

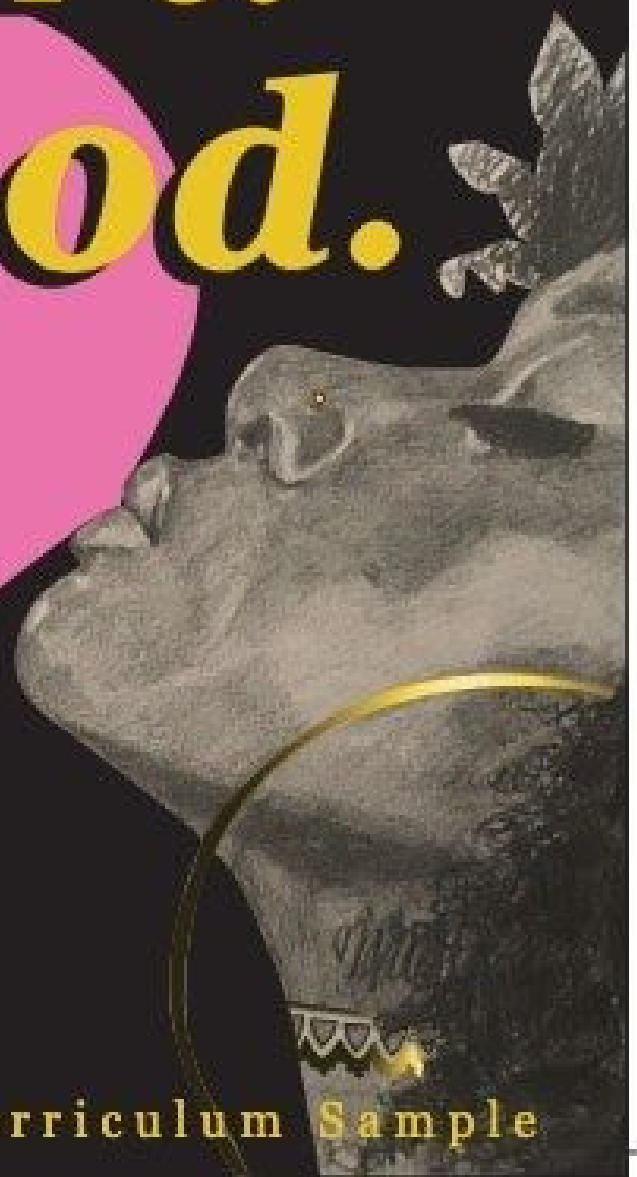
Ebony Stewart

*Home.
Girl.
Hood.*

GOOD THING I HOPE

EBONY STEWART

poems
Common Core Curriculum Sample



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Introduction

I started writing poetry when I was eight years old. It was pretty wack and basic, but my mama was proud of how I was able to express my feelings so free and wide on pages. It should be noted I got into poetry by way of therapy after my parents very abusive relationship came to an end. Somewhere in my childhood I just stopped talking, so my mother took me to see a therapist. Naturally (and still) I was very hesitant to anyone new in my life, especially if they asked questions I perceived as none of their business, a family secret, or I wasn't sure how to share. The therapist handed me a composition journal and told me to write as much as I wanted, and when I was ready, I could let her read it. I should say, I learned early on not to be so eager to befriend or trust white people, so it took a long time for me to share. When I finally did, the therapist prescribed me Xanax and said I was suffering from depression. I was nine. Growing up in Baytown, TX (more hood than suburb), in a single parent household, with a brilliantly determined mother who made just enough for the government to classify us as middle class - but in actuality, my mother was devastated when the school denied us a reduced lunch option - there was all kinds of trauma I was experiencing without knowing. But like many educators and health providers who can't relate or recognize child post traumatic stress disorder, my therapist gave me kleenex for an open wound. And I don't know if she didn't know how to help or didn't see the importance of helping, but it taught me about wanting to sympathize with the verse. It is very possible, by the age of ten, I was stronger than anyone this white woman had ever worked with, including herself. And what's more intimidating than a white person who's gone through training and coping techniques not meant for people of color? A young black girl who knows it, but doesn't use any big fancy scientific words and still calls you out real plain.

I loved writing though. I loved expression, the uninterrupted of thought, the freedom to think, hurt, and heal. I appreciated the opportunity writing lended – however big or small, elaborate or precise, beautiful or ugly the truth was. I am someone who knows poetry is a great tool for looking in & building out. Many times in my high school career I thought I wanted to be a rapper. I'd write my best friend in rhyme. Press the ink hard with a curve and intention. Whatever I said, I meant. I was honest and said what I was thinking, outloud and on paper. Poetry, spoken-word, performance, all ways to save myself.

When I got to college, I learned that combination and me being a black woman also made me a threat. I majored in English and Communication Studies. I became very aware of the placement of words, how they were used to criticize and work against me; how careful I had to be in communicating and advocating for myself; tone, inflection, meaning, reason (black kids always have to keep their creativity in check). In college, every professor, except two, told me I was a poor writer and never had clear and consecutive thoughts. One was adamant my writing was mediocre at best and I wouldn't be successful. The translation of his racial bias stemmed from the difference in which we were individually allowed to experience the world based on race, social and economic class, age, and gender. I was always writing from what I had experienced, and he was always reading from an agency of privilege.

Now, as a touring spoken-word performance artist, I travel all over the country to perform poetry, tell stories, and encourage others to do the same as a healthy outlet. When I do writing

workshops about writer's block, or how to tell the truth, I have the privilege of people—young and old—entrusting me with their most intimate thoughts put into beautiful words of poetry. I get to watch them go home to themselves, find their girl/boy (person), and transform, renew, and restore the hood they live in, however dismantled. I get lots of emails days, weeks, and sometimes years later about the work and progress they've made. These people tell me how writing, rhyming, creating visual art has been an opportunity for them to escape, recall, or simply revive themselves.

TO EDUCATORS, MENTORS, & COUNSELORS who use this curriculum as a way to connect, encourage, and communicate with young people, whether they be inner city, disenfranchised, and poor, YOU cannot teach this work without also interrogating your own privilege, biases, and unidentified trauma. You are not expected to have all the answers. You are not required to understand every piece of language, term of endearment, slang, story, or recipe. It's okay if your background, upbringing, and the life you live is different from the students you work with. But it is important for you to acknowledge those differences and know none of those differences will save these young people. None of the life you have been fortunate to have will make them feel better about the life they live every day. Forget every movie you've watched where the white suburban teacher walks in, says she's white, brings her tears, sympathy, learns some cool phrases and dance moves, does a house visit, and gets a foundation named after them. You are not the leading character in this curriculum. None of the work these young people will do or how they work through what it might bring up for them, should be credited to you. You are required to be present, to listen, and to also be teachable.

PEDAGOGY

Praise the writer in whatever form, academic and nonacademic alike. Praise the broken English, bilingual, and ebonics. Whether this curriculum is used in a workshop setting or creative writing unit during national poetry month, the way a young person comes to experience the *Home.Girl.Hood* curriculum should allow them to explore, expand, and express their thoughts freely through rap, spoken-word poetry, or performance. We want to encourage young people to trust their own process of knowing what they know, knowing what they don't, and learning what they still need to know. We want to create an environment where young people are acknowledged and validated. We should support free speech in whatever creative journey promotes the understanding and accepting of one's self, along with the community of belonging to each other. We should be open to discussion and questions of identity, race, gender, sexuality, socio economic issues, and politics. Writing is how we see it in our minds. Performing it is how we hope to help others see it outside of our minds. Ultimately, the intention and impact should align with the expressional purpose: is it necessary, is it healing, is it uncomfortable yet freeing?

ABOUT HOME.GIRL.HOOD.

So often as the writer we are expected to have it all figured out. When I wrote *Home.Girl.Hood*. I wanted to come from a place of not knowing, but expounding on the opportunity of being the teacher and the student in my own work. What lessons have I learned; what compromises have I had to make; what forgiveness have I allotted to myself? I stopped caring about appearing to an academic lens. I wanted *Home.Girl.Hood*. to appeal to people who are on the margins of being marginalized and outside of them too. I wanted *Home.Girl.Hood*. to be read by those who never went to college, couldn't afford college, tried, but couldn't maintain – and are still educated. *Home.Girl.Hood*. is broken down into three main components:

Home is where I come from, what has helped shape me as a person which speaks to the black experience.

Girl emphasizes gender, sexuality, and girlhood into womanhood with all of it's uncertainty, learned and unlearned stories.

Hood is meant to encourage dialogue, reflect, and inspire folks in marginalized communities who can relate to or appreciate its culture. The happenings in scale from micro to macro.

Poetry should allow young people to see themselves or someone like them. Poetry has a way of introducing several branches of emotion that challenges, acknowledges, affirms, and encourages its reader. *Home.Girl.Hood.* aims to do and be just that.

Folded into *Home.Girl.Hood.* are layers of humor, inside jokes, and lessons. The curriculum should be a more indepth mirror to the multi-facets the book has to offer.

Rings on every finger. Hood and educated AF. You've met her. Wearing all her feelings and responding with a side-eye or a tongue-pop. You've seen her. At the grocery store. In restaurants. On the subway. At the bus stop. In a car you pulled up next to blaring whatever matches her mood. Hair in some natural or protective style for the Gods. Around the way girl. One part human, all parts womxn. You know these poems because they be familiar. They be your grandmama, mama, aunty, and sis stories.

Common Core Standards

Standards for English Language Arts 6–12

Reading Standards for Literature 6–12

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

Craft and Structure

Grade 6 students:

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.
5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
6. Explain how an author develops the point of view of the narrator or speaker in a text.

Grade 7 students:

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.
5. Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
6. Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Grade 8 students:

4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.
5. Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
6. Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.

Grades 9–10 students:

4. 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).

5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

Grades 11–12 students:

5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Integration of Knowledge and Ideas

Grade 6 students:

7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

Grade 7 students:

7. Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

Grade 8 students:

7. Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

Grade 9–10 students:

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's “Musée des Beaux Arts” and Breughel's Landscape with the Fall of Icarus).

Reading Standards for Informational Text 6–12

Integration of Knowledge and Ideas

Grade 7 students:

7. Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

Writing Standards 6–12

The following standards for grades 6–12 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. Each year in their writing, students should demonstrate increasing sophistication in all aspects of language use,

from vocabulary and syntax to the development and organization of ideas, and they should address increasingly demanding content and sources. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* The expected growth in student writing ability is reflected both in the standards themselves and in the collection of annotated student writing samples in Appendix C.

Text Types and Purposes

Grade 6 students:

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - a. Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 - c. Use appropriate transitions to clarify the relationships among ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 - e. Establish and maintain a formal style.
 - f. Provide a concluding statement or section that follows from the information or explanation presented.

Grade 7 students:

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 - a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 - c. Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 - e. Establish and maintain a formal style.
 - f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Grade 8 students:

2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

- a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
- e. Establish and maintain a formal style.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

Grades 9–10 students:

- 2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
 - e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
 - f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Grades 11–12 students:

- 2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

- b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

Production and Distribution of Writing

Grade 6 students:

- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 6 on page 53.)

Grade 7 students:

- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 7 on page 53.)

Grade 8 students:

- 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- 5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grade 8 on page 53.)

Grades 9–10 students:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 55.)

Grades 11–12 students:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12 on page 55.)

Range of Writing

Grade 6 students:

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grade 7 students:

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grade 8 students:

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grades 9–10 students:

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Grades 11–12 students:

10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards 6–12

The following standards for grades 6–12 offer a focus for instruction in each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.*

Comprehension and Collaboration

Grade 6 students:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 6 topics, texts, and issues*, building on others' ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - b. Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.
 - c. Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.
 - d. Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.
2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

Grade 7 students:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 7 topics, texts, and issues*, building on others' ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
 - c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
 - d. Acknowledge new information expressed by others and, when warranted, modify their own views.
2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

Grade 8 students:

1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 8 topics, texts, and issues*, building on others' ideas and expressing their own clearly.
 - a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 - b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
 - c. Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.

- d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.
2. Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

Grades 9–10 students:

1. 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.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
 - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Grades 11–12 students:

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.
 - a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
 - b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
 - c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
 - d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when

possible; and determine what additional information or research is required to deepen the investigation or complete the task.

2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Presentation of Knowledge and Ideas

Grade 6 students:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 6 Language standards 1 and 3 on page 53 for specific expectations.)

Grade 7 students:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 on page 53 for specific expectations.)

Grade 8 students:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 8 Language standards 1 and 3 on page 53 for specific expectations.)

Grades 9–10 students:

6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 on page 54 for specific expectations.)

Grades 11–12 students:

6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 on page 54 for specific expectations.)

Language Standards 6–12

The following standards for grades 6–12 offer a focus for instruction each year to help ensure that students gain adequate mastery of a range of skills and applications. *Students advancing through the grades are expected to meet each year's grade-specific standards and retain or further develop skills and understandings mastered in preceding grades.* Beginning in grade 3, skills and understandings that are particularly likely to require continued attention in higher grades as they are applied to increasingly sophisticated writing and speaking are marked with an asterisk (*). See the table on page 56 for a complete listing and Appendix A for an example of how these skills develop in sophistication.

Vocabulary Acquisition and Use

Grade 6 students:

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., personification) in context.
- b. Use the relationship between particular words (e.g., cause/effect, part/whole, item/category) to better understand each of the words.
- c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *stingy*, *scrimping*, *economical*, *unwasteful*, *thrifty*).

Grade 7 students:

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context.
- b. Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words.
- c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *refined*, *respectful*, *polite*, *diplomatic*, *condescending*).

Grade 8 students:

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g. verbal irony, puns) in context.
- b. Use the relationship between particular words to better understand each of the words.
- c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., *bullheaded*, *willful*, *firm*, *persistent*, *resolute*).

Grades 9–10 students:

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–10 reading and content, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., analyze, analysis, analytical; advocate, advocacy).
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.
- d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.
- b. Analyze nuances in the meaning of words with similar denotations.

Grades 11–12 students:

- 4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
 - a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
 - b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
 - c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
 - d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
- 5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
 - a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
 - b. Analyze nuances in the meaning of words with similar denotations

Standards for Literacy in History/Social Studies, Science, and Technical Subjects

Reading Standards for Literacy in History/Social Studies 6–12

The standards below begin at grade 6; standards for K–5 reading in history/social studies, science, and technical subjects are integrated into the K–5 Reading standards. The CCR anchor standards and high school standards in literacy work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Craft and Structure

Grades 6–8 students:

- 4. Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.
- 5. Describe how a text presents information (e.g., sequentially, comparatively, causally).
- 6. Identify aspects of a text that reveal an author's point of view or purpose (e.g., loaded language, inclusion or avoidance of particular facts).

Grades 9–10 students:

- 4. Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social studies.
- 5. Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.

6. Compare the point of view of two or more authors for how they treat the same or similar topics, including which details they include and emphasize in their respective accounts.

Grades 11–12 students:

4. Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).
5. Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.

Integration of Knowledge and Ideas

Grades 6–8 students:

7. Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects 6–12

The standards below begin at grade 6; standards for K–5 writing in history/social studies, science, and technical subjects are integrated into the K–5 Writing standards. The CCR anchor standards and high school standards in literacy work in tandem to define college and career readiness expectations—the former providing broad standards, the latter providing additional specificity.

Text Types and Purposes

Grades 6–8 students:

2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
 - a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories as appropriate to achieving purpose; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

Grades 9–10 students:

2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
 - a. Introduce a topic and organize ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Grades 11–12 students:

2. Write informative/explanatory texts, including the narration of historical events, scientific procedures/ experiments, or technical processes.
 - a. Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

Production and Distribution of Writing

Grades 6–8 students:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

Grades 9–10 students:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Grades 11–12 students:

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Research to Build and Present Knowledge

Grades 6–8 students:

7. Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

Range of Writing

Grades 6–8 students:

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grades 9–10 students:

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grades 11–12 students:

10. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

How to Use This Curriculum

- Each individual 45-minute lesson follows a reliable pattern of
 1. a warm-up activity intended to set the tone of the class,
 2. a reading and analytical discussion both of the poetic style and the content of the poem at the heart of the lesson, and
 3. a poetry writing prompt.

It also includes suggestions for differentiated instruction and extension activities to further explore the concepts taught. (Exhausting these possibilities with the class can extend a lesson to two or three class days.) Each lesson is correlated to academic standards, and includes a glossary of literary and content terms.

- Capstone projects are recommended to create an overarching and motivating theme and end goal for this curriculum. For example,
 1. Create individual chapbooks of the re-drafted, final, and edited poems for each individual student.
 2. Create a chapbook for the entire class, to represent each student's best work across the multiple lessons.
 3. Host a competitive [poetry slam](#).
 - Depending on time and the number of participants, a typical poetry slam has three rounds starting with 12 poets, plus one calibrating poet.
 - Five judges are selected from the audience and those judges score each poem on a scale of 0.0 to 10.0, based on style, content, and performance. The lowest score and highest score are dropped, and the three median scores are added together for the one combined score. For example, if the scores for a poem are 6.7, 7.8, 8.7, 9.8, and 10.0, then the total score is 26.3 out of a maximum score of 30.0.
 - Poems have a time limit of three minutes, with a ten-second grace period. After three minutes and ten seconds, 0.5 points are deducted for every additional ten seconds beyond that initial three minutes and ten seconds limit. For example, if that poem that scored 26.3 is three minutes and 15 seconds long, then the final score is 25.8.
 - The non-competing calibrating poet helps the judges practice without any impact on a competing poet.
 - After the first round, the six highest scoring poets move to the second round with a clean slate (i.e., scores do not accumulate across rounds), where the three highest scoring poets move to the third and final round, which selects the third-, second-, and first-place winners.
 4. Host a non-competitive poetry open mic for students to read their best work to one another on the last day or to a select audience. You can also find a non-competitive poetry open mic in your town for students to perform in a more public space.

Glossary

#

- **“4 Page Letter”**: released on March 11, 1997, "4 Page Letter" is a top-20 single performed by Aaliyah and written by Missy Elliott and Timbaland

A

- **a.k.a.**: also known as
- **Aaliyah**: (January 16, 1979 – August 25, 2001) the 27th most successful female R&B artist in history, Aaliyah was killed in a plane crash at the age of 22
- **agency**: the act of exerting power
- **Muhammad Ali**: (January 17, 1942 – June 3, 2016) nicknamed “The Greatest”, Muhammad Ali was an African American world heavyweight boxing champion, conscientious objector, humanitarian, and philanthropist
- **alignment**: the placement and position of text on a page
- **anorexia nervosa**: a serious eating disorder characterized by a fear of weight gain leading to poor eating habits, malnutrition, and excessive weight loss
- **antagonist**: the character who opposes the main character
- **anthem**: a song of praise
- **apostrophe**: a text symbol (‘) used with contractions, possessives, and missing letters; a literary device of addressing a person or personification
- **appreciation**: a fair estimate of value
- **appropriation**: the act of taking from another for your own use
- **archaic language**: characteristic of language of the past and surviving chiefly in specialized uses, e.g., “art”, “hath”, and “taketh”
- **asexuality**: the experience of having a total lack of romantic or sexual attraction
- **autonomy**: freedom of self-governance
- **axiom**: a statement taken to be true, to serve as a starting point for further conversation and thinking

B

- **Cardi B**: (October 11, 1992 –) considered by some as one of the most influential female rappers of all time, Cardi B has earned a Grammy Award, four American Music Awards, five Guinness World Records, seven Billboard Music Awards, and 11 BET Hip Hop Awards
- **Erykah Badu**: (February 26, 1971 –) a multiple platinum selling singer-songwriter, Erykah Badu has been called the queen of neo soul
- **baila**: dance
- **James Baldwin**: (August 2, 1924 – December 1, 1987) James Baldwin was considered one of the great public intellectuals and literary artists of the 20th Century
- **ballad**: a narrative composition in rhythmic, rhyming verse with a refrain suitable for singing
- **Chuck Berry**: (October 18, 1926 – March 18, 2017) nicknamed the “Father of Rock and Roll”, Chuck Berry was an African American singer, songwriter, and guitarist

- **Beyoncé:** (September 4, 1981 –) an American singer, songwriter, record producer, and actor, Beyoncé is one of the world's best-selling music artists, the most nominated woman in Grammy Awards' history, and the highest-paid black musician in history
- **Big Freedia:** (January 28, 1978 –) a success musician, Big Freedia helped popularize the previously underground bounce music genre from New Orleans
- **Black Lives Matter (BLM):** originating in the African-American community, Black Lives Matter is an international activist movement that campaigns against violence and systemic racism towards black people
- **Sandra Bland:** (February 7, 1987 – July 13, 2015) Sandra Bland was an African American civil rights activist who was pulled over by a police officer for failing to signal a lane change and subsequently arrested and taken to jail, where she died in police custody
- **Blue Lives Matter:** a countermovement to Black Lives Matter, the Blue Lives Matter movement advocates those who are convicted of killing police officers should be sentenced under hate crime status
- **body dysmorphia:** an unhealthy focus on an imagined or slight physical defect of one's body causing stress or poor behavior
- **boi:** boy
- **Usain Bolt:** (August 21, 1986 –) a Jamaican former sprinter, Usain Bolt is widely considered to be the greatest sprinter of all time
- **Bomba:** a traditional dance and music style of Puerto Rico
- **Napoleon Bonaparte:** (August 15, 1769 – May 5, 1821) a successful French military leader during the French Revolution (May 7, 1789 – November 9, 1799) and the Hundred Days War (March 20, 1815 – July 8, 1815), Napoleon was the Emperor of France until his exile by the British and eventual death on the island of Saint Helena
- **bower:** a woman's bedroom
- **boycott:** the act of refusing to buy, use, or take part in something as a way of protesting
- **bulimia nervosa:** a serious eating disorder characterized by compulsive overeating, followed by self-induced vomiting or laxative abuse, accompanied by guilt and depression

C

- **c'est un nouveau pour moi:** this is new to me
- **Cajun:** describing the French-influenced culture of Louisiana
- **camouflage:** to hide something by making it look the same as its surroundings or by making it seem like something else
- **Carencro:** a small city in Louisiana
- **characterization:** the step-by-step process an author uses to introduce and then describe a character
- **citation:** an act of quoting
- **coercion:** the use of order or threats to make someone do something they do not want to do
- **colorism:** prejudice within a racial or ethnic group favoring people with light skin over those with darker skin
- **Christopher Columbus:** (October 31, 1451 – May 20, 1506) an Italian explorer and colonizer, Christopher Columbus sailed across the Atlantic Ocean to find the Americas, ushering an age of permanent European colonization of these continents

- **complete sentence:** a proper sentence with a subject, predicate, and complete thought
- **conditioning:** a simple form of learning based on the relationship between stimulus and response
- **content warning:** a warning a work contains concepts, images, or writing may be distressing to some people
- **context clues:** the information surrounding terms that help uncover their meaning
- **convergence:** a coming together
- **credit score:** the calculated risk that someone asking for a loan will not make the necessary, on-time repayments
- **culture:** the social behavior and customs found in societies
- **cultural appropriation:** the exploitative or oppressive use of elements of one culture by members of a different culture

D

- **Viola Davis:** (August 11, 1965 –) having earned an Academy Award, Emmy Award, and two Tony Awards, Viola Davis is the first black actor to achieve the Triple Crown of Acting
- **disgorge:** to vomit
- **divergence:** a drawing apart
- **Rachel Dolezal:** (November 12, 1977 –) an American author, artist, former college instructor, and former National Association for the Advancement of Colored People (NAACP) chapter president, Rachel Dolezal successfully passed as African American until publicly confronted with information about her two parents of primarily European origin
- **duality:** having two natures
- **Michael Dunn:** (~1967 –) Michael David Dunn is an American convicted of the shooting death of 17-year-old African-American high school student Jordan Davis

E

- **electrolyte:** any of the ions in a biological fluid that regulate metabolism
- **Missy Elliott:** (July 1, 1971 –) a Grammy Award-winning American rapper, singer, songwriter, record producer, dancer, and philanthropist, Missy Elliott is the best-selling female rapper in Nielsen Music history and the first female rapper inducted into the Songwriters Hall of Fame
- **ellipsis:** punctuation marks (i.e., ...) indicating an omission of words
- **empathy:** the ability to understand other people's feelings and problems
- **empowerment:** the act of granting authority, power, or right to someone or something
- **Eve:** a biblical character who is the first woman, wife of Adam, and mother to Cain and Abel
- **expectoration:** spit
- **eye dialect:** the use of nonstandard spelling for speech to draw attention to pronunciation

F

- **f/:** featuring
- **figure of speech:** a word or phrase having a different meaning from its literal meaning (for example, "I'm all ears" means one wants to listen)

- **flashback:** a scene set in a time earlier than the main story
- **frontal lobe:** the front part of the brain that controls important cognitive skills in humans, such as emotional expression, judgment, language, memory, and problem solving

G

- **Eric Garner:** (September 15, 1970 – July 17, 2014) Eric Garner was a retired African American horticulturist who was stopped by police officers for selling individual cigarettes and subsequently killed by suffocation during his arrest
- **gendered violence:** harm inflicted upon others connected to understandings of gender; gendered violence can take many forms, including emotional abuse, intimate partner violence, physical abuse, sexual assault, and stalking
- **ghosted:** to be ignored; when a person is moved to another prison without being told in advance
- **gravitas:** a seriousness of manner people respect
- **group piece:** a poem scripted for performance with multiple voices
- **gyal:** girl

H

- **Taraji P. Henson:** named one of 2016's 100 most influential people in the world by *Time* magazine, Taraji P. Henson is a Golden Globe Award-winning actor
- **heritage:** something passed down; an inheritance
- **heterosexuality:** a romantic or sexual attraction to a person of a different gender
- **Adolf Hitler:** (April 20, 1889 – April 30, 1945) a leader of the German Nazi Party, Adolf Hitler initiated World War II and perpetrated the Holocaust, which murdered a total of approximately 17 million non-combatants
- **homograph:** one of two or more words spelled alike but different in meaning or derivation or pronunciation (for example, the *bow* of a ship, a *bow* and arrow)
- **homonym:** one of two or more words spelled and pronounced alike, but different in meaning (for example, the noun *quail* and the verb *quail*)
- **homophobia:** a fear or hatred of homosexuals
- **homophone:** one of two or more words pronounced alike, but different in meaning or derivation or spelling (for example, the words *to*, *too*, and *two*)
- **homosexuality:** a romantic or sexual attraction to a person of the same gender
- **Harry Houdini:** (March 24, 1874 – October 31, 1926) a Hungarian-born American illusionist and stunt performer, Harry Houdini was known for his escape acts
- **hyperbole:** a larger-than-life comparison to create a grand impact
- **hypophora:** a figure of speech in which a writer raises a question and then immediately answers the question

I

- **identity:** the distinguishing character or personality of someone
- **imagery:** mental images
- **infer:** to use facts to make a conclusion
- **inference:** a conclusion or opinion formed from known facts or evidence
- **insertion:** something that is put in something else
- **interlude:** an intervening or interruptive period, space, or event

- **intersectionality:** the complex way the effects of multiple forms of discrimination (for example, classism, racism, and sexism) combine, or overlap, especially in the experiences of marginalized individuals or groups
- **italicization:** a type style where characters slant upward to the right

J

- **Janese Jackson-Talton:** (~1987 – January 22, 2016) a 29-year-old mother-of-three, Janese Jackson-Talton was murdered by Charles McKinney after she rejected his advances
- **juxtaposition:** the placement of concepts, ideas, persons, places, or themes near one another to compare, contrast, or create an interesting effect

K

- **Kardashian:** a wealthy, celebrity family of popular American media personalities

L

- **Erma LaPearl:** (August 17, 1946 – April 6, 2008) a member of the Sisters With a Purpose (SWAP) book club, Erma LaPearl died at the age of 61
- **Hannibal Lecter:** an incarcerated serial killer, Dr. Hannibal Lecter is a fictional character in a series of suspense novels written by Thomas Harris
- **Shannon Leigh:** (September 15, 1997 – June 14, 2008) an award winning poet and co-founder of the Texas Youth Word Collective, Shannon Leigh was killed in a diving accident at the age of 20
- **levity:** a humorous lack of seriousness when discussing something serious
- **Lilith:** a biblical character who was Adam's first wife, but who left Eden, rather than be subservient to Adam
- **lime:** party
- **line break:** used to mark the end of a line and the beginning of the next line
- **list poem:** a list or inventory of ideas, items, people, places, or words that may use repetition and does not necessarily need to rhyme
- **Timothy Loehmann:** (~1988 –) Timothy Loehmann is a former police officer who fatally shot 12-year old African-American Tamir Rice; Loehmann was not indicted by a grand jury and was fired from his job at the police department for an unrelated infraction
- **Lisa Lopes:** (May 27, 1971 – April 25, 2002) a multiple Grammy Award-winning artist, Lisa Lopes, also known as Left Eye, was killed in a car accident at the age of 30

M

- **matriarchy:** a social system in which the oldest woman controls a family and its possessions
- **Charles McKinney:** (~1975 –) Charles McKinney murdered Janese Jackson-Talton after she rejected his advances
- **menses:** the menstrual flow
- **meta:** suggesting an explicit awareness of itself as a member of its own category
- **metaphor:** a figure of speech where a word or phrase is used in place of another to show a comparison (e.g., "drowning in money")
- **misogyny:** a hatred of women

- **mood:** the feelings the reader has for a literary work while reading it
- **Ortralla Mosley:** (June 9, 1987 – March 28, 2003) a 15-year-old student in Austin, TX, Ortralla Mosley was murdered by her ex-boyfriend at Reagan High School; her mother started the Ortralla LuWone Mosley Foundation to educate teens about abusive dating relationships

N

- **narcissistic:** extremely self-centered with an exaggerated sense of self-importance
- **NOLA:** New Orleans, Louisiana

O

- **oblation:** a religious offering
- **ode:** a lyric poem usually marked by exaltation of feeling and style, varying length of line, and complexity of stanza forms

P–Q

- **Pangea:** an ancient, geologically historic supercontinent composed of all of Earth's land area
- **Pappadeaux:** a Cajun seafood restaurant chain
- **pattern:** a form or model
- **patriarchy:** a social system in which men have all the power
- **personification:** the representation of something with human qualities
- **perspective:** a mental view which serves as a lens through which readers observe characters, events, and happenings
- **Michael Phelps:** (June 30, 1995 –) an American former competitive swimmer, Michael Phelps is the most successful and most decorated Olympian of all time, with a total of 28 medals
- **phobia:** an exaggerated, illogical, and inexplicable of something
- **point of view:** the position of who is telling the story
- **pompsetting:** showing off
- **portmanteau:** a word whose form and meaning are made from blending two or more distinct words (such as *smog* from *smog* and *fog* and *KimYe* from *Kim* and *Kanye*)
- **pride parade:** an outdoor event celebrating lesbian, gay, bisexual, transgender, and queer (LGBTQ) social and self acceptance, achievements, and legal rights
- **Prince:** (June 7, 1958 – April 21, 2016) born Nelson Rogers, Prince was a multiple-award winning American singer, songwriter, musician, record producer, dancer, actor, and filmmaker who is considered one of the 100 Greatest Artists of All Time by *Rolling Stone* magazine
- **privilege:** a right granted for particular benefit
- **procrastinator:** one who intentionally and regularly puts off doing something that should be done
- **protagonist:** the main character of a story
- **pun:** the typically humorous use of a word in such a way as to suggest a different meaning of another word similar in sound (for example, *hair* + *heritage* = *hairitage*)
- **punctuation:** the act of inserting standardized marks or signs in writing to clarify the meaning and reading

R

- **racial politics:** the use of race in political discourse or within a social climate
- **reclamation:** the act of rescuing from improper use
- **repetition:** the use of repeating a word or phrase several times to make the idea clearer or more memorable
- **retch:** to try to vomit
- **rhetorical question:** a question asked when either the questioner knows the answer already or does not expect an answer
- **Jackie Robinson:** (January 31, 1919 – October 24, 1972) Jackie Robinson was the first African American to play in Major League Baseball in the modern era, breaking the baseball color line in 1947

S

- **Satan:** a biblical character who seduces humans into falsehood or sin
- **scapegoat:** one who is irrationally blamed for wrongdoing
- **Selena:** (April 16, 1971 – March 31, 1995) known as the Queen of Tejano music and one of the most celebrated Mexican-American entertainers of the late 20th century, Selena Quintanilla-Pérez was murdered at the age of 23
- **self-empowerment:** the position of an individual who is in control of their life and views their struggles in a positive way
- **Senegalese twist:** a protective hairstyle also known as rope twists
- **sentence fragment:** an incomplete sentence
- **sexism:** the belief one sex is less important, less intelligent, or weaker than the other, especially when someone being treated unfairly
- **sexual orientation:** the type of sexual activity or partner a person seems most interested in (e.g., asexuality, heterosexuality, homosexuality, etc.)
- **Tupac Shakur:** (June 16, 1971 – September 13, 1996) considered by many as one of the most significant rappers of all time, Tupac Amaru Shakur, also known as 2Pac, was murdered at the age of 25
- **silent protest:** an organized protest where participants stay quiet to demonstrate disapproval
- **simile:** a figure of speech comparing two unlike things using “like” or “as” (as in *she ran as fast as the wind*)
- **Nina Simone:** (February 21, 1933 – April 21, 2003) regarded as one of the most influential recording artists of the 20th century, Nina Simone was an American singer, songwriter, musician, arranger, and civil rights activist
- **sit-in:** a type of protest in which people refuse to leave a place until their demands are considered or agreed to
- **slash:** a mark / used typically to denote "or" (as in *and/or*), "and or" (as in *straggler/deserter*), or "per" (as in *feet/second*)
- **SlutWalk:** an international movement that campaigns against rape culture, including victim-blaming of sexual assault victims
- **Biggie Smalls:** (May 21, 1972 – March 9, 1997) considered to be one of the greatest rappers of all time, Christopher George Latore Wallace, known professionally as The Notorious B.I.G., Biggie Smalls, or Biggie, was murdered at the age of 24
- **Mary Spears:** (July 20, 1987 – October 05, 2014) a 27-year-old mother-of-three, Mary Spears was murdered after she rejected a man’s advances

- **speculative fiction:** a broad category of fiction encompassing many genres containing elements that do not exist in the real world, including dystopian fiction, fantasy, horror, science fiction, utopian fiction, and more
- **stanza:** a division of a poem consisting of a series of lines arranged together in a pattern
- ***State of Missouri v. Celia, a Slave:*** an 1855 murder trial held in the Circuit Court of Callaway County, Missouri, in which an enslaved woman named Celia was tried for the first-degree murder of her owner, Robert Newsom, whom she killed while defending herself from an attempted sexual assault; Celia was convicted by a jury of twelve white men and sentenced to death, carried out by hanging on December 21, 1855
- **STD:** sexually transmitted disease
- **structure:** the way the text of the poem is presented to the reader
- **subtitle:** a secondary title
- ***Supa Dupa Fly:*** released on July 15, 1997, *Supa Dupa Fly* is Missy Elliott's debut solo album and, at the time, it was the highest charting debut for a female rapper

T

- **tab:** an indentation of space before text
- **tax bracket:** a range of income levels on which the same rate of tax is paid
- **Teyana Taylor:** (December 10, 1980 –) Teyana Taylor is an American singer, songwriter actress, dancer, choreographer, director, and model
- **testicles:** male reproductive glands that produce sperm and secrete testosterone which, in mammals, is typically found in the scrotum at sexual maturity
- **theme:** the central topic or idea explored in a text
- **throwback:** something suggestive of an earlier time
- **tone:** the attitude a writer has for a subject or audience
- **totalitarian:** a political system in which ordinary citizens have no power and are controlled by the government
- **trans:** someone who feels they do not belong to only the male or only the female sex, and who expresses this in their sexual behavior, sometimes having medical treatment to change their bodies
- **Donald Trump:** (June 14, 1946 –) Donald Trump is the 45th president of the United States of America
- **Melania Trump:** (April 26, 1970 –) a Slovenian-American former fashion model and the current first lady of the United States, Melania Trump is the wife of Donald Trump, the 45th president of the United States
- **tumbleweave:** a chunk of hair weave found on the ground
- **Nat Turner:** (October 2, 1800 – November 11, 1831) Nat Turner was an enslaved African-American preacher who led a four-day rebellion of more than 70 enslaved and free men of color, for which he was executed

U

- **unapologetic:** to not show remorse, especially when remorse is expected
- **unappreciative:** to not show credit, gratitude, or recognition
- **utopia:** an imaginary, perfect world where everyone is happy

V

- **voice:** the author's individual writing style in a text

W

- **woke:** to display an awareness of racial and social justice issues
- **Women's March:** starting in 2017, the Women's March is an annual protest held every January to advocate for human rights
- **womxn:** a variation of the word "women" used in feminist contexts to avoid the word ending in "men" and to be inclusive of transgender women
- **womyn:** a variation of the word "women" used in feminist contexts to avoid the word ending in "men"
- **word bank:** a list of words relating to the material at hand

X–Y

- **Malcolm X:** (May 19, 1925 – February 21, 1965) Malcolm X was an African American civil rights leader

Z

- **George Zimmerman:** (October 5, 1983 –) George Zimmerman shot and killed 17-year old African-American Trayvon Martin; Zimmerman was charged with murder, but was acquitted at trial
- **zydeco:** a music genre evolved in southwest Louisiana by French Creole speakers which blends blues, rhythm and blues, and indigenous music from Louisiana Creoles and Native people of Louisiana

Lessons

Cultural Appropriation vs. Appreciation: a pop quiz (p. 5)

Key Terms	<ul style="list-style-type: none"> ● appreciation: a fair estimate of value ● appropriation: the act of taking from another for your own use ● culture: the social behavior and customs found in societies ● cultural appropriation: the exploitative or oppressive use of elements of one culture by members of a different culture
Literary Terms and Devices	<ul style="list-style-type: none"> ● antagonist: the character who opposes the main character ● characterization: the step-by-step process an author uses to introduce and then describe a character ● juxtaposition: the placement of concepts, ideas, persons, places, or themes near one another to compare, contrast, or create an interesting effect ● mood: the feelings the reader has for a literary work while reading it ● perspective: a mental view which serves as a lens through which readers observe characters, events, and happenings ● point of view: the position of who is telling the story ● protagonist: the main character of a story ● tone: the attitude a writer has for a subject or audience ● voice: the author's individual writing style in a text
Materials	<ul style="list-style-type: none"> ● "Cultural Appropriation vs. Appreciation: a pop quiz" by Ebony Stewart ● Dry-erase board ● Paper and pencil, or computer, to write
Duration	45 minutes
<p>Warm-Up: Discussion and Graphic Organizer (5 minutes)</p> <ul style="list-style-type: none"> ● What is culture? ● What is appropriation? ● What is cultural appropriation? ● What are examples of cultural appropriation? ● What are examples of people respectfully showing appreciation of other cultures? <p>Draw a T-chart on the dry-erase board, with "Cultural Appropriation" at the top of one column and "Appreciation" at the top of the other column. Ask for a volunteer to populate the T-chart during the discussion. Do not erase the T-chart, because it will be used in Part One.</p>	

Considerations for Teacher: This poem examines a unique perspective of an individual some students may never have encountered before and, therefore, perhaps the content of the poem may seem foreign. Be aware some students may need guidance in seeing a scenario from someone else’s point of view.

Part One: “Cultural Appropriation vs. Appreciation: a pop quiz” (20 minutes)

- Have students spend less than five minutes reading “Cultural Appropriation vs. Appreciation: a pop quiz”
 - Ask “Would anyone like to read this aloud?”

Discussion Questions:

Response

- What are your initial reactions to the poem?

Style

- How is the antagonist introduced in the poem?
- **Juxtaposition** is the placement of concepts, ideas, persons, places, or themes near one another to show a comparison or contrast. What are examples of juxtaposition in this poem?
- What does the juxtaposition convey to the reader?
- How does the poet’s voice contribute to the tone of the poem? Does the poet seem at peace? Frustrated?
- What was your mood while reading this poem? How did it make you feel?

Content

- What are examples of cultural appropriation in this poem? Are there actions the protagonist could have taken that would have conveyed appreciation rather than appropriation?

Ask for a volunteer to continue to populate the T-chart based on the answers to the discussion questions.

Part Two: “vs.” (20 minutes)

- Have students write their own “vs.” poems comparing and contrasting two related ideas.
- The prompt is “vs.” and the students can devise their own comparisons. For example,
 - Right vs. Wrong
 - Right vs. Rights
 - Culture vs. Cultured
 - Mood vs. Tone
 - Protagonist vs. Antagonist
- After 10–15 minutes (or as appropriate), ask for volunteers to share their writing. Then, request constructive feedback from the students for each read poem.

Conclusion: Have all students turn in a copy of their work for teacher review. Constructive feedback should be given and returned to them for next drafts.

Differentiated Instruction:

- **Interpersonal:** Challenge interpersonal learners to rewrite “Cultural Appropriation vs. Appreciation: a pop quiz” from Becky’s perspective.
- **Visual-Spatial:** Challenge visual-spatial learners to design a different graphic organizer conveying similar information to teach cultural appropriation vs. appreciation.

Extension: Have students collectively workshop their poems for grammar, mood, perspective, tone, and voice.