



Captain Underpants, Poetry Outside the Box

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Introduction

“Although there are those who wish to ban my books because I have used language that is painful, I have chosen to use the language that was spoken during the period, for I refuse to whitewash history. The language was painful and life was painful for many African Americans, including my family.

I remember the pain.”

— **Mildred D. Taylor, *The Land*** ¹

As a single parent of eight children, my mom reinforced the importance of reading by ensuring we all had library cards as toddlers. The Dr. Martin Luther King Branch of the Chicago Public Library, located on the Southside of Chicago, was our ticket to Princeton, Northwestern, University of Chicago, DePaul and other institutions of higher learning, including Witwatersrand University South Africa. Reading *Oh the Places You’ll Go* by Dr. Seuss and *Spin A Soft Black Song* by Nikki Giovanni was my first introduction to poetic voices.

And though you are poor it isn’t poverty that concerns you

and though they fought a lot

it isn’t your father’s drinking that makes any difference

but only that everybody is together

and you and your sister have happy birthdays (20-33) ²

Giovanni helped me realize that prevailing poverty does not diminish the love and closeness of black people. In fact, my mother’s warmth towards our neighbors, librarians, Sunday and consistent school teachers cemented our sense of community. Despite the hardships and prejudice we faced from the outside world, we were raised with respect and humility. Books that represented my experiences and the experiences of those who looked like me were available at my fingertips. I flourished because of them, so I can’t imagine the works

of Gwendolyn Brooks, Lorraine Hansberry and Richard Wright being banned from our libraries at such a critical time in American history. As a fellow in the Yale University National Initiative, I had the distinct honor of participating in the “Poetry as Sound and Object” seminar under the guidance of Professor Feisal Mohamed. I’m sure my mother is smiling down with pride.

Currently in my performing arts classes in Chicago Public Schools, I aim to grasp students' attention and advance their wonder, curiosity and interest with hopes that reading through performing arts becomes a passion. In my opinion, providing rich culturally and socially responsive texts for my students has always been synonymous with quality instruction. The rich and meaningful engagement I was fortunate to have in my youth provided the blueprint for my teaching philosophy. I want my students to engage in poetry as sound and object by constructing meaningful interpretations throughout this unit. The main outcomes for this unit will be poetry, improv and reader’s theater as performance art. Secondly, students will also create comic book poetry as visual artists.

Rationale

Although my students come from communities where they are observing a great deal of regentrification, where rising property values and rents are challenging many of our families to remain in our school community, each day they enter my classroom I want them to feel welcomed and challenged creatively. I teach performing arts to over 400 students from pre-kindergarten thru 8th grades so my lessons and activities are differentiated and aim to increase students' understanding, appreciation and critical real-world perceptions of performance and poetry as art forms. Some of their favorite graphic novels are *A Long Way Down*, by Jason Reynolds; *I Am Alphonso Jones*, by Medina; *Monster*, by Walter Dean Myers; and *Captain Underpants*, by Dav Pilkey. They enjoy performing poetry readings, improv, films, poetry and reader’s theater focus on elements of theatrical practice.

Demographics

I teach at a public school in Chicago, Illinois. At Carter School of Excellence, our student population is predominantly African American at 99%. Over the past several months, we have begun to receive an influx of migrant students who are Spanish speaking. 99.8% of our students qualify for free and reduced lunch. Over 35% of my students have Individualized Education Plans (IEP). My classroom focuses on visual and performing arts with an emphasis on Social Emotional Learning. I teach students from Pre-K through 8th grade, therefore my students have a vast range of learning styles and abilities. Differentiation and scaffolding instruction are critical for the success of my diverse learners. Following the pandemic, our district has assessed a decline in reading skills. This unit will be written for grades first through eighth, but can be modified for other grade levels as well.

Unit Content Objectives

In the Yale National Initiative seminar on “Poetry as Sound and Object,” Dr. Feisal Mohamed’s seminar offered us “ways to reduce the threshold of intimidation when teaching poetry by focusing on poems as an experience of sound and as fascinating material objects with ties to the visual arts.” Throughout this seminar we were exposed to a plethora of primary sources in the Beinecke Library. One huge revelation for me was that the late great literary giant Langston Hughes donated his complete archives to Yale’s Beinecke Library, and we were able to view some of the original notes and letters he wrote to other literary figures. I wish my students could see these historic documents; I’m sure they would be fascinated just as I am. This exploration of poetry and its relationships to books, arts, history, music and multiple art forms provides opportunities for meaningful engagement. What defines poetry even more than its form is how it sounds. The way a poem marches from line to line or how onomatopoeia for instance can bring its subject to life is what makes a piece poetic. Two main text that will be utilized in this unit are Henry “Box” Brown and *The Adventures of Captain Underpants*.

Who was Henry Box Brown?

“Henry Box Brown was born enslaved on a Virginia plantation in 1815. After his family was sold, Brown committed himself to escaping from bondage. He developed a plan to have himself mailed as freight to a free state. With the help of a carpenter named Samuel Smith, they built a box three feet long, two feet wide, and two-and-a-half feet tall with three small air holes and lined with a woolen felt cloth. On March 29, 1849, Brown climbed into the finished box with a small container of water, a few biscuits, and a tool for poking additional air holes in the box if needed. The crate was closed and addressed to William Johnson, a barber in Philadelphia who was an operator in the Underground Railroad.”⁶ The box arrived a day later. He made the twenty-seven-hour journey to freedom crammed into a box measuring 3 X 2 X 2 feet.

A small gathering of abolitionists was in attendance and once they removed the lid from the box, Brown stepped out into freedom for the first time in his life. Brown was subsequently the subject of a popular slave narrative, which he later adapted into a stage show. Therefore, Henry Box Brown was also a writer and performer. He took his experience and wrote about it. As a teacher this is exactly what I want my students to do, write about their personal experiences. My students will research, read and write and perform their own scripts around the extraordinary life of Henry Box Brown.



The Resurrection of Henry “Box” Brown at Philadelphia (lithograph, 1850), by Samuel Worcester Rowse. (VMHC 2005.149)⁷

To celebrate Brown’s safe arrival, he adopted the name Henry “Box” Brown. This rare lithograph, titled the resurrection of Henry “Box” Brown at Philadelphia, shows the moment that the box was opened in the office of the Pennsylvania Anti-Slavery Society. “This print is probably the only portrait of Henry Box Brown from life and the artist likely also drew the box. Standing figures represent people who were at Brown’s arrival; standing figures shown at right include James Miller McKim, who ran the Philadelphia Anti-Slavery office and a well-known abolitionist, and (second from right) Frederick Douglass. “⁸

Tyehimba Jess’ *Olio* (2016) was required reading in Feisal’s seminar. Tyehimba Jess hit the literary jackpot with his Pulitzer-Prize winning collection of poems in *Olio*,⁹ which documents the resistance of several late 19th and early 20th century black artists and musicians. *Olio* spans an impressive range of post-Civil War black icons from the sculptor Edmonia Lewis to Henry “Box” Brown. “What Jess makes clear in this section is that there is no pathway towards black humanity through minstrel or blackface. Minstrels only exist within the American context as a pathway to invalidate the humanity of black folks, to simultaneously validate all of the vulgar, fearful stereotypes required to hold an entire group of people as chattel and invalidate any concept or understanding of that group as alive or belonging to society in any way other than an object.”¹⁰

Presenting Henry “Box” Brown Facing Evading Slave Catcher

In the book *Olio* Jess creates a poetic duet with Henry Box Brown as he evades his slave catcher. On pages 218-219, Henry Brown thinks outside the box that he is actually using to escape the town that held him hostage. His opposing oppressor curses and searches outside the box Henry croons in. The illustration shows one facing the other but then they face away when you unshackle the page and attach them back to-back so he can scare the slave catcher away. The dialogue goes a little something like this: H= Henry and SC =Slave Catcher, Witness their syncopation!

H: Confined up in this here box. That’s me. Henry:

SC: Tremblin' like a whip-torn waif! He'll arrive (waif means to stray)

H: Postage paid freeman. I tell myself that I ain't

SC: Tremblin like a whip torn waif! He'll arrive¹¹

Even though Jess dramatizes Henry and the slave catcher having this imaginary dialogue it entices the reader to explore a variety of possibilities. My students will write their own dialogues and even interview the fictional Henry Box Brown about this historic but daring adventure.

Connecting the main characters Harold and George from Captain Underpants to Henry "Box" Brown is a smoother transition that most would think. George and Harold are writers and illustrators but most significant is that they are super creative. How creative Henry "Box" Brown was to ship himself to freedom. George and Harold use their creativity to create This same strategy will be applied as students engage in the adventures of Captain Underpants.

Poetry and Reader's Theater with Harold and George Captain Underpants



Google Image of the Treehouse Comix where Harold and George write all of their Comics¹²

In the *Captain Underpants* series, Harold loved to draw and George enjoyed making up stories. Both these characters inspire my students to write creatively. *The Captain Underpants* series has inspired my students to create their own comics with their own superheroes. Henry "Box" Brown gives my students visual imagery and inspiration from a historical viewpoint. Captain Underpants is providing my students with more contemporary animation and inspiration to write, act and draw their own superheroes.

The Adventures of Captain Underpants by Dav Pilkey is the first book in the Captain Underpants series, published in 1997.¹³ It follows the adventures of fourth graders George and Harold, who are best friends. They love to pull pranks and play tricks on others. They also write their own comic book about a crime-fighting superhero named Captain Underpants which they sell for .50 cents at school. They find a magical ring and use it to hypnotize their school principal, Mr. Krupp, into becoming Captain Underpants. Captain Underpants fights for truth and justice. Even Captain Underpants doesn't know his true identity.

Since my pre-k-through 4th graders love this animated series, we will conduct read alouds and students will create comic book poetry around themes that arise from this series such as friendship, identity, humor, bullies, heroes, creativity, responsibility, empathy and that good triumphs over selfishness.

Teaching Strategies

Comic Book Poetry

Comic poetry or poetry comics is a hybrid creative forms that combines aspects of comics and poetry. It draws from the syntax of comics, images, panels, speech balloons, in order to produce a literary or artistic experience similar to traditional poetry. “Use of the terms comic poetry and poetry comics is widespread among its practitioners. Alexander Rothman, editor-in-chief of Ink Brick has written, “I call the work that I make and publish ‘comic poetry’. At the end of the day, more than any other practitioner a poet is dealing with words.¹⁴ Words aren’t necessary for comics, but of course they’re there to use. Panels aren’t necessary, but they’re also there to use. Where the poet’s toolbox contains every imaginable arrangement or manipulation of words, the cartoonist holds analogs for the visual element of the page.” Comic poetry traces its origins to illuminated manuscripts, graphic novels, concrete poetry and poets who combined images and text such as Kenneth Patchen,¹⁵ According to artist and scholar Tamryn Bennett, “The term comics poetry can be applied to a growing field of works that fall outside of traditional definitions of both comics and poetry.”

I suggest to students that once they begin drawing your poetry comic, think of your story as if it were a movie that you can split up into small scenes. You can then draw each of these scenes in a separate box on the page. Then boxes are called panels. You can draw each panel on a separate sheet of paper or use large construction paper (see my students’ illustrations). Your panel borders don’t have to be very precise, so don’t even worry about using a ruler.

Poems to See By

Poems to See By is a text that I’ve used to demonstrate to students how poems can be interpreted in graphic form. Students truly get to visualize how we see poetry as an object. The author, Julian Peters is a comic artist¹⁶ who interprets great poetry in which he puts a cool twist on twenty-four classic poems from Langston Hughes, Gwendolyn Brooks and Carl Sandburg. These are poems that can change the way we see the world and encountering them in graphic form promises to change the way we read the poems. In an age of increasingly visual communication, this format helps unlock the world of poetry and literature for a new generation of reluctant readers and visual learners. Grouping unexpected pairings of poems around themes such as family, identity, creativity, time, mortality and nature *Poems to See By* could also help my students see themselves and the world differently.

Reader’s Theater

Reader’s theater is a collaborative strategy for developing oral reading fluency through reading parts in a script or book. Students don’t have to memorize their parts but need time to read their parts several times in order to get comfortable with the language and add appropriate expression. I would suggest involving dialogue between characters. This really helps students bring characters to life and when students work

together they foster collaborative environments.

1. Students practice reading aloud, which helps improve fluency the ability to read with accuracy, speed, and expression.
2. By performing a script, students gain a deeper understanding of the text, characters, and plot.
3. Reader's theater involves collaboration students work together to bring the script to life, fostering teamwork and communication skills.
4. The interactive and dramatic nature of reader's theater tends to engage students and make reading a more enjoyable experience.
5. Participating in a performance boost students' confidence in public speaking and presentation skills.

Improvisation

Good Improv in the drama classroom requires: Time and practice: time and practice is needed to become good at this.

Freedom and space to be silly: students should feel free to express themselves, good improv requires risk taking so students need to feel comfortable. I suggest using energy release whole class circle games.

Confidence in dialogue and storytelling: Good improv is about making and accepting offers with dialogue. Creating dialogue spontaneously is a scary thing, and I find students feel safer and more confident. I suggest group scene creation activities.

Working together: The more trust there is in the class, the better the improv will be.

Key Improv terminology: The following improv terminology is more focused on building improv skills.

Offer: An offer of an idea for the scene. This may be an offer relating to a character's characteristics (e.g. I think I twisted my ankle) or a scenario or point of action offer (e.g. "that truck just flipped over and is headed our way") which provides an idea to continue the scene.

Accepting: As the name suggest, this is where you accept an offer within an improvisation and run with it.

Alternative Offer: This is where students do not "block" an offer but make an alternative offer to progress a scene. There is a fine line between making an alternative offer and blocking and it has to be modeled for students.

Blocking: The opposite of accepting. This is where someone rejects the offer or idea for the scene.

Building: Related to accepting where an offer is build upon within a scene or the idea is expanded.

Endowing: is an improvisation technique where you give (offer) characteristics (personality traits, attitude, mood, physical attributes, scenario) to another character during a scene. It is basically giving the other person information about their character or the scene.

Discussing the terminology with students really helps create authentic improv moments.

Sound of Poetry

Explain to students that making comparisons between things and using metaphors is often used in poetry.

This is because when we write poems, we want to communicate strong emotions and paint a vivid picture to share in the poem. It is helpful to use the most descriptive language possible to get the person who is reading the poem to really feel and understand what you are trying to convey. A good way to do this is to use comparisons and metaphors.

Comic Poetry Brain Starters:

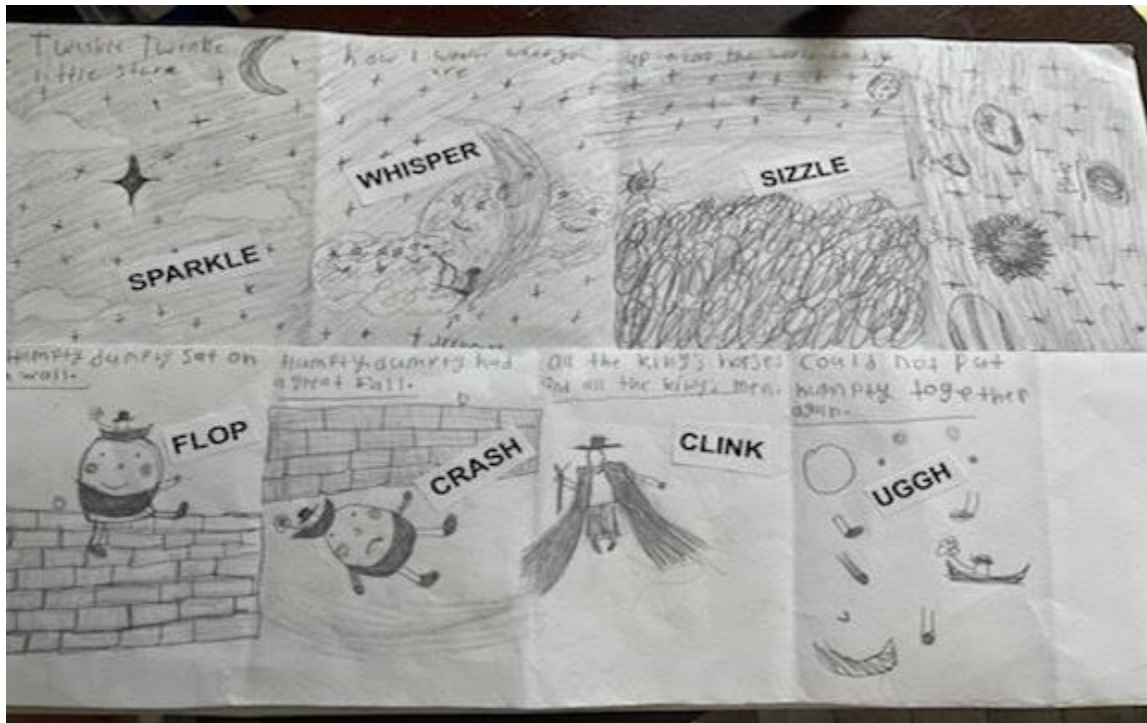
1. Do you have difficulty making new friends?
2. What are some traits of a good friend?
3. Choose 5 of the following emotions that explain how you feel when you and your friend share secrets: overwhelmed, anxious, scared, joyful, or excited.
4. Choose 5 of the following emotions that explain how you feel when a friend betrays you. Jealous, guilty, betrayed, calm, or disappointed.
5. How did you feel when we visited the school on the north side of town for the basketball game and the opposing team had a brand-new gym, the team and cheerleaders also had brand new uniforms?

Poetry and Animation with Harold and George in *Captain Underpants*

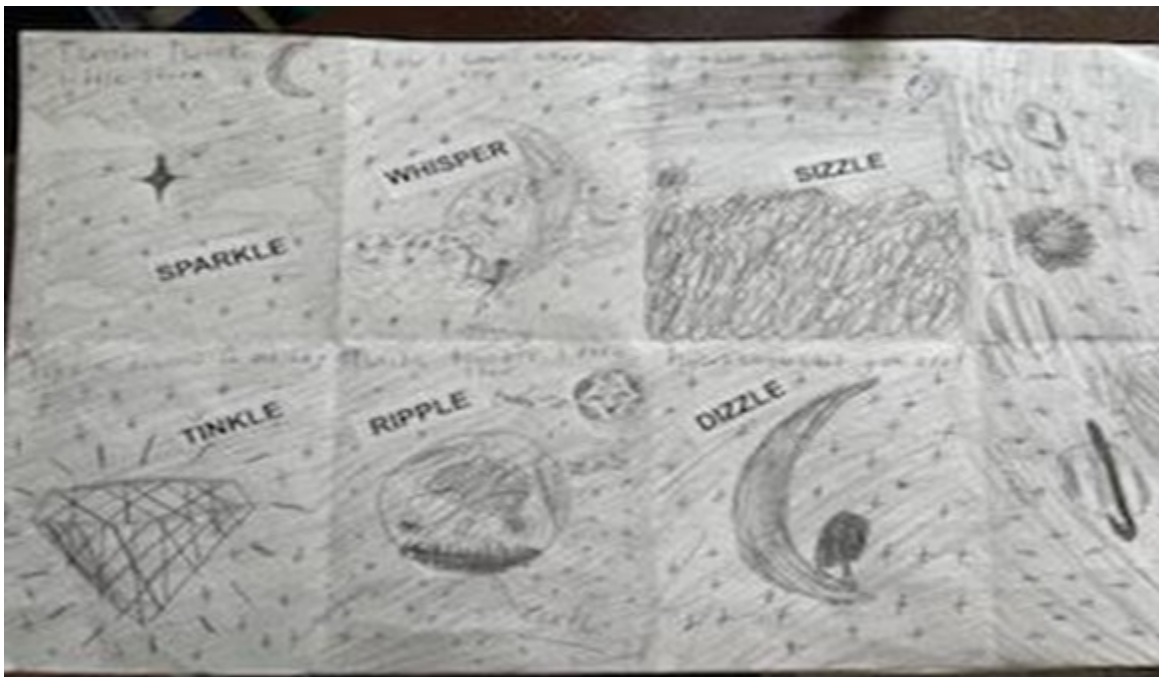
The Adventures of Captain Underpants by Dav Pilkey is the first book in the Captain Underpants series, published in 1997 (Dav 1997). It follows the adventures of fourth graders George and Harold, who are best friends. They love to pull pranks and play tricks on others. They also write their own comic book about a crime-fighting superhero named Captain Underpants which they sell for 50 cents at school. They find a magical ring and use it to hypnotize their school principal, Mr. Krupp into becoming Captain Underpants. Captain Underpants fights for truth and justice. Even Captain Underpants doesn't know his true identity.

Examples of my Students Comic Book Poetry using Sound Device of Onomatopoeia

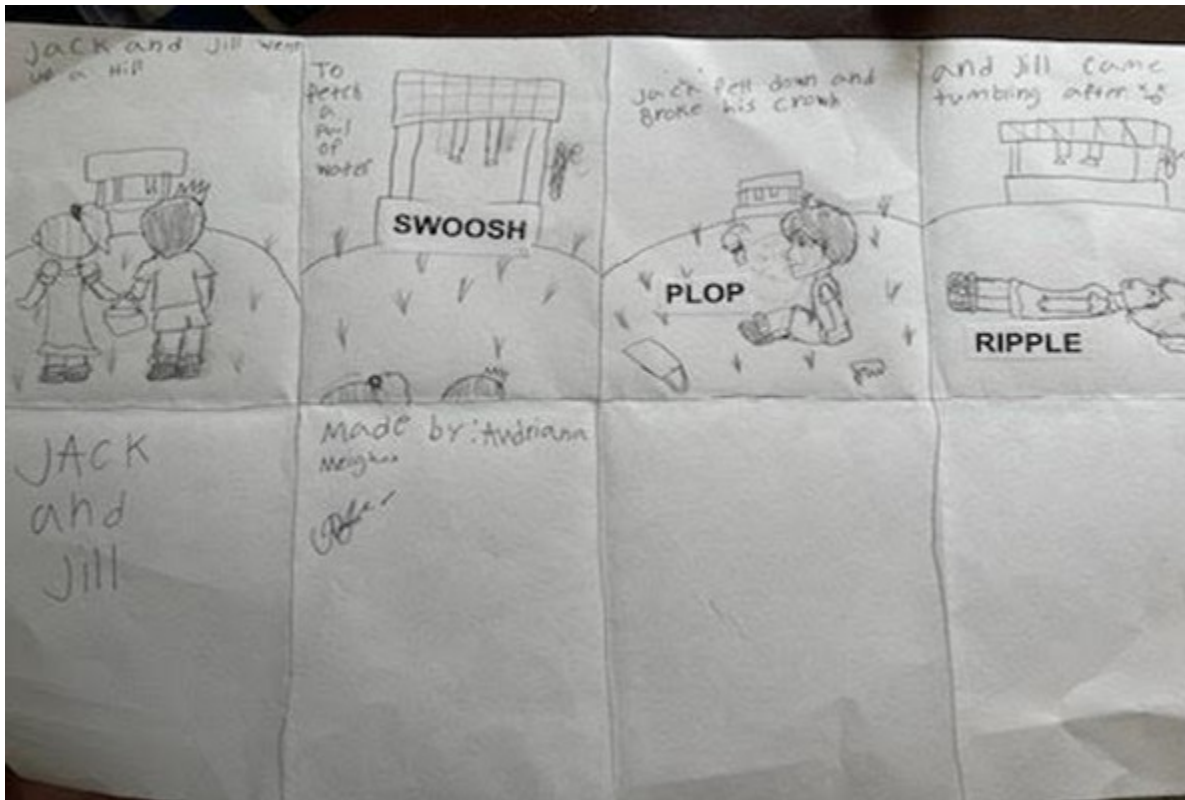
In this lesson my students used several nursery rhymes such as "Twinkle, Twinkle Little Star," "Humpty Dumpty," and "Jack and Jill." My students were so excited and engaged in creating these nursery rhyme comics. You can see that a couple of students mastered the objectives in the following illustrations and demonstrated full understanding of how to create the comic sections using onomatopoeia. Onomatopoeia is a word or group of words that imitate the object being described. Words like buzz and hiss are obvious examples.



Student A provides their comic interpretation of nursery rhymes Twinkle, Twinkle little Star and Humpty Dumpty.



Student B provides their comic interpretation of nursery rhymes Twinkle, Twinkle little Star.



Student C provides their comic interpretation of nursery rhymes Jack and Jill.

Reader's Theater: Henry Box Brown Student Performance

Then, let them form small groups and take five minutes to act out what they have read. To spice up this exercise, you can have one group mime the scene, another group have a narrator with actors, and yet another group employ dialogue taken directly from the reading. Students can't act out scenes if they don't comprehend the reading; acting out a scene or story helps them connect with the material and offers a concrete way to start making sense of it. For reluctant and hesitant readers (including those students just learning English), acting provides a more concrete way for them to understand the stories.

Reader's Theater Process

Character Assignments: Each student is assigned a specific character from the text or script. Students will work in small groups so that each student has an opportunity to perform. Students will take turns reading various sections

Rehearsal: Students will practice reading their lines with expression, paying attention to tone, pacing, and intonation. They may rehearse in their small groups or individually.

Performance: The class performs the text/script as readers theater during open house or reading night.

Think-Pair-Share

Think-pair-share is a technique that encourages and allows for individual thinking, collaboration, and presentation in the same activity. Students must first answer a prompt or essential question on their own and then come together in pairs or small groups, then share their discussions and decisions with the class.

Discussing an answer first with a partner before sharing maximizes participation, and helps to focus attention on the prompt given.

Step 1 Think

Begin with a specific question, and give students time to individually think about the answer, and document their responses on their own, either written or in pictures. Students can be given one to three minutes for this part of the exercise.

Step 2 Pair

Students are instructed to get into pairs. Decide beforehand whether you will assign pairs or let students choose their own partners. Remember when pairing to think of students and their personalities. Ask the students to share what they came up with, with their partners and discuss. You can provide questions for the students or have them ask one another. This part of the activity can take five minutes.

Step 3 Share

This part requires the class to come back together as a unit and host a whole class discussion. You can either choose to have one person report out from each pair or group with the class or the discussion can be more open. Students can also share with the class what their partner said.

Benefits

Think-pair-share is a simple technique that enhances students critical thinking skills, improves listening and reading comprehension and helps with collaboration and presentation skills. Students who are typically shy may feel more comfortable sharing with the class after sharing with a partner, and students who are outspoken will benefit from first listening to others before sharing their own opinion. The think-pair-share strategy can be used at a number of different times within the classroom, such as before introducing a new topic to assess prior knowledge, after reading an excerpt or watching a film to encourage opinion formation and critical thinking, or before students begin an assignment, to help them gather ideas.

Classroom Activities

Identity/Bio-Poems

Select the focus of the bio-poem. Students typically write bio-poems about themselves but in this unit, students will write bio-poems about Henry “Box” Brown, a relevant figure to the current unit of study. However, you can assign any historical or literary figure for your students to write about depending on your unit of study. Of course, this involves a great deal of research and students can be placed into small groups and work together to find more information about Henry “Box” Brown.

Select what you want included in the bio-poem. A poem typically includes the following information:

1. Adjectives that you would use to describe this important figure
2. Time, place and location of events

3. Relationships in that figure's life (family, friends, children)
4. Hobbies, work experience, accomplishments
5. You can also adapt this format to include other items such as important or significant moments in history, how this person became a hero to larger society, and special sayings or quotes.

Example of bio-poem by Gwendolyn Brooks

Read aloud the following poem about identity for inspiration before moving to the next activity where students will write their own bio poems.

Narcissa by Gwendolyn Brooks

Some of the girls are playing jacks.

Some are playing ball.

But small Narcissa is not playing

Anything at all. Small

Narcissa sits upon A brick in her backyard

And looks at tiger-lilies,

And shakes her pigtails hard.

First, she is an ancient queen in pomp and purple veil.

Soon she is a singing wind.

And next a nightingale.

How fine to be Narcissa,

A-changing like all that!

When sitting still, as still, as still as anyone ever sat.

Use these questions to generate a large group discussion: How did you feel while listening to the poem? What can you tell about Narcissa by reading the poem? Does the writer use metaphors or comparisons in the poem? What were the metaphors/comparisons and did they work for you? How does the poet use punctuation, grammar and stanzas in the poem?

Unit Objectives

1. Students will recognize, understand, analyze and identify poetry and its many poetic forms
2. Students will read different forms of poetry using voice, expressions and emotions.
3. Students will write different forms including comic book poetry in order to identify as a writer/poet.
4. Students will explore issues of identity, social justice, anger, pain,

Essential Questions (DOK) Webb's Depth of Knowledge

These questions will help guide students through this unit. Students will keep a journal and annotate the lyrics in order to explore various thoughts and wonderings.

1. Who is the speaker in this poem? What kind of person is he or she?
2. To whom is the speaker speaking, or in other words, who is the audience?
3. What is the situation and setting in time (era) and place?
4. What is the purpose of the poem?
5. State the poem's central idea or theme in a singular sentence.
6. Describe the structure of the poem. How does this relate to content?
7. What is the tone of the poem? How is it achieved?
8. Notice the poem's diction. Discuss any words which seem especially well-chosen.
9. Are there predominant usages of figurative language? What is the effect?
 1. Metaphors
 2. Similes
 3. Imagery
 4. Allusions
 5. Personification
 6. Symbols
10. Explain the use of any sound devices and whether or not they aid in conveying tone or theme.
11. How can collaboration extend, challenge and broaden our ideas?
12. How does poetry contribute to our understanding of self, others, and the world?
13. How does the use of voice empower an individual?

Essential Questions Performance

1. How do I express ideas, experiences, and emotions in my work?
2. What motivates me to keep creating?
3. What does this work make me see, hear, and/ or think about?
4. How does working in a small group help me discover who I am? Can I just be myself?
5. How is this work connected to my community and or the world around me?
6. What is the message I/we want to convey to the larger audience?
7. How do I know I'm ready to perform for an audience?

Evaluation/Critique/Rubric

1. Preview the poem by reading the title and paying attention to the poem's form: shape on the page, stanzas, number of lines and ending punctuation.
2. Read the poem aloud several times to hear rhyme, rhythm, and the overall sound of the poem.
3. This makes it easier to understand the poem.
4. Visualize the images by paying close attention to strong verbs, and comparisons in poems.
5. Do the images remind you of anything?
6. Let the comparisons paint a picture in your head. Clarify words and phrases by allowing yourself to find the meaning of words or phrases that stand out, are repeated, or you do not understand the meaning.
7. Use a dictionary, context clues, teacher or peer. Evaluate the poem's theme by asking what message is the poet trying to send or help you understand?
8. Does it relate to your life in any way?

Unit Vocabulary

Volume change: add a crescendo (going from soft to loud in a line) or a decrescendo (going from loud too soft in a line) or say a word or line loudly or softly

Pace change: vary your speed from fast to slow or slow to fast in certain sections

Repetition: repeat a key word or phrase once or several times, with one or more voices

Paired voices: have two people read a word or phrase together to emphasize it

Single voice: have one person reading alone after a group has been reading to draw attention to that section

Group voice: have everyone reading a line or section together

Sound effects: add sound effects of some kind that somehow relate to the text

Beat box: have one or more group members creating a soft beat box effect during a section or the whole poem

Movement: have members of the group moving at various points in the poem – their movements connected to the text or to the vocal decisions

Tone: give a line a frightening, lighthearted, nervous, loving, etc. tone

Supplies for Comic Book Poetry

Any kind of chart paper, if you're new, maybe start with a construction or poster paper from the teacher supply store, they run about a dollar. If you can, I recommend legal size copy paper or letter size if push comes to shove.

Scissors, tape, markers, rulers and/or a glue-stick to put your board together.

If you want fun glitter glue, stickers, or anything else you can think of to be creative. Some students like to be really creative but if embellishments make you feel great, then go for it. Magazines that you can cut images and quotes from also work well.

Most importantly, it's your work and you want to feel proud. Photos, quotes, sayings, images of places, reminders of events, places, or people, notes from friends and just about anything that complements your theme.

Time

Class time generally takes a couple of weeks depending on how many times a week you meet particular classes. If you want to include this type of activity in an after-school program feel free to do so and watch the kids take ownership immediately.

Appendix on Implementing District Standards (Common Core State Standards)

Performing Arts Standards

Interpret Re 8.a Use personal experience and background knowledge to create or interpret a drama/theater work.

Interpret Re8.b Interpret how culture influences a performance.

Interpret Re8.C Identify personal aesthetics to create and interpret a drama/theater work.

Performing Arts Standards

Pr4.a Demonstrate that there are multiple choices for every drama/ theatre work and select the most supportable choice for the moment.

Pr4. b. Understand that there are multiple choices for each character and select the most supportable choice for the moment.

Connecting Create works that express/connect historical context to a community, social, or global concern.

Research:

Cn11.2. a Research societal, historical, and cultural context for a performance.

Cn11.2. b Research societal, historical, and cultural context to create a unified drama/theatre design.

Reading Standards (Common Core State Standards Initiative, 2010)

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. Students will determine the theme or central idea throughout the unit as they annotate and read critically for literary and informational purposes, both with the lyrics and accompanying primary sources.

CCSS.ELA-LITERACY.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. Students will cite strong and thorough evidence to support their analysis throughout the unit as they annotate and read critically for literary and informational purposes, both with the lyrics and accompanying primary sources.

Social Studies Standards

CCSS.ELA-LITERACY.RH.9-10.6

Compare the point of view of two or more authors for how they treat the same or similar topics, including

which details they include and emphasize in their respective accounts. Students will compare the point of view of various artists throughout the unit as they annotate and read critically for literary and informational purposes, both with the lyrics and accompanying primary sources.

CCSS.ELA-LITERACY.RH.9-10.5

Analyze how a text uses structure to emphasize key points or advance an explanation or analysis. Students will analyze how particular text is structured to emphasize key points or analysis of lyrics throughout the unit as they annotate and read critically for literary and informational purposes, both with the lyrics and accompanying primary sources.

Writing Standards

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. Students will write arguments to support claims in an analysis of various topics and text throughout the unit as they annotate and read critically for literary and informational purposes, both with the lyrics and accompanying primary sources.

CCSS.ELA-LITERACY.W.9-10.1.A

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence. Students will distinguish claims from alternate or opposing claims throughout the unit as they annotate and read critically for literary and informational purposes, both with the lyrics and accompanying primary sources.

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Permission required? Brooks passed away in 200, so definitely not >70 years ago.

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