

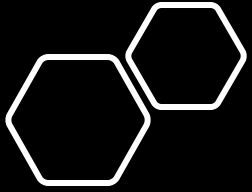
Poetry and Creative Texts in Any Language Classroom: A Multiliteracies Perspective

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Indiana University East
CERCLL Webinar Series
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“Whether the rhetoric is built on notions of equity or equality, education continues to fail to meet these promises. If it could provide either greater equity or equality, it is doing neither” (Cope & Kalantzis, 2009, p. 4)

Key Questions

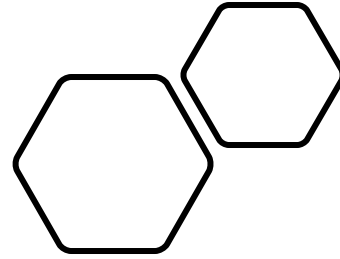
1. What does teaching poetry as design look like from a multiliteracies perspective?
2. How can multiliteracies broaden our understanding of students' meaning-making activities as they engage with creative and poetic texts?
3. How can multiliteracies shed light on how teachers use poetry and creative texts to Design engaging, reflective, and anti-racist pedagogies?



Agenda

- Theoretical underpinnings: Poetry as Design
- Students as Designers
- Teachers as Designers: Antiracist Pedagogy as Design
- Poetry in any language classroom: Practical considerations

Background / Positionality



- Assistant professor (training pre-service teachers)
- Volunteer teacher of community-based adult ESL
- Certified public high school teacher
- Graduate assistant in German studies
- Teacher abroad



Theoretical Underpinnings

The "What" of Multiliteracies



What type(s) of person do you hope
will emerge from your classroom?

What conditions support the growth
of this type of person?

Design

Available Designs

Designing

The Redesigned

Available Designs

Representational: What do the meanings refer to?

Social: How do the meanings connect the people involved?

Structural: How are the meanings organized structurally?

Intertextual: How do the meanings fit together in the larger world of meaning?

Ideological: Whose interests are the meanings skewed to serve?

Designing

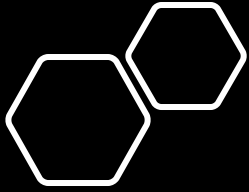
- Appropriating, revoicing, and transforming Available Designs
- Remaking the world by representing it in new ways
- *Sense-making* processes such as reading, listening, or viewing
- *Communicative* processes such as writing, speaking, or creating pictures.

The Redesigned

- New, unique meaning which results from Designing
- How, through the Act of Designing, the world and the person are changed
- “The act of representing to oneself the world and others’ representations of it, transforms the learner themselves. The act of Designing leaves the designer Redesigned” (Cope & Kalantzis, 2009, p. 12)

Jamaica Kincaid
(1978) "Girl"

—



Vote "Agree"
or "Disagree"

- Gender impacts how one is expected to act.
- Race impacts how someone is expected to act.
- Gender roles change across generations.
- It is important for young people to “behave” to advance in society.
- Guardians should use “tough love” to protect their children from harm.

FICTION JUNE 26, 1978 ISSUE

GIRL

BY JAMAICA KINCAID

June 19, 1978



Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school*; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is



Photograph by Nina Leen / Time Life Pictures / Getty

you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles—you are not a boy, you know; don't pick people's flowers—you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; *but what if the baker won't let me feel the bread?*; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread? ♦

"Girl" by Jamaica Kincaid



Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school*; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles—you are not a boy, you know; don't pick people's flowers—you might catch something; don't throw stones at swallows, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make pepper pot; this is how to make a good medicine for a cold; this is how to throw away a child before it even becomes a child; this is how to catch a fish; this is how to avoid someone you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how to love a man, and if this doesn't work there are other ways, and this is how to be no bad about giving up; this is how to spit up in the air if you feel like it, and this is how to make sure it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's soft; *baker won't let me feel the bread?*; you mean to say that after all you are really



Design



Discussion

- What genre is this?
- Why do you think Kincaid chose to use so many semicolons? What effect does it have on the text?
- What is the tone? Why do you think the mother was giving this advice?

Writing

- Write a new text in which one character gives advice to another. You may choose the identities of your characters (such as "girl" and "mother").
- Why did you choose your characters? What choices did you make as you wrote your text?

Available Designs

Representational: What do the meanings refer to?

Social: How do the meanings connect the people involved?

Structural: How are the meanings organized structurally?

Intertextual: How do the meanings fit together in the larger world of meaning?

Ideological: Whose interests are the meanings skewed to serve?

Questions?

The "How" of Multiliteracies

A decorative white torn paper effect runs horizontally across the bottom of the slide, with irregular, jagged edges that create a layered, textured appearance against the black background.

The "How"

Experiencing (Situating Practice)

Conceptualizing (Overt Instruction)

Analyzing (Critical Framing)

Applying (Transformed Practice)

Design aims to...

-
- Read the new and unfamiliar
 - Include and involve “non-mainstream” meaning-making and Design practices
 - Validate the different Available Designs of meaning
 - Restore human agency and cultural dynamism to the process of meaning-making.
 - Appropriate Available Designs and recreate in Designing
 - Transform learners by producing new meanings

Critiques of Multiliteracies

- Text-centric and grammar-centric
- Texts are not "about" the world, but participants in the world
- Inappropriately characterizes youth literacy activities as "rational" and purposeful
- Rhyzoanalysis and emergence
- Focuses on "students" and "Designers" instead of "humans"

Poetry as Design

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Why Poetry?

Oral fluency (Reppert, 2004)

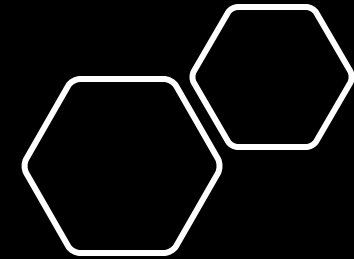
Academic literacy (Iida, 2011, 2017)

Peace education (Hess, 1999)

Self-reflection (Hanauer & Disney, 2014, p. 14)

Critical literacies (Keneman, 2017)

"if someone
does not want me
it is not the end of the world
but
if i do not want me
the world is nothing but
endings."
-Nayyirah Waheed



If / then...

—

If _____,

then _____.

But if _____,

then _____.

If I eat cake,

Then I get fat.

But if it doesn't matter to me

then I will eat more.

If I don't cook for me

then there is no problem

But if I do not cook for my husband

then the world is over for him.

If I don't cook for me

then there is no problem

But if I do not cook for my husband

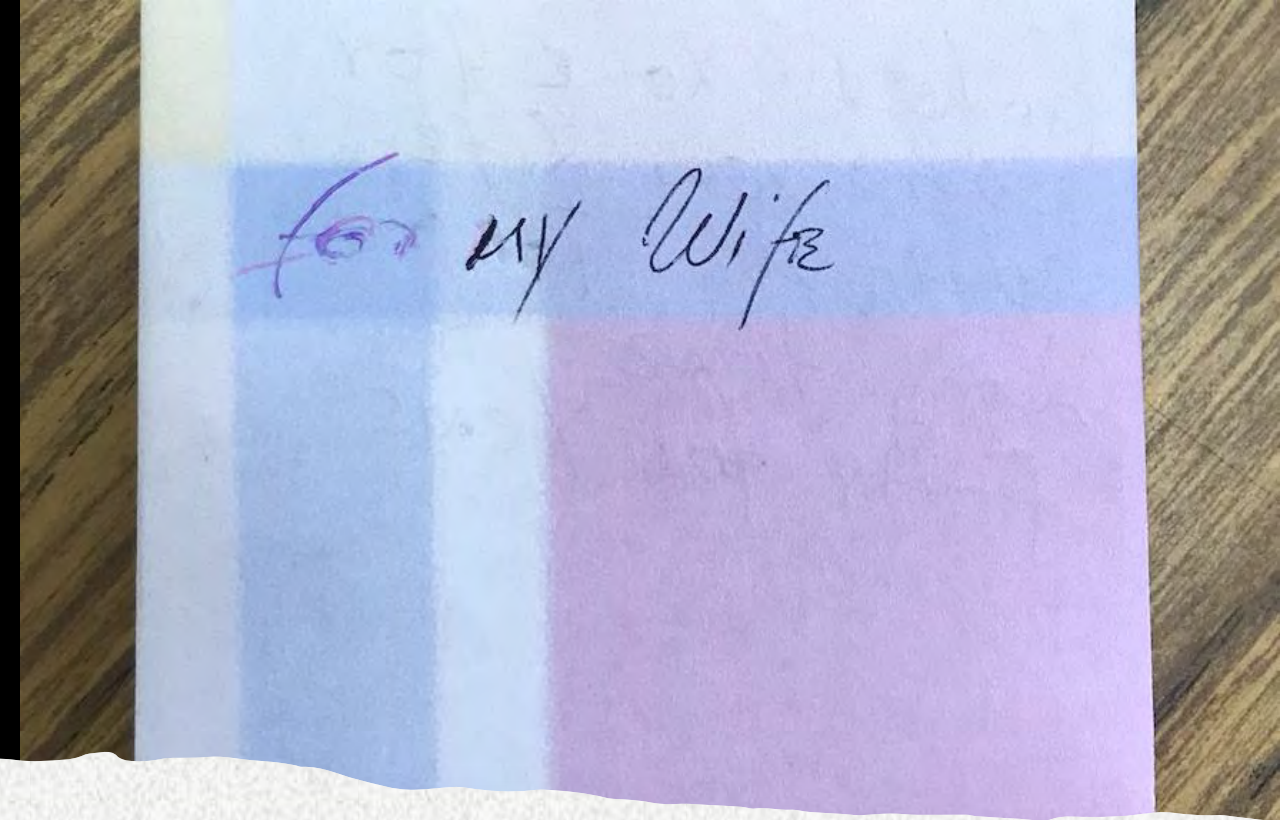
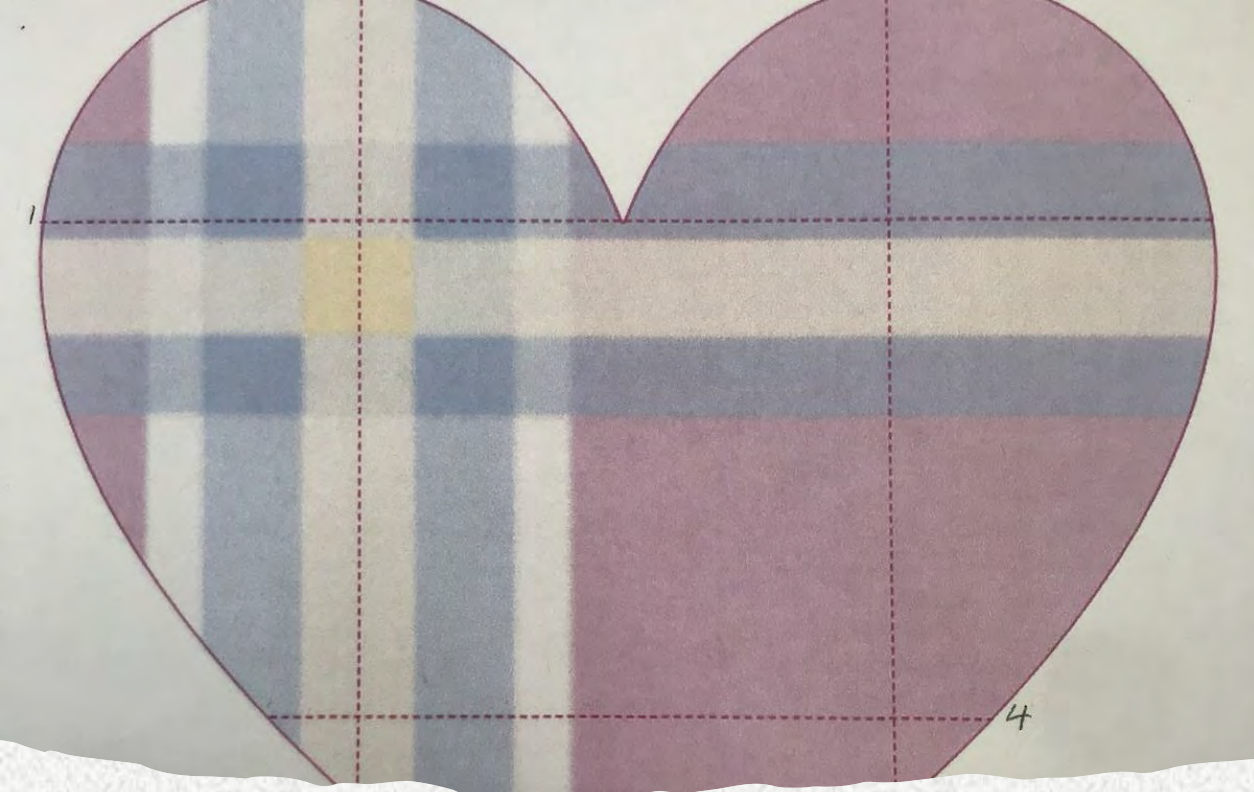
then the world is over for him.

If I eat cake,

Then I get fat.

But if it doesn't matter to me

then I will eat more.



"L" is for the way you look at me

King Cole (1965)



Love was
Made for me
-f-
You

LOVE IS,

Waking up with you

Enjoying family time

Been together in any
difficult situation.

Knowing we can count
on each other.

that I can
to you.

can make it!

Thanks my love for
Share your life
with me for
long time
Forty for years

I have big dreams
because become a nurse
cure children and elderly

To be able to give my son a
better life

Have a good job

Learn to speak and understand English

I have a big dream

To become a nurse and cure

Patients young and old

I have many goals

I want to speak English well

learn more and practice.

My dream is my store

and I hope soon I have it

I will be very happy

This is Why I'm here
I love my children

This is mine

AFRAID

I CALM DOWN IN TUCSON

anxiety and HAPPY

I'm Happy here

I'm hopeful

My children

Children

I Trust you, so I confident, you inspire me you give me inspire confidence
confío en ti, inspiras confianza Me inspiras, me das confianza

I TRUST YOU, SO I'M CONFIDENT

Tengo confianza en Ustedes.

I'm glad you're here

Estoy contenta que ustedes estan aqui

Poetry as Design



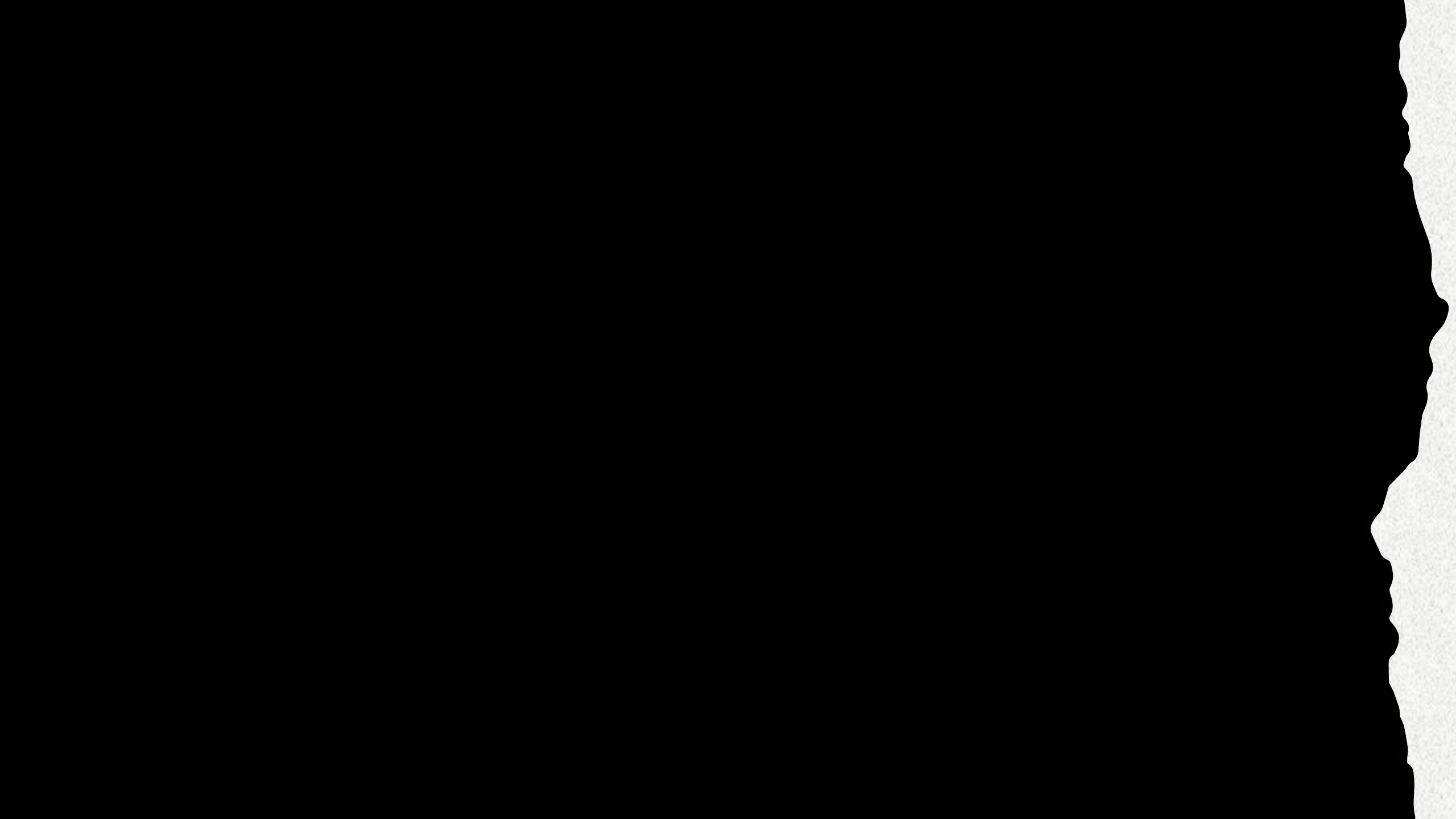
- Honoring student creativity, resources, and meaning-making
- Recreate or react to a discussion or theme by creating a poem.
- Recreate a poem based on a “mentor” text or other poem

Questions?

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Antiracist Pedagogy as Design






Censorship

- 155 bills across 38 states were introduced in 2021 to censor what teachers could say or teach
- HB 1134 proposed banning the teaching of slavery
- 3,330 ALA book challenges in last quarter of 2021
- Books were most frequently challenged when they contained content relating to LGBTQ and race or when the authors identified as Black or LGBTQ
- 41% of banned books featured titles that contained lead or secondary characters who were LGBTQ, and 40% of the banned books contained main or secondary characters of color

Gabbat, 2022; Wu et al., 2022; Carlson, 2022; Cart, 2022; MacDonald, 2022; Figueroa, 2022; Pekoll, 2020; Collins, 2022; Yorio, 2022

"One either allows racial inequities to persevere, as a racist, or confronts racial inequities, as an antiracist" Kendi (2019)



NCTE (2021) Standards for ELA Educators

- **Standard 1 [Learners and Learning in ELA]**: Candidates apply and demonstrate knowledge of learners and learning to foster inclusive learning environments that support coherent, relevant, standards-aligned, differentiated, and **antiracist/antibias** instruction to engage grade 7–12 learners in ELA.
- **Standard 2 [ELA content knowledge]**: Candidates apply and demonstrate knowledge and theoretical perspectives, including **antiracist/antibias ELA**, pertaining to texts, composition, language, and languaging.
- **Standard 3 [planning for instruction in ELA]**: Candidates apply and demonstrate knowledge of theories, research, and ELA to plan coherent, relevant, standards-aligned, differentiated, **antiracist/antibias instruction** and assessment.
- **Standard 4 [implementing instruction in ELA]**: Candidates implement planned coherent, relevant, standards-aligned, differentiated, and **antiracist/antibias ELA instruction** and assessment to motivate and engage all learners.
- **Standard 5 [Professional responsibility of ELA teachers]**: Candidates reflect on their ELA practice, use knowledge and theoretical perspectives to collaborate with educational community members, and demonstrate readiness for leadership, professional learning, and advocacy.

Anti-racist Educators...

(NCTE, 2019)

1

Bring the realities of the present day into the classroom

2

Use all texts strategically to give students opportunities to talk about systemic inequities

3

Create projects that encourage student activism

Langston Hughes,
"Park Bench"

—

Langston
Hughes
(1995),
"Park
Bench"

I live on a park bench.
You, Park Avenue.
Hell of a distance
Between us two.

I beg a dime for dinner-
You got a butler and maid.
But I'm wakin' up!
Say, ain't you afraid

That I might, just maybe,
In a year or two,
Move on over
To Park Avenue?

1933 text

I live on a park bench.
You, Park Avenue.
Hell of a distance
Between us two.

I beg a dime for dinner-
You got a butler and maid.
But I'm wakin' up!
Say, ain't you afraid

**That I might, just maybe,
In a year or two,
Move this park bench over
To Park Avenue?**

1935 text

I live on a park bench.
You, Park Avenue.
Hell of a distance
Between us two.

I beg a dime for dinner-
You got a butler and maid.
But I'm wakin' up!
Say, ain't you afraid

**That I might, just maybe,
In a year or two,
Move on over
To Park Avenue?**



Hostile Architecture

- Miller (2022)
- Petty, 2016, p. 68
- Fussey et al. (2012)

ew bus shelters installed a



us shelters installed across Tucson

By: Whitney Clark

at 10:30 PM, Sep 15, 2017 and last updated 10:37 PM, Sep 15, 2017

TUCSON (KGUN9-TV) New shelters are popping up at bus stops across Tucson.

Tucson Department of Transportation says 55 shelters are being installed to provide some shade and relief for bus riders.



Tucson Museum of Art Community Sanctuaries

Willett (2018)



ellano, left, and Muuya Kasimu, right, sixth graders from Imago Dei Middle School, discuss
y want to paint a pew as part of the Sanctuary Benches project. The boys are part of an after
program at the Tucson Museum of Art.
Willett / This Is Tucson





TEXTS that reflect each student's cultural background and history. In this way, educators can move beyond token multiculturalism to foster intercultural awareness and respect.

AN ENVIRONMENT where silence is recognized as a form of complicity.

NCTE, 2021

LESSONS that teach mainstream power codes and discourses that lead students to become critical users of language while their home and cultural codes are honored.

LESSONS that incorporate, examine, and critique popular culture with students.

THE CHOICE of culturally relevant texts.

TIME AND SPACE to participate as ethnographers into language that cites community members as experts.

TIME AND SPACE to investigate cultural privileges and/or marginalization.

TIME AND SPACE to identify experiences that examine whose English "counts" in varied contexts.

CONTENT that empowers students socially and academically.

COURSE TEXTS that include young adult books that reflect the culturally diverse lives and experiences of all students.

Questions?

Maggie Smith (2016,
2020), "Good Bones"

—

about good bones: This place could be beautiful,

Life is short, and I've shortened mine

to sell them the world. Any decent realtor,

though I keep this from my children. I am trying

walking you through a real shithole, chirps on

stranger, there is one who would break you,

I'll keep from my children. The world is at least

a thousand deliciously ill-advised ways

fifty percent terrible, and that's a conservative

For every loved child, a child broken, bagged,

is at least half terrible, and for every kind

in a thousand delicious, ill-advised ways,

Life is short, though I keep this from my children.

For every bird there is a stone thrown at a bird.

right? You could make this place beautiful.

estimate, though I keep this from my children.

sunk in a lake. Life is short and the world

"Good Bones" (Smith, 2020)



Life is short, though I keep this from my children. Life is short, and I've shortened mine in a thousand delicious, ill-advised ways, a thousand deliciously ill-advised ways I'll keep from my children. The world is at least fifty percent terrible, and that's a conservative estimate, though I keep this from my children. For every bird there is a stone thrown at a bird. For every loved child, a child broken, bagged, sunk in a lake. Life is short and the world is at least half terrible, and for every kind stranger, there is one who would break you, though I keep this from my children. I am trying to sell them the world. Any decent realtor, walking you through a real shithole, chirps on about good bones: This place could be beautiful, right? You could make this place beautiful.

Luis Valdez: In Lak'ech

Tú eres mi otro yo.

You are my other me.

Si te hago daño a ti,

If I do harm to you,

Me hago daño a mi mismo.

I do harm to myself.

Si te amo y respeto,

If I love and respect you,

Me amo y respeto yo.

I love and respect myself.

بنی آدم اعضای یک دیگرند
که در آفرینش ز یک گوهرند
چو عضوی به درد آورد روزگار
دگر عضوها را نماند قرار
تو کز محنت دیگران بی غمی
نشاید که نامت نهند آدمی

*banī ādam a'zāy-e yek digarand
keh dar āfarīnesh zeh yek goharand
cho 'ozvī beh dard āwarad roozgār
degar 'ozvhā rā namānad qarār
to k'az meḥnat-e dīgarān bīghamī
nashāyad keh nāmat nahand ādamī*

All human beings are members of one frame,
Since all, at first, from the same essence came.
When time afflicts a limb with pain
The other limbs at rest cannot remain.
If thou feel not for other's misery
A human being is no name for thee.

Adam's children are limbs of one body
That in creation are made of one gem.
When life and time hurt a limb,
Other limbs will not be at ease.
You who are not sad for the suffering of others,
Do not deserve to be called human.

Children of Adam are all members of each other
In creation made of one earth, one mother
In time may a member find himself in pain
Other members stand besides him and remain
You who won't feel for others in despair and in pain
Shall not be worthy as a human and
in name

Human beings are body parts of each other,
In creation they are indeed of one essence.
If a body part is afflicted with pain,
Other body parts uneasy will remain.
If you have no sympathy for human pain,
The name of human you shall not retain.

Shaadi Shirazi (1258) Bani Adam

- Which translation do you like best? What features make you like it?
- How do the different word choices in the translations combine to illuminate the meaning of the original poem?
- What criteria would you use to determine which translation is the "strongest"?

Bani Adam (2022)

Linda Christensen (2015). *Rhythm and Resistance: Teaching Poetry for Social Justice*

-
- 1) Roots: Where We're From
 - Name Poems, I Am Poems
 - 2) Celebrations
 - Praise poems, odes, celebration poems, memories
 - 3) Poetry for the People
 - Storytelling, ancestors, metaphor poem
 - 4) Standing Up In Troubled Times
 - What If poem, perspective poem
 - 5) Turning Pain into Power
 - Forgiveness poems, Knock Knock, Black like Me
 - 6) The Craft of Poetry
 - Image craft, verb craft, line breaks, list and repetition, revision

Pablo Neruda
(1990)

"Oda a
los calcetines"
"Ode to my
socks"

Violentos calcetines,
[...]
Eran tan hermosos que
por primera vez
mis pies me parecieron
inaceptables,
como dos decrepitos
bomberos,
bomberos indignos de
aquel fuego bordado,
de aquellos luminosos
calcetines.

Audacious socks,
[...]
They were
so beautiful
that for the first time
my feet seemed
unacceptable to me,
two tired old
fire fighters
not worthy
of the woven
fire
of those luminous
socks.

"If I want my students to imagine a more just society, I must spend time teaching them how to find what's good as well as to find what's wrong. My classroom provides a small space to undermine a social system that daily damages my students with belittling messages. I hope to help students not only construct a critique, but also to build a community that can appreciate the ordinary, laugh, and share joy" (Christensen, 2015, p. 62).

Linda Christensen (2015). *Rhythm and Resistance: Teaching Poetry for Social Justice*

-
- Make lists
 - Examine...
 - objects
 - people
 - streets
 - art
 - pictures
 - Find poetic language in historical texts and videos
 - Compare remixes of songs
 - Revise language to eliminate cliches and abstract nouns
 - It takes time

Poetry as Design in Any Language Classroom



Standards

11.RI.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
11.RI.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.
11.RI.5	Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

Language Standards Conventions of Standard English	11.L.1	Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking. <ul style="list-style-type: none"> a. Use parallel structure. b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, and absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
	11.L.2	Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing. <ul style="list-style-type: none"> a. Use hyphenation conventions. b. Use correct spelling.

Writing Standards Production and Distribution of Writing	11.W.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)
	11.W.6	Use technology, including the internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

—

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat you turn someone else's stomach; on Sundays try to you are so bent on becoming; don't sing benna in

PROJECT
SEMICOLON

your story isn't over



Project Semicolon

In literature, an author uses a semicolon not to end a sentence, but to continue on.

You are the author and your life is the sentence. Choose to keep going.

Suicide is generally preventable.

Choosing Activities for Poetry as Design

-
- How does the poetry illuminate a past, present, or future theme for the course?
 - How does the poetry challenge our assumptions?
 - How does the poetry provide Available Designs as well as the opportunity for Designing?
 - What opportunities for **play** does the poetry provide?
 - How will learners **transform** the texts and themselves by engaging with the poetry (and each other)?
 - How will student engagement with poetry illuminate meanings that are not recognized in traditional assessments and activities?

Playing with design through poetry

-
- How do learners draw upon multiple social resources to make meaning?
 - How do learners make meaning with multilingual resources?
 - How do learners use humor, elements of surprise, or language in unexpected or novel ways?
 - How do learners make meaning collaboratively?
 - How do the meanings change through dialogue/engagement with other texts and humans?
 - How do learners apply meaning in multiple modes, genres, or forms?
 - What commentaries are learners making about nature or the world?
 - What meanings are they making outside the classroom?
 - How do learners contribute to a discussion about a social justice issue, or add a new perspective?
 - How are learners designing the world?
 - How do texts, others, and the world shape them?

Conclusions

-
- Language play
 - Multilingual
 - Deliberate choices with language
 - Form, structure, word choice, space, rhyme, imagery, meter
 - Themes
 - Accessible
 - Empathy
 - Exploration of social justice themes

Getting started and discussion

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- How do you use /want to use poetry in your classroom?
 - How do you connect antiracist pedagogy and multiliteracies in practice?
 - How have you navigated institutional or other challenges?
 - How have you connected Design experiences in the classroom with experiences in the community?
 - Is there a poem that you really enjoy that you would like to bring to your students, but haven't yet?

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Thank you for attending!

I'd love to hear about what you're doing in your classroom or answer questions!

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