

Notes From the Field & The 1619 Project

Interdisciplinary Unit
English Daily Slides
Week 3

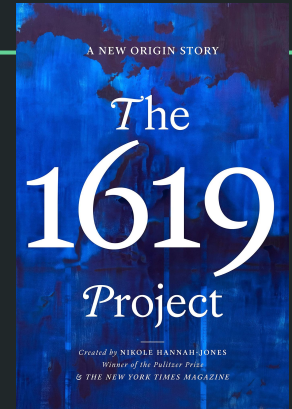


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Lesson 9

Objective

You will learn and practice the process of adapting an oral history interview into a monologue.

Agenda



Word of the Day: Adapt



Focus Question: React to James Baldwin's Interview



Discussion of Selected Baldwin Quotes



Review of How to Adapt an Oral History Interview into a Monologue



Practice Formative 5 Assessment

Word of the Day

Definition

1. make (something) suitable for a new use or purpose; modify.
2. alter (a text) to make it suitable for filming, broadcasting, or the stage.



Adapt

Example sentence

“The miniseries was adapted from Trevor Noah’s memoir.”

Notes:

- You will be **adapting** your oral history into a **dramatic monologue**.

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

Focus Question

React to James Baldwin's Interview with Jordan Elgrably.

Baldwin on Storytelling and the Art of Writing

“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.”

“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.”

“INTERVIEWER: What are your first drafts like?”

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.”

What do you think it means to be a writer and storyteller?



OK, but how do I turn an oral history into a monologue?

1. Start by identifying any patterns in the diction that you want to emphasize.
2. Then, highlight the parts you definitely want to keep.
3. Decide what story you are telling. What societal inequity does this respond to?
4. You will have to delete parts, 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.
5. 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**.

Oral History Interview:

- Butler: Were you allowed to dance?
- Mrs. Royster: No.
- Butler: No dancing?
- Mrs. Royster: Nuh uh.
- Butler: No dancing?
- Mrs. Royster: Nuh uh. No dancing. Then it would be on the sly.
- Butler: In the back behind the barn, huh?
- Mrs. Royster: Yes, indeed. And not before the old parents.
- Butler: They didn't let you dance?
- Mrs. Royster: Nuh uh. No, we didn't dance.
- Butler: Was there a time – when - what was it – a holiday or a time when it was so special that you could almost dance? I mean, you know, when you could –
- Mrs. Royster: Well, we used to go to – you know, school closed in May and holidays probably. And holidays we used to have entertainments at schools. You'd have nice – what you would call a party now but then we didn't call them parties. We just had school entertainments, they called it. And the parents would go too along with us to school. We carried dinners and put it out on the table, you know, after.
[Indiscernible] dialogues at school, you know.
- Butler: Recite dialogues?
- Mrs. Royster: Yeah. Recite. Recite – more reciting than anything, you know. And some of them had dialogue poems or the Bible. And some had other things, you know, like poems and books.
- Butler: Right.
- Mrs. Royster: And everything like that.
- Butler: Things people had written?
- Mrs. Royster: Yeah. And maybe ten or twelve children would get up on the stand and say them dialogues. One would say one thing; one would say another and on and on, you know, like that until they finished like that. It was a lot of fun, though.

Check out this adaptation:

Dramatic Monologue excerpt:

There was no dancing... it would be on the sly. And not before the old parents. No, we didn't dance. Well, we used to go to – you know, school closed in May and holidays probably. And holidays we used to have entertainments at schools. You'd have nice – what you would call a party now but then we didn't call them parties. We just had school entertainments, they called it. And the parents would go too along with us to school. We carried dinners and put it out on the table, you know, after.

Reciting dialogues at school, you know. Recite – more reciting than anything, you know. And some of them had dialogue poems or the Bible. And some had other things, you know, like poems and books. And everything like that. And maybe ten or twelve children would get up on the stand and say them dialogues. One would say one thing; one would say another and on and on, you know, like that until they finished like that. It was a lot of fun, though.

Let's Practice

1. Everybody open the practice doc on your screen.
2. Using headphones, listen once through to the section we are going to edit.
3. In your monologue practice, please highlight in yellow the sections **you** would delete, and highlight in green the sections you **know** you would keep.
 - a. Start by identifying any patterns in the diction that you want to emphasize.
 - b. Then, highlight the parts you definitely want to keep.
 - c. Decide what story you are telling. What societal inequity does this respond to?
 - d. You will have to delete parts, 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.
 - e. You cannot change the meaning of the oral history. You must make it concise enough to tell a story in no more than 3 single spaced pages.

Formative 4: Practice Monologue

Use the sample oral history **or your own** to edit an oral history transcript into a monologue. Use at least two of the principles of dramatic texts that we have discussed so far: **characterization, diction, perspective.**

If you have already conducted your oral history, you can use this time to turn part of it into a monologue and get formative feedback.

You have the rest of the class period to work. You only need about 100 words for this practice. You should turn this in by the end of the day.

Homework

Read:

- Read the Photo Essay from *The 1619 Project*

Write:

- Complete Formative 4
- Complete Journal 4

Lesson 10

Objective

You will complete an image analysis and discuss the different ideas that images and imagery can communicate.

Agenda

Word of the Day: Contrast

Review Elements of Photo Analysis

Photo Analysis Activity

Discussion of Photographic and Literary Imagery

Word of the Day

In photography, **contrast** creates "sharpening," or more a rapid readability of the image. It can also be understood as juxtaposing two things for a purpose.



contrast

Contrast in photography is the visual ratio of different tones in an image. This difference is what creates the textures, highlights, shadows, colors and clarity in a photograph.

Contrast of scale: Without this, more time is spent on mentally figuring out what the image is. Viewers seek to create closure out of the available elements. Also, photographers can create contrast of shape, color, texture, and tone

Photo Analysis

An effective photo analysis will look at what you see directly and what you can infer from the image. Look for elements like:

- What is happening? What is the activity in the image?
- What is the relationship between the elements or figures in the image? What is their relationship with the audience?
- Setting
- Color
- Perspective
- What can you infer about the image? What does it mean, and what is it trying to say?

Photo Analysis

- What is happening?
What is the activity in the image?
- What is the relationship between the elements or figures in the image?
What is their relationship with the audience?
- Setting
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- What can you infer about the image? What does it mean, and what is it trying to say?



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Photo Analysis

- What is happening?
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What is their relationship with the audience?
- Setting
- Color
- Perspective
- What can you infer about the image? What does it mean, and what is it trying to say?



How does photographic
imagery differ from literary
imagery? Discuss!

Homework

Read:

- Read Reginald Dwayne Betts' 'Fugitive Slave Act' from *The 1619 Project*.

Write:

- No new writing.

Lesson 11

Objective

You will understand how Reginald Dwayne Betts uses erasure as a kind of diction to create a restorative narrative.

Agenda

Close Read Reginald Dwayne Betts' 'Fugitive Slave Act' for Erasure

Close Read Selected Excerpts of 'That, That Was It and That Was All' for Imagery

Discuss Literary and Photographic Imagery

Discuss How 'That, That Was It and That Was All' is a Restorative Narrative

fugitives persons escaping
 masters
 a fugitive person
 any
 fled
 the person fled
 the person fled
 prisoner the
 fugitive
 the fugitive he
 or she fled empowered the
 fugitive the person
 not imprisoned not
 held
 the person
 fugitive
 the State judge United States,
 shall be made county, city, or town
 oral testimony
 that the person fled
 fled.
 the fugitive
 knowingly and willingly
 such fugitive
 such fugitive
 given harbor
 a fugitive
 recovered
 by saving
 his account of injuries

Fugitive Slave Act

How did Reginald Dwayne Betts make this poem?

What makes a poetics of erasure a creative act?

How does he create a refrain?

How has he changed the meaning of the original Fugitive Slave Act?

Do you think this is a restorative narrative? Why? Why not?

Close Reading Option 1: That, That Was It and That Was All”

- Identify the imagery.
- Which type of imagery is it and why?
- Which specific words make this imagery?
- How does the imagery work to make meaning? What do you know or learn from it?
- Why is it there? Does it characterize? Does it push the conflict?
- How is this different from images?

And so now that I’ve been raising dogs [here while I’m incarcerated] and training them to go and help people who have disabilities like—like, that’s my purpose. I think it’s my way of expressing love towards people who really *need*—who really need something or someone. There’s a lot of people who’re, like, alone, or whatever. So...I get a chance to express it through the dogs that I train.

(Listens to a question.)

I definitely trust them to carry that love. I mean they do so well here. They—very loyal and loving and—but uhmm, yeah. They’re amazing.

There are times when you, when...you may be going through something, and people will be like, so into themselves and what they doing. I’m not saying that they’re...just ignoring you totally, like they don’t *care*? But they’re not gonna stop. And give you a hug or...bring you up outta that emotion. They just don’t do that. They’ll be like, “*Oh you be ahyight!*” With a dog, it’s like, it’s so different. She’ll jump on me, roll around on the floor, make me play with her, and then I’m like, “Okay.” Get myself together, and think about how I’ll move through this.

Close Reading Option 2: That, That Was It and That Was All”

- Identify the imagery.
- Which type of imagery is it and why?
- Which specific words make this imagery?
- How does the imagery work to make meaning? What do you know or learn from it?
- Why is it there? Does it characterize? Does it push the conflict?
- How is this different from images?

Well, if I didn't correct [the dogs], then they would be...yeah, they would just do anything, they'd do whatever they want. They wouldn't have no...boundaries. But they do. Because they're being taught. Constant. All day, every day...it's teaching them, and praising them, and letting them know that they're doing the right thing. And...we get really good results, like...out of a hundred dogs, eighty-nine of those dogs are gonna make it.

And I think if the teachers were more...involved, with the schoolwork and the children *as people*, as the little people that they really are, I think that they would progress better. Think that they would be better...people.

Oh! If they don't see them as little people, they—they're just seeing them as...They have to see 'em as people. They have to see them as the future. They have to see them as people who are gonna go out and be their next-door neighbors. So they have to see them as people and teach them all that they can, while they can. 'Cause they're...at that stage where they absorb everything. And if they not absorbing all the right things, then...yeah. That's...barbaric.

Discussion

1. Why do images communicate different ideas than writing?
2. How do these ideas differ?
3. What does an image reveal that words cannot?
4. What does imagery reveal that pictures do not?
5. How do they work together?
6. What argument is each text making?
7. Compare the photo essay to “That, That Was It and That Was All” and evaluate which is more effective at communicating its theme/message.

How does this text function as a restorative narrative?

The features of a restorative narrative are:

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

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

Homework

Read:

- Read 'Brother' and 'DNA' from *Notes From the Field*

Write:

- 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.

Lesson 12

Objective

You will discuss Anna Deavere Smith's monologues 'That, That Was It and That Was All,' 'Brother,' and 'DNA' in a Socratic Seminar.

Agenda

Free Write

Review Socratic Seminar Norms

Review and Prepare for Socratic Seminar

Review Socratic Seminar Rubric

Socratic Seminar

Reflect and Complete Formative 6 Seminar Sheet

Free Write

Free write for 5 minutes. Do not stop writing.

If you need an idea, start with, “A restorative narrative is...”

There is no such thing as ‘wrong’ in a free write. Just write everything on your mind.

Socratic Seminar Norms

1. **Reference the text:** Your opinions are important, but they should be thoughts about the text.
2. **Listen to what others say:** Build upon what your classmates say and don't interrupt. A discussion cannot take place unless you are listening actively and carefully to others.
3. **Speak clearly:** For others to respond to your opinions, everyone must be able to hear and understand what you say.
4. **Give others your respect:** A discussion is a cooperative exchange of ideas and not an argument or a debate: if you disagree, do so politely. You may become excited and wish to share your ideas, but don't talk privately to your neighbor. Share your ideas with the whole class instead.
5. **Guidelines:**
 - a. You do not need to raise your hand to speak. However, do need to wait until whoever is speaking is finished before you speak.
 - b. Monitor your airtime. In our discussions, everyone should get a chance to speak. If you've spoken multiple times, hold back, and encourage others to speak.
 - c. **If you have already spoken once, then wait until the timer counts down before you speak. This gives shy students processing time before they speak.**
 - d. Speak in formal, academic language. We are practicing for college and for professional, academic conversations.

Prior to each step of the discussion, we will watch one of the homework readings: “That, That Was It, and That Was All,” “DNA,” and “Brother”

“That, *That* Was It, and That Was *All*,” Denise Dodson, 0:52:25 of *Notes From the Field*

“DNA,” Dr. Victor Carrion, minute 1:03:02 of *Notes From the Field*

“Brother,” Senator John Lewis, minute 1:18:35 of *Notes From the Field*

Take five minutes to review/prepare for the Socratic Seminar

- Return to “DNA” and “Brother” from *Notes from the Field*
- Write at least one question to ask your peers about restorative narratives of the content of the monologues.

Remember, you must ask a question to receive a 7 or a 8 this time!

0-2	Does not participate in seminar. Has device out/open.
3-4	Speaks at least one time, making reference to the text. Shows signs of active listening.
5-6	Speaks at least two times, making purposeful references to the text. Shows signs of active listening. Encourages others to participate.
7-8	Speaks at least three times, making insightful references to the text. Shows signs of active listening. Encourages others to participate by presenting alternate lines of inquiry/questioning.

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

Formative 5: Socratic Seminar

This is a required formative. Participate at least three times with **substantive** contributions, which can be responses or questions.

DENISE DODSON

INMATE, MARYLAND CORRECTIONAL INSTITUTION FOR WOMEN
STUDENT, GOUCHER PRISON EDUCATION PARTNERSHIP
JESSUP, MARYLAND

“That, *That Was It and That Was All*”



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?

I think that had I had a better education, had—I would have made better decisions. I would have been more upright, so to speak. Because when I didn't have that education, I always felt less than. You know, my self-esteem wasn't the way it shouldn't have been. Had I been educated to know that, you know, I *am* somebody, I *am* a good person uhhm...

What is the role of education in human development and the development of identity?

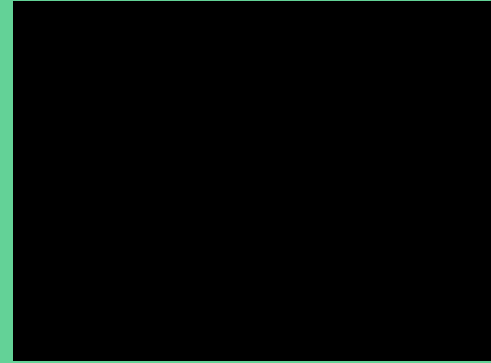


And so now that I've been raising dogs [here while I'm incarcerated] and training them to go and help people who have disabilities like—like, that's my purpose. I think it's my way of expressing love towards people who really *need*—who really need something or someone. There's a lot of people who're, like, alone, or whatever. So...I get a chance to express it through the dogs that I train.

How does reflection work in a restorative narrative? Why is reflection important?

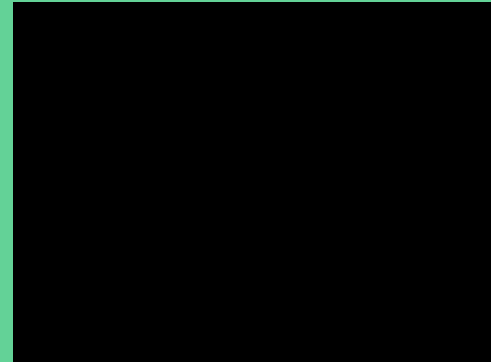


You've studied this for a while.
In your opinion, what is a
restorative narrative?



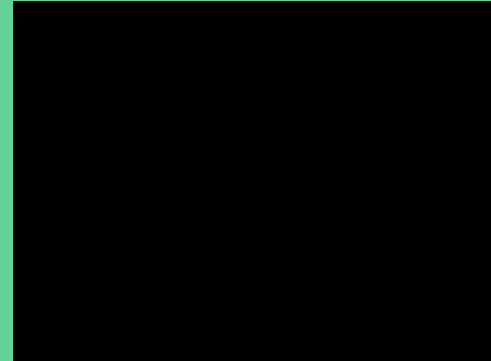
In your opinion and
experience, do they work? If
they work, what do they do?

How does “DNA” use the oral history Smith took from Carrion? How does Smith, as an artist and creator, turn that into a monologue?



How do people recover
from trauma?

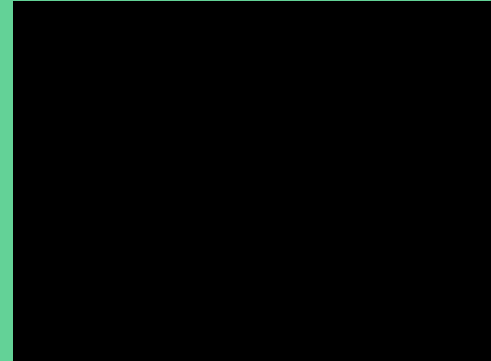
Are there traumas from
which people cannot
recover?



Historical trauma exists, not only in history. It exists in our daily life. And I think as a society, we sometimes experience symptoms of post-traumatic stress disorder. Specifically avoidance. Which is a very bad symptom. Not wanting to talk about it or not thinking about it. Or not addressing it? And...what happens when that avoidance is there...the impact of the trauma permeates, it continues. But the way that it also happens is that, it goes from generation to generation. Because I see many children, and now I see many adults, that may not have the trauma experiences in their lives. They have learned that as a response, from caretakers.

Do you think that PTSD can exist on a societal level? Is it possible to fix that? How?

Do you think that the stories we tell about who we are and where we come from can change our identity and our outlook?

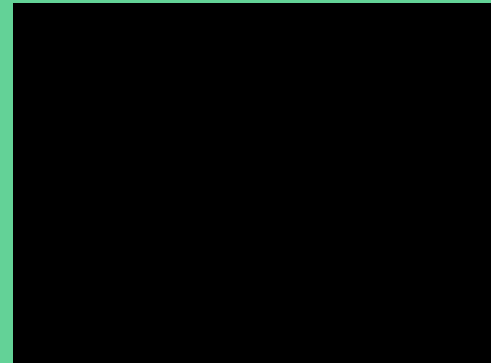


How does “Brother” use the oral history Smith took from Lewis? How does Smith, as an artist and creator, turn that into a monologue?

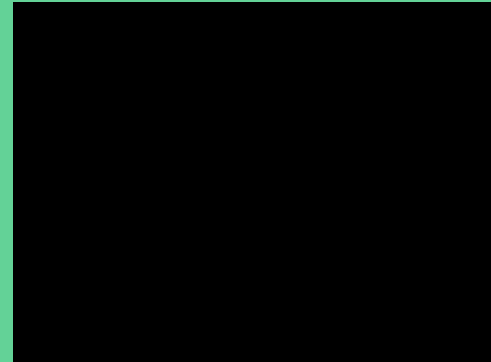


It was the first time that a police chief in any city where I visited or where I got arrested durin' the sixties ever apologized, or where I was beaten. Or where I was beaten. It was a moment of grace. It was a moment of reconciliation. [The chief] was very young, he was not even born fifty-two years ago. So he was offerin' an apology and to be forgiven on behalf of his associates, his colleagues of the past. [It's a moment of grace.] It means that sufferin' and the pain that many of the people have suffered have been redeemed.

What do you think about apologies? Do they work to heal historic wounds?



What kind(s) of apologies
work in restorative justice?



The only time somethin' happened like this before was a member of the Klan from Rock Hill South Carolina that beat me and my seatmate. On May 9, 1961, durin' the Freedom Ride. He came here to this office in February '09. His son had been encouraging his father to seek out the people he had wronged.

And he came in the office and said, "Mr. Lewis, I'm one of the people that beat you on May 9, 1961. I want to apologize." He said, "Will you forgive me?"

I said, "I forgive you. I accept your apology."

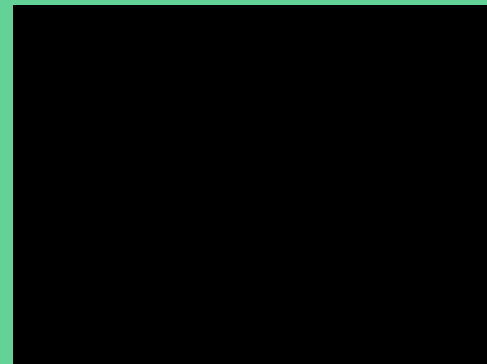
His son started cryin'. He started cryin'. I started cryin'. He hugged me. I hugged him. His son hugged me. And since that time, I seen this guy four times since then.

He called me "brother." And I call him "brother."

(As the lights fade to black, the musician reprises his riff of "Amazing Grace.")

Is forgiveness required for
a restorative narrative to
work?

Is reconciliation necessary?



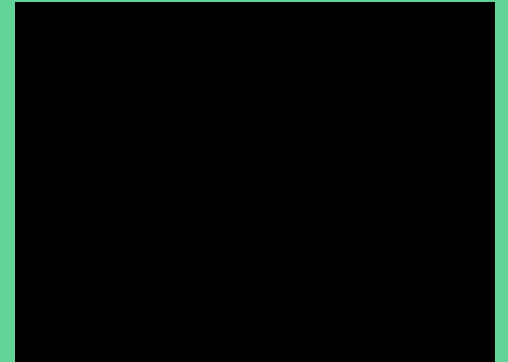
Which of the monologues, poems, and articles we have read has been the most compelling for you? Why?



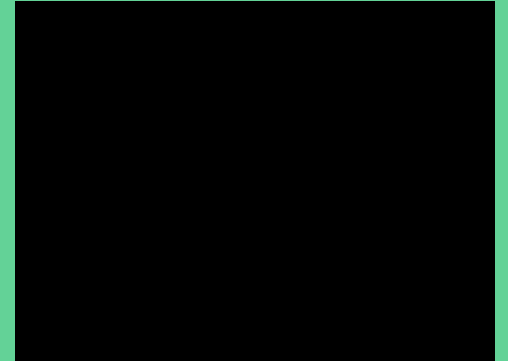
Which of the monologues, poems, and articles we have read has been the most restorative for you? Why?



Do you think
restorative narratives
are effective?



In what context(s)
are restorative
narratives effective?

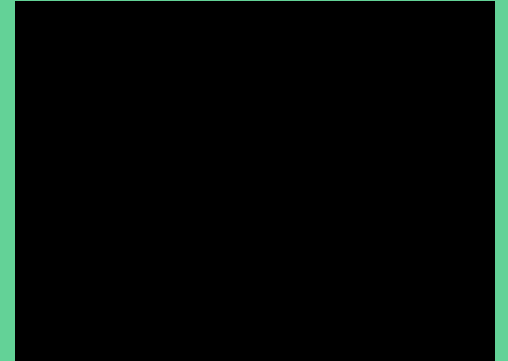


What is the
government's
responsibility in terms
of community wide
PTSD and creating
space for restorative
narratives?



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

What are your questions?



Reflect and
complete Formative
5 Seminar Sheet.

Homework

Read:

- Read 'Injury' from *Notes From the Field*.
- Read any of the monologues you have not yet read. In the next lesson, we will be close reading excerpts from monologues of **of your choosing** to find the connections between diction and perspective.

Write:

- Complete Formative 5 Seminar Sheet.