

## Days 1-6 Repair + Resistance: Harnessing the Poetic Imagination to Disrupt Racist Praxis

**Note:** These lessons can be paired with the Transformative Justice lessons, but are also a standalone sequence of their own. If you decide to use this as a standalone piece, you will need to be sure you're offering the lesson (Day 2) for students to critically engage with the [database article\(s\)](#) they have selected in order to move through the historical, creative, and emotional demands of this lesson arc. Students will be using the database articles as a point of departure to write the poems as a form of documentary poetry, what [Mark Novak explains](#) is, "poetry that captures a historical moment through an assemblage of different media, ranging from Rukeyser's mix of newspapers, witness testimonies, and court transcripts to more contemporary manifestations incorporating video, hyperlinks, and other new media."

<b>Guiding Questions</b>	<ul style="list-style-type: none"> <li>• What is a persona poem?</li> <li>• Why does perspective matter?</li> <li>• What produces hate speech and hateful acts?</li> <li>• What are the tools poets use to discuss, name, address, and possibly heal from harm?</li> <li>• Does poetry possess the power to intervene in the presence of hate or does it perpetuate hate?</li> </ul>
<b>Standards</b>	<p><b>Social Studies</b>  CCSS.ELA-LITERACY.RH.9-10.5 Analyze how a text uses structure to emphasize key points or advance an explanation or analysis.</p> <p><b>English   Writing</b>  CCSS.ELA-LITERACY.W.9-10.3  Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-LITERACY.W.9-10.5  Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 9-10 here.)</p> <p><b>English   Reading Literature</b>  CCSS.ELA-LITERACY.RL.9-10.2  Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</p> <p>CCSS.ELA-LITERACY.RL.9-10.3  Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>CCSS.ELA-LITERACY.RL.9-10.4  Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</p>

	<p>CCSS.ELA-LITERACY.RL.9-10.5 Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</p> <p><b>English I Reading Informational Text</b> CCSS.ELA-LITERACY.RI.9-10.6 Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.</p> <p>CCSS.ELA-LITERACY.RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.</p>
<b>Materials + Structures</b>	<ul style="list-style-type: none"> <li>• <a href="#">Persona packet</a></li> <li>• <a href="#">Poetry Out Loud Scoring Rubric</a></li> <li>• Articles from the <a href="#">Swastika Project Database</a></li> </ul> <p>Note: You could teach the poems' devices in the packet. This lesson uses the poems to specifically teach perspective and the persona poem, but does not explicitly engage other poetry devices.</p> <p><b>Ethic of Care:</b> Explicitly share with students that the subject matter they will encounter in the lesson will explicitly deal with matters of race, racism, and experiences of historically marginalized people. If we are to end racism and xenophobia, then we must discuss it and we must understand what it is and its impacts. Be gentle and generous with yourselves and others by being honest, kind, and listening deeply to yourself and others.</p>
<b>Accommodations</b>	<ul style="list-style-type: none"> <li>- Student choice of writing form and devices</li> <li>- Poems are of various lengths and engage different histories</li> <li>- Students self-select articles from <a href="#">the database</a>; they are not assigned by the teacher</li> </ul>
<b>Day 1</b>	
<b>Do Now</b> (10 min.)	<p><i>Directions: Select <u>one</u> of the poems to read and annotate. Reflect on the essential question after reading the poem. The poem you select will be a touchstone for you to use as you're writing your poem.</i></p> <p>Note: "Skinhead" could be your mentor text and you can reserve the other two poems for student use.</p> <p><b>Please refer to the <a href="#">PERSONA POEM INSTRUCTIONAL GUIDE</a> for this lesson.</b></p>
<b>Opening</b> (7-10 min.)	<p><i>TW say: Today, we're going to examine documentary poems, which is what <a href="#">Mark Novak explains</a> as "poetry that captures a historical moment through an assemblage of different media, ranging from a mix of newspapers, witness testimonies, and court transcripts to more contemporary manifestations incorporating video, hyperlinks, and other new media." Over the next week, you will be using articles from a database as a point of departure to write the persona</i></p>

*poems as a form of documentary poetry.*

*We're seeking to understand perspective through the writing of persona poems. You have selected a poem that you'll use to help guide you through the process of writing your persona poem. We'll look at a poet perform her poem, then use that as a model for how we might share our poem with others as much as the story we want our poem to tell and the impact we desire to offer the reader or witness to this poem. Our poeting together will culminate in a class poetry salon where we'll celebrate each other and honor people who have survived acts of hate, racism, and Anti-Semitism.*

<pause>

*What questions do you have?*

*Teacher will ask students to turn to the "Persona Poem Explained" section of the packet.*

Share the definition with students:

**Persona Poem:** a character(s) who is the speaker of a poem; the speaker of the poem is not the poet

**Possible questions for students:** Please turn to the article you read from [the School Swastika Incident Database](#) that you believe you'll use to write your persona poem. I'm going to give you a few minutes to respond to each question.

- You have read the article from the database. Who might be a possible speaker or speakers for the poem you would like to write? Highlight or mark that person or those people in the article.
- What excerpts are you thinking about using and not using in the poem you will write? Highlight those excerpts. Try to be really specific about what you will include to the sentence, phrase, or word level. We know there are moments, but consider what moments really feel alive to you.

*Let's popcorn share. What did you highlight?*

**Please refer to the [PERSONA POEM INSTRUCTIONAL GUIDE](#) for this next section.** Read the section: Excerpted from ["Learning the Persona Poem: Don't write what you know; write who you aren't."](#), By Rebecca Hazelton, *Poetry Foundation*

What is Hazelton's take on the persona poem that feels most helpful to you?

*TW say: Notice how so much of a persona poem is up to you the poet. Here are a few rules about poetry before we begin.*

1. You are a poet if you say you are. Periodt.
2. What you have written is a poem if you say that it is.
3. Be intentional about what you write and how you write it.
4. Be free to use the languages and vernaculars (slang, standardized) that you believe are most appropriate to your poem's circumstances, histories, persona, and conflicts.

<b>Inquiry</b> (15-20 min.)	<p>Based on the poem you have selected, you'll work in groups to discuss the poem, its devices, what you enjoy about the piece, what is disturbing and what you can borrow in order to write your own persona poems.</p> <p>SW move into groups. If you notice super large groups (6+ people), break up the groups into 3-5 students. Groups should be large enough for dialogue, but small enough so that no one gets lost in the sauce.</p>
<b>Discussion</b> (15-18 min.)	<p><b>Whole class:</b> Each group shares key discussion takeaways and next steps they're taking as they begin to consider creating their poems.</p> <ul style="list-style-type: none"> <li>- TW and SW write key notes on board, chart paper, note catcher document</li> <li>- SW ask questions of other groups as they present and add to observations.</li> </ul> <p><b>Back pocket questions:</b></p> <ul style="list-style-type: none"> <li>- Students who were not in the presenting group, what would you add to their observations about the poem?</li> <li>- If anyone were to revise this poem, what would they add or remove?</li> <li>- Ask specific questions about the poem.</li> <li>- What do you notice about the way harm is treated in the poem? Why does the poem engage harm in this way?</li> <li>- What is the speaker's attention focused on in the poem? Why?</li> <li>- How does the poet create a villain? Why is it important to ensure the harm-doer remains, in some ways, human?</li> <li>- How are survivors treated in the poem?</li> </ul>
<b>Closing</b> (2-5 min.)	<p>TW collect all papers (if not on computers) at the end of class and redistribute them at the beginning of the next class.</p> <p>HW: <b>1.</b> Read and annotate the excerpt <a href="#">CONVERSATION: THE CRAFT OF DOCUMENTARY POETRY AND PERSONA</a>. <b>2.</b> Spend time having fun for at least an hour. Experience it! How does it feel in your body and spirit? What parts of you feel most alive, most joyful? Bring this energy with you when we meet again to write the poem!</p>
<b>Day 2</b>	
<b>Do Now</b> (5-7 min.)	<ul style="list-style-type: none"> <li>• SW get out their exemplar poem and notes from the previous day.</li> <li>• Give students time to revisit the poem and their HW notes.</li> <li>• Today, we're going to be writing poems. Any questions before we get started?</li> </ul>
<b>Poetry Workshop I</b> (20-25 min.)	<p>Today, You'll begin the writing process.</p> <p>Please refer to the <a href="#">PERSONA POEM INSTRUCTIONAL GUIDE</a> for this next section. Return to the section: <a href="#">CONVERSATION: THE CRAFT OF DOCUMENTARY POETRY AND PERSONA</a>.</p> <ul style="list-style-type: none"> <li>- Ask students to share out their responses to the questions at the end of the excerpt and ask new ones.</li> </ul> <p><i>For this assignment, you will be writing a free verse persona poem, which means the poem should have unrhymed lines, but should still be using literary devices such as</i></p>

*metaphor, alliteration, imagery, and repetition. I'm going to take you through a process of thinking about your poem and some of the elements and devices in it before you really get into the nitty gritty. Bring the conversations we've already been having into this writing.*

1. Return to the [School Swastika Incident Article Database](#) you used to craft your transformative justice plan and select a new article.
2. Once you've selected a [new article from the article database](#), note the roles:
  - a. Survivor(s): person/people who have been harmed
  - b. Bystanders: protective and supportive; un-protective and unsupportive
  - c. Upstanders: people who attempt to intervene and/or disrupt harm or folks who hold themselves accountable for transforming the harm done
  - d. People who have harmed others
  - e. Any relationships where there was abuse and/or where there could have been (or is currently) abuse, violence or harm.
3. What are people asking for? Be specific, survivors, bystanders, people who have committed acts of harm
4. Who can help? Consider the roles that you have already documented, but who else in the community may be equipped to help?
5. What are the outstanding questions we need answers to that we don't have right now? What do we need to know more about? What are the important questions we need to ask? What do you need that you don't already have?
6. Return to the poem you have selected.
  - a. What devices do you notice the poet using?
  - b. What do you enjoy about the poem?
  - c. Is there a line or a word you want to borrow for your own poem? Highlight it?
  - d. Is there a way the poet has organized the narrative or the characterization that allows the survivor, the heinousness of the harm, and/or the harm-doer to be clear? Observe it and annotate what you see.
7. What will be the emotions your persona will live in? Why? Write these emotions on your paper or your screen so that as you write and revise your work you can consider how you might reflect that tone.
8. What conflict in the article will you Zoom in on? Why? What do you hope to amplify? Why?
9. **Begin writing.** Your first write should be all heart. Do not think about spelling, punctuation, or length, etc. Really focus on getting what you need down. A short poem can be just as powerful as a long poem and vice versa, so don't think about length.
10. Use the time you have to write and revise your work tending to what you observe in the exemplar poem and what you have annotated. Do not force your writing to adhere to the exact history you're reading in the article from the database. Activate your poetic imagination!
  - a. What is the feeling of the persona you chose? Why do they feel that way?
  - b. What do they think about during the incident? Why?
  - c. What are they looking at, smelling, touching, or tasting? Why?

	<ol style="list-style-type: none"> <li>d. How might your work echo the truth of the incident, the moment and its impacts?</li> <li>e. How do you convey the emotions—and/or the emotional textures—of who the people are in the piece?</li> <li>f. How does your writing humanize people who were dehumanized</li> </ol> <ol style="list-style-type: none"> <li>11. Make time to edit your work, being intentional about spelling, language, and syntax.</li> </ol> <p>At about 2 minutes left: <i>We're getting close to our revision time. Be sure your poem has a title. It's OK if it's a working or draft title.</i></p>
<b>Revision</b> (15-20 min.)	<p>Pre-assign partners. Have them working on different poems and articles if possible.</p> <ol style="list-style-type: none"> <li>1. Find your partner.</li> <li>2. At the top of your poem, write at least one question you have about the poem and explain the kind of feedback you would like to receive about your poem.</li> <li>3. Share your poem with your partner.</li> <li>4. Move through the process of offering feedback as a comment in Google documents (if there's a 1:1) or on post-its.</li> <li>5. Guiding Questions for feedback:             <ol style="list-style-type: none"> <li>a. Does the title aid in reader understanding of the poem?</li> <li>b. What moments are really working in the poem?</li> <li>c. What do you enjoy about what the writer has done in the poem? Why?</li> <li>d. What moments take you out of the poem?</li> <li>e. What questions do you have about the poem?</li> <li>f. Are there any moments that are confusing?</li> <li>g. Is there anything the poet may want to amplify or a place they can dig into for revision?</li> </ol> </li> <li>6. Students will give each other feedback on the document and verbally.</li> </ol> <p>SW</p> <ol style="list-style-type: none"> <li>1. Download their poem with comments and upload the document to their Google Drive folder.</li> <li>2. Return to their poems and begin to dig into revisions.</li> </ol>
<b>Closing</b> (2-5 min.)	<ul style="list-style-type: none"> <li>• Close out.</li> <li>• When we return to class, we will make some final revisions to our pieces and share our work with each other. Enjoy your evening and go live!</li> </ul>
<b>Day 3</b>	
<b>Mini-Lesson</b> (15-20 min.)	<ul style="list-style-type: none"> <li>• SW get out their exemplar poem and notes from the previous day.</li> </ul> <p>TW say: <i>We're going to quickly think together about how we refuse oversimplification of a person in our poetry. Do we know what the term "oversimplification" means? Be sure you have these definitions in your journal. Read them aloud to students and be sure that you have them as a visual on your Slides or board.</i></p> <p><b>Oversimplification</b></p> <ul style="list-style-type: none"> <li>- Oxford American Dictionary: "to describe a situation, a problem, etc. in a way that is too simple and ignores some of the facts"</li> </ul>

- Cambridge Dictionary: “to describe or explain something in such a simple way that it is no longer correct or true”

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*What does oversimplification do to people or situations?*

- Wait for some students to respond. Close with your own explanation, inclusive of: *It flattens them, it tells us what writer Chimamanda Ngozi Adichie calls “A Single Story” about the person and we know that people are made of millions, billions, an infinite number of stories!*

*OK, we’re going to use the esteemed Billie Holiday as an entry point to think about oversimplification. What do we know about Billie Holiday?*

- Allow students to give you a list of traits that they know. If there is no prior knowledge of her, have them read [this very short biography](#) from FamousPeople.com or a [slightly longer, more robust biography](#) from PBS.org.
- Then, play [a short clip from Andra Day’s Golden Globes-winning turn in the role of Lady Day](#) (YouTube) in *The United States vs. Billie Holiday*.

**Ask:** *How might this biography oversimplify who Billie is? How does the clip from the movie expand who she is? Allow a few students time to respond. (3-5 min.)*

*Finally, let’s examine the poem “Canary” by poet Rita Dove about the singer Billie Holiday. In your first read, annotate the poem with your questions, observations, moments you like or that pique your interest. Poems require repeated reading, so reading the poem once means you’ve gleaned a layer of meaning, move to others in your rereading. (Allow students 3-5 min. to move through the poem.)*

*How does Dove’s poem “Canary” expand what we might understand or know about Holiday? How does Dove complicate who Holiday is in her poem? Put another way, what does she do to show us other parts of Holiday? I’ll model first, give you a minute to turn and talk and*

- **Modeled Instruction:** First highlight a specific moment in the poem and briefly share how it expands and complicates who Holiday is for you as the teacher. Examples:
  - Line 1, “Billie Holiday’s burned voice” allows us to see Holiday in possession of her voice, her sound. This is not just a woman who sings the blues, this is a woman who pushes out music through the ashes of a fire and makes it sound beautiful. What else do we observe in the poem that expands who Holiday is? What else do we observe in the poem that expands who Holiday is or simply allows us to ask questions?
  - Last line, “If you can’t be free, be a mystery.” What a gift this final moment is. The speaker of the poem observes Holiday in command of what she can control. Perhaps she is caged by societal structures like intersecting oppressions of racism, misogyny, and classism that accompanies the first two. However, she controls the narrative for herself. Yet, there is sadness here. She is not free. It is not safe for her to be known to others. Is she a mystery to herself and others here? This moment invites us to play within so many questions. What else do we observe in the poem that expands who Holiday is or just allows us to ask questions?

	<p><i>As you revise your poems today, refuse oversimplification. I'm going to give you a few minutes to return to your poem and highlight moments of oversimplification or constriction in the poems you have written. What moments might you expand? Highlight these moments. Write into them.</i></p>
<p><b>Poetry Workshop II</b> (20-25 min.)</p>	<p>Today, we're going to be revising our poems. Ultimately, you'll remove what is not working, keep what is.</p> <ul style="list-style-type: none"> <li>• Please bring your poem to me for a 5-minute conference.</li> <li>• I will be doing conferences throughout the class period, today (for the next 30-40 min.).</li> <li>• <b>Select one of the ways of re-visioning below:</b> <ol style="list-style-type: none"> <li>1. Look through your poem. What do you notice you do frequently in your poem? (repetition, use of certain pronouns, articles like <i>a</i> or <i>the</i>, certain devices) Rewrite the poem without those elements in the poem.</li> <li>2. Reorganize your poem by beginning your poem with the last line and ending with the first. This will mean that you will need to copy and paste your poem from end to beginning.</li> <li>3. Rewrite your poem in the voice of a different persona. This should be an object that is key to the conflict and not a person. If you chose an object to be the persona for your original poem, use a different object or a person.</li> </ol> </li> </ul> <p>After you revise, return to your article and re-read it. Is there anything in the article you would like to amplify in the poem? Bring it into the revision.</p>
<p><b>Pair Time</b> (15 min.)</p>	<p>With your same partner, share your revisions and new thoughts about your poem.</p> <ul style="list-style-type: none"> <li>- What changed about your poem?</li> <li>- In this re-visioning session, what do you observe in your poem?</li> <li>- What seems to be working? What moments do you enjoy?</li> <li>- What is not as well? What moments allow you to pull away from the poem?</li> <li>- What questions do you have or are lingering?</li> </ul> <p><i>TW say :With any remaining time, return to your poem and continue revising, borrowing from your revision exercise and your poem's previous draft. You can decide to combine your previous draft and re-visioned draft or take what you felt was working in your re-visioning and bring it into your previous draft. You're the poet. It's up to you.</i></p>
<p><b>Closing</b> (5 min.)</p>	<p><i>TW say: We're all going to share a line or a word from our poems. We'll go around the room and share in clockwise fashion.</i></p> <p><i>Tomorrow, we'll finalize revisions, think about poetry and performance, and share our work with each other. You all have been writing some incredible poems, and it is only fitting that we get to hear everyone's poetic voice in the room. When we share our work and when we witness the sharing of others' work, we honor others and ourselves.</i></p> <p>HW: Edit your poem. Consider how you might be intentional about syntax, spelling, punctuation, grammar. Remember, you can use formal diction, informal diction,</p>



	vernacular language and standard language, or both. It's up to you as the poet to decide what the poem calls for.
<b>Day 4</b>	
<b>Do Now</b> (15-20 min.)	<ul style="list-style-type: none"> <li>SW get out their exemplar poem and notes from the previous day.</li> <li>TW say: <i>Today, we're going to be finalizing our poems before developing some ways we can share our poem with others. Any questions before we get started?</i> If there's anyone I have not met with about their poem, I'll be sure to meet with you today.</li> <li>at 5 min left, TW say: <i>Finalize your poem's title and the poem. You have about 5 more minutes before we move into the next stage of poeting!</i></li> </ul>
<b>Modeled Instruction</b> (10 min.)	<p>TW give overview of what students will be doing.</p> <ul style="list-style-type: none"> <li>We're going to watch poet Patricia Smith perform the poem "Skinhead". We're going to watch and listen to her performance twice. The first time, you can watch and listen to her. What do you notice she does visually, orally to bring us into the poem and this persona? The second time, read the poem as she offers it to us, the audience. Notice moments she pauses, where her volume increases or decreases, where the pacing changes, or where she creates a moment in the poem through another technique.</li> <li>Repeat instructions for the first watch of the poem.</li> <li>Watch <a href="#">Patricia Smith's slam performance of "Skinhead"</a> (3:48)</li> <li>Pause and ask students to share out. What did they see and hear? TW write student observations on the board.</li> <li>Repeat instructions for the second watch of the poem.</li> <li>Listen to <a href="#">Patricia Smith's slam performance of "Skinhead"</a></li> <li>Ask students to share out about what they noticed in her delivery of the poem. What did they hear and see? TW write student observations on the board.</li> </ul>
<b>Discussion</b> (5 min.)	<ul style="list-style-type: none"> <li>What is Smith's poem about?</li> <li>What kind of person is the poem's speaker? What is this speaker's character like?</li> <li>How does the speaker reveal the horror of the situation, of the harm done to him and that he does (or wants to do) to others in the poem?</li> <li>What is the role her performance has in this reveal of the speaker's character?</li> <li>What other questions about the speaker does her poetic delivery of the poem allow us to raise and ask?</li> </ul>
<b>Poetry Workshop</b> (23 min.)	<p><i>Now, let's return to our poetry pairs and our poems. I've put you in new pairs for you to practice with each other, but the first thing you're going to do is move through your poem, reading it aloud. As you read the poem aloud, pause to mark your poem to indicate:</i></p> <ul style="list-style-type: none"> <li>raising or lowering volume</li> <li>how you'll begin and end the poem</li> <li>slowing or quickening the pace</li> <li>where to place a caesura, also known as a pause</li> </ul> <p>Ultimately, what can you borrow from Smith's performance of her poem and use to</p>

	<p>shape your performance?</p> <p>After you move through marking your poem, practice reading your poem aloud and, if possible, memorize certain lines so that you're not relying on your paper the entire time.</p> <p>With your poetry partner, share your poem aloud just so that you can listen to how it sounds. Use the <a href="#">Poetry Out Loud Scoring Rubric</a> to evaluate yourself and your poetry partner.</p>
<b>Closing</b> (2 min.)	HW: Practice reading your poem aloud. Tomorrow, we're going to practice a little more and have a poetry open mic where we'll share our poems with each other.
<b>Day 5</b>	
<b>Do Now</b> (5 min.)	<ul style="list-style-type: none"> <li>• SW get out their poem and notes from the previous day.</li> <li>• TW say: <i>Today, we'll take some time to practice our poems with each other before launching our poetry salon.</i></li> <li>• Take a minute to get settled, practice your poem and we'll spend about 15 minutes sharing our poems during a speed date before opening our salon!</li> </ul>
<b>Poetry Workshop</b> (30 min.)	<p>Students arrange themselves in speed date formation. Students should be sitting across from each other. They'll have about 5-7 minutes in each round to share a portion of their poem that they'd like to practice, which means that each person has 60-120 seconds to share a portion of their poem, a minute for feedback from their partner, then repeat with the partner.</p> <p>Ask students to focus on portions of their poem they would like for someone to hear and offer feedback on. Remind them of what it means to carry the story of another person and how the way a story is shared matters.</p> <ul style="list-style-type: none"> <li>- Round 1 (5-7 min.): Person A shares, Person B offers feedback; Person B shares, Person A offers feedback. <i>switch</i></li> <li>- Round 2 (5-7 min.): Repeat <i>switch</i></li> <li>- Round 3 (5-7 min.): Repeat <i>switch</i></li> <li>- Round 4 (5-7 min.): Repeat <i>switch</i></li> <li>- Round 5 (5-7 min.): Repeat (<i>If you have time.</i>)</li> </ul> <p>TW say: <i>What are your next steps for sharing your poem with intentionality? What was some feedback that you will attend to? What is working? What do you still need to improve upon doing?</i></p>
<b>Poetry Open Mic Set Up</b> (15 min.)	<p>SW arrange classroom in open mic or salon format. Don't feel pressure to get everything done in one class period. Last period class can set up the chairs. All classes will create their ethic of care.</p> <p>Ask students to help with the set up of electric tea lights and/or hanging lights, in</p>

	<p>addition to setting out the snacks or creating a “program” of the students’ names and poems. Offer students opportunities to create a space for their open mic.</p> <p>Share the ethic of care for the open mic space and ask them to help finish it.  <i>TW say: I’ve started with the first few [read them aloud], what else should we add?</i></p> <ol style="list-style-type: none"> <li>1. We celebrate each other and our poems.</li> <li>2. We actively listen to our peers share by stopping what we’re doing and offering our full attention.</li> <li>3. ?</li> </ol> <p>How will we determine who goes and in what order? Allow students to create a process.</p> <p>Set up the room. Allow students to shape the space. You don’t need a mic, but do allow the space where students are speaking—a lectern or podium or just cleared space—to exist in your room. It doesn’t have to be the front of the room, either.</p> <p>If you have written a poem with students, plan to share it during the open mic.</p>
<b>Closing</b> (5 min.)	<p>HW: Practice your poem for our open mic and really consider how your performance, your offering of your poem aids not only in the poem’s understanding but honoring the subject of your article who has survived an act of violence.</p>
<b>Day 6</b>	
<b>Poetry Open Mic Set Up</b> (5 min.)	<ul style="list-style-type: none"> <li>• When students enter, have lights on, jazz music or lo-fi music playing to set the mood.</li> <li>• SW get out their poems and notes from the previous day.</li> <li>• Remind students of poetry open mic norms.</li> </ul>
<b>Poetry Open Mic</b> (remainder of class period)	<p>Students take their turn at the mic. Again, you don’t need a mic, but do allow the space where students are speaking—a lectern or podium or just cleared space in your room.</p> <p>Allow space for students to celebrate each other and for pauses between poems if a poem is especially hard or emotive.</p>
<b>Closing</b> (3-5 min.)	<p>Your Ethic of Care and name it:</p> <ol style="list-style-type: none"> <li>1. Celebrate everyone for sharing.</li> <li>2. Celebrate everyone for bearing witness.</li> </ol> <p>Give instructions for next steps if more people will share their poems. If everyone has shared, offer space for reflection on the next class day or at the end of class, depending on the time you have remaining.</p> <p>Reflection for next class day or current day based on time:</p> <ul style="list-style-type: none"> <li>- What came up for you as you witnessed these poems?</li> <li>- What have some transformative moments been for you as you listened to the poems? Why?</li> <li>- What would you revise about your poem?</li> <li>- How does the process of writing the poem allow you to reflect about the</li> </ul>

injustices the survivor had to navigate?

- What are the tools poets use to discuss, name, address, and possibly heal from harm?
- Does poetry have the capacity to transform how we examine a moment of injustice?