

EDUCATOR GUIDE

Story Theme: Fusion
Subject: Calligraphy of Thought
Discipline: Spoken Word/Music/Theatre

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Two members of Calligraphy of Thought rehearse for an upcoming performance in Oakland, CA. Still image from SPARK episode, 2004.



SECTION I - OVERVIEW

EPISODE THEME

Fusion

SUBJECT

Calligraphy of Thought

GRADE RANGES

K-12 & Post-secondary

CURRICULUM CONNECTIONS

Language Arts

Music

Social Studies

Theatre

OBJECTIVE

To introduce educators to *Calligraphy of Thought*, a poetry collective dedicated to revitalizing the link between Islam and poetry in the West. Through spoken word, music and rap performance, these young artists find expression for issues of importance to them.

STORY SYNOPSIS

Go inside the Bay Area's burgeoning Muslim spoken word, poetry, and Hip-Hop scene with Calligraphy of Thought women poets as they create and rehearse new works for a performance at the Box Theater in Oakland celebrating the release of several new albums on Remarkable Current, a label dedicated to Muslim artists.

INSTRUCTIONAL STRATEGIES

Group discussion

Student writings

Student research

Student oral presentations

Student creative project work

INSTRUCTIONAL OBJECTIVES

To encourage students to explore the concept of culture and the meaning it has for them personally

To introduce students to the art of spoken word

To introduce students to the idea of cultural fusion as expressed through music and the spoken word

To introduce the concept of Hip-Hop and rap as forms of personal and creative expression

To inspire students to find their own voice and identify through poetry and spoken word

EQUIPMENT NEEDED

SPARK story about Calligraphy of Thought and related equipment

Computer with Internet access, navigation software, speakers and a sound card, and color printer

Audio recording and playback device (tape cassette player, CD player, computer audio program, etc.)

MATERIALS NEEDED

Paper & pencils

Access to libraries with up-to-date collections of periodicals, books, and research papers

INTELLIGENCES ADDRESSED

Linguistic – syntax, phonology, semantics, pragmatics

Intrapersonal – awareness of one's own feelings, emotions, goals, motivations

Bodily-Kinesthetic – the ability to use one's mind to control one's bodily movements

Musical - the ability to read, understand, and compose pitches, tones, and rhythms



See more information on

Multiple Intelligences at

www.kqed.org/spark/education.

SECTION II – CONTENT/CONTEXT

CONTENT OVERVIEW

Calligraphy of Thought is an East Bay Muslim poetry collective whose members are Muslims seeking to transpose the beauty of expression into spoken word, celebrating what it means to be Muslim. Through its various performance forms, Calligraphy of Thought has rekindled the vital link between Islam and poetry and providing a forum for young artists to voice their opinions and ambitions with a broad cross-section of American culture.

Literally translated, *calligraphy* means “beautiful writing” (or writing as a form of art). During the Middle Ages, people of the Muslim faith held the greatest regard for calligraphy, believing it was the highest art form because the Qur’an, the word of Allah (God) was written in Arabic calligraphy. The Qur’an (alternately spelled Quran or Koran) is believed to be a message from Allah to the human race. The text consists of teachings transmitted from Allah to the angel Gabriel who then told them to the Prophet Muhammad over a period of approximately 23 years (from 610 to 622 CE). After receiving the



Calligraphy of Thought founder and director Eman Tai. Still image from SPARK story, February 2004.

words of Allah, Muhammad wrote his own words which together comprise the Qur’an, the foundation of Islamic faith. The act of writing calligraphy is viewed not only a form of artistic expression, but as a form of religious piety as well.

Calligraphy of Thought draws on this tradition, offering young Muslim poets a forum through which they can articulate ideas, and develop and showcase their talents while reconnecting or staying connected with their cultural identity. The collective was the vision of Eman Tai, a second-generation Muslim raised in the Bay Area by Pakistani parents. Tai had been writing poetry for many years and became aware of the absence of Muslims at the area poetry slams she attended. Inspired by poet and professor, June Jordan, who taught and directed Poetry for the People in Berkeley, Tai founded the Calligraphy of Thought collective as a way for Muslims to share their outlook throughout the world.

The first Calligraphy of Thought event was held in Oakland in 1999 and was designed to give Muslim artists a platform for their work and to raise spiritual consciousness about Islam. It was also an attempt to challenge the prevailing stereotypes about Muslims, especially Muslim women by sharing their poetry and music. Prompted by the stereotyping and discrimination against Muslims following the events of September 11, Calligraphy of Thought sought to extend the view of Muslims beyond the political conflicts that pervaded the American media. Founder Tai says she wanted people “[...] to get a sense of how we experience love, friendship and frustrations, as well as politics.” Since then, poetry readings, Hip-Hop, rap and funk events have been held in the East Bay and in San Jose for young Muslims to share their world view, their energy, and their frustrations, and to make their voices heard in a uniquely American and contemporary way.

In the SPARK story “Calligraphy of Thought” these young Muslim artists come together to create and rehearse new works for a performance at the Oakland Box Theater celebrating the release of several new albums on the *Remarkable Current* label. Viewers hear the voices of Eman Tai and Kathy Espinoza, young Muslim women and poets who stand proudly in their traditional headscarves and speak from the heart about their personal and political concerns.

THE BIG PICTURE

Calligraphy of Thought stands out against the landscape of contemporary Hip-Hip and spoken word. The specific mission of Calligraphy of Thought makes it one of the only groups of its kind in the country, and likely the world. At the same time, it is this uniqueness and the giving of voice to those of diverse backgrounds who have something to say that has defined the ever-evolving Hip-Hop and spoken word art forms for more than 20 years. The poets of Calligraphy of Thought are spearheads for the Muslim culture in this arena. They are also young women and men like any others searching for and expressing their individual identities in an increasingly complex and hybrid world.

Throughout the 1980s a number of musical groups began exploring political and social issues, using rap music as a form of social protest. Usually, songs highlighted and questioned the oppression of the black community in the US and Europe, but also about world issues such as Apartheid in Africa. The movement was propelled throughout mainstream American society by the music of artists and groups such as Public Enemy and Boogie Down Productions, whose records and videos brought the messages of the music, style, and political views to the broader public’s attention. Calligraphy of Thought aims to affect a similar change in consciousness about Muslims, and Muslim women in particular.

The traditional dress worn by Muslim women provokes certain assumptions in the West, with the headscarves being the symbol of how Muslim women are docile and subjugated in a patriarchal culture. The majority of female performers affiliated with Calligraphy of Thought perform wearing traditional dress – a shocking sight for a first-time viewer in that it would seem to contradict Muslim

values. It is precisely this type of assumption that Calligraphy of Thought seeks to challenge.

Calligraphy of Thought is not alone in offering the perspectives on what it means to be Muslim in American popular culture. In the last few years, a number of female Muslim comedians have become well-known for a similar poetic license, entertaining audiences with a humor that deflects pain by making light of the struggles between Muslims and American culture. The edginess of this comic style characterizes the humor of two female Muslim comedians who offer insight into substantive issues through their wit as well as through the cultural contradiction they represent - Shazia Mirza and Shabana Rehman.



Calligraphy of Thought member Kathy Espinoza in the recording studio. Still image from SPARK story, 2004.

Shazia Mirza is an Asian Muslim female comic (a rarity in the world of comedy) who believes that her act is helping to break down cultural barriers and overcome ignorance. With her work in great demand in Britain, Pakistan, and the US, Shazia notes that “[...] men come up to me afterwards and ask me questions and say: ‘Is it true that (Muslim) women have to walk steps behind their husband, is that true?’ And I answer ‘Yes, they look better from behind’.”¹ Casting a critical light on such close-to-the-heart subject matter, Mirza does not mock her faith, but uses comedy to make people think about and understand her culture. While she performs wearing a traditional Islamic headscarf and describes herself as a devout Muslim, she is also quick to dispel any preconceptions that all Muslim women are

¹ Geraldine Bedell, “Veiled Humour - Shazia Mirza,” *The Observer*, Sunday April 20, 2003. Available on-line at: <http://www.guardian.co.uk/arts/features/story/0,11710,940681,00.html>

oppressed, that all Asian women have arranged marriages, and that women are not funny.

Shabana Rehman is a stand up comic who half Pakistani and half Norwegian who performs her routine wearing a full-length black burka that covers everything but her dark eyes. As loud Norwegian folk music plays behind her, Shabana breaks into a frantic jig, shedding the burka to reveal a bright red dress, and proceeds to keep the audience laughing at everything from Sharia Law to honor killings. An unusual subject for comedy, Sharia Law is the Muslim code of conduct prescribing everything from how and when to pray to charity work that one should do, to modes of dress. In certain countries, the interpretation of Sharia has resulted in the segregation of the sexes and the obligation for women to “take the veil.” Honor killings are the murders of Muslim women by their male family members for infidelity or promiscuity and are still actively practiced in some Muslim communities. Shabana’s comedy manages to highlight the clash of contemporary culture and ideas with Muslim beliefs and ways of life without condemning either.²

While the effects are funny, these comedians hope that, like Calligraphy of Thought, they are contributing towards a greater understanding of Islam, helping to change consciousness about Muslims and their traditions. These are Muslim women and outspoken performers who challenge the perception of Muslim women. They share the same goals as that of Ms. Shirin Ebadi, an Iranian Muslim woman who won the 2003 Nobel Peace Prize for her work as a human rights activist. Ebadi has argued for a new interpretation of Islamic law that is in harmony with vital human rights such as democracy, equality, and justice.

For more information on spoken word and Hip-Hop also see the stories and related Educator Guides for Youth Speaks and Marc Bamuthi Joseph in the [SPARK Education Archive](#).

RESOURCES – TEXTS

Angelsey, Zoe. Listen Up! New York: One World/Ballantine, 1999.

² Comedy CV. Shabana Rehman. On-line resource: <http://www.comedycv.co.uk/shabanarehman>

Bewley, Aisha. Islam: The Empowering of Women. Ta Ha Publishers. – Written by a Muslim woman, this book looks at the contributions of women throughout Islamic history, and takes a critical look at more recent changes that limit their roles in society.

Bonair-Agard, Roger, et al. Burning Down the House: Selected Poems from the Nuyorican Poets Cafe’s National Poetry Slam Champions. Brooklyn, NY: Soft Skull Press, 2000.

El Dasuqi, Rasha. The Resurgent Voice of Muslim Women. - This female Muslim author highlights historical and religious sources relating to the role of women in Islamic law, and its relation to modern feminist ideas. The book offers a comprehensive look at female jurists, doctors, leaders, historians, and others who have contributed to Islamic society.

Eleveld, Mark, ed., The Spoken Word Revolution: Slam, Hip Hop & the Poetry of a New Generation. New York: Sourcebooks Trade, 2003.

Fricke, Jim. Yes Yes Y’All: The Experience Music Project Oral History of Hip-Hop’s First Decade. DaCapo Press, 2002. – Based on the “Hip-Hop Nation” exhibition at Seattle’s Experience Music Project and its ongoing Oral History Program, the book offers a history of the beginnings of Hip-Hop New York City in the 1970s to 2002.

George, Nelson. Hip Hop America. Penguin Group, (USA) Inc., 2000.

Glazner, Gary Mex, ed., Poetry Slam: The Competitive Art of Performance Poetry. San Francisco: Manic D Press, 2000.

Kahf, Moja . Western Representations of Muslim Women. – An interesting look at how Muslim women have been historically portrayed in the Western world - are they downtrodden slaves, or harem seductresses? Why have the images changed over time, and how can Muslim women take the initiative to define themselves.

Lemu, Aisha and Fatima Heeran. Women in Islam. The Islamic Foundation, 1976. – A wonderful presentation of women and women’s rights in Islam, presented by two western Muslim women (the

authors are English and German converts to the faith).

Lommel, Cookie. History of Rap Music. Chelsea House Publishers.

Macdougall, Alan S. and Barbara G. Dan. Poetry Grand Slam Finale. New York: Eden Press,

Reed, Ishmael, ed. From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas, 1900-2002. New York: Thunder's Mouth Press, 2002.

Reyes Rivera, Louis and Tony Medina, eds. Bum Rush the Page: A Def Poetry Jam. New York: Three Rivers Press, 2001.

Stratton, Richard and Kim Wozencraft, eds. Slam. New York: Grove Press, 1998.

RESOURCES – WEBSITES

CALLIGRAPHY OF THOUGHT

Calligraphy of Thought – Web site with mission, artists, photo gallery, and history of the collective. - <http://www.muslimpoet.com/inresidence/calligraphyofthought/cothomepage.htm>

Islam Online.net - Arts and Entertainment article "Oakland Poets Bring Calligraphy to Thought" by Hana Siddiqi, July 1, 2002 about Calligraphy of Thought. - <http://www.islamonline.net/english/ArtCulture/2002/01/article2.shtml>

Muslim Poet.com – Reprint of an article about Calligraphy of Thought called "Islam's Creative Edge Young Muslims Develop a Forum for Expression in Poetry and Music" by Anita Amirrezvani, originally published in the Mercury News, March 31, 2002. - <http://www.muslimpoet.com/inresidence/calligraphyofthought/article2.htm>

Mercury News - "Music Reflects Faith, But There's A Struggle to Beat a Bad Rap" by Marian Liu, April 22, 2003. - Article about the Islamic influence on Hip-Hop. - <http://www.mercurynews.com/mld/mercurynews/entertainment/music/5685019.htm>

HIP-HOP & SPOKEN WORD RESOURCES

Marc Bamuthi's Web site - <http://www.thespokenworld.com>

New York City Hip-Hop Theater Festival – Official Web site for the NYCHHTF, which began in 2000. - <http://www.hiphoptheaterfest.com/home.html>

SlamBox - A flash animated spoken word project of Mad Lab Creative. – http://www.madlabcreative.com/series/flash/e_01_slambox_nav.html

Poetic License – A multi-media project focused on poetry as a powerful form of expression amongst teenagers. The site offers curricular materials as well. - <http://www.itvs.org/poeticlicense>

Poetic Dream – Web site of photographer David Huang, who documents the Bay Area and national slam poetry scene, including links to other poetry websites and those of individual performers. - <http://www.poeticdream.com>

Poetry Television – Web site of Isaias Rodriguez, who has documented the Bay Area Poetry Slam scene on film, including clips of Rodriguez's work - <http://www.poetrytelevision.com>

Speak Out - Institute for Democratic Education and Culture - A national non-profit that promotes progressive speakers and artists on campuses and in communities- <http://www.speakoutnow.org>

History Channel - An archive of historic speeches from The History Channel- <http://www.historychannel.com/speeches>

Historical Voices – An organization dedicated to creating a national, searchable online database of spoken word resources from the 20th century; includes links, research, and a teacher lesson plan - <http://www.historicalvoices.org>

History & Politics Out Loud – A component effort of Historical Voices offering a database of politically significant audio materials for teachers, youth, and the general public - <http://www.hpol.org>

RESOURCES ON MUSLIM WOMEN

Fiachra Gibbons, "Standing up for Muslim Women." The Guardian, August 21, 2003. - Article about

another female Muslim comedian from Pakistan,
Shazia Mizra. -
<http://www.guardian.co.uk/arts/features/story/0,11710,1026348,00.html>

Jannah - Resources for and about Muslim women. -
<http://www.jannah.org/sisters/>

Questia - Women in Islam resource center. -
http://www.questia.com/Index.jsp?CRID=women_in_islam&OFFID=se1

BAY AREA RESOURCES

Berkeley Slam
A spoken word event organization meeting at the Starry Plough in Berkeley, including competitive events, spoken word advocacy, and performances. -
<http://www.daniland.com/slam>

California Poets in the Schools (CPITS)
415/221-4201
877/274-8764 (Toll free)
San Francisco-based non-profit organization placing professional poets in the schools to teach young people.
<http://www.cpits.org>

Calligraphy of Thought
Email: cot@muslimpoet.com
<http://www.muslimpoet.com/inresidence/calligraphyofthought/cothomepage.htm>

La Peña Cultural Center
3105 Shattuck Ave.
Berkeley, CA
A respected cultural center that has a long tradition of presenting spoken word performances. -
<http://www.lapena.org>

(The) Luggage Store
1007 Market Street (Near 6th)
San Francisco 94103
415/255-5971
A gallery, performance venue, and meeting place offering programs dedicated to broadening social and aesthetic networks, and encouraging the flow of images and ideas between different cultural and economic communities.
<http://www.luggagestoregallery.org>

Oakland Box Theater
1928 Telegraph Avenue
Oakland, CA 94612
510/451.1932
info@oaklandbox.com
<http://www.oaklandbox.com>

Remarkable Current Records
Record label dedicated to artists of the Islamic faith.
510/395.4083
anything@remarkablecurrent.com
<http://www.remarkablecurrent.com>

Studio Z
314 11th Street (@ Folsom Str.)
San Francisco
A local performance venue that combines traditional theatre with multi-media and digital technology

Youth Speaks
2169 Folsom Street
San Francisco
A spoken word organization offering workshops and events, school and after school programs, Teen Slams, and other spoken word programs.
415/255.9035
<http://www.youthspeaks.org>

Yerba Buena Center for the Arts Forum
701 Mission Street (@ 3rd St)
San Francisco
A Bay Area contemporary arts center offering visual arts, performing arts and film and media exhibitions.
415.978.ARTS (2787)
<http://www.yerbabuenaarts.org>

SECTION III – VOCABULARY

DISCIPLINE-BASED VOCABULARY AND CONCEPTS IN THE SPARK STORY

Apologist

Person who defends a belief, idea, religion etc. in speech or writing

Calligraphy

A term used for artistic or stylized handwriting or lettering; derived from the Greek word *kallos* = beauty and *graphein* = to write

Cutting edge

The sharp blade of the knife; progressive ideas, or being in the forefront of things, ideas etc.; new, radical ways of doing things, such as in art or music

Divinity

A divine being such as a god or goddess

Fusion

Merging of different elements into a cohesive whole

Gangsta Rap

A genre of Hip-Hop often with subjects based on the violence and misogyny inherent in the gangster lifestyle, this musical sub-genre has been the topic of controversy, with many critics condemning it for the perceived negative messages espoused by its musical performers, including homophobia, misogyny, racism, and excessive materialism. Gangsta rappers generally defend themselves by pointing out that they are describing the reality of inner-city life. Given that the audience for gangsta rap has become overwhelmingly white, some critics say its analogous to the minstrel shows and blackface performance of the early 1900s which caricatured blacks by stereotyping as uncultured and ignorant for the pleasure of white audiences.

Gimmick

Idea, scheme, trick or stunt used to attract attention

Hip-Hop (*see Rap*)**Hip-Hop Theater**

A form of expression that combines Hip-Hop music, dance, movement, visual arts and spoken word

Latino(a)

A person of Latin origin, i.e. Mexican, Spanish, etc.

Mainstream

Prevailing trend or fashion; conventional

Muslim

A follower of Islamic faith

Provocative

Something that challenges or rouses response

Rap

A vocal style halfway between spoken poetry and sung lyrics, usually in rhymes or rhythmic arrangement, arresting on strong and syncopated rhythms; rap and Hip-Hop are often used interchangeably

Ramadan

The ninth month of the Muslim calendar year, dedicated to worship and contemplation during which faithful Muslims fast daily from sunrise to sunset, when they dine with friends and family

Slam

A poetry or spoken word competition or event

Spoken Word

The art of speaking poetry or other written works

Stereotype

To make assumptions, usually about a person, based on incomplete understanding or other criteria such as a past incident or experience

Universal

World wide, widespread, common, general

SECTION IV – ENGAGING WITH SPARK

STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

The first activity of this section is adapted from BAY AREA MOSAIC, a project of KQED Education Network - <http://www.kqed.org/w/mosaic/mainb.html>.

What is Culture? (Culture Flower)

Invite students to think about what culture means to them and suggest they write down their own definition on a sheet of paper. Definitions may include examples of things that they identify with when they refer to their culture. Brainstorm definitions with the whole group and write some examples on the board. Then distribute copies of the Culture Flower (see last page) and encourage students to write on each petal an aspect of culture that makes them who they are. Students may want to place the most important components of their culture in the center and work outwards.

Working in pairs, ask students to share the information entered on the Culture Flower and discuss the following questions:

- *Which petal on the flower do you identify with most strongly and why?*
- *Do people make incorrect assumptions about any of these cultural characteristics?*
- *Invite students to pick the two petals that are the most different from each other or often cause conflict and ask them to discuss the ways they may have to change their behavior as a result. For example, for students who speak one language at home and another at school,*
- *How does this present a challenge? How can the challenge be alleviated?*

Invite students to share exchanges with the whole group and to discuss cultural conflict and resolution of conflict. Also discuss ways in which cultural difference may not cause conflict, but seems harmonious and reconciled.

Watch the SPARK story about Calligraphy of Thought, asking students to note the ways in which cultural fusion works for the Calligraphy of Thought collective. Invite students to write down all the references and words used to describe this mission. Ask students to draw upon the Culture Flower exercise to consider aspects of their own culture that may have been in conflict within themselves or in relation to mainstream culture but now are reconciled. Encourage them to write a short narrative to describe the way this happened or a poem to illustrate the feelings generated by resolution or ongoing conflict.

Divide the class into groups and direct them to the Internet and the library to collect information about the Muslim religion and Islam. Provide a list of possible areas of inquiry, such as history, language and script (calligraphy), iconography, traditional dress, geography, branches of Muslim faith (Shia and Sunni), the roles of the Qur'an, specific cultural traditions, basic tenets and beliefs, attitudes towards women (as compared to men), Sharia Law, and any other areas of interest to the group. Each group should collect information to share with the larger group and record the Web site(s) and sources. Students can take the experience further by organizing an extended session for the presentations, bringing in Middle Eastern food and/or listening to Middle Eastern music.

Searching for Meaning

Play the final part of the SPARK story to the group two times, once with the picture and once without, paying special attention to the piece Kathy Espinoza performs at the Oakland Box Theatre. (Note what Kathy says about her writing before she performs: "I don't want to write anything that comes from nowhere. I want what I say to mean something.") Invite students to discuss the effect of the piece. What creates the impact of the work? Is it the language? Imagery? Figures of speech? Ideas? Rhythm? The emotion expressed? Encourage

students to be specific about which elements in the piece support their impression.

Have students choose a poem or short story or piece that means something to them. It may be about heritage, a political issue, war or peace but should be about something that speaks to them. Prepare students to read their piece to the group in any way they would like and suggest that they might like to bring some music as a background to the reading to create impact or mood.

Identity

Developing the previous exercise, have students focus upon Eman Tai’s rap in the SPARK story. Muslim women have traditionally been expected to be reserved, respectful and not outspoken. This would seem to be in direct contrast to the rap art form, which is assertive and direct. As a founding member of a Muslim collective, Eman Tai expresses a voice that is not usually heard – one of a Muslim American female. Ask students to listen carefully to the excerpt and to identify as many themes as possible. What are the main ideas? What is being said? What are the messages? Are they controversial? Initiate a discussion about the ideas and the difference engendered by the fact that the ideas come from a Muslim woman.

Hip-Hop Performance

Suggest to the group that they contact Calligraphy of Thought and invite one of the artists to the class. If this is not possible, find a rap or spoken word artist who may be available to perform (see Bay Area Resources section). Students should prepare for the visit by devising questions around the theme of rap. In particular they want to find out about the process of producing a poem to be read aloud (spoken word piece) or a rap.

Explore the process further by inviting individual students or small groups (depending upon their level of confidence) to write a poem or a rap. When they are ready, invite them to deliver their piece to the group. If students enjoy this activity, arrange a small performance at the school for students to perform their works for a larger audience. Students who are not performing should assist in planning the event, arranging the space and inviting guests, coordinating music and producing a flyer to publicize the event.

As a research study, have students compare different contemporary musical forms that illustrate the fusion of sound from different cultures and find examples of performers who are well known in the field. For example reggae, Latin Jazz, Indo jazz fusion etc. Students should share their findings with short illustrated presentations on the musical form, the cultural fusion and examples of the music. Finally, for students who would like to participate, arrange a group visit to a spoken word event, such as a Calligraphy of Thought performance. (See the Resources section for more suggestions.)

RELATED STANDARDS LANGUAGE ARTS

Grade 7

2.3 Write research reports:

- a. Pose relevant and tightly drawn questions about the topic.
- b. Convey clear and accurate perspectives on the subject.

Comprehension

- 1.1 Ask probing questions to elicit information, including evidence to support the speaker's claims and conclusions.
- 1.2 Determine the speaker's attitude toward the subject.
- 1.3 Respond to persuasive messages with questions, challenges, or affirmations.

Organization and Delivery of Oral Communication

- 1.4 Organize information to achieve particular purposes and to appeal to the background and interests of the audience.
- 1.5 Arrange supporting details, reasons, descriptions, and examples effectively and persuasively in relation to the audience.

Grade 8

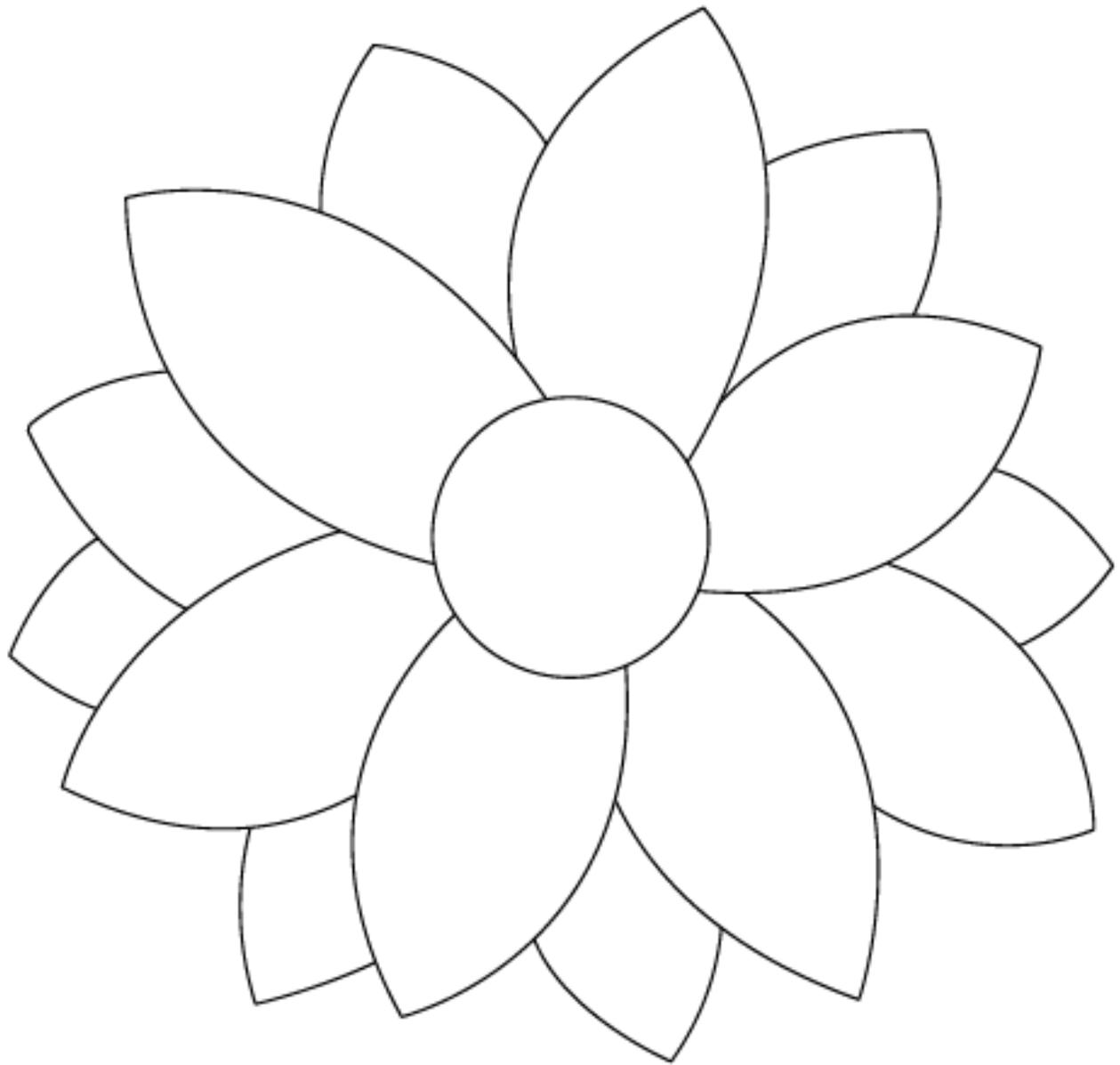
2.3 Deliver research presentations:

- a. Define a thesis.
- b. Record important ideas, concepts, and direct quotations from significant information sources and paraphrase and summarize all relevant perspectives on the topic, as appropriate.
- c. Use a variety of primary and secondary sources and distinguish the nature and value of each.
- d. Organize and record information on charts, maps, and graphs.

Grades 9 and 10

2.6 Deliver descriptive presentations:

- a. Establish clearly the speaker's point of view on the subject of the presentation.
- b. Establish clearly the speaker's relationship with that subject (e.g., dispassionate observation, personal involvement).
- c. Use effective, factual descriptions of appearance, concrete images, shifting perspectives and vantage points, and sensory details.



Culture Flower