

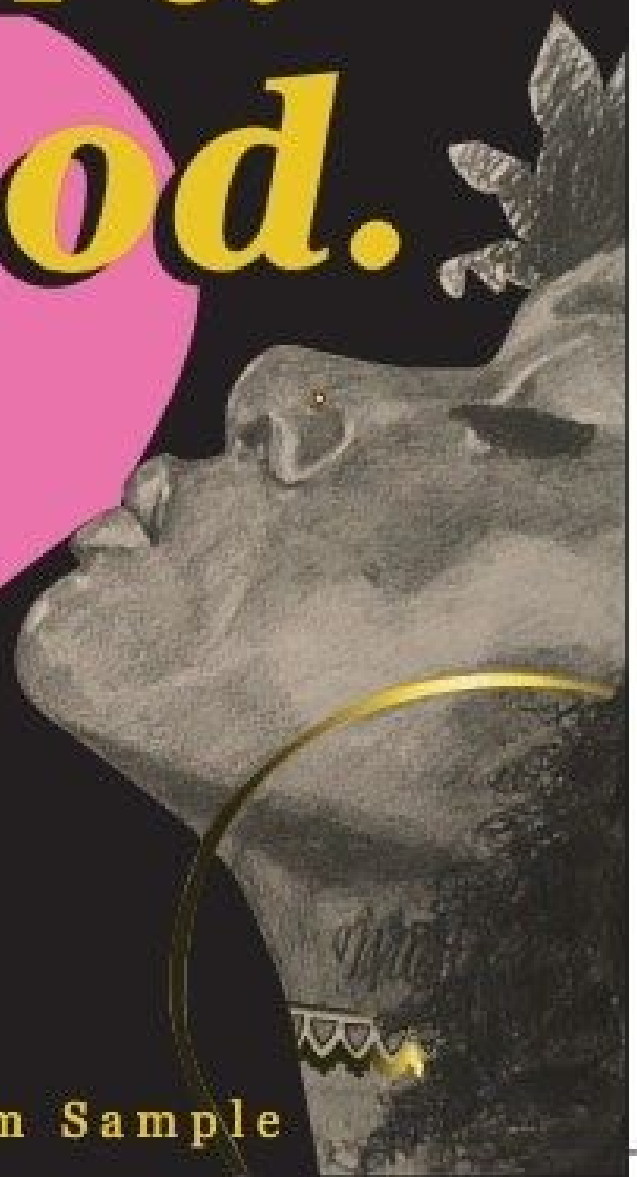
Ebony Stewart

*Home.  
Girl.  
Hood.*

GOOD THING I HOPE

EBONY STEWART

poems  
Texas 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.*

## TEKS Standards

### **§110.22. English Language Arts and Reading, Grade 6, Adopted 2017.**

(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

(B) analyze the effect of meter and structural elements such as line breaks in poems across a variety of poetic forms.

(9) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

(A) explain the author's purpose and message within a text;

(F) analyze how the author's use of language contributes to mood and voice.

(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

(A) compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

### **§110.23. English Language Arts and Reading, Grade 7, Adopted 2017.**

(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

(B) analyze the effect of rhyme scheme, meter, and graphical elements such as punctuation and capitalization in poems across a variety of poetic forms.

(9) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

(A) explain the author's purpose and message within a text;

(F) analyze how the author's use of language contributes to mood, voice, and tone.

(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

(A) compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

### **§110.24. English Language Arts and Reading, Grade 8, Adopted 2017.**

(6) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

(A) describe personal connections to a variety of sources, including self-selected texts;

(B) write responses that demonstrate understanding of texts, including comparing sources within and across genres.

(8) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

(B) analyze the effect of graphical elements such as punctuation and line length in poems across a variety of poetic forms such as epic, lyric, and humorous poetry;

(9) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

(F) analyze how the author's use of language contributes to the mood, voice, and tone.

(11) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

(A) compose literary texts such as personal narratives, fiction, and poetry using genre characteristics and craft.

### **§110.26. English Language Arts and Reading, Speech (Elective Credit).**

(1) Understanding the communication process. The student demonstrates a knowledge of communication. The student is expected to:

(A) recognize and explain the importance of communication in social, academic, civic, and professional roles;

(B) identify the related components of the communication process;

(C) identify standards of making communication choices considering appropriateness for self, listener, occasion, and task;

(D) identify characteristics of oral language and analyze standards for using oral language appropriately;

(E) identify the importance of using appropriate nonverbal communication;

(F) identify and explain the components of listening process;

(G) identify the kinds of listening and analyze skills related to each type;

(H) analyze how perception of self and others affects communication;

(I) analyze and develop techniques and strategies for building self-confidence and reducing communication apprehension;

(J) identify and explain factors that influence communication decisions such as knowledge, attitudes, and culture; and

(K) explain the importance of assuming responsibility for communication decisions.

(2) Expressing and responding. The student develops skills for expressing and responding appropriately in a variety of situations. The student is expected to:

(A) use appropriate verbal and nonverbal communication skills in interpersonal situations;

(B) use reflective empathic listening skills to respond appropriately in interpersonal situations;

(C) explain the importance of using tact, courtesy, and assertiveness appropriately in interpersonal situations;

(D) identify kinds of groups and analyze basic principles of group dynamics;



- (E) use appropriate communication skills in groups to make plans or accomplish goals;
  - (F) use appropriate strategies for agreeing or disagreeing in interpersonal and group situations; and
  - (G) prepare and present an oral statement on a topic of interest or concern.
- (3) Participating in social traditions. The student develops an understanding of social traditions. The student is expected to:
- (D) use effective techniques to prepare, organize, and present a speech for a special occasion; and
  - (E) use appreciative and critical-listening skills to analyze, evaluate, and respond appropriately to class, public, or media.
- (4) Informing. The student expresses and responds appropriately to informative messages. The student is expected to:
- (A) research ideas and topics to acquire accurate information from a variety of primary, secondary, and technological sources;
  - (B) use appropriate communication skills to request, provide, and respond to information in interpersonal conversations;
  - (C) use appropriate verbal, nonverbal, and listening skills in interviews;
  - (D) use appropriate information and effective critical-thinking skills in group decision-making and problem-solving processes;
  - (E) plan and present an informative group discussion for an audience;
  - (F) plan, research, organize, prepare, and present an informative speech;
  - (G) rehearse speeches to gain command of ideas and information, reduce communication apprehension, develop confidence, and practice presentation skills;
  - (H) use notes, manuscripts, rostrum, and visual and auditory aids appropriately in speeches;
  - (I) use effective verbal and nonverbal communication in presenting informative speeches;
  - (J) apply critical-listening skills to analyze, evaluate, and respond appropriately to informative group discussions and speeches; and
  - (K) develop and use communication skills needed for academic achievement such as participating appropriately in class discussions, using active and critical-listening skills, and taking accurate notes.
- (5) Persuading. The student expresses and responds appropriately to persuasive messages. The student is expected to:
- (A) recognize and develop skills for analyzing persuasive strategies such as propaganda devices and emotional appeals;
  - (B) respond appropriately to persuasive messages in situations such as accepting or rejecting peer pressure and making or responding to requests;
  - (C) plan, research, organize, prepare, and present a persuasive speech;
  - (D) demonstrate persuasive skills in informal or formal argumentation, discussions, or debates; and
  - (E) develop and use critical listening skills to analyze, evaluate, and respond appropriately to class, public, or media presentations.
- (6) Creating and imagining. The student uses imagination and creativity to prepare and perform various types of literature. The student is expected to:
- (A) use imagination to plan, organize, and tell stories;
  - (B) use appropriate verbal and nonverbal skills to share stories;
  - (C) select, analyze, adapt, interpret, and rehearse a variety of literary selections;

- (D) use effective group decision-making skills in group performances;
- (E) use appropriate verbal and nonverbal skills in individual or group interpretations of literature; and
- (F) use appreciative and critical-listening skills to respond appropriately to class, public, or media performances.

**§110.36. English Language Arts and Reading, English I (One Credit), Adopted 2017.**

(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:

- (D) participate collaboratively, building on the ideas of others, contributing relevant information, developing a plan for consensus building, and setting ground rules for decision making.

(4) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:

- (D) create mental images to deepen understanding;
- (E) make connections to personal experiences, ideas in other texts, and society;
- (F) make inferences and use evidence to support understanding;
- (G) evaluate details read to determine key ideas.

(5) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

- (H) respond orally or in writing with appropriate register, vocabulary, tone, and voice.

(7) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

- (B) analyze the structure, prosody, and graphic elements such as line length and word position in poems across a variety of poetic forms.

(8) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

- (A) analyze the author's purpose, audience, and message within a text;
- (B) analyze use of text structure to achieve the author's purpose;
- (D) analyze how the author's use of language achieves specific purposes;
- (E) analyze the use of literary devices such as irony and oxymoron to achieve specific purposes;
- (F) analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text.

(10) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

- (A) compose literary texts such as fiction and poetry using genre characteristics and craft.

(11) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:

(A) develop questions for formal and informal inquiry;

**§110.37. English Language Arts and Reading, English II (One Credit), Adopted 2017.**

(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:

(D) participate collaboratively, building on the ideas of others, contributing relevant information, developing a plan for consensus building, and setting ground rules for decision making.

(4) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:

(D) create mental images to deepen understanding;

(E) make connections to personal experiences, ideas in other texts, and society;

(F) make inferences and use evidence to support understanding;

(G) evaluate details read to determine key ideas.

(5) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

(H) respond orally or in writing with appropriate register, vocabulary, tone, and voice.

(7) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

(A) read and analyze world literature across literary periods;

(B) analyze the effects of metrics; rhyme schemes; types of rhymes such as end, internal, slant, and eye; and other conventions in poems across a variety of poetic forms;

(8) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

(A) analyze the author's purpose, audience, and message within a text;

(B) analyze use of text structure to achieve the author's purpose;

(C) evaluate the author's use of print and graphic features to achieve specific purposes;

(D) analyze how the author's use of language informs and shapes the perception of readers;

(E) analyze the use of literary devices such as irony, sarcasm, and motif to achieve specific purposes;

(F) analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text.

(10) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

(A) compose literary texts such as fiction and poetry using genre characteristics and craft;

(11) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:

(A) develop questions for formal and informal inquiry.

**§110.38. English Language Arts and Reading, English III (One Credit), Adopted 2017.**

(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:

(D) participate collaboratively, offering ideas or judgments that are purposeful in moving the team toward goals, asking relevant and insightful questions, tolerating a range of positions and ambiguity in decision making, and evaluating the work of the group based on agreed-upon criteria.

(4) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:

(D) create mental images to deepen understanding;

(E) make connections to personal experiences, ideas in other texts, and society;

(F) make inferences and use evidence to support understanding;

(G) evaluate details read to understand key ideas.

(5) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

(H) respond orally or in writing with appropriate register and effective vocabulary, tone, and voice.

(7) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

(A) read and analyze American literature across literary periods;

(B) analyze relationships among characteristics of poetry, including stanzas, line breaks, speaker, and sound devices in poems across a variety of poetic forms.

(8) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

(A) analyze the author's purpose, audience, and message within a text;

(B) evaluate use of text structure to achieve the author's purpose;

(C) evaluate the author's use of print and graphic features to achieve specific purposes;

(D) evaluate how the author's use of language informs and shapes the perception of readers;

(E) evaluate the use of literary devices such as paradox, satire, and allegory to achieve specific purposes;

(F) evaluate how the author's diction and syntax contribute to the mood, voice, and tone of a text; and

(G) analyze the effects of rhetorical devices and logical fallacies on the way the text is read and understood.

(10) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

(A) compose literary texts such as fiction and poetry using genre characteristics and craft.

(11) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:

(A) develop questions for formal and informal inquiry.

### **§110.39. English Language Arts and Reading, English IV (One Credit), Adopted 2017.**

(1) Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to:

(D) participate collaboratively, offering ideas or judgments that are purposeful in moving the team toward goals, asking relevant and insightful questions, tolerating a range of positions and ambiguity in decision making, and evaluating the work of the group based on agreed-upon criteria.

(4) Comprehension skills: listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts. The student is expected to:

(D) create mental images to deepen understanding;

(E) make connections to personal experiences, ideas in other texts, and society;

(F) make inferences and use evidence to support understanding;

(G) evaluate details read to analyze key ideas.

(5) Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to:

(H) respond orally or in writing with appropriate register and purposeful vocabulary, tone, and voice.

(7) Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts. The student is expected to:

(A) read and analyze British literature across literary periods;

(B) analyze the effects of sound, form, figurative language, graphics, and dramatic structure in poetry across literary time periods and cultures.

(8) Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts. The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft purposefully in order to develop his or her own products and performances. The student is expected to:

(A) evaluate the author's purpose, audience, and message within a text;

(B) evaluate use of text structure to achieve the author's purpose;

(C) evaluate the author's use of print and graphic features to achieve specific purposes;

- (D) critique and evaluate how the author's use of language informs and shapes the perception of readers;
- (E) evaluate the use of literary devices such as paradox, satire, and allegory to achieve specific purposes;
- (F) evaluate how the author's diction and syntax contribute to the effectiveness of a text; and
- (G) analyze the effects of rhetorical devices and logical fallacies on the way the text is read and understood.

(10) Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres. The student uses genre characteristics and craft to compose multiple texts that are meaningful. The student is expected to:

- (A) compose literary texts such as fiction and poetry using genre characteristics and craft.

(11) Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts. The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes. The student is expected to:

- (A) develop questions for formal and informal inquiry.

#### **§110.47. Reading I, II, III (One-Half to Three Credits).**

(5) The student draws complex inferences and analyzes and evaluates information within and across texts of varying lengths. The student is expected to:

- (B) identify explicit and implicit meanings of texts;
- (C) support inferences with text evidence and experience;
- (D) analyze text to draw conclusions, state generalizations, and make predictions supported by text evidence.

(9) The student reads and responds to informational texts. The student is expected to:

- (D) organize and record new information in systematic ways such as outlines, charts, and graphic organizers.

#### **§110.48. College Readiness and Study Skills (One-Half Credit).**

(3) The student comprehends texts using a variety of strategies. The student is expected to:

- (E) create graphic organizers to represent textual information.

(4) The student reads critically to evaluate texts and the authority of sources. The student is expected to:

- (A) analyze audience, purpose, and message of text;
- (D) analyze aspects of texts such as organizational patterns, diction, format, and tone for their effect on audiences;
- (F) support complex inferences with text evidence and experience.

#### **§110.51. Literary Genres (One-Half to One Credit).**

(2) The student analyzes fictional and poetic elements focusing on how they combine to contribute meaning in literary texts. The student is expected to:

- (A) compare and contrast varying aspects of texts such as themes, conflicts, and allusions;
- (B) propose and provide examples of themes that cross texts;
- (C) connect literature to historical context, current events, and his/her own experiences;
- (D) analyze relevance of setting and time frame to text's meaning;
- (E) identify basic conflicts;

- (F) describe the development of plot and how conflicts are addressed and resolved;
  - (G) analyze characters' traits, motivations, changes, and stereotypical features;
  - (H) describe how irony, tone, mood, style, and sound of language contribute to the effect of the text;
  - (I) determine and explain purposes and effects of figurative language, particularly symbolic and metaphoric;
  - (J) identify and analyze text structures;
  - (K) recognize archetypes, motifs, and symbols across texts;
  - (L) analyze distinctive features of text genre such as biography, historical fiction, science fiction, political writing, fantasy fiction, short story, dramatic literature, or poetry;
  - (M) identify how authors create suspense; and
  - (N) tell how points of view affect tone, characterization, and credibility.
- (3) The student reads critically to evaluate texts and the authority of sources. The student is expected to:
- (A) analyze the characteristics of well-constructed texts;
  - (B) describe how a writer's point of view may affect text credibility, structure, or tone;
  - (C) analyze aspects of texts such as patterns of organization and choice of language for their effect on audiences; and
  - (D) examine strategies that writers in different fields use to compose.
- (4) The student reads to increase knowledge of his/her own culture, the culture of others, and the common elements of cultures. The student is expected to:
- (A) compare text events with personal and other readers' experiences;
  - (B) recognize and discuss themes and connections that cross cultures; and
  - (C) recognize how writers represent and reveal their cultures and traditions in texts.
- (5) The student uses writing as a tool for learning and researching literary genres. The student is expected to:
- (A) use writing to discover, record, review, and learn; and
  - (B) link related information and ideas from a variety of sources.

### **§110.52. Creative Writing (One-Half to One Credit).**

- (1) The student writes for a variety of audiences and purposes to develop versatility as a writer. The student is expected to:
- (A) write expressive, informative, and persuasive literary texts effectively;
  - (B) demonstrate the distinguishing characteristics of various written forms such as fictional writing, short stories, poetry, and drama in his/her own writing;
  - (C) elaborate writing when appropriate such as using concrete images, figurative language, sensory observation, dialogue, and other rhetorical devices to enhance meaning;
  - (D) employ various points of view to communicate effectively;
  - (E) choose topics and forms to develop fluency and voice;
  - (F) use word choice, sentence structure, and repetition to create tone; and
  - (G) organize ideas in writing to ensure coherence, logical progression, and support for ideas.
- (2) The student selects and uses recursive writing processes for self-initiated and assigned writing. The student is expected to:
- (A) select and apply prewriting strategies to generate ideas, develop voice, and plan;
  - (B) develop drafts by organizing ideas such as paragraphing, outlining, adding, and deleting;

- (C) use vocabulary, sentence structure, organization, and rhetorical devices appropriate to audience and purpose;
  - (D) use effective sequence and transitions to achieve coherence and meaning;
  - (E) revise drafts by rethinking content, organization, and style;
  - (F) frequently refine selected pieces to publish for general and specific audiences; and
  - (G) write both independently and collaboratively.
- (3) The student applies the conventions of usage and the mechanics of written English to communicate clearly and effectively. The student is expected to:
- (A) use correct capitalization and punctuation;
  - (B) spell with accuracy in the final draft; and
  - (C) demonstrate control over grammatical elements such as subject-verb agreement, pronoun-antecedent agreement, and verb forms in the final draft.
- (4) The student evaluates his/her own writing and the writings of others. The student is expected to:
- (A) analyze and discuss published pieces as writing models such as use of suspense, repetition for emphasis, various points of view, literary devices, and figurative language;
  - (B) generate and apply peer and self-assessment; and
  - (C) accumulate, review, and evaluate his/her own written work to determine its strengths and weaknesses and to set goals as a writer.

**§110.57. Public Speaking I, II, III (One-Half to One Credit).**

- (3) Invention. The student plans speeches. The student is expected to:
- (A) identify and analyze the audience and occasion as a basis for choosing speech strategies;
  - (B) select and limit topics for speeches considering his/her own interests, timeliness, and the importance of the topic;
  - (C) select and limit purposes for speeches;
  - (D) research topics using primary and secondary sources, including electronic technology; and
  - (E) analyze oral and written speech models to evaluate the topic, purpose, audience, and occasion.
- (4) Organization. The student organizes speeches. The student is expected to:
- (A) apply knowledge of speech form to organize and design speeches;
  - (B) organize speeches effectively for specific topics, purposes, audiences, and occasions;
  - (C) choose logical patterns of organization for bodies of speech;
  - (D) prepare outlines reflecting logical organization; and
  - (E) analyze and evaluate the organization of oral or written speech models.
- (6) Style. The student develops skills in using oral language in public speeches. The student is expected to:
- (A) distinguish between oral and written language styles;
  - (B) write manuscripts to facilitate language choices and enhance oral style;
  - (C) use rhetorical and stylistic devices to achieve clarity, force, and aesthetic effect;
  - (D) use informal, standard, and technical language appropriately;
  - (E) employ previews, transitions, summaries, signposts, and other appropriate rhetorical strategies to enhance clarity; and
  - (F) evaluate a speaker's style in oral or written speech models.



(7) Delivery. The student uses appropriate strategies for rehearsing and presenting speeches.

The student is expected to:

- (A) employ techniques and strategies to reduce communication apprehension, develop self-confidence, and facilitate command of information and ideas;
- (B) rehearse and employ a variety of delivery strategies;
- (C) develop verbal, vocal, and physical skills to enhance presentations;
- (D) use notes, manuscripts, rostrum, visual aids, and/or electronic devices; and
- (E) interact with audiences appropriately.

(8) Evaluation. The student analyzes and evaluates speeches. The student is expected to:

- (A) use critical, deliberative, and appreciative listening skills to evaluate speeches; and
- (B) critique speeches using knowledge of rhetorical principles.

## 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 27<sup>th</sup> 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 20<sup>th</sup> 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 20<sup>th</sup> 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 45<sup>th</sup> 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 45<sup>th</sup> 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)

<b>Key Terms</b>	<ul style="list-style-type: none"> <li>● <b>appreciation:</b> a fair estimate of value</li> <li>● <b>appropriation:</b> the act of taking from another for your own use</li> <li>● <b>culture:</b> the social behavior and customs found in societies</li> <li>● <b>cultural appropriation:</b> the exploitative or oppressive use of elements of one culture by members of a different culture</li> </ul>
<b>Literary Terms and Devices</b>	<ul style="list-style-type: none"> <li>● <b>antagonist:</b> the character who opposes the main character</li> <li>● <b>characterization:</b> the step-by-step process an author uses to introduce and then describe a character</li> <li>● <b>juxtaposition:</b> the placement of concepts, ideas, persons, places, or themes near one another to compare, contrast, or create an interesting effect</li> <li>● <b>mood:</b> the feelings the reader has for a literary work while reading it</li> <li>● <b>perspective:</b> a mental view which serves as a lens through which readers observe characters, events, and happenings</li> <li>● <b>point of view:</b> the position of who is telling the story</li> <li>● <b>protagonist:</b> the main character of a story</li> <li>● <b>tone:</b> the attitude a writer has for a subject or audience</li> <li>● <b>voice:</b> the author's individual writing style in a text</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● "Cultural Appropriation vs. Appreciation: a pop quiz" by Ebony Stewart</li> <li>● Dry-erase board</li> <li>● Paper and pencil, or computer, to write</li> </ul>
<b>Duration</b>	45 minutes
<p><b>Warm-Up:</b> Discussion and Graphic Organizer (5 minutes)</p> <ul style="list-style-type: none"> <li>● What is culture?</li> <li>● What is appropriation?</li> <li>● What is cultural appropriation?</li> <li>● What are examples of cultural appropriation?</li> <li>● What are examples of people respectfully showing appreciation of other cultures?</li> </ul> <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.