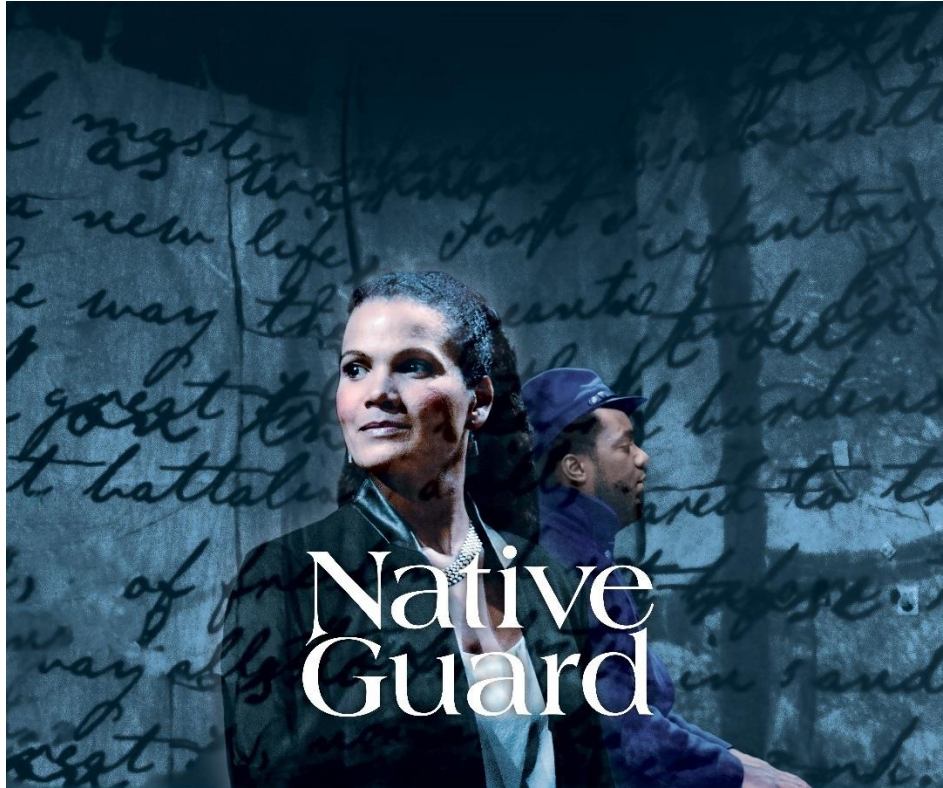


Alliance Theatre

Native Guard

By Natasha Trethewey



Study Guide for grades 6th-12th

Created by DeKalb School of the Arts Drama classes of Candace Lambert and Richard Wright

As part of the Alliance Theatre Institute's
Dramaturgy by Students Program
Under the guidance of Teaching Artist Ebony Tucker

The Atlanta History Center, 130 West Paces Ferry Rd, NW, Atlanta, GA 30305

Friday, January 13- Sunday, February 4, 2018

Student Matinees: January 25, 30, 31 & February 1-2, 2018

Native Guard: Table of Contents

Curriculum Connections _____	pg. 3
The Playwright: Natasha Trethewey _____	pg. 4
<i>Native Guard</i> : Synopsis _____	pg. 5
<i>Native Guard</i> : Vocabulary, People, and Phrases _____	pgs. 6-12
The Louisiana Native Guard _____	pg. 13
<i>Native Guard</i> History: The Civil War _____	pg. 14
<i>Native Guard</i> : Pre and Post Show Discussion _____	pg. 15
<i>Native Guard</i> : Writing Poetry – Word Dump _____	pgs. 16-17
<i>Native Guard</i> : Student Written Poems _____	pg. 18-19
<i>Native Guard</i> : Quotes to Ponder _____	pgs. 20
<i>Native Guard</i> Crossword Puzzle _____	pg. 21
<i>Native Guard</i> Crossword Puzzle Answer Key _____	pg. 22
Resources _____	pg. 23

Curriculum Connections

English Language Arts Georgia Standards of Excellence

- ELAGSE9-10RL4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone.)
- ELAGSE9-10SL1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

Social Studies Georgia Standards of Excellence

- SSUSH8** The student will explain the relationship between growing north-south divisions and westward expansion.
- SSUSH9** The student will identify key events, issues, and individuals relating to the causes, course, and consequences of the Civil War.

Theatre Art Georgia Standards of Excellence

- TAHSFTI.1** Analyzing and constructing meaning from theatrical experiences, dramatic literature, and electronic media
- TAHSFTI.8** Examining the roles of theatre as a reflection of past and present civilizations
- TAHSFTI.10** Critiquing various aspects of theatre and other media using appropriate supporting evidence
- TAHSFTI.11** Engaging actively and appropriately as an audience member in theatre and other media experiences

Language Arts Core Curriculum Standards:

CCRA.R.3. CCRA.R.4. CCRA.L.3. CCRA.SL.2. ELACC6-8RH2

National Core Arts Standards:

TH: Pr4.1.6. TH: Re7.1.6. TH: Re8.1.8. TH: Re9.1.8. TH: Cn10.1.8. TH: Cn11.2.6.

The Playwright: Natasha Trethewey



Natasha Trethewey was born in Gulfport, Mississippi in 1966. She was of mixed race and the daughter of poet Eric Trethewey. Her parents divorced when she was six years old. She spent half of her time in Atlanta, Georgia with her mother and half of her time in New Orleans, Louisiana with her father. She was interested in reading and writing as a child and studied English at the University of Georgia and studied creative writing at Hollins University. She then earned an MFA in poetry at the University of Massachusetts. She married Bret V. Gadsden in 1998, at the age of thirty-two. Her first collection, *Domestic Work*, was published in 2000. *Native Guard* was her third book, written in 2006.

Native Guard is a book of poems inspired by Trethewey's mother's death. After her mother's death, Trethewey turned to poetry to make sense of the world around her. Many of her poems explore the experiences of working class African Americans and women. Many of Trethewey's books were inspired by the members of her family and their experiences. *Native Guard* was converted into a play and won the Pulitzer Prize for Poetry in 2007.

Her most recent book was a work of nonfiction entitled *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*. It captivated readers with the experiences of poor families who were victims of Hurricane Katrina. She has been honored with many awards including the 2008 Georgia Woman of the Year for her writing.

Trethewey served two terms as the 19th Poet Laureate of the United States (2012-2014). The Poet Laureate is the official poet of the United States and seeks to develop a greater appreciation for the reading and writing of poetry.

Trethewey is currently a professor at Northwestern University.

Native Guard: Synopsis

Native Guard, the Pulitzer Prize winning collection of poetry by former U.S. Poet Laureate Natasha Trethewey, will be staged as part of the Alliance Theatre's season amidst the Atlanta History Center's extraordinary Civil War collection. First adapted for the stage by the Alliance in 2014 to sold-out audiences, *Native Guard* juxtaposes the deeply personal experiences of Trethewey, a child of a then-illegal marriage between her African-American mother and Caucasian father living in 1960s Mississippi, with the experience of a soldier in the Native Guard, the first African-American Union troop in the Civil War who was charged with guarding white Confederate captives. Years after her mother's tragic death, Trethewey reclaims her memory, just as she reclaims the voices of the black soldiers whose service has been all but forgotten.

For the second act of each performance, you're invited to join a discussion about the play. Each discussion will be hosted by a different community leader, who will share their thoughts on the show before opening the discussion. Hosts include Sheffield Hale (President & CEO, Atlanta History Center); Dr. Paul Wolpe (Director, Emory Center for Ethics); Pellom McDaniels III (Curator, African American Collections, Rose Library); Doug Hooker (Executive Director, Atlanta Regional Commission); Doug Shipman (President and CEO, Woodruff Arts Center); and more.



January LaVoy in the Alliance Theatre's world premiere production of *Native Guard*

Native Guard: Vocabulary, People and Phrases

Act I Vocabulary:

Bulging (n.)

a rounded projection, bend, or protruding part; protuberance; hump.

Crinoline (n.)

a petticoat of haircloth or other stiff material, worn under a full skirt to keep it belled out.



Crinoline

Vanity (n.)

excessive pride in one's appearance, qualities, abilities, achievements, etc.; character or quality of being vain; conceit.

Narcissus (n.)

any bulbous plant belonging to the genus *Narcissus*, of the amaryllis family, having showy yellow or white flowers with a cup-shaped corona.



Narcissus

Treacherous (adj.)

characterized by faithlessness or readiness to betray trust; traitorous.

Divinity (n.)

the quality of being spiritual or related to a god or goddess; divine nature.

Luminous (adj.)

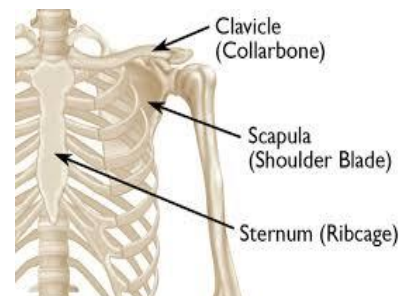
radiating or reflecting light; shining; bright.

Fleeting (adj.)

passing swiftly; vanishing quickly; transient; transitory.

Clavicle (n.)

(in humans) either of two slender bones, each articulating with the sternum and a scapula and forming the anterior part of a shoulder; collarbone.



Temporal (n.)

any of several parts in the temporal region, especially the temporal bone.

Errant (adj.)

deviating from the regular or proper course.

Hollowing (adj.)

having a space or cavity inside; not solid; empty.

Forsake (v.)

to quit or leave entirely; abandon; desert.

Wheedle (v.)

to endeavor to influence (a person) by smooth, flattering, or beguiling words or acts.

Flit (v.)

to move lightly and swiftly; fly, dart, or skim along.

Act II Vocabulary Words

Bluff (n.)

an attempt to deceive someone into believing that one can or will do something.

Yazoo (n.)

a river flowing southwest from North Mississippi into the Mississippi River at *Vicksburg*. 188 miles (303 km) long.

Catacombs (n.)

an underground passageway, especially one full of twists and turns.

Bales (n.)

a large bundle or package prepared for shipping, storage, or sale, especially one tightly compressed and secured by wires, hoops, cords, or the like, and sometimes having a wrapping or covering.

Gaunt (adj.)

extremely thin or bony.

Deformity (n.)

the quality or state of being disfigured, or misshapen.

Mound (n.)

a natural elevation of earth.

Barge (n.)

a capacious, flat-bottomed vessel, usually intended to be pushed or towed, for transporting freight or passengers; lighter.

Cleft (n.)

a hollow area or indentation.

Aperture (n.)

an opening, as a hole, slit, crack, gap, etc.

Disembark (v.)

to go ashore from a ship.

Bondage (n.)

slavery or involuntary servitude; serfdom.

Dirge (n.)

a funeral song or tune, or one expressing mourning in commemoration of the dead.

Churn (n.)

a container or machine in which cream or milk is agitated to make butter.



Battalion (n.)

a ground force unit composed of a headquarters and two or more companies or similar units.

Crosshatched (v.)

to mark or shade with two or more intersecting series of parallel lines.

Unfettered (v.)

to release from fetters (a chain, shackle or anything that restrains).

Bondsmen (n.)

a person who stands surety for a bond. For example, a bondman is the person responsible for another person's appearance in court or the payment of a debt.

Captivity (n.)

the state or period of being held, imprisoned, enslaved, or confined.

Conscription (n.)

compulsory enrollment of persons for military or naval service; draft.

Dictate (v.)

to say or read (something) aloud for another person to transcribe or for a machine to record.

Hardtack (n.)

a hard, saltless biscuit, formerly much used aboard ships and for army rations.

Borne (v.)

a past participle of bear (as in to carry).

Haggard (adj.)

having a gaunt, wasted, or exhausted appearance, as from prolonged suffering, exertion, or anxiety; worn.

Wren (n.)

any of numerous small, active songbirds of the family Troglodytidae, especially *Troglodytes troglodytes*, of the Northern Hemisphere, having dark-brown plumage barred with black and a short, upright tail.

Willet (n.)

a large, eastern North American shorebird, *Catoptrophorus semipalmatus*, having a striking black and white wing pattern.

Egret (n.)

any of several usually white herons that grow long, graceful plumes during the breeding season.

Loon (n.)

any of several large, short-tailed, web-footed, fish-eating diving birds of the genus *Gavia*, of the Northern Hemisphere.

Dunes (n.)

a sand hill or sand ridge formed by the wind, usually in desert regions or near lakes and oceans.



Dunes

Mossbacks (n.)

a person holding very antiquated notions; reactionary.

Freemen (n.)

men who have been freed from slavery.

Maimed (v.)

to deprive of the use of some part of the body by wounding or the like; cripple.

Phantom (n.)

an appearance or illusion without material substance, as a dream image, mirage, or optical illusion.

Molder (v.)

to turn to dust by natural decay; crumble; disintegrate; waste away.

Scaffolding (n.)

a temporary structure for holding workers and materials during the erection, repair, or decoration of a building.

Act III Vocabulary Words

Pasture (n.)

an area covered with grass or other plants used or suitable for the gravity of livestock.

Lowing (v.)

to utter the deep, low sound characteristics of cattle.

Croons (v.)

to utter a low murmuring sound.

Blackface (n.)

the facial makeup for an entertainer doing the role of a black person, generally used by non-blacks.

Pastoral (n.)

a poem, play or the like, dealing with the life of shepherds, commonly in a conventional or artificial manner, or with simple rural life in general.

Miscegenation (n.)

marriage or cohabitation between two people from different racial groups.

Mongrel (n.)

an animal (usually dogs) or plant resulting from crossbreeding.

Mulattoes (n.)

a derogatory word used to describe people with parents or ancestors of more than one race (usually black and white).

Maternal Impression (n.)

an emotional stimulus experienced by a pregnant woman could influence the development of the fetus.

Imprint (n.)

any impression or impressed effect.

Stanch (v.)

to stop the flow of (blood from a wound).

Arbor (n.)

a leafy, shady recess formed by tree branches, shrubs, etc.

Salutation (n.)

something uttered, written, or done by way of saluting.

Bucked Eyes (adj.)

eyes that bulge or protrude out of their normal position.

Crèche (n.)

a small or large modeled representation or tableau of Mary, Joseph, and others around the crib of Jesus in the stable at Bethlehem, as is displayed in homes or erected for exhibition in a community at Christmas season.

Primer (v.)

a person or thing that primes. To make ready for a purpose or operation.

Foreground (n.)

a prominent or important position; forefront.

Lain (v.)

past participle of lie.

Peckerwood (adj.)

Southern U.S. slang; offensive term to describe somebody who is poor and white.

Haunches (n.)

Architecture. Either side of an arch, extending from the vertex or crown to the impost.

Muck (n.)

filth, dirt, or slime.

Glyphs (n.)

a sculptured figure or relief carving.

Trussed (adj.)

tied, bound, or fastened.

Wicks (n.)

a bundle or loose twist or braid of soft threads, or a woven strip or tube, as of cotton or asbestos, which in a candle, lamp, oil stove, cigarette lighter, or the like, serves to draw up the melted tallow or wax or the oil or other flammable liquid to be burned.

Fronde (n.)

an often large, finely divided leaf.

Weaving (v.)

to direct or move along in a winding or zigzag course.

Subterranean (adj.)

existing, situated, or operating below the surface of the earth.

Arteries (n.)

a blood vessel that conveys blood from the heart to any part of the body; a main channel or highway, especially of a connected system with many branches.

Begrudge (v.)

to envy or resent the pleasure or good fortune of (someone).

Lee (n.)

protective shelter.

Casemates (n.)

an armored enclosure for guns in a warship.

Regiment (n.)

a unit of ground forces, consisting of two or more battalions or battle groups, a headquarters unit, and certain supporting units.

Phalanx (n.)

any body of troops in close array.

Crude (adj.)

lacking finish, polish, or completeness.

Intone (v.)

to utter with a particular tone or voice modulation.

Deliberate (adj.)

leisurely and steady in movement or action; slow and even; unhurried.

Dialectic (n.)

the art of investigating or discussing the truth of opinions.

Swath (n.)

a strip, belt, or long and relatively narrow extent of anything.

Boll (n.)

a rounded seed vessel or pod of a plant, as of flax or cotton.

A History of the Louisiana Native Guard

The Louisiana Native Guard is known to be the first black regiment to fight for the Union in the Civil War. The men were from the area around New Orleans, typically with mixed backgrounds. In fact, the regiment was the first to have both black and white soldiers.

This guard originated from a group of men who met up in the city during the war, hoping to get involved in the fight. At first, they wanted to support the Confederacy, but the government turned them down. The Confederacy did not want to include these men because they believed that whites were superior to blacks. Even though the Guard was turned down, they still received a lot of praise for their patriotism in local newspapers.

On the Union side, General Butler issued an order that allowed black troops to serve. The Louisiana Guard joined the Union and did well in the camps but rarely fought on the battlefield.

Then, a huge battle in Port Hudson required the aid of the Guard. 1,800 fought intensely in the battle with a casualty of 37 soldiers. They received praise for their fighting, and they continued to display courage and determination throughout the rest of the war.





http://www.rarenewspapers.com/entry/civil_war

The Confederate States of America and the Union fought in the Civil War between 1861-1865. The Civil War broke out mainly over the succession of the Confederate States and the topic of slavery. The Confederate States of America (Confederacy) in the South believed in slavery and were more conservative. On the other hand, the Union in the North did not believe in slavery and were more liberal.

Quick Facts:

- The Civil War began in 1861 when the Confederacy bombed the Union's Fort Sumter.
- The Battle of Gettysburg and Vicksburg, both Union victories, were huge turning points of the war.
- The Union States basically outnumbered the Confederacy in soldiers.
 - There were over 2,100,000 soldiers in total in the Union. There were over 1,000,000 soldiers in the Confederacy.

Important Dates:

- **January 1861**- The Southern states (Confederacy) secede from the rest of the United States
- **April 12, 1861**- The Battle of Fort Sumter
- **July 12, 1861**- First Battle of Bull Run
- **April 5-July 1, 1862**- Seven Days Campaign/Seven Days Battles
- **May 3, 1863**- Fredericksburg, Virginia
- **May 18-July 4, 1863**- Siege (Battle) of Vicksburg
- **July 1-3, 1863**- Battle of Gettysburg (Pennsylvania)
- **May 31-June 12, 1864**- Battle of Cold Harbor
- **June 15-18, 1864**- Battle of Petersburg
- **April 12, 1864**- Battle of Fort Pillow
- **May 13-15, 1864**- Battle of Resaca (Georgia)
- **July 22, 1864**- Battle of Atlanta (Georgia)
- **December 15-16, 1864**- Battle of Nashville
- **April 8, 1865**- Appomattox Courthouse (General Lee of the Confederate Army surrenders to General Ulysses S. Grant at the Appomattox Courthouse).

Native Guard: Pre- and Post-Show Discussion

Pre-Show Questions

1. How has the South changed since the Civil War? What has changed since the end of Jim Crow Laws and segregation?
2. In relationships, people often make choices they later regret. In your relationships, what are some things you have done that you wish you could change?
3. Have you ever dealt with a loss of any kind? What was your reaction? How did you handle it?
4. Discuss a time when you felt different because of your race, gender, social status or abilities. What are ways we can embrace or celebrate differences in our communities?

Post-Show Questions

1. How is this play similar to or different from other plays you have seen?
2. Imagine that, after seeing this play, someone asks you what it was about. How would you respond?
3. Did you make any personal connections to the themes of the play?
4. Which poem was your favorite and why?
5. What are positive ways someone might cope with the loss of a loved one?

Writing Prompts

1. *Native Guard* tackles the question, “Can you move forward without looking back?” Respond to the question, providing examples from the play as well as your own life.
2. Reflect on the memory you shared at the end of Act 1. How does your personal bias impact the truth of what really happened in your memory?
3. Go to <https://tinyurl.com/DSANativeGuard> to view examples of *Native Guard* scenes created by students at DeKalb School of the Arts. How do these actors use their bodies and minds to illustrate *Native Guard*? Which artistic choices stand out to you the most?



Thomas Neal Antwon Ghant in the Alliance Theatre’s world premiere production of *Native Guard*

Native Guard: Writing Poetry – Word Dump

Individually or as a class, write poems based on the themes of *Native Guard*. Brainstorm using a **Word Dump**.

Word Dump Instructions:

- A Word Dump unpacks the curriculum's text by encouraging in depth reading that demonstrates and reinforces students' understanding of the content collaboratively.
- Students must have read or heard the source text.
- Students begin calling out words that are significant to them "popcorn style," with text in hand.
- The words can relate to the theme, character, emotions, or action.
- Any response is accepted.
- Leader writes all the words down to be kept for reference throughout the writing process.
- If a word is repeated, place an X or check next to the word to track its significance.
- Once the word dump is completed, students select the nouns, verbs, adjectives, and adverbs. The leader circles each in a different color.
- Additional options:
 - The most significant words can be utilized in the tableau drama activity. Use one word that morphs into different tableaux, building a mini-story from words from the Word Dump.
 - Revisit Word Dump during the writing process, including additional words on sticky notes.



January LaVoy in the Alliance Theatre's world premiere production of *Native Guard*

The graphic below shares a Word Dump from the Mrs. Lambert's drama students at DeKalb School of the Arts.



Native Guard: Student Written Poems

Here are a few poems written by students at DeKalb School of the Arts inspired by *Native Guard*.

Anonymous

Choosing between two sides of the same coin
Neither side is better than the other
Black or White?
Mother's melanin earning her side looks on the street
Father's light complexion rewarded with sympathetic
glances
Both are tied into her genes
Both apart of who she is
So why choose?

Pain

That is what I have seen
Being mulatto, a half breed
I never really belonged, never connected to home
Mississippi

Loss

I have felt losses
Changing from Native Guard
To Corps D'Afrique
Loss of heritage
Loss of gravestones, buried underwater, among their bones
Losing my mother
Who loved me
I wept
She lives on, when I dream, but not when I wake
Awake, she is but a shadow, a memory

Promise

My mother
California
Flickers of promises, glimpses of what could be
Instead of bring divided
People, not choosing sides from the civil war
Me, embracing my southern heritage
My Identity
Being more than just mixed
Finally changing from colored to negro
To Black

The South

Mississippi, my home
Free slaves and veterans
A master and a slave, black or white
Secrets that I guard with my life
Where I grew up, where I went to school
My mother, loving her and missing her
Flowers, I picked on the way to school
Wilted, and no longer missed

Alone

Free slaves
Traveling from place to place
Canada, California, Mississippi
Me
Picking flowers for my mother, who died
I was asleep while you were dying

Native Guard: Quotes to Ponder

Students from DeKalb School of the Arts selected the following quotes because they relate to the major themes of *Native Guard*.

As a post-show writing exercise, select one quote, and describe how it relates to *Native Guard*, supporting your argument with examples from the play.

"The water is clear, but your wrists are stained. Your face says happy, but your eyes say pain." - r.h. sin

"Behind my smile, there's a story you would never understand." - Unknown

"Sometimes we wear masks so long to hide what we truly feel that those layers become an extra skin, a part of our identity." - r.h. sin

"If you're going through hell, keep going" - Winston Churchill

"It wasn't love, just heavy manipulation." – r.h. sin

"I don't think it was you. I didn't fall for you. I fell in love with your potential to be what i thought I needed at the time." - r.h. sin

"Don't worry when I fight with you, worry when I stop because it means there's nothing left for us to fight about" - Unknown

"A tragedy staying in an unhappy marriage, teaching your children the wrong things about love." - Jennifer Weiner

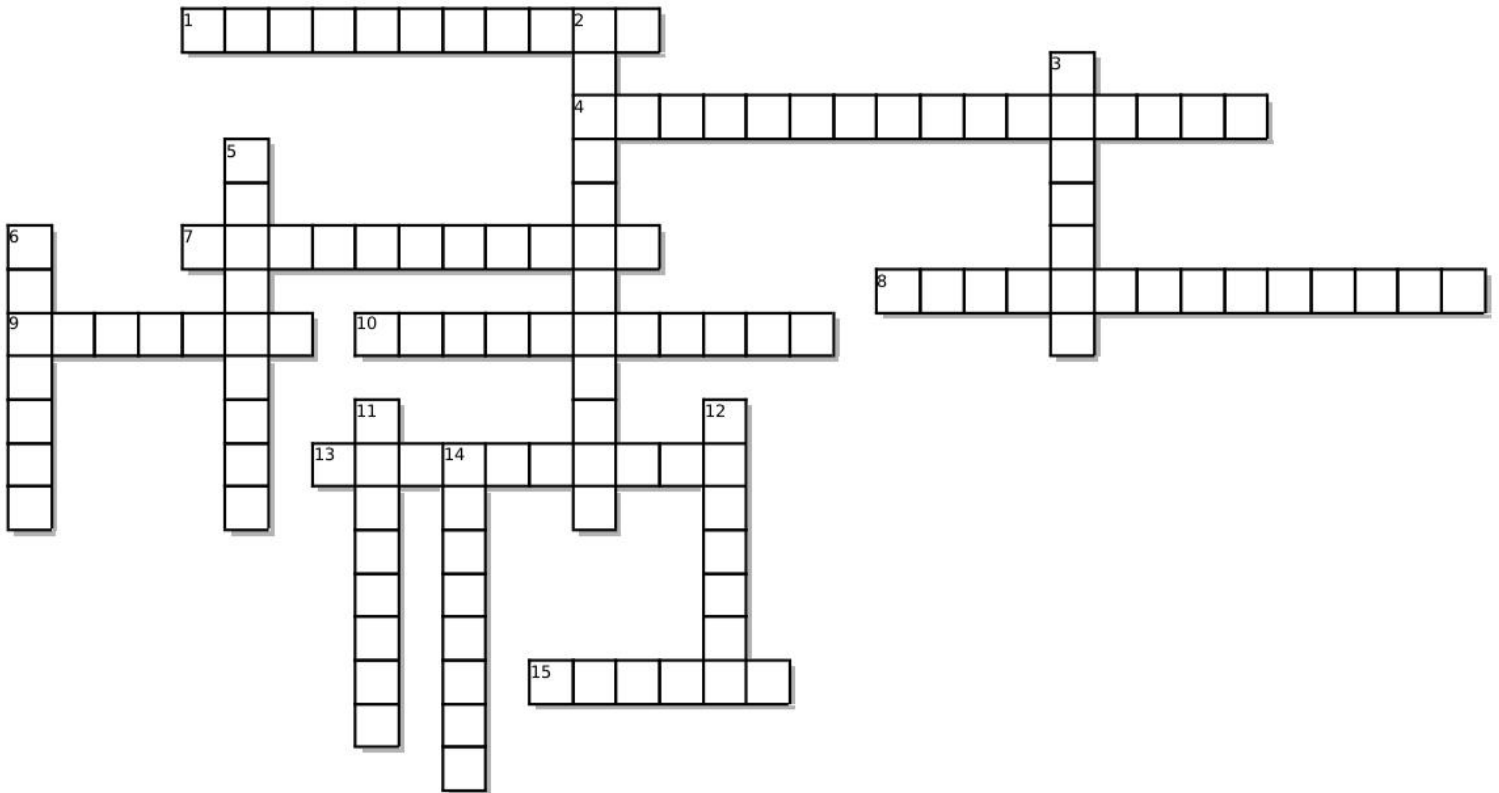
"Hell sent us the most evil disease and we humans called it love" -Conny Cernik

"Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that." -Martin Luther King

"Sometimes you will never know the true value of a moment until it becomes a memory." – Dr. Seuss

"Memory...is the diary that we all carry about with us." – Oscar Wilde

The Native Guard



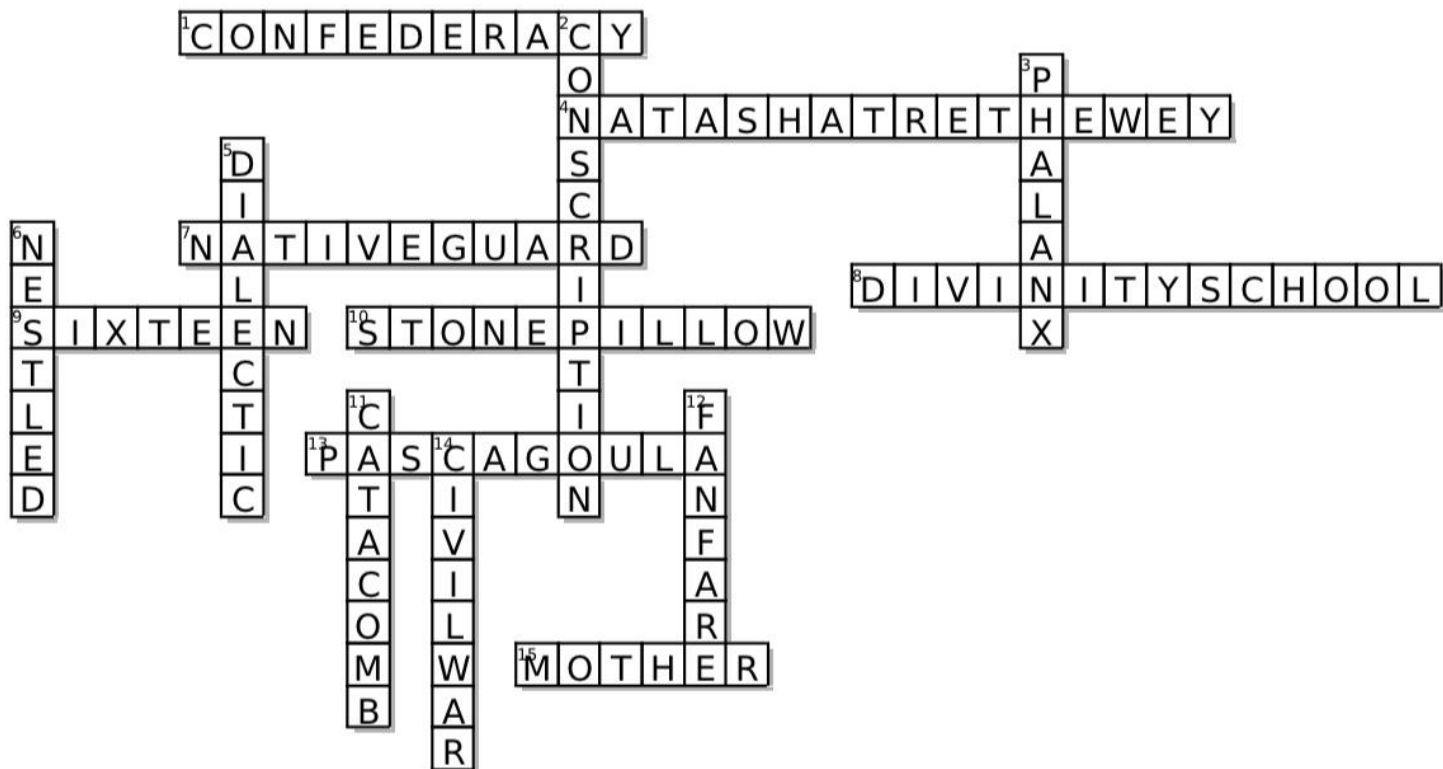
ACROSS

- 1 A league or alliance, especially of confederate states
- 4 Who wrote the Native Guard?
- 7 What is the name of the play?
- 8 A place where theology and ministry is studied
- 9 How old was the narrator's mother when she boarded the train to meet her father
- 10 What does the narrator compare the mom's name to?
- 13 A city in Mississippi
- 15 What family member does the playwright dedicate the play to?

DOWN

- 2 Compulsory enlistment for state service, typically into the armed forces
- 3 A body of troops or police officers, standing or moving in close formation.
- 5 The art of investigating or discussing the truth of opinions
- 6 Settle or lie comfortably within or against something
- 11 An underground cemetery consisting of a subterranean gallery with recesses for tombs, as constructed by the ancient Romans
- 12 A short ceremonial tune or flourish played on brass instruments, typically to introduce something important
- 14 A war between citizens of the same country

The Native Guard



Resources

"Black in Grey — Did Some African Americans Really Fight For the Confederacy?"

MilitaryHistoryNow.com, 29 Aug. 2017, militaryhistorynow.com/2012/06/20/black-in-grey-did-african-americans-fight-for-the-confederacy/.

"Marianne Boruch." *Poets.org*, Academy of American Poets, 15 Mar. 2017,

www.poets.org/poetsorg/poet/natasha-trethewey.

"Natasha Trethewey." *Poets & Writers*,

www.pw.org/category/theater_video_tags/natasha_trethewey.

