

"POTENT, FAST-PACED" "POWERFUL...GRIPPING"

-CHICAGO READER

-ROGER EBERT, CHICAGO SUN-TIMES

"AN AFFECTING AND SUPERBLY PACED CELEBRATION OF AMERICAN YOUTH AT THEIR CREATIVE BEST"

-ROBERT KOEHLER, VARIETY

"A GET-UP-AND-CLAP KIND OF MOVIE" -PASTE

"FASCINATING"

-SUSAN KING, LA TIMES

"A ROUSING CROWD PLEASER OF THE HIGHEST ORDER"

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LOUDER THAN A BOMB

"INSPIRING AND EXHILARATING"
-THE WRAP

"GENUINELY STIRRING...IRRESISTIBLE"

-MICHAEL PHILLIPS, CHICAGO TRIBUNE

"POWERFUL" -TIME OUT CHICAGO



LOUDER THAN A BOMB FILM CURRICULUM
CREATED BY KEVIN GOVAL EDITED BY ANNA FESTA & GREG JACOBS

BALCONY RELEASING in association with OWN DOCUMENTARIES and SISKEL/JACOBS PRODUCTIONS presents LOUDER THAN A BOMB Featuring ADAM GOTTLIEB NATE MARSHALL NOVANA VENERABLE THE STEINMENAUTS Editor JOHN FARBROTHER Director of Photography STEPHAN MAZUREK Produced & Directed by GREG JACOBS & JON SISKEL

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INTRODUCTION

The Film
The Pedagogy
The Curriculum

ACTIVITIES

1 HOME

Adam Gottlieb
Kevin Coval & Carl Sandburg

2 EGO TRIPPIN'

Nate Marshall
Nikki Giovanni & Idris Goodwin

3 THE PORTRAIT

Nova Venerable
William Carlos Williams

4 PERSONA: VOICING AMERICAN ARCHETYPES

Lamar Jordan
Patricia Smith

5 GROUP PIECE PART #1:

THE CHOREOPOEM AS COMMUNITY THEATER

The Steinmenauts

6 GROUP PIECE PART #2:

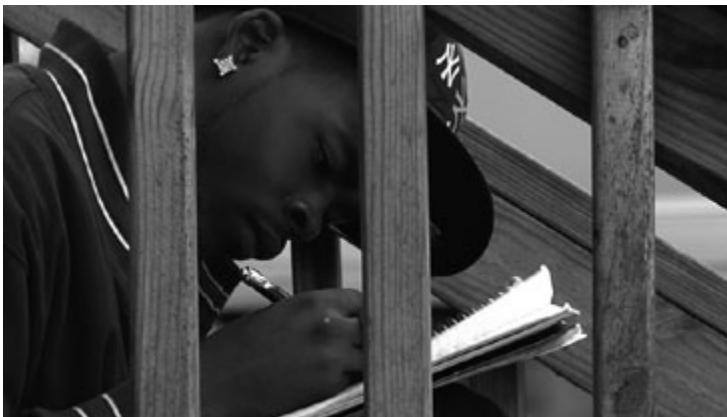
THE CHOREOPOEM AS COMMUNITY THEATER

The Steinmenauts
Ntozake Shange

GLOSSARY

END NOTES

CONTACT



As is the case with so many documentary subjects, we stumbled on Louder Than a Bomb completely by accident. One late winter weekend, Greg happened to drive by the Metro, a legendary Chicago music venue, and saw a line of kids that stretched down the block. What made the scene unusual wasn't just the crowd—it was what they were waiting for: the marquee read, "Louder Than a Bomb Youth Poetry Slam Finals." Teenagers, hundreds of them, of every shape, size, and color, lined up on a Saturday night to see poetry? In Chicago!? Whatever this thing is, it must be interesting.

The more we saw, the more convinced we became that, in fact, it was. There was the LTAB community—a remarkable combination of democracy and meritocracy, where everyone's voice is respected, but the kids all know who can really bring it. There were the performances themselves—bold, brave, and often searingly memorable. And there were the coaches, teachers, and parents, whose tireless support would become a quietly inspiring thread throughout the film.

But most of all, we were drawn to the kids. We chose to follow four of the forty-six teams that participated in Louder Than a Bomb during the 2007-08 school year. The ones we picked represented a racially, economically, and geographically diverse population of students. Each of them also had at least one star poet, a main character we could use as a window on the rest of the team. The kids whose lives we chronicled are bright, talented, passionate, and occasionally frustrating—in short, teenagers. Yet at the same time, they all have complicated stories to tell, and they've dedicated themselves to telling those stories as powerfully, precisely, and beautifully as possible. In the end, while the topics they tackle are deeply personal, what they put into their poems—and what they get out of them—is universal: the defining work of finding one's voice.

Thank you for buying this DVD. We hope that when you and your students hear what "our kids" have to say (and how they say it), you will emerge, like us, changed.

Greg Jacobs & Jon Siskel, co-Directors/co-Producers

“Spoken word” or “Hip-Hop poetry”, the poetry of this generation’s students and writers, provides an opportunity to put the direct real-life experience(s) of the world we inhabit down on paper and into art. Spoken word puts the student at the center of the educational experience and uses the immediacy of what is around them to begin the process of recording and enacting the poetic imagination. The verse-journalism of Gwendolyn Brooks combined with the fun and furious wordplay of Run-DMC, spoken word continues the tradition in American poetry of challenging the canon and who determines it, while creating something altogether new and incredibly fresh.

The pedagogy of Louder Than A Bomb puts the real lives of students at the center of the classroom. For the first time, for some students, we are asking what they think, see, fear and dream, and asking them to put it down on paper and begin to see their stories as essential and beautiful. We believe EVERYONE has these essential stories to tell, regardless of where you come from or what you look like.

We also believe that spoken word is a tool to bring communities together beyond traditional borders. The individual’s story in the context of a multiplicity of voices is an essential part of the process. LISTENING is as important as speaking. Louder Than A Bomb uses the tool of spoken word and the telling of stories to make the world smaller, to bring classrooms, schools, neighborhoods, towns and cities together, around the individual story, in concert with the many.

Together our stories are a force grander than any weapon, more powerful than the means with which we are kept apart. We believe the voices and stories of young people, of all people, are essential to the fabric our world and culture, that these stories must be told and heard, that our voices are particular and beautiful and cannot be standardized. Our stories are more resilient than empires, are louder than bombs. You are here. This is undeniable. Give it a shot. Record the world(s) around you. Write it all down. The world is waiting to hear you.

Kevin Coval

Central to the Louder Than A Bomb film curriculum is a focus on writing and whole-classroom participation—yes, even you, the instructor, can participate. While spoken word poetry is equally about performance, this curriculum is centered on composition. Upon completion, students and teachers will have produced up to five significant poems centered on their lives and lived experiences. Teens will grow through individual expression and learn more about the folks sitting right next to them every day in class.

The Louder Than a Bomb film curriculum is an easy-to-use, standards-based spoken word poetry activity guide. The goal is to take the excitement and energy the film inspires and channel it into the classroom. Each activity is made up of five key parts - WATCH, DISCUSS, EXPLORE, WRITE, and SHARE – which, when combined, can range from 45 minutes to more than an hour, depending on the time allotted for your class period. The structure of the activities is flexible, allowing you to mix and match materials according to the needs and interests of your students. Check out the EXPAND section located at the end of each activity for more learning options. If your students are interested in diving deeper into the material, the FURTHER READING section provides books, web links, and other media that can be used as either a precursor or follow-up to the learning.

TASKS

WATCH	Students and teachers re-experience select poems performed in the film by Adam Gottlieb, Nate Marshall, Nova Venerable, Lamar Jordan, and the Steinmenauts. Track numbers are included in the curriculum.
DISCUSS	Students and teachers engage in decoding/encoding the language used to create the poems performed in the film through an educator-facilitated discussion.
EXPLORE	Students and teachers identify poetic techniques used by both artists in the film and other known poets. Bridges are made between language arts and popular culture, connecting the learning with the everyday lives of the students.
WRITE	Each writing activity is based on the poetics of place—culturally grounding students in who they are and where they are from. Easy-to-use worksheets are included in each activity to help guide the writing process. Students and teachers can write their poems directly on the worksheets or in personal poetry journals. By using the worksheet as a script, educators can give verbal writing prompts to students writing in journals.
SHARE	Students and teachers engage one another by performing and listening to each other’s poetry. This time allows for deep and meaningful connections with not only the students’ own work, but with that of their peers. Confidence and trust are established slowly as sharing starts in pairs, then in fours, moves into a read-around with the whole class, and finishes in a collective performance.

DETAILS

MATERIALS	TV and DVD player or a computer with DVD-playing capabilities Copies of poems and worksheets for each student per activity
OBJECTIVES	Gain significant exposure to a range of poetry with increasingly complex texts. Develop and practice active reading strategies. Increase vocabulary and syntax through active engagement of new content. Create a collection of five original written works of poetry which reflect the CCC ELA standards. Strengthen skills in public speaking and oral presentation. Advance as active listeners and thoughtful responders within a classroom.

STUDENTS WILL ENGAGE IN

- *Critical Analysis*
- *Independent Activities*
- *Self Expression*
- *Technology Integration*
- *A Project*
- *Cultural Critique*
- *Peer Centered*
- *Whole Group Instruction*
- *Cooperative Learning*
- *Hands On*
- *Pairing*
- *Visuals*

LESSONS #1 – 6 ALL MEET THE FOLLOWING COMMON CORE CONTENT STANDARDS

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.
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).
RL.11-12.4.	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5.	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
W.9-10.3.	Write narratives to develop real or imagined experiences or events using effective techniques, well-chosen details, and well-structured event sequences.
W.9-10.9.	Draw evidence from literary or informational texts to support analysis, reflection, and research.
SL.9-10.1.	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
SL.11-12.3.	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

LESSONS #1 – 6 ALL MEET THE SEL STANDARDS

STAGE I	2a1, Recognize ways to share feelings 2a4, Demonstrate empathy with others 2b4, Promote understanding among groups 2b7, Maintain positive relationships with peers of differences in gender, race, etc.
STAGE J	2a4, Use non-verbal cues to communicate understanding of another's perspective 2a6, Practice responding to ideas 2b1, Analyze your own perception of other cultural group based on your experience

LESSONS #1 - 2 MEET ARTSEGE STANDARDS IN MUSIC

AEM 8	Understand relationships between music, the other arts, and disciplines outside the arts
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LESSONS #3 – 6 MEET ARTSEGE STANDARDS IN THEATER ARTS

AETA 2	Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
AETA 5	Researching by evaluating and synthesizing cultural and historical information to support artistic choices
AETA 6	Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms
AETA 7	Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

STUDENTS WILL ENGAGE IN

- *A Project*
- *Cooperative Learning*
- *Critical Analysis*
- *Cultural Critique*
- *Hands On*
- *Independent Activities*
- *Peer Centered*
- *Pairing*
- *Self Expression*
- *Whole Group Instruction*
- *Visuals*
- *Technology Integration*

CELA STANDARDS

RL.9-10.2., RL.9-10.4., W.9-10.3., W.9-10.9., W.9-10.10., SL.9 -10.1., RL.11-12.3., RL.11-12.4., RL.11-12.5., W.11-12.3., W.11-12.4., W.11-12.9. SL.11-12.3

LEARNING OBJECTIVES

- Determine and analyze themes in a text
- Determine the meaning of words
- Write and read aloud a narrative
- Write over extended time frames
- Collaborate in one-on-one and groups
- Engage in teacher-led discussions
- Evaluate a peer's writing
- Analyze the impact of an author's choice

SEL STANDARDS

Stage I 2a1, 2a4, 2b4, 2b7
Stage J 2a4, 2a6, 2b1

LEARNING OBJECTIVES

- Recognize ways to share feelings
- Demonstrate empathy with others
- Promote understanding among groups.
- Maintain positive relationships with peers of differences in gender, race, etc.
- Use non-verbal cues to communicate understanding of another's perspective
- Practice responding to ideas
- Analyze your own perception of other cultural group based on your experience

OPTIONAL ARTSEDGE STANDARDS

Music 6, 7, 8, 9

LEARNING OBJECTIVES

- Listen to, analyze, and describe music
- Evaluate music and music performance
- Understand relationships between music, the other arts, and disciplines outside the arts
- Understand music in relation to history and culture

TASK & TIME 45-60MIN

PROCEDURES FOLLOWED

MATERIALS & TEXT REFERENCES

INTRODUCTION <i>5 minutes</i>	Adam Gottlieb writes and performs a poem that is ultimately about home, broadly defined. In this activity, students have the opportunity to identify, describe, and write about the place they live. Or, if you want to phrase the assignment more directly, "Tell me where you're from."			Poems -"Maxwell Street", "love letter to chi"- and worksheet
WATCH <i>5 minutes</i>	Watch Adam's poem "Maxwell Street." Give students the option to read along as he performs. Have them either write down or circle the parts of the poem they like, including figures of speech and images used to tell his story.			LTAB DVD #6, TV, "Maxwell Street"
DISCUSS <i>5-10 minutes</i>	Discuss the main theme and language Adam uses to convey his thoughts and feelings about the place he is from. Talk about his use of "thick description" – detailed and descriptive language. Have students identify uses of thick description and/or circle words/phrases that employ it.			Large paper, or chalkboard, "Maxwell Street"
WRITE <i>10 minutes</i>	Use part I of the worksheet, section a., to help students explore and write their ideas, thoughts, and feelings about the place they call home.			Worksheet part I section a.
EXPLORE <i>(optional)</i> <i>10 minutes</i>	Literature --NEW Material: Epistolary – poem as a letter	Guided Practice Explore the language and uses of an epistolary poem	Independent Practice Analyze the language and/or structure in Kevin's epistolary poem	"love letter to Chi", DVD
WRITE <i>10-15 minutes</i>	Writing --NEW Material: A poem about or to home	Guided Practice Review how section a fits into section b.	Independent Practice Worksheet section b. or journal	Independent Practice Worksheet section b. or journal
SHARE <i>5-10 minutes</i>	In pairs, students read poems. Students respect one another by listening and providing constructive feedback at the end of each work			Reference Safe Space worksheet

LOUDER THAN A BOMB



HOME

BASED ON ADAM GOTTLIEB'S "MAXWELL STREET"

Adam Gottlieb writes and performs a poem that is ultimately about home, broadly defined. In this activity, students have the opportunity to identify, describe, and write about the place they live. Or, if you want to phrase the assignment more directly, "Tell me where you're from."

KEY TERMS	<i>Thick Description, Epistolary, Metaphor, Similie</i>		
CCELA STANDARDS	RL.9-10.2., RL.9-10.4., W.9-10.3., W.9-10.9., W.9-10.10., SL.9 -10.1., RL.11-12.3., RL.11-12.4., RL.11-12.5., W.11-12.3., W.11-12.4., W.11-12.9. SL.11-12.3		
SEL STANDARDS	Stage I 2a1, 2a4, 2b4, 2b7; Stage J 2a4, 2a6, 2b1	ARTSEDGE NATIONAL STANDARDS	Music 6, 7, 8, 9

TASK & TIME	STUDENT ACTIVITIES
WATCH <i>5 minutes</i>	Watch Adam Gottlieb's poem "Maxwell Street" (DVD poem #6). Give students the option to read along as he performs. Have them either write down or circle the parts of the poem they like, including descriptive language and images Adam uses to tell his story.
DISCUSS <i>5-10 minutes</i>	Talk about the poem briefly and have students share the parts they like. How does Adam talk about his grandmother? What does he say about changes to Maxwell street? In "Maxwell Street", Adam conveys his thoughts and feelings about the place he is from, creating a portrait of "home" that incorporates not just location, but also family, faith, and culture. One of the ways he does this is through descriptive language. Explore together the term <i>thick description</i> . Ask students to think about what each word means separately and then together. Thick description is a series of <i>intensive, detailed, dense descriptions of social life from your own observation</i> . ¹
WRITE <i>10 minutes</i>	Use part I of the worksheet, section a., to help students explore and write their ideas, thoughts, and feelings about the place they call home.
EXPLORE <i>(optional)</i> <i>10 minutes</i>	After ten minutes of writing, explore together the form of the epistolary poem. Have students take apart the word by asking them what <i>epistolary</i> sounds like. The word comes from the Greek term <i>epistole</i> (or epistle) meaning "letter". Epistles were written to and intended for a person or group of people and were usually elegant and formal letters. Epistolary letter writing was common in ancient Egypt. ² The letters in the New Testament from Apostles to Christians are usually referred to as epistles. ³ Ask students what an epistolary poem might be? An <i>epistolary poem</i> is a poem written in the form of a letter or correspondence. ⁴ Kevin Coval's poem "letter to chi" is an epistolary poem. Listen to Kevin's poem and give students the option to read along as he performs. Talk about the poem briefly and have students share their thoughts and discuss parts they like/disliked. Discuss the language Kevin uses to describe Chicago. Is it a place he is connected to? How does he feel about Chicago? Kevin uses thick description to keep his work fresh and yes, this is a LOVE letter. Ask students what the difference is between "Maxwell Street" and "letter to chi". Adam addresses his thoughts <i>about</i> home and Kevin's poem is a letter <i>to</i> his home.
WRITE <i>10-15 minutes</i>	Have students write a poem either <i>about</i> or <i>to</i> the place they call "Home", using what they wrote down in part I section a. of the worksheet. Have them use part II of the worksheet to write their poem, or better yet, have them write in their own journal.
SHARE <i>5-10 minutes</i>	In pairs, have the students read poems out loud to one another. Remind the students to respect one another and to provide constructive feedback at the end of each work.

TASK & TIME	STUDENT ACTIVITIES
<p>EXPLORE 5 minutes</p>	<p>Explore together the literary terms <i>simile</i> and <i>metaphor</i>. Ask them to think about the word simile (it sounds like “similar”), a figure of speech in which two unlike things are compared, typically introduced by “as”, “like”, or “than”.⁵ Adam uses simile when he writes, “My dad’s people are receding north as fast as his hairline”. Ask students to name one more example of this in his poem. Ask students what a metaphor is—a literary technique in which two unlike things are equated with one another as a means of description.⁶ What are some of the metaphors Adam uses to describe the place he calls home? Connect this section to the activity below for an even deeper exploration of how these techniques are used in popular culture.</p>
<p>LISTEN 10 minutes</p>	<p>Ideas, thoughts, and feelings about home take on different forms depending on the medium of expression. Ask students to name some movies, TV shows, plays, or music that talk about place. Have students listen to the Dignable Planets song, “<u>Where I’m From</u>”, from their 1993 album <i>Reachin (A New Refutation of Time and Space)</i>⁷ What do students like/dislike about the song? What language and specific examples do Ishmael “Butterfly” Butler (from Seattle), Mary Ann “Ladybug Mecca” Vieira (from Silver Springs) and Craig “Doodlebug” Irving (from Philadelphia) use to express ideas of place? They all have very different and distinct things to say about home. Ishmael talks about Seattle by saying people read Marx and wear Clarks – his language is very specific to place. This is especially important when writing your piece about place. Ask students if Butterfly uses simile and/or metaphor when he says, “Where I’m from, it be like, ‘run your coat black’”? Ask them if Ladybug’s bit, “Risn’ like we foam”, is simile or metaphor? Towards the end of the song, Doodle bug spits “Food for thought so get a buffet plate”. Is this metaphor or simile? This exercise can be done with other songs students bring up in class.</p>
<p>READ 10 minutes</p>	<p>Carl Sandburg is a famous poet from Chicago. He created poetry in ways similar to how a journalist writes and how a realist painter paints– he recorded the sights and sounds of an industrialized America and used thick description to evoke images.⁹ In his poem “Chicago”. Sandburg uses metaphors and similes to write about his city. Read through Sandburg’s poem and have students underline the metaphors, similes, and other parts of the poem that interest them. Afterwards, talk about impressions.</p>

FURTHER READING

<p>BOOKS</p>	<p>Perdomo, Willie. <i>Where a Nickel Costs a Dime</i>. New York: W.W. Norton, 1996. Print Kent, George E. <i>A Life of Gwendolyn Brooks</i>. Lexington, KY: University of Kentucky, 1990. Print Sandburg, Carl. <i>The Complete Poems of Carl Sandburg</i>. New York: Harcourt, 2003. Print Coval, Kevin. <i>Everyday People: Poems</i>. Channahon, IL: Em, 2008. Print.</p>
<p>WEBSITES</p>	<p>“Willie Perdomo Publications.” <i>Willie Perdomo</i>. Web. 22 Aug. 2011. <Http://Willieperdomo.Com/Publications.Htm>. “Gwendolyn Brooks.” <i>Poets.Org - Poetry, Poems, Bios & More</i>. Web. 22 Aug. 2011. <Http://Www.Poets.Org/Poet.Php/Prmpid/165>. “Carl Sandburg Biography.” <i>Carl Sandburg - Chicago Poems - Carl Sandburg Biography</i>. Web. 22 Aug. 2011. <Http://Carl-Sandburg.Com/Biography.Htm>.</p>
<p>MUSIC & VIDEO</p>	<p>“Dignable Planets - Where I’m From - Youtube.” <i>Youtube - Broadcast Yourself</i>. Web. 22 Aug. 2011. <Http://Www.Youtube.Com/Watch?V=Sl-Pjb7y3y0>. “Def Poetry - Willie Perdomo - How Beautiful We Really Are - Youtube.” <i>Youtube - Broadcast Yourself</i>. Web. 25 Aug. 2011. <Http://Www.Youtube.Com/Watch?V=Frtear88xjg>. “5 Poems By Gwendolyn Brooks - Youtube.” <i>Youtube - Broadcast Yourself</i>. Web. 12 Feb. 2011. <Http://Www.Youtube.Com/Watch?V=Hch1pm-Qtbw>.</p>

WORKSHEET #1

HOME

BASED ON ADAM GOTTLIEB'S "MAXWELL STREET"

Think of a place you call Home. It could be your neighborhood or city. It could be where you live now, where you used to live, a room, an apartment, a house you know well. Use the worksheet below to help create your portrait of home. You don't need to fill in all of the lines or limit yourself to just these questions.

A. Create a written list of words/phrases about home. Do not to think too hard. Write what first comes to you. Go at a fairly brisk pace.

1. What does your home smell like?

2. What do people do for work?

3. What are the public places where people gather?

4. What are important streets and intersections?

5. What are difficult social issues your home faces?

6. What are sounds you might hear at 10pm on Saturday night?

7. Who are important historic figures and/or events from your home?

8. What slang do people use in your home?

9. What do people fear in your home?

10. What do they hope for?

This is the poem the blood in my hands has been waiting to write since my last Yiddish-speaking grandparent died.

My dad says
when he was too little to see above a deli stand,
his dad would take a quarter from that day's earnings
and let him make his way
through the stampede
of brown-eyed brownian motion
that was Jewish Maxwell Street.
He'd lift his arm to the invisible vendor,
the quarter would transform into a hot dog.
No ketchup.

But now
my dad's people are receding north
as fast as his hairline.
Maxwell Street became Rogers Park,
Rogers Park became Devon,
became Arthur,
became North Shore,
became
the North Shore.

And it seems to me
that this is the way we Jews have always lived –
always leaving our homes,
wandering through the world as if through deserts,
crossing from one place to another.
Even for all that Pesach prattle about the glory of freedom,
Jews are still among those
who cross the street from a dark face,
apparently honoring our ancestors
who escaped from Africans by walking the length of a sea.

And while my grandma struggled as an immigrant,
I think she at least was free,
a Jew who understood that in America
being Jewish is not as hard as being black,
that the two don't even compare,
that the bible goes so far back
that they don't even really have slavery in common,
just Maxwell Street.

And even if I never called my grandma bubbe,
I want to write this poem in the spirit of remembrance.
When I was on the SkoMor soccer team,
I was the only Jew,
the kids asked me if I picked pennies from the ground,
teased me about going to hell,
and I only wondered where all the Jews
who were supposed to be in Skokie actually were.

From Egypt to Israel,
from Israel to Russia,
from Russia to New York,
to Maxwell Street,
to Devon, to Skokie,
to wherever the hair on my dad's head will go
by the time he is buried in the soil from the Mount of Olives,
I hope for these Hebrews who can't seem to stay in one place
an exodus only from the same mistakes.

And grandma,
who never hated anyone unless they hated someone for no reason –
you were Maxwell Street,
your heart a place that anyone could call home –
where crossing the street meant saying hello, *merhaba*,
or Evanston chanting *STEINMETZ!*
or doing anything that brought you closer to someone else,
and all I wanted to ask you before you died
was how I could find God as clearly as you did,
so that I could be a prophet,
and bring your love to the chosen people,
deemed such by their meeting your standard
of having a heartbeat.

i have loved you since i first stood
at your North Shore borders patrolled
with suburban whispers of disimagination

i gazed longingly
at the transit tunnels you bore
like river channels, tentacles
reaching into lily white
flight pad picket fences
where jews sold themselves
for the price of a nose job

i fell in love with you
on school field trips
head out bus window
staring at invisible neighborhood lines
that decree where the world's refugees will sleep

i see them scattered thru Wicker Park
Little Village and Pilsen
Spanish knotted in their tongues
generations of families
the orkin man is trying to genocide

in Albany Park
i've eaten in the Mexican bakeries
open to the masses marching towards transit loops
samsara CTA lines dumping lives in nine-hour cubicles
downtown where the rich live and oversee the poor
people dwindling in the shadows of skyscrapers

i've heard meringue dance in bungalow alleys
at 2 am
car horns are doorbells four hours later
metallic roosters that call Korean shop owners
to open laundromats to globe traveled women
who wash with futility, the stench of kimchi
bacolao, cumin, turmeric, gefilte fish and chitterlings

this what you smell like on a good day
on Division or Devon, 75th and Indiana
18th west of Ashland before the blue line
that doesn't run on the weekends
grilled elotes, the pinch of cayenne
in your nose

my father loves you cuz of the kosher hot dogs
at Wrigley Field, he skipped school in 1953
when Ernie Banks came up from the Kansas City
Monarchs for the last 13 games of season
and Nate, who worked in his father's print shop
told him that once the cubs get a black ballplayer
they'd win the pennant and, though mathematically
impossible, my father believed and went and waits
till next year like Ernie who played 19 seasons
confined in the in not-so-friendly confines of green ivy
waiting on next year for the promise like the Pullman Porters
and domestic workers and pig slaughterers and daughters
of Mississippi field hands who wait on reparations

i mean the cubs deserve a pennant like your black metropolis
deserves paycheck and payback and institutions built in their name
run by the children
whose fathers you murdered while sleeping in their own beds
whose food you poisoned during a luncheon meeting at city hall
who you shot for trying to organize tortilla workers
for swimming on your beaches
or playing in your Marquette Parks

i love you despite your cook county holding cells
the glass precipice of your juvenile detention centers
glaring violet, red sunsets over the domes of the kidnapped
i love you despite your insistence on tracking and standardized tests
despite your area 21 plan
fuck you for lincoln park and university village

i love you because i know a Haymarket riot eats at your innards

i love you
for the farm boys you pulled beneath lamplights
for the Louisiana white girl Gwendolyn Brooks called here
for the Asian women whose hands dry clean your white collars
and their children born with two tongues spitting pins out their mouths

i have loved you since hoping the Skokie swift
and transferred to the red line then to the blue line
and then to Maxwell Street to get fitted for my first X cap
i have loved you since Lit-X spoke Africa and Oshun in my ear

i love you cuz of the young authors
stock piling notebooks in their bedrooms
roaming the streets with pen and paper tucked under one arm
in their backpacks right now, writing, recording the everyday
moments of everyday people, resisting your graffiti blaster white wash
your gentrified dystopias, your monotoned broken stringed blues halls

Chicago

Studs Terkel is still recording
your parks are bigger than before
like your poor and workless
thousands ready to wrestle for your affection
i hope you let those who love the whole of you
those who have felt the tight grip of your taxes
those who ride the CTA, the fruit packers
who stand at North and Western from 5 am waiting labor
who round children and grandchildren in west-side bunk beds
who concoct schemes to stay in your boarders with carts of mangos
paleta pushers, dog walkers, security officers, mechanics, street
pharmacologists, L-train musicians, swindlers, kids with M&Ms
trying to afford basketball uniforms, Sun-Times rush hour salesmen
lower Wacker homeowners, 3 card monte-hide-a-nut red line entertainers
teaching-poets, graf artists and all folks on the hustle
i hope you continue to be a source of frustration and love
a lakeside tree shielding sun, a south shore BBQ
a place we can live and not be squeezed out like mustard
pickle, relish and tomato when you hold on to your hotdog
too tightly

HOG Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, brawling,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I
have seen your painted women under the gas lamps
luring the farm boys.
And they tell me you are crooked and I answer: Yes, it
is true I have seen the gunman kill and go free to
kill again.
And they tell me you are brutal and my reply is: On the
faces of women and children I have seen the marks
of wanton hunger.
And having answered so I turn once more to those who
sneer at this my city, and I give them back the sneer
and say to them:
Come and show me another city with lifted head singing
so proud to be alive and coarse and strong and cunning.
Flinging magnetic curses amid the toil of piling job on
job, here is a tall bold slugger set vivid against the
little soft cities;

Fierce as a dog with tongue lapping for action, cunning
as a savage pitted against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with
white teeth,
Under the terrible burden of destiny laughing as a young
man laughs,
Laughing even as an ignorant fighter laughs who has
never lost a battle,
Bragging and laughing that under his wrist is the pulse,
and under his ribs the heart of the people, Laughing!
Laughing the stormy, husky, brawling laughter of
Youth, half-naked, sweating, proud to be Hog
Butcher, Tool Maker, Stacker of Wheat, Player with
Railroads and Freight Handler to the Nation.

STUDENTS WILL ENGAGE IN

- *Critical Analysis*
- *Independent Activities*
- *Self Expression*
- *Technology Integration*
- *A Project*
- *Cultural Critique*
- *Peer Centered*
- *Whole Group Instruction*
- *Cooperative Learning*
- *Hands On*
- *Pairing*
- *Visuals*

CCELA STANDARDS

RL.9-10.1., RL.9-10.2., RL.9-10.3., RL.9-10.4.,
RL.9-10.9., W.9-10.3., W.9-10.9., W.9-10.10.,
SL.9-10.1., SL.9-10.5., RL.11-12.9., RL.11-
12.6., RL.11-12.5., RL.11-12.4., W.11-12.9.,
W.11-12.3., SL.11-12.1., SL.11-12.

LEARNING OBJECTIVES

- Determine and analyze themes in a text
- Determine the meaning of words
- Write and read aloud a narrative
- Write over extended time frames
- Collaborate in one-on-one and groups
- Engage in teacher-led discussions
- Evaluate a peer's writing
- Analyze the impact of an author's choice

SEL STANDARDS

Stage I 2a1, 2a4, 2b4, 2b7
Stage J 2a4, 2a6, 2b1

LEARNING OBJECTIVES

- Recognize ways to share feelings
- Demonstrate empathy with others
- Promote understanding among groups.
- Maintain positive relationships with peers of differences in gender, race, etc.
- Use non-verbal cues to communicate understanding of another's perspective
- Practice responding to ideas
- Analyze your own perception of other cultural group based on your experience

OPTIONAL ARTSEGE STANDARDS

Music 8, Theater 5

LEARNING OBJECTIVES

- Understand relationships between music, the other arts, and disciplines outside the arts
- Researching by evaluating and synthesizing cultural and historical information to support artistic choices

TASK & TIME 45-60MIN

PROCEDURES FOLLOWED

MATERIALS & TEXT REFERENCES

INTRODUCTION <i>5 minutes</i>	Nate Marshall uses egotism to make his poem "Look" seem larger than life. Students will explore exaggerated self-definition.			Poems -"Look", "Ego Trippin'", worksheet
WRITE <i>5 minutes</i>	Use part I of the worksheet, section a., to help students briefly generate a list to talk about themselves. Then watch Nate's poem. Give students the option to read along as he performs, underlining the parts of the poem that interest them.			Worksheet section a.,
WATCH <i>5 minutes</i>	Nate Marshall perform "Look".			LTAB DVD #10, TV, "Look"
DISCUSS <i>5 minutes</i>	Discuss main theme of the poem, and analyze ego-based language used. Identify the emotional turn in the poem.			Large paper, or chalk board
EXPLORE <i>(optional)</i> <i>5 - 15 minutes</i>	Literature --NEW Material: hyperbole, couplet, and anaphora	Guided Practice Explore terms as a group	Independent Practice Identify the terms in Nate's poem by circling three hyperbole and two couplets	"Look"
	Literature --NEW Material: "Ego Trippin'"	Guided Practice Explore language by listening and actively reading the poem	Independent Practice Identify and analyze the anaphora "I" in Nikki Giovanni's poem. Circle 3 hyperbole and 2 couplets	"Ego Trippin'", DVD
WRITE <i>10 minutes</i>	Writing --NEW Material: A poem about or to home	Guided Practice Review how section a. fits into section b.	Independent Practice Worksheet section b. or journal	Independent Practice Worksheet section b. or journal
SHARE <i>10 minutes</i>	Students read their poems out loud in pairs. When reading, have them stand. Be active listeners and when reading, encourage them to be confident. Ask for volunteers to read to the whole class.			Reference Safe Space worksheet

LOUDER THAN A BOMB



EGO TRIPPIN'

BASED ON NATE MARSHALL'S "LOOK"

Nate Marshall uses hyperbole to make his spoken word poem “Look” seem larger than life. By employing the same literary device, students will explore exaggerated self-definition to create a piece about themselves.

KEY TERMS	<i>Hyperbole, Emotional Turn, Couplet, Egotism, Anaphora</i>		
CCELA STANDARDS	RL.9-10.1, RL.9-10.2., RL. 9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.9., W.9-10.3., W.9-10.9, W.9-10.10, SL.9-10.1, SL.9-10.5., RL.11 – 12.6, RL.11-12.9, RL.11-12.6., RL.11-12.5., RL.11-12.4, W.11-12.9, W.11-12.3, SL.11-12.1, SL.11-12.3		
SEL STANDARDS	Stage I 2a1, 2a4, 2b4, 2b7; Stage J 2a4, 2a6, 2b1	ARTSEGE NATIONAL STANDARDS	Music 8, Theater 5

TASK & TIME	STUDENT ACTIVITIES
DISCUSS <i>5 minutes</i>	Briefly introduce Nate Marshall’s poem “Look” through the term egotism. Ask students what the root word is – ego – and have them define the term. Egotism is the exaggeration of one’s intellect, ability, importance, appearance, or other valued personal characteristics. Ask the students if they think egotism is a good thing or a bad thing. ¹⁰ Have them list some adjectives that would exaggerate their own identities in an over-the-top, larger-than-life way. For example: greatest, flyest, supreme, etc.
WRITE <i>5 minutes</i>	Use part I of the worksheet to help students briefly generate a list of exaggerated identities.
WATCH <i>5 minutes</i>	Watch Nate’s poem (DVD poem #10). Give students the option to read along as he performs, underlining the parts of the poem that interest them. Prompt them to look for where the emotional turn happens in the poem.
DISCUSS <i>5 minutes</i>	Ask students to name the parts of the poem they underlined or thought were interesting. How did Nate talk about himself? Have students give specific examples of egotism. Were they able to identify where the emotional turn occurs in the poem? What language does Nate use to make the poem turn the way it does?
EXPLORE <i>(optional)</i> <i>15 minutes</i>	Explore together three literary tools they can use to make their poems cooler: hyperbole, couplets, and anaphora. Have students unpack the word hyperbole. What does it sound like (“hyper”)? Hyperbole is the use of exaggerated terms not in order to deceive but to emphasize the importance or extent of something. ¹¹ Have students explore the word couplet. What does it make them think of (“couple”)? A couplet is a pair of rhyming verse lines, usually of the same meter and length. ¹² Have students think about the term anaphora [uh-naf-er-uh] – it comes from the Greek word for “carry back”, and means the repetition of the same word or phrase to achieve a desired effect. ¹³ There are countless examples of hyperbole, couplets, and anaphora in literature, from Homer to hip-hop. Ask students if they can name any examples of hyperbole or anaphora in contemporary music, TV shows, etc. Ask them what their favorite couplet is from a song on their current playlist. Shakespeare uses couplets to make language sound more musical. Nikki Giovanni uses anaphora to connect her exaggerated, non-linear ideas. Giovanni is a famous poet and major figure in the Black Arts Movement, a literary movement from the ‘60s and ‘70s that was a predecessor to hip-hop, with roots in the Harlem Renaissance. Introduce Giovanni’s “Ego Trippin’”. ¹⁴ Have students listen to the poem while reading along. Ask students to identify the anaphora and have them circle three uses of hyperbole and two couplets in the poem. Have them share their first impressions.
WRITE <i>15 minutes</i>	By using the list generated on part I of the worksheet, students will write their own version of “Ego Trippin’” on part II of the worksheet. Their pieces DO NOT have to rhyme, and the lines DO NOT have to connect to one another, but can be a series of disparate, non-linear ideas, the more over-the-top the better. If students would rather write in a journal, encourage them to do so.
SHARE <i>10 minutes</i>	In pairs, have students read their poems out loud. When reading, have them stand, and encourage them to be confident. Remind the others to be active listeners. Ask for volunteers to read to the whole class.

TASK & TIME	STUDENT ACTIVITIES
<p>EXPLORE <i>15 minutes</i></p>	<p>To illustrate the literary tools hyperbole, couplet, and anaphora, have students select one song to listen to and together discuss the uses. One example is Big Daddy Kane's song "Raw" from Long Live the Kane¹⁵:</p> <p>Here I am, R-A-W A terrorist, here to bring trouble to Phony MC's, I move on and seize I just conquer and stomp another rapper with ease Cause I'm at my apex and others are below Nothing but a milliliter, I'm a kilo Second to none, making MC's run So don't try to step to me, cause I ain't the one</p>
<p>LISTEN <i>10 minutes</i></p>	<p>Have students listen to and watch Idris Goodwin's "Ego Trippin". Next, have them read through his poem and underline the hyperbole and couplets. Ask students whether they preferred watching, listening to, or reading the poem, and why. Ask for favorite couplets</p>

FURTHER READING	
<p>BOOKS</p>	<p>Collins, Lisa Gail., and Margo Natalie Crawford. <i>New Thoughts on the Black Arts Movement</i>. New Brunswick, NJ: Rutgers UP, 2006. Print.</p> <p>Fowler, Virginia C. <i>Nikki Giovanni</i>. New York: Twayne, 1992. Print.</p> <p>Giovanni, Nikki, and Virginia C. Fowler. <i>The Collected Poetry of Nikki Giovanni, 1968-1998</i>. New York: William Morrow, 2003. Print.</p> <p>Giovanni, Nikki. <i>Bicycles: Love Poems</i>. New York: William Morrow, 2009. Print.</p> <p>Giovanni, Nikki. <i>Gemini. An Extended Autobiographical Statement on My First Twenty-five Years of Being a Black Poet</i>. Indianapolis: Bobbs-Merrill, 1971. Print.</p> <p>Giovanni, Nikki. <i>Love Poems</i>. New York: Morrow, 1997. Print.</p> <p>King, Helen H. <i>Nikki Giovanni: Teacher's Guide</i>. Chicago: Helen H. King, 1972. Print.</p> <p>Robinson, Anna T. <i>Nikki Giovanni: from Revolution to Revelation</i>. Columbus: State Library of Ohio, 1979. Print.</p> <p>Smethurst, James Edward. <i>The Black Arts Movement: Literary Nationalism in the 1960s and 1970s</i>. Chapel Hill, NC [u.a.: Univ. of North Carolina, [20]. Print</p>
<p>WEBSITES</p>	<p>Hayley, Bruce. "Idris Goodwin Brings Break-beat Poetry to the UI - The Daily Iowan." <i>The Daily Iowan Online Edition</i>. 18 Sept. 2011. Web. 18 Sept. 2011. <http://www.dailyiowan.com/2010/12/08/Metro/20421.html>.</p> <p>Yolanda Cornelia "Nikki" Giovanni: Poet, Virginia Tech University Professor. Web. 18 Sept. 2011. http://www.nikki-giovanni.com</p>
<p>MUSIC & VIDEO</p>	<p>"Ego Trippin" Idris Goodwin. Web. 18 Sept. 2011. <http://idrisgoodwin.bandcamp.com/track/ego-trippin>.</p> <p>"Ego Tripping-Nikki Giovanni - YouTube." YouTube - Broadcast Yourself. Web. 18 Sept. 2011. <http://www.youtube.com/watch?v=_xYL41PiuPg>.</p>

WORKSHEET #1

EGO TRIPPIN'

BASED ON NATE MARSHALL'S "LOOK"

A. Brainstorm five different communities, cultures, or activities you identify yourself with. For example: Puerto Ricans, chess team members, White Sox fans, DJs, 4H club, etc.

1. _____
2. _____
3. _____
4. _____
5. _____

B. Take each word or phrase from your list in section a. and add an adjective that exaggerates that identity. For example: "dopest White Sox fan"; "mightiest DJ"; "flyest 4H club member".

6. _____
7. _____
8. _____
9. _____
10. _____

LOOK

I got all these other poets
SHOOK
lift my hood they better jet
or get wet with my new book
villainous villanelles
I write jail mail for the crooks

...true story
your new stories
do bore me
pour out for the homies
ambrosia flavored savory new 40s
Yep!
my grizzle I'm on it
y'all don't really want it
'cause I concuss ya wit just ya mama jokes
written as new sonnets
pen damager iambic pentameter
spin freakish flows as prose
I been slamming nerds

I'm a word wizard
I merk this sure
there's been a rumor around the slam like
"He works berserk"
"Yo, I heard that
Nate been writing
80 poems a day,
since age one eight
he made 8 great
anthologies and locked 'em all away"

...Damn straight
I'm Sirius like satellite radio frequencies
I'm speaking scenes
Superhead of any open mic
you see, I freak MCs
I'm a geek you see,
Allen Ginsberg when I spin words
a beat poet
...no really, I beat poets

See, so come against me
it's essential that you'll lose
because I'll leave your dreams
my ego is Langston HUGE
I bang bruise the pad with pens
and leave 'em black and blue
stay strapped with stanzas shots
and cat I'll pull the gat on you

I had to do it
you knew what I was concealing
cause I'm a big bad gangsta cool kid who writes about his feelings
a mama's boy
a bastard child
a geek who has a rapper's style
a sensitive thug
a kid who's all grown up now doesn't have to smile

look these other poets got me shook
their stories move me
and I don't deserve my name up in that book
I've been here long enough to know
where slam is strong enough to go
just understand there's more than that
and focus long enough to blow
cause I remember being 13
feeling not so satisfied
in the next 5 years I got jumped seen friends
and both my grandmas die
but a mic, a stage, a pen, a page
helped end my rage and mend my days
so I'll admit I been afraid of leaving this
'cause when I stayed
I found my voice but now my time is up
I gotta get away
so excuse the couplet cockiness
I ever showed when rockin' this
just trying to show my everything
for everything I got from this
Kevin Coval told me I could write
my slam coach told me not to hype
I've loved and lost on finals stages
the fates told me it's not the night

but still I thank this forum for help making me so strong
for letting me talk about
sex, drugs, basketball, and moms
fond farewell to this chapter and to all the joy and laughter
this for every kid, whose voice has been
louder than a bomb

EGO TRIPPIN'

"THERE MAY BE A REASON WHY" BY NIKKI GIOVANNI

EGO TRIPPIN'

BASED ON NATE MARSHALL'S "LOOK"

I was born in the congo
I walked to the fertile crescent and built
the sphinx
I designed a pyramid so tough that a star
that only glows every one hundred years falls
into the center giving divine perfect light
I am bad

I sat on the throne
drinking nectar with allah
I got hot and sent an ice age to europe
to cool my thirst
My oldest daughter is nefertiti
the tears from my birth pains
created the Nile
I am a beautiful woman

I gazed on the forest and burned
out the sahara desert
with a packet of goat's meat
and a change of clothes
I crossed it in two hours
I am a gazelle so swift
so swift you can't catch me

For a birthday present when he was three
I gave my son hannibal an elephant
He gave me rome for mother's day
My strength flows ever on

My son noah built new/ark and
I stood proudly at the helm
as we sailed on a soft summer day
I turned myself into myself and was
jesus
men intone my loving name
All praises All praises
I am the one who would save

I sowed diamonds in my back yard
My bowels deliver uranium
the filings from my fingernails are
semi-precious jewels
On a trip north
I caught a cold and blew
My nose giving oil to the arab world
I am so hip even my errors are correct
I sailed west to reach east and had to round off
the earth as I went
The hair from my head thinned and gold was laid
across three continents

I am so perfect so divine so ethereal so surreal
I cannot be comprehended except by my permission

I mean...I...can fly
like a bird in the sky...

EGO TRIPPIN'

IDRIS GOODWIN

EGO TRIPPIN'

BASED ON NATE MARSHALL'S "LOOK"

I punch a hole in the earth
do the impossible

Break a bunch a' bottles
then I might swallow two

Swim with the sharks
then get a record deal

Bull horn ya politician
tell em that he aint real

punch a hole in the earth
and do the insane

I win the lottery
then I complain

I stand in the rain
and melt like salt

Become addicted to fame
say it's the fans fault

More than an mc
a spitter
of dope frees
a giver of nuff style
a chopper of cherry tree
a big talkin boaster
on sofa
a writer of rap
in the tradition of toasters

More than a rapper
in sag and aftra
theatrical equity
a preacher or pastor

I'm more than a master
a judge or a jury
I put the piston in honda
and the fist in the fury

and the yellow in curry
put the bend in curvy
and the topsy in turvy
The Jackie Joyner in Kersee

I punch a hole in time
kidnap space

Confuse and rearrange
your gender and race

Swim with piranhas
then get a record deal

Bull horn ya talk show host
tell her that she aint real

I punch a hole in the future
make you believe

Make you sneeze when I cough
and laugh when I breathe

I stand in the rain
and melt like salt

Become addicted to fame
and say it's the fans fault

More than a negro
a man of the people
I'm better than the original
and all of the sequels
more socially conscious
than Clooney or Cheadle
I made 13 Oceans
sold 11 for cheetos

I broke up The Beatles
and EPMD
I can unscramble cable TV
and go to sleep

Impeccable specimen
more clever than Edison
new school veteran
ghostwriter for Letterman

I live off one meal
like a survivor
sorta like Walter Payton
mixed with MacGyver

Inventor with sweetness
cousin of Jesus
activator of beepers
with immaculate sneakers

I punch a hole the sky
do the incredible

Put the cops on trial
both local and federal

I swim with the leeches
then get a record deal

Bull horn ya teacher
tell em that they aint real

I punch a hole in ya aura
make it stronger

Plagiarize ya life
then say I'm the author

I stand in the rain
And melt like salt

Become addicted to fame
say it's the fan's fault

More than an urban myth
Like candy man candyman
Candy man candyman
Nah!

I directed Titanic
I made it dramatic
I'm Billy Zane's agent
Got a good eye for talent

I'm the reason for traffic
For stress and for panic
the reason you take Zoloft
Prozac and Xanax

I'm the scale and the balance
The paint on the pallatees
I'm the stone gargoyle starin' down at your palace

The bear in your caverns
The beer in your taverns
The reason you had a fallin out with both of ya parents

badder than Michael Jackson
In the era of thriller
I'm King Kong and Godzilla
Mixed in a blender

I'm the toxic avenger
I'm Lou Alcindor
I'm Harold Pinter
I'm Kunta Kinte

STUDENTS WILL ENGAGE IN

- *Critical Analysis*
- *Independent Activities*
- *Self Expression*
- *Technology Integration*
- *A Project*
- *Cultural Critique*
- *Peer Centered*
- *Whole Group Instruction*
- *Cooperative Learning*
- *Hands On*
- *Pairing*
- *Visuals*

CCELA STANDARDS

RL. 9-10.1, RL.9-10.2., RL.9-10.3,
RL.9-10.4, RL.9-10.9., W.9-10.3., W.9-10.9, W.9-10.10, SL.9-10.1, SL.9-10.5., RL.11-12.3.,
RL.11-12.4., RL.11-12.5., W.11-12.3, W.11-12.4,
W.11-12.9, SL.11-12.1, SL.11-12.3, SL.11-12.6

LEARNING OBJECTIVES *NEW*:

- Demonstrate knowledge of 20th century american literature
- Analyze the impact of an author's choice
- Adopt speech to task

SEL STANDARDS

Stage I 2a1, 2a4, 2b4, 2b7
Stage J 2a4, 2a6, 2b1

LEARNING OBJECTIVES

- Recognize ways to share feelings
- Demonstrate empathy with others
- Promote understanding among groups
- Maintain positive relationships with peers of differences in gender, race, etc.
- Use non-verbal cues to communicate understanding of another's perspective
- Practice responding to ideas
- Analyze your own perception of other cultural groups based on your experience

OPTIONAL ARTSEGE STANDARDS

Visual Arts 3, 4, 6

LEARNING OBJECTIVES

- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding the visual arts in relation to history and cultures
- Making connections between visual arts and other disciplines

TASK & TIME 45-60MIN

PROCEDURES FOLLOWED

MATERIALS & TEXT REFERENCES

TASK & TIME 45-60MIN	PROCEDURES FOLLOWED			MATERIALS & TEXT REFERENCES
INTRODUCTION <i>5 minutes</i>	Nova Venerable creates and performs a fresh and honest portrait poem about her brother Cody. In this activity, students will write about a person they love by reimagining who that person is through the language they use to describe them.			Poems -"Cody", and worksheet
WRITE <i>10 minutes</i>	Complete part I, section a. and b. of the worksheet			Worksheet
WATCH <i>5 minutes</i>	Introduce Nova's poem "Cody" by asking the students to think about people they love. Watch Nova perform her image poem. Underline words that evoke images.			LTAB DVD #4, TV, "Cody"
DISCUSS <i>5 minutes</i>	Discuss the main theme and poetic techniques Nova uses, including imagery, abstraction, and realist portraiture.			Large paper, or chalkboard
EXPLORE <i>(optional)</i> <i>5 - 10 minutes</i>	Grammar --NEW Material: Image poem, abstract, realism	Guided Practice Explore the literary technique as a group	Independent Practice Identify the imagery in Nova's poem by circling words/phrases	"Cody"
	Literature --NEW Material: The Red Wheelbarrow, The Great Figure, stanza	Guided Practice Explore the language together	Independent Practice Analyze the language in William Carlos Williams poems	"The Red Wheelbarrow", "The Great Figure"
WRITE <i>10-15 minutes</i>	Writing --NEW Material: Image poem	Guided Practice Use worksheet part I section a., b.	Independent Practice Worksheet part II section c., d., or journal	Worksheet parts I and II and/or individual journal
SHARE <i>5-10 minutes</i>	Share: In groups of four, students read their own poems. Students respect one another as they listen and try to visualize the images their classmates are conveying through language.			Reference Safe Space curriculum

LOUDER THAN A BOMB



THE PORTRAIT

BASED ON NOVA VENERABLE'S "CODY"

Nova Venerable creates and performs a fresh and honest portrait poem about her brother Cody. In this activity, students will write about a person they love by reimagining who that person is through the language they use to describe them.

KEY TERMS	<i>Image Poem, Abstract, Stanza, Realism, Portrait</i>		
CCELA STANDARDS	RL.9-10.2., RL.9-10.4, RL.9-10.9., W.9-10.3., W.9-10.9, W.9-10.10, SL.9-10.1, SL.9-10.5., RL.11-12.3., RL.11-12.4., RL.11-12.5., W.11-12.3, W.11-12.4, W.11-12.9, SL.11-12.1, SL.11-12.3, SL.11-12.6.		
SEL STANDARDS	Stage I 2a1, 2a4, 2b4, 2b7; Stage J 2a4, 2a6, 2b1	ARTSEGE NATIONAL STANDARDS	Visual Arts 3, 4, 6

TASK & TIME	STUDENT ACTIVITIES
WRITE <i>10 minutes</i>	Introduce Nova Venerable's poem "Cody" by asking the students to think about people they love. Use part I of the worksheet to help students write about those people. The writing should take no more than 10 minutes.
WATCH <i>5 minutes</i>	Watch Nova perform her image poem (DVD poem #4). Give students the option to read along as she performs. Have them either write down or circle the lines and phrases they like, as well as those that evoke images about her brother.
DISCUSS <i>5 minutes</i>	Discuss what they marked and liked about the poem. What images came to mind while listening to Nova? Go back through her poem and pull out specific examples from her writing. One example is "My grandfather's nose round like spools of thread". Is this image literal or abstract?
EXPLORE <i>(optional)</i> <i>15 minutes</i>	Explore together the poetic form known as the image poem. Image poems should make a reader or listener able to picture the image the poet is trying to verbally paint. ¹⁸¹⁹ Images are the elements in a literary work used to evoke mental pictures—not just visual images, but also the sensory and emotional responses that accompany them. ²⁰ Nova is really good at this. What feelings does she convey about her brother in her performance? Tie these comments back to specific examples in the poem. Does she embody multiple feelings – anger, love, joy, happiness, etc.? A master of word images is New Jersey-born poet William Carlos Williams. ²¹ As a class, read Williams' "The Red Wheelbarrow" out loud. Ask the students what they thought the poem was about. All of that strong description is about one thing – a red wheelbarrow. Have students read "The Great Figure" alone. Ask them if the poem was literal or abstract? Ask student how they might apply these techniques to their writing? Move at a fast pace and don't overthink things.
WRITE <i>10-15 minutes</i>	Start by having students choose one person from the list in section a. to write about. Then have students use part II of the worksheet to create an image poem. First, they'll fill out section c. Then they'll write their poem in section d. If they have a journal, encourage them to write their poem there.
SHARE <i>5-10 minutes</i>	In groups of four, have students read their work. Remind students to respect one another as they listen and have them actively try to visualize in their own minds the images each poet is conveying through their words.

TASK & TIME	STUDENT ACTIVITIES
<p>EXPLORE <i>10 minutes</i></p>	<p>Introduce the poetic form “realist portrait”.^{22,23} Ask students to think about the words separately and then together. The technique relates to realism. Realism in the arts aims not just to copy images in the world, but to truthfully and accurately depict nature and contemporary life. Ask students to name some realist painters. Take time to look at Gustave Courbet’s <i>A Burial at Ornans</i> (1849 – 1850), Vincent Van Gogh’s <i>The Potato Eaters</i> (1885), and Edward Hopper’s <i>Office in a Small City</i> (1953).²⁴ Connect realist portraits back to poetry by introducing the process of ekphrasis, which means using one art form to inspire work in another.²⁵</p>
<p>WRITE <i>20 minutes</i></p>	<p>Have students write an ekphrastic poem. First, have them chose one of the three paintings listed above and spend some time looking at the image either online or in an art history book. Second, instruct the students to translate the images in the painting back into words- not just through a descriptive process, but through language that relates to and is meaningful to their own lives. For example: Courbet’s painting portrays the funeral of his great uncle in the city of Ornans, the same city Courbet was born in.²⁶ By exploring the history and context of the painting, students can then relate Courbet’s depiction of his great-uncle’s funeral to a funeral of a friend and/or loved one. A successful ekphrastic poem connects the painting directly to the students’ lives through the use of descriptive imagery.</p>

FURTHER READING	
<p>BOOKS</p>	<p>Laughlin, James. <i>Remembering William Carlos Williams</i>. New York: New Directions, 1995. Print.</p> <p>Williams, William Carlos, A. Walton. Litz, and Christopher J. MacGowan. <i>The Collected Poems of William Carlos Williams</i>. New York: New Directions, 1991. Print. p. 224.</p> <p>Williams, William Carlos, A. Walton. Litz, and Christopher McGowan. <i>The Collected Poems of William Carlos Williams</i>. New York: New Directions Corporation, 2006. Print.</p> <p>Williams, William Carlos, and Edith Heal. <i>I Wanted to Write a Poem: the Autobiography of the Works of a Poet</i>. Boston: Beacon, 1958. Print.</p> <p>Williams, William Carlos., Arthur Walton. Litz, and Christopher MacGowan. 1939-1962. New York, NY: New Directions, 1991. Print.</p> <p>Williams, William Carlos. <i>The Autobiography of William Carlos Williams</i>. New York: New Directions Publ., 1990. Print. Coval, Kevin. <i>L-vis Lives!: Racemusic Poems</i>. Chicago, IL: Haymarket, 2011. Print.</p>
<p>MUSIC & VIDEO</p>	<p>“5 Poems by William Carlos Williams - YouTube.” YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=BpN8YYdTIrw>.</p> <p>“William Carlos Williams “The Red Wheelbarrow” - YouTube.” YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=DaBpMVo5iog>.</p> <p>“The Crossover - L-VIS Lives! Racemusic Poems Book Trailer - YouTube.” YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=RRai1y4kKdg>.</p>

WORKSHEET #1

THE PORTRAIT

BASED ON NOVA VENERABLE'S "CODY"

A. Make a list of five people you love:

1. _____
2. _____
3. _____
4. _____
5. _____

B. Pick one person from the list in section a. Then write the answers to the following questions about the person you chose:

1. What is the person's greatest obstacle?

2. What is the person's greatest fear?

3. What is the person's greatest feat?

4. What are three things you hope for this person?

5. What are five questions you'd like to ask this person?

C. Write three strong, stark, separate images of places where you can see or imagine that person. For example your grandfather sitting alone at the airport, giving out holiday presents, coming home from work.

1. _____

2. _____

3. _____

D. Using the lists you created in b. and c., write your own portrait poem. Feel free to re-mix the lists to make something fresh, but make sure you always come back to images. The layout below will help you write three separate, five-line stanzas.

STANZA 1

STANZA 2

STANZA 3

E. Need help? Here's an example – Start with a question, move to obstacle, then a prayer; or start with an image, the person's greatest feat, and then a hope.

My youngest brother was born
with my grandfather's nose
round like spools of thread,
my father's eyes and
my mother's genes.

He is twelve years old now and
I watch him play
Hungry Hungry Hippos,
see his body jitters like a wind-up toy
and he screams like a happy crow
when he asks me to play with him.

He tries to learn the words
to the Scooby Doo song,
repeats the phrases my mother
and I say, and when I see him,
I wonder how could God know that
diabetes peels 27 years of life
like dead skin.
Yet he still allows my brother
to have his fingers pricked
every day.

Why is it when I look
at him, I can see every needle
we've ever had to stick
his arms, legs, or stomach with
to keep him alive.
Sometimes five shots a day
isn't enough to fight juvenile diabetes.
I think
How could God bless him
with seizures and autism.
Why every time we rush him to the hospital
it could be my last day watching
him rewind on-demand
until his lips can curve
to form words
that aren't even his because my mother gave
him a broken X chromosome.

Today,
I will smile
As he learns to brush his teeth for the first time
or obsesses over his red pants and shirts,
I will laugh as he tries to learn sign language
to make up for tongue lost in Fragile-X
Syndrome
and I will accept his fake kisses
like disorders.

But I can't help but wonder
Can his brain still hold the times
I meshed his food up when he was 8
or changed his diapers at 7.
Will he miss me
when I am not there to run my fingers
through his hair like Pink Oil
when he wakes up from
ear tube surgeries or seizures.

Will he remember
how he slept in my bed every night
after mama left,
and I held him like an extra pillow.
Or when my arms were his restraints
when daddy said put him in middle
without seatbelt so he would be the
first to die in car accident.
Can he know how he found
a mother in big sister?
For now,
I will pray for him every night
that his kidneys will stop trying to fail on us,
that his blood sugar won't send him into
a coma.
I hope
that he won't grow accustomed
to not pronouncing my name
when I go away to college, and I pray
I pray that his seizures won't kill
him before his diabetes does

THE RED WHEELBARROW

WILLIAM CARLOS WILLIAMS

THE PORTRAIT

BASED ON NOVA VENERABLE'S "CODY"

so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

THE GREAT FIGURE

WILLIAM CARLOS WILLIAMS

Among the rain
and lights
I saw the figure 5
in gold
on a red
fire truck
moving
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city

STUDENTS WILL ENGAGE IN

- *Critical Analysis*
- *Independent Activities*
- *Self Expression*
- *Technology Integration*
- *A Project*
- *Cultural Critique*
- *Peer Centered*
- *Whole Group Instruction*
- *Cooperative Learning*
- *Hands On*
- *Pairing*
- *Visuals*

CCELA STANDARDS

RL. 9-10.1, RL.9-10.2., RL.9-10.3, RL.9-10.4, RL.9-10.9., W.9-10.3., W.9-10.9, W.9-10.10, SL.9-10.1, SL.9- 10.5., RL.11-12.3., RL.11-12.4., RL.11-12.5., RL.11-12.6.,W.11-12.3, W.11-12.4, W.11-12.9, SL.11-12.1, SL.11-12.3

LEARNING OBJECTIVES *NEW*

- Understand irony to grasp a point-of-view

SEL STANDARDS

Stage I 2a1, 2a4, 2b4, 2b7
Stage J 2a4, 2a6, 2b1

LEARNING OBJECTIVES

- Recognize ways to share feelings
- Demonstrate empathy with others
- Promote understanding among groups.
- Maintain positive relationships with peers of differences in gender, race, etc.
- Use non-verbal cues to communicate understanding of another's perspective
- Practice responding to ideas
- Analyze your own perception of other cultural group based on your experience

OPTIONAL ARTSEGE STANDARDS

Theater 2, 5, 6, 7

LEARNING OBJECTIVES

- Act by developing, communicating, and sustaining characters in improvisations and informal productions
- Research by evaluating and synthesizing cultural and historical information to support artistic choices
- Compare and integrate art forms by analyzing traditional theatre and new art forms
- Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

TASK & TIME 45-60MIN

PROCEDURES FOLLOWED

MATERIALS & TEXT REFERENCES

INTRODUCTION <i>5 minutes</i>	In "Shooter", Lamar Jordan writes and performs in the persona of a tragic modern American archetype: the school shooter. In this activity, students will identify and personify the point-of-view of their own American archetype			Poems -"Shooter", "Skinhead"- and worksheet
WRITE <i>5 minutes</i>	In groups of 4, students make a list of American archetypes.			Worksheet Part I
WATCH <i>5 minutes</i>	In groups of four, students generate a list of 10 American archetypes. Watch Lamar perform "Shooter". Students analyze the language Lamar uses to portray his archetype.			LTAB DVD #8, TV, "Shooter"
DISCUSS <i>5 minutes</i>	Discuss the main themes of the poem and the techniques Lamar uses to personify the school shooter.			Large paper, or chalk board
EXPLORE <i>(optional)</i> <i>5- 15 minutes</i>	Grammar --NEW Material Persona, characteristics	Guided Practice Explore terms as a group	Independent Practice Identify the characteristics of the archetype in Lamar's poem by circling words/ phrases	"Shooter"
	Literature --NEW Material "Skinhead"	Guided Practice Explore the language of personification together	Independent Practice Worksheet section b. and c. or journal	Worksheet parts I and II. and/or individual journal
SHARE <i>10 minutes</i>	Do a read-around with the whole class, having students stand when they share. Remind them to support one another by listening and clapping/snapping at the end.			Reference Safe Space worksheet

LOUDER THAN A BOMB



PERSONA: VOICING AMERICAN ARCHETYPES

BASED ON LAMAR JORDEN'S "SHOOTER"

In "Shooter", Lamar Jordan writes and performs in the persona of a tragic modern American archetype: the school shooter. In this activity, students will assume the identity of their own American archetype.

KEY TERMS	<i>Archetype, Stereotype, Persona, Characteristic</i>		
CCELA STANDARDS	RL. 9-10.1, RL.9-10.2., RL.9-10.3, RL.9-10.4, RL.9-10.9., W.9-10.3., W.9-10.9, W.9-10.10, SL.9-10.1, SL.9-10.5., RL.11-12.3., RL.11-12.4., RL.11-12.5., RL.11-12.6., W.11-12.3, W.11-12.4, W.11-12.9, SL.11-12.1, SL.11-12.3		
SEL STANDARDS	Stage I 2a1, 2a4, 2b4, 2b7; Stage J 2a4, 2a6, 2b1	ARTSEGE NATIONAL STANDARDS	Theater 2, 5, 6, 7

TASK & TIME	STUDENT ACTIVITIES
DISCUSS <i>5 minutes</i>	Introduce Lamar Jordan's spoken word poem "Shooter". Ask students if they know what the literary term archetype means. Have them divide it into two words: "arch", meaning origin or beginning; and "type", meaning pattern or model. An archetype is a symbol through which we've come to share cultural expectations and assumptions. ²⁹ Use part I of the worksheet to discuss the recurring archetypes in literary history: the damsel in distress, the hero, etc. Discuss how these archetypes, although timeless, take on new cultural forms. Examples are: the "damsel in distress" could be seen as the "blonde". The "hero" could be the "school quarterback".
WRITE <i>5 minutes</i>	Have students divide into groups of four and use the archetypes listed on part I of the worksheet to generate their own. Students will select one of these newly developed archetypes to create a persona poem.
WATCH <i>5 minutes</i>	Watch Lamar's spoken word poem "Shooter" (DVD poem #8). Give students the option to read along as he performs. Have students think about how Lamar is identifying himself, and either write down or underline the parts of the poem that stand out.
EXPLORE <i>(optional)</i> <i>15 minutes</i>	Explore together with your students the terms "persona" and "characteristics". Ask students to think about what persona means—the term comes from the Latin word <i>persona</i> , which means, variously, "actor's mask", "character acted", or "human being." ³⁰ In "Shooter", Lamar "wears the mask", narrating the poem in the character of a school shooter. Ask students what they think one of the goals of a persona poem is. One of the goals of a persona poem is to try and change people's view of something. Lamar's poem tries to change people's view of the school shooter, or at least tries to humanize him. Go back to the students' lists of archetypes. Pick one and then discuss its characteristics together. Ask students to think about the word "characteristic", which comes from the Greek for "mark" or "distinct trait". Have them list some of the "distinct traits" of that archetype. ³¹ For example, if the archetype is high school jock, the characteristics they list might include "athletic", "popular", "a leader", or "arrogant."
WRITE <i>15 minutes</i>	Have the students pick their own archetype and use worksheet part II b. and c. to identify and make a list of that archetype's characteristics. Once students have a sufficient amount of information, have them write a persona poem in the voice of the archetype.
SHARE <i>10 minutes</i>	Do a read-around with the whole class, having students stand when they share. Remind them to support one another by listening and clapping/snapping at the end.

EXPAND

PERSONA: VOICING AMERICAN ARCHETYPES

BASED ON LAMAR JORDEN'S "SHOOTER"

TASK & TIME	STUDENT ACTIVITIES
<p>EXPLORE <i>10 minutes</i></p>	<p>Introduce the renowned poet Patricia Smith. A four-time individual National Poetry Slam champion, Smith was inducted into the International Literary Hall of Fame for Writers of African Descent in 2008.³² Like Lamar Jordan in "Shooter", Smith personifies an archetype in her poem "Skinhead". Have students actively read her poem and identify the archetype. ³³ Underline the language she uses to describe her archetype. Originally, being a skinhead meant you were a working class young person in the United Kingdom in the 1960s, influenced by West Indian rude boys and British mods.³⁴ Later, the term skinhead took on connotations of white supremacy. Briefly discuss what students liked/disliked about the poem and talk about the words they underlined. Why does Smith, a black woman, want to write a poem from the perspective of a racist white male? Does Smith effectively describe her archetype, and if so, how? How does she portray her character's feelings, limitations, anger, and/or hope? Smith's poem is especially powerful because she is a black woman writing honestly from the point-of-view of the skinhead/racist white male.</p>
<p>READ <i>10 minutes</i></p>	<p>Lamar used news media to generate facts, statistics, and cultural expectations and assumptions about the school shooter. Extend the lesson by having students explore their archetype on the internet. Have them Google their archetype and see what comes up online. Have them find select news coverage about the archetype. What was being said about their character and what is being said today? Have its defining characteristics changed, just as the connotations for the term "skinhead" have changed? Why or why not?</p>
<p>READ <i>30 minutes</i></p>	<p>Divide the class into research groups based on similar archetypes. Have students collectively visit the school and/or local library to find a book about their archetype. Each person in the group will select a chapter of the book that is interesting to them, read it, and report back any new findings, including the historical changes and developments of archetypal characteristics. Students can then use their group research to help write their persona poem.</p>

FURTHER READING

<p>BOOKS</p>	<p>Smith, Patricia. <i>Blood Dazzler: Poems</i>. Minneapolis: Coffee House, 2008. Print. --. <i>Teahouse of the Almighty: Poems</i>. Minneapolis: Coffee House, 2006. Print. --. <i>Life According to Motown</i>. Chicago: Tia Chucha, 1995. Print. --. <i>Close to Death: [poems]</i>. Cambridge, Mass: Zoland, 1993. Print. --. <i>Big Towns, Big Talk</i>. Cambridge (Mass.): Zoland, 1992. Print. Jenkins, Sacha. <i>Ego Trip's Book of Rap Lists</i>. New York: St. Martin's Griffin, 1999. Print.</p>
<p>WEBSITES</p>	<p>Patricia Smith - Wordwoman - Teacher, Poet, Writer, Performer. Web. 18 Sept. 2011. <http://wordwoman.ws/index.html>.</p>
<p>MUSIC & VIDEO</p>	<p>"Patricia Smith Skinhead - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=Klb5TniRGao>. Lamar Jordan - "Waiting For Someone" - YouTube." YouTube - Broadcast Yourself. Web. 18 Sept. 2011.</p>

WORKSHEET #1

PERSONA: VOICING AMERICAN ARCHETYPES

BASED ON LAMAR JORDEN'S "SHOOTER"

A. In groups of four, talk about the following list of Archetypes that recure throughout literary history. Discuss and define several that interest your group, then expand on and write down your own modern day American Archetype in the blank beside the one it relates to. For example, the damsel in distress in Paolo Uccello's *Saint George and the Dragon* (circa 1470) depicts a beautiful young woman placed in a dire predeicament by a dragon. Today's version of a "damsel in distress" could be "the blonde" (Naomi Watts) in the 2005 *King Kong* movie. Below are two examples of how to write out your American Archetype.

EXAMPLE A **The Damsel in distress** The Blonde

EXAMPLE B **The Villian** The School Shooter

1. **The Child** _____

2. **The Hero** _____

3. **The Great Mother** _____

4. **The Wise old man** _____

5. **The Wise old woman** _____

6. **The Damsel in distress** _____

7. **The Tickster or Fox** _____

8. **The Villian** _____

9. **The Scarecrow** _____

10. **The Mentor** _____

WORKSHEET #2

PERSONA: VOICING AMERICAN ARCHETYPES

BASED ON LAMAR JORDEN'S "SHOOTER"

A. One of the goals of a persona poem is to change the audience's point-of-view. As you fill out this worksheet, try not to just write *about* an American archetype; write as though you *were* that archetype. Try to think like the archetype. Imagine his/her thoughts, actions, skills and limitations. Try to capture the world in which that archetype lives and portray it as if you were that person.

B. Write down your the name of your archetype

C. Answer the following questions about your archetype's characteristics:

1. What do you look, sound, or smell like?

2. Where do you live?

3. What do you eat for breakfast?

4. What are the reasons why you wake up in the morning?

5. Who do you call a best friend?

6. What do you hope for?

SHOOTER

LAMAR JORDEN

PERSONA: VOICING AMERICAN ARCHETYPES

BASED ON LAMAR JORDEN'S "SHOOTER"

2:56 PM

Bullets bask in barrel before booming
Students zooming towards exit run rampant like thoughts in my head
Any student not thought to be dead
Gets shot again
Students think "not again" as my tech shoots shades of Virginia
Within the mutual minds behind mines Blacksburg turns into DeKalb
Students scream aloud as rounds rip through the crowd
The scene is wild
But for once
I get to be center stage
Behind my blank look I'm in a rage
A renegade
Tamed but in a cage I stand
Stance stiff as a statue starin' at chu
Shots and shotgun shells fly like pterodactyls
The scene is so thick
Which fits cuz I'm an outcast
But this is no "Player's Ball"
This is a scene of prayers, calls and screams
Anybody from teens to professors to football players crawl and I spray 'em all
Lay 'em all down in a timely fashion
As they're dashin' to safety I'm safely solid as a mannequin
Brandishin' 3 handguns and a shotgun
The world is goin' crazy
The world is goin' crazy I'm just a daily reminder
Scrutinize my autopsy you still won't find a spine to justify my acts
You run from my bullets but can't escape the fact that this goes back
This goes back to the 19th century in elementaries around the globe
1891
St. Mary's Parochial School
Fools before me used shotguns to empty a class
Fast forward 36 years 1927
2nd to 6th graders were the targets
45 were martyred
58 more wounded at the hands of school board member Andrew Kehoe
Y'all upset at me though
This coward killed kids because his farm was being foreclosed
These were the same people chose to own slaves at the time
We're all slaves in the mind
I swear the world is goin' crazy
The world is insane

School shootings are more overrated than Lil' Wayne
So tell his fans at Northern Illinois that I'm the shooter
Skin Thicke like Robin and matches in pigmentation
Tell his fans at Northern Illinois that I'm the shooter

Gunsmoke and sudden death make the atmosphere putrid
Today's Valentine's Day homie I wanna be Cupid
Slugs replace arrows
Icebox replaces heart that I can't seem to find
No one seems to mind that students show more school spirit when
someone is dead
Who was Dan Parmenter before he bled Husky Red?
Shots to the head seemingly make you more popular
That has to be why most the shooters kill themselves
Resembling suicide bombers from countries we are brainwashed to think
is a threat
We are fighting over oil
My blood boils at the realization that you can get killed for nothin' in
college
Just as easily as you can in a war or in jail
But we're still more concerned with weed sales and pushin' the whip
I guess this is what happens when a country is run by a Bush and a Dick
The world is beyond crazy
Why are we overseas when the real war is in front of us?
The real war is in the institutions that are supposed to build a better
tomorrow
The sorrow is in the hearts of those who fall victim to those dimming
bright futures
We fight foreigners when we are the ones who will shoot cha
I'm sorry
This is a life in the day of a resentful shooter
This goes out to the victims at Northern Illinois
Virginia Tech
Columbine High School
University of Texas
Bath School
Poe Elementary
Cologne
The list goes on
I'm sorry
Because guns don't kill people
We kill ourselves but
the world is going crazy
Crazy like myself
Crazy like the fact that if Bush cared for my mental health
Five innocent lives
Woulda been spared.
I'm sorry...
I'm sorry...

SKINHEAD

PATRICIA SMITH

PERSONA: VOICING AMERICAN ARCHETYPES

BASED ON LAMAR JORDEN'S "SHOOTER"

They call me skinhead, and I got my own beauty.
It is knife-scrawled across my back in sore, jagged letters,
it's in the way my eyes snap away from the obvious.
I sit in my dim matchbox,
on the edge of a bed tousled with my ragged smell,
slide razors across my hair,
count how many ways
I can bring blood closer to the surface of my skin.
These are the duties of the righteous,
the ways of the anointed.

The face that moves in my mirror is huge and pockmarked,
scraped pink and brilliant, apple-cheeked,
I am filled with my own spit.
Two years ago, a machine that slices leather
sucked in my hand and held it,
whacking off three fingers at the root.
I didn't feel nothing till I looked down
and saw one of them on the floor
next to my boot heel,
and I ain't worked since then.

I sit here and watch niggers take over my TV set,
walking like kings up and down the sidewalks in my head,
walking like their fat black mamas named them freedom.
My shoulders tell me that ain't right.
So I move out into the sun
where my beauty makes them lower their heads,
or into the night
with a lead pipe up my sleeve,
a razor tucked in my boot.
I was born to make things right.

It's easy now to move my big body into shadows,
to move from a place where there was nothing
into the stark circle of a streetlight,
the pipe raised up high over my head.
It's a kick to watch their eyes get big,
round and gleaming like cartoon jungle boys,
right in that second when they know
the pipe's gonna come down, and I got this thing
I like to say, listen to this, I like to say

"Hey, nigger, Abe Lincoln's been dead a long time."

I get hard listening to their skin burst.
I was born to make things right.

Then this newspaper guy comes around,
seems I was a little sloppy kicking some fag's ass
and he opened his hole and screamed about it.
This reporter finds me curled up in my bed,
those TV flashes licking my face clean.
Same ol' shit.
Ain't got no job, the coloreds and spics got 'em all.
Why ain't I working? Look at my hand, asshole.
No, I ain't part of no organized group,
I'm just a white boy who loves his race,
fighting for a pure country.
Sometimes it's just me. Sometimes three. Sometimes 30.
AIDS will take care of the faggots,
then it's gon' be white on black in the streets.
Then there'll be three million.
I tell him that.

So he writes it up
and I come off looking like some kind of freak,
like I'm Hitler himself. I ain't that lucky,
but I got my own beauty.
It is in my steel-toed boots,
in the hard corners of my shaved head.

I look in the mirror and hold up my mangled hand,
only the baby finger left, sticking straight up,
I know it's the wrong goddamned finger,
but fuck you all anyway.
I'm riding the top rung of the perfect race,
my face scraped pink and brilliant.
I'm your baby, America, your boy,
drunk on my own spit, I am goddamned fuckin' beautiful.

And I was born

and raised

right here.

LOUDER THAN A BOMB

CHOREOPOEM AS COMMUNITY THEATER

BASED ON THE STEINMENAUTS' "COUNTING GRAVES"
DIRECT INSTRUCTION MODEL – ENGLISH
ACTIVITY #5

STUDENTS WILL ENGAGE IN

- *Critical Analysis*
- *Independent Activities*
- *Self Expression*
- *Technology Integration*
- *A Project*
- *Cultural Critique*
- *Peer Centered*
- *Whole Group Instruction*
- *Cooperative Learning*
- *Hands On*
- *Pairing*
- *Visuals*

CCELA STANDARDS

RL.9-10.2, RL.9-10.4, W.9-10.3, RL.11-12.5, RL.11-12.6, RL.11-12.7., RL.11-12.9., SL.11-12.3.

SEL STANDARDS

Stage I 2a1, 2a4, 2b4, 2b7
Stage J 2a4, 2a6, 2b1

OPTIONAL ARTSEDGE STANDARDS

Theater 1,2,5,6,7,8

LEARNING OBJECTIVES NEW

- Strategically use various media
- Understand irony to grasp a point-of-view
- Discuss multiple interpretations of a story

LEARNING OBJECTIVES

- Recognize ways to share feelings
- Demonstrate empathy with others
- Promote understanding among groups.
- Maintain positive relationships with peers of differences in gender, race, etc.
- Use non-verbal cues to communicate understanding of another's perspective
- Practice responding to ideas
- Analyze your own perception of other cultural group based on your experience

LEARNING OBJECTIVES

- Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
- Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
- Researching by evaluating and synthesizing cultural and historical information to support artistic choices
- Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms
- Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions
- Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

TASK & TIME 45-60MIN

PROCEDURES FOLLOWED

MATERIALS & TEXT REFERENCES

INTRODUCTION <i>5 minutes</i>	The Steinmenauts—Kevin Harris, Charles “Big C” Smith, She’Kira McKnight, and Jésus Lark—tell a dramatic story about an event felt by their entire community. In this activity, students learn keys to making a fresh group piece, working in teams to choose a meaningful story, then individually to develop their dialogue.			Poems -”Counting Graves”and worksheet
WATCH <i>5 minutes</i>	Introduce aspects of a play – character, narrator, monologue- through asking students about their own experiences. Watch the Steinmenauts perform “Counting Graves”.			LTAB DVD #9, TV, “Counting Graves”
DISCUSS <i>5 minutes</i>	Discuss the main themes of the poem, and the roles each of the Steinmenauts play in the piece.			Large paper, or chalk board
EXPLORE <i>(optional)</i> <i>5 -15 minutes</i>	Grammar --NEW Material: Monologue, Narrative, Choreopoem, Group Piece	Guided Practice Explore terms as a group	Independent Practice Identify the terms in the poem by circling word/phrases	Worksheet section a.
	Literature --NEW Material: For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf	Guided Practice Introduce and explore the meaning of term choreopoem coined by Ntozake Shange.	Independent Practice Explore the importance of selecting a meaningful story and developing honest monologues.	For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf
WRITE <i>25 minutes</i>	Writing --NEW Material: Group piece	Guided Practice Use worksheet section a. and b.	Independent Practice Worksheet section c. or journal	Independent Practice Worksheet section b. or journal
SHARE <i>5 minutes</i>	Regroup and have each team share their theme and the role each team member is playing. Ask them about challenges and successes.			Reference Safe Space worksheet

LOUDER THAN A BOMB



CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #1
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

The Steimenauts—Kevin Harris, Charles “Big C” Smith, She’Kira McKnight, and Jésus Lark—tell a dramatic story about an event felt by their entire community. In this activity, students learn keys to making a fresh group piece, working in teams to choose a meaningful story, and alone to develop their dialogue

KEY TERMS	<i>Play, Narrative, Narrator, Monologue, Characters, Choreopoem, Group Piece</i>		
CCELA STANDARDS	RL.9-10.2., RL.9-10.4., RL.9-10.9., RL, 9–10.9, W.9-10.3., W.9-10.9., W.9-10.10., SL.9-10.1., SL.9-10.5., RL.11-12.3., RL.11-12.4., RL.11-12.5, RL.11-12.6., RL.11-12.7., RL.11-12.9., W.11-12.3, W.11-12.4, W.11-12.9, SL.11-12.1., SL.11-12.3., SL.11-12.6.		
SEL STANDARDS	Stage I 2a1, 2a4, 2b4, 2b7; Stage J 2a4, 2a6, 2b1	ARTSEGE NATIONAL STANDARDS	Theater 1,2,5,6,7,8

TASK & TIME	STUDENT ACTIVITIES
WATCH <i>5 minutes</i>	Ask the class if they have ever performed in or seen a play, or ask them what their favorite movie is. If they were in a play, ask them which character they were and if they had a monologue. If they name a play or favorite movie, ask them who their favorite character was. Was that character the narrator, the lead or main actor, or a supporting actor? No matter what part they played or liked, each role is crucial to making sure the work is not wack. Watch the Steinmenauts’ group piece, “Counting Graves” (DVD poem #9). Give the students the option to read along as they perform.
DISCUSS <i>5 minutes</i>	Discuss what students liked/disliked. What story was told? Was the group piece successful or unsuccessful and why? Guide students to identify the following points: the poets worked together as a team; they all chose and agreed upon a meaningful theme; and each of them contributed their own part.
EXPLORE <i>(optional)</i> <i>10 minutes</i>	Introduce the poetic form choreopoem. Ask students to think about the elements of the word choreopoem separately—Choreo is a Greek word meaning “dance”—and then put them back together. The term was coined by Ntozake Shange in her Obie Award-winning work <i>For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf</i> . ³⁶³⁷ Here the choreopoem is a poem choreographed to music. One of the main things that made Shange’s work so successful was she tells a good story rooted in real events in the lives of real people around her, specifically exploring the relationship between skin color and a healthy self-image. The Steinmenauts create a choreopoem by taking the traditional structure of a play and compressing it into a dynamic, three-minute narrative. Have students name the different characters portrayed in the Steinmenauts’ group piece. Then have them identify who played each role. Who played the role of the narrator, big brother, little brother, and mother? In “Counting Graves”, Jésus plays the narrator, Big C the big brother, Kevin the little brother, and She’Kira the mother.
WRITE <i>25 minutes</i>	In groups of three or four, use part I of the worksheet attached to help students brainstorm a theme/characters, select a topic (section a. and b.), then write dialogue for their character (section c.). Remind them that in order to create a fresh piece they need to work as a team.
SHARE <i>5 minutes</i>	Regroup and have each team share what their theme is and the role each team member is playing. Ask the class if they faced any challenges working as a team, and how they overcame those obstacles? Which did they like better, working as a group or as individuals?

EXPAND

CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #1
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

TASK & TIME	STUDENT ACTIVITIES
WATCH <i>10 minutes</i>	If students are stuck trying to figure out what topic they should writing about, have them find inspiration by watching the following group pieces: "Gay Suicides" by Bronte, Fraser, and Josh performed at Brave New Voices (http://www.youtube.com/watch?v=YJUnM3qFXI4&feature=related) and/or "She Is" performed at Brave New Voices by the group from Austin (http://www.youtube.com/watch?v=mZJzluqYO-8&feature=related). Sometimes just watching another example of a group piece will get students out of their writing rut..

FURTHER READING	
BOOKS	Lester, Neal A., and Ntozake Shange. <i>Ntozake Shange: a Critical Study of the Plays</i> . New York: Garland Pub., 1995. Print. Shange, Ntozake, and Ifa Bayeza. <i>Some Sing, Some Cry A Novel</i> . Griffin, 2011. Print. Shange, Ntozake, and Kadir Nelson. <i>Ellington Was Not a Street</i> . New York: Simon & Schuster for Young Readers, 2004. Print. Shange, Ntozake. <i>For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf a Choreopoem</i> . New York: Bantam, 1981. Print. --. <i>Sassafrass, Cypress and Indigo: a Novel</i> . London: Methuen, 1987. Print.
MUSIC & VIDEO	"KETC Living St. Louis Ntozake Shange - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. < http://www.youtube.com/watch?v=cdRDLXbloU >. "Ntozake Shange Reading - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. < http://www.youtube.com/watch?v=vrYD3JHKr6o >. "Louder than a Bomb 2011 (Youmedia Group Piece) - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. < http://www.youtube.com/watch?v=ZKY6MCfN6FM >.

WORKSHEET #1

CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #1
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

A. In groups of three or four, make a list of significant events that have taken place in your community and briefly describe each event. Each group member should contribute one idea/story. Some examples of events could be the finals of the state high school basketball tournament, a school dance, the building of a new Walmart, the birthday of a grandmother, the death of friend or schoolmate, the unveiling of a new park or sculpture, the retirement of the ice cream man, the naming of a new school, the closing of an old one, etc. Write your ideas on the lines below.

1.

2.

3.

4.

B. From the stories listed in lines 1-4 above, vote on which story to write about. Now identify four voices or roles that might appear in this event. In the example of the new Walmart, potential roles could include a new employee, a construction worker, a corporate regional manager, the owner of the nearest mom-and-pop store, a politician in favor of the store, a community organizer resisting it, etc. Each part is important to the whole.

1.

2.

3.

4.

COUNTING GRAVES

THE STEINMENAUTS

CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #1
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

10...9...8...
7-year-old boy put
6 feet deep in a
5-foot coffin, wonderin' what
4 while
3 grown men have to
2 to drive by and he dodged a couple of bullets but
1

JÉSUS:
Room as bright as a the box little brother sleeps in (sleeps in)
Big brother, feeling like a magician,
cut it up in the corner with mary jane cause like mom and little brother
he already made Jack Daniels disappear

and as

tears trickle down face, veins and eyes bloodshot red,
heart pounds like beating drums in Africa.
Being a provider was his only mistake.

BIG C:
Just counting graves to go to sleep because
counting sheep stopped working since he
decided to not breathe.
Keep telling myself it's not my fault
but as my conscience decides to talk I really don't know anymore.
You see my pain bursts through my soul like an open sore
and I can't escape my thoughts because there's no more open doors.

KEVIN:
This pitch-black chamber
as dark as a vexed soul
only vivid images pop in and out of existence like quantum physics.
Big brother, where are you, I can't see, I can't (breath).
I'm hot.
My bed is now a five-foot box and I'm not comfortable in it.
Mama said you shouldn't leave me alone for more than five minutes.

BIG C:
But I only left you alone for about six minutes.
Maybe if I came right back you would be still living.

KIRA:
Boy, all you had to do was look after my second progeny.
Honestly, how hard is it to be my eyes for me?

BIG C:
Quit doubting me!
It's not my fault.
They thought it was me. You see...

KEVIN:
You see that Makaveli Fitch you didn't want me to wear?
I took it, along with your Chicago Bulls jacket.
You had it that night when you were selling sugar packets.

JÉSUS:
Hustling a sugar-like substance in the form of pot and rocks
on a block run by three hustlers who didn't like him
decided that
the only way to get their commission was to put him out of his.
So they drove by and saw one guy sitting on the steps
wearing big brothers' clothes
gun out, pulled the trigger six times
[Kevin: boom boom boom boom boom boom]
and then the sound of tires turned like mama in her grave.

KIRA:
So you telling me in my dreams I can hardly conceive
nightmares haunt me when I'm the deceased?
A mother's worst fear
and you made it come true.
I said watch out for little brother
not be a damn fool.
My baby was only in the second grade
gunned down 'cause you wanted to be a street slave.
You should've been there to keep little brother safe!

JÉSUS:
Haunted by the voices of the deceased
he can't

ALL:
Speak!

KEVIN:
Big brother can I wear your shirt
I promise to take good care of it, man.
(Big C: No...)

KIRA:
Baby I'm off to work, keep an eye on little brother, you understand
(Big C: No...)

KEVIN: Why'd you take that shirt off for me to wear it, huh?

KIRA: That should've been you in front of that gun.

All: 10!

JÉSUS: Picks up the gun

All : 9!

JÉSUS: Contemplates.

All: 8!

JÉSUS:
The number of weeks his little brother was buried.
After all
he was only

7-year-old boy put
6 feet deep in a
5-foot coffin, wonderin' what
4 while
3 grown men have to
2 to drive by and he dodged a couple of bullets but
1

BIG C:
I'm sick and tired of these three things haunting me.

KEVIN: Mama's voice

KIRA:
His grave

BIG C:
My gun

ALL:
Click click
BOOM!

STUDENTS WILL ENGAGE IN

- A Project
- Cooperative Learning
- Critical Analysis
- Cultural Critique
- Hands On
- Independent Activities
- Peer Centered
- Pairing
- Self Expression
- Whole Group Instruction
- Visuals
- Technology Integration

CCELA STANDARDS

RL.9-10.2., RL.9-10.4., W.9-10.3., W.9-10.9., W.9-10.10., SL.9-10.1., RL.11-12.3., RL.11-12.4., RL.11-12.5., W.11-12.3., W.11-12.4., W.11-12.9. SL.11-12.3

LEARNING OBJECTIVES NEW

- Strategically use various media
- Understand irony to grasp a point-of-view
- Discuss multiple interpretations of a story

SEL STANDARDS

Stage I 2a1, 2a4, 2b4, 2b7
Stage J 2a4, 2a6, 2b1

LEARNING OBJECTIVES

- Recognize ways to share feelings
- Demonstrate empathy with others
- Promote understanding among groups.
- Maintain positive relationships with peers of differences in gender, race, etc.
- Use non-verbal cues to communicate understanding of another's perspective
- Practice responding to ideas
- Analyze your own perception of other cultural group based on your experience

OPTIONAL ARTSEGE STANDARDS

Theater 1, 2, 5, 6, 7, 8

LEARNING OBJECTIVES

- Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history
- Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions
- Researching by evaluating and synthesizing cultural and historical information to support artistic choices
- Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms
- Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions
- Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

TASK & TIME 45-60MIN

PROCEDURES FOLLOWED

MATERIALS & TEXT REFERENCES

TASK & TIME 45-60MIN	PROCEDURES FOLLOWED			MATERIALS & TEXT REFERENCES
INTRODUCTION 5 minutes	Teamwork is at the heart of what makes the Steinmenauts' group piece so successful. In this activity, students will work together to integrate their monologues and form a cohesive narrative. The activity culminates in a live performance of that story.			Poem -"Counting Graves"- and worksheets
DISCUSS 5 minutes	Students review the narratives from part I section a., b., and c. in their performance groups.			Worksheet Part I
WRITE 20 - 30 minutes	Writing --NEW Material: Compose groups piece	Guided Practice Outline together the elements of a group piece: beginning, middle, and end.	Independent Practice Worksheet part II section b.	Worksheet part II section b., or individual journal
SHARE 15 - 20 minutes	Set up the class with a stage area. Co-create performance criteria. Students perform their group piece two times: first as a dress rehearsal and second as a live performance. Audience actively participates by supporting their peers and critiquing their work.			Reference Safe Space worksheet

LOUDER THAN A BOMB



THE CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #2
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

Teamwork is at the heart of what makes the Steinmenauts' group piece successful. In this activity, students will work together to integrate their monologues and form a cohesive narrative. The activity culminates in a live performance of that story.

KEY TERMS	<i>Choreopoem, Narrative Hook, Refrain, Group Piece</i>		
CCELA STANDARDS	RL.9-10.2., RL.9-10.4., RL.9-10.9., RL, 9-10.9, W.9-10.3., W.9-10.9., W.9-10.10., SL.9-10.1., SL.9-10.5., RL.11-12.3., RL.11-12.4., RL.11-12.5, RL.11-12.6., RL.11-12.7., RL.11-12.9., W.11-12.3, W.11-12.4, W.11-12.9, SL.11-12.1., SL.11-12.3., SL.11-12.6.		
SEL STANDARDS	Stage I 2a1, 2a4, 2b4, 2b7; Stage J 2a4, 2a6, 2b1	ARTSEGE NATIONAL STANDARDS	Theater 1,2,5,6,7,8

TASK & TIME	STUDENT ACTIVITIES
<p>DISCUSS <i>5 minutes</i></p>	<p>Have students get back in their groups to review worksheet part I section a., b., and c. Each person should take a turn re-reading their character's narrative. Remind students to listen as their team members read – this is crucial to figuring out how to connect the characters so that the story flows.</p>
<p>WRITE <i>20 - 30 minutes</i></p>	<p>Have each group do a read-around of their parts. Then have them use the narratives already written, and the worksheet part II, to overlap and interlace the writing into one cohesive story. Each group should designate one student to transcribe the story as it's being written.</p>
<p>SHARE <i>15 - 20 minutes</i></p>	<p>Create a mock performance space in your class. Host a short (five minutes or so) "rehearsal" for students to run through their poems. Make a performance schedule that outlines which team will perform when. Create a stage by dividing the chairs and scooting back desks. Select a student to be the MC – preferably someone who is both kind and comfortable in front of an audience. The MC will announce each group piece.</p> <p>Before they read their pieces, have the class discuss what makes a good performance and what makes a good audience. For example, a good performance might be confident, committed, and energetic; a good audience might be respectful, listen actively, and respond when the piece is done. Write these guidelines on a chalkboard or large paper.</p> <p>Have each group perform twice. The first round is a "dress rehearsal". After the dress rehearsal, allow students to share thoughts about their experience. Did it go as planned? Did they have fun? Were they nervous?</p> <p>After everyone has performed once, have each group do a "live performance". Once all the students have performed, host a short discussion: Did they like performing? Would they rather perform as a group or by themselves? Was the process of creating and performing a group piece challenging? Why or why not? What did they learn about themselves from the process?</p>

EXPAND

THE CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #2
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

TASK & TIME	STUDENT ACTIVITIES
WATCH 5 minutes	Have students re-watch the Steinmenauts' perform "Counting Graves". Give the students the option to read along as they perform.
DISCUSS 5 minutes	Ask the students if they saw "Counting Graves" differently, having already created their own group piece. Ask them what they thought about She'Kira's singing – did they like it or not? Was it helpful for the audience to engage in the story? Why? In discussing She'Kira's singing, ask students to think about what the literary device "hook" might mean.
EXPLORE 10 minutes	<p>Explore together the uses of hooks and refrains in popular culture. Ask student to think about the word "hook" and have them talk about the meaning more generally – like a hook for fishing, it is used to catch the audience's attention. One definition of a hook is "a literary device used at the very beginning of a story to engage audience curiosity".³⁸ Ask the class to identify hooks that have engaged them—an advertising jingle, the chorus of a song, etc. As a class, explore these five categories of hooks: the interesting question; the hypothetical scenario; the controversial idea; the direct quote; and the startling statistic. Ask students to give specific examples of each type of hook.</p> <p>Explore the term "refrain" by asking students to think about the word and talk about it. It comes from the Latin for "to repeat", as in the chorus of a song.³⁹ Explore the two main purposes of a refrain. A refrain is used to create rhythm and meter in a piece, as well as to emphasize a specific thought or idea.⁴⁰ Posse cuts are examples of refrains that do both; Tribe Called Quest's "Scenario", Naughty by Nature's "Hip Hop Hooray", and "Head Banger" by EPMD are pretty famous posse cuts.^{41,42,43} By repeating the song at the beginning and end of their choreo-poem, the Steinmenauts found a creative start and finish to their piece – one that engages their audience.</p>
WRITE 10 minutes	Use the worksheet attached to guide students in developing a hook for the beginning of their piece. They will apply the same hook to the end as a refrain. Make sure students practice one time before they perform in front of class.

FURTHER READING

BOOKS	<p>Martin, Michel. "Playwright Sees 'Choreopoem' On Big Screen." National Public Radio. 04, Nov. 2010. Web. 18 Sep 2011. http://www.npr.org/templates/story/story.php?storyId=131069857.</p> <p>Savran, David. <i>The Playwright's Voice: American Dramatists on Memory, Writing, and the Politics of Culture</i>. New York: Theatre Communications Group, 1999. Print.</p>
MUSIC & VIDEO	<p>"Naughty By Nature - Hip Hop Hooray *HQ* - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=qA2_-eQ26tY>.</p> <p>"EPMD Feat. K-Solo & Redman - The Head Banger - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=NWSxSu8FPxw>.</p> <p>"A Tribe Called Quest - Scenario - YouTube." YouTube - Broadcast Yourself. Web. 26 Oct. 2011. <http://www.youtube.com/watch?v=WrhHH3_t218>.</p>

WORKSHEET #1

THE CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #2
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

A. Do a read-around of each monologue from your group. Once you are done pick one person to be the writer. Write down each character name and the theme you picked on day one of the group work. Begin to edit, chop up, and arrange the three or four narratives into a single script. You do not need to use every single word you wrote. The goal is to craft a cohesive narrative out of the perspectives of all four characters. Write your initials or name next to your lines.

CHARACTERS: (INITIALS) 1. _____ **() 2.** _____ **() 3.** _____ **() 4.** _____ **()** _____

THEME: _____

CHOREOPOEM: _____

WORKSHEET #2

THE CHOREOPOEM AS COMMUNITY THEATER

GROUP WORK PART #2
BASED ON THE STEINMENAUTS' "COUNTING GRAVES"

B. OPTIONAL: The Steinmenauts use singing as a musical hook to begin and end their group piece. As a group, decide which of these five hooks you will use: the interesting question; the hypothetical scenario; the controversial idea; the direct quote; and the startling statistic. Once you pick the hook, collaborate to write the introduction section for your group piece. Once you are done writing the hook, add it to the beginning of your choreo-poem. Decide whether or not it is important to use a refrain and repeat it in different parts of your poem. Feel free to add it to other parts of your poem. Then practice your piece.

NARRATIVE HOOK:

A

ABSTRACT	Existing in thought or as an idea but not having a physical or concrete existence.
ACCENT	The prominence or emphasis given to a syllable or word. In the word poetry, the accent (or stress) falls on the first syllable.
ALEXANDRINE	A line of poetry that has 12 syllables. The name probably comes from a medieval romance about Alexander the Great that was written in 12-syllable lines.
ALLITERATION	The repetition of the same or similar sounds at the beginning of words. Some famous examples of alliteration are tongue twisters such as Betty Botta bought some butter and Peter Piper picked a peck of pickled peppers.
ANAPEST	A metrical foot of three syllables, two short (or unstressed) followed by one long (or stressed), as in 'twas the night and to the moon. The anapest is the reverse of the dactyl.
ANAPHORA	The deliberate repetition of a word or phrase at the beginning or several successive verses, clauses, or paragraphs.
ANTITHESIS	A figure of speech in which words and phrases with opposite meanings are balanced against each other. An example of antithesis is "To err is human, to forgive, divine." (Alexander Pope)
APOSTROPHE	Words that are spoken to a person who is absent or imaginary, or to an object or abstract idea.
ASSONANCE	The repetition or a pattern of similar sounds, especially vowel sounds, as in the tongue twister "Moses supposes his toeses are roses."

B

BALLAD	A poem that tells a story similar to a folk tale or legend and often has a repeated refrain. The Rime of the Ancient Mariner by Samuel Taylor Coleridge is an example of a ballad.
BALLADE	A type of poem, usually with three stanzas of seven, eight, or ten lines and a shorter final stanza (or envoy) of four or five lines. All stanzas end with the same one-line refrain.
BLANK VERSE	Poetry that is written in unrhymed iambic pentameter. Shakespeare wrote most of his plays in blank verse.

C

CAESURA	A natural pause or break in a line of poetry, usually near the middle of the line.
CANZONE	A medieval Italian lyric poem, with five or six stanzas and a shorter concluding stanza (or envoy).
CARPE DIEM	A Latin expression that means "seize the day." Carpe diem poems urge the reader (or the person to whom they are addressed) to live for today and enjoy the pleasures of the moment. A famous carpe diem poem by Robert Herrick begins "Gather ye rosebuds while ye may . . ."
CHANSON DE GESTE	An epic poem of the 11th to the 14th century, written in Old French, which details the exploits of a historical or legendary figure, especially Charlemagne.
CHARACTER	An agent in a work of art, including literature, drama, cinema, opera, etc.
CHOREOPOEM	A form of dramatic expression that combines poetry and dance. The term was first coined in 1975 by Ntozake Shange in a description of her work, For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf.
CLASSICISM	The principles and ideals of beauty that are characteristic of Greek and Roman art, architecture, and literature. Examples of classicism in poetry can be found in the works of John Dryden and Alexander Pope, which are characterized by their formality, simplicity, and emotional restraint.
CONCEIT	A fanciful poetic image or metaphor that likens one thing to something else that is seemingly very different. An example of a conceit can be found in Shakespeare's sonnet "Shall I compare thee to a summer's day?" and in Emily Dickinson's poem "There is no frigate like a book."
CONSONANCE	The repetition of similar consonant sounds, especially at the ends of words, as in lost and past or confess and dismiss.

COUPLET	In a poem, a pair of lines that are the same length and usually rhyme and form a complete thought. Shakespearean sonnets usually end in a couplet.
D	
DACTYL	A metrical foot of three syllables, one long (or stressed) followed by two short (or unstressed), as in happily. The dactyl is the reverse of the anapest.
DISSONANCE	A disruption of harmonic sounds or rhythms.
E	
EGOTISM	Excessive and objectionable reference to oneself in conversation or writing; conceit; boastfulness.
ELEGY	A poem that laments the death of a person, or one that is simply sad and thoughtful.
EMOTIONAL TURN	An intentional choice to direct or set one's course toward or away from one affecting direction and into another.
ENJAMBMENT	The continuation of a complete idea (a sentence or clause) from one line or couplet of a poem to the next line or couplet without a pause.
ENVOI	The shorter final stanza of a poem, as in a ballade.
EPIC	A long, serious poem that tells the story of a heroic figure. Two of the most famous epic poems are the Iliad and the Odyssey by Homer, which tell about the Trojan War and the adventures of Odysseus on his voyage home after the war.
EPIGRAM	A very short, witty poem: "Sir, I admit your general rule,/That every poet is a fool,/But you yourself may serve to show it,/That every fool is not a poet." (Samuel Taylor Coleridge)
EPISTOLARY	A type of poem written in and/or inspired by a letter form; of, pertaining to, or consisting of letters.
EPITHALAMIUM	A poem in honor of a bride and bridegroom. Feminine rhyme A multi-syllable rhyme that ends with one or more unstressed syllables: paper/vapor, vacation/proclamation.
F	
FIB	A six-line poem in which the number of syllables per line follow the Fibonacci sequence: 1, 1, 2, 3, 5, 8.
FIGURE OF SPEECH	A verbal expression in which words or sounds are arranged in a particular way to achieve a particular effect. Figures of speech are organized into different categories, such as antithesis, hyperbole, litotes, metaphor, metonymy, onomatopoeia, and simile.
FOOT	Two or more syllables that together make up the smallest unit of rhythm in a poem. For example, an iamb is a foot that has two syllables, one unstressed followed by one stressed. An anapest has three syllables, two unstressed followed by one stressed.
FREE VERSE	Poetry composed of either rhymed or unrhymed lines that have no set meter.
G	
GROUP PIECE	A single poem performed by two or more members of a team, at the same time. This comes in many forms - sometimes they speak together or take on different roles, sometimes one poet performs the poems while someone else beat boxes, sings, etc.
H	
HAIKU	A Japanese poem composed of three unrhymed lines of five, seven, and five syllables. Haiku often reflect on some aspect of nature.
HEPTAMETER	A line of poetry that has seven metrical feet.
HEROIC COUPLET	A stanza composed of two rhymed lines in iambic pentameter.
HEXAMETER	A line of poetry that has six metrical feet.
HOOK	A literary and poetic device used at the very beginning of a work to engage the reader and/or audience's curiosity.
HYPERBOLE	A figure of speech in which deliberate exaggeration is used for emphasis. Many everyday expressions are examples of hyperbole: tons of money, waiting for ages, a flood of tears, etc. Hyperbole is the opposite of litotes.
I	
IAMBIC PENTAMETER	A type of meter in poetry, in which there are five iambs to a line. (The prefix penta- means "five," as in pentagon, a geometrical figure with five sides. Meter refers to rhythmic units. In a line of iambic pentameter, there are five rhythmic units that are iambs.)

IDYL	Either a short poem depicting a peaceful, idealized country scene, or a long poem that tells a story about heroic deeds or extraordinary events set in the distant past. Idylls of the King, by Alfred Lord Tennyson, is about King Arthur and the Knights of the Round Table.
IMAGE POEM	The use of vivid or figurative language to represent objects, actions, or ideas to create a poem.
IN MEMORIAM STANZA	A stanza of four lines of iambic tetrameter, rhyming abba. This form was used by Tennyson in his long poem In Memoriam.
L	
LAY	A long narrative poem, especially one that was sung by medieval minstrels called trouvères. The Lais of Marie de France are lays.
LIMERICK	A light, humorous poem of five usually anapestic lines with the rhyme scheme of aabba.
LITOTES	A figure of speech in which a positive is stated by negating its opposite. Some examples of litotes: no small victory, not a bad idea, not unhappy. Litotes, which is a form of understatement, is the opposite of hyperbole.
LYRIC	A poem, such as a sonnet or an ode, that expresses the thoughts and feelings of the poet. A lyric poem may resemble a song in form or style.
M	
MASCULINE RHYME	A rhyme that occurs in a final stressed syllable: cat/hat, endow/vow, observe/deserve.
METAPHOR	A figure of speech in which two things are compared, usually by saying one thing is another, or by substituting a more descriptive word for the more common or usual word that would be expected.
METER	The arrangement of a line of poetry by the number of syllables and the rhythm of accented (or stressed) syllables.
METONYMY	A figure of speech in which one word is substituted for another with which it is closely associated.
MONOLOGUE	A speech presented by a single character, most often to express their thoughts aloud, though sometimes also to directly address another character or the audience.
N	
NARRATIVE	Telling a story. Ballads, epics, and lays are different kinds of narrative poems.
NARRATOR	A person who narrates something, esp. the events of a novel or narrative poem: “his poetic efforts are mocked by the narrator of the story”.
O	
ODE	A lyric poem that is serious and thoughtful in tone and has a very precise, formal structure.
ONOMATOPOEIA	A figure of speech in which words are used to imitate sounds. Examples of onomatopoeic words are buzz, hiss, zing, clippety-clop, cock-a-doodle-do, pop, splat, thump, and tick-tock.
OTTAVA RIMA	A type of poetry consisting of 10- or 11-syllable lines arranged in 8-line “octaves” with the rhyme scheme abababcc.
P	
PASTORAL	A poem that depicts rural life in a peaceful, idealized way.
PENTAMETER	A line of poetry that has five metrical feet.
PERSONIFICATION	A figure of speech in which nonhuman things or abstract ideas are given human attributes: the sky is crying, dead leaves danced in the wind, blind justice.
PLAY	A play is a form of literature written by a playwright, usually consisting of scripted dialogue between characters, intended for theatrical performance rather than just reading.
PORTRAIT	A verbal picture or description, usually of a person
Q	
QUATRAIN	A stanza or poem of four lines.
R	

REFRAIN	A phrase, line, or group of lines that is repeated throughout a poem, usually after every stanza.
REALISM	The tendency to view or represent things as they really are.
RHYME	The occurrence of the same or similar sounds at the end of two or more words. When the rhyme occurs in a final stressed syllable, it is said to be masculine: cat/hat, behave/shave, observe/deserve. When the rhyme ends with one or more unstressed syllables, it is said to be feminine: vacation/sensation, reliable/viable.
RHYME ROYAL	A type of poetry consisting of stanzas of seven lines in iambic pentameter with the rhyme scheme ababbcc. Rhyme royal was an innovation introduced by Geoffrey Chaucer.
ROMANTICISM	The principles and ideals of the Romantic movement in literature and the arts during the late 18th and early 19th centuries. Romanticism, which was a reaction to the classicism of the early 18th century, favored feeling over reason and placed great emphasis on the subjective, or personal, experience of the individual. Nature was also a major theme.
S	
SCANSION	The analysis of a poem's meter. This is usually done by marking the stressed and unstressed syllables in each line and then, based on the pattern of the stresses, dividing the line into feet.
SENRYU	A short Japanese poem that is similar to a haiku in structure but treats human beings rather than nature, often in a humorous or satiric way.
SIMILE	A figure of speech in which two things are compared using the word "like" or "as." An example of a simile using like occurs in Langston Hughes's poem Harlem: "What happens to a dream deferred?/ Does it dry up/ like a raisin in the sun?"
SONNET	A lyric poem that is 14 lines long. Italian (or Petrarchan) sonnets are divided into two quatrains and a six-line "sestet," with the rhyme scheme abba abba cdecde (or cdcdcd).
SPONDEE	A metrical foot of two syllables, both of which are long (or stressed).
STANZA	Two or more lines of poetry that together form one of the divisions of a poem. The stanzas of a poem are usually of the same length and follow the same pattern of meter and rhyme.
STRESS	The prominence or emphasis given to particular syllables. Stressed syllables usually stand out because they have long, rather than short, vowels, or because they have a different pitch or are louder than other syllables.
SYNECDOCHE	A figure of speech in which a part is used to designate the whole or the whole is used to designate a part. For example, the phrase "all hands on deck" means "all men on deck," not just their hands.
T	
TANKA	A Japanese poem of five lines, the first and third composed of five syllables and the rest of seven.
TERZA RIMA	A type of poetry consisting of 10- or 11-syllable lines arranged in three-line "tercets" with the rhyme scheme aba bcb cdc, etc.
TETRAMETER	A line of poetry that has four metrical feet.
THICK DESCRIPTION	A rich and extensive set of details concerning ones surrounding and/or observations.
TROCHEE	A metrical foot of two syllables, one long (or stressed) and one short (or unstressed). The trochee is the reverse of the iamb.
TROPE	A figure of speech, such as metaphor or metonymy, in which words are not used in their literal (or actual) sense but in a figurative (or imaginative) sense.
V	
VERSE	A single metrical line of poetry, or poetry in general (as opposed to prose).
VERSIFICATION	The system of rhyme and meter in poetry.

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