

Notes from our workshop session

Hopefully these are helpful. Please add comments for other folks in here! Also, there were a TON of resources that were mentioned at our workshop (including 1619 but others as well). If you took notes on those, please list them here!

- [Lillian Smith. *Killers of the Dream*.](#)
 - Lillian Smith was a radical white woman who ran summer camps in the North Georgia mountains for white kids that were *radical*. She and MLK were close acquaintances. The traffic ticket that resulted in his probation and subsequent jailing that prompted Kennedy's intervention occurred one night when Smith was riding with King and Corretta, Lillian Smith was in the front seat with MLK, likely the reason they were pulled over in the first place. Fun little historical tidbit. But *Killers of the Dream* is a pretty stunning book. 80 years before Robin D'Angelo, too.
- Isabel Wilkerson, *Warmth of Other Suns*, *Caste*, [Origin](#) film
- Resources to explore wealth inequality: <https://www.gapminder.org/dollar-street> & [Unequal Scenes](#)
- [Past 1619 Unit on Afro Latino resistance](#)
- [Open Veins on Latin America](#) by Eduardo Galeano
- [Nice White Parents](#) podcast
- "[Last Black Man in San Francisco](#)" achingly beautiful film depicting gentrification
- [Article on Educational Niceness](#)
 - <https://files.eric.ed.gov/fulltext/EJ983874.pdf>
- [They Were Her Property](#) by [Stephanie E. Jones-Rogers](#)- on white womanhood
- [Race: The Power of an Illusion](#)- PBS documentary
- [You Want a Confederate Monument? My Body Is a Confederate Monument](#) by Caroline Randall Williams for [The New York Times](#)

Deadline:

Monday February 19

Send to Montu and Jim

Reminder:

Format is up to you. Could be written, audio/podcast, video. You can include images in essays, mess with fonts/formats etc. The prompt is below, too, for easy access!

Stories Workshop Notes

Wyatt: I don't (only) identify as a teacher

Got into teaching in 2003, 20 years at a school where you're the minority after growing up in spaces where that was the same situation. You talked about how that means something to you— a white teacher in a black majority school named after black people.

I love the way you explain your work as a teacher. I think there's something really important about the way you talk about your job, and you talked about how you share my passion (for music, for instance) with your students but not as passionate as people in my hall. This quote sticks out to me: "**I don't identify as a teacher.** I think of myself in other ways."

Questions/Ideas for Writing: Can you share a story or two of the kinds of interactions you talked about where you see a former student? And talk about what they remember isn't the DBQ but that you had them listen to Grandmaster Flash? And then you could connect that to the music essay from 1619?

Chris:

You talked about not being able to shake the feeling of guilt and shame about "not knowing" particular histories or ideas. You talked about the question of being able to take your own learning experiences (Linnentown, for example) and bringing those into your classroom in creative ways to fit your standards. I was struck by a couple of things:

- As you learn, they learn - it seems to me that one of the things you're talking about is your process of teaching is pretty directly tied up in your process of learning.
- You also talked about how "students start noticing as well". It'd be cool to read a couple of incidents about this.
- "Meeting people where they are and pushing them to where they aren't"

Lora:

You talked about the direct tie-in *The 1619 Project* Theme of ownership and asked the question: Who owns the schools? You track that thread about who owns the schools throughout history. The JJ Harris school operation for 50 years, combined the land ownership project, and recognition of land being slowly sold off, is super noteworthy to your question for sure.

- You also connected the idea of ownership with agency - this is super interesting to me. Can one create a space of agency in a space one does not own? If not, what becomes of the idea of "the public" or "the commons"?
- Who owns education? You asked this question and that's a super interesting one about what it means to "own" education (connects back to that first bullet)

Beth:

You tell a story of a nice white girl from the Midwest and a journey of coming into race consciousness (as one way to put it). When you were talking about the phenomenon of Midwestern Nice and its relationship to racism and, specifically, to white women teachers' contribution to the continuation of harm through racism, you said: "white women harm children in the nicest way possible". That really stuck with me.

- It's interesting, though, because the story you told about the way you reacted to students making a mess in your room was, to me, a potent example of awareness of racialized practices in schooling. I know at least one of the kids is white because he's my kid, but to me not reacting from a punitive space of reaction indicates you have a different orientation to discipline or power or teaching or something than is "typical". This is NOT example of being "nice", something else is happening there. But what is it an example of?
- I also keyed in on your idea that it's internalized growing up for white women that it's "not nice to cause trouble." But the knowledge contained in *The 1619 Project* is trouble (as evidenced by the backlash to it). I wonder if that's something you can speak to in your project? Like, playing around with what it means to cause trouble and how without some certain kinds of trouble we can only perpetuate a kind of whitewashed curriculum? (or something like that)

Riley:

You've been teaching for 7 months. You talked about how your experience growing up in the South and, specifically, in Athens gives you a different kind of position from which to speak about "Stories of Teaching in the Deep South". To me, one thing that means is that *your* story of teaching in the deep south can be what you've *seen* in terms of "teaching". Did you see teaching that was "critical" growing up? Conversely, did you see teaching that whitewashed or ignored or marginalized Black and Brown kids? Were you aware of that even being a possibility growing up?

- You talked about your family and "our place in history", and how your family lineage can be traced back to Jamestown. That's a pretty important thing to include in your story, I think!
- You talked about being anti-racist because you went to Hilsman and Cedar and just as a function of being there - but I wonder about this. I imagine it's possible for white kids going through CCSD to not be anti-racist, so it seems like there has to be more to the "mix", like your awareness comes from those experiences but also some other experiences or ideas that you ran into along the way, right?
- I still have noted from one of our earlier sessions when we talked about Nikole Hannah-Jones essay a phrase you said of something like "bitter silences." Love that phrase, maybe you could incorporate that?

Stories of Teaching in the Deep South

Unit/Project by Educators MONTU MILLER & JIM GARRETT, 1619

Education Network

part of the 2023 cohort of *The 1619 Project* Education Network

- You talked about the difference between giving up safety and giving up comfort as one difference that Black and white folks have as it relates to what may be risked in different situations.

Jesse:

You talked about how the more you experience and engage with 1619 project products it “affirms and reinforces” your view on teaching. One way to think about your product is to narrate that experience. Like the essay, the docu-series, etc. you could tell the stories of how you’ve developed a certain view/knowledge base, and then how *The 1619 Project* stuff “affirms and reinforces”.

- You also talked about the reality that you know more (likely much more) than most people do about the history and legacy of enslavement, white supremacy, anti-blackness. And you talked about how every time you encounter further knowledge, it just makes you think about how important *all* of this knowledge is. You said “this could be common knowledge”. What do you think would happen if it *was* common knowledge?
- Also talked a bit about the social construction of race. It’s made up. BUT it’s also very real.

Montu:

You talked about basing your product on “*The economy that slavery built.*” As you were talking I was thinking not only about the economy in terms of the circulation of money, but also the circulation of ideas and knowledge.

- When you were talking about growing up in MPLS, you were talking about people, family, hip-hop, the box of books, teachers and you said “all these things are around me”. They were, but it took that “activation of your DNA”, to allow those things that were around you to “make sense” and come together in a particular way.
- Your journey, then, to teaching and your knowledge that this (the classroom, Athens, etc) is where you’re meant to be seems connected to “place” but also really is fundamentally about what it means to you to “teach”. Like teaching isn’t only relaying the information from *The 1619 Project* to your students, but it’s also got something to do with helping that information come together in a particular way, too?

Prompt Reminder

General Information

- Your name (or an alias if you’d rather)
- Biographical information

- Where you're from
- How long you've been in Athens
- Years teaching
- Subjects you teach/have taught

Story of Teaching in the Deep South

- **Personal Connection:** How do you connect personally to the history and legacy of slavery in the deep south? Share moments from your own personal history (in and out of schools) that influence your thinking and teaching about this.
- **The Deep South:** One worry that we have is that when people talk about the South, they do so in a very limiting and generic way. We know things are more complicated. What are your thoughts about teaching specifically in the South? If possible, connect information from 1619 Project.
- **Stories of Teaching: (this is up to you, these are just suggestions)**
 - How would you characterize the challenges you face in teaching honest and factual history? What do you make of laws being passed here and elsewhere that limits this work?
 - Relay an incident, series of incidents, stories of teaching that have provided you insights. Particularly powerful lessons or interactions you've had?
 - What is the work that you do in your teaching history/social studies as it relates to the histories present in the 1619 project?
 - What do you see as the relationship between teaching content and building deep and trustworthy relationships with students?
- **Incorporation of 1619 Project:**
 - What are some insights you've developed through your engagement with this project? How have these materials (and others like them) influenced your teaching and your thinking about the story above?
 - **(required) What is the one 1619 project "text" that has been the most engaging for you and why?**
- **Insights from our group:** What has it been like, professionally and personally, to meet with other social studies professionals to talk about issues of shared concern in an out-of-school context like we've been doing?