

Acts of Reparation Lesson

(History, Civics, English Language Arts)



ACTS OF



REPARATION



Small acts can lead to big change

GREENHOUSE PICTURES AND FIRST DATE FILMS IN ASSOCIATION WITH CHICKEN & EGG PICTURES PRESENT A FILM BY SELINA LEWIS DAVIDSON AND MACKY ALSTON "ACTS OF REPARATION"
MUSIC BY CAMARA KAMRON EDITED BY NATASHA LIVIA MATTOLA DIRECTOR OF PHOTOGRAPHY TONY HARDMON ASSOCIATE PRODUCERS ARTEMIS FANNIN ELSPEETH GILMORE JULIA RHODES DAVIS ELLY SCHMIDT-HOPPER
EXECUTIVE PRODUCERS ABBY SHUMAN CYNTHIA HENEBRY PRODUCED AND DIRECTED BY SELINA LEWIS DAVIDSON AND MACKY ALSTON



JOURNEYS IN FILM™
educating for global understanding



ACTS OF REPARATION



TABLE OF CONTENTS

3	Facilitation Guidelines
4	Introduction to the Film
6	A Letter from the Filmmakers
7	Supporting Learners Without Access to Biological Family Histories
8	<i>Acts of Reparation</i> Lesson
16	Handout 1: Primary Source Detective
18	Handout 2A: Developing Your Historical Inquiry
20	Handout 2B: Many Sources, One Story
22	Handout 3: Listening for History
25	Handout 4: Acts of Memory Creative Project Planner
28	Handout 5: Gallery of Memory Reflection Journal
30	Additional Resources
31	Film & Image Credits
32	About Journeys in Film

Note to users: Each section is designed to be used independently and can stand alone for learning and growth in these areas in connection with the film. You can also use the guide in its entirety for a rich, in-depth learning experience.



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FACILITATION GUIDELINES



Filmmakers use immersive storytelling to produce intense thoughts and emotions in the viewer. **Journeys in Film** uses this powerful medium as a springboard for meaningful dialogue around humanity's most pressing issues. In this guide, you will find suggestions for leading productive conversations that broaden perspectives, increase global competency, encourage empathy, and build new paradigms for education.

- When watching a film or having a powerful discussion, normalize taking breaks and exercising bodily autonomy. Acknowledge that conversations around complex topics can be vulnerable, complicated, and challenging. Encourage members to voice and do what is right for them without needing to explain or apologize.
- People do their best when they know what to expect. Start and end your meetings on time.
- Share or co-create your intentions for the meeting.
- Create your space. If possible, share snacks or find other ways to create an inviting, comfortable atmosphere.
- Create a trustworthy space. Maintain confidentiality and only speak to your own experience.
- Minimize distractions while you are together. Silence cell phones and devices so you can give your full attention to the conversation.
- Practice whole-body listening. Listen to words, tone, body language, and the feeling in the atmosphere.
- Acknowledge voices that may be absent. Is there a lived experience that isn't represented in your group? Who are the bridge people who might be able to connect you with other people in your community who might bring new perspectives to the table?
- Adopt an attitude of positive intent. If someone says something that bothers you, assume positive intent and ask for more information.
- Ignite your curiosity around other people's views and opinions. Listen to understand, not to respond. You don't need to agree with others in your group or make it known that you are "right" to have a worthwhile conversation.
- Words matter. Be open to learning and practicing new ways to communicate with others.
- Be clear, direct, and kind in your communication. Nobody benefits when you bottle your opinions.
- Everyone has blind spots and biases; cultivate a space of grace as you enter into new territory together.
- If a conversation gets heated, practice acknowledging the tension, pausing as a group, and taking a collective breath together before diving back in or taking a longer break to reset.
- Privilege your relationships with others over the content or agenda of the meeting. Show each other kindness.
- Create a closing ritual that celebrates the time you've spent together and either gives closure or gives members something to think about before your next meeting.



INTRODUCTION TO THE FILM



Acts of Reparation is a powerful documentary highlighting truth-telling, historical inquiry, collective memory, and the community-centered work of restoring dignity to stories that have been fractured by time, oppression, and silence. The film follows the intertwined journeys of Selina, a Black woman reclaiming her family's history in Louisiana, and Macky, a white man confronting the legacy of enslavement in his own ancestry. As they uncover documents, tend ancestral burial grounds, gather relatives for difficult conversations, and share community stories, their individual pursuits of truth eventually converge into a shared journey of understanding, accountability, and repair. At the core of the film is a broader exploration of how history is preserved within families and communities. Through Selina and Macky's friendship, the film shows how trust, patience, empathy, and honest dialogue can create the conditions for healing across historical lines of harm.

Understanding the experiences shown in the film requires grounding in the broader arc of American history. For more than two centuries, from 1619 until 1865, slavery in the United States shaped the nation's economic structures, political systems, cultural practices, and racial hierarchies. The enslavement of over four million Black people generated enormous wealth for white landowners and growing industries in the United States, exceeding the monetary value of all railroads and factories combined. While Black families endured forced labor and the destruction of family connections, the concentration of wealth in the hands of white families created advantages that carried forward through generations.

After emancipation, the Reconstruction era lasted from 1865 to 1877 and represented a brief period of possibility for newly freed African Americans. During this time, they built schools, reunited families, established churches, and held local and state political offices. Yet this progress was violently undermined by white supremacist backlash, discriminatory laws, and organized campaigns to restrict Black freedom. After Reconstruction was overturned, the Jim Crow era took shape, lasting roughly from 1877 through the mid-1960s. Jim Crow laws enforced segregation, voter suppression, and unequal access to education, housing, and employment. These systems prevented Black families from building or passing down wealth and created gaps in public memory, family records, and community history.



The ongoing reparations movement, which has roots in the early 20th century and gained national momentum in the late 1990s, seeks to address the compounded harms caused by slavery, racial oppression, and systematic exclusion. Though debates about federal policy continue, communities across the country have developed their own forms of reparative justice. Examples include memorials, remembrance ceremonies, land acknowledgments, historical preservation projects, genealogical investigations, and initiatives that center wealth redistribution, land return, and the transfer of resources for long-term equity. *Acts of Reparation* situates itself within the broader movement focusing on the work that families and communities take on when institutions fail to acknowledge or repair historical harm. It highlights small and large acts of restoration, including clearing overgrown graveyards, reclaiming oral histories, reconstructing genealogies, engaging in honest conversations about history and responsibility, and shifting assets such as funding, land access, and institutional support toward under-resourced cultural centers and descendant-led initiatives. These efforts show that repair begins in places where people choose to honor memory and confront the past with honesty and care.

The themes presented in the film help learners understand that reparation can take many forms and that truth lies in everyday places. Learners will see how trust-building efforts between Selina and Macky enable difficult conversations and shared acts of restoration. Their friendship grows through small, repeated decisions to stay present with one another. They ask questions that are emotionally risky. They share discoveries about their families that are painful or complicated and they listen with care and humility. Their relationship illustrates how solidarity and accountability can emerge not through grand statements, but through steady, relational work. Their trust for each other models the kind of emotional and relational labor needed to undertake repair in any community.

Additional Resources

Acts of Reparation Film Website.

<https://www.actsofrepairation.com/>

African American History. National Archives.

<https://www.archives.gov/news/topics/african-american-history?>

The African American Odyssey: A Quest for Full Citizenship.

Library of Congress. <https://www.loc.gov/exhibits/african-american-odyssey/reconstruction.html>

“The Case for Reparations.” Ta-Nehisi Coates, *The Atlantic*,

2014. <https://www.theatlantic.com/magazine/archive/2014/06/the-case-for-reparations/361631/>

Creating Jim Crow. Smithsonian National Museum of African American History and Culture.

<https://www.searchablemuseum.com/creating-jim-crow/>

Jim Crow and Segregation Primary Sources. Library of Congress.

<https://www.loc.gov/classroom-materials/jim-crow-segregation/>

NAACP Reparations.

<https://naacp.org/resources/reparations?utm>

NAARC 10-point Reparations Program. National African American Reparations Commission.

<https://reparationscomm.org/reparations-plan/>

National African American Reparations Commission (NAARC)

<https://reparationscomm.org/>

Reconstruction in America: Racial Violence after the Civil War, 1865-1876. Equal Justice Initiative.

<https://eji.org/report/reconstruction-in-america/>

Slavery & Freedom. Smithsonian National Museum of African American History and Culture.

<https://www.searchablemuseum.com/slavery-and-freedom/>

“Why we need reparations for Black Americans.”

The Brookings Institution.

<https://www.brookings.edu/articles/why-we-need-reparations-for-black-americans/>



A LETTER FROM THE FILMMAKERS



Filmmakers Selina Lewis Davidson and Macky Alston

Dear friends,

We are delighted that you are interested in bringing *Acts of Reparation* to your classroom or group. It is no small thing these days to help people and communities be keepers of their own histories. As Roosevelt Wright says in our film, history starts with your family. That is what has brought history to life for us. We hope it does the same for the people you aim to engage with the film and this guide.

Early in the film, we share the story of Selina’s dream in which she is told by a teacher that she doesn’t have a story. The film reveals what is true for all of us: We all have heartbreaking, sometimes heroic, sometimes problematic pasts that include ancestors who worked hard so future generations like ours could flourish. We hope that those with whom you share *Acts of Reparation* embark on a journey like we did, one that makes their ancestors come to life for them and reveals longings and callings that give their lives meaning.

It meant the world for us to be “lab partners” together as we did our family history and explored what healing and repair might look like for our families, communities, and this country. Consider how similar collaboration might be possible with the group you are engaging. Friendship can provide a meaningful and durable context for difficult explorations and conversations when they are facilitated well.

This is critical work you are doing. If you are able to help members of your community understand the truth of their past and think about what healing from its harm might look like, people are more likely to know who they are, what time it is in this nation’s history, and how to act ethically for a brighter future.

May your own journey be fulfilling as you consider your story, and may the lives of those you engage be enriched by this work.

With gratitude,

Selina and Macky
Filmmakers, *Acts of Reparation*

SUPPORTING LEARNERS WITHOUT ACCESS TO BIOLOGICAL FAMILY HISTORIES



Acts of Reparation centers on genealogical research, family history, and ancestral memory. However, educators should be mindful that not all learners have access to information about their biological families. Some may be adopted, in foster care, estranged from family members, displaced by migration, or lacking records due to war, incarceration, or historical trauma. Others may simply not feel comfortable discussing family matters.

To ensure an inclusive learning environment:

1. Broaden the definition of “family history.”

Instead of focusing solely on biological lineage, invite learners to explore:

- chosen family
- cultural or community traditions
- important adults in their lives
- neighborhood or local histories
- community archives or public records
- collective identities they participate in

2. Provide multiple entry points into genealogical inquiry.

Students may:

- research local historical sites
- interview a mentor or community elder
- analyze a cultural practice meaningful to them
- reflect on stories from their community, school, or neighborhood
- explore a historical event connected to their identity

No learner should be required to disclose personal or sensitive information.

3. Offer alternatives to sharing personal stories.

Include options such as private journaling, fictionalized narratives, archival exploration, or creative projects that do not require personal family details.

4. Avoid assumptions.

Use inclusive language such as “people who influence you,” “stories connected to your community,” or “a tradition that shapes your identity” to prevent placing learners in uncomfortable positions.

5. Build psychologically safe environments.

Genealogical and historical inquiry can evoke strong emotions. Offer opportunities to opt out, step away, or choose a different activity. Normalize diverse family experiences and emphasize that identity is shaped by many forces, not only ancestry.

By creating flexibility, honoring privacy, and recognizing diverse lived experiences, educators can ensure that all learners can engage meaningfully with the film’s themes of memory, identity, justice, and repair.



ACTS OF REPARATION LESSON

Enduring Understandings

- Primary sources can reveal perspectives, experiences, and histories that may be absent from dominant historical narratives.
- Collective memory is shaped by what individuals, families, communities, and institutions choose to preserve, commemorate, document, or forget.
- Historical erasure can affect how communities understand their identities, experiences, and relationships to the past.
- Family stories, oral histories, photographs, newspapers, maps, public records, and other archival materials can serve as evidence for historical inquiry.
- Public memory is not fixed; individuals and communities can help recover, preserve, and amplify histories that have been overlooked.
- Historical inquiry can become a form of civic participation when people use evidence to preserve memory, challenge incomplete narratives, and contribute to public understanding.

Essential Questions

- Who decides which stories are remembered?
- How can primary sources help us recover histories that have been forgotten, overlooked, or erased?
- How do family and community stories contribute to our understanding of history?
- How does it impact all of us when people, places, or experiences disappear from public memory?
- How can preserving and sharing history become an act of repair?
- What responsibility do we have to the stories we uncover?

Notes to the Teacher

Acts of Reparation explores how filmmakers Selina Lewis Davidson and Macky Alston investigate their family histories and confront the lasting legacies of slavery, racial injustice, and inherited wealth. Through archival research, family conversations, visits to significant places, and engagement with community histories, the filmmakers demonstrate that history not only exists in textbooks or museums; it also lives in photographs, letters, public records, physical spaces, cultural traditions, family stories, and memories.

This lesson invites students to follow a similar process of historical inquiry. Using the film as a starting point, students will examine how history is preserved, whose stories become part of collective memory, and what can happen when people and experiences are overlooked or erased from the historical record. Students will learn to use primary sources from the Library of Congress and other archival collections as evidence; investigate a story connected to a family, community, place, cultural tradition, or historical topic; and consider how preserving history can become a form of civic participation.

The lesson culminates in an **Acts of Memory** project in which students transform historical evidence into a creative work that preserves, restores, or amplifies a story they believe deserves to be remembered. Students may respond through visual art, writing, performance, audio, mixed media, digital storytelling, or another creative format. They conclude by sharing their work in a **Gallery of Memory** exhibition, where they reflect on how historical inquiry can help preserve collective memory and inspire meaningful dialogue within and beyond the classroom.

The lesson is organized into five parts that guide students from asking historical questions to creating and sharing original interpretations grounded in evidence.

Part 1: What Do We Preserve?

Students begin by examining historical artifacts and primary sources while considering how the objects and records we preserve influence what future generations learn about the past. After viewing *Acts of Reparation*, they revisit their initial thinking by identifying the evidence Selina and Macky use to investigate their family histories and reflect on how preserving artifacts shapes collective memory.

Part 2: Uncovering Hidden Histories

Students investigate an inquiry theme by locating and analyzing multiple primary sources from the Library of Congress or other archival collections. By comparing different sources, they identify multiple perspectives, recognize gaps in the historical record, and consider how collective memory is shaped by what is preserved and what is absent.

Part 3: History Lives in People

Students explore oral history as another important form of historical evidence by practicing the skills of interviewing and active listening. Working in pairs, they conduct oral history interviews centered on an inquiry theme, learning how thoughtful questions and respectful listening can preserve experiences that may never appear in traditional archives.

Part 4: Acts of Memory

Drawing upon their historical research and the insights gained through oral history, students create an original Acts of Memory project that communicates why their previously chosen inquiry theme continues to matter today. Using evidence previously gathered through research in Part 2, students choose a creative format that preserves, amplifies, or restores a story they believe deserves to be remembered and draft a Creator Statement explaining the historical thinking behind their project.

Part 5: Gallery of Memory

Students conclude the lesson by participating in a Gallery of Memory exhibition where they share their projects with classmates and, when possible, families, educators, or community members. Through reflection and dialogue, students consider how artifacts, primary sources, oral histories, and creative expression work together to preserve collective memory and how historical inquiry can become an act of civic participation.



Common Core Standards addressed by this lesson

CCSS.ELA-LITERACY.RH.9-10.1

Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

CCSS.ELA-LITERACY.RH.9-10.9

Compare and contrast treatments of the same topic in several primary and secondary sources.

CCSS.ELA-LITERACY.WHST.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.WHST.9-10.7

Conduct short as well as more sustained research projects to answer a question, narrow or broaden the inquiry when appropriate, and synthesize multiple sources to demonstrate understanding of the subject under investigation.

CCSS.ELA-LITERACY.WHST.9-10.9

Draw evidence from informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.c

Propel conversations by posing and responding to questions that connect the discussion to broader themes or larger ideas, incorporate others into the discussion, and clarify, verify, or challenge ideas and conclusions.

Assessments

- Completion of [Handout 1: Primary Source Detective](#)
- Completion of [Handout 2B: Many Sources, One Story](#)
- Completion of [Handout 3: Listening for History — An Oral History Field Journal](#)
- Completion of [Handout 4: Acts of Memory Creative Project Planner](#), including the accompanying Creator Statement
- Participation in the Gallery of Memory exhibition, peer reflection, and class discussion.
- Completion of [Handout 5: Gallery of Memory Reflection Journal](#)

Time/Materials

- Duration: Approximately 4–6 class periods, plus film viewing and independent research
- Writing utensils
- Computers/devices with internet access
- Smartphones, tablets, or audio recording devices (for oral history interviews)
- Collection of 8–10 sample historical artifacts or primary sources for the Part 1 activity, such as photographs, letters, maps, newspaper clippings, articles, blogs, advertisements, census records, or other archival materials (printed or displayed digitally)
- Access to *Acts of Reparation* film
- Projector and speakers
- Full class copies of:
 - [Handout 1: Primary Source Detective](#)
 - [Handout 2A: Developing Your Historical Inquiry](#)
 - [Handout 2B: Many Sources, One Story](#)
 - [Handout 3: Listening for History — An Oral History Field Journal](#)
 - [Handout 4: Acts of Memory Creative Project Planner](#)
 - [Handout 5: Gallery of Memory Reflection Journal](#)

Process

Part 1: What Do We Preserve?

Teacher Preparation Note:

Before the lesson, prepare a collection of approximately 8–10 historical artifacts or primary sources for students to examine. Consider including a variety of source types and perspectives to encourage observation, questioning, and comparison. Examples can include photographs, letters, maps, newspaper clippings, articles, blogs, advertisements, census records, or other archival materials (printed or displayed digitally).

Previewing Activity:

- Before viewing the film, begin by telling students that historians learn about the past by asking questions and examining evidence left behind by people, places, and communities. Explain that history is not only preserved in textbooks and museums, but also in photographs, letters, newspapers, maps, oral histories, family keepsakes, monuments, artwork, digital files, and other everyday artifacts. Emphasize that the stories available to future generations are shaped in part by which artifacts are saved, cared for, labeled, shared, or allowed to disappear. Ask students to consider the following question: **How do the artifacts we preserve and the ones that are lost shape what future generations learn about history?**
- Invite students to think about the artifacts in their own lives, such as photographs, text messages, videos, recipes, journals, social media posts, family heirlooms, or meaningful objects. Ask students to imagine that someone 100 years from now could only learn about their lives through a handful of these artifacts. **What story would those items tell? What important parts of their lives might be missing?**
- Next, display or distribute several historical artifacts or primary sources around the learning space. (Examples can include photographs, letters, maps, newspaper clippings, articles, blogs, advertisements, census records, or other archival materials printed or displayed digitally.) Distribute

[Handout 1: Primary Source Detective](#) and review the instructions with the class. After allowing students time to review each artifact, ask each student to select one artifact or primary source that captures their interest for closer examination. Using Handout 1, have students record their observations, questions, and inferences about their selected source before discussing their findings with the class. Encourage students to consider not only what the evidence reveals, but also whose perspective is represented and what may be missing from the historical record.

- Conclude the activity by explaining that *Acts of Reparation* follows two filmmakers who use many of these same types of historical evidence to investigate their family histories and uncover stories that had been hidden, forgotten, or left incomplete. Encourage students to pay close attention to the different kinds of evidence they encounter throughout the film and to consider how each source contributes to understanding the past.

After Viewing the Film:

- After viewing *Acts of Reparation*, revisit the opening discussion. Ask students how their thinking has changed after watching the film. Possible discussion prompts include:
 - What types of historical evidence did Selina and Macky use throughout the film?
 - Which artifacts or primary sources had the greatest impact on their understanding of the past?
 - Were there moments when important evidence was missing? How did the filmmakers respond?
 - How did preserving photographs, documents, oral histories, and physical places shape the stories that could be told?
 - What might have been lost if those artifacts had never been preserved?
- Conclude by revisiting the opening question: How do the artifacts we preserve and the ones that are lost shape what future generations learn about history? Invite students to revise or expand their original responses using examples from the film.



Part 2: Uncovering Hidden Histories

- Explain that while archives preserve many important historical records, they do not always preserve every story equally. Some voices become central to historical narratives while others remain overlooked, forgotten, or intentionally excluded. Explain to students that historians rarely rely on a single artifact or document when investigating the past. Instead, they compare multiple primary sources to better understand an event, person, or historical period from different perspectives. While one source may answer certain questions, it may also leave others unanswered. By examining multiple pieces of evidence together, historians can identify patterns, recognize gaps in the historical record, and build a more complete understanding of the past. Tell students they will compare multiple sources related to the same historical topic to investigate how collective memory is shaped.
- Tell students that they will investigate an inquiry theme by examining two or more primary sources connected to that theme. Explain that historians often explore broad themes that connect people, places, and events across time rather than focusing on a single historical event. After selecting an inquiry theme, students will begin by identifying historical events, people, places, movements, or experiences through which that theme can be explored. From there, they will locate primary sources, such as photographs, letters, maps, newspapers, public records, oral histories, or other artifacts, that provide evidence of how the theme appeared in those historical contexts. Students will gather and analyze these sources to investigate how their chosen inquiry theme has shaped people's lives and communities, how it has manifested through historical events and experiences, and how its meaning or impact may have changed over time. Later in the lesson, students will extend this inquiry by exploring how the same theme continues to appear in lived experiences today. Encourage students to select an inquiry theme that interests them or assign themes based on your instructional goals.

For example, a student exploring the inquiry theme of Home and Belonging might investigate the Great Migration, immigration, Japanese American incarceration during

World War II, or neighborhood displacement, and then locate photographs, maps, letters, newspaper articles, or other primary sources that reveal how people experienced home and belonging within that context. Additional examples of inquiry themes, possible historical subjects, and primary source types are provided in [Handout 2A: Developing Your Historical Inquiry](#).

- Distribute [Handout 2A: Developing Your Historical Inquiry](#) and review the examples with students. Explain that the handout provides possible inquiry themes, historical contexts through which those themes might be investigated, and types of primary sources students might locate. Emphasize that these examples are intended as starting points rather than required research topics. Encourage students to use the handout to help identify a direction for their inquiry or to develop another context connected to a theme that interests them. The handout also includes examples of Library of Congress collections that can serve as starting points for locating relevant primary sources. Encourage students to explore these suggested collections as well as the broader Library of Congress Digital Collections, allowing their questions and discoveries to guide where their research leads.
- Once students have identified an inquiry theme and a historical context they would like to investigate, distribute [Handout 2B: Many Sources, One Story](#). Students should use the Library of Congress Digital Collections (or another teacher-approved archive) to locate two or more primary sources that provide evidence of how their inquiry theme appears within that historical context. Encourage students to explore different types of evidence, such as photographs, letters, newspapers, maps, oral histories, government records, advertisements, or artwork. As students search, remind them to consider which sources will provide different perspectives rather than selecting documents that simply repeat the same information. Using Handout 2B, students should carefully compare the sources by examining what each one reveals, whose perspective is represented, what information may be missing, and what additional questions emerge. Encourage students to think about how the sources complement, complicate, or challenge one another and how each contributes another piece to the historical record.

- After students have analyzed their sources, facilitate a whole-class discussion introducing the concepts of historical erasure and collective memory. Explain that archives are shaped by many factors, including what people chose to preserve, whose stories were documented, whose voices were excluded, and which records have survived over time. As a result, historians must often work with incomplete evidence while remaining attentive to missing perspectives. Conclude the activity by asking students to reflect on the following questions:
 - If certain stories are easier to find in archives than others, how might that shape what future generations learn about history?
 - What responsibilities do historians have when they discover gaps or missing perspectives in the historical record?
 - How can examining multiple sources help us build a more complete understanding of the past?
- Invite students to consider how this activity connects to *Acts of Reparation*. Explain that throughout the film, Selina and Macky search for photographs, family records, oral histories, historical documents, and significant places before piecing together a more complete understanding of their family histories. Like historians, they discover that understanding emerges not from a single artifact, but from following evidence, asking new questions, and bringing multiple sources together to tell a richer, more complete story.
- Ask students to **think back to the inquiry theme they selected and investigated in Part 2 using Handouts 2A and 2B**. Explain that while primary sources helped them explore how their inquiry theme appeared within a particular historical context, oral histories can help them consider how that same theme continues to appear in people's lived experiences today. Themes such as identity, community, migration, belonging, justice, or tradition can connect experiences across generations and time periods, even though the circumstances and perspectives surrounding those experiences may differ.
- Organize students into pairs or allow them to choose their partners. Distribute [Handout 3: Listening for History — An Oral History Field Journal](#) and review the interview process with the class. Explain that students are not interviewing one another to gather personal information, but rather to practice the skills of oral history by learning how to ask open-ended questions, listen without interrupting, ask thoughtful follow-up questions, and capture another person's story accurately and respectfully.
 - Begin by asking students to work with their partners to identify a story each person would like to share. Direct students to the opening prompt in the Oral History Field Journal:

Ask your partner to think about the inquiry theme you explored in Part 2. Then ask: ***What is one story, memory, tradition, place, object, or experience from your life that connects to this theme and that you would feel comfortable sharing during the interview?***

Examples of possible connections to an inquiry theme:

If you investigated...

Community: *Tell me about a community that has shaped who you are.*

Home and Belonging: *Tell me about a place where you have felt at home.*

Identity: *Tell me about a person or experience that helped shape your identity.*

Tradition: *Tell me about a family or community tradition that is important to you.*

Justice: *Tell me about a time you saw someone stand up for what they believed was right.*

Part 3: History Lives in People

- Explain to students that not every important historical source is found in an archive or preserved in a museum. Many stories are passed from one generation to the next through conversations, personal memories, traditions, and lived experiences. These oral histories help preserve perspectives that may never appear in official documents, making them an important source of historical evidence. Tell students that before historians, journalists, or filmmakers conduct interviews in the field, they first learn how to ask thoughtful questions, listen actively, and respectfully document another person's story. Explain that today they will practice these skills by interviewing a classmate about a meaningful story, memory, object, place, tradition, or experience they believe deserves to be remembered.



Allow **5–10 minutes** for partners to discuss possible topics and decide on a story they feel comfortable sharing. Remind students that this planning conversation is simply to select a story, not to tell it. Save the details for the formal interview. Encourage students to choose stories that are meaningful to them without feeling pressured to disclose deeply personal or sensitive experiences. Remind students that meaningful stories can come from everyday moments, family or community traditions, places, important relationships, personal accomplishments, or lessons learned.

- Once each student has selected a story, allow **5–10 minutes** for students to work independently to prepare four or five open-ended interview questions in their Oral History Field Journals. Encourage them to begin with broad questions that invite storytelling and reflection before moving into more specific follow-up questions. Explain that while preparing thoughtful questions is important, students should be prepared to adapt their questions and ask follow-up questions based on what they hear rather than simply reading from a prepared list.
- Because active listening is an important part of oral history, encourage students to ask their partners if they are comfortable having the conversation recorded using a phone or other recording device. Explain that recording the interview allows the interviewer to focus on listening instead of trying to write every word. If a partner prefers not to be recorded, students should respect that decision and instead take brief notes during the interview before completing the remainder of the field journal afterward.
- Allow **approximately 15 minutes** for the first interview before asking students to switch roles and repeat the process.
- After both interviews have concluded, ask students to complete the **After the Interview section of Handout 3** individually. Invite them to identify meaningful quotations, summarize the story they heard, note any follow-up questions they still have, and reflect on what they learned about listening to another person's experiences.

Conclude with a class discussion asking:

- What made someone feel listened to?
 - Which questions led to the richest stories?
 - How did follow-up questions deepen the conversation?
 - What responsibilities do we have when someone shares a meaningful story with us?
 - How can oral histories preserve experiences that might otherwise be forgotten?
- Explain that throughout *Acts of Reparation*, Selina and Macky demonstrate that history is preserved not only through artifacts and documents, but also through conversations with people who carry memories, traditions, and lived experiences. Like the filmmakers, students discovered that listening carefully can uncover stories that may never appear in an archive.

Part 4: Acts of Memory

- Explain that historians do more than gather information. They also communicate their findings in ways that help others better understand the past. Tell students they will design an original Acts of Memory project that preserves, restores, or amplifies the story they investigated through historical research.
- Distribute [Handout 4: Acts of Memory Creative Project Planner](#) and review the project expectations with the class. Explain that students will now use the research, evidence, and reflections they have already gathered to plan an original creative response. Ask students to revisit [Handout 2A: Developing Your Historical Inquiry](#) to recall their inquiry theme and historical context, [Handout 2B: Many Sources, One Story](#) to review the primary sources and perspectives they analyzed, and [Handout 3: Listening for History — An Oral History Field Journal](#) to reflect on what they learned about lived experience, perspective, and the importance of listening to and preserving people's stories.
- Using these materials as the foundation for their planning, students should develop a creative response that communicates what they have learned about their inquiry theme, how it has shaped people's lives and communities through the historical context they investigated, and why the theme continues to matter today. Emphasize that the project

should be grounded in the historical evidence students gathered in Part 2, while their oral history experience can help them consider how personal stories, lived experiences, and individual perspectives add meaning and complexity to our understanding of broader themes.

- Projects may include visual art, writing, mixed media, photography, dramatic performance, spoken word, podcasts, digital storytelling, museum exhibits, historical markers, or other teacher-approved formats. Using **Handout 4**, students should determine the central idea they want to communicate, identify the evidence that will inform their work, select an appropriate format and audience, and map out how they will bring their project to life. Students should also complete the accompanying Creator Statement explaining the historical evidence that informed their work, the creative choices they made, and the significance of preserving and sharing the story or perspective their project communicates.
- Once students have completed the planning of their creative projects using Handout 4, provide students adequate class time to develop their projects. Remind students that, like Selina and Macky in *Acts of Reparation*, they are transforming historical evidence into a story that helps others better understand the past. (**Note:** Depending on available instructional time, project completion may be assigned as homework or completed over multiple class periods.)
- Distribute [Handout 5: Gallery of Memory Reflection Journal](#) and review the reflection prompts before students begin viewing one another's work. Encourage students to engage thoughtfully with each project by identifying new historical perspectives they discovered, questions they still have, and stories they believe should continue to be shared.
- Conclude the lesson with a whole-class discussion centered on the questions "How can preserving history become an act of civic participation?" and "What responsibilities do we have to the stories we uncover?" Invite students to reflect on how historical inquiry, primary sources, and community storytelling can help preserve collective memory and inspire future generations.

Part 5: Gallery of Memory

- Transform the classroom into a Gallery of Memory where students have the opportunity to share their research and creative projects with classmates. When possible, invite families, caregivers, educators, local historians, museum professionals, or other community members to attend the Gallery of Memory exhibition, providing students with an authentic audience for their work. Explain that museums, archives, and public exhibits all play an important role in shaping collective memory and that today's gallery serves a similar purpose by preserving stories uncovered through historical inquiry.



PRIMARY SOURCE DETECTIVE

Instructions: Historians learn about the past by asking questions and examining evidence left behind by people, places, and communities. Every artifact tells part of a story, but no single artifact tells the whole story.

Carefully examine one historical artifact or primary source of your choice. Before reading any background information, use your observations and questions to investigate what this artifact might reveal about history. Remember that historians often begin with curiosity rather than certainty.

STEP 1: IDENTIFY

Type of artifact:

Description:

Creator (if known):

Where was it created (if known):

When was the artifact created (if known):

STEP 2: OBSERVE — What do you notice about the artifact?

Objects:

People:

Words:

Symbols:

Places:

Dates:

Other Details:

STEP 3: INTERPRET — What might this artifact tell us about the people or time represented?

What do you think is happening?

What evidence supports your thinking?

What does this source tell us about its historical moment?

What additional historical information would help you better understand it?

STEP 4: PERSPECTIVE — Whose perspective does the artifact preserve?

Whose perspective is represented?

Whose voices may be missing?

Why might those voices be absent?

STEP 5: INQUIRE

List three questions this artifact raises:

1.

2.

3.

STEP 6: CONNECT — What other sources could help you follow the evidence and learn more?

If you were a historian, where would you look next?

Photographs

Maps

Newspapers

Letters

Oral Histories

Interviews

Historic Places

Internet Site

Other



DEVELOPING YOUR HISTORICAL INQUIRY

Use this guide to help you begin your historical inquiry. Start with an inquiry theme that interests you. Then identify a historical event, movement, person, place, or experience that can help you explore that theme. From there, locate primary sources that provide evidence of how people experienced the theme within that historical context. The examples below, including suggested Library of Congress collections, are provided as starting points to help you develop your inquiry and locate relevant historical evidence. You are encouraged to explore other historical contexts, collections, and primary sources connected to your interests.

Inquiry Theme	Example Historical Events, Contexts, or Experiences	Example Primary Sources
Home and Belonging	Great Migration, immigration and resettlement, neighborhood displacement, Japanese American incarceration, westward migration	Maps, neighborhood photographs, migration records, letters, housing records
Identity	Cultural movements, immigration and assimilation, changing census classifications, military service, struggles for civil and citizenship rights	Family photographs, portraits, census records, identification documents, letters
Community	Development of historic neighborhoods, community gathering spots, establishment of schools and houses of worship, group organizations, community celebrations/traditions	Photographs, maps, houses of worship or community records, business advertisements, event programs
Memory and Preservation	Creation or removal of monuments, establishment of memorials, preservation of historic sites, commemoration of significant events	Monument photographs, cemetery records, memorial programs, maps, archival collections
Justice	Emancipation, Reconstruction, women's suffrage, voting rights movements, school desegregation, Civil Rights Movement	Court records, voting records, petitions, protest photographs, speeches, newspapers
Work and Labor	Industrialization, agricultural labor, labor organizing, child labor reform, wartime employment, changing working conditions	Worker photographs, farm records, advertisements, union materials, payroll or employment records
Migration	Great Migration, westward migration, immigration through major ports of entry, Dust Bowl migration, refugee and resettlement experiences	Immigration records, train schedules, maps, family letters, photographs, passenger records
Education	School segregation and desegregation, establishment of public schools, boarding schools, expansion of educational access	School photographs, report cards, yearbooks, classroom images, school records, newspapers
Traditions	Cultural celebrations, religious observances, foodways, music and dance traditions, preservation and adaptation of cultural practices	Festival photographs, sheet music, clothing, recipes, recordings, photographs, oral traditions
Resilience	Community responses to natural disasters, rebuilding after conflict or displacement, activism and organizing, military service, preservation of culture during periods of change	Photographs, letters, newspapers, military records, oral histories, organizational records

Start Your Search: Library of Congress Collections

The Library of Congress contains millions of primary sources that can help you investigate your inquiry theme. The collections below are possible starting points.

- [Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936–1938](#)
First-person accounts and photographs documenting the experiences of formerly enslaved people. The collection contains more than 2,300 first-person accounts and 500 photographs. **Useful for exploring inquiry themes such as identity, family, justice, work, resilience, memory, and preservation.**
- [Civil Rights History Project](#)
Oral histories, photographs, transcripts, and other materials documenting the struggle for civil rights in the United States. **Useful for exploring inquiry themes such as justice, community, identity, education, resilience, and memory.**
- [Japanese-American Internment Camp Newspapers, 1942–1946](#)
Newspapers produced by Japanese Americans incarcerated in assembly and relocation centers during World War II. They document daily life, community events, relocation, and perspectives from within the camps. **Useful for exploring inquiry themes such as home and belonging, identity, community, migration, justice, and resilience.**
- [Voices from the Dust Bowl: The Charles L. Todd and Robert Sonkin Migrant Worker Collection](#)
Audio recordings, photographs, field notes, news clippings, personal narratives, and other materials documenting migrant workers living in Farm Security Administration camps in California. **Useful for exploring inquiry themes such as migration, home and belonging, work and labor, community, traditions, and resilience.**
- [American Life Histories: Manuscripts from the Federal Writers' Project, 1936–1940](#)
Nearly 2,900 documents capturing the life stories of Americans from many backgrounds and occupations. **Useful for exploring inquiry themes such as identity, migration, education, work and labor, community, traditions, and everyday life.**
- [National American Woman Suffrage Association Collection](#)
Books, newspapers, pamphlets, scrapbooks, proceedings, and other materials documenting the campaign for women's suffrage. **Useful for exploring inquiry themes such as justice, identity, community, work, education, and resilience.**

Note: Within the description of this collection, it is noted that this collection largely reflects the perspectives of affluent white women involved in the movement and contains less documentation of women of color and working-class women. That makes it especially interesting when thinking about *Whose voice is represented? What is missing?*
- [Sanborn Maps Collection](#)
Detailed maps documenting residential, commercial, and industrial areas of thousands of towns and cities. They can be used to examine how neighborhoods and communities changed over time. **Useful for exploring inquiry themes such as home and belonging, community, migration, work and labor, and memory and preservation.**

Continue Exploring: These collections are only starting points. Search the [Library of Congress Digital Collections](#) to discover additional collections, historical events, people, places, and primary sources related to your inquiry theme.



MANY SOURCES, ONE STORY

Historians rarely rely on a single artifact or document to understand the past. Instead, they examine multiple primary sources, compare different perspectives, identify missing voices, and ask new questions. Every source contributes another piece to the historical record.

Using the inquiry theme and possible historical topics you identified in Handout 2A, examine two or more primary sources that help you investigate how your theme appears within that historical context. As you compare the sources, consider what each one reveals, whose perspectives are represented, what may be missing, and how the sources work together to build a more complete understanding of history.

My inquiry theme:

Its historical context (event, person, place, movement, or experience):

Find Primary Sources That Help You Understand Your Theme:

Look for sources that provide evidence of how your inquiry theme appears within your selected historical context.

Source	Title/Description	Type of Source	Why did you choose it?
Source 1			
Source 2			
Source 3 (optional)			

SOURCE COMPARISON ORGANIZER

Primary Source	What does this source reveal?	Whose perspective or voice is represented?	What information or perspectives may be missing?	What new questions does this source raise?	What other evidence might help tell a more complete story?
Source 1					
Source 2					
Source 3 (optional)					



LISTENING FOR HISTORY

Instructions: In this activity, you will practice the skills of an oral historian by interviewing a classmate about a meaningful story they would like future generations to remember. Your goal is not to learn everything about your partner's life, but to listen carefully, ask thoughtful questions, and preserve a story that is important to them.

BEFORE THE INTERVIEW: Prepare

Before beginning the interview, ask your partner if they are comfortable being audio recorded. Recording the conversation allows you to focus on listening instead of trying to write detailed notes. If your partner prefers not to be recorded, respect their decision and take brief notes during the conversation before completing your field journal afterward.

My inquiry theme:

Using My Inquiry Theme to Choose a Story Together:

Begin by asking your partner to think about your inquiry theme. Then ask:

What is one story, memory, tradition, place, object, or experience from your life that connects to this theme and that you would feel comfortable sharing during the interview?

Prepare Your Questions:

Use the [Oral History Field Journal](#) to write 4–5 open-ended questions that will help your partner tell their story.

Remember:

- Ask questions that begin with *how*, *why*, *what*, or *tell me about...*
- Avoid questions that can be answered with “yes” or “no.”
- Leave room for unexpected stories and be prepared to follow-up with “Tell me more about....”

Examples of possible connections to an inquiry theme:

If you investigated...

Community:

Tell me about a community that has shaped who you are.

Home and Belonging:

Tell me about a place where you have felt at home.

Identity:

Tell me about a person or experience that helped shape your identity.

Tradition:

Tell me about a family or community tradition that is important to you.

Justice:

Tell me about a time you saw someone stand up for what they believed was right.

DURING THE INTERVIEW: Listen and Follow the Story

You and your partner will each have **approximately 15 minutes (or the amount of time designated by your instructor)** to conduct your interview before switching roles.

Active Listening Checklist:

As you listen, challenge yourself to:

- Listen without interrupting.
- Maintain eye contact and show genuine interest.
- Ask follow-up questions when something sparks your curiosity.
- Allow your partner time to think before responding.
- Respect your partner's comfort level and personal boundaries.
- Thank your partner for sharing their story.



AN ORAL HISTORY FIELD JOURNAL

My inquiry theme:



My partner's chosen story or topic:

Questions:

1.

2.

3.

4.

5.

Memorable Moments



“

A quotation I want to remember:

”

A story or detail that surprised me:

Additional notes:

Now that the interview is complete, use what you remember, any brief notes you took, and your interview recording (if available) to document and reflect on the story you heard.

Preserving the Story

What is the most important idea or message from your partner's story?



Why do you think this story deserves to be remembered?

If future generations heard only one part of this story, what do you think is important for them to know?

Reflection



What did I learn about listening to another person's story?

How did asking follow-up questions deepen the conversation?

How is an oral history different from reading a historical document or looking at a photograph?

What responsibility do we have when someone trusts us with their story?

Other notes:

ACTS OF MEMORY CREATIVE PROJECT PLANNER



*Every powerful story begins with evidence, grows through inquiry,
and comes to life through creativity.*



Project Overview: You have already investigated an inquiry theme, explored it within a historical context, analyzed primary sources, and considered how the same theme appears in lived experiences today through oral history. Now you will bring that learning together to create an original Acts of Memory project.

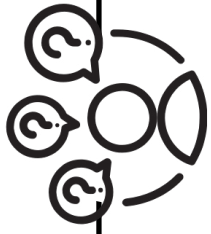
Before you begin, revisit **Handout 2A** to review your inquiry theme and historical context, **Handout 2B** to review the evidence and perspectives you uncovered through primary sources, and **Handout 3** to reflect on what you learned through listening to and documenting another person's story. Use this planner to decide what you want your audience to understand and how you will creatively communicate it. Your project should preserve, amplify, or restore a story or perspective connected to your inquiry theme and grounded in the historical evidence you gathered. Rather than simply sharing facts, think about how you want your audience to experience your project, what you want them to understand or remember, and why the story or perspective you are sharing deserves to be preserved.

Use this storyboard to organize your ideas and map out your creative choices before developing your final project.

CREATIVE PROJECT PLANNER



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MY INQUIRY

My inquiry theme:

Its historical context:

The narrative arc:

What do I want people to understand?

Why does this matter today?

DESIGNING MY PROJECT

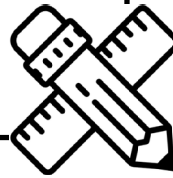
My project format

Artwork
Written narrative
Mixed media
Photography
Podcast
Digital story
Music
Documentary
Spoken word
Performance
Exhibit
Other

Who is my audience?

Students
Families
Community
Museum visitors
Online audience
Other

Why is this the best format for my work?



EXAMINING THE EVIDENCE

Primary Sources That Shaped My Thinking

Source 1:

What did I learn?

Why is it important?

Source 2:

What did I learn?

Why is it important?

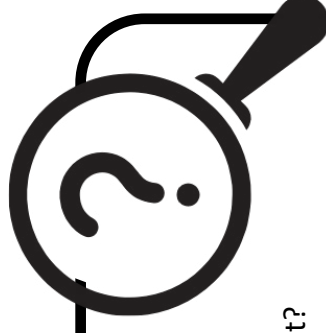
Source 3:

What did I learn?

Why is it important?

Oral History Reflection

How did practicing oral history change the way I think about lived experience, perspective, and preserving people's stories?





BRINGING MY STORY TO LIFE

Project Roadmap

How will your audience experience your story?

Use the outline below to map the sequence of your project from beginning to end.

Your outline does not have to be complete. It is a planning tool to help organize your ideas.

Introduce My Theme

How will you introduce your theme and capture your audience's attention?

Present My Historical Evidence

What historical evidence, stories, or ideas will you include?
How will they help communicate your message?

Help My Audience Make Connections

How will I help my audience connect the historical evidence to the larger theme and its significance today?

Leave a Lasting Impression

How will you conclude your project? What do you hope your audience remembers, thinks about, or does after experiencing your work?



CREATOR STATEMENT

After completing your project, complete the statements below.

My project explores the theme of...

The evidence that shaped my project included...

I hope my audience...

Learns
Wonders
Remembers
Reflects
Takes action

Provide Details:

Final Reflection: This project is an act of memory because...



GALLERY OF MEMORY REFLECTION JOURNAL

Welcome to the Gallery of Memory, a classroom exhibition celebrating the stories uncovered through historical inquiry.

Learners will showcase their completed projects while classmates and, when possible, families, educators, local historians, museum professionals, and other community members are invited to explore the gallery and engage with the stories presented.

As you experience each exhibit, use this guide to reflect on how artifacts, primary sources, oral histories, and creative expression work together to preserve collective memory and deepen our understanding of the past.

As you visit each project, think like both a historian and a museum visitor. Look carefully. Read thoughtfully. Listen with curiosity. Notice how each project uses historical evidence to preserve a story and help others better understand the past.

GALLERY WALK

Visit at least three exhibits.

EXHIBIT 1:

Title:

What historical theme did this project explore?

One piece of historical evidence that stood out to me...

One new perspective I gained...

One question I still have...

This project helped me better understand...

EXHIBIT 2:

Title:

What historical theme did this project explore?

One piece of historical evidence that stood out to me...

One new perspective I gained...

One question I still have...

This project helped me better understand...

EXHIBIT 3:

Title:

What historical theme did this project explore?

One piece of historical evidence that stood out to me...

One new perspective I gained...

One question I still have...

This project helped me better understand...

LOOKING ACROSS THE EXHIBITION

What stories surprised you?

What connections did you notice among different projects?

OUR COLLECTIVE MEMORY

Which project helped you see history in a new way?

Why do you think this story deserves to be remembered?

FINAL REFLECTION

How would you now answer this question?

How do the artifacts we preserve and the ones we lose shape what future generations learn about history?

One story I hope future generations never forget is...



ADDITIONAL RESOURCES

Active Listening. Center for Engaged Pedagogy. Barnard College.
<https://cep.barnard.edu/active-listening>

Becoming a Better Listener. University of Washington.
<https://sas.uua.uw.edu/husky-experience/known-yourself/becoming-a-better-listener/>

Civic Empathy Project. Heinz History Center.
<https://www.heinzhistorycenter.org/about/history-center-affiliates-program/civic-empathy-project/>

Collective Memory. American Psychological Association.
<https://dictionary.apa.org/collective-memory>

Ethical Reasoning. Virginia Commonwealth University.
<https://guide.fi.vcu.edu/skills/ethical-reasoning/>

Library of Congress <https://www.loc.gov/>

Library of Congress: American Life Histories: Manuscripts from the Federal Writers' Project, 1936 to 1940
<https://www.loc.gov/collections/federal-writers-project/about-this-collection/>

Library of Congress: Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936–1938
<https://www.loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938/about-this-collection/>

Library of Congress: Civil Rights History Project
<https://www.loc.gov/collections/civil-rights-history-project/about-this-collection/>

Library of Congress: Digital Collections
<https://www.loc.gov/collections/>

Library of Congress: Japanese-American Internment Camp Newspapers, 1942 to 1946
<https://www.loc.gov/collections/japanese-american-internment-camp-newspapers/about-this-collection/>

Library of Congress: National American Woman Suffrage Association Collection
<https://www.loc.gov/collections/national-american-woman-suffrage-association/about-this-collection/>

Library of Congress: Sanborn Maps
<https://www.loc.gov/collections/sanborn-maps/about-this-collection/>

Library of Congress: Teacher's Guides and Analysis Tool
<https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides/>

Library of Congress: Voices from the Dust Bowl: The Charles L. Todd and Robert Sonkin Migrant Worker Collection, 1940 to 1941
<https://www.loc.gov/collections/todd-and-sonkin-migrant-workers-from-1940-to-1941/about-this-collection/>

National Archives <https://www.archives.gov/>

National Trust for Historic Preservation
<https://savingplaces.org/>

Oral History Association <https://oralhistory.org>

Smithsonian Digital Resources <https://www.si.edu/explore>

Smithsonian Institution Archives. How to Do Oral History
<https://siarchives.si.edu/history/how-do-oral-history>

Smithsonian Learning Lab. National Museum of African American History and Culture
<https://learninglab.si.edu/org/nmaahc>

Storycorps <https://storycorps.org/>

African American Cultural Heritage Action Fund
<https://savingplaces.org/african-american-cultural-heritage>

The HistoryMakers. <https://www.thehistorymakers.org/>

"Preserving African American Places: Growing Preservation's Potential as a Path for Equity Report." African American Cultural Heritage Action Fund. National Trust for Historic Preservation.
<https://savingplaces.org/equity-report> and
https://cdn.savingplaces.org/2023/08/10/13/57/18/226/AACHAF_EquityStudyReport_lo-res.pdf

United Nations. Cultural heritage: 7 successes of UNESCO's preservation work.
<https://www.unesco.org/en/cultural-heritage-7-successes-unescos-preservation-work>



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IMAGE CREDITS

COVER & PAGE 2: **ACTS OF REPARATION** Film Poster

PAGE 4: Photo from production; Edu photos

PAGE 6: Photo of Directors Macky Alston and Selina Lewis Davidson at Mercer University, Macon, GA. Credit: AOR crew

PAGE 8: Ford Ross Family. Monroe, LA. Credit: AOR film

PAGE 9: Alston and Sanders family. Penfield house. Penfield, GA. Credit: AOR film

PAGE 12: Jumoke Ifetayo and Macky Alston. Atlanta, GA. Credit: AOR film

PAGE 16: Selina and Bobbie Ford Slacks. Ouachita Parish Library. Monroe, LA. Credit: AOR film

PAGE 17: Macky Alston and mother Alice Sanders Alston. Penfield, GA. Credit: AOR film

PAGE 20: Penfield cemetery clean up. Penfield, GA. Credit: AOR crew

PAGE 21: Macky Alston and Selina Lewis Davidson. Penfield cemetery, GA. Credit: AOR film

PAGE 24, photo 1: Alston and Sanders Family, Penfield cemetery clean up. Penfield, GA. Credit: AOR film

PAGE 24, photo 2: Macky Alston. Penfield cemetery, GA. Credit: AOR crew

PAGE 25, photo 1: Mamie Hillman and Macky Alston. Green County African American Museum. Greensboro, GA. Credit: AOR film

PAGE 25, photo 2: Mamie Hillman and daughter Lea Smith; Credit: Kayla Renie

PAGE 31: JS Clark Cemetery, Monroe, LA. Credit: AOR crew



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We work with a wide array of partners (non-profit organizations, educational institutions, educators, museums, teacher training institutes) to **develop resources tailored to the individuals and communities we work with and the audiences they seek to reach.**

Our resources focus on cultivating human empathy and compassion, developing a deeper knowledge of global issues and current challenges, and encouraging civic engagement.



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