



# POETS IN REVOLT!

A CALL TO ACTION BY YOUNG WRITERS



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of youth voice and are thrilled that you picked up this book.

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# POETS IN REVOLT!

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# CONTENTS

- 8 Introduction
- 11 Forward by Amanda Gorman

## WE'RE SORRY TO INFORM YOU/ YOUR SUPREMACY HAS EXPIRED

### POEMS OF OUTRAGE AND RESISTANCE

- 14 **Portrait of Z. by Kate DeCiccio**
- Jaxon-Miles Jackson 16 The Selma to Montgomery March
- Regina Z. 18 What is Freedom?
- Ashley Blake 20 One Thruth, One Rhyme
- Magdalena Smith 22 Can it happen here?
- Natalie S. 26 Lesson One...
- Luis Huerta 28 Race
- Javier H. 29 Too Many, Not Enough
- Sarah Chocron 30 We Will Hold Only to the Shadows
- Gabriela Cerda-Sifuentes 32 El Abrazo de Aquella Noche
- Effat Khalil 33 Palestine
- Kaylin L. 35 Corruptzilla
- Serenity M. 36 Society and Influences
- Adena H. 38 The Monster They Call Social Structure
- Lizeth Macias-Mendoza 40 Home
- Maneyris Silva Brea 41 Neighborhood Poem
- Michelle De La Rosa 43 I can teach the world to be peaceful
- Emily Siegel 45 a migration, a movement
- Jabari Ryan 49 All I Want
- Emmersyn Aspinwall 50 My Story
- Gisela Sanchez 52 Treat Women the Right Way
- Exauce Mbulu Tshiyoka 53 The Night Hero
- Joshua Thomas 55 Freedom at Its Finest?



Portrait of Augustus Griffith Jr. by Kate DeCiccio

Nicole Mabborang	59	There Is No Way to Peace. Peace Is the Only Way.
Briaiah Lewis	60	We All Matter

## STUCK IN LETHAL AIR

### POEMS FROM A WORLD ON FIRE

	62	Portrait of Maggie Munday Odom by Kate DeCiccio
D.R.	64	Stuck in Lethal Air
Wyatt A.	66	Reflections
Huy An Nguyen	68	I Am Sorry
Andres M.	69	Help the World
Sophia Storey	70	The Day The World Will End
Cameron Bontrager	72	The Sea Above Beasts
Maggie Munday Odom	74	Matricide

## THE BARS WE HIDE BEHIND

### POEMS ABOUT IDENTITY, JUDGMENT, AND DIVISION

	76	Portrait of Isabel Guerrero by Kate DeCiccio
Augustus Griffith Jr.	79	These Walls
James P.	80	The World a Knife
Margo Perkes	82	I call it home
Isis F.	84	"I S I S"
Nora Galante	86	Assumptions Make an Arse Out of U and Me
Quentin S.	89	A Store Owner's Mind, By the Youth
Natalie Hays	91	We Stand Corrected
Christina Na	96	Scam
Cecelia Finley	97	Individual Beauty
Charlotte Haller	98	Fit In
Anonymous	100	Confused
Isabel Guerrero	103	Voices
Anne Ramey Webb	105	Would You?
Cynthia Osorio	107	I want write a poem about Beaners

Zoe Markoe	107	Many Types of Protection
Angela Lazarte	110	The Land of the Flight
Paris A.	113	Serpent of Hatred
Eamon McNulty	115	Bars

## TO CHANGE EVERYTHING, WE NEED EVERYONE

### POEMS OF UNITY & HOPE

	116	Portrait of Jeremy Hsiao by Kate DeCiccio
Jeremy Hsiao	118	We are not alone
Keislie Roble	120	Identity
Jackeline P	121	Human Beauty
Edna Chavez	123	I AM
Tania Feferman	124	Feminism is...
Amelia Pinto	125	Becoming a Women
Wendy Nayelly Canjura Pleitez	128	El Amor de una Madre/The Love of a Mother
Abdikani Hussein	130	Abdikani Hussein
D'mitry Wdowin	132	Love
Itzel Medina Luna	134	I see
Angelina Do	136	A Doorway Between
T.I. Matias	138	Theory Everything
Mariah Valenzuela	140	What walking the red road means to me is
Alan Isidoro	142	Everyday in South Land I See
Miguel C.	143	Poem
Elizabeth M.	144	All Are Equal
	146	Acknowledgments
	147	About Poets in Revolt!
	148	About Amplifier
	149	About 826 National & 826 Digital
	150	Portrait of Mariah Valenzuela by Kate DeCiccio
	151	Lesson Plan
	160	Inspired? Join the 826 movement

# INTRODUCTION

## WHAT DOES IT MEAN TO BE A POET IN REVOLT?

“To be a poet in revolt is to enact a change in other people through words. Whether it is an emotional, or physical change, something shifts due to the words you say.”

- MARGO FAYE PERKES  
Grade 10, Sedro-Woolley High School, Sedro-Woolley, WA

“To be a poet in revolt feels the same as any poetry; it’s just that the words you write are talking about something you want to change, something you feel needs to change, and you want to get a word out so that it does change.”

- LIZETH MACIAS MENDOZA  
Grade 6, 826 Valencia

“It’s empowering to be a poet in revolt. To know that your words can make a difference and speak for those who can’t is powerful and inspiring for everyone.”

- SOFIA STOREY  
Grade 9, Marin School of the Arts, Novato, CA

“I’m 17 years old and I go to Marjory Stoneman Douglas High School. I was only 15 years old when the event happened at my school, and it took a lot of life. In my Poets in Revolt! piece, I plan on exploring that event, living through it, and living past it.”

- AUGUSTUS GRIFFITH JR.  
Grade 11, Marjory Stoneman Douglas High School, Parkland, FL

“I want people to know/learn that there’s a large population of missing murdered indigenous women, and authorities need to take action. And my poem is a voice for all indigenous women in the community as a whole.”

- MARIAH VALENZUELA  
Grade 8, Sanford Middle School, Minneapolis, MN

“I want people to learn how there is more than one side to everything.”

- ZOE MIA MARKOE  
Grade 6, Uptown Stories, New York, NY

“I hope young people and poets like me will read this publication, and I hope it will inspire them. I always thought you had to be an incredible writer like Maya Angelou to be a poet, but in reality anyone can be a poet if they work on their writing and are passionate about poetry.”

- CECELIA FINLEY  
Grade 11, Parkway North High School, St Louis, MO

“I am concerned about the rise of political polarization in America, a divisive force that tears people apart from friends, neighbors, loved ones, and fellow citizens. I hope people who read my poem refuse the easy route of tribalism and choose instead to love the people in their lives despite differences in viewpoint, to reach across the aisle and have respectful conversations, and to approach everyone—including their political opponents— with humility and honesty.”

- MAGDALENA SMITH  
Grade 11, Lehman Alternative Community School, Ithaca, NY

“Being a poet in revolt is, above all, liberating. I became engaged in politics and social justice out of fear for my future; being able to use my words in insubordination has allowed me to reclaim it with a renewed hope.”

- EMILY SIEGEL  
Grade 10, Collierville High School Collierville, TN

“I hope that when people read my poem it will make them want to learn more. If people were more aware of what is going on, they may be inspired to speak up and spark change.”

- EFFAT KHALIL  
Grade 8, Pioneer Middle School Plymouth, MI

“People that I hope will read this poem are people who feel like they are missing their culture. I want them to feel that they shouldn’t be ashamed of who they are and should instead express it.”

- ANGELINA DO  
Grade 6, 826 Valencia

“I am hoping that everyone will read my poem and this collection.”

- EAMON MCNULTY  
Grade 7, Inman Middle School, Atlanta, GA

“Most importantly, what I want people to get out of this publication is that words have valor and every syllable counts. With poetry, this rule of thumb is maximized as all words hold a figurative and literal meaning. Moreover, I think that it’s vital to notice the power of beautiful prose and poetry in the world we live in today.”

- SARAH FLORA CHOCRON  
Grade 10, Wichita Collegiate School, Wichita, KS

“This collection represents a united group of poets, painting a portrait of important social justice issues and addressing the potential for true change. [...] Every poem that promotes clean energy, every piece of prose that calls out for others to join the fight, or every article on the urgency of change is another step that we take together. Writing allows me to walk with millions of others in a march that may not end in this century, or the next—but each step counts, no matter how small.”

- JEREMY HSIAO

Grade 11, California School of the Arts, Duarte, CA

“I write poetry for young future- shapers needing a reminder of their powerful voices. I write poetry to empower and heal and question myself and others. I hope for these poems to be shared with all, regardless of their identities, and to be a strong representation of what our revolt is.”

- AMELIA NAMITA PINTO

Grade 8, Aveson Global Leadership Academy, Altadena, CA

### “IF YOU FEEL MOVED...”

by 826CHI’s Teen Writers Studio

Jaileen Reyes, Esperanza Rivera, Vakaris Ragauskas, and Emmi Sanchez

All great ideas need to start somewhere. Sometimes, it’s a simple call to action. The poets in Poets in Revolt! bring new and different perspectives on society’s myriad problems. With topics like climate change, discrimination against identities, gun violence, and education reform, these poems might seem negative to some. But what’s positive is the creativity these writers employ to describe said problems. With repetition, simile, and playful uses of verse, we are told this: Most of society’s ills are preventable, so we should take action before they get worse.

We invite the people holding this book to take pleasure in its unexpected twists and turns, like the one in “Scam”:  
United we stand / Divided we fall / Still those words seem like a scam.

# FOREWORD

BY AMANDA GORMAN

When 826 National asked me to write a foreword for this anthology, it was a no-brainer. I was fortunate to become a board member for the organization in August 2019 — a role I took on with excitement. I’ve long admired 826 National, not simply for the work it accomplishes in promoting literacy, but because it simultaneously believes in the power of young voices.

As the Inaugural Youth Poet Laureate of the United States of America, creating platforms and publishing opportunities for students’ stories has always been important to me. In the summer of 2017, I conducted a tour where I met with students and librarians across the country. It cemented for me the significance of both the education and empowerment of our nation’s youth. But this passion I have for schooling, at the root, goes beyond my titles and accomplishments, and even the fact that I myself am 21 years old and a senior in college. First and foremost, I am the daughter of a sixth-grade English teacher, which means every day my single mother demonstrated for me what can be accomplished if students are encouraged to read, write, imagine, and speak up. Few organizations have dedicated themselves to this creed more creatively, deeply, and transcendently than 826 National. It is the largest youth writing network in the United States, serving nearly 80,000 K-12 students who overwhelmingly reside in under-resourced communities.

With this anthology, 826 is showing up yet again, amplifying the voices of student poets from across the United States. It should be said that this anthology differs from other collections in at least two critical ways. First and foremost, it has collected stories from students all around the nation, and for many of them, this anthology holds their very first published work. Secondly, submissions were open to any student participating in the 826 Digital lesson Poets in Revolt! written by 826CHI’s Development Manager Ola Faleti. The curriculum invites participants to link poetry and social justice by interrogating poetic works from various social movements. In this manner, students acquired new understanding of the American labor, feminist, and

Black arts movements while excavating their own literary voices. It is quite unique that a call for submission also requires that applicants learn and understand the history of activism. This means that the *Poets in Revolt!* anthology wasn't just seeking relevant poetry. It sought out revolutionary poets. This is a rare collection that is not only engaged with young voices and poetry, but the role of students and writers in writing words that shape the world.

It was this concept of literature as rebellion that Audre Lorde spoke to when she declared in 1986: "Poetry is not a luxury. It is a vital necessity of our existence. It forms the quality of the light within which we predicate our hopes and dreams toward survival and change, first made into language, then into idea, then into more tangible action."

This is the heartbeat of 826 and this very anthology. We know poetry is more than text. Poetry is transformative. A subliminal illuminator unlike no other art or writing form, it can grab us and compel us to write a better tomorrow. Poetry asks us: What does it mean to be human? To be part of a community? To be part of this planet? What does it mean to be me?

Likewise, the revolutionary poets in this anthology use language to address the most pressing contemporary issues behind social, personal, and environmental activism. In "El Amor de una Madre/The Love of a Mother," 10th-grader Wendy Nayelly Canjura Pleitez from Michigan dances between English and Spanish as she describes the pull of immigration and maternal affection. In "Every Day in South Land I See," 12th-grader Alan Isidoro walks us through our shared hometown of Los Angeles, juxtaposing gang violence and police surveillance against a backdrop of quotidian acts of kindness and perseverance. In "Reflections," 12th-grader Wyatt A. utilizes repetition to hammer us with the encroaching crisis of our environment, while highlighting that we are both the authors and finishers of this current climate emergency. In the last section of the book, which focuses on unity and hope, seventh-grader D'mitry Wdowin challenges us to think more broadly (and with less heteronormativity) about love. Every student in this captivating collection is, as 826 National likes to say, "writing their own path forward." They're also writing our world's way forward by envisioning a more peaceful, sustainable, and loving possibility. It's all waiting on the blank space of the page.

The daring inherent in writing is reminiscent of a quotation by the recently departed literary giant Toni Morrison, Pulitzer Prize winner and Nobel Laureate, that was shared at my first 826 National board meeting. She told us: "If there is a book that you want to read, but it hasn't been written yet, you must be the one to write it." In this *Poets in Revolt!* anthology, 826 authors are courageously and unapologetically filling in the literary gaps of yesterday, and demanding that we explore new topics and voices in this sociocultural moment. They are writing the poems that they want to read, and what's more, writing poems we all should be reading. Here is a new wave of writers, and they will not turn back. They are, at the root, remarkable, resonant, rebellious, risk-taking revolutionaries.

Sincerely,  
Amanda Gorman  
Inaugural U.S. Youth Poet Laureat



Portrait of Regina Z. by Kate DeCiccio

**WE ARE SORRY TO  
INFORM YOU /  
YOUR SUPREMACY  
HAS EXPIRED**

**Poems of Outrage  
and Resistance**

# What Is Freedom?

Regina Z.

10th grade | 826LA

Is it a bird free of its cage,  
told to be free and to roam  
the heavens as she pleases?  
No, there is no freedom  
There will always be obligations,  
responsibilities, faux motivations.  
She flies through gardens  
rosy, pink, and cute.  
Intrigued she's lured  
only to her feet with thorns.  
Her feathers tangled and damaged  
by powerful winds carrying her  
places of heartache and sorrow.  
Lessons, ethics, and values obstruct  
and pull at her Achilles heel  
dragging her bruised feet to the  
very ground she desperately wants  
to leave.  
She struggles with this freedom  
as her head is filled with ideas  
but her talons are dragged  
to the ground.

---

*Regina is the type of person who, when you first meet her, seems very quiet. She is, in fact, the opposite. She is loud. She is a very big nerd and, when asked, she said that she believed that Bill Nye would win the Hunger Games against Neil deGrasse Tyson.*



TO CHANGE  
EVERYTHING,  
WE NEED  
EVERYONE

Poems for Unity and Hope

Portrait of Jeremy Hsiao by Kate DeCiccio

# We are not alone

Jeremy Hsiao

11th grade, California School of the Arts, Duarte, CA

To change everything, we need everyone.

chanted as crowds of people roll  
 through the space between coasts  
 an overpopulated marble race  
 holding signs beaten blue and green  
 they share their confidence with the sun  
 as it shifts to the horizon  
 shining through billowing white glass  
 with an ominous glare like ink as it spirals  
 into this turquoise gradient.  
 shout out the fanatics  
 dilating satellites in their eyes,  
 something great lies hidden  
 circling the fringes of dust balls  
 the stars flash white, red, yellow  
 in between black, the blue  
 searching for anomalies in confetti,  
 only rocks to be left behind  
 if nothing is done.

To change everything, we need everyone.

whispered under the breath  
 of children in the dark  
 red eyes in the flashes like Antares,  
 closing in, a gaping mouth, a gasping scream  
 the lights flicker on,  
 the sun is up again  
 change is needed.

murmured in hearts of torn pillows  
 the words sit, shadowed  
 by the dark side of the Earth,  
 you see flares of electricity in capitals and cities,  
 the last flickers like crushed crickets  
 that's all she has left.

---

*Jeremy started writing poetry in the 5th grade. He hopes to bring new life through his poetry and provide new perspectives for how we look at our surroundings. He also enjoys basketball and playing guitar.*

# ACKNOWLEDGMENTS

A very special thank you to **Ola Faleti**, whose brilliant lesson inspired this whole project, and who supported 826CHI's students in helping to lead this project.

Thank you to **Amy Berkowitz** for your careful proofreading. Thanks to Amplifier staff **Cleo Barnett** and **Maribel Gonzalez** for celebrating 826's mission and connecting the Poets in Revolt! project to new communities.

Thanks to these inspiring educators and 826 staff members who worked with the youth in this book: **T Sarmina, Nadia Bamdad-Delgado, and Rebecca Escoto, 826LA; Isata Jalloh and Nakia Hill, 826 Boston; Angelina Brand, Precediha Dangerfield, and Jillian Wasick, 826 Valencia; David Hutcheson, 826michigan; Ola Faleti and Maria Villarreal, 826CHI; Jennifer Ortega, Inman Middle School; Jennifer Platt, Logos Public Charter School; Kate Reuther and Jane LeCroy, Uptown Stories; and Sarah Davis, Sanford Middle School Afterschool Site Coordinator, Children's Defense Fund.**

Our deepest thanks goes out to the educators who taught Poets in Revolt!, who supported youth to write their truth and resist injustice, and who submitted poems to this anthology on behalf of their students. And, to educators everywhere who create brave spaces for students to write, lead, and act. **Thank you for your crucial work.**

# ABOUT

## POETS IN REVOLT!

Poets in Revolt! began as a workshop led by Ola Faleti at 826CHI, challenging students to draw meaningful connections between poetry and social justice. The theme echoed topics students have been exploring across the 826 Network in recent years. Whether they're writing about the complexity of their own identities or confronting societal issues like the climate crisis, gun violence, and education inequality, young writers in 826 programs have been reckoning with the nation's entrenched systems of inequality and injustice. The workshop's lesson plan was added to 826 Digital, 826 National's platform that works with educators to support new approaches to teach writing and inspire student engagement.

In May 2018, Amplifier, a design lab that builds art to amplify the voices of grassroots movements, selected Amanda Gorman as a leading youth activist to be featured in one of its art campaigns, "We the Future." As part of the campaign, Amanda was asked to choose a nonprofit to highlight as well as a lesson to promote engagement between the nonprofit and schools. Amanda selected 826 National and the Poets in Revolt! lesson. The lesson became one of the most widely viewed resources on 826 Digital. As momentum grew for both the Poets in Revolt! lesson and youth activism across the country, 826 National saw an opportunity to leverage our expertise in publishing and amplifying student voices. It was a natural next step to create an anthology from the classrooms and 826 chapters that highlighted the incredible youth poetry sparked by the lesson.

In this spirit, 826 National solicited poetry from its nine chapters, educators and students utilizing 826 Digital, and educators connected through Amplifier. Poets in Revolt! is organized into four thematic sections that emerged from student writing: "Poems of Outrage and Resistance," "Poems from a World on Fire," "Poems about Identity, Judgement, and Division," and "Poems for Unity and Hope." Final editorial decisions were made by youth leadership councils at 826CHI, 826LA, and 826 Valencia. The book also features powerful portraits of participating poets by artist Kate DeCiccio. Cumulatively, Poets in Revolt! is an important document of this moment in youth voice and activism, a manifestation of 826 National's vision for students to use their powerful voices to combat injustice and write their vision for a better future.

## AMPLIFIER

Amplifier is a nonprofit design lab that builds art and media experiments to amplify the most important movements of our times. We design and distribute art that engages people in the creation of a more just, inclusive and sustainable future. Since 2015, we've worked with hundreds of renowned artists, distributed over a million pieces of art and sent free artwork to hundreds of thousands of students across the United States.

## 826 NATIONAL

826 is the largest youth writing network in the country.

826 National amplifies the impact of our national network of youth writing and publishing centers, and the words of young authors. We serve as an international proof point for writing as a tool for young people to ignite and channel their creativity, explore identity, advocate for themselves and their community, and achieve academic and professional success. We work towards a country in which the power of writing is accessible to every student in every classroom.

The 826 Network serves close to 80,000 students ages 6 to 18 each year via 826 Digital and through nine chapters: 826 Boston, 826CHI, 826DC, 826LA, 826michigan, 826 MSP, 826 New Orleans, 826NYC, and 826 Valencia. This work is possible thanks to the support of almost 5,000 volunteers. Each chapter has an imaginative storefront that reimagines tutoring as anything but traditional; provides a gateway for meeting families, teachers, and volunteers; and connects students with community members. And of course, sells student publications like Poets in Revolt! In addition, there are over 50 organizations around the world inspired by the 826 model collectively serving an additional 150,000 students.

826 National is the hub of the 826 Network: facilitating collaboration and alignment among our chapters, and bringing the 826 Network model and approach to new communities. Together, we believe writing is the key to cultivating a new generation of creative and diverse thinkers who will define a better, brighter, and more compassionate future.

To learn more about how you can get involved with 826's movement for writing and creativity, please visit our website at [www.826national.org](http://www.826national.org).

## ABOUT 826 DIGITAL

826 Digital is an online platform for educators that makes the 826 approach to teaching writing possible anywhere in the world. By providing adaptable, standards-based resources—designed to captivate young writers and empower their educators—826 Digital aims to reach students everywhere, whether they are aspiring authors or reluctant writers. All content is developed and field-tested by educators, volunteers, and students affiliated with the 826 Network. The platform's pay-what-you-wish accessibility is made possible in large part by the generosity of supporters.

Head to [826digital.com](http://826digital.com) to sign up and ignite a love of writing



Portrait of Mariah Valenzuela by Kate DeCiccio

# POETS IN REVOLT LESSON PLAN

Poets in Revolt! began as a poetry workshop for 826CHI students. Developed by staff member Ola Faleti, the lesson was published on 826 Digital in 2018 and quickly resonated with teachers and students across the country and beyond. The lesson became a national movement when Amanda Gorman, inaugural U.S. Youth Poet Laureate and leading youth literacy activist, elected to amplify 826 National and the Poets in Revolt! Lesson as part of Amplifier’s “We the Future” art campaign.

In the lesson, students draw meaningful connections between poetry and social justice. By reading, analyzing, and engaging with different poems from the American Labor Movement, Feminist Movement, and Black Arts Movement, students gain an understanding of poetry as a crucial tool for social change.

Consistent with programs across the 826 Network, the lesson invites students to write creatively, openly, and confidently about issues that matter most to them. By writing a series of poems rooted in social justice movements, students will advocate for themselves, for their communities, and for the future they wish to build.

Find the full Poets in Revolt! Lesson with digital resources, along with other writing lessons and resources from the 826 Network, on [826Digital.com](http://826Digital.com).

By: Ola Faleti, 826CHI

**GRADE LEVELS** 6-10

**TYPE OF WRITING** Poetry

**COMMITMENT** 4 Sessions: 60-90 Minutes

**OBJECTIVE**

*What Your Students Will Learn*

Students will draw connections between poetry and social change. They’ll gain basic knowledge of the American Labor Movement, Feminist Movement, and Black Arts Movement in relation to poetry and spoken word.

**OUTPUT OBJECTIVE**

*What Your Students Will Produce*

Students write three poems grounded in different social movements.

**WHAT YOU WILL DO**

Session 1 (1 hour and 20 minutes)  
Session 2 (1 hour and 30 minutes)  
Session 3 (1 hour and 20 minutes)  
Session 4 (1 hour and 15 minutes)

## LESSON PLAN: POETS IN REVOLT!



### Session 1

#### YOU WILL NEED

Projector  
Laptop  
Printed copies of “God to a Hungry Child” by Langston Hughes  
Printed copies of “Statistics” by Jim Waters  
Assorted pens and paper  
M&M’s

#### BEFORE YOU START

Gather resources, pictures, and/or videos that introduce the Labor Movement to students. In the original workshop by 826CHI, the instructor identified 10 key events from the Labor Movement that provided an overview and timeline for students. We recommend checking out [www.history.com](http://www.history.com) to dive in.

#### HOW TO BEGIN

##### Community Agreements (10 minutes)

Start by finding some common ground with Community Agreements. We sometimes call these Writers’ Promises: promises that writers make to each other so they feel safe, supported, free to be curious, free to take creative risks, and free to proudly share their work. Brainstorm these collaboratively and write them on a gigantic sheet of paper, which you’ll hang on the wall during each session.

##### STEP 1 : M&M’s Icebreaker (10 minutes)

Depending on when you lead this lesson, this M&M’s icebreaker will get students to know each other and get them thinking about their identity in relation to the topics at hand: poetry and social change. Ask students to randomly pick one or two M&M’s from a bag, then answer the question that goes with the corresponding color:

Red - Do you think poetry has a role in today’s world? Why/why not?

Blue - Do you consider yourself a poet?

Yellow - Do you know what a revolt is? How would you define a revolt?

Brown - Do you read poetry? What kind of poems do you like?

Green - What are some ways you can revolt?

Orange - Do you think a revolt/revolution has a role in today’s world? Why/why not?

##### STEP 2: Overview (2 minutes)

Give students an overview of the lesson: They will learn about three different social movements and look at the poetry behind them, then write their own poems.

##### STEP 3: Spark (10 minutes)

Start with examining the language of revolt by sharing a quote from Adrienne Rich. Ask students to discuss their response to Rich’s words. What do they agree, disagree, or otherwise connect with? Is there anything that surprised them? Review the bolded key terms within the below quote.

“Yes, where poetry is liberative language, connecting the fragments within us, connecting us to others like and unlike ourselves, replenishing our desire ... In poetry words can say more than they mean and mean more than they say. In a time of frontal assaults both on language and on human solidarity, poetry can remind us of all we are in danger of losing — disturb us, embolden us out of resignation.”

— Adrienne Rich

#### **STEP 4: Labor Movement: Mini Lesson (15 minutes)**

Next, present the Labor Movement overview in 10 key events. Ask students what they know, or think they know, about the Labor Movement before starting. Afterward, check student understanding of the overall scope of the movement by asking: Who was revolting? What were they fighting for? What, or who, were they up against? How do we, or workers and employees, benefit from the Labor Movement?

#### **STEP 5: Poem Share (30 minutes)**

Part 1: (5 minutes)

Pass out copies of two poems from the Labor Movement. As a class, look over two poems, Langston Hughes’ “God to a Hungry Child” and “Statistics” by Jim Waters (both available online). Starting with “God to a Hungry Child,” have students read the poem aloud as a class and then individually.

Part 2: (10 minutes)

After reading, discuss the poem as a class. Feel free to provide a list of common poetic devices to your students to help facilitate dialogue.

Part 3: (5 minutes)

Read “Statistics” by Jim Waters first as a class and then individually.

Part 4: (10 minutes)

Discuss the poem as a class like you did with the first one. Connect both poems back to the Adrienne Rich quote that presented poetry as liberative/liberating. Pose the question to the class:

What is “liberative” about the language being used in these poems?

STEP 5: Exquisite Corpse (10 minutes)

Tell students they will be writing a poem as a class, where each student writes one line. Start the poem with either the first or the second line from the poem “Statistics.” Once students have written one line, tell them to fold the paper so only the line they have just written can be seen by the next writer. You may choose to start a few different “chains” to allow for greater engagement among students. Once the entire class has completed the activity, read the poem aloud to close.

**END OF SESSION 1**

## **LESSON PLAN: POETS IN REVOLT!**



### Session 2

#### **YOU WILL NEED**

Printed copies of “Ego Tripping (there may be a reason why)” by Nikki Giovanni

Printed copies of “Caliban in the Coal Mine” by Louis Untermeyer

Computer

Projector

Assorted pens and pencils

#### **BEFORE YOU START**

Gather resources, pictures, and/or videos that introduce the Black Arts Movement to students. In the original workshop by 826CHI, the instructor identified 10 key events from the movement that provided an overview and timeline for students. We recommend checking out [www.poets.org](http://www.poets.org) to dive in. [www.history.com](http://www.history.com) to dive in.

#### **HOW TO BEGIN**

##### **STEP 1: Spark (5 minutes)**

Set the stage for transitioning to the Black Arts Movement by projecting two quotes, one by Roger Baldwin and one by Steven Biko:

“Silence never won rights.

They are not handed down from above;  
they are forced by pressures from below.”

— Roger Baldwin

“The most potent weapon in the  
hands of the oppressor is the  
mind of the oppressed.”

— Steven Biko

Ask students to choose one quote to respond to in their notebook or journal. What does the quote make them think of? What stands out? After a few minutes, students can share their reactions with a partner and class.

##### **STEP 2: Mini Lesson #1 (20 minutes)**

Start with a quick recap of the Labor Movement. Ask students to remember what we covered. Then, read (first individually, then aloud) and discuss Louis Untermeyer’s “Caliban in the Coal Mine.” In discussion, focus on repetition and the rhyme scheme of the poem.

**STEP 3: The Modern Worker (20 minutes)**

Ask students: What struggles do you think the modern worker, or student, faces? What's changed and what has not changed, according to what you know?

Then, share this poem prompt: Looking at “Caliban in the Coal Mine,” write about the modern worker’s — or student’s — struggle. Think of your poem as a letter, using the name of the person that you’re writing to as repetition. Use the AB rhyme scheme that Untermeyer uses (aim for 2 stanzas).

Ask students to share out in pairs or small groups. Students may choose to share both stanzas, one stanza, or one line.

**STEP 4: Mini Lesson #2 (20 minutes)**

Play the song “The Corner” by Common, featuring Kanye West and the Last Poets. Ask the class why this song is relevant to the lesson. After the song/video, transition to talking about the Black Arts Movement. Summarize the movement in under 10 major events. Ask students what they know, or think they know, about the Black Arts Movement before starting. Afterward, check student understanding of the overall scope of the movement by asking: Who was revolting? What were they fighting for? What, or who, were they up against?

**STEP 5: Poetry Share (20 minutes)**

Distribute copies of “Ego Tripping (there may be a reason why)” by Nikki Giovanni. Read the poem aloud as a class then individually. There are beautiful audio versions of this poem, read by Giovanni, available online that you may choose to play. Afterwards, discuss the use of Afrocentric imagery, history, and the tone of the poem. Ask how it connects to the Adrienne Rich quote. Pose the question to the class:

What is liberative about the language in this poem?

Point out that many poems from this era were spoken and performed.

Ask students to remember to consider how a poem sounds when they begin writing their next poem.

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**END OF SESSION 2**

## LESSON PLAN: POETS IN REVOLT!

### Session 3

**YOU WILL NEED**

Printed copies of “9 Haiku” by Sonia Sanchez

Printed copies of “For Teenage Girls” by Clementine von Radics

Computer

Projector

Assorted pens and pencils

**BEFORE YOU START**

Gather resources, pictures, and/or videos that introduce the Third-Wave Feminism to students. In the original workshop by 826CHI, the instructor identified 10 key events from the movement that provided an overview and timeline for students.

**HOW TO BEGIN****STEP 1: Spark (10 minutes)**

Project the below quote from Gwendolyn Brooks. Ask students to brainstorm what is happening in their lives or in the world right now that is exciting, disturbing, or otherwise worthy to write about:

“Look at what’s happening in this world. Every day there’s something exciting or disturbing to write about. With all that’s going on, how could I stop?”  
—Gwendolyn Brooks.

Students should pick one or two things from their list to write about. Students will have five minutes to free-write on their topic(s). Once students are done writing, open up the class to share what they wrote about or one line from their piece.

**STEP 2: Mini Lesson #1 (20 minutes)**

Read Sonia Sanchez’s poem “9 Haiku” individually then together as a class. Afterwards, have the class discuss the purpose of the haiku, how the author changes it, and then her word choice.

**STEP 3: Power People Haikus (15 minutes)**

It’s time to write! Pose the prompt to the class: Sanchez’s haiku are written about people in power who she admires. Who do you admire? Write 3-5 haiku inspired by them. It can be 1 haiku per person or 3-5 haikus all about 1 person.

Once students are done writing, ask them to share who they wrote about and one line or one haiku with a partner or in small groups.

**STEP 4: Mini Lesson #2 (15 minutes)**

Next, transition into the Third-Wave (or modern) Feminism Movement. Summarize the movement in 10-15 main events. If possible, you could show a relevant clip pertaining to the movement.

**STEP 5: Poetry Share (15 minutes)**

Read “For Teenage Girls” by Clementine von Radics individually, then as a class. After, play the video of the author performing the piece, then discuss the poem as a class.

What is liberative about the language in this piece?  
About the way it is performed?

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**END OF SESSION THREE**

**LESSON PLAN:  
POETS IN REVOLT!**



Session 4

**YOU WILL NEED**

Printed copies of  
“Saturdays” by Ana Castillo  
Computer

Projector  
Assorted pens and pencils

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**HOW TO BEGIN**

**STEP 1: Spark (10 minutes)**

This last session starts with students taking a look inward. Start with a simple “who are you” exercise. Give students 1-2 minutes to list or map all of their identities, or parts of their identity, that they can get down on paper. Then, ask students: Are the identities you listed identities that you think of often? Do you ever feel limited by these identities? Do you face special issues with them? Have them reflect and write about the liberating and limiting aspects of their identities.

**STEP 2: Mini Lesson #1 (15 minutes)**

Quickly recap the last class by asking students what they remember about Third-Wave Feminism. Mention how all poems are focused on some aspect of each poet’s identity. Think of how identity affects the way you speak/are heard.

Move on to discussion of a second feminist poem, “Saturdays” by Ana Castillo. Read the poem aloud and discuss: What aspects of identity can you glean from this? What makes this a feminist poem? Is this liberative?

**STEP 3: I Revolt! (20 minutes)**

Transition into writing time! Students will write their final poem addressing feminism or the identity they chose to write about for the Spark activity. Based on your group, you may consider adding a writing challenge for poets. This could be anything from adding a secret or lie in their poem to incorporating strong, liberative verbs throughout.

**STEP 4: Review and Revise (20 minutes)**

Bring out all poems that have been written over the course of the lesson. Have students pick their favorite to revise and share. You may choose to create a classroom chapbook comprised of their chosen poems, or plan to host a poetry reading to cap off the lesson.

**STEP 5: Conclusion (10 minutes)**

Ask students questions such as: What did you learn? Anything you think you’ll look at more? What do you think poetry is capable of? How do you think modern poetry will be affected by the current political climate, and how do you think the current political climate will be affected by poetry and other revolting artists?

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