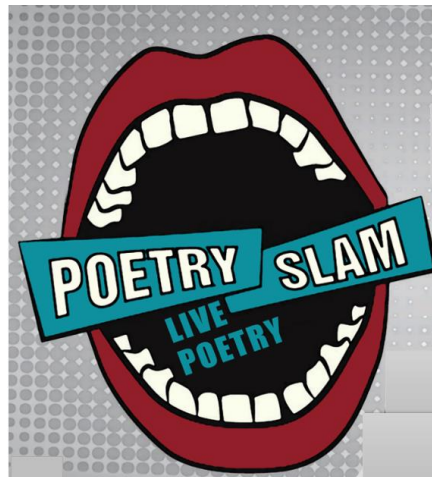


# POETRY OUT LOUD:

## POEMS OF PROTEST, RESISTANCE AND EMPOWERMENT



Lesson plan

*How has poetry always been a powerful tool for speaking out against injustice in the Americas?*

### I – PROTEST POETRY – ASSERTING YOUR IDENTITY

- a) **The Chicano movement, Latinos in the US** – *Spanglish* by Tato Laviera + video *Poetry Out Loud*, infographics *Latinos in the US*, Video latino stereotypes: *Why the American Dream comes in all shades* <https://www.youtube.com/watch?v=jH8kxD9oA5c>
- b) **Black is beautiful & Black Lives Matter** – recap what you know about Black History in the US. Langston Hughes *I, too* <https://poetryarchive.org/poem/i-too/> + Black Lives Matter + Beyoncé's *Formation* video.

### II – RUN THE WORLD! – EMPOWERING WOMEN

- ☆ Maya Angelou *Still I Rise* listen and watch as Maya Angelou recites her poem [https://www.youtube.com/watch?v=qviM\\_GnJbOM](https://www.youtube.com/watch?v=qviM_GnJbOM) + analyse the stylistic devices and message.
- ☆ Dress code slam poetry
- ☆ *Milk and Honey*, *The Sun and her Flowers*, Rupi Kaur (different poems)



## POETRY OUT LOUD POEMS OF PROTEST, RESISTANCE AND EMPOWERMENT

*How has poetry always been a powerful tool for speaking out against injustice in the Americas?*

**Objectif final :** être capable d’interpréter un texte poétique engagé. CECRL Maîtrise du système phonologique vers B2 : a acquis une prononciation et une intonation claires et naturelles.

**Theme:** Encounters – The individual vs society

Final task: Take part in a *Poetry Out Loud* contest. Make sure you are giving more than a recitation and do your best to captivate your audience!

<p><b><u>Vocabulary:</u></b></p> <ul style="list-style-type: none"> <li>• Talking about protest and empowerment</li> <li>• Stylistic devices</li> </ul>	<p><b><u>Cultural and literary skills:</u></b></p> <ul style="list-style-type: none"> <li>• American minorities: Latinos and African-Americans</li> <li>• Women using poetry for empowerment</li> <li>• Know about famous poems of protest and empowerment</li> <li>• Analyse a poem, be able to understand and convey its meaning.</li> </ul>
<p><b><u>Grammar &amp; Pronunciation skills:</u></b></p> <ul style="list-style-type: none"> <li>• Word stress, flow and tone</li> <li>• Punctuation</li> <li>• Adjectives</li> </ul>	<p><b><u>Pragmatic skills:</u></b></p> <ul style="list-style-type: none"> <li>• Saying a poem out loud</li> </ul>

	SUPPORTS	OBJ CULTUREL	OBJ LINGSTQ	RÉPONSE À LA PROBLÉMATIQUE	DÉMARCHE ACTIVITÉS PÉDAGOGIQUES	HOMEWORK
<b>Séances 1 &amp; 2</b> Étape 1	Photo Matías Coss Hernández + Video Poetry Out Loud <a href="https://www.youtube.com/watch?v=NDQkN73bHMw">https://www.youtube.com/watch?v=NDQkN73bHMw</a> <i>Spanglish</i> 1:01:06-1:03:07 + Poem Spanglish Video latino stereotypes: <i>Why the American Dream comes in all shades</i> <a href="https://www.youtube.com/watch?v=jH8kxD9oA5c">https://www.youtube.com/watch?v=jH8kxD9oA5c</a>	Introduction to Protest Poetry + Latinos in the US	EO, CO, CE, EE + Médiation : Anglais-Espagnol. Rebrassage formulation d'hypothèses/modaux.	Assertion de son identité culturelle, métissage des cultures.	⇒ Supposition autour d'une photo pour découvrir le thème de la nouvelle séquence. ⇒ Listen to Matías reciting <i>Spanglish</i> . React. Read the poem (pairwork) + share your ideas about its message. Ceux qui étudient l'espagnol effectuent une médiation : traduction en anglais du vocabulaire facile (vocabulaire difficile traduit en anglais dans une fiche VOC). ⇒ Memory game: watch the infographics for 10 seconds... Then try to remember as much information as possible! ⇒ q° de la memorisation/neurosciences. ⇒ Watch the video <i>Why the American Dream comes in all shades</i> just once, say what you understood and react. Etude de quelques stéréotypes autour des latinos et évocation de American Dream. ⇒ Show final task. Pupils have to decide on the criteria used for the assessment. (1-2-all).	<i>Recap what you know about Latinos in the US.</i> <i>Read the article Poems of empowerment, protest and resistance and identify 1) the characteristics of protest poetry (what it does/what it does to you) and the examples of context when poetry is presented as necessary.</i>
<b>Séance 3</b> Étape 2	Article <i>Poems of empowerment, protest and resistance</i> <i>I, too</i> , by Langston Hughes	Introduction to Black History in the US	CE, EO	Les caractéristiques de la poésie engagée. Lutte contre l'oppression : les Afro-Américains	⇒ Recap what you know about Latinos in the US. ⇒ Recap the characteristics of protest poetry + context when poetry is presented as necessary ⇒ Think of a poem or a song that fits this description. Then tell your mate about it. Share your examples with the rest of the group and explain how this is relevant using the vocabulary from the grid. ⇒ What do you know about Black History in the US? Let's recap together a few important dates: End of slavery: 1865 – Segregation: 1865-1968 – Civil Rights Movement: 1954-1968 + Black is beautiful movement (1960s) – Black Lives Matter: 2014 VOC: oppression, slave, slavery, rights, fight for/against, injustice, equal, equality, respect... ⇒ “I, too” by Langston Hughes: read and say what it means in your opinion + if it has the characteristics of protest poetry	<i>Learn the three landmark dates of Black History in the US as well as the vocabulary.</i> <i>Read the article and/or watch the video about the origins of Black Lives Matter. Take notes. Be ready to recap.</i> <i>I, too: Identify what period each stanza refers to and react.</i>

<p><b>Séance 4</b> Étape 3</p>	<p>Poem “<i>I, too</i>” by Langston Hughes + record + Beyoncé’s video Freedom Black Lives Matter</p> <p>Selection of poems from the Black Lives Matter movement</p>	<p>Black Lives Matter – the context, the effects.</p>	<p>EO + pronunciation skills.</p> <p>Adjectives.</p>	<p>Continuum Civil Rights/Black Lives Matter</p>	<p>⇒ One student recaps the important dates in Black History.</p> <p>⇒ Recap how <i>I, too</i> relates to the characteristics of protest poetry. Identify what time each stanza refers to and react. Comment on the last stanza + last line ⇒ <i>empowerment &amp; resistance</i>.</p> <p>⇒ Listen to the recording of Langston Hughes reciting his own poem. Be ready to do so. Practise reading it aloud (2-all).</p> <p>⇒ Recap what you know about the movement Black Lives Matter.</p> <p>⇒ Watch the video Freedom – Black Lives Matter and take notes, identify as many references to Black History as possible.</p>	<p><i>Recap the references to Black History in Beyoncé’s video. Pick a poem from the attached selection, write a short paragraph about it to support your choice and say how it is linked to the BLM movement.</i></p>
<p><b>Séance 5</b> Étape 4</p>	<p><i>Still I Rise</i>, Maya Angelou + <i>Phenomenal woman</i></p>	<p>Introduction to feminist poetry: Maya Angelou</p>	<p>EO, CO, pronunciation skills.</p> <p>Adjectives.</p>	<p>Empowering African-Americans and more specifically women.</p>	<p>⇒ Recap the references to Black History in Beyoncé’s video.</p> <p>⇒ Say what poem you chose from the selection on Pronote. Explain why you picked this one and say how it is linked to the “Black Lives Matter” movement.</p> <p>⇒ Watch Maya Angelou reciting <i>Still I Rise</i> and react.</p> <p>⇒ Comment on the quote and the picture next to the poem and react (self-confidence, self-love...).</p> <p>⇒ Now read the poem. Look at the rhyming pattern, the rhythm, the stylistic devices used. Use the literary devices sheet to analyse it: what is the tone and the message?</p> <p>⇒ In pairs, train to recite the poem, your partner should check the accuracy of what you say.</p>	<p><i>Train again, with the video, to be able to recite Maya Angelou’s poem – Still I rise. Read Phenomenal woman, and prepare 3 questions about it. Your questions may be about the theme, the message, the rhyming pattern, the rhythm, the stylistic devices used.</i></p>

<b>Séance 6</b> Étape 5	<i>Still I Rise</i> , Maya Angelou + Dress Code slam poetry (video)	US high school slam.	Pronunciation skills + CO + EO + CE	Gender equality.	⇒ Pupils stand up. They ask a question to another pupil about <i>Phenomenal woman</i> : if the pupil answers properly, he/she may sit down. ⇒ Recite Maya Angelou’s poem. Assessed for <i>some</i> pupils. ⇒ Watch the video <i>Dress Code Original Slam Poem</i> and react. ⇒ Read another slam poem about girls in high school: it has no punctuation. Decide on what punctuation you think would be appropriate for it. In groups of four, read it aloud (take turns), try to make it sound powerful. ⇒ Your school is having a debate about the dress code. Have your say! What is important in your opinion and why? 1-2-all + write pupils’ ideas.	<i>Write a short slam poem about a theme that is meaningful to you. Use powerful images based on adjectives.</i>
<b>Séance 7</b> Étape 6	<i>Milk and Honey</i> + <i>The Sun and Her Flowers</i> by Rupi Kaur + interview of RK by a student.	Rupi Kaur, a young Canadian poet and artist who was born in India.	EO, CE. Pronunciation skills.	Gender equality	⇒ Read your slam poem out loud! ⇒ Meet Rupi Kaur, the “Instapoet” (watch video). ⇒ Read the poem by Rupi Kaur you have been given. Make sense of it and react. In groups of 3-4 discuss the poems together and their power, the emotions they trigger. Be ready to recap for the whole group.	<i>Do you think it is important to empower women today? Why? Prepare your arguments and organise them in a short paragraph.</i>  <i>Choose a poem that you want to recite for your final task.</i>
<b>Séances 8-9</b> Étape 7	⇒ practice makes perfect: train for your final task (drama class!) ⇒ Perform before a jury! (Poetry project with French colleague).					

# EVALUATION CRITERIA AND TIPS FOR CONTESTANTS

For video examples of these tips, go to [https://www.youtube.com/watch?v=nL8syz\\_l7eY](https://www.youtube.com/watch?v=nL8syz_l7eY)

## PHYSICAL PRESENCE

This category evaluates the physical nature of the recitation. Consider the student's stage presence, body language, and poise.

### ***Advice for the student:***

- Present yourself well and be attentive. Use good posture. Be confident and make a direct connection with the audience.
- Nervous gestures and lack of confidence will detract from your score.
- Relax and be natural. Enjoy your poem; the judges will notice.

### QUALITIES OF A STRONG RECITATION:

*The student appears at ease and comfortable with the audience. They engage the audience through physical presence, including appropriate body language and confidence. All qualities of the student's physical presence work together to the benefit of the poem.*

## VOICE AND ARTICULATION

This category considers the student's projection, pace, rhythm, intonation, and proper pronunciation.

### ***Advice for the student:***

- Project to the audience. You want to capture the attention of everyone, including the people in the back row. However, do not mistake shouting for good volume or projection.
- Proceed at a fitting and natural pace. People may speak too quickly when they are nervous, which can make a recitation difficult to understand. Do not speak so slowly that the language sounds awkward or unnatural.
- With rhymed poems, be careful not to recite in a sing-song manner.
- Make sure you know how to pronounce every word in your poem. Articulate.
- Line breaks are a defining feature of poetry, with each one calling for different treatment. Decide whether a break requires a pause and, if so, how long to pause.

### QUALITIES OF A STRONG RECITATION:

*All words are pronounced correctly, and the projection, rhythm, and intonation greatly enhance the recitation. Pacing is appropriate to the poem.*

## DRAMATIC APPROPRIATENESS

This category evaluates the interpretive and performance choices made by the student. Recitation is about conveying a poem's sense through its language. This is a challenging task, but a strong performance must rely on a powerful internalization of the poem rather than excessive gestures or unnecessary emoting. Appropriate interpretation enhances the audience's understanding and enjoyment of the poem without overshadowing the poem's language. The Learning Recitation videos at poetryoutloud.org will help illustrate this point.

### **Advice for the student:**

- Movement must not detract from the poem's voice.
- You are the vessel of your poem. Have confidence that your poem is strong enough to communicate its sounds and messages without a physical illustration. Let the words of the poem do the work.
- Depending on the poem, occasional gestures may be appropriate, but the line between appropriate and overdone is a thin one. When uncertain, leave them out.
- Avoid monotone delivery. If you sound bored, you will project that boredom to the audience. However, too much enthusiasm can make your performance seem insincere.



### QUALITIES OF A STRONG RECITATION:

*The interpretation subtly underscores the meaning of the poem without becoming the focal point of the recitation. A low score in this category will result from recitations that have affected accents and character voices, inappropriate tone and inflection, singing, or unnecessary emoting.*

## EVIDENCE OF UNDERSTANDING

This category evaluates the student's comprehension of a poem. The poet's words should take precedence, and the student who understands the poem best will be able to voice it in a way that helps the audience to understand the poem better. To do this, a student must effectively use intonation, emphasis, tone, and style of delivery.

### **Advice for the student:**

- In order for the audience to understand the poem fully, you must understand the poem fully. Be attentive to the messages, meanings, allusions, irony, tones of voice, and other nuances in your poem.
- Be sure you know the meaning of every word and line in your poem. If you are unsure about something, it will be apparent to the audience and judges. Don't hesitate to ask your teacher for help.
- Think about how you should interpret the tone and voice of your poem. Is it a quiet poem? Is it a boisterous poem? Should it be recited more quickly or slowly, with a happy or mournful tone? Your interpretation will be different for each poem, and it is a crucial element of your performance.



### QUALITIES OF A STRONG RECITATION:

*The meaning of the poem is powerfully and clearly conveyed to the audience. The student displays an interpretation that deepens and enlivens the poem. Meaning, messages, allusions, irony, tone, and other nuances are captured by the performance. A low score is awarded if the interpretation obscures the meaning of the poem.*

## OVERALL PERFORMANCE

This category evaluates the overall success of the performance, the degree to which the recitation has become more than the sum of its parts. Has the student captivated the audience with the language of the poem? Did the student bring the audience to a better understanding of the poem? Did the recitation honor the poem? Judges should also consider the range of a student's recitations with this score; a student is less likely to score well in overall performance when judges note that a student's style of interpretation remains the same regardless of poem choice. In addition to range, judges should consider the complexity of the poem, which is a combination of its content, language, and length. A low score will be awarded for recitations that are poorly presented, ineffective in conveying the meaning of the poem, or conveyed in a manner inappropriate to the poem.

### ***Advice for the student:***

- For competitions beyond the classroom level, select poems of various styles, time periods, complexities, themes, and tones. When considering the range and complexity of your poems, remember that a longer poem is not necessarily a more difficult one.
- Make sure each poem you choose is one that speaks to you. If you are able to connect with a poem, that internalization will ripple positively throughout all of your scores.

## ACCURACY

A separate judge will mark missed or incorrect words during the recitation, with deductions for each. If the contestant relies on the prompter, points also will be subtracted from the accuracy score from each judge. Eight points will be added to *each* judge's contest evaluation sheet for a perfectly accurate recitation.

*Note that Overall Performance and Accuracy are weighted slightly more than other criteria.*

“From participating in Poetry Out Loud, I learned that poetry is surprisingly engaging and relatable. No matter who you are, where you come from, or what your story is, there is some poem out there you can connect with.”

—Mary Kate Godfrey, 2019 Kentucky Champion



# CONTEST EVALUATION SHEET

NAME OF STUDENT:

TITLE OF POEM:

	Weak	Below Average	Average	Good	Excellent	Outstanding
Physical Presence	1	2	3	4	5	6
Voice and Articulation	1	2	3	4	5	6
Dramatic Appropriateness	1	2	3	4	5	6
Evidence of Understanding	1	2	3	4	5	6
Overall Performance	1	2	3	5	7	9

TOTAL: \_\_\_\_\_ (maximum of 33 points)

ACCURACY JUDGE'S SCORE: \_\_\_\_\_ (maximum of 8 points)

**FINAL SCORE: \_\_\_\_\_ (MAXIMUM OF 41 POINTS)**

## SUJET de Langues, littératures et cultures étrangères et régionales : ANGLAIS

Évaluation d'entraînement type fin de première – Épreuve écrite – Durée : 2 heures

**Le sujet porte sur la thématique « Rencontres ».**

Prenez connaissance des documents A, B et C et traitez le sujet suivant **en anglais** :

**Write a short commentary (minimum 300 words) on documents A, B and C: taking into account their specificities, analyse how artists explore the issue of identity.**

### Document A: Freedom by Langston Hughes

Freedom will not come  
Today, this year  
    Nor ever  
Through compromise and fear.

5 I have as much right  
As the other fellow has  
    To stand  
On my two feet  
And own the land.

10 I tire so of hearing people say,  
*Let things take their course.*  
*Tomorrow is another day.*  
I do not need my freedom when I'm dead.  
I cannot live on tomorrow's bread.

15 Freedom  
Is a strong seed  
Planted  
In a great need.  
I live here, too.

20 I want my freedom  
Just as you.

Date unknown, from *The Collected Works of Langston Hughes*, 2002.

### Document B: How Artists Change the World

As usual, there were a ton of artists and musicians at the political conventions this year. And that raises some questions. How much should artists get involved in politics? How can artists best promote social change?

5 One person who serves as a model here was not an artist but understood how to use a new art form. Frederick Douglass<sup>1</sup> made himself the most photographed American of the 19th century, which is kind of amazing. He sat for 160 separate photographs (George Custer sat for 155 and Abraham Lincoln for 126). He also wrote four lectures on photography.

10 Douglass used his portraits to change the way viewers saw black people. For example, Douglass wrote, “You have seen how a man was made a slave; you shall see how a slave was made a man.” And that’s what Douglass did with his portraits. He took contemporary stereotypes of African-Americans — that they are inferior, unlettered, comic and dependent — and turned them upside down. Douglass posed for his portraits very carefully and in ways that evolved over the years. In almost all the  
15 photographs, Douglass is formally dressed, in black coat, vest, stiff formal collar and bow tie. He is a dignified and highly cultured member of respectable society.

But within that bourgeois frame there is immense personal force. Douglass once wrote, “A man without force is without the essential dignity of humanity.” Douglass’s strong features project relentless determination and lion-like pride. In some early portraits, starting when he was around age 23, his fists are clenched. In some of the pre-Civil War photos he stares directly into the camera lens, unusual for the time. And then there was his majestic wrath. In 1847 he told a British audience that when he was a slave he had “been punished and beaten more for [my] looks than for anything else — for looking dissatisfied because [I] felt dissatisfied.”

25 Douglass was combating a set of generalized stereotypes by showing the specific humanity of one black man. Most of all, he was using art to retrain people how to see.

We are often under the illusion that seeing is a very simple thing. You see something, which is taking information in, and then you evaluate, which is the hard part.

30 But in fact perception and evaluation are the same thing. We carry around unconscious mental maps, built by nature and experience, that organize how we scan the world and how we instantly interpret and order what we see.

35 With these portraits, Douglass was redrawing people’s unconscious mental maps. He was erasing old associations about blackness and replacing them with new ones. As Gates writes, he was taking an institution like slavery, which had seemed to many so inevitable, and leading people to perceive it as arbitrary. He was creating a new ideal of a just society and a fully alive black citizen, and therefore making current reality look different in the light of that ideal.

40 These images don’t change your mind; they smash through some of the warped lenses through which we’ve been taught to see.

David Brooks, *How Artists Change the World*, Aug. 2, 2016, [www.nytimes.com](http://www.nytimes.com)

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<sup>1</sup> Frederick Douglass was an American social reformer, abolitionist, orator, writer, and statesman. After escaping from slavery in Maryland, he became a national leader of the abolitionist movement in Massachusetts and New York, gaining note for his oratory and incisive antislavery writings.

## Document C



*Ice T* by Kehinde Wiley, 2005, oil on canvas, 243.8 x 182.9 cm

NB: Kehinde Wiley is a Nigerian-American artist born in 1977, based in New York.

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