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Before the Hashtag: Reconstructing 'Herstory' Using Blackout Poetry

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Synopsis

The Civil Rights Movement of the 1960s served as the blueprint and inspiration for many seeking equity and access. Activists like Fannie Lou Hamer and Shirley Chisholm are examples of the historical voices of women advocates that served as catalysts for change. Today, a significant movement for change is #BlackLivesMatter which went viral in 2013 unifying many in protest to amplify calls for justice, police accountability, and an end to the systemic racism that is deeply embedded in the laws, practices, and institutions of our country. The three African American women founders of the hashtag, Alicia Garza, Patrisse Cullors, and Opal Tometi walk in the same tradition as the foremothers of the movement; Tometi notes that they did not "create a historical movement, but instead come from a long legacy of resistance."[1] The legacy of the resistance is the catalyst for this unit. My unit, titled "Before the Hashtag: Reconstructing 'Herstory' Using Blackout Poetry," centers on African American women's voices within a social justice curricular framework.

Introduction

In order to better understand the positions and messages of activism and social movements of today, it is important to examine the critical scholarship critically- often that of activism, that sparked social movements (both present and past) and steered the "work" toward the long path toward social justice within the curriculum. However, despite the expansive research canon on the importance of social justice as an educational framework, such approaches are not strongly visible within the school curriculum. As part of the conversation on how poetry is used pedagogically, this unit strives to help students critically digest various forms of scholarship including young adult literature, articles, and critiques. For example, it may be beneficial for teachers to explore #Ownvoices, a Twitter hashtag coined by YA author Corinne Duyvis. The author explains the hashtag is about books with characters from "underrepresented/marginalized groups in which the author shares the same identity, and the writing is inspired by the author's own experiences and written from

their own perspective."[2]

This lesson considers revolutionary anthologies created by African American women poets and how such writers have led, and continue to lead and document, the long movement for social justice through their collective contributions to the literary canon. It builds upon social justice framework(s) in response to current events by using the historical record and archives as a case study. This will enable an understanding of the long arc of history through the context of African American women-led civil rights legacies within social justice contexts. Education for social justice, as described by Ayers, et. al., is "Not a new idea, nor is it just another reform proposal, an add-on to what already is. Rather, education for social justice is the root of teaching and schooling in a democratic society, the rock upon which we build democracy."[3] To do this, teachers are called to take an intersectional view of education in which all students are affirmed. Dr. Kevin Kumashiro describes this in the Four Approaches to Social Justice Education, as "An educational framework using four approaches that critically examines power, privilege, and oppression to empower teachers and students to understand and act on historical, social, political, and racial inequalities. These four approaches are 1. Education for the other where education is inclusive, 2. Education about the other that includes multiple narratives, 3. Education critical of othering and privilege that uncover hidden narratives, and 4. Transformational education that builds agents of change."[4] With this in mind, this unit considers all four approaches as the selected works of poetry can be viewed as an act of resistance, resilience, and a critique of the societal conditions that influence society. It is the intention for student learning outcomes to explore, critique, and understand how blackout poetry can forefront the poetic legacies of trailblazing African American women activists, scholars, and poets. This underscores what Audre Lorde (1954-1992), Writer, Feminist, Womanist, Librarian, and Civil Rights Activist notes, "When I dare to be powerful — to use my strength in the service of my vision, then it becomes less and less important whether I am afraid."[5] For example, what is the meaning of Maya Angelou's poem "Phenomenal Woman," (1978), or what is the significance of poet June Jordan's work? Why is Phillis Wheatley's work "Poems on Various Subjects, Religious and Moral," (1773) of historical, epistemological significance? What are the enduring poetic legacies of prolific scholars like Gwendolyn Brooks and Nikki Giovani? To synthesize learning, this unit seeks to engage students in a form of literary analysis in which students will read the poetic works of a select cohort of African American women poets, scholars, and activists to create blackout poetry that is thematically representative of the work.

My unit envisions social justice frameworks as a pedagogical model in order to "create educational environments that empower historically marginalized people, challenge inequitable social arrangements and institutions, and offer strategies and visions for creating a more just world."[6] This unit is developed resulting from the 2023 Yale-New Haven Teachers Institute seminar entitled "Poetry As Sound and Object," which views poems as an experience of sound and as material objects often expressed through the visual arts. Hearing the "sound" of poetry makes it more like a song, including video poems. In viewing poems as "objects," observers see poems printed in ways that enhance the experience of them. Participation in this seminar provided an opportunity to explore the power of blackout poetry and design this unit using it as a form of literary analysis in which students will explore and create such forms of poems that manipulate the poetic object. Additionally, this unit draws upon session objectives to consider how poetry can be mobilized as a teaching tool across many subjects and grade levels, which is apropos to social justice frameworks and English Language Arts standards calling for students to take interpretive stances of a work of literature by examining the author's choices of words, perspectives, structures, and ideas. Because of this seminar, I am thinking about how the "sound" and "object" of blackout poetic forms may interact to create an impactful learning experience for students by considering the actual student creation of poetry as the "object" and the performance of the poetry as the "sound."

Rationale

Traditionally, poetry is often used as a teaching tool for language development and supporting literacy skills,[7] but can also be considered as a "medium for exploring experience."[8] This speaks to how pedagogical models that incorporate social justice education benefit learning because students gain a broader understanding of power systems and dynamics, gain exposure to cultures other than their own, develop wider social awareness and perspectives, and can be motivated to become agents of change within their own communities. Consider poet Meena Alexander's perspective that poetry, "reconcile[s] us to the world – not to accept it at face value or to assent to things that are wrong, but to reconcile one in a larger sense, to return us in love, the province of the imagination, to the scope of our mortal lives."[9] For this unit, learning outcomes intend to situate blackout poetry as a method for literary analysis. Blackout poetry, as an instructional method, leverages teaching tools that can help students analyze texts in deeper, more meaningful ways, and supports the Four Approaches to Social Justice Education because it facilitates depth and breadth of literary analysis as students take a deep dive into the explicit and implicit meanings(s) of the selected works.

It is helpful to recognize that blackout poetry is often conflated with erasure and protest poetry. The function of blackout poetry is explored in This Ocean of Texts: The History of Blackout Poetry, which seeks to answer the question-what is blackout poetry? The conversation notes, "Erasure poems depend on subtraction, whereas blackout poems depend on addition. This difference in methodology leads to an aesthetically different final product from erasure."[10] Protest poetry is historically understood as having both political and activist viewpoints and is thematically similar to blackout poetry calling into view issues about equality and social justice. Its primary objective is to "find fault with some existing current event or circumstance, often focusing on the misdeeds performed by a government upon its people, and it can also be a reaction to an overriding societal ill like war or racism."[11]   For example, Browne's poetic work "Litany,"[12] is a prime example of protest poetry. Here, we see the poet's commentary on her lived experiences as an African American woman. The reader also sees how Browne puts into conversation Nina Simone's recording, "I Wish I Knew How It Felt To Be Free," with her reflection that she is "still wishing for a certain type of freedom:"

I wish I knew how

It would feel to be free

I wish I could break

All the chains holding me

—Nina Simone

today, i am a black woman in a body of coal

i am always burning and no one knows my name

i am a nameless fury, i am a blues scratched from

the throat of ms. nina—i am always angry

i am always a bumble hive of hello

i love like this too loudly, my neighbors

think i am an unforgiving bitter

sometimes, i think my neighbors are right

most times i think my neighbors are nosey

Blackout poetry uses poetry as a source text in which the poet selects and leaves a handful of the original text exposed to form a poem. There is flexibility in which the poet creates blackout poems with some painting, collage, pen and pencil scribble, and crayon over selected pages of newspaper, books, and other forms of printed media. Despite its creative variations, blackout poems obscure the original source text, never removing its original wording, but instead rewording to create new, powerful meanings. In this style, consider again, Browne's work as a blackout poetic piece:

==today,== i am a black woman ==in a body of coal==

==i am always burning and no one knows== my name

==i am a nameless fury, i am a== blues ==scratched from==

==the throat of== ms. nina—==i am always angry==

==i am always a bumble hive of hello==

i love like this ==too== loudly, ==my neighbors==

think i ==am an unforgiving bitter==

　　==sometimes,== i think ==my neighbors are right==

　　==most times== i think ==my neighbors are nosey==

From this piece, the reader must consider the word choices- both visible and blacked out, and what those choices convey. Although there is a connection to protest poetry, this unit will utilize blackout poetry to help students synthesize texts, and it will introduce instructional moves for how teachers can use primary and secondary sources to create blackout poetry to help students learn about historically marginalized voices. This approach is a great opportunity for any English Language Arts or History course that requires students to engage in meaningful, authentic learning experiences with text to promote critical thinking. Poet Audre Lorde states, "Poetry lays the foundations for a future of change, a bridge across our fears of what has never been before," and through this unit, I seek to facilitate an educational environment that embraces critical reflection and conversation for students to build social justice perspectives. Unit objectives intend to: 1. Facilitate an educational environment that embraces critical reflection and conversation on critical social issues, and 2. Build social justice perspectives including the Black Lives Matter Movement (BLM) and stretching back to pre and post-Civil Rights Movement(s).

In alignment with state reading standards for literature expressed in the New Haven Public School English Language Arts curriculum, this unit intends to help students 1. Read and comprehend literature, including

stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently, and 2. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. To support student learning, selected works of poetry from African American women scholarship may include the works of notable forces such as Maya Angelou, Nikki Giovanni, and June Jordan.

This unit also folds seamlessly between Women's History Month in March and Poetry Month in April. As many schools recognize Women's History Month and Poetry Month nationally and several resources exist to celebrate these months, teachers can find many online resources to support the learning objectives of this unit. Recommended sites are https://poets.org, https://poetryfoundation.org, and https://womenshistorymonth.gov. This unit draws inspiration from all of these resources including the Black Women's Oral History Project and the Women, Gender, and Society archives accessible online at the Schlesinger Library, Harvard Radcliffe Institute at https://www.radcliffe.hardvard.edu, and the archival records of female poets at the Beinecke Library at https://beinecke.library.yale.edu/. The target audience for this unit is upper middle school as the subject matter of the cited work is developmentally appropriate for this age level. It is also important to note that blackout poetry as an art or literary form can be applied to several subjects. For example, the social justice focus of this unit may complement history or social studies courses.

Objectives

The unit objectives are selected to align with Common Core Standards that ensure that all students are college and career ready in literacy. These selected standards are specifically that of middle and upper secondary education. College and Career Readiness (CCR) anchor standards of this unit fall under the Craft and Structure domain. Students will: 1. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone. 2. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole, and 3. Assess how point of view or purpose shapes the content and style of a text.

Standard 1. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone: This standard will be introduced by mini-lesson(s) highlighting the function of poetry and the purposes and mechanics of figurative language and meanings. Students will build upon prior knowledge of figurative devices such as simile, metaphor, hyperbole, idiom, personification, onomatopoeia, imagery, and alliteration.

Standard 2. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole: This standard will be introduced as a mini-lesson(s) where students will be exposed to words, phrases, and meanings in both nuances, context and structural cues. This lesson will scaffold learning achieved through the lesson(s) in standard one.

Standard 3. Assess how point of view or purpose shapes the content and style of a text. This standard will be introduced as a mini-lesson(s) where students will apply their understandings from standards 1-2 and use the reciprocal teaching protocol framework for literary analysis including small group discussions using

questioning, clarifying, confirming, and drawing connections between selected works.

Strategies

Blackout poetry is not random word selection. Instead, it can be used as a form of literary analysis in which students are called to create an analysis and/or synthesis for larger texts through intentional word and phrase selection(s). It can transform works of literature into poetic, visual, and/or performance artistic pieces- hence the "object" as the poem itself, and the "sound," the performance of the piece. As a result, students create a unique poem that may take on new meaning(s) while thematically emphasizing the author's original purpose(s). This form of poetry is appealing on many levels. Students must make considerations to determine overall meaning(s) while some students may enjoy the "creation" process in the challenge of creating a poem once "hidden" within the text. Others may be drawn to the visual and performative opportunities. Overall, students will have a pathway to practice their analytical skills and engagement in authentic learning experiences that will get them thinking about how authors use poetic devices to make meaning in critical and creative ways.

Strategy One: Reciprocal Teaching

Reciprocal teaching is an instructional research-based practice that is proven to improve reading comprehension through explicit teaching of metacognitive skills.[13] Metacognition is the process used to plan, monitor, and access one's thinking. This includes students developing a critical awareness of their own thinking and learning.[14] As students will use a high level of analysis to critically interpret and synthesize information, the reciprocal teaching method will support key reading comprehension elements: predicting, clarifying, questioning, and summarizing. Through the reciprocal teaching process, researchers note, "It is an amalgamation of reading strategies that are believed to be used by effective readers and follows a dialectic process to enable metacognitive thinking and to empower students to take ownership of their learning in a systematic and purposeful process."[15]

Strategy Two: Literary Analysis

A literary analysis process is seen in many English Language Arts classrooms that can range from simplicity to more advanced forms. For the purposes of this unit, the literary analysis process will use a simplistic approach as students may be creating blackout poetry for the first time. Of note, literary analysis methods are used throughout the year in my classroom, so keep in mind that this strategy is not a new tool for my students, but does build upon prior established foundational reading skills. For this unit, the literacy analysis process draws inspiration from the article "Teaching Literary Analysis."[16] The strategy includes the following steps: 1. Choosing a topic, 2. Focusing the topic, 3. Gathering textual evidence, 4. Analyzing quotes, and 5. Concluding.

Didactic Journaling

Didactic journaling helps students to identify and explain significant parts of the text. It is a high-level form of literary analysis that uses annotation of text in which students will think about, question, clarify, critique, and synthesize what is read. Students will use didactic journaling for text engagement. This method can range in complexity; however, a simplified version of didactic journaling is creating a double-entry journal response where students select quotes from the text on one side and then will write a reaction or analysis to the quote on the other. Students will be encouraged to thematically connect their entries to the concepts covered in this unit. Journals will include a process for deep engagement: 1. Cite, 2. Explain, and 3. Connect. Of note, teachers may insert a mini-lesson or refresher lesson on how to correctly cite text information, and analyze texts using figurative language.

Classroom Activities

The classroom activities are suggestions that can be altered to fit classroom needs and use higher levels of Bloom's Taxonomy.[17] The instructional supports referred to in the Strategies section of this unit are further detailed here. The activities are designed to be used during reading and/or writing workshops or implemented into any classroom schedule. These activities can last the duration or be completed in parts according to any classroom schedule, (for the purposes of this unit, the work of three African American women poets are used as works cited, but others can be added onto this lesson which can be referred to in the resources referenced in the Rationale section of this unit). The activities are structured for weekly implementation but can be folded into a larger, longer session if needed. This unit will be referenced throughout Women's History in March and implemented in full during Poetry Month in April, during the Reading and Writing Workshop.

Initiating Activities During Reading and Writing Workshop

Teachers may want to begin by surveying students about their knowledge of poetic devices. A Google form can cover open-end type questions and provide non-graded feedback to the teacher. It can also be used during small groups where students can share their understanding of poetry. Teachers can scribe outcomes on the board or on a shared document to facilitate student discussion. Next, introduce the main purpose of the lesson: for students to develop an understanding of how African American women scholars use their poetic voices to convey their lived experiences. It is suggested to begin with current movements such as the Black Lives Matter Movement (BLM). Teachers may pre-read "Why Black Lives Matter in the Humanities," to gain scholarly perspective(s) and to think critically about how to use the BLM Movement as an instructional enhancement for this unit.[18] The accompanying video, "How A Hashtag Defined A Movement,"[19] provides thought-provoking commentary. After watching the video, students can be prompted to discuss how the BLM founders, Alicia Garza, Patrisse Cullors, and Opal Tometi, discuss walking in the same tradition as the foremothers of the movement. Students can begin didactic journaling about Tometi's quote that "We did not

create a historical movement, but instead come from a long legacy of resistance." Teachers can connect this quote by asking how "legacies of resistance" can manifest within poetic forms. The lesson may follow this format:

Initiating Activity	Materials	Learning Outcome(s)
Survey Whole or small group discussion Video and didactic journal	Google form or document with topic ideas: What is the function of poetry? What do you know about poetry? What is your favorite poem and why? Group discussion. Video: How A Hashtag Defined A Movement at https://www.youtube.com/watch?v=-8-KZ0RIN3w Didactic Journal Entries 1-2: "We did not create a historical movement, but instead come from a long legacy of resistance." How may a "legacy of resistance show up in poetic forms?"	Gain an understanding of student perspectives about poetry Set learning expectations about what students will know and do Practice analysis skills

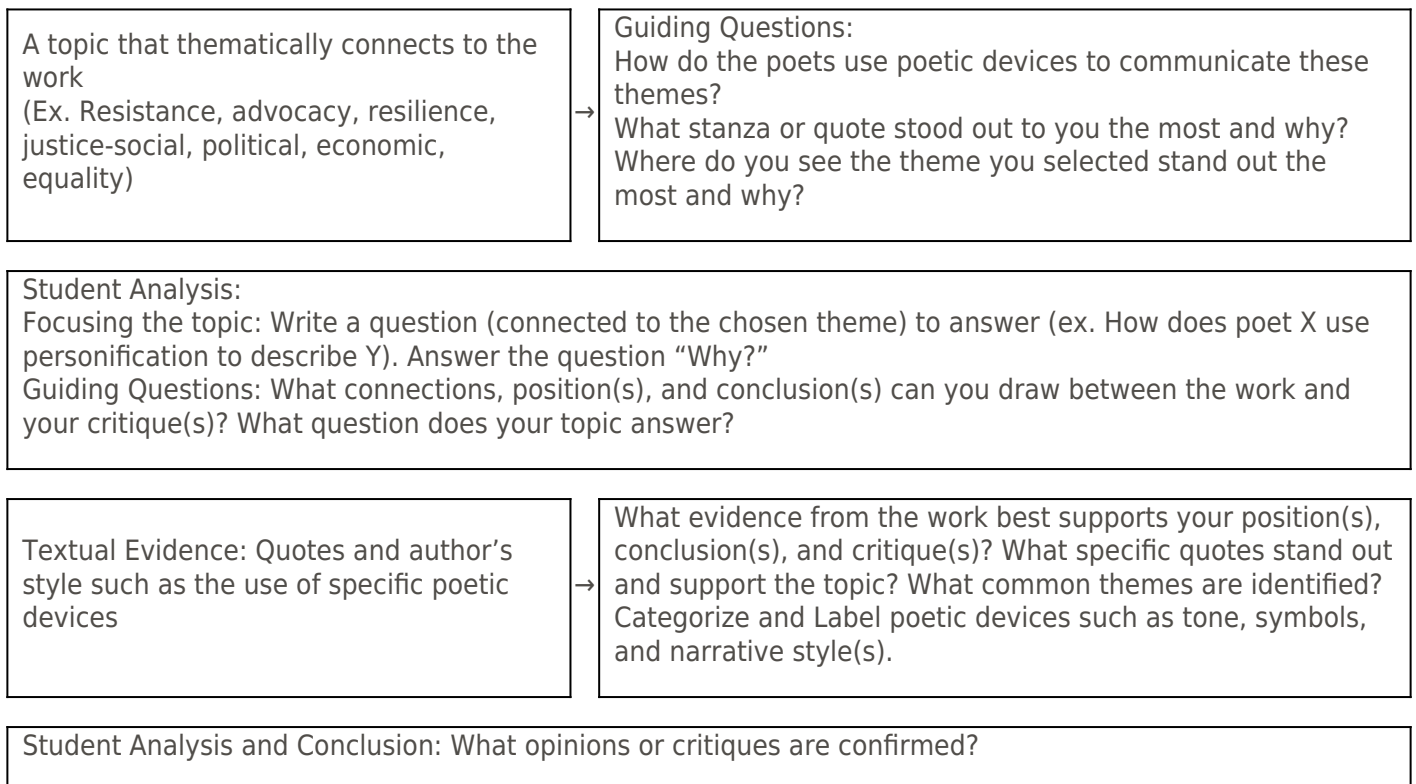## Developing and Confirming Interpretations During Reading and Writing Workshop

Teachers can present selected texts by putting students in conversation with the critiques presented within the poetry. Scholars and their poetic works are numerous and for this unit, selected examples of the works are June Jordan's "Democracy Poem #1,"[20] Nikki Giovani's "Ego Tripping,"[21] and Elizabeth Alexander's "Crash."[22] As an introduction, students may benefit from by reading a brief biography of each scholar using the following recommended sites: The Poetry Foundation at https://www.poetryfoundation.org, The Harvard Radcliffe Library at https://www.radcliffe.harvard.edu, and The Yale Beinecke Library at beinecke.library.yale.edu. After students gain a biographical understanding of each, teachers can facilitate a discussion and create a word cloud showing commonalities within and across the selected texts. It is suggested to use the Free Word Cloud Generator to visually show connections at https://www.freewordcloudgenerator.com. Teachers may also consider a mentor text along with the referenced works. Recommendations are a curated list of resources published by institutions like the New York Public Library, "Poetry Written for Children."[23] Titles such as "Hip Hop Speaks To Children: A Celebration of Poetry With a Beat"[24] and "African American Poetry,"[25] present audio support offering analysis of both sound, rhyme, and rhythm and collective poetic works by notable authors such as Gwendolyn Brooks and Elizabeth Alexander. Teachers can creatively use these titles to activate/confirm students' initial understanding, as a "hook, '' or to introduce ongoing lesson content. Teachers can use the literacy analysis process with these resources. The lesson may follow this format:

Developing/ Confirming Interpretations	Materials	Learning Outcome(s)

	Websites: Poetry Foundation, The Harvard Radcliffe Library, and The Yale Beinecke Library	
Biography Small and whole group discussion Connections/word cloud Mentor text connection	Mentor Text Connections: Do these works have a rhyme and/or rhythm? What poetic devices do you see at work here? Why is this important? What does this help you as the reader to understand? Poetic Devices Mini-lesson (as needed) Didactic Journal Entries 1-2: What connections can you draw or similarities did you notice about the poets from their biographies? Revision/expand first journal entry: How may a "legacy of resistance show up in poetic forms?"	Make text connections Understand function and choice of poetic devices Practice analysis skills

Developing and Confirming Interpretations (Continued) During Reading and Writing Workshop

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Teachers can present selected poetic works and make connections back to student didactic journal entries, mentor texts, and content previously explored. Using the selected works and resources, students can be prompted to conduct their literary analysis of the selected works using the literary analysis method: 1. Choosing a topic, 2. Focusing the topic, 3. Gathering textual evidence, 4. Analyzing quotes, and 5. Concluding. Using a graphic organizer can help students as they critique the selected works. A simple Google document or organizer (teacher-created, for example) can guide students' thinking:

A topic that thematically connects to the work (Ex. Resistance, advocacy, resilience, justice-social, political, economic, equality)	→	Guiding Questions: How do the poets use poetic devices to communicate these themes? What stanza or quote stood out to you the most and why? Where do you see the theme you selected stand out the most and why?

Student Analysis: Focusing the topic: Write a question (connected to the chosen theme) to answer (ex. How does poet X use personification to describe Y). Answer the question "Why?" Guiding Questions: What connections, position(s), and conclusion(s) can you draw between the work and your critique(s)? What question does your topic answer?

Textual Evidence: Quotes and author's style such as the use of specific poetic devices	→	What evidence from the work best supports your position(s), conclusion(s), and critique(s)? What specific quotes stand out and support the topic? What common themes are identified? Categorize and Label poetic devices such as tone, symbols, and narrative style(s).

Student Analysis and Conclusion: What opinions or critiques are confirmed?

Confirming Interpretations During Reading and Writing Workshop

After students have completed their analysis, the teacher can scaffold learning into creating blackout poetry. Students may benefit from a mini-lesson or review on poetic devices that can be scaffolded into a lesson on creating blackout poetry. Students are encouraged to evidence their analysis skills by creating a blackout poetic piece thematically representative of the studied poets. Through this part of the unit, students are encouraged to amplify their voices as well as the voices of their studied poets. The lesson may follow this format:

Task	Material(s)	Product (Student Created)
Scan the text (top to bottom and left to right). Identify (highlight, underline, or circle) impactful words to anchor their poem. Explain that the order of words from the original text cannot change.	Selected anchor texts	Anchor text that has identified impactful words that thematically connect to overall learning objectives.
Optional to help with organization Write selected words on a separate page in the order they appear (remind students that they cannot change the word order of the original text). This may visually help students focus on keywords, decipher meaning(s), see thematic connections, and finalize student word choice(s).	Organizer (as needed) Selected anchor texts	Revised (as needed) version of selected words for blackout poem.
Analyze word choice(s) by reading through selected words eliminating or adding any that are superfluous or needed. Students should analyze words thinking about how word choices should flow to thematically connect to studied poets, and express key ideas and/or images. Encourage students to peer-review their work by reading and displaying their work for feedback in small groups.	Organizer (as needed) Selected anchor texts Feedback form (optional)	Revised (as needed) version of selected words for blackout poem. Completed peer-review feedback form (optional)
Create a final version solidifying or finalizing word choices and rationale for choices. Base revisions off peer-review feedback. Transfer word selection to the original piece blacking out unselected words. Visual elements (optional). As this lesson is not an art project, blackout poems go hand in hand with strong visual elements. Encourage students to choose thematically connected visual representation(s) of their work.	Finalized blackout poem	Finalized blackout poem with (optional) visual element.
Performance (optional): Encourage students to think back to rhythm and rhyme of poetry. Ask students to consider how they would "read" or "perform" their poems to an audience.	Finalized "performed" blackout poem	Finalized "performed" blackout poem

Resources

Alexander, Meena. "'What Use Is Poetry?' By Meena Alexander." *World Literature Today*, 26 Aug. 2013, www.worldliteraturetoday.org/2013/september/what-use-poetry-meena-alexander. This article was an interesting read on the argument for the various uses of poetry.

Alrubail, Rusul. "Teaching Literary Analysis." *Edutopia*, 3 Dec. 2014, www.edutopia.org/blog/reaching-literary-analysis-rusul-alrubail. This blog was helpful in thinking about how to approach literary analysis using student-friend terms.

Barbour, Karen, et al. *African American Poetry*. Sterling Publishing Co., Inc., 2013. A book of African American poets containing the poetry referenced in this unit.

Blake, Felice, et al. *Anti-Racism Inc.: Why The Way We Talk about Racial Justice Matters*. Punctum Books, 2019. A helpful article on what is anti-racist work and why it is applicable to today's classroom.

A Critical Analysis of Bloom's Taxonomy in Teaching Creative and ... - Ed, files.eric.ed.gov/fulltext/EJ1153951.pdf. Accessed 16 May 2023. A helpful resource on Bloom's Taxonomy is used widely by educators.

Giovanni, Nikki, et al. *Hip Hop Speaks to Children: A Celebration of Poetry with a Beat*. Sourcebooks Jabberwocky, 2008. A mentor text that presents poetry in both motion and sound which is apropos to this unit's seminar.

Guides: #ownvoices: Diversity in Children's and Young Adult Books: What Is Own Voices?" *What Is Own Voices? - #OwnVoices: Diversity in Children's and Young Adult Books - Guides at Orange County Library System*, libguides.ocls.info/ownvoices. Accessed 5 July 2023. This article explores how diversity and inclusion in young adult literature influences its readers.

How a Hashtag Defined a Movement." *YouTube*, 26 Sept. 2016, www.youtube.com/watch?v=-8-KZ0RIN3w. Video support to help initiate student understanding used in the lesson description of this unit.

Jordan, June, et al. *The Essential June Jordan*. Copper Canyon Press, 2021. Selected poems and scholarship referenced in this unit.

Poetry in Schools - UCL, dera.ioe.ac.uk/id/eprint/7075/8/Poetry_in_schools_(PDF_format)_Redacted.pdf. Accessed 5 July 2023. This article discussed the value of poetry as a pedagogical tool within the curriculum.

Rowell, Charles H. *Angles of Ascent: A Norton Anthology of Contemporary African American Poetry*. W.W. Norton & Co., 2013.

Sherman, Charlotte Watson. "Sisterfire: Black Womanist Fiction and Poetry." *Amazon*, 1995, www.amazon.com/Sisterfire-Black-Womanist-Fiction-Poetry/dp/0060950188. This book is a collection of African American poets and writers.

Appendix on Implementing District Standards

New Haven Public Schools (NHPS) English Language Arts curriculum is aligned with the Common Core Standards and focused on preparing students for college and career readiness. Connecticut adopted the Common Core State Standards. In English Language Arts, the curriculum includes culturally centered educational frameworks and provides lessons and resources for teachers. This unit was developed with this

approach in mind. NHPS has also adopted elective courses on Black and Latino Studies- the first in the state of Connecticut to do so in recognition that "Increasing the diversity of what we teach is critical to providing students with a better understanding of who we are as a society and where we are going," (Governor N. Lamont). Although elective courses are for high school students, this unit can be used in both upper middle and high school levels.

Notes

1 How a Hashtag Defined a Movement." *YouTube*, 26 Sept. 2016, www.youtube.com/watch?v=-8-KZ0RIN3w.

2 *#OwnVoices: Diversity in Children's and Young Adult Books - Guides at Orange County Library System*, libguides.ocls.info/ownvoices. Accessed 5 July 2023.

3 William Ayers, Therese Quinn, and David Stovall, eds. "Handbook of social justice in education." (2009).

4 Kevin Kumashiro, "Four Approaches to Social Justice Education." *YouTube*, 20 Feb. 2020, www.youtube.com/watch?v=GN-yhlSqfz0.

5 *Alzheimer's Poetry Project Minnesota*, www.alzpoetrymn.org/. Accessed 4 May 2023.

6 https://files.eric.ed.gov/fulltext/EJ925898.pdf

7 "Primary Framework for Teaching Literacy and Mathematics." *Digital Education Resource Archive (DERA)*, 1 Jan. 1970, dera.ioe.ac.uk/14160/.

8 Poetry in Schools - UCL, dera.ioe.ac.uk/id/eprint/7075/8/Poetry_in_schools_(PDF_format)_Redacted.pdf. Accessed 5 July 2023.

9 Alexander, Meena. "What Use Is Poetry?" By Meena Alexander. *World Literature Today*, 26 Aug. 2013, www.worldliteraturetoday.org/2013/september/what-use-poetry-meena-alexander.

10 "This Ocean of Texts: The History of Blackout Poetry." *This Ocean of Texts: The History of Blackout Poetry*, Apr. 2020, www.thehistoryofblackoutpoetry.org/.

11 "Protest Poetry." *Poets.Org*, 10 Nov. 2022, poets.org/protest-poetry.

12 "Litany." *Poets.Org*, 27 Feb. 2023, poets.org/poem/litany-1.

13 A. Brown, A. Palincsar, & B. Armbruster, "Instructing comprehension fostering activities in interactive learning situations," in H. Mandl, N. L. Stein, & T. Trabasso, eds., *Learning and Comprehension of Text* (Hillsdale, New Jersey: LEA,1984).

14 John D. Bransford, Ann L. Brown, and Rodney R. Cocking, *How people learn: Brain, mind, experience, and school* (Washington, D.C.: National Academy Press, 2000).

[15] A.S. Palincsar and L. Klenk, "Fostering literacy learning in supportive contexts," *Journal of Learning Disabilities* 25.4 (1992): 211-225.

[16] Rusul Alrubail, "Teaching Literary Analysis," *Edutopia*, 3 Dec. 2014, www.edutopia.org/blog/reaching-literary-analysis-rusul-alrubail.

[17] *A Critical Analysis of Bloom's Taxonomy in Teaching Creative and … - Ed*, files.eric.ed.gov/fulltext/EJ1153951.pdf. Accessed 16 May 2023.

[18] Felice D. Blake, "Why Black Lives Matter in the Humanities." *Seeing Race Again* (2019).

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