indirectly impacted by government systems? This unit focuses on themes of discrimination, systemic oppression, generational wealth, and oral history to discover the answers to this question. As part of this interdisciplinary unit, students use the tools of restorative narrative and storytelling to interrogate, consider, and critique the role and function of the US legal system. The final project task is a dramatic monologue based on an oral history that responds to one of the issues presented by <i>The 1619 Project</i>.</p> <p>This unit follows the International Baccalaureate (MYP) curriculum and standards. It is tailored to high school students, 9th graders, but can be adjusted for various grade levels. Due to its instructional complexity and sensitive nature, this unit is best taught mid to late-year once students have learned foundational writing/reading skills, established relationships, and are prepared socially and emotionally. The case study is Baltimore, but the unit can be adjusted for other cities/states.</p> <p>Skills covered during the unit include: analyzing literary devices &amp; features of dramatic dialogue, critical reading strategies, source analysis, forming research questions &amp; conducting research, exploring the methods of story collection, and self-reflection and evaluation.</p>
Objectives & Outcomes	<p><u>Purpose of Integration:</u></p> <ul style="list-style-type: none"> <li>● Exploration of the connections between the past and present; reconstruction and its amendments</li> <li>● Exploration of the effects and implications of <i>The 1619 Project</i>'s themes of race, privilege, etc. in Baltimore (can be adapted to focus on other cities/states)</li> <li>● Turning research and oral history into a creative, theatrical piece</li> </ul> <p><u>Key Concepts:</u> Communities, Identities, Systems, Culture, Perspectives</p> <p><u>Global Context:</u> Fairness and Development</p> <p><u>Statement of Inquiry:</u></p>

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

Inquiry Questions:

**Factual**

1. What are our civil liberties as humans/Americans?
2. What is the process to become a U.S. citizen?
3. What rights are we granted in the Bill of Rights?
4. What makes a community?
5. What factors influence a person's identity?

**Conceptual**

1. How are diction and characterization different in dramatic texts than novels, and why?
2. The deeper issues and problems that underlie the unrest in Baltimore — poverty, racism, inequality, and injustice — affect each of us differently. How have these affected your own life? Your family & friends? Community?
3. What are some barriers in your life that may prevent you from moving toward your own healing? How might we work towards building more trusting relationships that can help us support ourselves and others?
4. How would you describe your relationship with Baltimore? (Your attitude toward the city, experiences here, etc.). Why do you think this is?
5. How have government systems (education, healthcare, welfare, etc.) directly impacted local communities?
6. Why do we have civil liberties?
7. How is our legal system set up to protect us as citizens?
8. Why have we seen injustice and inequities in our legal system throughout history?

**Debatable**

1. How do people use storytelling to create social change?
2. What do you see as your responsibility toward bringing about change in Baltimore? Is healing at the community level possible? How might we each contribute to it?

	<ol style="list-style-type: none"> <li>3. Consider the terminology used to describe the events of April 2015. What does “uprising” imply? What does “riot” imply? Who might use the term uprising vs. riot and why?</li> <li>4. Should the U.S. legal system be reformed?</li> <li>5. Are the civil liberties granted to U.S. citizens implemented to the best extent?</li> </ol>
Standards	<p><b>IB Interdisciplinary Learning Assessment Criteria, MYP years 1-5</b></p> <p><u>Criterion A: Evaluating</u> In order to address real-world and contextual issues and ideas, students will be able to:</p> <ul style="list-style-type: none"> <li>● Analyze disciplinary knowledge</li> <li>● Evaluate interdisciplinary perspectives.</li> </ul> <p><u>Criterion B: Synthesizing</u> In order to address real-world and contextual issues and ideas, students will be able to:</p> <ul style="list-style-type: none"> <li>● Create a product that communicates a purposeful interdisciplinary understanding</li> <li>● Justify how their product communicates interdisciplinary understanding.</li> </ul> <p><u>Criterion C: Reflecting</u> In order to address real-world and contextual issues and ideas, students will be able to:</p> <ul style="list-style-type: none"> <li>● Discuss the development of their own interdisciplinary learning</li> <li>● Discuss how new interdisciplinary understanding enables action.</li> </ul>
Unit Resources	<p><b>Resources from <i>The 1619 Project</i>:</b>  <a href="#">Late 1773: poem by Eve L. Ewing</a>  <a href="#">‘The Birth of American Music’ by Wesley Morris</a>  <a href="#">Feb. 12, 1793: poem by Reginald Dwayne Betts</a>  <a href="#">‘Sugar’ by Khalil Gibran Muhammad</a>  <a href="#">July 27, 1816: poem by Tyehimba Jess</a>            Photo Essay  <a href="#">1619 Podcast, Episode 3: ‘The Birth of American Music’</a></p> <p><b>Additional Resources:</b>  <i>Readings</i>  <a href="#">Notes from the Field by Anna Deavere Smith</a>  <a href="#">Twilight by Anna Deavere Smith</a></p>

*Performance Clips*

[Anna Deavere Smith Freddie Gray Funeral Oration](#)

[Anna Deavere Smith performs a selection from James Baldwin's "A Rap on Race"](#)

*Interviews*

[James Baldwin, The Art of Fiction No. 78, Interview with Jordan Elgrably](#)

[Inez Carrington Royster Interview \[Audio\]](#)

[Inez Carrington Royster Interview \[Transcript\]](#)

*Films*

[Notes From the Field \(Film\)](#)

*Songs*

['The Rose That Grew from the Concrete' by Tupac](#)

['Mortal Man' by Kendrick Lamar](#)

['Black Eye Blues' by Ma Rainey](#)

['Trust No Man' by Ma Rainey](#)

['In the House Blues' by Bessie Smith](#)

['Please Help Me Get Him Off My Mind' by Bessie Smith](#)

*Videos*

[Is Blues the Mother of All Modern Music?](#)

[This tool will help improve your critical thinking - Erick Wilberding](#)

[Ma Rainey - Singer | Mini Bio | BIO](#)

[Bessie Smith: Greatest Female Blues Singer | Mini Bio | BIO](#)

**Supplementary Resources**

*Articles*

['Death of Freddie Gray: 5 Things You Didn't Know' by Amelia McDonell-Parry and Justine Barron](#)

['School-to-Prison Pipeline' by the ACLU](#)

['What's the Difference Between Perspective and Point of View?' by NY Book Editors](#)

*Videos*

[Analyzing Diction by Eduardo Barreto](#)

**Teacher Resources**

*Readings*

[‘Imagery in Literature: Tools for Imagine,’ by Udemy Team](#)

“Restorative Narratives: Defining a New Strength-Based Genre” by Mallery Jean Tenore [[.pdf](#)] [[.docx](#)]

*Instructional Materials*

Week 1 Slide Deck [[.pptx](#)] [[.pdf](#)]

Week 2 Slide Deck [[.pptx](#)] [[.pdf](#)]

Week 3 Slide Deck [[.pptx](#)] [[.pdf](#)]

Week 4 Slide Deck [[.pptx](#)] [[.pdf](#)]

Week 5 Slide Deck [[.pptx](#)] [[.pdf](#)]

Journals Entries [[.pdf](#)] [[.docx](#)]

[Connotation Exercise](#)

‘Just A Glance’ Close Reading Debrief Exercise [[.pdf](#)] [[.docx](#)]

Imagery Identification Exercise [[.pdf](#)] [[.docx](#)]

Formative 1: PEAL Paragraph on Diction or Characterization [[.pdf](#)] [[.docx](#)]

Formative 2: Socratic Seminar on Equity [[.pdf](#)] [[.docx](#)]

Formative 3: Peer Reviewed PEAL Paragraph [[.pdf](#)] [[.docx](#)]

Formative 4: Oral History to Monologue Practice [[.pdf](#)] [[.docx](#)]

Formative 5: Socratic Seminar on Restorative Narratives [[.pdf](#)] [[.docx](#)]

Formative 6: Adapting Your Oral History Into a Monologue [[.pdf](#)] [[.docx](#)]

Reading Check [[.pdf](#)] [[.docx](#)]

Image Analysis Guide [[.pdf](#)] [[.docx](#)]

Submission Document with Rubrics [[.pdf](#)] [[.docx](#)]

Oral History Project Plan [[.pdf](#)] [[.docx](#)]

How To Create An Oral History Transcript [[.pdf](#)] [[.docx](#)]

Drafting Your Monologue [[.pdf](#)] [[.docx](#)]

Monologue Peer Review Sheet [[.pdf](#)] [[.docx](#)]

Monologue Self Review Sheet [[.pdf](#)] [[.docx](#)]

Rationale Outline [[.pdf](#)] [[.docx](#)]

**Student Resources**

Generational Links Unit Guide for Students [[.pdf](#)] [[.docx](#)]

Guided Meditations [[.pdf](#)] [[.docx](#)]

Organization Resources [[.pdf](#)] [[.docx](#)]

Oral History Resources [[.pdf](#)] [[.docx](#)]

<p>Performance Task</p>	<p><u><b>Summative:</b></u> Write a monologue based on an oral history that responds to one of the issues presented by <i>The 1619 Project</i> or <i>Notes From the Field</i>, in the style of Anna Deavere Smith’s work. Reflect on the process of incorporating knowledge and skills from multiple classes through rationale and reflection.</p> <p>Note: In their implementation of this unit, the unit writers had students conduct oral histories in their Government classes. The subsequent lessons outline activities that were exclusively part of the English classes. Although the unit plan mentions the oral history project, it does not include specific instructions related to it.</p> <p>There are <b>three</b> components to the Interdisciplinary Unit Summative:</p> <ol style="list-style-type: none"> <li>1. A <b>Rationale</b> (Criterion A, Evaluating): Explain how you conducted your oral history and how you developed that into a monologue. Explain the policy or inequity that you focused on for your oral history, and why. Then explain which elements of dramatic monologue you want to emphasize, and how you did that. You will have an outline to help you with this process.</li> <li>2. An <b>Oral History and Monologue</b> (Criterion B, Synthesizing) &amp; MYP Social Studies, Criterion B-Investigating)             <ol style="list-style-type: none"> <li>a. The oral history consists of recorded or written interviews conducted by students of their family, friends, and community members.</li> <li>b. The dramatic monologue will take the oral history as a <b>draft</b>. Students will then use the elements of dramatic monologue (diction, characterization, dialogue, perspective, and imagery) to turn the data and stories gathered from their oral history interviews/research into a written &amp; performed (or recorded) monologue.</li> </ol> </li> <li>3. A <b>Reflection</b> (Criterion C, Reflecting) This reflection will use the framework of a Personal Project reflection to determine what they learned from this project as an interdisciplinary endeavor.</li> </ol>
<p>Assessment/Evaluation</p>	<p>Components 1 and 3 (the Rationale and Reflection) will be completed in both English and Government. Component 2 (the Oral History and Monologue) is split: Students will complete the monologue portion of the Interdisciplinary Unit Summative in English, and will complete the oral history part of Component 2 in Government.</p>

**Generational Links: An Exploration of Social & Systemic Injustice  
and Community Narratives in Baltimore and Beyond**

Unit by Baltimore City College High School, part of the 2021 cohort of *The 1619 Project* Education Network

	The Rationale, Dramatic Monologue, and Reflection will be graded using the <a href="#">MYP Interdisciplinary Assessment Rubric</a> . The Oral History will be graded using the <a href="#">MYP Social Studies Assessment Rubric</a> .
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DAILY LESSONS

Pacing	Focus text(s)	Lesson Objective	Lesson / Activities	Lesson Materials
<i>Week 1</i>				
<b>Educator Notes:</b> The Week 1 Slide Deck may help with the flow of this week’s lessons. All lesson texts may be found in <a href="#">Generational Links Unit Texts</a> . Before beginning this unit, the teacher may review their classroom norms and protocols for discussing ‘hard history’ or review the Learning for Justice website for suggestions.				
Lesson 1	<p>‘Introduction’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p><a href="#">‘Late 1773: poem’ by Eve L. Ewing from The 1619 Project</a></p>	<p>SWBAT understand the purpose of restorative narratives, <i>The 1619 Project</i>, and <i>Notes From the Field</i> through an anticipation guide, a discussion, and a close reading.</p>	<p><b>Focus Question</b></p> <ol style="list-style-type: none"> <li>1. Display the following prompt on a projector/screen. Alternatively, read the prompt aloud or write it on a whiteboard: Tell a nonfiction story from your life. The story should include a fleshed out beginning, middle, and end. <i>This prompt can be found on slide 7 of the Week 1 Slide Deck</i></li> <li>2. Ask students to record their responses in a journal or on a piece of paper.</li> </ol> <p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>1. Tell students that throughout the course of the unit, they will be introduced to vocabulary terms related to the daily lessons. Share with them that the word of the day is <i>dialect</i>.</li> <li>2. Review the definition, image, sentence, and citation for the term <i>dialect</i> with students. <i>All of these components can be found on slide 8 of the Week 1 Slide Deck.</i></li> </ol> <p><b>Activity: Anticipating Issues in the Text</b> <i>This Anticipation Guide can be found on slides 9-11 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Inform students that for this activity, they will read selected excerpts from the focus texts for this unit and then respond to a question.</li> <li>2. Display selected excerpts from <i>The 1619 Project</i> and <i>Notes From the Field</i> on a projector/screen.</li> <li>3. Give students time to read the selected passages.</li> </ol>	<p>Week 1 Slide Deck <a href="#">[.pptx]</a> <a href="#">[.pdf]</a></p> <p><a href="#">Generational Links Unit Texts</a></p> <p>‘Restorative Narratives: Defining a New Strength-Based Genre’ by Mallary Jean Tenore <a href="#">[.pdf]</a> <a href="#">[.docx]</a></p> <p><a href="#">‘School-to-Prison Pipeline’ by the ACLU</a></p> <p>Journals Entries <a href="#">[.pdf]</a> <a href="#">[.docx]</a></p>



			<ol style="list-style-type: none"> <li>4. Once students have read the passages from each of the texts, pose the following question: What do you think we will be doing in this unit?</li> <li>5. Ask students to share their responses to the question aloud.</li> </ol> <p><b><u>Activity: Agree or Disagree</u></b>  <i>This activity can be found on slides 12-18 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Display the series of statements on the projector/screen:             <ol style="list-style-type: none"> <li>a. “Storytelling changes how we understand our past.”</li> <li>b. “Storytelling creates a shared past.”</li> <li>c. “Newsrooms should put as much emphasis on recovery and restoration as they do on tragedy and devastation.”</li> <li>d. “People can find meaning in even the darkest circumstances.”</li> <li>e. “What is to give light must endure burning.” Viktor Frankl, <i>Man’s Search for Meaning</i></li> <li>f. “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, <i>Man’s Search for Meaning</i></li> <li>g. “Stories are the way we domesticate the world’s disorder.” Bruce Jackson, <i>The Story is True</i></li> </ol> </li> <li>2. Read each statement aloud to the class.</li> <li>3. Instruct students to raise their hand with a number to express their opinion on the statement, with 5 indicating strong agreement and 1 indicating strong disagreement.</li> <li>4. After students have raised their hands, invite 2-3 students to share their opinions on the statement.</li> <li>5. Facilitate a brief discussion about the exercise.</li> </ol>	
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		<p><b><u>Mini-Lecture: Introduction to the Unit</u></b></p> <ol style="list-style-type: none"><li>1. Introduce students to this unit by sharing the unit overview, a brief introduction to the unit texts (<i>Notes From the Field</i> by Anna Deavere Smith and <i>The 1619 Project</i> by Nikole Hannah-Jones), and the unit objective. <i>The overview, text introduction, and unit objectives can be found on slides 19-22 of the Week 1 Slide Deck.</i></li></ol> <p><b><i>Educator Note:</i></b> If students are interested in learning more about the school-to-prison pipeline, they may read about it <a href="#">here</a>.</p> <p><b><u>Activity: Restorative Narratives Discussion</u></b> <i>This activity can be found on slides 23-24 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Share Mallory Tenore’s definition of a restorative narrative with students.</li><li>2. Share Howard Zehr’s explanation of the distinction between retributive theory and restorative justice theme with students.</li><li>3. Ask students, “What is the difference between retributive and restorative vindication?”</li><li>4. Facilitate a discussion on restorative narratives, retributive theory, and restorative justice theory.</li><li>5. Ask students to share how they think these concepts connect to the unit.</li><li>6. Explain to students that in this unit, they will seek out oral histories to help tell restorative narratives about inequities produced through government policies in the United States.</li></ol> <p><b><i>Educator Note:</i></b> Reading “Restorative Narratives: Defining a New Strength-Based Genre” by Mallory Jean Tenore [<a href="#">.pdf</a>] [<a href="#">.docx</a>] may aid in preparing to facilitate this activity.</p> <p><b><u>Activity: Close Reading of ‘Late 1773: a poem’</u></b> <i>The poem text and discussion questions can be found on slide 25 of the Week 1 Slide Deck</i></p> <ol style="list-style-type: none"><li>1. Read ‘Late 1773: a poem’ by Eve L. Ewing as a class.</li></ol>	
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			<p>2. After reading the poem, facilitate a discussion on it. Pose the following questions to guide the discussion:</p> <ol style="list-style-type: none"> <li>a. What do you think of this poem by Eve Ewing?</li> <li>b. Is it a restorative narrative?</li> <li>c. What does it restore or vindicate?</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘Introduction’ and ‘Just A Glance’ from <i>Notes From the Field</i></li> <li>• <b>Write:</b> Journal #1: What do you already know that will help you in this unit? [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul>	
Lesson 2	<p><a href="#">‘Late 1773: poem’ by Eve Ewing from <i>The 1619 Project</i></a></p> <p>‘Just A Glance’ from <i>Notes From the Field</i> by Anna Deavere Smith</p>	<p>SWBAT analyze a monologue from <i>Notes From the Field</i> for diction through discussion and annotation.</p>	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>diction</i> with students. <i>All of these components can be found on slide 30 of the Week 1 Slide Deck.</i></li> </ol> <p><b>Activity: Close Reading of ‘Late 1773: a poem’</b> <i>The poem text and discussion questions can be found on slide 31 of the Week 1 Slide Deck</i></p> <ol style="list-style-type: none"> <li>1. Continue the close reading and discussion of ‘Late 1773: a poem’ by Eve L. Ewing.             <ol style="list-style-type: none"> <li>a. Ask students to share what they remember from yesterday’s discussion.</li> <li>b. If necessary, give students time to re-read the poem.</li> <li>c. Have students respond to the following questions:                 <ol style="list-style-type: none"> <li>i. What do you think of this poem by Eve Ewing?</li> <li>ii. Is it a restorative narrative?</li> <li>iii. What does it restore or vindicate?</li> </ol> </li> </ol> </li> </ol> <p><b>Mini-Lecture: Diction</b> <i>The content for this lecture can be found on slides 32-36 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Share the definitions of diction, word choice, connotation, and denotation with students. Explain</li> </ol>	<p>Week 1 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p> <p><a href="#">Analyzing Diction by Eduardo Barreto (Video)</a></p> <p><a href="#">‘Death of Freddie Gray: 5 Things You Didn’t Know’ by Amelia McDonell-Parry and Justine Barron, <i>RollingStone</i></a></p> <p><a href="#">Connotation Exercise</a></p> <p>‘Just A Glance’ Close Reading Debrief Exercise [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>

			<p>how diction can be used in conversations about language and authorial choices.</p> <ol style="list-style-type: none"><li>2. Play the <a href="#">Analyzing Diction</a> video for students. Ensure that captions are enabled for students who need them.</li><li>3. Facilitate the connotation exercise by having students plot the following terms on the chart found on slide 33 of the Week 1 Slide Deck. This chart may also be found here: <a href="#">Connotation Exercise [.pdf]</a>.<ol style="list-style-type: none"><li>a. Skinny</li><li>b. Bony</li><li>c. Angular</li><li>d. Emaciated</li><li>e. Gaunt</li><li>f. Malnourished</li><li>g. Scrawny</li><li>h. Slender</li><li>i. Thin</li><li>j. Anorexic</li></ol></li><li>4. Explain to students what criteria to use when looking for diction in a text.</li><li>5. Explain to students the distinction between diction and dialect. Review the terminology related to dialect with them.</li></ol> <p><b><u>Activity: Close Reading of ‘Just A Glance’</u></b> <i>The content for this exercise can be found on slides 36-42 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Provide students with a brief introduction to ‘Just A Glance.’ Inform them that this piece is an oral history from Kevin Moore, a deli worker and the videographer of the beating of Freddie Gray.</li><li>2. Familiarize students with Freddie Gray and the circumstances surrounding his death. If necessary, have students read <a href="#">this article from RollingStone</a>.</li><li>3. Instruct students to think about the following questions as they read the text:<ol style="list-style-type: none"><li>a. What is this text?</li></ol></li></ol>	
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- b. How was it written?
  - c. How was it performed?
4. As a class, review the stage directions in the piece. After reviewing the stage directions, have students respond to the questions listed above.
5. Instruct students to independently read two excerpts from 'Just A Glance.' Tell students that as they are reading, they should consider the differences between diction and dialect. While reading each excerpt, have students to respond to the following questions:
  - a. What words hold the most meaning in this passage?
  - b. What are their connotations?
  - c. What patterns do you see here? What about patterns of spelling or pronunciation?
  - d. What is the speaker's tone?
6. Debrief this exercise by asking students to fill in the Diction Chart found on slide 42 of the Week 1 Slide Deck in pairs. This chart may also be found here: 'Just A Glance' Close Reading Debrief Exercise [[.pdf](#)] [[.docx](#)]. After each pair has completed the chart, ask students to share out their responses

**Activity: Discussion of Anna Deavere Smith's Use of Diction**

*The questions for this discussion can be found on slides 43-44 of the Week 1 Slide Deck.*

1. Facilitate a discussion on Anna Deavere's Smith use of diction in 'Just A Glance.' Use the following questions to guide the discussion:
  - a. What does diction offer the reader?
  - b. What can we learn through diction?
  - c. 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

			<p>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?</p> <p>d. How did Smith edit with diction in mind?</p> <p>e. What could Smith have taken out?</p> <p>2. Ask students whether ‘Just A Glance’ functions as a restorative narrative. Remind them of the features of a restorative narrative. Have students talk about whether ‘Just A Glance’ creates a shared past, meaning, or understanding.</p> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘Runnin’ from ‘Em’ and ‘Breaking the Box’ from <i>Notes From the Field</i></li> <li>• <b>Write:</b> New New Writing</li> </ul>	
Lesson 3	<p>‘Runnin’ from ‘Em’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>‘Breaking the Box’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p><a href="#">Anna Deavere Smith’s Performance of Freddie Gray’s Funeral Oration</a></p>	<p>SWBAT analyze a monologue for direct and indirect characterization using annotation, discussion, and inferencing so that students can understand how to craft their own character traits.</p>	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>monologue</i> with students. <i>All of these components can be found on slide 50 of the Week 1 Slide Deck.</i></li> </ol> <p><b>Activity: Write Your Truth</b> <i>This activity corresponds with slides 51-53 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Instruct students to re-read ‘Breaking the Box.’</li> <li>2. Remind students of the characteristics of restorative narratives.</li> <li>3. Play Anna Deavere Smith’s performance of a segment ‘Breaking the Box.’ Ensure the captions are on for students who need them.</li> <li>4. As students <a href="#">watch the performance clip</a>, have them record their responses to the following question: How is this an example of a restorative narrative?</li> <li>5. Share the writing prompt with students: Write about a time when someone put you in a box. In</li> </ol>	<p>Week 1 Slide Deck <a href="#">[.pptx]</a> <a href="#">[.pdf]</a></p> <p><a href="#">Generational Links Unit Texts</a></p> <p>Formative 1: PEAL Paragraph on Diction or Characterization <a href="#">[.pdf]</a> <a href="#">[.docx]</a></p>

			<p>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?</p> <ol style="list-style-type: none"><li>6. Inform students that their responses should include a description of the event/situation that occurred, how they felt, and what limit/box was put around their personhood. Explain that this writing response is for their eyes only, and that sharing out is not mandatory.</li><li>7. Give students time to respond to the writing prompt, and give space for the students who are comfortable to share their response.</li></ol> <p><b><u>Mini-Lecture: How to Read a Dramatic Text and Characterization</u></b> <i>This mini lecture corresponds with slides 54-58 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Instruct students on reading a dramatic text by examining its key features.</li><li>2. Explain to students the meaning of characterization, and the distinction between direct and indirect characterization.</li><li>3. Share with students the definition and examples of character traits. While going through the examples of character traits, ask students if they feel that they exhibit any of them.</li></ol> <p><b><u>Activity: Close Reading of ‘Runnin’ From ‘Em’</u></b> <i>This activity corresponds with slides 59-64 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Before beginning this activity, share this context with students: ‘Runnin’ From ‘Em’ is a monologue about Allen Bullock. Bullock is the subject of the famous picture that was on the front pages of <i>The Baltimore Sun</i> in 2015. With his raised traffic cone, he became the ‘face’ of the Baltimore riots, including the fervent media backlash.’ Be sure to display the image of Bullock.</li><li>2. Ask students:<ol style="list-style-type: none"><li>a. Why start the monologue with these slides?</li></ol></li></ol>	
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			<p>b. Do you have any memories of the Baltimore Uprising?</p> <p>c. When you read this last night, did it work as a restorative narrative for you?</p> <p>3. As a class, close read ‘Runnin’ from ‘Em’ for characterization. Utilize the following prompts to facilitate the whole group close reading:</p> <p>a. Consider Allen Bullock’s dialect. What can you infer about him?</p> <p>b. Consider his diction. Are there any words with heavy connotative value? What do they tell you?</p> <p>c. Find a phrase or sentence which reveals a trait. What is the trait?</p> <p>d. Find an example of a thought/belief. What trait does this reveal?</p> <p>e. Are there any patterns in his diction? What can you infer about him from these?</p> <p>f. Are there any words with heavy connotative value? What do they tell you?</p> <p>g. Find a phrase or sentence which reveals a trait. What is the trait?</p> <p>h. Find an example of a thought/belief. What trait does this reveal?</p> <p>i. Find an example of an action, what trait does this reveal?</p> <p><b><u>Activity: Close Reading of ‘Breaking the Box’</u></b>  <i>This activity corresponds with slide 65 of the Week 1 Slide Deck.</i></p> <p>1. Divide students into pairs.</p> <p>2. Tell students to open to ‘Breaking the Box.’</p> <p>3. Instruct students to re-read the text with their partners and identify a section that has good evidence of characterization.</p> <p>4. Once students have identified the passage, tell them to examine their passage utilizing these questions:</p> <p>a. Are there any patterns in his diction? What</p>	
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			<p>can you infer about him from these?</p> <ol style="list-style-type: none"> <li>b. Are there any words with connotative value? What do they tell you?</li> <li>c. Find a phrase or sentence that reveals a trait. What is the trait?</li> <li>d. Find an example of a thought or belief. What trait does this reveal?</li> <li>e. Find an example of an action, what trait does this reveal?</li> </ol> <p><b>Activity: Whole Group Debrief</b> <i>This activity corresponds with slide 66 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. As a class, discuss if or how ‘Runnin’ From ‘Em’ and ‘Breaking the Box’ are restorative narratives. Pose the following questions:             <ol style="list-style-type: none"> <li>a. Do you feel that these texts are restorative?</li> <li>b. Do they create a shared past, meaning, or understanding?</li> </ol> </li> </ol> <p><b>Mini-Lecture: How to Write a PEAL Paragraph</b> <i>The steps for writing a PEAL paragraph can be found on slide 67 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Walk students through the steps for writing a PEAL paragraph on diction or characterization in preparation for Formative 1 [<a href="#">.pdf</a>] [<a href="#">.docx</a>].</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘Tupac’ from <i>Notes From the Field</i> and ‘July 27, 1816: poem’ by Tyehimba Jess from <i>The 1619 Project</i></li> <li>• <b>Write:</b> 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 [<a href="#">.pdf</a>] [<a href="#">.docx</a>].</li> </ul>	
Lesson 4	‘ <a href="#">The Rose That Grew from the</a>	SWBAT discuss how Jess and Smith use diction	<b>Mini-Lecture: Review of Diction and Characterization</b>	Week 1 Slide Deck [ <a href="#">.pptx</a> ] [ <a href="#">.pdf</a> ]

	<p><a href="#">Concrete’ by Tupac</a> <a href="#">‘Mortal Man’ by Kendrick Lamar</a></p> <p>‘Tupac’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p><a href="#">July 27, 1816: poem by Tyehimba Jess from The 1619 Project</a></p>	<p>and characterization differently and demonstrate their understanding of one author’s use of one of these devices in a PEAL paragraph.</p>	<p><i>This exercise corresponds with slide 72 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Ask students to recount what they have learned about diction and characterization.</li> <li>2. Review the definitions of diction and characterization with students. Remind them of what to look for when analyzing diction. Ask them to identify the two kinds of characterization and their elements.</li> </ol> <p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>maroon</i> with students. <i>All of these components can be found on slide 73 of the Week 1 Slide Deck.</i></li> </ol> <p><b>Activity: Maroon as a Metaphor</b> <i>This activity corresponds with slide 74 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Play <a href="#">‘The Rose That Grew from Concrete’ by Tupac</a> and <a href="#">‘Mortal Man’ by Kendrick Lamar</a>. <b>Educator Note:</b> Play ‘Mortal Man’ by Kendrick Lamar from 10:30 until the end. It may be helpful to print or display the words of both poems.</li> <li>2. After students have listened to both poems, ask them the following:             <ol style="list-style-type: none"> <li>a. Are there common themes or messages in the two poems?</li> <li>b. Who has been marooned in these poems?</li> <li>c. What words stand out to you while reading? What is their connotation?</li> </ol> </li> </ol> <p><b>Activity: Write Your Truth</b> <i>This activity corresponds with slide 75 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Share this writing prompt with students: 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,</li> <li>2. Explain that this writing response is for their eyes only, and that sharing out is not mandatory.</li> </ol>	<p><a href="#">Generational Links Unit Texts</a></p> <p>Journals Entries [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>
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3. Give students time to respond to the writing prompt, and give space for the students who are comfortable to share their response.

**Activity: Close Reading of ‘Tupac’**

*This activity corresponds with slides 76-80 of the Week 1 Slide Deck.*

1. Facilitate a close reading of ‘Tupac’ from *Notes from the Field*. There are three options for close reading: the beginning, middle, or ending of the text. Students can be divided into three groups and be assigned a section to work collaboratively, or students can work independently on an excerpt of their choosing.
2. As students read their assigned/selected excerpt of the piece, ask them to respond to the following 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?
3. Debrief this exercise by asking students if ‘Tupac’ is a restorative narrative. Ask them to respond to the following questions:
  - a. Do you feel that this text is restorative?
  - b. Does it create a shared past, meaning, or understanding?

**Mini-Lecture: Prose v. Poetry**

*This exercise corresponds with slide 81 of the Week 1 Slide Deck.*

1. Instruct students on the distinction between prose and poetry.

		<p><b><u>Activity: Guided Reading of July 27, 1816: poem by Tyehimba Jess</u></b> <i>This activity corresponds with slide 82 in the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Lead students in a guided, paired reading of <a href="#">‘July 27, 1816: poem’ by Tyehimba Jess from The 1619 Project</a>.</li><li>2. Use the following questions to guide students’ thinking as they read:<ol style="list-style-type: none"><li>a. Are there any patterns in Jess’s diction? What can you infer from these?</li><li>b. Are there any words with heavy connotative value? What do they tell you?</li><li>c. Find an example of a thought/belief. What trait does this reveal?</li><li>d. Find an example of an action. What trait does this reveal?</li></ol></li></ol> <p><b><u>Activity: Discussion on Use of Characterization in the Lesson Texts</u></b> <i>This activity corresponds with slides 83-84 of the Week 1 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Facilitate a discussion on Jess and Smith’s use of characterization and diction. Use the following questions to guide the discussion:<ol style="list-style-type: none"><li>a. How does Smith use diction differently from Jess?</li><li>b. How do they both use diction differently from Trevor Noah, our last author?</li><li>c. How does Smith use dialect for character development? How does Jess? Do you think this tool is effective?</li><li>d. How is characterization different in dramatic texts compared to narrative nonfiction or fiction?</li><li>e. Which character has been the most compelling for you, thus far? Why?</li><li>f. Which of these pieces best fits the definition of a “restorative narrative” and why?</li></ol></li><li>2. Ask students to discuss whether these texts are</li></ol>	
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			<p>restorative narratives. Ask them if these texts create a shared past, meaning, or understanding.</p> <p><b>Activity: Journal Prompt #2</b> <i>This journal prompt can be found on slide 85 of the Week 1 Slide Deck</i></p> <ol style="list-style-type: none"> <li>1. Display Journal #2 [<a href="#">.pdf</a>] [<a href="#">.docx</a>] on a screen/projector. Read the prompt to students: What is challenging about reading thematically related texts of different genres in two different classes? We have read monologues, articles, poems, and narratives. How are these genres different, and how are they similar? How does reading all of this together help you? Are there ways in which this Interdisciplinary Unit is confusing? 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.</li> <li>2. Give students time to respond to the prompt.</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘Walk On A Leaf’ from <i>Notes From the Field</i></li> <li>• <b>Write:</b> 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.</li> </ul>	
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Pacing	Focus text(s)	Lesson Objective(s)	Lesson / Activities	Lesson Materials
<i>Week 2</i>				
<b>Educator Notes:</b> The Week 2 Slide Deck may help with the flow of this week’s lessons. All lesson texts may be found in <a href="#">Generational Links Unit Texts</a> .				
Lesson 5	‘Walk on a Leaf’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith	SWBAT discuss the questions raised by Baldwin in “Walk on a Leaf” in a Socratic Seminar.	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>disenfranchise</i> with students. <i>All of these components can be found on slide 6 of the</i></li> </ol>	Week 2 Slide Deck [ <a href="#">.pptx</a> ] [ <a href="#">.pdf</a> ]  <a href="#">Generational Links Unit</a>

	<p><a href="#">Anna Deavere Smith Performs a Selection from James Baldwin's 'A Rap on Race'</a></p>		<p><i>Week 2 Slide Deck.</i></p> <p><b><u>Mini-Lecture: All About The Socratic Seminar</u></b>  <i>This lecture corresponds with slides 7-9 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Walk students through the definition of a socratic seminar.</li> <li>2. Play <a href="#">this video</a> on the Socratic Method. Ensure that captions are on for the students who need them.</li> <li>3. Either while or after watching the video, ask students to respond to these questions:             <ol style="list-style-type: none"> <li>a. How does Socrates view learning?</li> <li>b. What is a line of inquiry? How does it involve various people?</li> <li>c. How can we apply Socrates' thoughts about learning in a class discussion?</li> </ol> </li> <li>4. Explain to students what their role is in a Socratic Seminar.</li> <li>5. Walk students through the norms for Socratic Seminars.</li> </ol> <p><b><i>Educator Note:</i></b> The teacher may use their own Socratic Seminar norms, or refer to those listed on slide 9 of the Week 2 Slide Deck.</p> <p><b><u>Formative 2: Socratic Seminar on Equity</u></b>  <i>This activity corresponds with slides 10-22 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Distribute copies of the Formative 2 Sheet to students. This may be done physically or electronically [<a href="#">.pdf</a>] [<a href="#">.docx</a>].</li> <li>2. Go over the instructions for Formative 2 with students.</li> <li>3. Review the Socratic Seminar Rubric with students.</li> <li>4. Play <a href="#">a clip of Anna Deavere Smith's Performance of 'Walk On A Leaf.'</a> Ensure the</li> </ol>	<p><a href="#">Texts</a></p> <p><a href="#">This tool will help improve your critical thinking - Erick Wilberding (Video)</a></p> <p>Formative 2: Socratic Seminar on Equity [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Journals Entries [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>
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			<p>captions are on for students that need them.</p> <p>5. Facilitate the Socratic Seminar. Below are the Seminar questions:</p> <ol style="list-style-type: none"><li>a. How do people develop a sense of respect for human life and for history?</li><li>b. What does it mean to have a history? Why is this important?</li><li>c. Do you have a history? If so, why? If not, why not?</li><li>d. What happens when we treat people who are often poorly treated with respect? Why?</li><li>e. Why does respect or dignity change people? How does it change them?</li><li>f. What is the ‘tremendous national global moral waste?’</li><li>g. Why is this waste happening? Is it still happening?</li><li>h. How do we stop it?</li><li>i. Can restorative narratives ‘arrest’ the ‘tremendous national global moral waste?’</li><li>j. Answer Baldwin’s question. What should we do about the children?</li></ol> <p><b>Activity: Journal Prompt #3</b> <i>This journal prompt can be found on slide 23 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Introduce the prompt for Journal Entry #3 [<a href="#">.pdf</a>] [<a href="#">.docx</a>].</li><li>2. Give students the remaining class time to write their responses.</li></ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"><li>• <b>Read</b> the following monologues from <i>Notes From the Field</i>: ‘The Baddest,’ ‘Broken,’ and ‘The</li></ul>	
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			<p>Geese’ and ‘August 1619: poem’ by Clint Smith from <i>The 1619 Project</i></p> <ul style="list-style-type: none"> <li>• <b>Write:</b> Complete Journal Entry #3</li> </ul>	
Lesson 6	<p>‘The Baddest’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>‘The Geese’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>‘Broken’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p><a href="#">‘August 1619: poem’ by Clint Smith from The 1619 Project</a></p>	<p>SWBAT write a PEAL paragraph on imagery based on a close reading of the students’ choosing.</p>	<p><b>Activity: Free Write</b> <i>This activity corresponds with slide 28 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Explain to students what a free write is.</li> <li>2. Have students spend 5-10 minutes free writing.</li> </ol> <p><b>Activity: Discussion on Journal Entry #3</b> <i>This activity corresponds with slide 29 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Give students space to share their reflections from the previous class.</li> <li>2. Ask students to weigh in on the following questions:             <ol style="list-style-type: none"> <li>a. Do Baldwin’s questions still apply? If not, explain how you believe society has changed since 1971.</li> <li>b. Are you part of what society is “wasting” by not respecting you or valuing you enough?</li> <li>c. Do you have a history?</li> <li>d. What is your personal and social history?</li> <li>e. How does that history impact your sense of value in the world? How can you change the way you tell your story?</li> <li>f. What should we do about the children?</li> </ol> </li> </ol> <p><b>Mini-Lecture: The Types of Imagery</b> <i>This exercise corresponds with slides 29-32 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Instruct students on the different kinds of</li> </ol>	<p>Week 2 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p> <p>Journals Entries [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p><a href="#">‘Imagery in Literature: Tools for Imagine.’ by Udemey Team</a></p> <p>Imagery Identification Exercise [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Formative 3: Peer Reviewed PEAL Paragraph [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>



			<p>imagery.</p> <ol style="list-style-type: none"><li>2. Inform students that they will now put what they learned into practice by completing an imagery identification exercise and then close reading a passage for imagery.</li><li>3. Walk students through the questions that will guide their close reading:<ol style="list-style-type: none"><li>a. Identify the imagery.</li><li>b. Which type of imagery is it and why?</li><li>c. Which specific words make this imagery?</li><li>d. How does the imagery work to make meaning? What do you know or learn from it?</li><li>e. Why is it there? Does it characterize? Does it push the conflict?</li></ol></li><li>4. Present students with a selection of sentences and have them identify the types of imagery used in them. Alternatively, distribute copies of the Imagery Identification Exercise [<a href="#">.pdf</a>] [<a href="#">.docx</a>] to students and have them complete it.</li></ol> <p><b>Educator Note:</b> All of the examples of imagery on slide 30 of the Week 2 Slide Deck are from: <a href="#">‘Imagery in Literature: Tools for Imagine,’ by Udem Team.</a></p> <p><b>Activity: Close Reading for Imagery</b> <i>This activity corresponds with slide 33-37 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Guide students in an examination of excerpts from ‘August 1619’ by Clint Smith, ‘The Baddest,’ and ‘The Geese.’ <i>These excerpts can be found on slides 33-36 of the Week 2 Slide Deck.</i></li><li>2. For each excerpt, have students respond to the following prompts:<ol style="list-style-type: none"><li>a. Identify the imagery.</li></ol></li></ol>	
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			<ul style="list-style-type: none"><li>b. Which type of imagery is it and why?</li><li>c. Which specific words make this imagery?</li><li>d. How does the imagery work to make meaning? What do you know or learn from it?</li><li>e. Why is it there? Does it characterize? Does it push the conflict?</li></ul> <p>3. Display these paragraphs from 'Broken':</p> <ul style="list-style-type: none"><li>a. "The biggest expense in Medicaid in this county—in this state [of California], is for psychotropic drugs for foster children! All they do is jack these kids up on medicine. We're using drugs to control children." (Notes From the Field, 81)</li><li>b. "If...if you have children who are suffering to the extent that they act out in schools and do things they should not do... that could include hitting another child, hitting a teacher, having some kind of fit—and then they get expelled from school, then they get mad at somebody or they attack a school resource officer, then they get handcuffed, then they go to jail or probation or juvenile hall, and then it just goes from there and it—it just keeps going!" (Notes From the Field, 80)</li><li>c. "I was in a fistfight and somebody clobbered me. And they were saying, "Say 'I give up,' or say 'Uncle.'" And this other person walked by and said, "You may as well kill her, 'cause she'll never say it." And it's true!" (Notes From the Field, 80)</li></ul> <p><i>These paragraphs can also be found on slide 37 of the Week 2 Slide Deck.</i></p> <ul style="list-style-type: none"><li>4. Instruct students to read each of the paragraphs.</li><li>5. Ask students to identify which paragraph is the best example of imagery and why.</li></ul>	
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			<p><b>Formative 3: Peer-Reviewed PEAL Paragraph</b> <i>This activity corresponds with slides 38-39 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Discuss common PEAL paragraph mistakes with students.</li> <li>2. Distribute copies of Formative 3 [.pdf] [.docx] to students, either physically or electronically.</li> <li>3. Walk students through the instructions, rubric, and peer review criterion for Formative 3.</li> <li>4. Give students remaining class time to work on the Formative.</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘The Shakara Story’ from <i>Notes From the Field</i> and make sure you are caught up with all the readings that have been assigned so far</li> <li>• <b>Write:</b> Complete Formative 3.</li> </ul>	
Lesson 7	‘The Shakara Story’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith	SWBAT close read for perspective and narrator so that students can explain the difference between the two as well as why an author would choose specific perspectives or narrative lenses.	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>perspective</i> with students. <i>All of these components can be found on slide 44 of the Week 2 Slide Deck.</i></li> </ol> <p><b>Mini-Lecture: Perspective and Point of View</b> <i>This exercise corresponds with slide 45 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Instruct students on perspective and point of voice.</li> </ol> <p><b>Educator Note:</b> This <a href="#">resource</a> details the distinction between perspective and point of view.</p> <p><b>Activity: Close Read ‘The Shakara Story’ for</b></p>	<p>Week 2 Slide Deck [.pptx] [.pdf]</p> <p><a href="#">Generational Links Unit Texts</a></p> <p><a href="#">‘What’s the Difference Between Perspective and Point of View?’, NY Book Editors</a></p>

			<p><b>Perspective</b>  <i>This activity corresponds with slides 46-58 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Instruct students to open to ‘The Shakara Story.’</li> <li>2. Ask students what they thought of ‘The Shakara Story.’ Select several students to share their thoughts and reactions to the reading.</li> <li>3. Pose the following questions to jumpstart students’ critical thinking about the text:             <ol style="list-style-type: none"> <li>a. Was any part of this story particularly challenging or familiar for you?</li> <li>b. Which parts of the text jumped out at you? Please share, if you feel comfortable.</li> <li>c. Does this text function as a restorative narrative?</li> <li>d. Acknowledgement of harm</li> <li>e. Empowerment through truth and/or validation</li> <li>f. “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).</li> <li>g. Opportunity for growth, new understandings, or way to move forward with a new shared past</li> <li>h. Are there any other takeaways you want to share?</li> </ol> </li> <li>4. Walk students through steps for navigating difficult texts.  <i>These steps can be found on slide 48 of the Week 2 Slide Deck.</i></li> </ol>	
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			<p>5. Inform students that they will read the text quietly, and then discuss these questions as a whole group:</p> <ul style="list-style-type: none"><li>a. What do we know about Amanda Ripley’s perspective? Can you describe her lens?</li><li>b. What do we know about Niya Kenny’s perspective? Can you describe her lens?</li><li>c. How has Niya’s personal experience made her who she is?</li><li>d. Can you make any inferences about Shakara’s perspective?</li><li>e. Can you make any connections to “All Because Of Your Mouth,” which you read in Government?</li><li>f. Why does perspective matter?</li></ul> <p>6. Select 2-3 excerpts from ‘The Shakara Story’ to read as class. For each excerpt, work as a whole group to respond to the following prompts:</p> <ul style="list-style-type: none"><li>a. Identify phrases that reveal the character’s perspective.</li><li>b. What is the speaker’s perspective? (their lens, seen from their values, experiences, views).</li><li>c. Why do you think Smith is putting these perspectives together?</li></ul> <p><i>These excerpts can be found on slides 51-57 of the Week 2 Slide Deck.</i></p> <p>7. Put students in pairs. Instruct them to read the remaining excerpts from ‘The Shakara Story,’ and work together to respond to the following prompts:</p> <ul style="list-style-type: none"><li>a. Identify phrases that reveal the character’s perspective.</li><li>b. What is the speaker’s perspective?</li></ul>	
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			<p>(their lens, seen from their values, experiences, views).</p> <p>c. Why do you think Smith is putting these perspectives together?</p> <p><i>These excerpts can be found on slides 51-57 of the Week 2 Slide Deck.</i></p> <p>8. As a whole group discuss whether ‘The Shakara Story’ is a restorative narrative. Ask if the text creates a shared past, meaning, or understanding.</p> <p><b>Activity: Write Your Truth</b></p> <ol style="list-style-type: none"><li>1. Share this writing prompt with students: Writing from a first and/or second person point of view, write a brief explanation of your perspective on the world. What is it that you believe? What issues does society face? How do you traverse through this society and life?</li><li>2. Inform students that they should aim to write 1-3 paragraphs. Let them know that this practice is for them, but they will be encouraged to share their responses with each other.</li><li>3. Give students time to respond to the writing prompt, and give space for the students to share their responses.</li></ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"><li>• <b>Read</b> <a href="#">‘The Birth of American Music’</a> by Wesley Morris from <i>The 1619 Project</i>. Alternatively, you may listen to <a href="#">‘The Birth of American Music’</a> Episode of the <i>1619</i> Podcast.</li><li>• <b>Write:</b> Curate a list of questions you might ask someone about American music, to get an oral history about music.</li></ul>	
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<p>Lesson 8</p>	<p><a href="#">‘The Birth of American Music’ by Wesley Morris from <i>The 1619 Project</i></a></p> <p><a href="#">‘The Birth of American Music.’ 1619 Podcast</a></p> <p><a href="#">Is Blues the Mother of All Modern Music?, Sound Field (Video)</a></p> <p><a href="#">Ma Rainey - Singer   Mini Bio   BIO, Biography (Video)</a></p> <p><a href="#">Bessie Smith: Greatest Female Blues Singer   Mini Bio   BIO, Biography (Video)</a></p> <p><a href="#">Black Eye Blues by Ma Rainey</a></p> <p><a href="#">Trust No Man by Ma Rainey</a></p> <p><a href="#">In the House Blues by Bessie Smith</a></p>	<p>SWBAT close read blues songs for characterization, diction, perspective, and point of view.</p>	<p><b>Activity: Turn and Talk</b> <i>This activity corresponds with slide 62 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Inform students that today’s lesson will contain some troubling/racist images, and deal with hard histories.</li> <li>2. Ask students to share their thoughts on this quote from Wesley Morris: ‘Our first most original art form rose from our original sin.’</li> <li>3. Instruct students to discuss the following questions with their neighbors:             <ol style="list-style-type: none"> <li>a. What did you learn about the history and origins of American music from this reading or from the podcast?</li> <li>b. Were you aware of this history?</li> <li>c. What is your response?</li> </ol> </li> </ol> <p><b>Mini-Lecture: The History of Minstrelsy and the Blues Genre</b> <i>This exercise corresponds with slides 64-70 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Play <a href="#">Is Blues the Mother of All Modern Music?</a> Ensure that captions are on for students who need them.</li> <li>2. Instruct students on the history of minstrelsy and the birth of Blues music. <i>The history of minstrelsy and the birth of Blues music is outlined on slides 65-67 of the Week 2 Slide Deck.</i></li> <li>3. Introduce students to Gertrude ‘Ma’ Rainey and Bessie Smith. Play the following videos: <a href="#">Ma Rainey - Singer   Mini Bio   BIO, Biography</a> and <a href="#">Bessie Smith: Greatest Female Blues Singer   Mini Bio   BIO, Biography</a>. <i>Introductory information on these two artists can be found on slides 68-70 of the Week 2 Slide Deck.</i></li> </ol> <p><b>Activity: Close Reading Blues Songs</b></p>	<p>Week 2 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p>
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	<p><a href="#">Please Help Me Get Him Off My Mind</a> by Bessie Smith</p>		<p><i>This activity corresponds with slides 71-80 of the Week 2 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Inform students that they will work in small groups to do a close reading of a song by either Ma Rainey or Bessie Smith.</li> <li>2. Divide students into 4 groups.</li> <li>3. Have each group select one of the following songs to closely read and analyze:             <ol style="list-style-type: none"> <li>a. <a href="#">‘Black Eye Blues’ by Ma Rainey</a></li> <li>b. <a href="#">‘Trust No Man’ by Ma Rainey</a></li> <li>c. <a href="#">‘In the House Blues’ by Bessie Smith</a></li> <li>d. <a href="#">‘Please Help Me Get Him Off My Mind’ by Bessie Smith.</a></li> </ol> </li> <li>4. Instruct students to listen to and closely read the lyrics of their selected song as a group. Instruct them to take notes as they listen and read, and respond to the following questions. Students can record their responses in a notebook or on the designated slides in the Week 2 Slide Deck:             <ol style="list-style-type: none"> <li>a. What is the narrative being told in the song? Is it restorative?</li> <li>b. What is the narrator’s point of view?</li> <li>c. What is the narrator’s perspective?</li> <li>d. How can you describe the character? Direct or indirect characterization? What are their traits?</li> <li>e. What words/phrases are interesting/stand out to you? Analyze this diction.</li> </ol> </li> <li>5. Have students reflect on the exercise by asking each group share their notes from the close reading, and discussing these questions as a whole group:             <ol style="list-style-type: none"> <li>a. What song did your group choose? What was it about? What was your reaction to it?</li> </ol> </li> </ol>	
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**Generational Links: An Exploration of Social & Systemic Injustice  
and Community Narratives in Baltimore and Beyond**

Unit by Baltimore City College High School, part of the 2021 cohort of *The 1619 Project* Education Network

			<p>b. Was the narrative restorative? Why or why not?</p> <p>c. What is the POV and perspective of the song?</p> <p>d. Who is the character? How are they characterized?</p> <p>e. What words/phrases did you analyze?</p> <p><b>Homework:</b></p> <ul style="list-style-type: none"><li>• <b>Read</b> <a href="#">James Baldwin's Interview with Jordan Elgrably</a></li><li>• <b>Write:</b> No New Writing</li></ul>	
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Pacing	Focus text(s)	Lesson Objective(s)	Lesson / Activities	Lesson Materials
<i>Week 3</i>				
<b>Educator Notes:</b> The Week 3 Slide Deck may help with the flow of this week’s lessons. All lesson texts may be found in <a href="#">Generational Links Unit Texts</a> or linked in the Focus Text column.				
Lesson 9	<a href="#">James Baldwin, The Art of Fiction No. 78, Interview with Jordan Elgrably</a>  <a href="#">Inez Carrington Royster Interview [Audio]</a>  <a href="#">Inez Carrington Royster Interview [Transcript]</a>	SWBAT use their notes from oral history practice to draft stories from their interviewee’s perspective.	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>Review the definition, image, sentence, and citation for the term <i>adapt</i> with students. <i>All of these components can be found on slide 6 of the Week 3 Slide Deck.</i></li> </ol> <p><b>Activity: Reading Check</b></p> <ol style="list-style-type: none"> <li>Distribute copies of the Reading Check <a href="#">[.pdf]</a> <a href="#">[.docx]</a> to students.</li> <li>Give students 10-20 minutes to complete the Reading Check.</li> </ol> <p><b>Activity: Focus Question</b> <i>This activity corresponds with slide 7 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>Ask students to share their reactions to <a href="#">James Baldwin’s Interview with Jordan Elgrably</a>.</li> <li>Facilitate a brief whole group discussion around students’ reactions and responses.</li> </ol> <p><b>Activity: Discussion of Baldwin on Storytelling</b> <i>This activity corresponds with slide 8 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>Display the following quotes from <a href="#">Baldwin’s interview</a> on a screen/projector:               <ol style="list-style-type: none"> <li>“I’ve been compelled in some ways by describing my circumstances to learn to live with them. It’s not the same thing as accepting them.”</li> </ol> </li> </ol>	Week 3 Slide Deck <a href="#">[.pptx]</a> <a href="#">[.pdf]</a>  <a href="#">Week 3 Slide Deck (with Presenter Notes)</a>  <a href="#">Generational Links Unit Texts</a>  Reading Check <a href="#">[.pdf]</a> <a href="#">[.docx]</a>  Formative 4: Oral History to Monologue Practice <a href="#">[.pdf]</a> <a href="#">[.docx]</a>

			<ul style="list-style-type: none"><li>b. “When you’re writing, you’re trying to find out something which you don’t know. The whole language of writing for me is finding out what you don’t want to know, what you don’t want to find out. But something forces you to anyway.”</li><li>c. “INTERVIEWER: What are your first drafts like?”</li><li>d. BALDWIN: They are overwritten. Most of the rewrite, then, is cleaning. Don’t describe it, show it. That’s what I try to teach all young writers—take it out! Don’t describe a purple sunset, make me see that it is purple.”</li></ul> <ul style="list-style-type: none"><li>2. Ask students to read these quotations aloud.</li><li>3. Have students share their reactions to the quotations.</li><li>4. Ask students to explain what it means to be a writer and storyteller.</li></ul> <p><b><u>Formative 4: Oral History to Monologue Practice</u></b></p> <p><i>This activity corresponds with slides 9-12 of the Week 3 Slide Deck.</i></p> <ul style="list-style-type: none"><li>1. Walk students through the steps of turning an oral history into a monologue:<ul style="list-style-type: none"><li>a. Start by identifying any patterns in the diction that you want to emphasize.</li><li>b. Then, highlight the parts you definitely want to keep.</li><li>c. Decide what story you are telling. What societal inequity does this respond to?</li><li>d. You will have to delete parts,</li></ul></li></ul>	
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			<p>especially the interview questions. You will have to be creative with stage directions to cover those gaps, but you are creating a performable monologue, so that is important.</p> <p>e. You cannot change the meaning of the oral history. You must make it concise enough to tell a story in no more than three double-spaced pages. You need to preserve the speaker’s perspective.</p> <p><i>These steps can be found on slide 9 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>Review an example of an adaptation of an oral history interview. <i>This example can be found on slide 10 of the Week 3 Slide Deck.</i></li> <li>Distribute copies of Formative 4 [.pdf] [.docx] to students, either physically or electronically.</li> <li>Walk students through the instructions for the Formative. Lead the class in a whole group practice of converting a portion of Inez Carrington Royster’s Interview [Audio] [Transcript] into a monologue.</li> <li>Give students remaining class time to complete the other part of the Formative.</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li><b>Read</b> the Photo Essay from <i>The 1619 Project</i></li> <li><b>Write:</b> Complete Formative 4</li> </ul>	
Lesson 10	<a href="#">The Photo Essay from <i>The 1619 Project</i></a>	<p>SWBAT complete an image analysis and discuss the different ideas that images and imagery can communicate.</p>	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>Review the definition, image, sentence, and citation for the term <i>contrast</i> with students. <i>All of these components can be found on slide 17 of the Week 3 Slide Deck.</i></li> </ol>	<p>Week 3 Slide Deck [.pptx] [.pdf]</p> <p><a href="#">Generational Links Unit Texts Image Analysis Guide [.pdf]</a></p>

			<p><b><u>Mini-Lecture: The Elements of Photo Analysis</u></b> <i>This exercise corresponds with slide 18 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Guide students on the criteria for an effective photo analysis and walk them through the elements to consider when examining photos. The elements are listed below:<ol style="list-style-type: none"><li>a. What is happening? What is the activity in the image?</li><li>b. What is the relationship between the elements or figures in the image? What is their relationship with the audience?</li><li>c. Setting</li><li>d. Color</li><li>e. Perspective</li><li>f. What can you infer about the image? What does it mean, and what is it trying to say?</li></ol></li></ol> <p><b><u>Activity: Photo Analysis</u></b> <i>This activity corresponds with slides 19-22 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Distribute copies of the Image Analysis Guide [<a href="#">.pdf</a>] [<a href="#">.docx</a>] to students.</li><li>2. Divide students into four groups. Assign each group a photo from <i>The 1619 Project's</i> Photo Essay.</li><li>3. Walk students through the instructions found on the Image Analysis Guide.</li><li>4. Give students time to analyze their images and respond to the questions on the Image Analysis Guide in their small groups.</li><li>5. Have each group present their image and analysis to the class. Inform students that</li></ol>	[ <a href="#">.docx</a> ]
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			<p>their presentations will be graded.</p> <p><b>Activity: Discussion of Photographic and Literary Imagery</b> <i>This activity corresponds with slide 23 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>Facilitate a whole group discussion on the distinction between photographic and literary imagery.</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>Read “<a href="#">Feb. 12, 1793: poem</a>” by <a href="#">Reginald Dwayne Betts</a> and ‘That, That Was It and That Was All’ from <i>Notes From the Field</i></li> <li><b>Write:</b> No New Writing</li> </ul>	
Lesson 11	<p><a href="#">‘Feb. 12, 1793: poem’ by Reginald Dwayne Betts</a> from <i>The 1619 Project</i></p> <p>‘That, That Was It and That Was All’ from <i>Notes from the Field</i> by Anna Deavere Smith</p>	<p>SWBAT understand how Betts uses erasure as a kind of diction to create a restorative narrative.</p>	<p><b>Activity: Close Reading of ‘Feb. 12, 1793: poem’</b> <i>This activity corresponds with slide 28 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>Facilitate a whole group close reading of Reginald Dwayne Betts’s poem. Use the following questions to guide students’ thinking: <ol style="list-style-type: none"> <li>How did Reginald Dwayne Betts make this poem?</li> <li>What makes a poetics of erasure a creative act?</li> <li>How does he create a refrain?</li> <li>How has he changed the meaning of the original Fugitive Slave Act?</li> <li>Do you think this is a restorative narrative? Why? Why not?</li> </ol> </li> </ol> <p><b>Activity: Close Reading of ‘That, That Was It and That Was All’</b> <i>This activity corresponds with slides 29-30 of the Week 3 Slide Deck.</i></p>	<p>Week 3 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p>

			<p><i>Deck.</i></p> <ol style="list-style-type: none"><li>1. Divide students into groups.</li><li>2. Assign each group one of the two selected excerpts of ‘That, That Was It and That Was All.’ <i>These excerpts can be found on slides 29 and 30 of the Week 3 Slide Deck.</i></li><li>3. Instruct students to closely read their assigned excerpt of the text for imagery.</li><li>4. Share this list of questions with students to help guide their close reading:<ol style="list-style-type: none"><li>a. Identify the imagery.</li><li>b. Which type of imagery is it and why?</li><li>c. Which specific words make this imagery?</li><li>d. How does the imagery work to make meaning? What do you know or learn from it?</li><li>e. Why is it there? Does it characterize? Does it push the conflict?</li><li>f. How is this different from images?</li></ol></li></ol> <p><b><u>Activity: Discussion on Imagery</u></b> <i>This activity corresponds with slides 31-32 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Facilitate a whole group discussion. Utilize the following questions to guide the conversation:<ol style="list-style-type: none"><li>a. Why do images communicate different ideas than writing?</li><li>b. How do these ideas differ?</li><li>c. What does an image reveal that words cannot?</li><li>d. What does imagery reveal that pictures do not?</li><li>e. How do they work together?</li></ol></li></ol>	
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			<p>f. What argument is each text making? g. Compare the photo essay to “That, That Was It and That Was All” and evaluate which is more effective at communicating its theme/message.</p> <p>2. Have students discuss whether the texts they read are restorative narratives.</p> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘Brother,’ and ‘DNA’ from <i>Notes From the Field</i></li> <li>• <b>Write:</b> Prepare for Formative 5, an in-class discussion of how and why we tell restorative narratives, by writing a question about one of the monologues or poems we have read. The conversation will focus on the nature of restorative narratives, but you can diverge from that as long as your question is anchored in something we have read.</li> </ul>	
Lesson 12	<p>‘Brother’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>‘DNA’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>‘That, That Was It and That Was All’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p><a href="#">Notes From the Field (Film)</a></p>	<p>SWBAT discuss Anna Deavere Smith’s monologues ‘That, That Was It and That Was All,’ ‘Brother,’ and ‘DNA’ in a Socratic Seminar.</p>	<p><b>Activity: Free Write</b> <i>This activity corresponds with slide 37 of the Week 3 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Give students five minutes to free-write. Instruct them to write, without stopping, for five minutes. If they are unsure of how to begin, tell them to start with, ‘A restorative narrative is...’</li> </ol> <p><b>Formative 5: Socratic Seminar on Restorative Narratives</b> <i>This exercise corresponds with slides 38-60 of the Week 3 Slide Deck.</i></p> <p><b>Educator Note:</b> In the original implementation of this unit, the oral history referenced in this Formative were conducted in students’ Government classes.</p> <ol style="list-style-type: none"> <li>1. Distribute copies of the Formative 5 Sheet to students. This may be done physically or electronically [<a href="#">.pdf</a>] [<a href="#">.docx</a>].</li> </ol>	<p>Week 3 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Week 3 Slide Deck (with Presenter Notes)</a></p> <p><a href="#">Generational Links Unit Texts</a></p> <p>Formative 5: Socratic Seminar on Restorative Narratives [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>



			<ol style="list-style-type: none"> <li>2. Go over the instructions for Formative 5 with students.</li> <li>3. Have students select a peer to observe during the Socratic Seminar.</li> <li>4. Review Socratic Seminar Norms with students. <i>The Socratic Seminar Norms can be found on slide 38 of the Week 3 Slide Deck.</i></li> <li>5. Inform students that they will watch a clip of a performance of their homework readings prior to each step of the discussion. <b>Educator Note:</b> This step will require access to the <i>Notes From the Field</i> film, which is <a href="#">available on Max</a>. The timestamps for these clips can be found in the <a href="#">notes</a> of slides 42, 46, 51 of the Week 3 Slide Deck.</li> <li>6. Give students five minutes to review and prepare for the Socratic Seminar.</li> <li>7. Review the Socratic Seminar rubric with students. <i>The Socratic Seminar Rubric can be found on slide 40 of the Week 3 Slide Deck.</i></li> <li>8. Remind students that each of them must make at least three substantive contributions to the Socratic Seminar discussion. Let them know that their contributions can either be responses to the questions posed or questions they may have.</li> <li>9. Facilitate the Socratic Seminar. Below are the Seminar questions:             <ol style="list-style-type: none"> <li>a. How does “That, That Was It and That Was All” use the oral history Smith took from Dodson? How does Smith, as an artist and creator, turn that into a monologue?</li> <li>b. What is the role of education in human development and the development of identity?</li> <li>c. How does reflection work in a</li> </ol> </li> </ol>	
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			<p>restorative narrative? Why is reflection important?</p> <ul style="list-style-type: none"> <li>d. You’ve studied this for a while. In your opinion, what is a restorative narrative?</li> <li>e. In your opinion and experience, do they work? If they work, what do they do?</li> <li>f. How does “DNA” use the oral history Smith took from Carrion? How does Smith, as an artist and creator, turn that into a monologue?</li> <li>g. How do people recover from trauma?</li> <li>h. Are there traumas from which people cannot recover?</li> <li>i. Do you think that PTSD can exist on a societal level? Is it possible to fix that? How?</li> <li>j. Do you think that the stories we tell about who we are and where we come from can change our identity and our outlook?</li> <li>k. How does “Brother” use the oral history Smith took from Lewis? How does Smith, as an artist and creator, turn that into a monologue?</li> <li>l. What do you think about apologies? Do they work to heal historic wounds?</li> <li>m. What kind(s) of apologies work in restorative justice?</li> <li>n. Is forgiveness required for a restorative narrative to work?</li> <li>o. Is reconciliation necessary?</li> <li>p. Which of the monologues, poems,</li> </ul>	
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			<p>and articles we have read has been the most compelling for you? Why?</p> <p>q. Which of the monologues, poems, and articles we have read has been the most restorative for you? Why?</p> <p>r. Do you think restorative narratives are effective?</p> <p>s. In what context(s) are restorative narratives effective?</p> <p>t. What is the government's responsibility in terms of community wide PTSD and creating space for restorative narratives?</p> <p>u. What are your questions?</p> <p><i>The discussion questions for the Socratic Seminar can be found on slides 42-58 of the Week 3 Slide Deck.</i></p> <p>10. Give students the remaining class time to complete the Formative 5 Seminar Sheet [<a href="#">.pdf</a>] [<a href="#">.docx</a>].</p> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> 'Injury' from <i>Notes From the Field</i>; Read any of the monologues you have not yet read.</li> <li>• <b>Write:</b> Complete the Formative 5 Seminar Sheet [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul>	
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Pacing	Focus text(s)	Lesson Objective(s)	Lesson / Activities	Lesson Materials
<i>Week 4</i>				
<b>Educator Notes:</b> The Week 4 Slide Deck may help with the flow of this week’s lessons. Most lesson texts may be found in <a href="#">Generational Links Unit Texts</a> or linked in the Focus Text column.				
Lesson 13	<p>‘A Weird Common Thread in Our Lives’ from <a href="#">Twilight</a> by Anna Deavere Smith</p> <p>‘A Badge of Courage’ from <a href="#">Twilight</a> by Anna Deavere Smith</p> <p>‘Injury’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p>	<p>SWBAT analyze a monologue for diction and perspective through annotation and paired discussion.</p>	<p><b>Word of the Day</b></p> <ol style="list-style-type: none"> <li>Review the definition, image, sentence, and citation for the term <i>consciousness</i> with students. <i>All of these components can be found on slide 7 of the Week 4 Slide Deck.</i></li> </ol> <p><b>Activity: Reading of Monologues from Twilight</b> <i>This activity corresponds with slides 8-10 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>Introduce students to Anna Deavere Smith’s <i>Twilight</i>, and provide them with an overview of the historic events that inspired the work. <i>An overview of Twilight as well as the historic events that inspired it can be found on slides 8-9 of the Week 4 Slide Deck.</i></li> <li>Inform students that they will be reading ‘A Weird Common Thread in Our Lives’ and ‘A Badge of Courage’ from Smith’s <i>Twilight</i>.</li> <li>Instruct students to think about the following questions as they read through the two monologues:             <ol style="list-style-type: none"> <li>What do you think about this story? Do you have any reactions to it?</li> <li>How does this monologue compare to the monologues we’ve read in this unit?</li> </ol> </li> </ol>	<p>Week 4 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p> <p>Submission Document with Rubrics [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>

			<ul style="list-style-type: none"><li>c. Which elements of monologues, including imagery, characterizations, perspective, diction, and point of view, do you see here?</li></ul> <ul style="list-style-type: none"><li>4. Give students time to read the monologues. Encourage them to write down their responses to the questions posed as they read.</li><li>5. Facilitate a class discussion on the monologues. Ask students to share their responses to the questions posed with the class.</li></ul> <p><b>Mini-Lecture: Diction and Perspective</b> <i>This exercise corresponds with slides 11-12 of the Week 4 Slide Deck.</i></p> <ul style="list-style-type: none"><li>1. Review the expectations and rubric for Summative 2 with students. Distribute the Submission Document with Rubrics [<a href="#">.pdf</a>] [<a href="#">.docx</a>] to them.</li><li>2. Review diction and perspective with students.</li><li>3. Ask students to explain the relationship between diction and perspective.</li></ul> <p><b>Activity: Close Reading of ‘Injury’</b> <i>This activity corresponds with slides 13-14 of the Week 4 Slide Deck.</i></p> <ul style="list-style-type: none"><li>1. Facilitate a whole group close reading of excerpts from ‘Injury’ for diction and perspective. <i>These excerpts can be found on slides 13 and 14 of the Week 4 Slide Deck.</i></li><li>2. For each excerpt have students to answer and discuss the following questions:<ul style="list-style-type: none"><li>a. Find a moment where the word choice is powerful. Why?</li><li>b. What are some of the values or</li></ul></li></ul>	
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			<p>experiences revealed in this excerpt, which shapes Stevenson’s experience.</p> <p>c. Where does Smith’s diction intersect with perspective?</p> <p><b><u>Activity: Reading for Diction and Perspective</u></b>  <i>This activity corresponds with slides 15-16 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Instruct students to select a monologue from this unit that they either enjoyed or found compelling.</li> <li>2. After students have identified the monologue, give them time to reread it. Tell students that while they re-read, look for a moment where the character’s perspective is exceptionally clear.</li> <li>3. Once students have identified this moment in their monologue, instruct them to respond to the following prompt: Why is the character’s perspective so clear? How does diction or word choice play into that clarity?</li> <li>4. Facilitate a discussion with students on how their selected monologues function as restorative narratives.</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read</b> ‘<a href="#">Sugar</a>’ by Khalil Gibran Muhammad from <i>The 1619 Project</i></li> <li>• <b>Write:</b> No New Writing</li> </ul>	
Lesson 14	<p><a href="#">‘Sugar’ by Khalil Gibran Muhammad from The 1619 Project</a></p>	<p>SWBAT analyze nonfiction texts for narrative and discuss how we would use the elements of dramatic texts to write the nonfiction</p>	<p><b><u>Word of the Day</u></b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>insuperable</i> with students.  <i>All of these components can be found on slide 21 of the Week 4 Slide Deck.</i></li> </ol>	<p>Week 4 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p>

		<p>text as a dramatic monologue.</p>	<p><b>Activity: Close Reading of ‘Sugar’</b>  <i>This activity corresponds with slides 22-25 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Facilitate a whole group close reading and discussion of selected excerpts from ‘Sugar’ by Khalil Gibran Muhammad.</li> <li>2. Begin by asking students how the text starts and to identify the hook, background, and thesis of the essay.</li> <li>3. Ask students to reflect on their experiences of reading ‘Sugar.’ Pose the following questions to guide their reflections:             <ol style="list-style-type: none"> <li>a. What was your experience of reading ‘Sugar?’</li> <li>b. How did this text differ from the monologues? Consider the opening, the content, and how it tells a story/</li> <li>c. Did anything surprise you?</li> </ol> </li> <li>4. Have students read excerpt 1 from ‘Sugar.’  <i>This excerpt can be found on slide 24 of the Week 4 Slide Deck.</i></li> <li>5. After reading, pose these discussion questions to students:             <ol style="list-style-type: none"> <li>a. What is powerful about this section?</li> <li>b. Why?</li> <li>c. What is the purpose of this section?</li> <li>d. How do you know?</li> <li>e. How does this nonfiction article use narrative similarly to the monologues and plays we have been reading?</li> </ol> </li> <li>6. Have students read excerpt 2 from ‘Sugar.’  <i>This excerpt can be found on slide 25 of the Week 4 Slide Deck.</i></li> <li>7. Ask students to discuss whether ‘Sugar’ is a restorative narrative.</li> </ol> <p><b>Activity: Write A Monologue</b></p>	
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			<p><i>This activity corresponds with slides 26 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Review the goals and elements of adapting an oral history into a monologue with students. <i>These goals and elements can be found on slide 27 of the Week 4 Slide Deck.</i></li> <li>2. Instruct students to write a 300-500 word monologue that reflects an event or inequity. The monologue must have a clear beginning, middle, and end.</li> <li>3. Give students the remaining class time to create their monologues.</li> </ol> <p><b>Homework:</b></p> <ul style="list-style-type: none"> <li>• <b>Read:</b> ‘A Tree Out of the Ground’ from <i>Notes From the Field</i></li> <li>• <b>Write:</b> Finish Drafting Monologue</li> </ul>	
Lesson 15	<p>‘A Tree Out of the Ground’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>‘Brother’ from <a href="#">Notes From the Field</a> by Anna Deavere Smith</p> <p>Excerpt from <a href="#">Inez Carrington Royster Interview [Transcript]</a></p> <p><a href="#">Performance Clip of ‘Brother’ from Notes From the</a></p>	<p>SWBAT understand the process of converting an oral history into a dramatic monologue.</p>	<p><b><u>Word of the Day</u></b></p> <ol style="list-style-type: none"> <li>1. Review the definition, image, sentence, and citation for the term <i>interdisciplinary</i> with students. <i>All of these components can be found on slide 31 of the Week 4 Slide Deck.</i></li> </ol> <p><b><u>Activity: Adapting an Oral History into a Monologue</u></b></p> <p><i>This activity corresponds with slides 32-33 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"> <li>1. Review the elements of adaptation and facilitate a brief discussion on the process of adaptation and converting an oral history into a monologue.</li> <li>2. As a class, read an excerpt from The Baltimore Neighborhoods Heritage Project (BNHP) interview with Inez Carrington Royster and practice adapting the excerpt into a monologue.</li> </ol>	<p>Week 4 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p> <p>Journals Entries [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>



	<p><a href="#">Field</a></p>		<p><b><u>Activity: Analyzing ‘A Tree Out of the Ground’</u></b> <i>This activity corresponds with slides 34-37 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Lead students in an analysis of ‘A Tree Out of the Ground’ from <i>Notes From the Field</i>. Focus on the choices Anna Deavere Smith made in adaptation. Pose the following questions to guide the analysis:<ol style="list-style-type: none"><li>a. How does Deavere Smith use stage directions? Why? What does the stage direction section give the reader that Smith might have seen in an oral history interview?</li><li>b. How do you learn about Stephanie Williams directly and indirectly?</li><li>c. What do you notice about the way sentences are constructed? How are you able to figure out Deavere Smith’s delivery?</li><li>d. Which text features in the monologue itself indicate a possible deletion? Which indicates Williams’ behavior?</li><li>e. <i>All of these discussion questions can be found either on or in the notes of slide 35 of the <a href="#">Week 4 Slide Deck</a>.</i></li></ol></li><li>2. Divide students into small groups. Inform students that they will analyze ‘Brother’ from <i>Notes From the Field</i> in these small groups.</li><li>3. Instruct students to read the selected excerpt and watch the performance of ‘Brother.’ As they read and watch, they should respond to the following guiding questions and take notes.</li></ol>	
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			<p>a. Guiding Questions for Excerpt: Read the excerpt and notice how Deavere Smith adapts an oral history/interview. What specific, textual decisions does she make in her adaptation? What effect do those decisions have on you, the audience?</p> <p>Guiding Questions for Clip: How does Deavere Smith utilize the monologue as a script? How does she follow the choices in adaptation while performing?</p> <p><i>The monologue excerpt, clip, and guiding questions may also be found on slide 37 of the <a href="#">Week 4 Slide Deck</a>.</i></p> <p><b><u>Activity: Revisit Formative 4</u></b></p> <p><i>This activity corresponds with slides 38-39 of the Week 4 Slide Deck.</i></p> <ol style="list-style-type: none"><li>1. Have students revisit their submissions for Formative 4. Give them time to add to or edit their submission to include the specific elements of adaptation discussed. As students are working, walk around the room to check in with them.</li><li>2. After giving students some time to revisit and revise their Formative 4 submissions, as a whole group talk through the decisions students are making in their own processes of adapting the oral history into a monologue.</li><li>3. Share the prompt for Journal #5 with students: <i>What have you already learned in your classes that will help you adapt your oral history into a monologue and make it a restorative narrative? Think about the content and/or the process that you will use or are using to complete your oral history. Name specific class activities, readings,</i></li></ol>	
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Pacing	Focus text(s)	Lesson Objective(s)	Lesson / Activities	Lesson Materials
<i>Week 5</i>				
<b>Educator Notes:</b> <i>This week of instruction was dedicated to students working on their monologues and rationale for their projects. The resources below may aid students in the development of the final product for this unit plan.</i>				
Lessons 16-20	N/A	<p>SWBAT draft and revise a monologue highlighting and exploring social issues studied throughout the unit.</p> <p>SWBAT analyze one's own work for the elements of a dramatic text and write about it in a PEAL paragraph.</p>	<p><b>Workshop: Transcribing Your Oral History</b></p> <p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• How To Create An Oral History Transcript [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Formative 6 [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Organization Resources [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b>Workshop: Gist Statement and Detail Selection</b></p> <p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• Oral History Project Plan [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Organization Resources [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• How To Create An Oral History Transcript [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Oral History Project Plan [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Oral History Resources [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b>Workshop: Monologue Writing</b></p>	<p>Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</p> <p><a href="#">Generational Links Unit Texts</a></p> <p>Journals Entries [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Oral History Project Plan [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Organization Resources [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>How To Create An Oral History Transcript [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Oral History Resources [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p>

			<p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• ‘Walk on a Leaf’ from <i>Notes From the Field</i> by Anna Deavere Smith</li> <li>• Drafting Your Monologue [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• How To Create An Oral History Transcript [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Oral History Project Plan [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Formative 6 [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b><u>Workshop: Monologue Writing and Peer Review</u></b></p> <p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• Formative 6 [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Drafting Your Monologue [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Monologue Peer Review Sheet [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b><u>Workshop: Monologue Revision</u></b></p> <p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• Drafting Your Monologue [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> <li>• Monologue Self Review Sheet [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b><u>Workshop: Rationale Preparation</u></b></p> <p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• Rationale Outline [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b><u>Workshop: Rationale Writing</u></b></p> <p>Related Resources:</p> <ul style="list-style-type: none"> <li>• Week 5 Slide Deck [<a href="#">.pptx</a>] [<a href="#">.pdf</a>]</li> <li>• Rationale Outline [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</li> </ul> <p><b><u>Monologue Performances and Final Discussion</u></b></p>	<p>Formative 6: Adapting Your Oral History Into a Monologue [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Drafting Your Monologue [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Monologue Peer Review Sheet [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Monologue Self Review Sheet [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p>Rationale Outline [<a href="#">.pdf</a>] [<a href="#">.docx</a>]</p> <p><a href="#">Submission Document with Rubrics</a></p>
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			<p>Related Resources:</p> <ul style="list-style-type: none"><li>● <a href="#">Week 5 Slide Deck [.pptx]</a> [<a href="#">.pdf</a>]</li><li>● <a href="#">Submission Document with Rubrics</a></li><li>● Discussion Questions:<ul style="list-style-type: none"><li>○ What did you learn throughout the course of this unit?</li><li>○ What was the experience of an interdisciplinary unit like?</li><li>○ What was something you found particularly interesting about this unit? Particularly challenging?</li><li>○ Final thoughts or reflections on <i>The 1619 Project</i>, your monologues, or <i>Notes from the Field</i>?</li></ul></li></ul>	
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