



## **Tupac the Poet and Lyricist: The State of Texas vs. Emergent Bilinguals**

Curriculum Unit 24.03.08, published September 2024  
by Debra Jenkins

### **Introduction**

---

#### ***“And don't blame me, I was given this world I didn't make it”-Tupac***

After ten years of teaching, I have found myself in a position where none of my students look like me or share my culture, race, or heritage. I teach in the community I grew up in, where I graduated from. I am a product of this community, so giving back is more than just teaching to me. For me, it is personal, very personal. I want to see my students win in school and life. I don't make the rules of life, but as their teacher, I can give them the metaphorical game to succeed in whatever endeavor they choose. Even after noticing the apparent difference, we appreciate hip-hop music, specifically a particular hip-hop artist, Tupac Shakur. When I realized this, the one question I asked myself was, how is it that my Honduran student doesn't speak any English at all but knows about Tupac? The second question I asked myself is, how can I capitalize on this and use it to my advantage when teaching? The curriculum unit I intend to write will answer both questions. I cannot ignore the fact that my students are embarrassed to speak in their native language or feel less than others because of it. After speaking with Feisal, he surmised that the shame could stem from their native language, which could be interpreted as the language of the poor. Tupac was poor and often rapped about his financial constraints. If he could take his circumstances and use his words to identify himself as a rapper, poet, and lyricist, why can my students not do the same?

The Spanish language is an integral part of the identities of my students, and poetry can be used as a safe means of expression and a springboard to catapult their insecurities into beautiful spoken and written words. According to Darius Dziejanski, “For marginalised people living in Cape Town, South Africa, rapper Tupac Shakur represents a globalised oppositional repertoire that people draw on for strength and esteem.”<sup>1</sup> What resonates most with me about that quote is that it speaks to the demographic of students I teach at Hearne High School. It is also important to note that Tupac was well-spoken and well-traveled, which are my aspirations for my students. Many students attending school in Hearne do not have generational wealth like those in neighboring districts not even thirty miles away. The article contends that even twenty years after the death of Tupac Shakur, his music still lives on as the soundtrack in many of the Cape Town, South Africa townships. Dziejanski further states, “It resonates for what it is sonically, as for what it represents symbolically: the defiant desire to overcome people's lived experiences with poverty, racism, and other forms

of persecution.”<sup>2</sup> Students have stated that they use music to escape their reality. I want this unit to show students that poetry can be used for the same purpose. Dziwanski goes on to say, “It is difficult to pinpoint precisely why Tupac has such international influence within rap canon, and why he has ‘survived’ subsequent generations of emcees and successive incarnations of the genre.”<sup>3</sup>

Poetry units in high school can be exciting, inviting, and welcomed by students if I can find another way to teach them. Instead of changing how students learn, I want to change how I teach. This curriculum unit has enhanced my knowledge of poetry in a meaningful, purposeful, and relevant way for my students. Naomi Popple compares the writings of *The Blacker the Berry* and *The Bluest Eye* in that they both have color in their titles and “rap music is a predominantly African American art form that has no white predecessor.”<sup>4</sup> Here, Popple says, “In light of this, rap’s absence from literary criticism is especially curious as it is more akin to poetry than any other musical genre (in that it is spoken not sung).”<sup>5</sup> If rap music can and has been used as “a vehicle of (economic) emancipation,”<sup>6</sup> I want my students to know that poetry and English Language Arts can also be a vehicle for such relief. I want poetry to be another way for my students to express themselves through written or spoken language, as Tupac often did with his rap lyrics. I want them to be well-read, knowledgeable about various texts, and intellectually sound students. I always tell them they reflect on me, and as their teacher, I insist they make me proud. They can repeatedly prove the naysayers wrong using their voice and pen. They can be a positive influence or reflection of their school and their community.

*“I’m a reflection of the community.”-Tupac Shakur*

## Rationale

---

### ***“Suspended from school and scared to go home. I was a fool with the big boys breakin’ all the rules”-Tupac***

I have learned that you can lead a horse to water, but you cannot make ‘em drink. My granny, Minnie Ola Bullock, always preached this when I was a child, fussing at my momma for one thing or another. Like many of my students, my grandmother raised me with me affectionately calling her “Momma” and my mama by her government name, Verna Mae. I must remind myself of this when I hear students referring to their mothers by their first names and not cringe or think they are being disrespectful. I never got it as a kid, but I get it now as an adult, all the fussin’ and cussin’ Momma did with Verna Mae. It came from a place of love, although the delivery was not the most diplomatic or kind.

As a teacher, I want so much more for my students than they even think they want or deserve for themselves. I fuss at my students often, sounding more like a Black momma instead of a Black teacher, because life experiences have taught and shown me that the choices they are making as teenagers can have life-altering effects on the remainder of their lives. Momma did not suffer fools, and I do not either. I know I must give them room to grow and mess up, but I just want them to get it BEFORE they mess up. I tend to forget that they are kids, bigs if you will, and might make mistakes.

When they make those mistakes, instead of being afraid, they can use their pen and voice to rectify their misdoings and inspire others, as Tupac did with his rap lyrics. Why poetry? Why Tupac? Why not? Suppose a Honduran student can listen to and vibe to an artist and not even speak the language. In that case, I should

be gifting him the artist's background and be a source of infinite wisdom and knowledge by exposing him to more than just the artist but also the art. The art of using spoken words and written words to convey messages and thoughts to others, to use as an outlet when the world wants them to be silent, is my job as their teacher. "For many, the name Tupac Shakur evokes negative images of a young male rapper full of anger and hatred."<sup>7</sup> And the same can be said or thought of regarding my students. People are critical and quick to pass judgment against them because they believe they know them. To me, Tupac was more than just a rapper. The article further contends that "Tupac is not only 'a rose growing from concrete,' an apt metaphor for an African American reared in inner city street life, but he is also someone who suffered greatly for what he believed."<sup>8</sup> My students are often misunderstood or too critically judged without first getting to know them. My students care deeply about their education and are simply not provided with an avenue to take their love of music and Tupac to the next level. They are wading in the pool's shallow end with their knowledge of the rapper and his music. My curriculum unit will have them swimming in the deep end by the end of it. To lead them to the metaphorical waters of poetry and allow them to dip their feathered pens into the ink of sonnets, blackout, erasure, and shape poems to expound their knowledge of the English language with listening, speaking, reading, and writing. According to Christ and Cho, I can "Share power with your students during book discussions by creating space for students to (a) initiate new, unplanned topics; (b) provide cognitive or linguistic supports to help their peers develop better understanding; and (c) make spontaneous, non-solicited responses to the book, such as unanticipated inferences."<sup>9</sup> It is essential for emergent bilingual students to maintain their identities as multilingual by providing them multiple chances to share out in class. Read-alouds were a regular part of my day when I taught elementary students, but are almost nonexistent at the high school level. Just because they are high schoolers, it does not mean that pedagogical practice should cease. Research supports this practice in all learners, not just emergent bilingual students.

Everybody and their momma had an opinion about Tupac when he was alive and even today. Still, regardless of those opinions, he remains just as relevant today for my students as he was 25 years ago when I was in high school. Remarks Tony McKenna, "In the brief time he lived, Tupac was a poet, artist, actor, rapper, model, and screenwriter. As well, he was a convicted batterer, a 'thug' and a self-styled 'gangsta' with murky gangland affiliations."<sup>10</sup> It is no secret that my students in Hearne, Texas, as well as other states nationally, share similarities to the late rapper, the good and the bad. I cannot change or fix their choices, for whatever reason they make them, but as their teacher, while they are in my care, I can teach culturally relevant lessons that can alter their choices for the better. My students will be whatever they are; at least with this unit, they will be well-read and can better express themselves and use their words instead of violence to get their points across. According to Francis Gooding, when writing about the *Anthology of Rap*, "The central demand motivating the collection is that the form itself -rap, or at least its lyrics - be recognised as a legitimate part of the literary canon. It is a claim admirably and clearly made, with enthusiasm and in good faith, which only the ignorant or prejudiced would deny had substance." This curriculum unit will give my students substance in a way they can benefit from. My job as their teacher is to teach them English Language Proficiency according to the Standards of Texas, and how to use English with no difficulty concerning listening, speaking, reading, and writing. This unit encompasses all those things and is relevant to their lives as theirs is synonymous with the late Tupac Shakur. Tanya Christ and Cho Yonsuk say, "Using culturally relevant texts for literacy instruction with Emergent Bilingual (EB) students (or English language learners) supports positive vocabulary and comprehension outcomes." The texts I will use in this unit include reading done in the seminar with Feisal, lyrics from Tupac, and poetry from various poets. Teaching is hard, and we teachers have found that we cannot control everything. However, one thing I can control is the type of literature I put in front of my students. The Yale National Initiative has taught me that what I have learned from Feisal should be taught to my students. It is not a gift for me to keep to myself, but one to be shared with humanity, shared with my

students. Part of the game of life is to pass the torch, to pay it forward. My curriculum unit is how I pass it forward, giving new and stimulating lessons in poetry and history. Teaching them things that standard curricula would never touch on because the opportunity would never present itself. Nowhere in any Texas English curriculum would students learn about syncopated sonnets. I always preach to my colleagues about us being part of our students' forever memories. My unit will use poetry and Tupac to show the importance of read-aloud for emergent bilingual students. I cannot change the choices they have made in the past, choices that make them them. I can, however, help shape the choices they may make in the future.

*"What I learned in jail is that I can't change. I can't live a different lifestyle - this is it. This is the life that they gave, and this is the life that I made." -Tupac Shakur*

## Background Information

---

***"Neighborhood would be good if they could cut out all the bustin' The liquor and the weed, the cussin'" - Tupac***

Where is Hearne? Hearne is a quaint town between major cities and a few major universities. Hearne is a town where everyone knows each other, where your classmate's kids are now your students, and where everyone knows your name. Being from Hearne and teaching in Hearne has advantages and disadvantages: your students' parents either love or despise you, and there is sometimes no in-between. Centrally located, Hearne has approximately 4,000 people, only three schools (Elementary, Junior High, and High School), and only two grocery stores: Hearne Supermarket and Brookshire Bros. 27.9% of the population (1.27k out of 4.53k) live below the poverty line. That number is higher than the national average of 12.5%. The most common group, racial or ethnic, living below the poverty line in Hearne is Black, followed by White and Hispanic. Data shows that the number of Hispanic students enrolled in Hearne is growing consistently and steadily yearly, so much so that the number of students who speak Spanish as their first language has slightly increased over those whose first language is English.

Employment in Hearne grew from 2021 to 2022, with the most common job groups being Food and Preparation and Serving-Related Occupations, Office and Administrative Support Occupations, and Production Occupations.

Student feedback has always been top tier in teaching for me. Knowing their likes and dislikes about poetry aids me in relevancy and efficacy. This unit will be tailor-made to accommodate my students and give them some autonomy with the education they receive. The beauty of the Yale National Initiative is that I can have more autonomy over my lessons and give my emergent bilingual students more opportunities. I can take their interests and create lessons centered around them. Music is so essential to all students in Texas and across the country. You could walk into any classroom and see students with headphones or Air Pods, listening to music while they work, and in some instances, not working at all and just listening to music. The same students who cuss other teachers out when asked to put away their phones do not utter a word when I ask them to. I fundamentally believe in mutual respect, not just in life but also in my classroom. If I knew what makes students choose to respect me, I would write a book about it.

*"I think I'm a natural-born leader. I know how to bow down to authority if it's authority that I respect." -Tupac*

## Objectives

---

### ***“It wouldn't be L.A. without Mexicans Black Love, Brown Pride in the sets again”-Tupac***

Students will be analyzing poems and lyrics to enhance their knowledge of poetry. Instead of shying away from or balking at an impending poetry unit, this curriculum unit will give them a newfound appreciation for rappers, poets, and lyricists. As mentioned earlier, poetry can be a safe space that allows for expression and identity, a space that will enable them to be lost in the lyrics and words. This space catapults their insecurities about English not being their first language away and leaves a way to escape momentarily still with them.

Begin the unit by explaining who Tupac Shakur is. Give background and biographical information to students about him, not just as a rapper but as a poet, lyricist, activist, inmate, and actor. As previously stated, Tony McKenna says, “Tupac was a mirror of contradictions. In the short time he lived, Tupac was a poet, artist, actor, rapper, model, and screenwriter. As well he was a convicted batterer, a ‘thug’ and a self-styled ‘gangsta’ with murky gangland affiliations. On top of all that, he was a revolutionary.”<sup>11</sup> Let students know that while Tupac was all those things, it was his ability as a writer, his use of words, spoken and written, that took him to the next level. As such, this unit will show students how to use poetry as both sound and object to take them to the next level. They will learn new things and confirm knowledge of things already known to them. The unit will provide them with a way to take what they learn, and, on their own, as independent learners, they can choose to grow academically and intellectually with this newfound knowledge.

Give background information on the rap beef with Biggie and Pac. What it stemmed from and what it led to. Give background information on the rap beef between Drake and Kendrick Lamar, what it stemmed from and what it led to. This part of the lesson will tie in with some of the activities that will be done as part of one of the culminating projects. Mention how Sha found a teachable with her students in Chicago and what that did for her as an educator and her students as learners.

#### 1. Sonnets and Such

- Explain what a sonnet is and show students the patterns for English and Italian sonnets
- Preteach academic language words (octave, sestet, quatrain, couplet)
- Preteach chosen vocabulary words so students can better comprehend what they are reading (have aides translate the sonnets for me in students’ first language to aid in their understanding)
- Read and analyze two of each kind together whole group and explain how we know, based on the pattern
- Pull four (two of each type) one set have students work in pairs to determine the type and one set have students work independently to determine the type
- As a class discuss the poems whole group and what resonated most with them
- Have students find in the poems the shifts from then to and, explain how they know
- Students should be speaking in complete sentences and writing in complete sentences, ensure they are by modeling this when teaching the lesson
- Provide sentence starters as the sheltered instruction pedagogical practice

## 2. Shape Poems and Such

- Explain what shape poems are
- Preteach any academic language
- As a class read the following shape poems: The Altar and Easter Wings by George Herbert, Lazy Jane by Shel Silverstein, Swan and Shadow by John Hollander, Broken/Heartbroken and Ho/Horizon/Ho by Ian Hamilton Finlay
- Analyze the poems and their shapes and as a class discuss what they think the shapes mean and their relationship to and relevance of the poems
- Have students work in a group to come with shape poems for 1. A Jordan tennis shoe 2. An Air Force One tennis shoe 3. An iPhone 4. Air Pods 5. Music note 6. Microphone 7. Feather pen
- Assign each student in each group a role (time keeper, facilitator, scribe or type, spokesperson)
- Allow students to choose one shape of their own to come up with a poem of their own for independent practice
- Provide sentence starters and a model of an exemplar as part of the sheltered instruction pedagogical practice

## 3. Syncopated Poems/Sonnets and Such

I like how Sharon told the story about her student singing the Kanye song regarding Emmett Till when he didn't know anything about Till. She then showed her students images of Till leaving Chicago, the beating he took in the South, and how he returned to Chicago. It sort of reminds me of Jeffrey and him listening to Tupac and not even knowing what the lyrics mean because of the language barrier.

- Explain what syncopated poems are and preteach any academic language
- Remind students of the Biggie/Pac, Kendrick Lamar/Drake beef
- Introduce Kanye lyrics to students about Emmitt Till to gauge their knowledge of what happened to Till and the relevance of the name drop in Kanye's song
- Depending on their knowledge of him, give a mini lesson who he was, what happened to him, and why knowing a little bit about a lot of stuff is important because it can help to bring into context why artists or poets choose the words they do in their writings.
- Introduce the following poems to students from the *Olio* book 1. Mark Twain v. Blind Tom 2. Eliza Bethune v. Charity Wiggins 3. Blind Boone Meets Blind Tom, 1889
- Read them to students as typical poems (just straight across line by line)
- Read them to students syncopated
- Play the poems to let students hear the poems and how sound changes the complete dynamic and understanding of the poem
- Discuss how rap beef can be thought of as a syncopated poem because of the back and forth and so on and so forth
- Have two students read the poems (one student as one character)
- Create a syncopated poem with students as a whole class activity (figure out a pattern or graphic organizer for them to follow to aide in their being able to successfully do this (I am still toying with this idea and it may or may not make it to the final draft)
- Explain that students and teacher will write disses to one another in the form of a syncopated form (still figuring out exactly how to go about this/it may or may not make it to the final draft)

## 4. Erasure and Blackout Poems and Such

- Explain what each type is and how these types of poems lends themselves to visual arts (use a compare/contrast graphic organizer to aid in students' understanding of the difference between the two)
- Preteach any academic language
- Give background information on *Zong* and explain what happened on the slave ship, why it happened, what happened because of it, and how the author used that tragedy to write a type of poetry that is unique and invites readers to want to know more about what happened
- Show students *Zong* and discuss what they feel in relation to the tragedy that occurred
- Provide students with rap lyrics of Biggie and Tupac's/Drake and Lamar's disses and have students work with a partner to blackout words to create their own poems from them
- Invite a group or two to share out
- Give students a copy of Tupac's case file to blackout independently
- Invite students to share out and explain why or how they chose which words to blackout
- Give students a copy of the case file from the *Grayson v. Gilbert* case and have them blackout with a partner
- Give students a copy of the Emancipation Proclamation and have them blackout independently
- Invite students to share out their blackout and explain their reasoning for which words they chose to keep and which words they chose to blackout

## Activities

---

Activities to be done with this unit include, but are not limited to:

Non-Fiction Inspired Poetry

Texting Couplets

Analyze Music

Picture Inspired Poetry

Figurative Language Truth or Dare

Interaction vs Interpretation

Poetry and Music

Poetry Slam More details will be provided in the next phase of my curriculum unit.

## Strategies

---

Preteaching Academic Language

Preteaching vocabulary words

Anchor charts

Think Pair Share

Providing examples and exemplars

Providing rubrics for final products

Combine all poems created for each activity into a book (there is a possibility to have 4 books from each type of poem)

Use the blind book date strategy to invite others to want to read the collections of student work

Teaching outside of the classroom, as Rod suggested, by hosting two poetry festivals/slams in the community parks (one in December and one in May)

## Annotated Bibliography

---

*"And when he tells you you ain't nothin', don't believe him*

*And if he can't learn to love you, you should leave him"-Tupac*

Acevedo, Elizabeth. *The Poet X*. New York, NY: HarperCollins Publishers, 2020.

This book is about a young girl, Xiomara Batista. She is a Dominican girl who uses slam poetry to understand her world and herself. Xiomara is a high school girl confused about her feelings for boys, relationships, religion, and her body.

Betts, Reginald Dwayne. *Felon: Poems*. New York, NY: W.W. Norton and Company, 2021.

This collection of poems is about the effects of being incarcerated, specifically as Black men in the United States. Topics include emotions and experiences such as drug abuse, domestic violence, unemployment, fatherhood, and homelessness. Felon tells the story of these topics through poetry.

Douglas, Emory, Bobby Seale, Sam Durant, Sonia Sanchez, and Colette Gaiter. *Black Panther: The Revolutionary Art of Emory Douglas*. New York, NY: Rizzoli International Publications, 2023.

Emory Douglas is known for two things: 1. Being the Minister of Culture for the Black Panther Party 2. His iconic imagery in the Black Panther Newspaper. Douglas's art was a symbol of resistance, self-determination,



and black liberation. This book marries party insiders and visual identity.

Hayes, Terrance. *American Sonnets for My Past and Future Assassin*. New York, NY: Penguin Books, 2018.

This book is about what it means to be an American, and the harrowing experience to be treated with violence and racism and want nothing more than to belong and never will.

Kaphar, Titus, and Reginald Dwayne Betts. *Redaction*. New York, NY: W.W. Norton & Company, 2023.

This book humanizes lawsuits through portraits and poems by redacting them. It gives blackout poetry vibes.

## Appendix: Implementing District Standards

---

*“And since we all came from a woman, got our name from a woman and our game from a woman...”-Tupac*

All students I teach have one thing in common, English is not their first language. Considered to be the Crossroads of Texas, Hearne is fast becoming a diverse community with a shared goal of student success. Students, with this unit, will listen to poems, read poems, discuss poetry, and author poems of their own.

The English Language Proficiency Standards are used to measure emergent bilinguals’ handling of the English language in Texas, also known as ELPS. The student expectations required by Texas include listening, speaking, reading, and writing standards. Students whose first language is not English must be placed in a school setting that helps bridge the gap between their native language and the English language. They must be placed in a school setting that allows them to bridge the gap between their native language and the English language. Across Texas, speaking has been the Achilles heel of emergent bilingual students, but writing is another aspect that students typically struggle with as English learners. This curriculum unit will assist in getting emergent bilingual students more comfortable with taking command of the English language.

The standard in Texas applies to grades kindergarten through twelfth and encompasses all disciplines and subjects.

74.4. English Language Proficiency Standards.<sup>12</sup>

(a) Introduction.

(1) The English language proficiency standards in this section outline English language proficiency level descriptors and student expectations for English language learners (ELLs). School districts shall implement this section as an integral part of each subject in the required curriculum. The English language proficiency standards are to be published along with the Texas Essential Knowledge and Skills (TEKS) for each subject in the required curriculum.

(2) In order for ELLs to be successful, they must acquire both social and academic language proficiency in English. Social language proficiency in English consists of the English needed for daily social interactions. Academic language proficiency consists of the English needed to think critically, understand, and learn new concepts, process complex academic material, and interact and communicate in English academic settings.

(3) Classroom instruction that effectively integrates second language acquisition with quality content area instruction ensures that ELLs acquire social and academic language proficiency in English, learn the knowledge and skills in the TEKS, and reach their full academic potential.

(4) Effective instruction in second language acquisition involves giving ELLs opportunities to listen, speak, read, and write at their current levels of English development while gradually increasing the linguistic complexity of the English they read and hear, and are expected to speak and write.

(5) The cross-curricular second language acquisition skills in subsection (c) of this section apply to ELLs in Kindergarten-Grade 12.

(6) The English language proficiency levels of beginning, intermediate, advanced, and advanced high are not grade-specific. ELLs may exhibit different proficiency levels within the language domains of listening, speaking, reading, and writing. The proficiency level descriptors outlined in subsection (d) of this section show the progression of second language acquisition from one proficiency level to the next and serve as a road map to help content area teachers instruct ELLs commensurate with students' linguistic needs.

(2) Cross-curricular second language acquisition/listening. The ELL listens to various speakers, including teachers, peers, and electronic media, to increase comprehension of newly acquired language in all content areas. ELLs may be at the beginning, intermediate, advanced, or advanced high stage of English language acquisition in listening. For the ELL to meet grade-level learning expectations across the foundation and enrichment curriculum, all instruction delivered in English must be linguistically accommodated (communicated, sequenced, and scaffolded) commensurate with the student's level of English language proficiency.

## References

---

Acevedo, Elizabeth, and Silvina Poch. *Poet X*. Madrid, España: Ediciones Urano, S.A.U, 2019.

Burns, John. *Contemporary Hispanic poets: Cultural production in the Global, Digital age*. Amherst, NY: Cambria Press, 2015.

Christ, Tanya, and Hyonsuk Cho. "Sharing Power in Read-alouds with Emergent Bilingual Students." *The Reading Teacher* 75, no. 3 (May 19, 2021): 269–78. <https://doi.org/10.1002/trtr.2021>.

Douglas, Emory, Bobby Seale, Sam Durant, Sonia Sanchez, and Colette Gaiter. *Black Panther: The revolutionary art of emory douglas*. New York, NY: Rizzoli International Publications, 2023.

Dziewanski, Dariusz. "From East Harlem to Cape Town: Tupac Shakur's Legacy as a Globalised Oppositional Repertoire." *Ethnography* 23, no. 2 (May 6, 2020): 204–25. <https://doi.org/10.1177/1466138120923372>.

"Elps Resource Tools." ELPS Support Center-Home. Accessed July 30, 2024. <https://www.txel.org/elps>.

Emert, Toby. "Talking to, Talking about, Talking with: Language Arts Students in Conversation with Poetic Texts." *English Journal* 99, no. 5 (May 1, 2010): 67–73. <https://doi.org/10.58680/ej201010819>.

Giovanni, Nikki. *The 100 Best African American poems: (\*but I cheated)*. Naperville, IL: Sourcebooks MediaFusion, 2010.

Gooding, Francis. "Trapped in between the Lines: Rap, Poetry and the Academy." *Critical Quarterly* 54, no. 4 (December 2012): 41-53. <https://doi.org/10.1111/criq.12019>.

Hayes, Terrance. *American sonnets for my past and future assassin*. New York, NY: Penguin Books, 2018.

"Hearne, TX." Data USA. Accessed June 20, 2024. <https://datausa.io/profile/geo/hearne-tx>.

Jess, Tyehimba. *Olio*. Seattle, WA: Wave Books, 2016.

Kalkan, Hakan. "The American Ghetto, Gangster, and Respect on the Streets of Copenhagen: Media(Tion)s between Structure and Street Culture." *Journal of Contemporary Ethnography* 51, no. 3 (November 19, 2021): 407-34. <https://doi.org/10.1177/08912416211056973>.

Kaphar, Titus, and Reginald Dwayne Betts. *Redaction*. New York, NY: W.W. Norton & Company, 2023.

Leafgren, Sheri L, and Catherine Bornhorst. "Rogues, Unrulies, and Nomads: Disrupting the Casual Tyranny of the Schoolroom." *Global Studies of Childhood* 6, no. 1 (January 25, 2016): 31-41. <https://doi.org/10.1177/2043610615626618>.

McKenna, Tony. "Tupac Shakur: History's Poet." *Art, Literature and Culture from a Marxist Perspective*, 2015, 70-80. [https://doi.org/10.1057/9781137526618\\_7](https://doi.org/10.1057/9781137526618_7).

Milton, John. *Paradise Lost*. New York, NY: Penguin Books, 2000.

Popple, Naomi. "Imagining Freedom in a Post-Emancipation 'Pigmentocracy.'" *Journal of Black Studies* 46, no. 4 (April 24, 2015): 404-14. <https://doi.org/10.1177/0021934715574498>.

Robinson, Staci. *Tupac Shakur: The authorized biography*. S.I.: CROWN, 2024.

Sanchez, Sonia. "For Tupac Amaru Shakur." Poetry Foundation. Accessed July 30, 2024. <https://www.poetryfoundation.org/poems/155811/for-tupac-amaru-shakur>.

Steinorth, Jennifer Sperry, Eleanor Wilner, and Herbert Read. *Her read: A graphic poem*. Huntsville, TX: Texas Review Press, 2021.

Walvin, James. *The Zong*. Yorkshire: Cardinal, 2017.

Walvin, James. *The Zong: A massacre, the law and the end of slavery*. New Haven: Yale University Press, 2011.

Wells-Wilbon, Rhonda, Nigel D. Jackson, and Jerome H. Schiele. "Lessons from the Maafa." *Journal of Black Studies* 40, no. 4 (March 19, 2008): 509-26. <https://doi.org/10.1177/0021934708315441>.

Zoric, Terezia, and Rodney Handelsman. "Diane Wishart. The Rose That Grew from Concrete: Teaching and Learning with Disenfranchised Youth. Edmonton, AB: University of Alberta Press. (2009). 208 Pp. Paper: \$24.95. (ISBN 978-0-88864-516-6)." *McGill Journal of Education* 48, no. 1 (2013): 261. <https://doi.org/10.7202/1018414ar>.

## Notes

---

<sup>1</sup> Dziewanski, 2020.

<sup>2</sup> Dziewanski, 2020.

<sup>3</sup> Dziewanski, 2020.

<sup>4</sup> Popple, 2015.

<sup>5</sup> Popple, 2015.

<sup>6</sup> Popple, 2015.

<sup>7</sup> Wells-Wilbon et al., 2008.

<sup>8</sup> Wells-Wilbon et al., 2008.

<sup>9</sup> Christ & Cho, 2021.

<sup>10</sup> (McKenna, 2015)

<sup>11</sup> McKenna, 2015.

<sup>12</sup> "Elps Resource Tools." 2024. *ELPS Support Center-Home*. Accessed July 30. <https://www.txel.org/elps>.

---

<https://teachers.yale.edu>

©2024 by the Yale-New Haven Teachers Institute, Yale University, All Rights Reserved. Yale National Initiative®, Yale-New Haven Teachers Institute®, On Common Ground®, and League of Teachers Institutes® are registered trademarks of Yale University.

For terms of use visit [https://teachers.yale.edu/terms\\_of\\_use](https://teachers.yale.edu/terms_of_use)