

Utah State University

DigitalCommons@USU

---

All Graduate Plan B and other Reports

Graduate Studies

---

5-2015

## Pairing Poetry with Nonfiction to Teach the Civil Rights Movement: A Unit Plan for High School English Teachers

Andrea Spencer  
*Utah State University*

Follow this and additional works at: <https://digitalcommons.usu.edu/gradreports>

---

### Recommended Citation

Spencer, Andrea, "Pairing Poetry with Nonfiction to Teach the Civil Rights Movement: A Unit Plan for High School English Teachers" (2015). *All Graduate Plan B and other Reports*. 487.

<https://digitalcommons.usu.edu/gradreports/487>

This Report is brought to you for free and open access by the Graduate Studies at DigitalCommons@USU. It has been accepted for inclusion in All Graduate Plan B and other Reports by an authorized administrator of DigitalCommons@USU. For more information, please contact [digitalcommons@usu.edu](mailto:digitalcommons@usu.edu).



PAIRING POETRY WITH NONFICTION TO TEACH THE CIVIL RIGHTS  
MOVEMENT: A UNIT PLAN FOR HIGH SCHOOL ENGLISH TEACHERS

by

Andrea Spencer

A thesis submitted in partial fulfillment  
of the requirements for the degree

of

Master of Science

in

English

Approved:

---

Benjamin Gunsberg  
Major Professor

---

Brock Dethier  
Committee Member

---

Christine Cooper-Rompato  
Committee Member

UTAH STATE UNIVERSITY  
Logan, UT

2015

## Contents

	Page
Critical Introduction .....	4
Unit Overview.....	15
Civil Rights Movement Poetry Project.....	18
Lesson 1 .....	20
Lesson 2 .....	24
Lesson 3 .....	34
Lesson 4 .....	47
Lesson 5 .....	50
Lesson 6 .....	56
Lesson 7 .....	60
Lesson 8 .....	62
Lesson 9 .....	65
Lesson 10.....	74
Lesson 11 .....	75
Lesson 12 .....	93
Lesson 13 .....	96
Lesson 14 .....	106
Lesson 15 .....	109
Lesson 16 .....	110
Works Cited .....	112

It was just after lunch, and my students wrote in sleepy silence. Their heads were close to the desks; some had even given in and their heads rested on their left arms as they wrote slowly. When the timer beeped, my students looked up and took a collective breath; they expected me to ask for volunteers to share their writing, and they fidgeted in their blue-seated desks.

I stepped out from behind my podium, and with a deep breath I began reciting Dudley Randal's poem: "Ballad of Birmingham," which describes the bombing of the 16th Street Baptist Church in Birmingham, Alabama, 1963".

Most of my students looked at each other in confusion; I'd broken the ritual of journal writing. I made my voice higher as I spoke in the voice of a young girl:

“Mother dear, may I go downtown  
instead of out to play,  
and march in the streets of Birmingham,  
in a Freedom March today?” (1-4)

I saw their minds click as they understood I was reciting a poem, and I knew they were wondering if they had to recite a poem, too.

By the time I reached the “clubs, and hoses, guns and jails” they were all sitting up. Eyebrows slightly raised, Abbey unfolded her arms and placed her hands in her lap. At the line “you may go to church instead/And sing in the children’s choir” I wondered if any of them remembered the title.

I went on without pausing; I described “her night-dark hair” and her “small brown hands” and I smiled a mother’s smile. I offered my hands to show the claws of despair at searching for a daughter, then asked, “But, baby, where are you?”

I waited. I stood before my students and I looked into their faces. I saw sorrow and confusion. I continued to wait. Silence flowed in and around them. I noticed Abbey clutching her desk, her blonde hair created a curtain to hide her eyes. Eventually, the clouds moved away from the sun and they clapped.

I have been introducing my poetry unit to my Honors English 11 class this way for four years. Every year, this poem gets a similar response from my students. Every year, I have students ask me if that really happened--if a church was really bombed with kids inside. While in the past I have used this recitation as a springboard into a poetry unit, I feel students could better appreciate this poem if they understood the historical events from which it is drawn. The purpose of this thesis, then, is to pair poetry with informational texts to give my students of Preston, Idaho, a deeper understanding of the Civil Rights Movement and to help them develop empathy and acceptance for other people despite their differences. My hope is that by linking poetry to nonfiction texts, this four-week unit will promote an understanding of cultural differences.

I began designing this unit of study by identifying what I wanted my students to learn and formulating ways to gauge their learning process. I did not want to simply have a test during which the students would regurgitate facts about the Civil Rights Movement, so I took the advice of Tom Romano, author of Blending Genre, Altering Style: Writing Multigenre Papers, and developed a culminating assignment that asked my students to compose expository essays and poems—what Romano refers to as a “multigenre project” (43). The culminating assignment for this unit will allow my students to explore a specific event during the Civil Rights Movement. They will write a report on this event using research they have gathered. This paper will attest to the importance of the event

within the scope of the Civil Rights Movement. This assignment will not only help my students gain a better understanding of African-Americans' struggles, but other minority groups' struggles as well, as I will provide them with opportunities to research Hispanic civil rights and women's rights.

As an English teacher, I worry that educational reform bound to the Common Core State Standards will diminish the role of poetry in the high school English curriculum. I am concerned students will lose a personal connection with the past if important historical events like the Civil Rights Movement are represented strictly through the use of nonfiction texts. While textbooks summarize events and allow students to relate the events in chronological order, the empathy created through poetry for a generation's suffering is absent. This is the reason I paired poetry with informational texts to give my students of Preston, Idaho, a deeper understanding of an important part of our nation's history and to help them develop empathy and acceptance for other people despite their differences.

I developed this unit around Civil Rights poetry because my students have limited exposure to different ethnicities and religious backgrounds. The majority of students at Preston High School are white and middle class, and due to the geographic isolation, there are few opportunities for cultural exchange. I have witnessed students disregard one another based on economic status. I have heard conversations about who can and who can't be included as friends based on family background. I am hoping to use poetry and nonfiction to teach my students about acceptance, perseverance, and (for the students who find themselves outside of the majority) inner-strength.

With these objectives in mind, I utilized the backward design process to create my unit. Wiggins and McTighe explain that the backward design process helps teachers and students perform better because they know their goals and they can outline a process to achieve their objectives (2). Backward design helps teachers to identify what the students should learn during the course of a unit. Culminating knowledge is sometimes referred to as the “enduring understanding.” This helps the teacher answer this question, “Why do we need to learn this?” before the students have the chance to ask it. After the goals are set, Wiggins and McTighe advise educators to figure out how they will determine if the students have learned what the educator wants them to learn.

Throughout the unit, students will be reading a variety of poems taken from Words of Protest, Words of Freedom, a book of Civil Rights poems edited by Jeffrey Lamar Coleman. The poems included within the unit focus on important events, such as the death of Emmitt Till; the bombing of the 16th Street Baptist Church in Birmingham, Alabama; the march from Selma to Montgomery; the integration of the nine black students into Little Rock Central High School; and the assassination of Martin Luther King, Jr.. The reason I focus on these events is because they are not covered in great depth by my school’s history department. In general, the students are not familiar with these events, and I believe these events are significant in shaping the movement and the poetry students will read.

In addition to reading poetry, students will also write poems that explore the thoughts and feelings of other people. They will experiment with a range of poetic techniques, such as meter, rhyme, metaphor, and imagery. My students will develop their writing skills through writing several types of poetry as well. For example, they will write

a narrative poem through the eyes of someone who has been impacted by the Emmett Till murder. This assignment asks students to step outside themselves and see the tragedy of Till's death through the eyes of a stranger. Writing from a point of view other than their own, students must consider how the narrator would express him or herself through imagery and word choice.

Overall, the unit plan I present here is meant to strengthen students' understanding of poetry and encourage empathy for those who struggled for civil rights. This unit is designed to expose my students to different cultures and ways of thinking about a historically oppressed people. My hope is that once my students are able to find connections with the past, they will be able to strengthen themselves against the hardships they may face in the future.

Since there are so few opportunities for my students to interact with different people, it will be essential to discuss multiculturalism with my students. According to the Annenberg Learner website for teacher resources and professional development, multiculturalism examines "the complex ways in which societal beliefs are formed." It focuses on "social divisions of class, gender, ethnicity, and race" and "examines the ways in which meanings, stereotypes, and identities... are generated within these social groups" (Teaching Multicultural Literature 1). The way educators include cultural studies in their classrooms is to discuss everything from poetry, stories, and songs to local and national events. My unit proposes multiculturalism as a lens through which students might view the poetry and nonfiction they read over the course of my unit. This is important for my students so they can grasp of the severity of the Jim Crow laws and the oppression African-Americans experienced even after the Civil War.

Lesley Roessing's article "Creating Empathetic Connections to Literature" recounts her struggle to help her students have empathy when crossing the lines of multicultural Holocaust literature. She noticed the students had sympathy for Anne Frank, but not much else. When trying to decide how to engage her students and to build empathy for the Jews, Lesley used poetry in her classes to help her students see the connections and get to know the people of the literature. Many of her students expressed an understanding that these characters represent real people who experienced a terrible tragedy, and despite their differences they share the same humanity. One student who used poetry to connect with the character states, "Writing this [poem] made me look deeper into, not only Anne's personality, but my own" (Roessing 4). Roessing's unique way of helping her students develop empathy illustrates how reading and writing poetry not only informs students of historical events, but also cultivates empathy.

In "Multicultural Moments in Poetry: The Importance of the Unique," David Hanauer writes that "poetry provides multileveled access to the individual and thus promotes the experience, concept, and understanding of human diversity" (71). He goes on to argue how poetry can bridge the gap between non-fiction and unfamiliar experiences for the reader, and that it helps students develop the skills they need to interpret information in an exciting way. Like Hanauer, I believe that through poetry readers can learn from the experiences of different types of people. He declares, "poetry reading... offers an insight into the individual multicultural experience and hence can promote the understanding of diversity" (Hanauer 80). This idea is important to my unit because I want my students to understand the emotions and sufferings of people different

from them. I feel an urgency to teach my students about the importance of accepting people and helping them through hardships.

Authors of Teaching to Exceed the English Language Arts Common Core State Standards agree with Hanauer's argument about the link between poetry and multiculturalism. These authors suggest that reading and writing poetry can help students develop the ability to "infer the underlying assumptions ... linking the descriptions about an event with the reasons for the event" (Beach, Thein and Webb 127). Only after students understand how something happened, can they begin to answer the question of why it happened. Many students are not familiar with the struggles of other people, so it is important for them to be given opportunities to read a variety of texts to help them gain that knowledge.

Poetry helps students develop reading skills, informs them about historical events, and provides them with opportunities to develop their skills with the language. Albert Somers, professor emeritus at Furman University, believes teachers should "use poetry to challenge their students to think, to read with patience and insight, to see connections and relationships, to write with imagination, precision, and depth" (14). This idea is important for my unit because it suggests that by reading poetry students might learn to comprehend the complex ideas expressed in sophisticated texts. For example my students will be reading a poem about the integration of Little Rock High School. The poem I will require my students to read is not a narrative. The presentation of the theme is more complex than other poems they have read, because the poet asks the students to imagine a hypothetical world where black children are taught by Jim Crow; the poet is also

describing the real world. The poem also requires the students to make the connections between previous poems and articles they have read.

My unit is based on the idea that poetry can help students understand the struggles and experiences of other people. Award winning teacher and published author Jim Burke, states, “Nothing allows for a greater diversity of voices than poetry” (406). Diversity is an important concept in multicultural studies; however, cultural studies go deeper than reading texts written by authors with diverse backgrounds. Henry Giroux’s article “Doing Cultural Studies: Youth and the Challenge of Pedagogy” outlines many reasons for cultural studies in education. One of these reasons is to gain a deeper understanding of our political history and how it influences the ways we interact with different people. If the youth of America are to understand the full importance of the literature, teachers need to address the influence politics can have on writing and interpretation of literature. In Giroux’s words, “[Cultural studies] argues that teaching is a cultural practice that can only be understood through considerations of history, politics, power, and culture” (Giroux 3).

Giroux also points out that effective use of cultural studies will not only help students and teachers “connect questions of form and content” but cultural studies will also address “political issues which foreground considerations of power and social agency” (5). Giroux expands the ideas for cultural studies to not only include the understanding of other cultures, but also to spur the desire to create social change.

Not everyone is on board with cultural studies though; Rita Felski, author of “The Role of Aesthetics in Cultural Studies,” mentions some arguments against cultural studies. She states, “Cultural studies, in recent American debates, is often just short-hand

for political readings of literature... It means looking through a text as if it were a transparent vehicle for a simple political message. It means, quite simply, being a bad reader” (Felski 31). Felski, though, isn’t entirely against cultural studies. She believes that in order to be fully engaged with the study, a student has to be involved with more than just the political side of a text. She writes that cultural studies can “broaden the definition of what count[s] as art” (32).

While I agree with Giroux that an important role of cultural studies is to help students become more involved with political change, the purpose of my unit is to help my students connect with the people who lived during the Civil Rights Movement. It is a movement embedded in politics, but it also addresses the human condition. While these groups were seeking equity through the law, they also wished their humanity to be recognized. They were seeking the right to vote; however, they were also seeking respect. The unit I created not only uses poetry and nonfiction to bridge the gap between my students and the past, but also includes photos and songs to aid in the development of understanding of this time period.

Beyond offering students a multicultural perspective on Civil Rights Era poetry, I also aim to help my students grasp the meaning of important historical events. Frederick Hess’s essay, “Still at Risk: What Student’s Don’t Know, Even Now,” outlines a survey that reveals when 17 year-olds were asked “fundamental questions about U.S. History and culture, they score a D” (1). His essay argues that schools do a poor job of “teach[ing] students the great ideas, controversies, and events that have shaped our nation as well as the skills needed for life in our democratic society” (Hess 3). My unit offers students the opportunity to study such important events while promoting higher-level

thinking and discussion centered on the poetry of the Civil Rights Movement. For example, my students will read nonfiction and poetry about the assassination of Martin Luther King, Jr.. One poem they will be asked to read is titled “How to Change the U.S.A.” This poem expresses a lot of anger towards white people. I hope my students will read this poem and, through discussion, come to an understanding of the frustration expressed in the poem. My students will gain a better understanding of the role Martin Luther King, Jr. played for the Civil Rights Movement and the despair that was felt after his assassination.

The Common Core State Standards (CCSS) initiative is meant to increase difficulty of texts and provide students with opportunities to read more non-fiction texts (Williamson 59). The idea of focusing on informational nonfiction texts has some educators concerned, however. Thomas Newkirk’s article “Speaking Against the Common Core” warns about the possibility of teachers taking “early college expectations [and] downshifting them to eleventh or twelfth grade” and pushing students to read more difficult texts when they are not ready (2). He expresses the concern that these practices will not encourage students to work harder, but will frustrate students and hinder their desire for learning. I agree with Newkirk’s article. In my experience, students often read when they feel they can succeed in understanding the material. One advantage to my unit is the length of the reading. Some poems are longer than others, but the poems and articles I chose will allow my students to read the article or poem in class. Once my students have read the article or poem, they will be able to spend substantial time re-reading in order to gain a deeper understanding of the material. I believe that if my

students can find success by reading and exploring difficult poetry in a controlled environment, they will feel confident in reading increasingly difficult texts.

In the article “Revised Publishers’ Criteria for the Common Core State Standards in English Language Arts and Literacy, Grades 3 – 12,” David Coleman, architect of the CCSS, suggests that one of the goals of the CCSS is to “shift the focus of literacy instruction to center on careful examination of the text itself” (1). Similarly, David Conley’s “Reaching the Goal: The Applicability and Importance of the Common Core State Standards to College and Career Readiness” supports Coleman’s agenda by suggesting that secondary schools must not only teach the texts and the history surrounding them, but also extend their understanding into an in-depth examination about the influences of the historical context on the literature (Conley 7). My unit promotes such careful examination of texts by encouraging students to read closely for connections between literature and historical events. For example, my students will write a news article based on a poem that depicts a Civil Rights era event. Students will read a real news article and compare and contrast their news article with what really happened. This gives students opportunities to explore the benefits of poetry and nonfiction while developing critical thinking skills. By pairing informational texts with poetry, students will get to experience the anguish felt by the victims of segregation. They will get to feel the heartache of these people, just like the first time they heard “Ballad of Birmingham.”

The process of reading and writing both nonfiction texts and poetry will help my students develop valuable thinking skills and knowledge about themselves and other people. This project will help maintain my students’ interest, while encouraging them to step out of their comfort zones and try something new. By the end of this unit, I want my

students to appreciate what poetry can bring to nonfiction texts and understand the value it can bring to their lives.

## Unit Overview

- A. Throughout this unit I will use the following **Enduring Understanding**:

Students will increase their understanding of the Civil Rights Movement and develop empathy for other people's struggles.

- B. Throughout the unit this Enduring Understanding will relate to the following **Essential Question**:

How can poetry help us understand nonfiction texts and link us to the past?

- C. My **Rational** for pairing Poetry and Nonfiction to explore the Civil Rights Movement:

Many of high school students hear about key people in the Civil Rights Movement in their history classes; however, many of them read about these people and these events in a sterile environment. The environment tries to be an objective and factual description of the past meant to inform the reader of events without engaging them in the struggle that people of this time faced. By studying poetry, students will learn about the frustrations and triumphs that were experienced. Students will see the impact of poetry and discuss the techniques that the poets used to foster pathos. By exploring the Civil Rights Movement through poetry, I will be creating an environment where my students can learn about different people, develop resilience, and become more comfortable writing poetry to work through their own struggles in life.

- D. The following **Common Core Standards** will be integrated into this unit, which is designed for a 11<sup>th</sup> grade Honors class:

1. CCSS.ELA-LITERACY.L.11-12.3

Apply knowledge of language to understand how language functions in

different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

2. CCSS.ELA-LITERACY.L.11-12.5

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

3. CCSS.ELA-LITERACY.RI.11-12.6

Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

4. CCSS.ELA-LITERACY.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

5. CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

6. CCSS.ELA-LITERACY.SL.11-12.5

Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

E. This unit will include the following **Major Activities and Assignments:**

1. Writing Specific Poems: Lyric, Narrative, Free Verse, Ballad, and Cut-up.
2. Analyze poetry to identify the following poetic devices: caesura, alliteration, consonance, couplet, meter, rhythm, internal rhyme, repetition, refrain, and stanza.
3. Analyze the purpose of poetry in relation to specific texts.
4. Write poetry to develop detail. Students will use poetic devices such as metaphor, rhythm, and caesura to express emotion while telling a narrative.
5. Research an event in the Civil Rights Movement.
6. Work in groups to provide peer feedback on individual poems.
7. Create a poetry journal that includes responses to poetry read in class, poetry exercises, and responses to their own poetry.
8. A final project that includes:
  - i. two page research paper on an event from the Civil Rights Movement
  - ii. three poems by different authors about the specific event they researched
  - iii. one page typed response to the poems as a group
  - iv. five poems the students wrote in class revised and edited
    - a. at least one poem needs to be presented digitally
    - b. the other poems can be either neatly hand-written on non-lined paper or typed and printed

F. I have an **Objective** for every day of this four-week unit:

1. Students will be able to recognize the importance of multicultural literature.
2. Students will be able to analyze several poems to interpret the feelings of others.
3. Students will be able to compare and contrast the emotion in the poems to newspaper articles about the death of Emmett Till.
4. Students will be able to collect and evaluate a variety of texts (eg. newspaper articles, magazine articles, pictures, stories, essays, etc.) on a specific event of their choice in the Civil Rights Movement.
5. Students will be able to practice identifying specific poetic devices used in selected poems written about the bombing of the 16th Street Baptist Church.
6. Students will be able to create a cut-up poem using an article.
7. Students will be able to compile information into a two page research paper while providing correct citations.
8. Students will be able to generate constructive feedback on the poetry of their peers.
9. Students will be able to discuss poetic devices to interpret poems and question the relationship between poetry and nonfiction texts.
10. Students will be able to write a ballad about a picture taken during the Civil Rights Movement.
11. Students will be able to collect poetry related to their Civil Rights Movement research paper.

12. Students will be able to argue about the connection between poetry and nonfiction texts written about “Bloody Sunday.”
13. Students will be able to write a lyric poem from a different point of view.
14. Students will be able to describe how non-fiction texts and poetry are used together to help their understanding of different cultures and history.
15. Students will be able to write a free verse poem.
16. Students will be able to manipulate digital media to produce final drafts of their poetry that will be presented to the class in digital format.

G. For **Assessment** of students’ progress I will do the following:

1. Ask follow-up questions to determine understanding.
2. Hold teacher/student meetings once a week, addressing individual concerns, and observing progress on final drafts.
3. Assess their poetry and provide specific feedback.
4. Provide opportunities for students to engage in discussions about the connection between poetry and nonfiction texts.
5. Observe group activities to ensure appropriate feedback is given.
6. Assess Final project determine students’ ability to use poetic devices in writing and understanding of the link between poetry and nonfiction texts.

## Civil Rights Movement Poetry Project

While reading nonfiction texts and poetry about specific events in the Civil Rights Movement, we will discuss the relationship between nonfiction texts and poetry, analyze the importance of poetry devices in interpreting poems, write different types of poems using many different techniques, and research and collect information and poems about one specific event during the Civil Rights Movement. Your portfolio should include the following:

1. **A two (2) page research paper on an event from the Civil Rights Movement.** You will research an event that is different from the five events we will discuss in class. A research paper must have evidence to support your thesis statement. You will use MLA format to cite your sources. Your research paper should answer the following questions:
  - a. What happened?
  - b. Why was it important?
  - c. What impact did this event have on the people involved in the Civil Rights Movement?
2. **Three poems by different authors about the specific event you researched.** You need to read the poetry written about these events in order to gain a deeper understanding about the people involved in this Movement. I would like these poems to be published poems; however, if you have a grandparent who wrote poetry about your chosen topic, you may include one of your favorite poems.
3. **One page typed response to the poems as a group.** After you have collected the poems about your topic, you will read them and respond to them as a whole. Questions to consider when writing your response include:
  - a. How do the poems work together to paint a picture of the emotions of the people involved?
  - b. How do the poems add insight to the knowledge you already have on this topic?
  - c. In what ways do the poems increase your understanding and empathy for the people during this time?
4. **Five poems you have written.** You will have opportunities to write poems and then share them with your classmates for feedback. You will revise and edit these poems and include them in your final project. These poems can be presented in any creative way you desire. You can type your poems or hand write them. If you choose to hand write your poems, your handwriting must be clear and neat, and the poems must be written on non-lined paper. At least one of your poems must be in digitally presented as a song or reading and uploaded to my account on youtube.com.

	<b>Exceeds Expectations 20 points</b>	<b>Meets Expectations 15 points</b>	<b>In the Development Stage 10 points</b>
<p><b>Research Paper:</b> What happened?</p> <p>Why was it important?</p> <p>What impact did this even have on the people involved in the Civil Rights Movement?</p>	<ul style="list-style-type: none"> <li>- Paper includes a strong introduction that immediately engages the reader.</li> <li>- Demonstrates the writer's understanding of the topic.</li> <li>- Uses a variety of sentences to engage the reader.</li> <li>- Answers the three questions without stating the questions outright.</li> <li>- Follows MLA format.</li> </ul>	<ul style="list-style-type: none"> <li>- Paper includes a strong introduction with a thesis statement of intent.</li> <li>- Explains the event with detail.</li> <li>- Answers all three questions in a sophisticated manner and displays critical thinking.</li> <li>- Follows MLA format.</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction is engaging but lacks a clear thesis statement.</li> <li>- Explains most of the event, but misses some important information.</li> <li>- Tries to answer the three questions, but not in an appropriate way</li> </ul>
<p><b>Poems and Response</b></p>	<ul style="list-style-type: none"> <li>- Three poems are chosen with care and obvious consideration of the way the poems work together to provide a deeper understanding of the topic.</li> <li>- Response clearly outlines and analyzes the poetic devices and how they enrich the meaning of the poem, and deepen the understanding of the people who experienced the event.</li> </ul>	<ul style="list-style-type: none"> <li>- Three different poems that are written about the research topic.</li> <li>- Response explains how the poetic devices add to the understanding of the topic.</li> <li>- Response shows critical thinking when analyzing the poems.</li> </ul>	<ul style="list-style-type: none"> <li>- Poems are included but the connection between the poems and the topic is unclear.</li> <li>- Response does not fully explain the poetic devices and fails to make a strong connection between the poems and the nonfiction texts.</li> </ul>
<p><b>Written Poems</b> Narrative Lyric Ballad Cut-up Free Verse</p>	<ul style="list-style-type: none"> <li>- All poems are present and follow the guidelines given in class.</li> <li>- Obvious thought and care has been put into revision and editing. Poet has thought about the techniques and implemented them in the poems.</li> <li>- The presentation provides insight and adds to the meaning to the poem.</li> </ul>	<ul style="list-style-type: none"> <li>- All poems are present and follow the guidelines given in class.</li> <li>- All poems show some thought and creativity in revision and presentation.</li> </ul>	<ul style="list-style-type: none"> <li>- All poems are present, but do not follow all of the guidelines given in class.</li> <li>- Shows little or no effort in revision or presentation to make the poems clear and engaging.</li> </ul>

## Lesson 1

**Abbreviated Lesson Plan:** Students will be provided lyrics to Abel Meeropol’s “Strange Fruit” sung by Billie Holiday, so they can follow along while they listen to the song. Students will read “Merry-go-round” by Langston Hughes. After the students listen to the song and read the poem, they will write a journal entry that addresses the following question: Why is it important for people to read and listen to literature written by people from different cultures? We will then discuss the journal entry as a class. Students will receive the final assignment: The Civil Rights Movement Poetry Project. As a class, we will go over the instructions, addressing questions and concerns.

### Common Core Standards:

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.RI.11-12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

**Objective:** Students will be able to recognize the importance of multicultural literature.

### Materials:

- Final Assignment handout
- Final Assignment Rubric
- Slideshow of Jim Crow South
- Abel Meeropol’s “Strange Fruit” sung by Billie Holiday
- Printed lyrics to “Strange Fruit”
- Langston Hughes’ “Merry-go-round” poems
- Smart Board
- Journal Prompt

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will pick up a handout and watch a looped slideshow of pictures and information about Jim Crow South. The handout will ask them to write one thing they want to know about the Jim Crow South. **(5 minutes)**
2. Students will listen to Abel Meeropol’s “Strange Fruit” sung by Billie Holiday and Langston Hughes’ “Merry-go-round”; they will follow along with the words which will be printed on the back of the Do Now handout. **(5 minutes)**

3. Students will write in their journals on the following prompt: Why is it important for people to read and listen to literature written by people from different cultures? **(8 minutes)**
4. Discuss their responses as a class. Throughout the discussion, the teacher will ask questions similar to the following:
  - a. Why is it important to understand other people's experiences or points of view?
  - b. How does developing empathy help us to be better members of society?
  - c. How can reading poetry help us appreciate the hardships other people have experienced? **(25 minutes)**
5. Review the final assignment: The Civil Rights Movement Poetry Project. The teacher will read sections aloud and provide elaboration on different sections as needed. The teacher will answer any questions or concerns at the end of the handout review. **(16 minutes.)**

**Homework:** none

**Assessment Strategy:** Verbally ask students questions to gauge their understanding of the project expectations throughout class. Evaluate their non-verbal facial cues for comprehension and understanding.

**Also Attached:**

Do Now handout with Poem and Lyrics

### Jim Crow Laws in a Nutshell

Under Jim Crow segregation laws and practices, which began in the 1870s and lasted in many parts of the United States until the 1970s, African-American citizens could not:

- Eat with whites
- Check out a book at the public library
- Go to the state fair except on “colored day”
- Try on clothes or shoes in a store
- Live in white neighborhoods
- Swim in city pools
- Sit in the main bus terminal
- Use the front door at city hall
- Go to a white hairdresser
- Go to a white dentist
- Get a blood transfusion from a white donor
- Give blood to a white GI
- Sit with white churchgoers
- Ride in an elevator with white people
- Play pool with whites
- Wash their clothes in a “white” machine
- Marry a white
- Go to school with whites
- Be jailed as a delinquent within a quarter mile of a “white” delinquent facility
- Call a white person by his or her first name
- Shake hands with a white
- Wait to see a doctor in the same waiting room with whites
- Sear to testify in court except on a “colored” bible
- Be committed to a “white” mental institution
- Play baseball in a vacant lot within two blocks of a white baseball team
- Buy beer or wine from a “white” liquor store
- Rent an apartment if one white lived in the building
- Work as a policeman
- Run for election
- Vote
- Use “white” telephone booths
- Work in the same chain gang as a white prisoner
- Fight and die alongside a white soldier in the U.S. Army
- Get treated, no matter how close to death you are, in a “white” hospital.
- Be embalmed by a white undertaker
- Be buried in a cemetery alongside whites

“Merry-go-round”

Where is the Jim Crow section  
 On this “Merry-go-round”,  
 Mister, cause I want to ride?  
 Down South where I come from  
 White and colored  
 Can't sit side by side.  
 Down South on the train  
 There's a Jim Crow car.

On the bus we're put in the back—  
 But there ain't no back  
 To a “Merry-go-round”!  
 Where's the horse  
 For a kid that's black?

Langston Hughes  
 1943

### Consequences for Breaking the “Laws”

- Lynched
- Hung by thumbs while whipped
- Tied to a tree and shot
- Beaten then burned alive
- Mobs raided houses then burned them
- Entire families told to run while mobs shot them
- Tortured
- Tarred
- Thumb/Fingers/Toes cut off
- Castration

\*These are not complete lists. The purpose of these lists is to illustrate the brutality of the repression African-Americans were experiencing during this period.

### “Strange Fruit”

Southern trees bear a “Strange Fruit”,  
Blood on the leaves and blood at the root,  
Black body swinging in the Southern breeze,  
“Strange Fruit” hanging from the poplar trees.

Pastoral scene of the gallant South,  
The bulging eyes and the twisted mouth,  
Scent of magnolia sweet and fresh,  
And the sudden smell of burning flesh!

Here is a fruit for the crows to pluck,  
For the rain to gather, for the wind to suck,  
For the sun to rot, for a tree to drop,  
Here is a strange and bitter crop.

Written by Abel Meeropol  
Sung by Billie Holiday 1965

Answer this question:  
Explain something you want to learn about Jim Crow South

## Lesson 2

**Abbreviated Lesson Plan:** Students will silently read “Money, Mississippi” by Eve Merriam. Then, they will participate in a choral reading of the poem. A few students will also read “A Bronzeville Mother Loiters in Mississippi” by Gwendolyn Brooks aloud to the class. The class will discuss what rhythm and refrain add to the poem and how it helps engage the reader in the story the narrator is telling the audience.

### Common Core Standards:

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

**Objective:** Students will be able to analyze several poems to interpret the feelings of others.

### Materials:

- Student copies of Eve Merriam’s “Money, Mississippi” and Gwendolyn Brooks’ “A Bronzeville Mother Loiters in Mississippi”
- Poetic Terms Graphic Organizer
- Smart Board
- Journal Prompt

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will predict how rhythm, rhyme, and refrains influence the narration of the “story” the poet is telling the audience. **(8 minutes)**
2. The teacher will read “A Bronzeville Mother Loiters in Mississippi” to the students. They will underline any lines or words that stand out to them. The students will then read “Money, Mississippi” silently. After the students have been given enough time to read through the poem, they will read it aloud together. **(10 minutes)**
3. The students will evaluate their predictions and answer the following questions:
  - a. How did your predictions differ from your actual experience?
  - b. Explain how the rhythm and rhyme of each poem influenced your emotions about the content.

- c. How can you integrate rhythm, rhyme and refrains into your own poetry?
4. Students will talk about their answers with a neighbor; the class will then share and record some of the main points they discussed. **(25 minutes)**
5. Students will receive instruction on narrative poetry, rhyme, rhythm, and refrain.
6. The students will complete a portion of their graphic organizer providing a definition and examples from the poems they have read. **(16 minutes)**

**Homework:** none

**Assessment Strategy:** Class participation will allow the teacher to evaluate students' understanding of the poetic terms. While they are discussing with partners, the teacher will be moving the room to listen to their discussions and provide guidance and feedback as necessary.

**Also Attached:**

Poetic Term Graphic Organizer  
Identifying Narrative Arc in Poetry handout

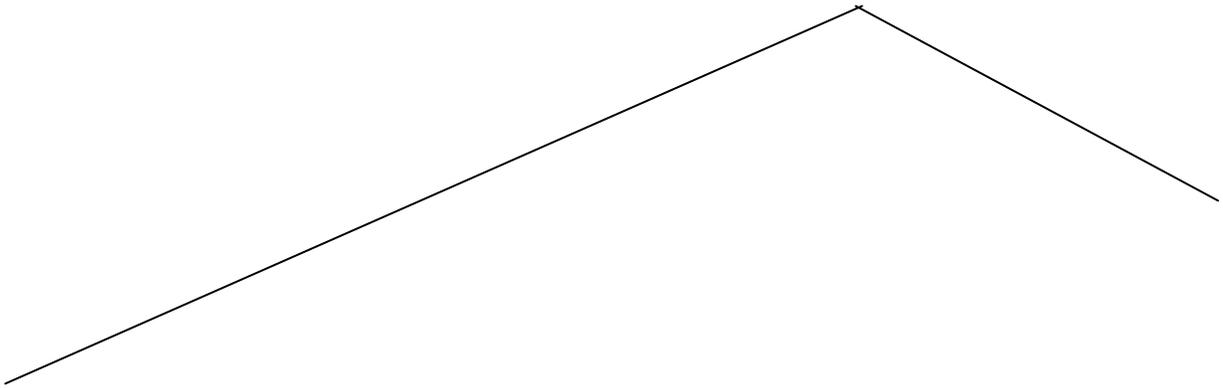
**Poetic Terms Graphic Organizer**  
Defining and Identifying Poetic Terms and Formats

Name \_\_\_\_\_

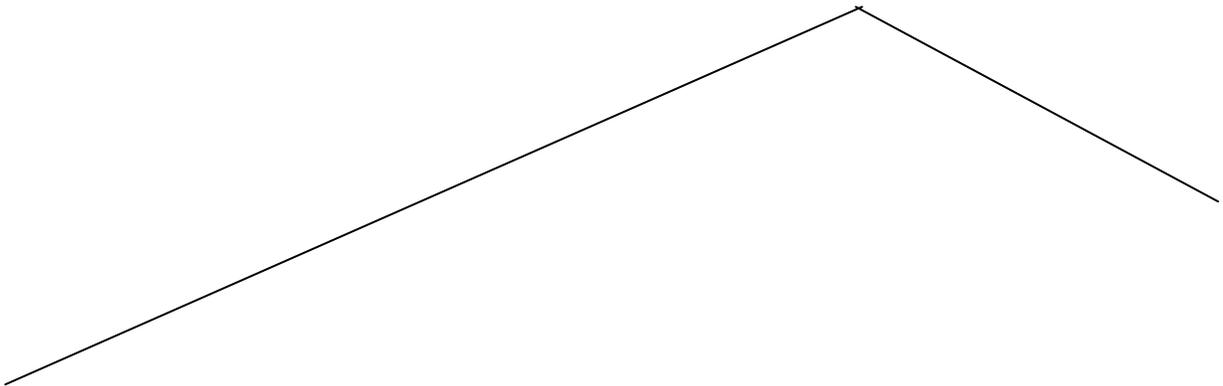
<b>Poetic Terms</b>	<b>Definition</b>	<b>Examples</b>
Alliteration		
Caesura		
Consonance		
Couplet		
Internal Rhyme		
Metaphor		
Refrain		
Repetition		
Rhyme		
Rhythm		
Stanza		
Synesthesia		
<b>Formats of Poetry</b>	<b>Definition</b>	<b>Examples</b>
Ballad		
Blank Verse		
Free Verse		
Lyric Poem		
Narrative		

### Identifying the Narrative Arc in Poetry

Narrative Poems tell a story. With most stories, you need rising action, a climax, falling action and a resolution. Use the following narrative arc to analyze “A Bronzeville Mother Loiters in Mississippi”.



Narrative Poems tell a story. With most stories, you need rising action, a climax, falling action and a resolution. Use the following narrative arc to analyze “Money, Mississippi”.



### Lesson 3

**Abbreviated Lesson Plan:** Students will read and listen to various newspaper reports on Emmett Till's death. They will complete a graphic organizer to help them discuss the differences in mood and tone between the reports and the poems. They will write their own narrative poem about Emmett Till's death. Students can choose a sympathetic perspective of the narrator from a list provided by the teacher.

#### Common Core Standards:

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Objective:** Students will be able to compare and contrast the emotion from the poems to newspaper articles about the death of Emmett Till.

#### Materials:

- Variety of reports on the death of Emmett Till (newspaper and magazine articles, and documentaries)
- Comparison and Contrast Graphic Organizer
- Smart Board

#### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will read an article written in 1955 about the death of Emmett Till. They will begin to complete the graphic organizer comparing and contrasting the poetry and nonfiction they have read. **(10 minutes)**
2. As a class, the students will watch a short documentary about the death of Emmett Till. They will then have time to complete the graphic organizer. **(15 minutes)**
3. The class will discuss the differences and similarities between the poems and the nonfiction they have observed. They will be asked to consider this question as the discussion advances:
  - a. How do poetry and nonfiction work together to help the reader understand the topic? **(20 minutes)**
4. Students will be given the assignment to write a narrative poem. Specific poetic element of the narrative poem are listed below:
  - a. Have a specific speaker in mind.

- b. Provide a telling of the story through the perspective of the chosen speaker.
  - i. Remember – you will need to remain respectful and truly choose the best words to portray your message.
- c. It doesn't have to be specifically about the murder itself. "A Bronzeville Mother Loiters in Mississippi" deals with an imagined morning shortly after the trial.
- d. You will need to have a rhyme scheme, at least 10 lines, figurative language, and a narrative arc. When writing your poem, remember that word choice and line breaks can add to, or detract from, the rhythm of your poem. **(14 minutes)**
- e. Possible speakers are: Till's Family members (i.e. cousins, grandfather, or mother), a jury man, the judge, one of the boys who found the body, a journalist, Milan's sons, a person hearing about the murder or trial.

**Homework:** Narrative Poem

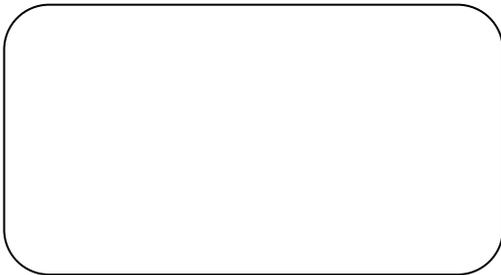
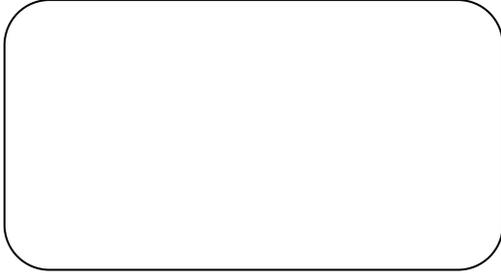
**Assessment Strategy:** The teacher will collect the comparison and contrast graphic organizer to check for completion and understanding. The teacher will be able to gauge their understanding based on class discussion and participation.

**Also Attached:**

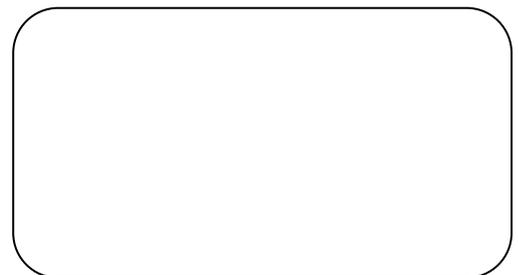
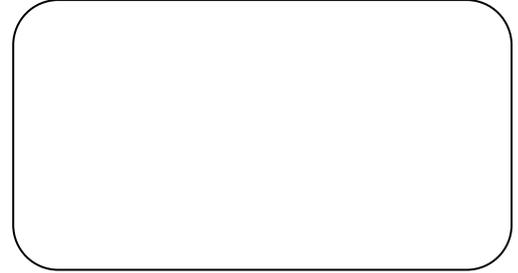
Comparison and Contrast Graphic Organizer  
How to Write a Narrative Poem

### Comparison and Contrast Graphic Organizer

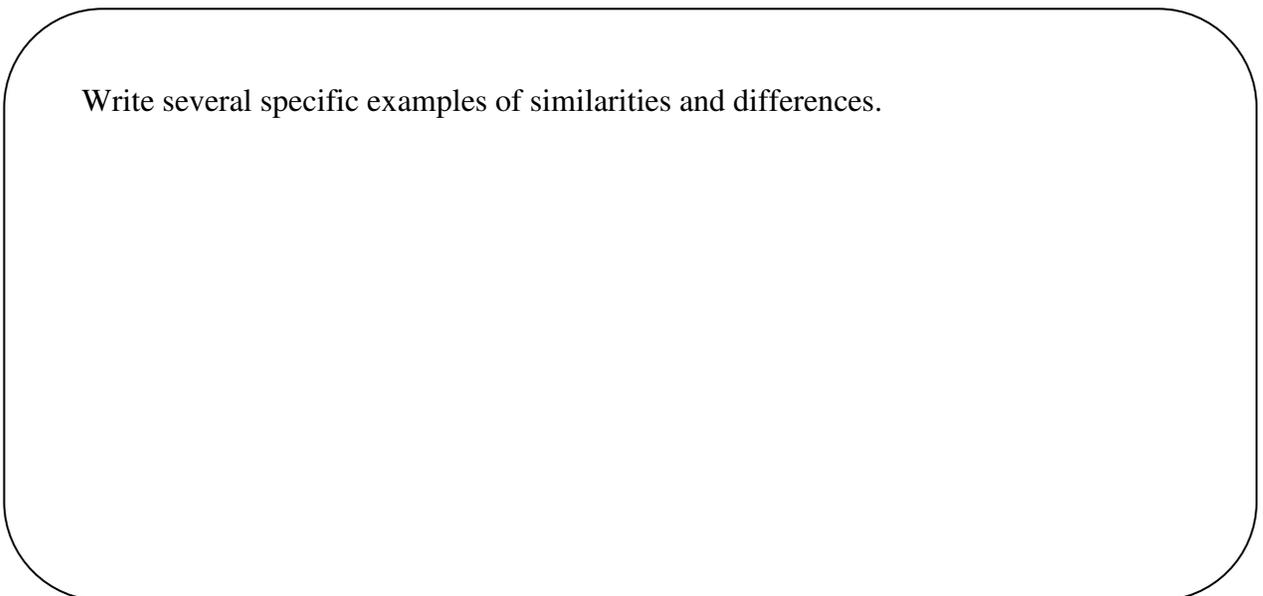
What is similar  
between nonfiction and poetry?



What is different  
between nonfiction and poetry?



Write several specific examples of similarities and differences.

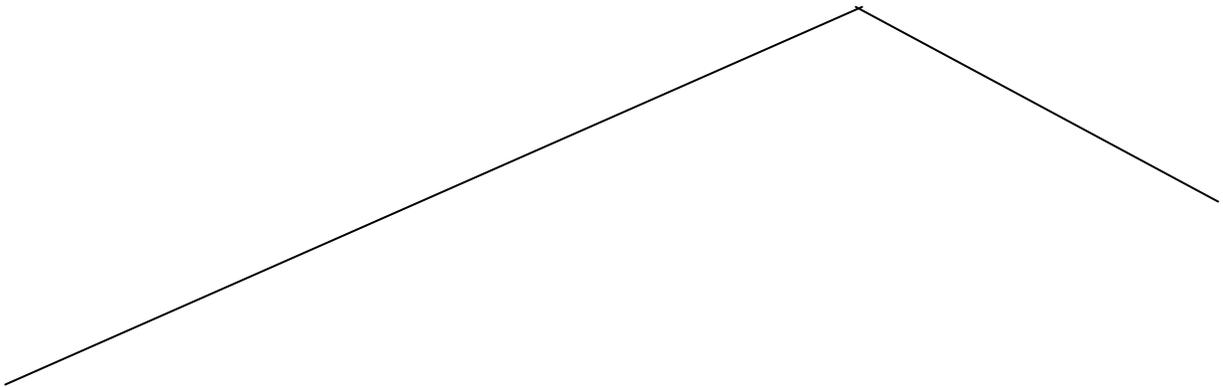


### How to Write a Narrative Poem

The following questions will help you brainstorm for your narrative poem.

1. Who is your speaker?
2. How did they hear about the Emmett Till Murder/trial?
3. What is their reaction to the story?
4. What would your speaker say to Emmett Till? To his murderers?

Narrative Poems tell a story. With most stories, you need rising action, a climax, falling action and a resolution. Use the following narrative arc to plan out your thought process.



Create some similes, metaphors, and other examples of figurative language below that you might like to include in your poem.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.

## Lesson 4

**Abbreviated Lesson Plan:** Students will be given a list of events that occurred during the Civil Rights Movement. They will choose one event that they do not know a lot about and research it in the lab. Their goal is to find newspaper articles, radio broadcasts, and pictures about this particular event. They will print at least one article they found, and save the rest in their folder on the student network.

### **Common Core Standards:**

CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Objective:** Students will be able to collect and evaluate a variety of texts (e.g. newspaper articles, magazine articles, pictures, stories, and essays) on a specific event of their choice in the Civil Rights Movement.

### **Materials:**

- List of events during the Civil Rights Movement
- Reserve Writing Lab

### **Lesson Organization: (used for 59 minute classes)**

1. Do Now: Students will turn in their 1<sup>st</sup> drafts of their narrative poems to be reviewed by the teacher.
2. Students will meet in the classroom and discuss the objective for the day. They will be given a list of topics related to the Civil Rights Movement.
3. Students will quietly move to the writing lab in order to begin researching the topic of their choice.

**Homework:** Continue to research topic

**Assessment Strategy:** During the individual working time, the teacher will move the room observing the students, asking questions, and addressing the concerns of the students.

### **Also Attached:**

The list of possible research topics related to the Civil Rights Movement.

### **List of Possible Research Topics Related to the Civil Rights Movement**

#### **1954:**

In *Brown v. Board of Education*, the decision widely regarded as having sparked the modern civil rights era, the Supreme Court rules deliberate public school segregation illegal, effectively overturning "separate but equal" doctrine of *Plessy v. Ferguson*. Chief Justice Earl Warren, writing for a unanimous Court, notes that to segregate children by race "generates a feeling of inferiority as to their status in the community that may affect their hearts and minds in a way unlikely ever to be undone."

*Hernandez v. Texas* becomes the first Mexican American discrimination case to reach the Supreme Court. The case involves a murder conviction by a jury that includes no Latinos.

#### **1955:**

On August 28, 14 year old Emmett Till is beaten, shot and lynched by whites.

In Alabama, on December 1 Rosa Parks refuses to up her bus seat to a white man.

#### **1956:**

Montgomery bus boycott ends in victory, December 21, after the city announces it will comply with a November Supreme Court ruling declaring segregation on buses illegal. Autherine Lucy is first African-American admitted to the University of Alabama.

#### **1957:**

Efforts to integrate "Little Rock", Ark., Central High School meet with legal resistance and violence; Gov. Orval Faubus predicts "blood will run in the streets" if African-Americans push effort to integrate.

#### **1960:**

February 1, Lunch counter sit-in by four college students in Greensboro, N.C. begins and spreads through the South.

#### **1961:**

Congress of Racial Equality (CORE) organizes Freedom Rides into the South to test new Interstate Commerce Commission regulations and court orders barring segregation in interstate transportation. Riders are beaten by mobs in several places, including Birmingham and Montgomery, Ala.

#### **1962:**

The United Farm Workers Union, under the leadership of Cesar Chavez, organizes to win bargaining power for Mexican Americans.

James Meredith becomes first African-American student admitted to the University of Mississippi.

#### **1963:**

June 20, President John F. Kennedy meets with civil rights leaders at the White House in an attempt to call off the March on Washington scheduled for August.

Over a quarter of a million people participate in the March on Washington on August 28, 1963, and hear Martin Luther King Jr. deliver his "I Have a Dream" speech.

Medger Evers, NAACP field secretary in Jackson, Miss., murdered on June 12, 1963.

A Birmingham church is bombed on Sept. 15, killing four African-American girls attending Sunday school: Denise McNair, age 11, and Cynthia Wesley, Carole Robertson and Adie Mae Collins, all 14 years old.

#### **1963:**

President Kennedy is assassinated in Dallas, Texas.

Martin Luther King Jr., receives the Nobel Peace Prize.

Mississippi Freedom Summer, a voter education and registration project, begins. White northern college students volunteer to run practice elections in preparation for the Presidential election of 1964. Two white students, Andrew Goodman and Michael Scherner, and an African-American civil rights worker, James Chaney, are murdered.

**1965:**

Selma, Ala. voting rights campaign. Jimmie Lee Jackson, 26, participating in a march led by the Southern Christian Leadership Conference, is killed by Alabama state troopers as he attempts to prevent the troopers from beating his mother and grandfather.

Selma to Montgomery march.

The Voting Rights Act passes and is signed into law on August 6, effectively ending literacy tests and a host of other obstacles used to disenfranchise African-American and other minority citizens.

Malcolm X, the fiery orator and Muslim leader, is assassinated.

The Watts section of Los Angeles erupts in five days of rioting after an African-American woman is killed by a fire truck driven by white men.

**1966:**

National Organization for Women (NOW) is founded to fight politically for full equality between the sexes.

Stokely Carmichael, head of the Student Nonviolent Coordinating Committee, first uses the phrase "black power" during a voter registration drive in Mississippi. The phrase - and its many different interpretations by African-Americans and whites - divides the Civil Rights Movement.

**1967:**

Sparked by a police raid on a black power hangout, Detroit erupts into the worst race riots ever in the nation, with 43 people dead, including 33 African-Americans and 10 whites. During the nine months of the year, 164 other racial disturbances are reported across the country, including major riots in Tampa, Cincinnati, Atlanta, Newark, Plainfield and Brunswick, New Jersey, which kill at least 83 people.

Jose Angel Gutierrez founds the Mexican American Youth Organization in San Antonio, Texas. The group would become over time La Raza Unida Party, the first Chicano political party.

Articles of incorporation are filed in San Antonio for the Mexican American Legal Defense and Education Fund, the first national Chicano civil rights legal organization.

Congress enacts the Age Discrimination Act of 1967 prohibiting employment discrimination against older Americans.

**1968:**

March 1, The National Advisory Commission on Civil Disorders, popularly known as the Kerner Commission after chairman Otto Kerner, Governor of Illinois, issues its report warning that the nation is moving toward two separate societies-one black and poor, the other affluent and white. The commission calls for major anti-poverty efforts and strengthened civil rights enforcement to eliminate the causes of the disorders.

April 4, Martin Luther King, Jr. is murdered.

April 11 President Johnson signs the Civil Rights Act of 1968, aimed at curbing discrimination in housing.

June 6, Sen. Robert Kennedy, campaigning for the Democratic nomination for president, is shot and killed in a Los Angeles hotel.

The Supreme Court, in *Green v. County School Board of New Kent County (Virginia)*, rules that "actual desegregation" of schools in the South is required.

## Lesson 5

**Abbreviated Lesson Plan:** In groups of four, students will be given a poem to read about the bombing of the 16th Street Baptist Church in Birmingham, Alabama. The poems will be one of the following: “Suffer the Children” by Audre Lorde, “Birmingham 1963” by Raymond Patterson, “Birmingham Sunday” by Langston Hughes, or “The Ballad of Birmingham” by Dudley Randall. As a class they will discuss the poems and what the narrator is saying to the reader. Students will use the poem to write a news story about the bombing of the church; then they will compare their story with the story the teacher will read to them.

### Common Core Standards:

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**Objective:** Students will be able to practice identifying specific poetic devices used in selected poems written about the bombing of 16th Street Baptist Church.

### Materials:

- Smart Board
- “Ballad of Birmingham” by Dudley Randall
- “Birmingham 1963” by Raymond Patterson
- “Suffer the Children” by Audre Lorde
- “Birmingham Sunday” by Langston Hughes
- Poetic Terms Graphic Organizer

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will copy definitions of selected poetic terms onto their graphic organizers. **(5 minutes)**
2. In groups of two or three, students will read over one of the poems about the bombing of the 16th Street Baptist Church in Birmingham, Alabama. They will underline and label each example of a poetic device they can identify. **(10 minutes)**
3. The students will discuss the effectiveness of the poem and answer questions similar to the following:

- a. How does the poet use caesura to place importance or meaning on specific words?
  - b. What metaphors are being utilized? How do these metaphors work within the poem?
  - c. How does the word choice influence the emotions of the reader? **(15 minutes)**
4. The students will then write a newspaper article using the details from the poem as a guide. **(10 minutes)**
  5. The teacher will review the story of the bombing of the church in Birmingham, Alabama, and have the students discuss how closely their newspaper article came to describing the actual event. **(20 minutes)**
  6. The students will then hand the poem back to its author.

**Homework:** Finish research on their chosen topic related to the Civil Rights Movement

**Assessment Strategy:** During group work, the teacher will walk around the room and assess the level of understanding, answer questions, and observe the students' discussions. During the whole class discussion, the teacher will monitor the participation levels of the students.

## Lesson 6

**Abbreviated Lesson Plan:** The students will compare their articles to a published news article about the bombing of the 16th Street Baptist Church in Birmingham, Alabama. The students will create a cut-up poem from the article. They will also discuss ways they can utilize the poetic terms the class has discussed up to this point.

### Common Core Standards:

CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Objective:** Students will be able to create a cut-up poem using an article about the bombing of the 16th Street Baptist Church in Birmingham, Alabama.

### Materials:

- Essays, newspaper articles, radio broadcast transcripts, magazine captions, letters, and pictures about the bombing of the 16th Street Baptist Church in Birmingham, Alabama.

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will answer the following prompt in their response journals: Explain the poems read yesterday in class. Identify your favorite poem of the four and discuss specific examples why it is your favorite. **(8 minutes)**
2. The teacher will discuss cut-up poetry and will provide many examples of cut-up poetry. The class will use a newspaper article about Emmett Till to create a cut-up poem. **(15 minutes)**
3. Students will read over the article and create their cut-up poems about the bombing of the 16th Street Baptist Church from that article. **(29 minutes)**

**Homework:** Finish cut-up poems

**Assessment Strategy:** Teacher will ask questions as the demonstration progresses to gauge understanding of the assignment. While the students are working on their poems, the teacher will walk around the room to check for understanding of the assignment.

## Lesson 7

**Abbreviated Lesson Plan:** Students will be using an MLA style guide to write a two page paper on the topic they have been researching. The students will be in the writing lab for most of the period, and should be able to finish their paper within the time given. If they don't finish their paper, it will be assigned to them as homework. The paper needs to include: correct citations, a works cited page, and a thesis-like statement. The thesis statement will be based on the following questions: What happened? Why was it important? What impact did this even have on the people involved in the Civil Rights Movement?

### Common Core Standards:

CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Objective:** Students will be able to compile information into a two page research paper while providing correct citations.

### Materials:

- MLA style guide handout
- Reserved Writing Lab

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will turn in their cut-up poems for teacher review.
2. Students will review the MLA style guide handout and think of at least one question to ask about the assignment. The teacher will then review the guidelines and answer any remaining questions. **(10 minutes)**
3. Students will then go quietly to the writing lab and begin working on their papers. **(49 minutes)**

**Homework:** If the students do not finish their paper during lab time, they will need to finish them outside of class. They can either work at the library before or after school, or work at home.

**Assessment Strategy:** The teacher will review the MLA style guide handout and check for understanding through questions and discussion. During the working time in the lab, the teacher will move the room observing the students and addressing their concerns.

### Also Attached:

MLA Style Guide

### **MLA Style Guide**

How to write your paper using MLA format

- ✓ Font should be Times New Roman 12 pt font.
- ✓ The paper should be double spaced.
- ✓ In the upper-left hand corner, you should have your name, your instructor's name, the class, and the date.
- ✓ Your citations should be found within your text after the information summarized, paraphrased, or quoted from your resource. All citations should include either the author's last name or the first three words of the citation and the page number where the information was found. Example: "end of direct quote" (Style 2).
- ✓ The Works Cited page will list all sources used in your paper alphabetically.
- ✓ Sources will be double spaced with a hanging indent.

Use the following questions to create your thesis statement: What happened? Why was it important? What impact did this even have on the people involved in the Civil Rights Movement?

### **MLA Style Guide**

How to write your paper using MLA format

- ✓ Font should be Times New Roman 12 pt font.
- ✓ The paper should be double spaced.
- ✓ In the upper-left hand corner, you should have your name, your instructor's name, the class, and the date.
- ✓ Your citations should be found within your text after the information summarized, paraphrased, or quoted from your resource. All citations should include either the author's last name or the first three words of the citation and the page number where the information was found. Example: "end of direct quote" (Style 2).
- ✓ The Works Cited page will list all sources used in your paper alphabetically.
- ✓ Sources will be double spaced with a hanging indent.

Use the following questions to create your thesis statement: What happened? Why was it important? What impact did this even have on the people involved in the Civil Rights Movement?

## Lesson 8

**Abbreviated Lesson Plan:** Students will read “Little Rock” by Nicolas Guillen in groups of two. They will then answer questions about the poem, style and meaning. The first time students read the poem, they will be asked to identify the speaker, what is happening, and how the speaker reacts to the scene. Students will then practice identifying poetic devices such as: caesura, alliteration, consonance, metaphor, and repetition.

### Common Core Standards:

CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Objective:** Students will be able to discuss poetic devices to interpret poems.

### Materials:

- “Little Rock” by Nicolas Guillen
- Pictures taken during the Civil Rights Movement
- Little Rock Slideshow and newspaper article

### Lesson Organization: (used for 59 minute classes)

1. Do Now: In groups of two, students will read “Little Rock” by Nicolas Guillen. They will use their Poetic Devices Graphic Organizer to help them identify the poetic terms being used in the poem. **(10 minutes)**
2. Each group will then match up with the other group with the same poem. They will compare and contrast the devices found, and discuss any changes that should be made to their lists. **(5 minutes)**
3. Each group will choose a spokesperson to read their poem to the class. After every poem has been read, the class will then discuss what poetic terms were utilized, and how each one added to the meaning of the poem. **(30 minutes)**
4. Each student will receive a peer’s cut-up poem to read. They will identify the speaker, the event that is being described, and comment on the effectiveness of the poetic devices being used in the poem. They will also make a note of three specific things about the poem they liked, and two things about the poem that either confused them or didn’t fit the voice of the speaker. **(9 minutes)**
5. The students will then hand back the poem to the author.

**Homework:** The students will continue to work on completing their two page paper and revising and editing poems.

**Assessment Strategy:** The teacher will be walking around the room to observe student discussions. The teacher will also lead discussion and monitor students' understanding through questions and answers provided by students.

## Lesson 9

**Abbreviated Lesson Plan:** Students will write down a question they have about the relationship between nonfiction texts and poetry. The students will trade questions with a peer. The students will answer their peer's question in their journal. As a class we will discuss the questions and answers. Then the students will be given a picture that concerns the Little Rock Nine students. They will be asked to write a ballad either about the picture, or to someone in the picture.

### Common Core Standards:

CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.W.11-12.3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**Objective:** Students will be able to question the relationship between poetry and nonfiction texts. Students will be able to write a ballad about a picture taken during the Civil Rights Movement.

### Materials:

- Pictures depicting the events surrounding the Little Rock Nine
- Instructions about writing ballads

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will write a question they have about the relationship between nonfiction texts and poetry. They will trade questions with a peer, and use their peer's question as a journal prompt. We will then discuss their questions and answers as a class. **(15 minutes)**
2. The teacher will introduce ballads by going over the handout and answering any questions. **(8 minutes)**
3. The students will get in groups of four, and the teacher will hand out the pictures depicting different scenes and events surrounding the Little Rock Nine. Then, each student will be asked to write a descriptive sentence about someone in the picture. They will share their line with their group. The students will then decide to use their own line or a peer's line as repeated line in their poems. **(11 minutes)**
4. The students will use the rest of the time writing their ballads. **(25 minutes)**

**Homework:** Ballad poems due next class period

**Assessment Strategy:** The teacher will move around the room observing the students, their involvement, and answering questions. The teacher will use individual working time to meet with students on a one-on-one basis to discuss the final project.

**Also Attached:**

Introduction to Ballads/ Writing Your Ballad Instructions

### Introduction to Ballads

- Most often, ballads are stories about love, but you can make your ballad about any event that has deeply affected you.
- Ballads are ways for you to share any heartfelt experience, whether it is painful or one that touched you in a positive way.
- When picking your story, make sure that it has a distinct introduction, a plot with a problem, and resolution the problem and that you can write about these in the one short poem.
- Ballads are similar to narratives. They need to tell a story – beginning, middle, end

### How to Write Your Ballad

You will write a ballad about the Little Rock Nine. In groups of four, you will be given a photo. Then, individually, you will write one line – one really good, descriptive line about a person in the photo. After you share your line with your group, you will be given a chance to revise your line. Then, you will choose which line you want to use in your poem. It can be your line or someone else's line, but you may only choose one line.

Write the line you chose to use as your refrain (R) below:

---



---

You will have 4 stanzas.

Your Rhyme Scheme will be:

- AABR
- BBCR
- CC DR
- DDAR

Use these questions to develop your ideas.

- Identify the character(s).
- What is the conflict?
- Identify the emotion(s) surrounding the conflict.
- What strategies are tried to resolve the conflict?
- In the end, how might the conflict be resolved?

**Lesson 10**

**Abbreviated Lesson Plan:** Students will find poems written about their selected Civil Rights Movement topic. The poems can be from any author, but they must correlate with the topic the students wrote about in their research paper. Students will be reminded about the expectations for their final project.

**Common Core Standards:**

CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Objective:** Students will be able to collect poetry related to their Civil Rights Movement research paper.

**Materials:**

- Rubric for Final Project
- Reserve Writing Lab

**Lesson Organization: (used for 59 minute classes)**

1. Do Now: Students will turn in their 1<sup>st</sup> drafts of their ballad poems to be reviewed by the teacher.
2. The teacher will review the rubric for the final project highlighting the expectations for the poems and responses.
  - a. Three poems are chosen with care and obvious consideration for the way the poems work together to provide a deeper understanding of the topic.
  - b. Response clearly outlines and analyzes the poetic devices and how they enrich the meaning of the poems collectively, and deepen the understanding of the people who experienced the event.
3. Students will quietly move to the writing lab in order to begin searching for poetry written about their chosen Civil Rights Movement event.

**Homework:** Further research for poems and written responses

**Assessment Strategy:** During the individual working time, the teacher will call students back to discuss their progress on their project and address the concerns of the student individually.

## Lesson 11

**Abbreviated Lesson Plan:** The students will be divided into two groups. Each group will be asked to present an argument either for or against the effectiveness of news articles and poetry in relaying necessary information about an event. One group will argue poetry is better than nonfiction, while another group will argue nonfiction is better than poetry. Each group will need to develop an argument and a counter-argument on their subject. The students will then present their arguments in formal debate style to the class.

### Common Core Standards:

CCSS.ELA-LITERACY.SL.11-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.RI.11-12.6

Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.

**Objective:** Students will be able to argue about the connection between poetry and nonfiction texts written about “Bloody Sunday.”

### Materials:

- Debate Rules Handout
- Forming an Debatable Argument
- Articles about “Bloody Sunday”
- Copies of the following poems:
  - o “Alabama Centennial” by Naomi Long Madgett
  - o “On a Highway East of Selma, Alabama” by Gregory Orr
  - o “Crumpled Notes (found in a raincoat) on Selma” by Maria Varela

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will read the articles and/or poems found on their desks. They will complete the accompanying worksheet. **(15 minutes)**
2. The teacher will discuss how to create an argument and introduce the debate structure to the class. **(5 minutes)**
3. The students will be divided into two groups and will work together to work on their arguments. Students will also choose six spokespeople to represent their group. **(10 minutes)**

4. The debate will begin with the three pro side students. They will have 5 minutes of uninterrupted time to explain their position. The process will be repeated for the opposite team. **(10 minutes)**
5. The teacher will give the two teams time to confer and prepare their rebuttal. **(3 minutes)**
6. The rebuttals will begin with the remaining three con side students and end with the pro side team. Each team will have three minutes to present their counter arguments. **(6 minutes)**
7. Students will use the remaining time to complete the following journal prompt:
  - a. List the arguments each side brought up that you agreed with, and explain your own opinion about the effectiveness of nonfiction versus poetry.

**Homework:** none

**Assessment Strategy:** The teacher will listen to and evaluate the clarity and persuasiveness of each team's argument. The teacher will also walk around the room and observe the teams as they formulate their arguments.

**Also Attached:**

Pro/Against Worksheets  
How to Form Your Debate Handout

### **Evaluate the Effectiveness of Nonfiction Writing**

1. Provide an example from the news article that you found informative.
2. List at least four reasons why you think the news article was more effective than the poems – provide examples.
  - a.
  - b.
  - c.
  - d.
  - e.
3. List at least two reasons why someone might think the poems are more effective at relaying information than the news article.
  - a.
  - b.
  - c.
  - d.

### **Evaluate the Effectiveness of Poetry**

1. Provide an example from the poems that you found informative.
2. List at least four reasons why you think the poems were more effective than the news article – provide examples.
  - a.
  - b.
  - c.
  - d.
  - e.
3. List at least two reasons why someone might think the news article is more effective at relaying information than the poems.
  - a.
  - b.
  - c.
  - d.

## How to Create Your Argument

1. State your position:

---

---

2. What “proof” can you find in the text(s).

3. What could your opponent say about your argument?

4. How does that change your argument?

5. What points did your opponent bring up that you want to refute?

6. How will you refute the claims/stance of your opponent?

## Lesson 12

**Abbreviated Lesson Plan:** The teacher will share “Alabama Centennial” by Naomi Long Madgett and “On a Highway East of Selma, Alabama” by Gregory Orr. The class will discuss the difference between narrative poetry and lyric poetry. Students will discuss how to write lyric poetry and then write a lyric poem about an emotion felt on the march from Selma to Montgomery, 1965.

### Common Core Standards:

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**Objective:** Students will be able to write a lyric poem from a different point of view.

### Materials:

- Poetic Terms Graphic Organizer
- Smart Board
- “Alabama Centennial” by Naomi Long Madgett
- “Crumpled Notes (found in a raincoat) on Selma” by Maria Varela
- Lyric Poetry Handout

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Each student will get a copy of each poem to read over before class begins. They will write in their journal about the following prompt: “After reading these two poems, what do you think is the difference between lyric poetry and narrative poetry? **(10 minutes)**
2. The teacher will discuss the difference between narrative poetry and lyric poetry.
3. The teacher will review synesthesia with the students and have the students imagine what sensory aspects would be associated with specific emotions.
4. The teacher will share a brief article with the students about Bloody Sunday and have the students watch the bio.com video “American Freedom Stories: Selma to Montgomery” **(10 minutes)**
5. The teacher will ask the students to use synesthesia to write a lyric poem about an emotion that may have been experienced during either Bloody Sunday or the March from Selma to Montgomery. **(25 minutes)**
6. The students will use the remainder of class time to work on their lyric poems. **(14 minutes)**

**Homework:** Complete Lyric Poems

**Assessment Strategy:** The teacher will observe the responses of the students during discussion to monitor understanding. The teacher will check for understanding through follow-up questions.

**Also Attached:**

Lyric Poetry Handout

### Writing Lyric Poetry

Lyric poetry is different from narrative poetry, because it focuses on the mood, tone, and emotions of the speaker instead of the sequence of events.

You will write your lyric poetry using **synesthesia**. **Synesthesia** is the act of applying color, sound, taste, texture, and/or sent to objects that don't naturally have those qualities. For example, using **synesthesia** a person might apply the color green to the sound of an alarm.

Try it:

Hunger is the color \_\_\_\_\_.

A summer day tastes like \_\_\_\_\_.

An alarm is the color \_\_\_\_\_.

Anger tastes like \_\_\_\_\_.

The sound of a bird feels like \_\_\_\_\_.

The emotion I will describe is \_\_\_\_\_.

It tastes like \_\_\_\_\_.

It smells like \_\_\_\_\_.

It sounds like \_\_\_\_\_.

It is the color \_\_\_\_\_.

The texture of \_\_\_\_\_ is \_\_\_\_\_.

You will need to describe the event and the emotions felt during “Bloody Sunday” or the march from Selma to Montgomery. Remember, you will not be writing a narrative piece, but will focus on an emotion felt during this time.

Your poem will need:

- At least 8 lines
- To describe the emotion you chose using synesthesia
- Connect the emotion to a specific activity, event, or person present either in “Bloody Sunday” or on the march to Selma to Montgomery

## Lesson 13

**Abbreviated Lesson Plan:** Students will be asked to read about the assassination of Martin Luther King, Jr. and describe the emotions of the African-American community at the time of his death. The teacher will then share “Martin Luther King, Jr.” by Gwendolyn Brooks and “How to Change the U.S.A” by Harry Edwards. The students will describe the emotions expressed in the poems, and explain how the emotions in the poetry combined with the articles create a fuller picture of what the African-American community experienced during this time. The class will discuss the effectiveness of poetry in helping students understand non-fiction texts and other people’s experiences and points-of-view. The teacher will also explain free-verse poetry and assign a free verse poem as homework.

### **Common Core Standards:**

CCSS.ELA-LITERACY.SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Objective:** Students will be able to describe how non-fiction texts and poetry are used together to help their understanding of different cultures and history.

### **Materials:**

- “Martin Luther King, Jr.” by Gwendolyn Brooks
- “How to Change the U.S.A” by Harry Edwards
- News article about Martin Luther King, Jr.’s death
- Free verse handout

### **Lesson Organization: (used for 59 minute classes)**

1. Do Now: Students will turn in their lyric poems for teacher review and then read the news article and address the following journal prompt: Describe the portrayal of the emotions of the African-American community after the assassination of Martin Luther King, Jr. **(10 minutes)**
2. The teacher will then read the poem “Martin Luther King, Jr.” by Gwendolyn Brooks and ask the students to make a list of emotions described in the poem.
3. The teacher will then read the poem “How to Change the U.S.A” by Harry Edwards and have the students add to their list of emotions. **(10 minutes)**
4. The students will then write about how the poems add depth to their previous reading. The teacher will lead a discussion on the way poetry and non-fiction can

help complete the picture of the assassination of Martin Luther King, Jr. and how it affected the participants of the Civil Rights Movement. **(20 minutes)**

5. Students will be asked to read Brooks' poem again as an example of free verse poetry. The teacher will help the students describe the qualities of free verse poems and give them the free verse handout. **(10 minutes)**
6. The students will spend the rest of the class period completing the handout. **(9 minutes)**

**Homework:** Free Verse poem

**Assessment Strategy:** Teacher will listen to the students' responses and give feedback. While students are completing their free verse handout, the teacher will be moving the room and asking the students specific questions about their writing and guiding them as needed.

**Also Attached:**

Free Verse Handout

### **How to Write Free Verse Poetry**

You will write a free verse poem about the Civil Rights Movement event you studied. Since free verse poetry has no specific meter, rhythm, or rhyme you will get to determine these aspects of your poem.

Briefly describe the Civil Rights Movement event you researched in class.

Now, answer these questions before writing your free verse poem:

- Who or what is the subject of my poem?
- What emotion or experience do I want my reader to feel?
- What is the lasting impression do my readers need to carry with them?
- What poetic devices will help me reach my readers?

Your free verse poem should:

- Be at least 10 lines long
- Include at least 3 specific poetic devices
- Have an identifiable speaker
- Address an emotion or problem experienced by the people you've researched
- Have a theme (An important message for the reader)

## Lesson 14

**Abbreviated Lesson Plan:** The teacher will share digital poetry and explain why poets create digital versions of their poems. The students will participate in a discussion brainstorming ways to manipulate their poems into digital forms. The class will also experiment with creating digital and visual poetry through phone apps like Garage Band, Type and Talk, and Video Star. The class will also discuss the importance of emphasis, tone, and digital presentation to enhance the meaning and depth of their poetry.

### Common Core Standards:

CCSS.ELA-LITERACY.L.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Objective:** Students will be able to create visual and audio drafts of their poetry.

### Materials:

- Student tablets, smartphones, etc.
- Digital poetry examples
- Smart Board
- Digital Poetry Proposal Form

### Lesson Organization: (used for 59 minute classes)

1. Do Now: Students will turn in their free verse poem for teacher review. Then the students will answer the following question in their journal: Why is reading poetry out loud effective? **(8 minutes)**
2. The students will share their ideas with a neighbor and combine their lists. Then in groups of four, the students will combine their lists again. One student from each group will write on the board two of the reasons they shared as a group. **(11 minutes)**
3. The teacher will then read the list and discuss in depth a few of the answers the students generated. **(5 minutes)**
4. The teacher will then share the examples of digital poetry with the students, and ask the students reference the list they previously created while they observe the examples. **(10 minutes)**

5. The teacher will ask the students to brainstorm how they would turn their poetry into digital poetry. The teacher will ask the students to consider using an app on their smart phones or another computer program. **(10 minutes)**
6. The students will then share their ideas with each other. As a class, the students will create another list of how they could manipulate their poetry in a digital form to add meaning and depth. **(10 minutes)**
7. Students will complete the Digital Poetry Proposal form and submit it before they leave the classroom.

**Homework:** The students will decide what poem to present digitally and outline what programs they will use in completing this assignment.

**Assessment Strategy:** The teacher will observe the students' reactions and address any concerns that arise. The teacher will review the slides on how to create digital poetry and answer the questions that students have concerning the assignment.

**Also Attached:**

Digital Poetry Proposal Form

### Digital Poetry Proposal Form

1. I want to present my poem  digitally  visually  both
2. I want to present my \_\_\_\_\_ poem titled \_\_\_\_\_  
\_\_\_\_\_.
3. I am planning on using \_\_\_\_\_  
to create the digital/visual version of my poem.
4. I will need the following programs or tools to complete this assignment:
  - i.
  - ii.
  - iii.
  - iv.
  - v.

### Digital Poetry Proposal Form

1. I want to present my poem  digitally  visually  both
2. I want to present my \_\_\_\_\_ poem titled \_\_\_\_\_  
\_\_\_\_\_.
3. I am planning on using \_\_\_\_\_  
to create the digital/visual version of my poem.
4. I will need the following programs or tools to complete this assignment:
  - i.
  - ii.
  - iii.
  - iv.
  - v.

**Lesson 15**

**Abbreviated Lesson Plan:** The students will be given the entire class period to experiment with digital poetry and finalize their projects. The students will be in the writing lab and will have access to headphones, computers, recording programs, photo shop, fireworks digital editing software, and a variety of other publishing programs.

**Common Core Standards:**

CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g. textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

**Objective:** Students will be able to manipulate digital media to create visual and audio drafts of their poetry.

**Materials:**

- Reserved Writing Lab
- Headphones with Microphones

**Lesson Organization: (used for 59 minute classes)**

1. The students will meet in the writing lab and they will spend the entire class period working on their digital poetry.
2. If the students have completed their digital poetry assignment, they begin organizing their Final Poetry Project.

**Homework:** Polishing their projects to turn in on the next school day.

**Assessment Strategy:** As the students work on their assignments, the teacher will help students work on their projects. The teacher will answer questions and give specific feedback to students.

**Lesson 16**

**Abbreviated Lesson Plan:** The students will turn in their poetry projects and they will share their poetry and experiences with each other. Each student will share what they learned about their specific Civil Rights Movement event, a published poem they found, and a poem they wrote. They will also share their thoughts on pairing poetry and non-fiction to give insight to history and different cultures.

**Common Core Standards:**

CCSS.ELA-LITERACY.L.11-12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

**Objective:** Students will share their finalized Poetry Projects with the class.

**Materials:**

- Student Poetry Projects
- Speakers/Projector
- Project Questionnaire Handout

**Lesson Organization: (used for 59 minute classes)**

1. Do Now: The students will complete the project questionnaire. **(5 minutes)**
2. Students will share their projects with the class. They will share the information on the questionnaire, a poem they found, and a poem they wrote.

**Homework:** none

**Assessment Strategy:** The teacher will observe the students as they present their information and poetry; the teacher will also observe the students listening to the presentations and address concerns as they arise.

**Also Attached:**

Project Questionnaire

### Project Questionnaire

Answer each question as specifically as possible.

1. What Civil Rights Movement event did you research?
2. What did you learn about this event?
3. What did you learn about poetry?
4. How did pairing poetry and non-fiction give you insight into different cultures and these events in history?
5. You found 3 poems about this event; which one will you share with the class? Why do you want to share this particular poem?
6. You wrote several poems during this poetry unit. Which one will you share with the class? Why do you want to share this particular poem?

## **Lesson 17**

Students will spend the day in the lab researching current struggles for social, political, and economical equality. They will answer the following questions about the topic they researched.

1. What topic did you research?
2. How can the poetry unit we just completed help you understand the current struggles faced by people today?
3. How can you make a difference in the current struggle of diverse groups for social, political, and economical equality?

## Works Cited

- Beach, Richard, Amanda Thein, and Allen Webb. *Teaching to Exceed the English Language Arts Common Core State Standards: A Literacy Practices Approach for 6-12 Classrooms*. New York: Routledge, 2012. Print.
- Carrier, Jim. *A Traveler's Guide to the Civil Rights Movement*. Orlando: Harcourt, 2004. Print.
- Coleman, David, and Susan Pimentel. "Revised publishers' criteria for the Common Core State Standards in English language arts and literacy, grades 3–12." Retrieved from the Common Core Standards Initiative at [www.corestandards.org/assets/Publishers\\_Criteria\\_for\\_3-12.pdf](http://www.corestandards.org/assets/Publishers_Criteria_for_3-12.pdf) (2012).
- Coleman, Jeffrey Lamar. *Words of Protest, Words of Freedom: Poetry of the American Civil Rights Movement and Era*. Durham: Duke UP, 2012. Print.
- Conley, David T., et al. "Reaching the Goal: The Applicability and Importance of the Common Core State Standards to College and Career Readiness." Educational Policy Improvement Center (NJ1) (2011). Print.
- Felski, Rita. "The Role of Aesthetics in Cultural Studies." *The Aesthetics of Cultural Studies* (2005): 28-43. Web.
- Giroux, Henry A. "Doing cultural studies: Youth and the challenge of pedagogy." *Harvard Educational Review* 64.3 (1994): 278-309. Web.
- Hanauer, David Ian. "Multicultural moments in poetry: The importance of the unique." *Canadian Modern Language Review/La Revue Canadienne des Langues Vivantes* 60.1 (2003): 69-87. Web.
- Hess, Frederick M. "Still At Risk: What Students Don't Know, Even Now: A Report from Common Core." *Arts Education Policy Review* 110.2 (2009): 5-21. Web.

Kasher, Steven. *The Civil Rights Movement: A Photographic History, 1954-68*. New York: Abbeville, 1996. Print.

Mathis, William J. "The "Common Core" standards initiative: An effective reform tool." Boulder and Tempe: Education and the Public Interest Center & Education Policy Research Unit. Retrieved July 29 (2010): 2010. Web.

McTighe, Jay, and Ronald S. Thomas. "Backward Design." *Educational Leadership* (2005). Web.

Newkirk, Thomas. "Speaking back to the common core." postscript to: Holding on to good ideas in a time of bad ones: Six literacy practices worth fighting for. (2009) *Heinemann* (2013): 1-7. Web.

Roessing, Lesley. "Creating Empathetic Connections to Literature." *The Quarterly* 27.2 (2005): n. pag. *Creating Empathetic Connections to Literature* -. National Writing Project. Web. 10 Oct. 2014.

Somers, Albert B. *Teaching Poetry in High School*. Urbana, IL: National Council of Teachers of English, 1999. Print.

"Teaching Multicultural Literature." *The Expanding Canon: Teaching Multicultural Literature - Theory Overview*. *Annenberg Learner Foundation*, n.d. Web. 3 Oct. 2014.

Williamson, Gary L., Jill Fitzgerald, and A. Jackson Stenner. "The Common Core State Standards' Quantitative Text Complexity Trajectory Figuring Out How Much Complexity Is Enough." *Educational Researcher* 42.2 Web. (2013): 59-69.