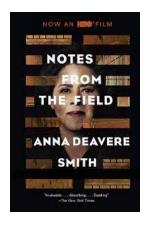
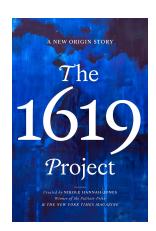
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Generational Links: An Exploration of Social & Systemic Injustice and Community Narratives in Baltimore and Beyond Unit Guide

Timeline: This Interdisciplinary Unit is a collaboration between Government and English. Its goal is to help students use the tools of narrative and storytelling to interrogate, consider, and critique the role and function of the United States' legal system.



Objective: Students will be able to implement

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

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

Key Concept: Communities

Related Concepts: Identities and Systems

Texts:

- 1. Excerpts from *Notes From the Field* by Anna Deavere Smith
- 2. Excerpts from Twilight by Anna Deavere Smith
- 3. Excerpts from "The 1619 Project" edited by Nikole Hannah-Jones
- 1. The 1619 Project Podcast

Summative:

Write a monologue based on an oral history that responds to one of the issues presented by the 1619 Project and *Notes From the Field*, in the style of Anna Deavere Smith's work. Reflect on the process of incorporating knowledge and skills from multiple classes through a rationale and reflection.

There are **three** components to the Interdisciplinary Unit Summative:

1. A **rationale** (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 then explain how you did that. You will have an outline to help you with this process.

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2. An **oral history and monologue** (Criterion B, Synthesizing)

- a. The oral history is **insert assignment here**
- b. The dramatic monologue will take the oral history as a **draft.** You will then take the elements of dramatic monologue (diction, characterization, dialogue, perspective, and imagery) to turn
- 3. A **reflection** (Criterion C, Reflecting)

This reflection will use the framework of a Personal Project reflection to determine what students learned from this project as an interdisciplinary endeavor and what students can take away moving forward. The journal entries from English will be a core part of this work, which will be finished after the oral histories are complete.

Components 1 and 3 (the rationale and reflection) will be completed in **both** English and Government. Component 2 is split: you will complete the **monologue** portion of the Interdisciplinary Unit Summative in English, and you will complete the **oral history** part of Component 2 in Government.

Formative Process:

- 1. PEAL paragraph about diction or characterization
- 2. Socratic Seminar on equity and "Walk On A Leaf"
- 3. PEAL paragraph on imagery
- 4. Oral history questions (Reading Check on the same day)
- 5. In-class discussion of how and why we tell restorative narratives
- 6. Practice writing the oral history narrative

Unit Timeline:

	Lesson 1	Lesson 2	Lesson 3	Lesson 4
Week 1	In Class: Anticipation Guide & Restorative Narratives Homework: Read 'Introduction' and 'Just A Glance' from Notes From the Field Write: Journal #1: What do you already know that will help you in this unit?	Just A Glance' from Notes From the Field In Class: Close Read for Diction Homework: Read 'Runnin' from 'Em' and 'Breaking the Box' from Notes From the Field	Runnin' from 'Em' and 'Breaking the Box' from Notes From the Field In Class: Close Read for Characterization Homework: Read 'Tupac' from Notes From the Field and 'July 27, 1816: poem' by Tyehimba Jess from The 1619 Project	Tupac' from Notes From the Field and 'July 27, 1816: poem' by Tyehimba Jess from The 1619 Project In Class: Discuss the Relationship Between Diction and Characterization; Journal #2 Homework: Read 'Walk On A

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Week 3 Lesson 10 Lesson 11 Lesson 12 Due: James Baldwin's Interview with Jordan Elgrably In Class: Lesson 10 Lesson 11 Lesson 12 Due: "Feb. 12, 1793: poem" by Reginald Dwayne Betts and 'That, That Was It and That Was All' In Class: In Class: In Class: In Class:	Week 2	Lesson 5 Due: 'Walk On A Leaf' from Notes From the Field Socratic Seminar Question In Class: Formative 2: Socratic Seminar on Equity; discuss and answer questions raised by Baldwin in "Walk on a Leaf." Journal #3 Homework: Read the following monologues from Notes From the Field: "The Baddest,' 'Broken,' and 'The Geese' and August 1619: poem by Clint Smith from The 1619 Project Write: Complete Journal Entry #3	Lesson 6 Due:	Write: Formative 1: PEAL Paragraph Lesson 7 Due:	Leaf from Notes From the Field Write: Journal Entry: Come up with at least one question to ask in our Socratic Seminar. Lesson 8 Due: 'The Birth of American Music' from The 1619 Project In Class: Close Read Blues Songs Homework: Read James Baldwin's Interview with Jordan Elgrably Write: No New Writing
Due: James Baldwin's Interview with Jordan Elgrably In Class: Due: "Feb. 12, 1793: poem" by Reginald Dwayne Betts and That, That Was It and That Was All' In Class: Due: "Feb. 12, 1793: poem" by Reginald Dwayne Betts and That, That Was It and That Was All' In Class:	MY a - 1 - a		Lagger	Laggeret	Laggarita
James Baldwin's Interview with Jordan Elgrably In Class: The Photo Essay from The 1619 Project The Photo Essay from The 1619 Project The Photo Essay from The 1619 Poem" by Reginald That, That Was It and That Was All' In Class: In Class: In Class: The Photo Essay from The 1619 Poem" by Reginald That, That Was It and That Was All' In Class:	wеек 3	-			
		James Baldwin's Interview with Jordan Elgrably	The Photo Essay from <i>The 1619</i> Project In Class: Image Analysis of	"Feb. 12, 1793: poem" by Reginald Dwayne Betts and 'That, That Was It and That Was All' from Notes From	'Brother,' and 'DNA' from Notes From the Field

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	adapting an oral history into a monologue Homework: Read the Photo Essay from The 1619 Project Write: Complete Formative 4; Journal	Homework: Read "Feb. 12. 1793: poem" by Reginald Dwayne Betts and 'That, That Was It and That Was All' from Notes From the Field Write: No New Writing	In Class: Close Read for Imagery Homework: Read 'Brother,' and 'DNA' from Notes From the Field Write: Prepare for Formative 5	narratives. Homework: Read 'Injury' from Notes From the Field; Read any of the monologues you have not yet read. Write: Complete the Formative 5 Seminar Sheet
Week 4	Lesson 13 Due: 'Injury' from Notes From the Field In Class: Close Read for diction and perspective. How do these elements work together to create coherent stories? Homework: Read 'Sugar' by Khalil Gibran Muhammad from The 1619 Project Write: No New Writing	Lesson 14 Due: 'Sugar' by Khalil Gibran Muhammad from The 1619 Project In Class: Discuss 'Sugar' by Khalil Gibran Muhammad from The 1619 Project; Monologue Writing Activity Homework: Read: 'A Tree Out of the Ground' from Notes From the Field Write: Finish Drafting Monologue	In Class: Adapting an Oral History into a Monologue Activity; Analysis of 'A Tree Out of the Ground'; Revisit Formative 4 Homework: Read: No New Reading Write: Complete Journal #5	
Week 5	Lessons 16-17 In Class: Monologue Writing Workshop; Formative 6	Lesson 18-19 In Class: Rationale Writing Workshop	Lesson 20 Due: Summative In Class: Student Monologue Performance (Optional)	