

POETIC JUSTICE & HEALING BASED PEDAGOGY

Crystal Endsley Taylor, Ph D.
SoTL Conference, October 14, 2022

What is Spoken Word Poetry?

Hip-Hop Culture (peace, love, unity, and having fun)

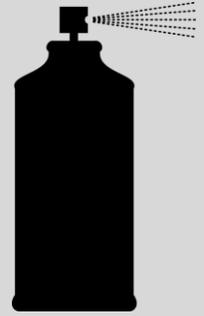
DJ'ing



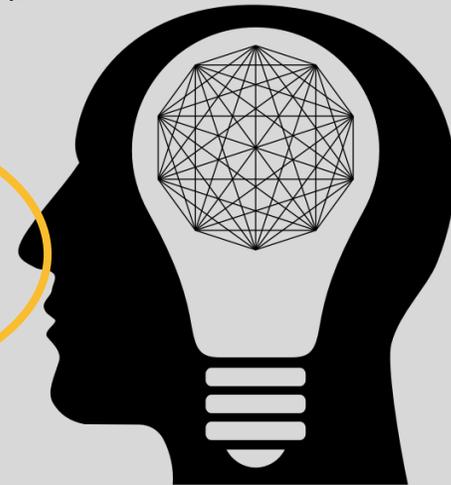
breaking



graffiti



Knowledge of self



MC'ing

Social Justice Pedagogy

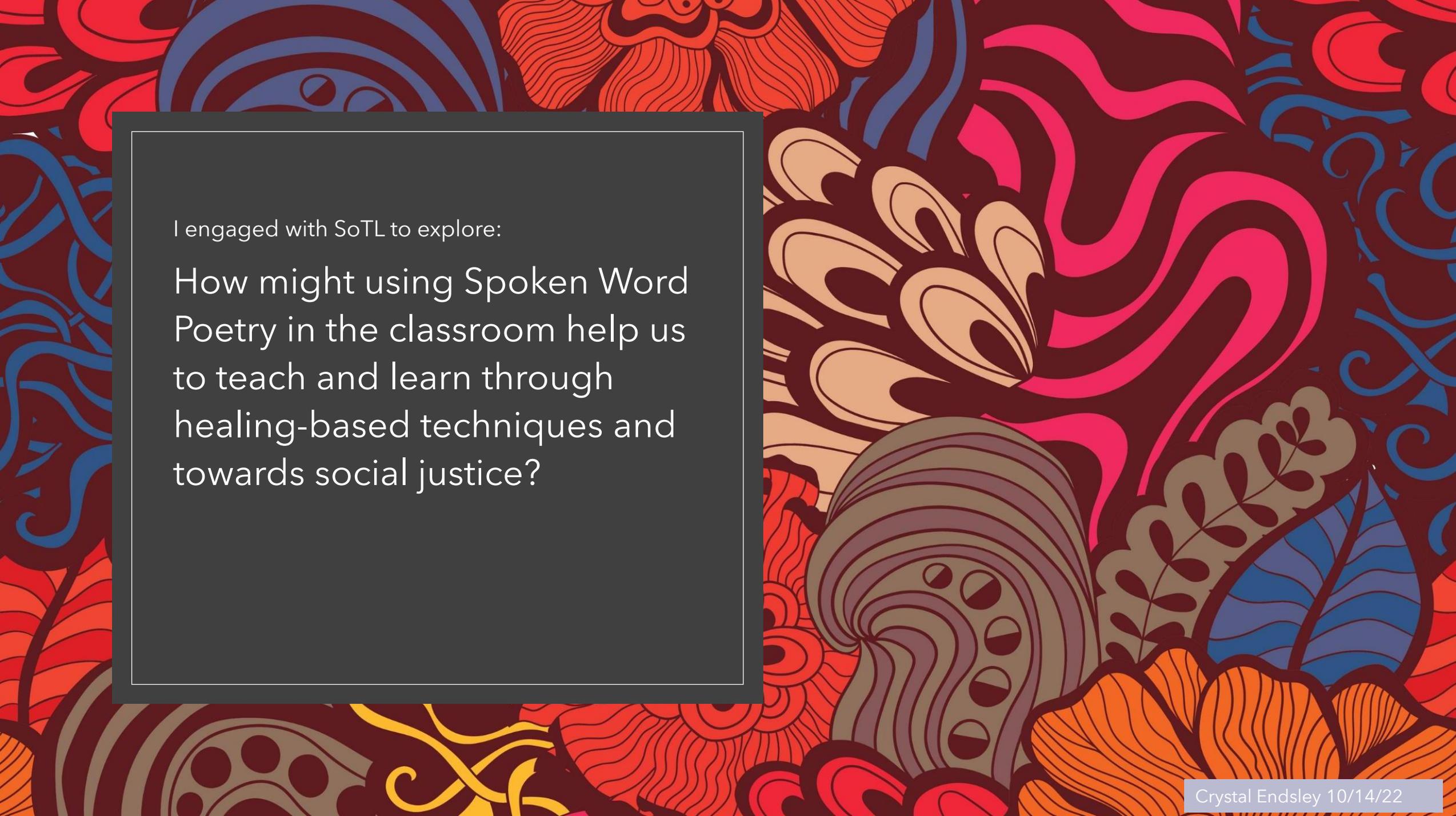
What is social justice pedagogy?

Kersch & Lesley (2019) argue that new media can be used as a tool for social justice, building equity, and resisting oppression for students.

This framework assumes that pedagogy should “promote equity and access” and should “host and heal” (Kersch & Lesley, 2019, p. 40).

Healing- based Pedagogy

- There are two tools for healing “(1) acknowledging that the wound exists and identifying its culprit, and (2) tools to transform: responding to the wound using a tool that works to transform the conditions that led to the wound” (Baker-Bell, Stanbrough, and Everett, 2017, p. 139).
- In Hip Hop Literacies, SWP can be used to “(re)construct, maintain, negotiate, or resist identities and situations” (Richardson, 2013, p. 74).



I engaged with SoTL to explore:

How might using Spoken Word Poetry in the classroom help us to teach and learn through healing-based techniques and towards social justice?

Poetic Justice (AFR 241)

Learning Outcomes & Students

Students in this course are expected to:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions.
- Articulate how meaning is created in the art of spoken word poetry and how experience is interpreted and conveyed through performance.
- Demonstrate knowledge of the skills involved in the creative process of composing and performing spoken word poetry.
- Identify and apply the fundamental concepts and methods of Africana Studies exploring creative expression.

BlackOut Data Poems

Annotated bibliography
Traditional research
Environmental impact on
communities of color

BlackOut poems
Performance
Qualitative Findings Presentation

Research question

Interviews

Data poems

Question design
Subjects
Recording
Transcription

BlackOut Poetic Transcription

BPT Example:

Excerpt from Tony's interview (Keith & Endsley 2020)

...about. I don't see enough light shining on Hip-hop educators working to improve learning and engagement conditions for kids stuck in the margin in schools and classrooms around the world. What about us ain't popular enough? What about us ain't sexy enough to grab the attention of educational policy makers, school and district leaders who are trying to solve problems in education? I'll also say that while there may be a severe under-representation of Black gay men in mainstream Hip-hop, many of us work in an unpopular place, education. And our students fucking love us - hell, the world fetishizes about us and appropriates our culture for their benefit, and yet ignores our voices. The entire world loves to "yessssssss honey!!!!" and "throw shade" and "- which has become vocabulary...

- Multiple possibilities/endings from the same data

“...I don't see
enough light shining
Hip-Hop educators working
for kids stuck in the margin
around the world.
us ain't popular enough?
us ain't sexy enough to grab
attention?”

under-representation
of Black gay men in mainstream
many of us work
in education.
our students love us
the world fetishizes us
appropriates
yet ignores our voices.
The entire world loves to
“yessssssss honey!!!!”
“throw shade”
become vocabulary...”

SWP as Reflective SoTL Praxis

If SoTL purports to “better define, understand and improve” teaching (Hutchings & Shulman 1999) ...

...**And BlackOut Poetic Transcription shared as SWP** “is a sound research tool, that [uses] the concept of reflection, navigating identities and co-creating new futures is important to demonstrate in our college classroom” (Keith & Endsley 2020)...

Then SWP can function as an invitation to instructors **AND** students to reflect on how healing is embedded and embodied in their teaching and learning techniques.

I believe BPT can function not only as an arts-based research method for collecting data, but as a self-reflexive/healing pedagogy for students who use the method and for the faculty who teach it. The process of creating and performing Spoken Word Poetry deepens the process of teaching and learning.

References

- Baker-Bell, A., Stanbrough, R. J., & Everett, S. (2017). The stories they tell: Mainstream media, pedagogies of healing, and critical media literacy. *English Education*, 49(2), 130-152.
- Hutchings, P. & Shulman, L.S. (1999). The scholarship of teaching: New elaborations, new developments. *Change*, September/October, 1999, 10-15.
- Keith, Jr., A. & C. L. Endsley. (2020). Knowledge of Self: Possibilities for Spoken Word Poetry, Hip Hop Pedagogy, "Blackout Poetic Transcription" in Critical Qualitative Research. *International Journal of Critical Media Literacy*, (2), 58-82.
- Kersch, D. F., & Lesley, M. (2019). Hosting and Healing: A Framework for Critical Media Literacy Pedagogy. *Journal of Media Literacy Education*, 11(3), 37-48.
- Marquis, Elizabeth and Vajoczki, Susan (2012) "Creative Differences: Teaching Creativity Across the Disciplines," *International Journal for the Scholarship of Teaching and Learning*: Vol. 6: No. 1, Article 6. Available at: <https://doi.org/10.20429/ijsotl.2012.060106>
- Richardson, E. (2013). Developing critical hip hop feminist literacies: Centrality and subversion of sexuality in the lives of Black girls. *Equity & Excellence in Education*, 46(3), 327-341.