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**SPEAKERS**

Simone Drake, Jim Phelan

00:09

This is Jim Phelan, Director of Project Narrative at The Ohio State University. And I'd like to welcome you to the project narrative podcast. And each episode, a narrative theory selects a short narrative to read and discuss with me or another host. Today I'll be talking with Simone Drake, who I selected to short oral narratives by Scotia Brown, an African American woman who lives in Indianapolis, Indiana. Scotia stories were told in autumn 2021 as part of a research project on African American women's stories of everyday racism that Simone and I have been working on with several other scholars. Our other collaborators are always your colleague, Robert Warhol, Lisa Zunshine, from the University of Kentucky, and Jack Turman, and Kyle miner from Indiana University, Purdue University, Indianapolis. The title of the project is black women's lives matter, learning from stories of everyday racism. At the center of the project, are stories by eight African American women from Central Indiana. We narrative scholars as the women to tell two stories about their experiences with racism, the first in which they were effectively able to negotiate the situation. And the second and whichever we're not successful, haven't collected the stories we've been analyzing them to highlight what their thick descriptions reveal about the pervasiveness and race of racism and the day to day lives of black women, and to look for some sistent semuc ways to counter that racism. My guest today Simone Drake is the Hazel C Youngberg, trustees Distinguished Professor of English at Ohio State and a core member of the project now narrative faculty. Simone is a faculty affiliate at the Emirates College of Law. The Kirwan Institute for the Study of Race and Ethnicity, the Department of African American and African Studies, and the Department of Women's Gender and Sexuality Studies. Simone's interdisciplinary research agenda focuses on how people of African descent and the Americas negotiate the intersections of race, gender, sexuality, class, and nation through the lenses of critical race, gender and Legal Studies. Simone is particularly interested in how the humanities do and shoot it for public policy and law. She's the author of when we imagine grace, black men and subject making University Chicago Press 2016 and critical appropriations, African American women and the construction of transnational identity LSU Press 2014. She's co editor with Dwan Henderson Are you entertained black popular culture in the 21st century, Duke University Press 2020. And numerous journal articles and book chapters, and the editor of the Oxford Handbook on African American women's writing, which is currently in progress. Simone before we turn to scholarship, brown stories to which we have given the overarching title, I would love to have that conversation with him. I'd be interested to hear about why you chose them for today's discussion.

03:40

Okay. Well, thank you for inviting me today. And it's the primary reason why I chose Scotia has stories is because of their they were both focused on education. And, and they both resonated with the type of research that I have done on the intersections of race, and gender and education. So I guess just sort of a natural affinity. Yeah,

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sort of in your wheelhouse. Yeah. Okay, good. So, before you read, are there any features of the stories that you'd especially like our audience to pay attention to? You want to flag anything?

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I think that there's a lot of depth in her stories. So just really listening to the way that she's setting up the story and moving through it, or both of them are told chronologically. And that's, I'd say, That's the focus that I would suggest,

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terrific. Okay. So now, here's some Andre reading. I would love to have had that conversation with him by Scotia Brown.

05:00

There have been a number of experiences that have shaped my life. And if I had to recall one that is probably at the forefront of my experiences. I grew up in East St. Louis, Illinois, district 189. Jonathan Kozol identified district 189. As a desperate School Corporation. 99% of the population is African American to this day. And I went through elementary school and junior high school at that time, after junior high school, I moved to St. Louis County, and I attended a high school, McClure North High School, which was out in the country, and all white area. I was one of probably six African Americans in the school. And I had an experience that I've reflect upon, I've reflected upon that countless times throughout my life. I was successful, I was a good student, made good grades, I was involved with what was going on in the school. And in the 11th grade, I took the AC t, which is an indicator of how students are going to perform at the college level. I was called into the school counselor's office. And I recall that gentleman sitting me down beside him at the desk, and showing me the results on my AC t test. And I had not done well. That was the one and only conversation I ever had with that school counselor. And what he shared with me was that I had performed poorly on the test I hadn't scored well. He told me that I was not college material, and that I needed to consider going to a clerical school, because I would never be successful at the college level. I guess that was. So I guess what was so interesting about that was this man made an assumption about my level of success. And he didn't know me, didn't know my background, the only thing he knew about me was that I was one of six African American students in that school. And I had performed poorly on that test. He didn't know the data, which showed that African American students typically perform poorly on standardized test, he just read the score. And that's what he said, consider clerical school. That was really impactful. Fortunately, I'd come from a home where academic success was expected, attending college was never an option. And so I enrolled in college, but throughout my life, I've always reflected on that. And I wanted to go back and have a conversation with that school counselor to ask him, What was it about me other than that score, that would have him sow that seed into my life that I would be unsuccessful at the college level. I never got the opportunity to do that. But I did go into college, and graduate, and interestingly, became a school counselor, and committed myself to never sowing that kind of seed into the life of a student, because it brings burdens. You know, there were times along my path that when I was challenged to do something, I questioned whether I had the ability to do it, because that professional who was in the position of guiding students, and their chosen career paths, said I didn't have the ability to do it. But I did, in fact, become a school counselor. And I've gone on to become a building administrator, and I'm in a doctoral program. But I would love to have had that conversation with him. Because I don't know how many other students he shared that information with how many seeds were sown into the lives of other African American students that did not perform well on standardized test, how many lives were thwarted because of that kind of advice. So I reflect on that, and it causes me to work that much harder as I interact with young people. That's the end of the first story. Second story. My husband and I have three children. We've got one son and two daughters. And you know, your first child is your experimental child. You don't want to mess anything up. You don't know anything, but really, about really child rearing. So Charles went to University School at Indiana State University, and he had been in kindergarten in first grade. When he entered second grade. Well, let me back up. At the end of first grade, he was tested, and he tested above average in all the areas he was ready to advance to second grade. So that experimental Child of Mine, I would dress him up and the V neck sweaters and shorts and socks. Were all nerdy, you know, nothing that I could get him to do later on in life, but I just enjoyed him as a little boy, and I would dress him up and send him into school. His father would take him and dropped him off and at that time, we had a beauty supply in Terre Haute Scotia was Beauty and Barber center. And it was kind of the heart of the community. A lot of people came in and About Hair supplies, and got their hair done. And we just had conversations with them. And one day I had a lady to come into the shop and she says, Scotia, I need to talk to you about something, I need you to go to school and check on Charles. That's all she said. You just need to go to school and check on Charles. I didn't know what that meant, because as far as I knew everything was fine. But I took her advice. And I went to school shortly thereafter. And I walked into the classroom one day, all the students had been released. And I just asked the teacher, how Charles was doing in the class. And she said that she was having some issues with Charles some real concerns. He didn't really seem to be capable of focusing and grasping the material. And so because he was so distracted, she had to move his desk. Now, the way the University School was set up is there was a courtyard in the center of the building. So there were windows on the interior of the classrooms. And the teacher had moved his desk so that it faced the wall, and the window looking away from the classroom, which was troubling. He had his back to instruction. And I asked her why she had placed him there. And she said, again, that he was easily distracted, wasn't capable of grasping instruction. He was struggling with that. And so that was her way of helping him to focus was by moving him away, or turning his back on instruction. So that was on a Friday, I went home and talked with my husband about it. And on Monday, I went in and had a conversation with the teacher, and said, Well, I want his desk moved so that he's facing instruction. And if there were any behavioral issues that she needed to notify me and my husband, and I would address those. At that time, the schools were teaching whole language. And so the students were given words on their word ring. And so as they progressed and learned those words, you're supposed to learn by sight that Apple when you saw the word apple, that was Apple, you don't sound it out, you just understood that that word was apple. And she would give them words as they achieve success, or learn the words on the word ring. But Charles wasn't given any new words. Other students had any number of words on their word ring, but Charles only had a few. And that goes back to her explanation, that he was having trouble grasping the concept. He was struggling with the material. And so he only had a few words on his ring. I asked her about that, I went to the principal's office and said, just had this conversation with the teacher want to make you aware that I expect his seat to be changed, so that he's facing instruction. And again, if you have any behavioral problems from Charles, please let me or his father know, and we'll address those. In my gut, I believe he was the only African American in that class child in that class, I believe that she made a determination that this black child was Special Ed did not have the ability to grasp the instruction, and probably, therefore needed to be tested. So her treatment of Charles was in line with her expectation of him. Long story short, we made the decision probably later on that week to pull him out of that school. And we placed him at another school, under the instruction of another teacher, and he flourished. To this day, I'm so thankful that we did that. Because I believe had we left him under those low expectations of that teacher. I don't know what the outcome would have been. I know what my experience was, when I talked to that school counselor. I was 11th grade, when that happened to me, he second grade? What impact would that have made on his life? Had we left him under the instruction of a teacher who had no expectations for him. So when I fast forward to today, he's a doctor and is doing extremely well. And I believe because he was in an environment where high expectations were had of him. And he was able to rise and succeed. He's done well, but how many children how many other children have come under that same kind of low expectation that I experienced as an 11th grader. And that's just a story that doesn't get told a lot. And a lot of African American children who can achieve but work and live and strive every day under those who have low expectations of them, have their dreams shattered because their self esteem has shattered. And that's troubling, but it happens every day. Just like I didn't have the opportunity to go back and have a conversation with that school counselor. I never had the opportunity to go back and have a conversation with that lady who came into the shop and said you need to go to school and check on Charles. She happened to be the educational assistant went in that classroom, and had she not cared enough to say go check on your child, we would have gotten much further down that road and much more damage might have been done. Had she not had the courage to speak up? And I'm so thankful that she did.

15:17

Okay, so um, thank you so much. There's a lot to get into here. I think maybe we could start with kind of big picture of the thing about the two stories together. There's a lot of similarities. And yet there are some differences and Gosha, brown herself, you know, especially at the end of the second story, mix the connects, make some connections between the two of them. So I think one place to start then would be to think about them together. And also maybe think about them in terms of, you know, our prompt about telling a story in which you were sort of successfully able to negotiate the racism and another in which you weren't. The one way to read this would be that there are two kinds of success stories. But I think maybe we want to qualify that. How would you? How would you start there?

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With the with whether there is a, an unsuccessful element to

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this, as well? Yeah.

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Well, you know, I think Scotia definitely grounds these stories and the personal, right, her personal experience, her son's personal experience and her personal experience, again, with kind of being an agent for her son. But she also often comments on the global kind of like, well, yes, she acted for herself, she acted for her son. But there are many instances and many times in which that does not happen for other children. Yes. And so I think the, you know, where, where that might fail then or where the failure might lie, is, is just in the limitations of her own agency, to, you know, to extend, she certainly is to some extent as accounts as a guidance counselor, or school counselor, but still that those their children beyond the walls of, of her building, and, and so just that inability to really be able to change this entire system. Yeah, that that allows children to be stereotyped or allows children to be

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visualized by these assumptions, expectations and prejudices really, right. Yes. Yeah. Yeah. Yeah. Also, you know, it strikes me that in the, in the her first story about her own experience as an 11th grader, she does comment on how that the fact that this judgment came from a professional, you know, sort of stayed with her, made her doubt her own abilities, and, you know, things like that. So. So, you know, there's an even where she's talking about her own success. She's also talking about, you know, she says, that was really impactful. Right. And so she does.

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And her her success is really kind of grounded in their economic right, I mean, because pursuing actually going to college, you know, statistically is going to put you in a higher income bracket most times. So she had economic success from that achievement, but the psychological impact did not fade. Right. She said she remembered she thinks about it often.

18:55

Yeah, exactly. And so right, right. Yeah. Yeah. And then, you know, she's also, you know, offers a reflection, which we've used for the title, you know, I would love to have that conversation with him. But she doesn't right, actually had that conversation with him. Do you want to tease that out a little bit? Or what? how that how that functions in the in the larger stories that she's telling?

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Yes, because she would like to have had a conversation with the guidance counselor. She also would like to have been able to have a conversation with the educational assistant. Right. So two different types of conversations. Right. Right. And I think it's difficult to live in, kind of retrospective of, of what I could have or would have done. And so I don't know I can't really speculate on what she might have wanted to say to him, certainly probably to reveal her success. But I think also wanting to know why. Because she does say that, you know, like, how could he? Or why would

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he? How little he's her know her? Right. That was our one and only conversation, right? seems not to know about this, you know, the studies that have been done about the performer, you know, racial differences in performance on standardized tests, right.

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And college admission, you know, maybe it has evolved some, but I mean, it is a holistic review process. And so, it, he made no mention of her grades of her extracurricular activities, or all of these other factors that also should be considered when you're applying to college. And it was, it was just those scores. And, you know, from a form of testing that was notorious for, and even to some extent, designed with the intent of excluding people from a particular class or groups of people from higher education.

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Yeah, yeah. Yeah. So, you know, one of the other things that, sort of, especially maybe in the first story, right, were sort of the proportion of the story kind of given to the time of the telling and the time of the action. Right. So we do have that proportion about, okay. You know, I had this meeting and my one and only conversation, this is what happened. And then there's a lot of reflection, sort of, in the present tense about that. And it may, I guess, we're the question I want to ask is, Does this, you know, maybe, say, in connection with, I would have loved to have that conversation with him? Something about, you know, the fact that she's telling the story now, maybe maybe for the first time or, or something like that. Right. So I don't know, you have thoughts about, about the, the occasion of the telling and how that influences? You know, how much reflection she does.

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I think for Scotia, and really, for all of the women that whose stories we listened to, that this was challenge challenging, just for some, you know, to revisit, but also very kind of cathartic to, to be able to tell it, and also the fact that someone wants to know, yeah, right, the stories that someone you know, that that people think that they are stories that are worth telling, that are worth archiving, that are worth putting out in the public sphere. And so in that regard, then I think, you know, what, often was painful, because even some of the, you know, the success that it still came with pain. Yeah. Right. That there there is some sense of maybe I wouldn't call it retribution, but, you know, some some sense that a wrong is being undone.

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Yeah. And some kind of testimony kind of thing, or witnessing to being able to articulate it. Yeah. He wasn't see, you know, what, one of the things you said before he began reading was, you know, pay attention to the kind of progression, how it goes, how it starts, as it goes through. So one of the things that's really interesting about the first story, I think, is that she doesn't start with being a successful high school student. Right. She in the 11th grade, she starts with her elementary school experience. Right? What kind of effect do you think, starting there has?

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Well, it juxtaposes the two spaces. So she starts out and what? What, at least by mentioning Jonathan Kozol alerts us that it's, you know, it's very much a one she also says it's the 99% African American population. And then she moves to this kind of rural, suburban, kind of very white population where there's only six students who are African American. Yeah, yeah. And so I think, you know, that is a contrast makes me think of like the home Nikki Rosa, where the idea that urban spaces or low income spaces aren't, aren't safe, aren't able to really thrive, but that there's a there's a kind A communal and psychic safety that comes from those spaces that she clearly lost. Yeah, good moving to this more this space where supposedly the education should be better. And, and that should be safe, but for her, psychically was not safe.

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Exactly right. Yeah. Yeah. I like that a lot. Yeah. You know, maybe another feature of it, too, is that, you know, she's it's very matter of fact about this is what it was. And, you know, and this was my trajectory. But also that, you know, she came from this school where Jonathan Kozol, you know, this, there's documentation about its deficiencies, and then she's succeeding in this predominantly white suburban school. Right. And, you know, like, we like, I think maybe we can fill in the gap. Well, you know, this is pretty remarkable, right. And this is also maybe implicitly an indictment of that, counselor, right? Who's not thinking about any of this? Right? Yeah, he's just looking at the AC t score.

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And, and it's, I think, also indicative of, like, Educational Studies, scholarship that has that has noted that even in like suburban or more high performing schools, that there remains sort of a racial disparity and an achievement gaps. Yeah. And that it's, and that it's not, and that there's there's various ways, but a lot, but one of the ways, reasons as teachers assumptions about the abilities and intellectual aptitude of, you know, black, black black students. So, it seems that that's what she encountered.

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Right. Right. Right. Right. And then she encounters it with Charles, right. I mean, we could transition a bit to about, about that story. So, you know, one of the, I think, helpful observations you made is that this is a story maybe with two protagonists in a way, or Charles or son, Scotia herself. And here, we do get more texture, sort of, of the, you know, the racism, the racist incidents, right. So when she goes and visits Charles at the school after being tipped, she spent a fair amount of her story space, right, telling us about what she observed and repeating a phrase like, is it backwards to instruction and things like that? So thoughts about the way in which the story works with kind of two protagonists?

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Yeah, well, for one thing, I think one difference I see is the first story. We can't really see what happened. You know, we don't see it. Yeah. This is a report remotely. And with this, with the second story, she puts a lot of detail and where we can see that space. Right. Yeah. Yeah. And and I think, you know, and really kind of humanize Charles, who was being dehumanized by his by his teacher, right. And so I think really helping us to see this second grade. So that's probably like, eight years old, maybe. Boy, who is is being, you know, really just ostracized within the space that's supposed to be protecting him and yeah, training him. And. And I think it's striking that she multiple times said, if it's a behavior problem, you need to call us, which makes it clear that the teacher had never, if there really was, you know, a genuine problem. The teacher never attempted to remedy it. In the way that typically you would write. And I think you have Charles, you have Scotia, we never her husband's never named, but she at least twice says, makes it clear. Charles has a father who is at home, and who also will handle these issues.

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He drops them off. They discuss what she witnessed and make some decisions.

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Yes. And I think that too, was probably in you know, intentional in how she shaped it because it also debunks certain stereotypes. Pretty long standing stereotypes of like, black family structure.

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Yeah, yeah. Yeah. Yeah. Right. And again, you know, here like the little bit of the backstory that we get also informs, you know, that visual images that she evokes, right, so, you know, trials I tested above average and everything right? And then he goes to second grade. And suddenly he's, you know, characterized this way by his teacher. Right. And. And I think one of the things that also stands out for me and the story is like, okay, so she, she does all the reporting about what she observed, right? And I think she lets us go to our audience, make a lot of conclusions of what horrible treatment is, right? And then, and then at the time of the telling, she goes into her explanation, right of why, right? The teacher has offered one explanation, right? Oh, he's easily distracted. Right. But then she offers another one, but all about her expectations. Right. Going back to what you were saying before about a common thing.

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Yeah, I think like that the her kind of juxtaposition of the teacher's analysis versus her own. Yeah. I mean, it's something that I think that many black parents have heard. Like, I even remember, as a kid, my mom being livid because a teacher had told her that my brother, that black boys just don't learn well. That he was not college material. Yeah, yeah, he went to finish college. But

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starting in second grade here, and this sculpture story.

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So it's, I think it's, you know, it's, it's her own unique story, but it's one that I think many black parents can relate to, and particularly of black boys, because there's a very particular stereotype that's attached to them. Really early.

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Yeah. Yeah. Yeah, I think, you know, go picking up what you were saying about black families and how Scotia represents her, her family when she was a child, and, and then she and her husband with Charles and their other two children. Right, that I mean, there's a way in which it's the, it's the family. In both cases, that's crucial for the scholarship in the first case, and Charles on the second, not to be more impacted more negatively affected by it, right? Because she's able, in the first story, right? He says, oh, you should go to clerical school, she should apply to classical school. She says, I'm not going to do that, you know, that wasn't the expectation in the family. Right. And then we see in the second story, right, she and her husband, as you've been saying, are very active. With Charles.

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Yes. And I, like I said, I think that she was deliberate and making it clear that these are like family values. Yeah. And that in spite of, you know, what, what you might see, or know, through media representations or things like that about black people and black families, that that is precisely what they are. They're, you know, they are skewed representations. Right. And so, so I think there's kind of definitely an element of sort of the the politics of respectability, and, and wanting to be clear that, you know, that this family embraced those kind of historic, kind of social uplift values. Yeah.

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Yeah. Yeah. Good. So the other thing in Charles's story, right, in addition to the family, we get a sense of community, you know, or this person comes into the communal space, right? The barber and beauty center, right? And says, I need you to go to school, right. And again, you know, I mean, Scottish, I think is a very skillful storyteller. But she's, she sort of lets us make a lot of inferences in about, you know, how do we put these things together? And they're sort of attributing significance to, to these details. Well, you know, what do you make of that, and here's one of the few places where we haven't to kind of direct quote, I need I need you to go. What do you think?

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Yes, I thought that that was very interesting, because, you know, I guess Scotia doesn't ask why. Or, what's, you know, what is going on? Or even? Perhaps, how do you know this? Yeah. Because we don't until almost the very end realize that or learn that because she was the educational assistant in that classroom. But that one, because I'm sure because it's her child. out. She said she's going to immediate figure out what's going on. But also, I think, this trust of this individual, that, that she needed to listen as well. But it also I think just speaks to sort of the larger sort of community dynamics of people watching out for one another. Yeah. And yeah. Yeah, I don't. Yeah. It's a smaller city. And I would imagine that sort of like the Black or African American kind of neighborhoods, which is pretty much where you would find a Beauty and Barber, like supply store. That that would be, you know, be even a smaller. Yeah. Community.

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Yeah, yeah. So then, there's two things about the hat that I think are also worth talking about. One is the fact that, as you've mentioned, Scotia sort of delays identifying that woman as the educational assistant. Until the end of the story, what what kind of effect is that have you think?

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Well, it certainly doesn't let you immediately have a sense of what might be going on. Because you don't really know the context of what this woman is talking about.

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Yeah, sort of it adds some kind of suspense story. Yeah,

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I don't I don't know if that was intentional or not. Or if she just sort of, towards the end, remember, oh, I need to say who this woman was. Um, but it does. It does do that. I'm not sure what else I would think of it,

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it kind of opens up the question of, you know, why would the educational system handle it this way? Right, she sees a problem. Right? So what are the avenues for her? Presumably, you know, she could say something to the teacher herself. But, you know, our dynamics there and so on. Right? So then she goes to

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one and even, well, the power dynamics was saying something to the teacher. But one thing we don't know from the Scotia is what the result was of talking to the principal, right, she did go, while she didn't say anything to the teacher, aside from the she, you know, should be contacting her if there are problems. She is pretty direct and clear with the principal about what she expects to happen, right. But we don't know how the principal responded, right. But we do know that within a week or less, they moved their child out of that school. So we don't really know what the educational assistant what avenues she really had to address. It might have been that she also couldn't, really wasn't going to get anywhere with the principal, either. Yeah. And so she went to the mother, right?

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Yeah. Yeah. Yeah. So I mean, I think her, you know, we talked about agency, you know, her agency is interesting. And as you say, I don't think we can, we don't have enough information to sort of, you know, come up with a determinative answers, but but, you know, again, we have this whole thing and this story, we have the family, and then, you know, the community and educational assistance, sort of going to the community space and saying, Okay, let the family can, I'll tip off the family and then see what happens. One of the other things, I think that's interesting, and goes back to something that you were saying earlier, is the way in which this personal focus in both stores personal experiences, is sort of contained within an awareness of, you know, other people's possible experiences, right. And, and you know, this, this idea of things could have been different things could have been different for her things could have been different or Charles, things probably are different. For you know, other so many other African American students in the school systems. So in a way that what I'm thinking about is there's this scripture sort of moves back and forth between focus on what did happen and in their cases, and imagining what could have happened and then imagining and predicting really probably what did happen and other. So, if you have more thoughts about that just sort of think more about the personal and the more general again,

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well, we're thinking about the last story and just sort of the communal there with, you know, the educational assistant coming into this communal space to to try to address an issue that, I mean, it was impacting Charles but but really was a community issue. I lost me. I think that also speaks then to Scotia is kind of consistent return to what's happening, you know, beyond her household, whether it's as a child or teenager, or whether it's as a parent with still always thinking about this sort of larger African American community. That and that her experiences, Charles experiences aren't anomalies. They don't, they're not happening in isolation. But they're happening beyond their household as well. You know, and I, and again, I think that just kind of goes back to where it where you can sort of, you know, even though the outcome was good for both of them, you can see a sense of, of not being successful, because, you know, how do you undo this? Right, right, on a, on a national scale, or even, even even local? Right?

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Yeah, right. Right. Right. So maybe as we move toward the end, one thing you pick up that how do you want to do this? Right. And, you know, part of what we're hoping to do with the project is that, you know, sort of publicizing the stories or giving giving these women the opportunity to tell their stories, and then, you know, publicizing them, could have some, you know, efficacy. I don't know, but you have more thoughts on just the project. And, you know, of course, you're being able to tell the stories, and the other women involved being able to tell the stories.

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Um, so thoughts on how they might affect change,

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or just the you know, I mean, the fact that we're focusing on everyday racism to some degree to right, and these are, this is this is not a, you know, at the level of, you know, the police brutality stories of which were several wait too many, you know, this is like, everyday life, right, negotiating that, and, you know, it might not make the newspaper. Right, but but, you know, it's testimony about what it's like to be yes. A female, African American woman, black woman in Central Indiana. No.

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Yeah, I definitely think there's power in stories. I think the one of the primary challenges is, is getting those stories, in the spaces where they can affect change. Right. So the stories, is it getting the stories to teachers? Or, or school administrators? Or, you know, in the case of some of the other, I mean, is it getting these stories into, like, HR training, right, or

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medical training, medical training? Right.

44:01

You know, I think, because sometimes some of these are, are a little challenging to try to actually change policy because their policy is not always directly involved. Right. And, and even think of something like infant mortality. It's like, there's, there's not public policy. Yeah, that's really could be, you know, that's it. There's, it's people's mindsets. Yeah. Right. And, and factors like that. Right. And so that's where I think the power of the stories because they I mean, they humanize and and they offer perspectives that perhaps some of the people perpetuating these these sorts of inequalities or, you know, forms of, of discrimination and racism. You I just might not have ever thought about or had to, had to engage and provide some type of explanation for the way in which they are behaving. Yeah.

45:14

Yeah. Excellent. Excellent. Any final words?

45:22

I've just said, I think it's just the joy that it even though there was pain, but just the joy that it seemed to bring to these women being able to tell their stories, and the care that they put into thinking about which story, am I going to tell? How am I going to tell it? And just what seems to be a genuine appreciation of this opportunity? And

45:51

yeah, you know, it's bigger than myself, I, you know, the storyboard things home things that I sort of knew, but, you know, brought them home in a very powerful way. And I think, though, although women did a great job with that, right, so, so yeah, so we'll keep working. And hopefully, we'll have, you know, we can publish the stories and some of what we have to say about them, and so on. So thank you so much for today. And really, all your all your insights and everything you've brought to the project. So thank you. Pleasure having you as a guest,

46:28

thank you for the invitation and for getting to work on this project. Yeah,

46:31

yeah. So. So thank you to our listeners. As always, we're interested in your feedback. You can send it to us at email Project narrative@osu.edu, or on our Facebook page, or to our Twitter account at PN Ohio State. You can find additional episodes of the podcast at the project narrative website, project narrative.osu.edu Or on Apple podcasts. And please join us for the February project narrative podcast when Omer Paul Garcetti will be in the guest chair, discussing his story by Salman Rushdie