

# FIRE IN LITTLA AFRICA



## The Wisdom

# Fire in Little Africa

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A Curriculum and Teacher's Guide

**From**

*Fire in Little Africa* Executive Producer Stevie “Dr. View” Johnson, Ph.D.

**Curriculum Developed by Tri-city Collective:**

Dr. Nick Alexandrov

Najah Amatullah-Hylton

Prof. Quraysh Ali Lansana

Dr. George Lee

Artist Photos: Miss irie Blues, fivish

Archival Photos: Tulsa Historical Society

Book Design: The Calliope Group

Cover Art: Dialectone

Printing: CP Solutions

FILA Website Design: Trey Thaxton/Goldmill Company

# 2021 Fire in Little Africa, LLC

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Published in the United States by Fire in Little Africa, LLC  
Tulsa, Oklahoma

ISBN: 978-1-7374705-0-2



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# Introduction

“ . . . the precise role of the artist, then, is to illuminate that darkness, blaze roads through that vast forest, so that we will not, in all our doing, lose sight of its purpose, which is, after all, to make the world a more human dwelling place.”

**James Baldwin**, from *The Creative Process*

Oklahoma’s most significant civil rights leader, the late Mrs. Clara Luper, in a 2016 Associated Press interview, stated ‘My biggest job now is helping White people understand that Black history is White history. We cannot separate the two.’ What happened in 1921 in Tulsa, Oklahoma is our history as a city, a state, and a nation. It is not something that happened to a group of people that lived 100 years ago. It happened to US—and it is still happening to US. Books have been written by historians that cover the facts of these events. Community elders have spoken out and debated how to move forward and what reconciliation means. Not until *Fire In Little Africa* (FILA) have we heard from the voices of the young artists raised on 100 years of this trauma. With this curriculum, and with the help of the FILA artists, we attempt to help current and future generations understand what occurred in 1921 Tulsa, what followed, where we are, and what the future holds.

Many of the truths of the 1921 Tulsa Race Massacre, one of the most violent incidents of racist hatred in the nation’s history, were lost in the rubble of Black prosperity built in the face of Jim Crow laws and in the hundreds, if not thousands of lives buried in that

debris. Take a moment to think about the art, musical compositions, book manuscripts and diaries that were taken from us. Yes, books, documentary and feature-length films and TV specials have been produced over the past few decades to provide a glimpse into life in the Greenwood District both pre- and post-Massacre. But what that media cannot do is authentically voice the creations and the creators of that moment. We lost, in eighteen hours of death, destruction and hate, at minimum seventeen years in time. It's a gruesome, gaping hole in the story of Tulsa and the nation.

Imagine, as many of the FILA artists do and are, that you are a direct descendent of a Massacre victim. Imagine that you are one of the three remaining survivors of this tragic event.

The day that a white mob came to Greenwood Avenue in Tulsa, Okla., Viola Fletcher was seven-years old.

Her younger brother Hughes Van Ellis was three-years old, and Lessie Benningfield Randle was age six.

On May 19, 2021, the three survivors testified before a House Judiciary Subcommittee in Washington, D.C. During her testimony Miss Fletcher said: "I am 107 years old, and I have never . . . seen justice. I pray that one day I will. I have been blessed with a long life and have seen the best and the worst of this country. I think about the terror inflicted upon Black people in this country every day."

This isn't just about exposing truth. It's about, in the words of Jerica Wortham, having the "audacity to walk up out these ashes and shine." Again, many of these artists are direct descendants of Black Wall Street victims that were massacred in 1921. The significance of overcoming their pain, trauma and rage, in an effort to shine for their ancestors in this moment, is remarkable and deeply personal. It's our hope that as you listen to the album and process their words, that you acknowledge their humanity and then embark with them on the journey of unpacking race in the United States.

This curriculum is to commemorate the ancestors that we lost, but also acknowledge the living ancestors that we are working to build up in this present moment: our children.

In 2021, a century after the horror that destroyed not only a thriving Black community, but the lives of thousands that followed, a voice comes from those that have been nurtured for two, three, four generations on this trauma. 'From the mud.' Not only for those born from the witnesses of the Massacre, but for any Black person to try to live and prosper in Tulsa, our trauma, as a city, is palpable and poisons everyone who lives in it. *Fire In Little Africa* is cathartic–gratifying–menacing–and beautiful. It speaks out AGAINST ignorance, denial, evasion, tokenism, clout chasing, and exploitation. It speaks out FOR justice, for reparations, for equity, for reconciliation. *Fire In Little Africa* is itself an embodiment of the



solution. Collaboration, confidence, commitment, and community. Solidarity, trust, and love. Declaring your space. Projecting your voice.

*Fire In Little Africa* is that voice for the future of Tulsa, and the United States of America.

Although *Fire in Little Africa* is signed to iconic Hitsville, aka Motown Records, and receiving a lot of national press, *Fire in Little Africa* was first established as an educational project that ultimately manifested itself into a holistic movement. Education sparked the fire that is burning alive and well right now in Greenwood. Hip Hop is academic. Hip Hop is scholarly. Hip Hop is liberating. Hip Hop is love. Hip Hop is US. And if you choose not to recognize Hip Hop's liberating power as such, but love what it can do for you monetarily, then you don't love Hip Hop. We stand on the backs of great scholars: Tupac, Biggie, Lauryn Hill, James Baldwin, Berry Gordy, Nipsey Hussle, Fannie Lou Hamer, Malcolm X, Audre Lorde, Toni Morrison, Harriet Tubman, and so many others. If you don't love Hip Hop, then you don't love them. Because in the words of Steph Simon, "Everything is US."

Hip Hop continues to be viewed as a tool or culture that is inherently violent, hypermasculine and derogatory to women. Although Hip Hop is not exempt from critique, we also recognize that Hip Hop culture was built because racial, economic and political "accommodations" were not provided for Black and Brown people. If anything, those things were (and continue to be) stripped away. In the words of Dr. David Stovall, "the language of Hip Hop is unsettling, because the language has been unsettled." If basic needs, acknowledgement of humanity and reparations were given in an effort to rectify the economic empowerment that we know the Greenwood District was 100 years ago, then maybe the world wouldn't have to hear songs like "Shining," when Dialtone says, "300 deaths, I guess that's how the story go, I guess they didn't remember that Jane Doe, Jane Doe, Jane Doe," or "Descendants" when Earl Hazard says "Underneath the full moon light, are you going to choose life? We're going to make sure that the history won't repeat twice." The language is unsettling because history has not been acknowledged and those who control history have not been held accountable.

*Fire In Little Africa* is not a small undertaking, as it is an album, podcast, live events curriculum/school visits and so much more. It takes many artists, producers, and organizations to make this magic happen.

Thanks to Tri-City Collective and our FILA Curriculum team (Dr. Nick Alexandrov, Najah Amatullah-Hylton, and Dr. George Lee) for putting this curriculum together. Tri-City Collective, Inc. was founded in 2016 by seasoned educators with a commitment to diversity, inclusion, and providing learning & artistic opportunities outside the classroom

for youth and adults. The Collective's work is driven by a passion for social justice and creative expression, with the understanding that every human has thoughts worth listening to and should have access to platforms to be heard.

Education, understanding, and respect are at the core of Tri-City Collective projects. And the Collective's diverse membership reflects the world we want to create. Tri-City Collective engages in the "idea business." I'm grateful to be a part of this group of dynamic educators, artists, writers and activists.

Thanks also to The Woody Guthrie Center and The Bob Dylan Center for understanding the value and import of *Fire In Little Africa*. Both Centers support the social, political, and cultural values found in the vast bodies of work of their respective namesakes through curated exhibits, programs, and outreach. Both Guthrie and Dylan spent their lives exposing truths through song and action.

And now it's your turn. Turn the page and enter a world that intersects, and bears witness, to the tenuous tether of yesterday and today.

Welcome to *Fire In Little Africa*.

Professor Quraysh Ali Lansana  
Curriculum Coordinator, Tri-City Collective



*And the world has been made some better,  
Not because they lived in it, but because they died as  
they did,  
True martyrs to a sacred cause!  
Fighting against overwhelming odds, and without hope  
of surviving the conflict,  
These men gave their all that a great principle might  
triumph.  
Tis better to fight, and die if need be,  
Than to live, if to live means to compromise manhood  
And to sacrifice the sacred things that life is made of.*

from “Eulogy to the Tulsa Martyrs” by A.J. Smitherman

Tulsa’s Greenwood District, first called “The Negro Wall Street” by noted educator and author Booker T. Washington— and later known as Black Wall Street—evolved prior to statehood and thrived in the face of the most severe Jim Crow laws in the nation. The era and manner in which this historic Black community came into existence is as significant as its hate-filled and gruesome destruction.

The earliest African Americans in Oklahoma Territory arrived on the “Trail of Tears” with the forced removal of the Chickasaw, Choctaw, Cherokee, Creek and Seminole tribes during the 1830s and 1840s. All five of these nations owned African Americans as property, though many Freedmen lived among the tribes, and some Blacks and Tribal citizens intermarried. The Creeks and Seminoles supported the Union during the Civil War, while the Choctaw and Chickasaw fought on behalf of the Confederacy. The Cherokee were engaged in an internal conflict over which side to support.

Following the Civil War and the passage of the Thirteenth Amendment, federal treaties granted freedom to enslaved African Americans, and Freedmen were adopted into tribes. These treaties also included land allotments of as many as a hundred acres. African Americans in Oklahoma and Indian Territory owned more land than anywhere in the nation prior to statehood, including twenty-eight all-black towns starting with Tullahassee, founded in 1859. Black entrepreneurship was as important as land ownership in the rise of the Greenwood District.

However, extreme racism and deep segregation was the fashion of the times in the midst

of Tulsa's oil boom. While many white Tulsans prospered—and both whites and blacks flocked to the “Magic City”—the business district at the intersection of Archer Street and Greenwood Avenue became the hub for the city's black entrepreneurs and home owners. Both the need and commitment to “buying black” was critical.

Built in 1905, businessman O.W. Gurley's grocery store and one-story rooming house served as the catalyst for the growth of other enterprises in the District. The “Negro Wall Street” flourished economically and culturally, preceding New York's Harlem and Pittsburgh's Hill District communities in Black business development and vitality. Though black Tulsans took their political and cultural cues from Harlem and Chicago's Bronzeville, what they built by their own hands evolved prior to the neighborhoods in those cities. Black Tulsans' success was rooted in land ownership and a spirit of independence despite hatreds both vigilante and legislated.



Greenwood in 1917. Tulsa Historical Society

By 1907, the year Oklahoma was granted statehood, “Little Africa,” as it was called by whites, was home to the Tulsa Weekly Planet newspaper, two black physicians, three grocery stores, and many other businesses and establishments. Schools, churches, and elegant houses dotted the bustling streets. Speakeasies, then nightclubs, provided venues for the blues and jazz musicians who made Greenwood a regular stop.

By May 1921, Greenwood spanned thirty-six blocks and claimed 11,000 residents. These blocks contained two hundred businesses, more than twenty churches, more than twenty restaurants, thirty grocery stores, two movie theaters, two newspapers, six private planes, one bank, one post office, a library, a bus system, schools, and law offices.

The political climate of the nation in the first twenty-five years of the twentieth century was a complex mixture of volatility, uncertainty, and patriotism.

Nearly three million men fought in the First World War, including more than 350,000 African Americans. This was the first time black people were allowed to serve in the U.S. military, but they worked largely in segregated units. The majority of black soldiers were drafted or enlisted into the Army, which was more open to them than other branches of the military, though very few served in combat units prior to 1917. The Marines didn't allow African Americans to join, and the Navy and Coast Guard employed blacks only in subservient roles.



John D. Mann inside Mann's Grocery Store at 820 North Greenwood Avenue. Tulsa Historical Society

But the Second Industrial Revolution already was transforming U.S. society when the war began in 1914. The expansion of steel, electricity, and petroleum jobs led to accelerated urbanization and the first of two significant migrations of African American people. Blacks were recruited to leave the South for work in Northern cities. The large number of African Americans in Chicago, Philadelphia, and elsewhere gave rise to great anxiety among white people, who feared their shelter, jobs, and safety were at risk. The end of the war in 1918 and efforts to unionize black workers did not diminish these concerns.

African American veterans came home to more severe racism and rampant lynching than they'd left behind—but with a new resolve to battle segregation. Many whites saw them as a threat to the Jim Crow status quo. Twenty-five riots, ninety-seven known lynchings, and the massacre of two hundred African Americans in Elaine, Arkansas—a mere six hours from Tulsa—occurred between April and November of 1919. The Red Summer, as this period is known, was a time of brutal assaults generally initiated by white soldiers upon black veterans. These white servicemen had help from a reinvigorated Ku Klux Klan, and their victims also included African American women and children. Tulsa's city government contained many Klan members, and the city was a buzzing hive of KKK activity, inflaming racial tensions.

Nineteen-year-old Dick Rowland shined shoes at the Ingersol Recreation Parlor at Third and Main streets. The owner arranged for his employees to use the bathroom on the top floor of the Drexel Hotel across the street. Elevator operators were usually white women, and seventeen-year-old Sarah Page ran the lift at the Drexel.

“One Monday noon, the 30th of May, he came running home, breathless, and said that the police were after him for what had just occurred,” said his aunt, Damie Rowland Ford, who cared for the orphaned Rowland. “He had just delivered some shoes upon the third floor of the Drexel building to a customer, had used the restroom, and when leaving, he got into Sarah Page's elevator to go down. But she hadn't gotten the elevator even with the floor, so he tripped and stepped on her instep. She was so mad at him for stepping on her sore foot that she pounded him again and again on the top of his head with her leather purse, vigorous enough to break off its handles. He said, ‘I reached up to hold her arms back and prevent her from pounding my head, and held them there. When the elevator reached the ground floor lobby, Sarah screamed, ‘I've been assaulted!’”

When a clerk from the nearby Renberg Clothiers, which was next to the elevator shaft, tried to apprehend Rowland, he fled.

“I outran him, and fled here,” Rowland said to Aunt Damie in her home. “I've gotta hide until tomorrow.”

Rowland was arrested and jailed the next day, the same day the Tulsa Tribune carried a headline on its front page that read, “Nab Negro for Attacking Girl in Elevator.” The Tribune also published an editorial with the headline, “To Lynch Negro Tonight,” though

the piece was pulled before the print run was completed. By dinnertime, a crowd of more than three hundred whites had gathered at the courthouse where Rowland was held. Sheriff Willard McCullough, after ordering three white men to leave the building, commanded the mob to disperse. A group of twenty-five to thirty black men gathered in Greenwood, all armed, and went downtown to defend the jail. The police told them Rowland was safe, and they left. The white men lingered, and several attempted to break into the armory for rifles and ammunition. By 10:30 p.m., an estimated two thousand white men were in front of the courthouse. Hearing of this, fifty to seventy-five black men returned.

Barney Cleaver, Tulsa's first black police officer, plead with his fellow Greenwood residents to leave. As they prepared to retreat, a white man approached a black veteran and demanded his Army issue .45-caliber pistol.

"Like hell I will," the veteran answered.

A shot was fired in the struggle.

And so it begins.

The NAACP's Walter White reported that twelve people were shot in the exchange outside the courthouse, including a black man whom the white mob refused to allow white doctors to assist. Through the gunfire the outnumbered blacks retreated to Greenwood as the Tulsa police deputized throngs of white men. A light-skinned black man who could "pass" for white attended a meeting of these "special deputies," then made his way home to alert the community of the planned invasion. White men, led by local public officials, broke into hardware stores and pawn shops to steal guns and ammunition on their way to "Little Africa." The first fire took place at the corner of Archer Street and Boston Avenue, the western border of Greenwood, at 1:00 A.M. on June 1st. The fire department was shot at by hundreds of white men and left the scene.

*"It is impossible to make a full report of the happenings, but what I saw was bad enough, and yet I cannot tell all that I saw. When I fully realized what was happening, I saw men and women fleeing for their lives, while white men by the hundreds pursued them, firing in all directions. As one woman was running from her home, she suddenly fell with a bullet wound. Then I saw aeroplanes, they flew very low. To my surprise, as they passed over the business district they left the entire block a mass of flame. I saw men, women and children driven like cattle, huddled like horses and treated like beasts. Thus, I fully realized the attitude of the Southern white man when he has you bested. I saw hundreds of men marched through the main business section of 'White Town' with their hats off and their hands up, with dozens of guards marching them with guns, cursing them for everything mentionable. I saw large trucks following up the invaders, as they ran the colored people from their homes and places of business. Everything of value was loaded on these trucks and everything left was burned to ashes. I saw machine guns turned on the colored men to oust them from their*

*stronghold. Tuesday night, May 31st, was the riot, and Wednesday morning, by daybreak, was the invasion.*” – Anonymous, as told to and quoted by Mary E. Jones Parrish

Black Tulsans were left with choosing between fight or flight, while some residents were unaware of the violence at their doorstep. Many blacks defended their property in gun battles with the heavily armed white mob. Many blacks fled, or attempted to flee, in cars and on foot. Some had little to no idea how their lives were about to be horribly changed.

*“At the time of the Tulsa Race riot of 1921, my parents and the five of us children lived at 320 North Hartford Avenue. We had a lovely home, filled with beautiful furniture, including a grand piano. All our clothes and personal belongings—just everything—were burned up during the riot. Early on the morning of June 1, 1921, my parents were awakened by the sounds of shooting and the smell of fire, and the noise of fleeing blacks running past our house. My dad awakened us children and sent us to the attic with our mother. We could hear what was going on below. We heard the white men ordering dad to come with them; he was being taken to detention. We could hear dad pleading with the mobsters. He was begging them, ‘Please don’t set my house on fire.’ But, of course, that is exactly what they did just before they left with dad. though dad went outside the house with the mobsters, he slipped away from them when they got preoccupied splashing gasoline or kerosene on the outside of the house to speed up the burning. He rushed to the attic and rescued us. We slipped into the crowd of fleeing black refugees. Thank God we did not burn up in that attic!”* — Kenny I. Booker, Greenwood Resident, born March 21, 1913

*“A family friend came from a hotel on Greenwood where he worked and knocked on our door. He was so scared he could not sit still, nor lie down. He just paced up and down the floor talking about the ‘mess’ going on downtown and on Greenwood. When daylight came, black people were moving down the train tracks like ants. We joined the fleeing people. During this fleeing frenzy, we made it to Golden Gate Park near 36th Street North. We had to run from there because someone warned us that whites were shooting down blacks who were fleeing along railroad tracks. Some of them were shot by whites firing from airplanes. On June 1, 1921, we were found by the guards and taken to the fairgrounds. A white man who mother knew came and took us home. Going back to Greenwood was like entering a war zone. Everything was gone! People were moaning and weeping when they looked at where their homes and businesses once stood. I’ll never forget it. No, not ever!”* —Ernest Gibbs, Greenwood Resident, born December 15, 1902

Tulsa police accessed private planes and patrolled not only the city, but almost every significant black community in northeastern Oklahoma both during the Massacre and the



days that followed. However, it is unclear who was at the controls of the plane that dropped dynamite and kerosene bombs on the District.

*“I saw what I thought were little black birds dropping out of the sky over the Greenwood District. But those were no little birds; what was falling from the sky over the Negro district, as it was called in those days, were bullets and devices to set fires, and debris of all kinds. Mother, sensing the danger, ran out and got me and took me into the house. I saw a truckload of dead bodies being carried somewhere. I was just spellbound looking at those bodies—bodies that looked like they had just haphazardly been thrown onto that truck, with arms and legs just dangling. I got closer so I could see better and I noticed that the faces and arms were black but that when the arms dangled, a person could see white at the top of the arms. I asked about that. I learned later that those were white men who had painted their faces and arms black so they could get into the Greenwood community under false pretenses. But when they started shooting down the black people, their game was up and they, themselves, got shot down. Many other black riot victims told of white bosses who had cots, blankets, and food already in place at their homes and businesses just waiting for their black employees when the riot broke out. They had to know that the riot was coming.”* — Genevieve Elizabeth Tillman Jackson, Greenwood Resident, born June 29th, 1915

In fact, scores of white Tulsans did have knowledge of the planned invasion prior to its execution. This was not the case for hundreds of black Tulsans.



The Tulsa Race Massacre left thirty-six blocks of ruins in Greenwood. Tulsa Historical Society

*“I got caught right in the middle of that riot! Some white mobsters were holed up in the upper floor of the Ray Rhee Flour Mill on East Archer and they were just gunning down black people, just picking them off like they were swatting flies. Well, I had a friend who worked for Jackson’s Funeral Home and he was trying to get to that new ambulance so he could drive it to safety. I went with him. He had the keys in his hand, ready for the takeoff. but one of the mobsters in the Rhee building zoomed in on him and shot him in the hand. The keys flew to the ground and blood shot out of his hand and some of it sprayed on me. We both immediately abandoned plans to save that ambulance! We ran for our lives. We never saw my stepfather again, nor our little pet bulldog, Bob. I just know they perished in that riot. My stepfather was a strong family man. I know he did not desert us. I just wish I knew where he was buried.”* — Otis Grandville Clark, Greenwood Resident, born February 13, 1903



Only the Red Cross Offered Assistance to Black Victims of the Massacre. Tulsa Historical Society

An estimated three hundred black Tulsans perished in the two days of racist carnage. More than a thousand homes were destroyed by kerosene bombs and arson. More than four thousand black citizens were forced into internment camps, where they were held under armed supervision for six days at Convention Hall, public buildings downtown, McNulty Park, or the Tulsa Fairgrounds. Blacks, at first, were only allowed to leave the camps if a white person came to vouch for them. Blacks who were not interned had to carry green cards with the words “Police Protection” on one side and personal information on the other during two days under National Guard enforced martial law. Those who stayed in Tulsa, whether they hid or were interned, returned to charred rubble. They slept in tents provided by the Red Cross on the land where their homes and businesses once had stood.

The first revival of Greenwood was initiated very soon after its destruction, despite very vocal resistance from white Tulsans which was trumpeted by the Tribune. Black churches, including Mount Zion Baptist, Vernon Chapel A.M.E. and First Baptist of North Tulsa, provided the backbone and foundation for this renaissance. The law firm of Spears, Franklin and Chappelle originally worked on behalf of black Tulsans from a tent on Archer Street. Attorney B.C. Franklin, father of noted historian Dr. John Hope Franklin, and his partners presented more than \$4 million in claims against the city and several insurance companies. No one who lost property in the Massacre, including white Tulsans, received restitution from insurance companies, as civil disturbance was not covered. Spears, Franklin, and Chappelle successfully a city ordinance that would have made rebuilding in Greenwood unaffordable for most residents. By 1922, many entrepreneurs had opened stores and businesses in the District. The resilience and grit of those who stayed is undeniable.

Today, the city is engaged, for the first time, in the search for mass graves from this tragedy. Three possible sites for mass graves have been identified, and soil collection at the Oaklawn Cemetery has merited a plan for excavation. Both Tulsa and the State of Oklahoma chose to bury this history, as it was not formally taught in public education settings until 2020. The work of the Tulsa Race Riot (Massacre) Centennial Commission, the Greenwood Cultural Center and the John Hope Franklin Center for Reconciliation, among other entities, scholars and activists, has been critical to keeping this important history alive. Still, more Oklahomans are likely unfamiliar with the Massacre than the number of those aware it occurred. Some Tulsans, both black and white, remain conflicted about revisiting those two shamefully violent days in U.S. history. Tulsa remains a deeply segregated American city.

“Black Wall Street,” as it is called now, is in the midst of a third renaissance. The storefronts at Archer and Greenwood are mostly active, with businesses, restaurants, and

stores. The centennial has garnered both national and international attention, as books, films and even HBO's series "The Watchmen" have focused on what happened 99 years ago in "Little Africa."

Mary E. Jones Parrish, Massacre survivor and author of *Race Riot 1921: Events of the Tulsa Disaster*, observed "The Tulsa disaster has taught great lessons to all of us, has dissipated some of our false creeds, and has revealed to us verities of which we were oblivious. The most significant lesson it has taught me is that the love of race is the deepest feeling rooted in our being and no race can rise higher than its lowest member."

**This article, by Quraysh Ali Lansana, Research by Bracken Klar, originally appeared in the June 2020 issue of *Oklahoma Today*.**

**Title page photo:** The neighborhood of Greenwood burns during the Tulsa Race Massacre. Photo from Tulsa Historical Society.



# Pedagogical Approach & Overview of State and National Standards Addressed

**Pedagogical Approach:** *Fire in Little Africa* is a hip-hop historical analysis of the 1921 Tulsa Race Massacre with artists from and around the historical Tulsa Greenwood district. *Fire in Little Africa* utilizes hip-hop pedagogy to explore the political, social and economic impacts of the massacre on the Greenwood district and Black Wall Street. Sonically this project presents an important contemporary perspective on a critical historical incident that informs the Black Oklahoma cultural experience for all ages and gender.

## Oklahoma Academic Standards by Target/Objective

All standards below are listed by ninth grade, except those that do not occur in the standard progression until tenth or eleventh grade. The standard progression can be found at the URL at the end of the standards description to scale these ninth grade standards up or down based on your needs.

**active listening:** 9.1.R.2 Students will actively listen and interpret a speaker's messages (both verbal and nonverbal) and ask questions to clarify the speaker's purpose and perspective. (see also media analysis below)

**argumentative writing:** 9.3.W.3 Students will elaborate on ideas by using logical reasoning and illustrative examples to connect evidences to claim(s). (see also writing process below)

9.3.W.4 Students will introduce claims, recognize and distinguish from alternate or opposing claims, and organize reasons and evidences, using credible sources.

**author's purpose:** 11.2.R.2 Students will evaluate details in literary and non-fiction/informational texts to connect how genre supports the author's purpose.

9.3.R.1 Students will analyze works written on the same topic and compare the methods the authors use to achieve similar or different purposes and include support using textual evidence. **(see also perspectives and rhetorical devices below)**

**collaborative discussion:** 9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings. **(see also active listening above)**

**figurative language/literary or poetic devices:** 9.3.R.4 Students will evaluate literary devices to support interpretations of texts, including comparisons across texts: (allusion)<sup>1</sup> • metaphor • onomatopoeia • hyperbole • imagery/mood • tone • symbolism

**media analysis:** 9.7.R.1. Students will analyze and evaluate the effectiveness of techniques used in a variety of written, oral, visual and digital texts with a focus on persuasion and argument to generate and answer literal, interpretive, and applied questions to create new understandings. **(see also active listening above)**

9.7.R.2 - Students will analyze the impact of selected media and formats on meaning.

**perspectives:** 10.3.R.1 Students will evaluate the extent to which historical, cultural, and/or global perspectives affect author's stylistic and organizational choices in grade-level literary and informational genres. **(see also author's purpose above)**

**rhetorical devices:** 11.2.W.4 Students will edit and revise multiple drafts for logical organization, enhanced transitions and coherence, sentence variety, and use of tone and point of view through specific rhetorical devices to establish meaningful texts. **(see also writing process below and argumentative writing above)**

The following note is under standard progressions for the author's purpose on the SDE website: "authors may make many rhetorical and style choices regarding the arrangement of the idea(s) or argument(s), the syntax, and the diction. All of these choices are made for

different effects including appeals to *ethos*, *pathos*, and/or *logos*.”

**theme** : 9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: setting, character development, theme, conflict

**writing process** : 9.2.W.1 Students will apply components of a recursive writing process for multiple purposes to create a focused, organized, and coherent piece of writing. (see argumentative writing above)

9.3.W.2 - Students will compose essays and reports to objectively introduce and develop topics, incorporating evidence (e.g., specific facts, examples, details, data) and maintaining an organized structure and a formal style.

**Standard Progression:**

<http://elaokframework.pbworks.com/w/page/128690877/Literacy%20Progressions>

**Note**

<sup>1</sup> Not included in standard, see also historical perspectives



# Artists Featured in Lesson Plans

St. Domonick



Steph Simon



Dialtone



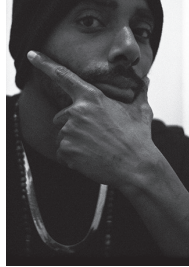
Ayilla



Jerica Wortham



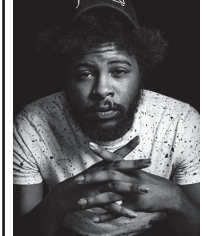
m.E.



Thomas Who?



Omaley B



Sterling Matthews

Krisheena Suarez



Parris Chariz



M.C.



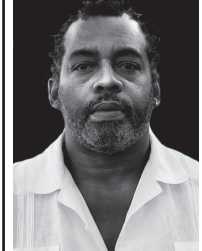
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Am're Ford



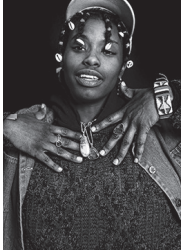
Quraysh Ali Lansana



Tea Rush



Tizzi



Sneak The Poet

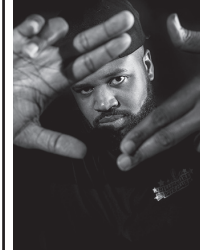


Written Quincey



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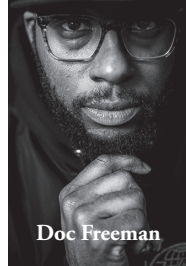
1st Verse



Ausha LaCole



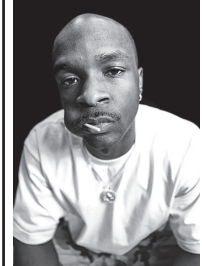
Doc Freeman



Pade



Ray June









# Comprehensive Lesson Plan “City of Dreams”

*St. Domonick*

Hey / I smell smoke/ hey ay hey ay hey ay hey / town

## **ST. DOMONICK (hook)**

I had a dream / it was May 29th / I was sitting in a cell / devil playin with my life / now tension getting high / I can feel it in the night / if I’m wrong if I’m right / I won’t go without a fight

I had a dream / it was May 29th / I was sitting in a cell / devil playin with my life / now tension getting high / I can feel it in the night / if I’m wrong if I’m right / We won’t go without a fight/

Well I was born in the belly of the bottom of the map / moved up to the city of dreams / brand new ring on my pinky GAP / Greenwood Archer and Pine, where I spend my time on the nitty north side of the tracks / Or maybe downtown where I shine so bright that they callin me Diamond, Jack / I’m the JB Stratford of shining, I can be way more than that with some time in / Greenwood n\*\*\*\*, we paid our dues / we built ours after we created y’all’s / I’ll be damned if I ever be a slave to y’all / I feel like Wayman I came to ball / walk with pride no shame at all / Pinky blingin’, chains and all / We winning now and it’s strange to y’all

But no matter how many wins you get they still won’t let you / take a sip from one of their fountains / take a s\*\*\* in one of their restrooms / So I march my a\*\* to 319 S Main Street; the Drexel / ever since I walked thru those two doors that day it’s been regretful /

Cuz that’s the same spot that I met you / And it was right there that we formed a bond forbidden based off complexion / But you would top me off on the top floor everyday a part of my schedule

Now I wish that I’d never let you / cuz you flipped the script like a b\*\*\*\*, and now my life twisted just like a pretzel / Thought that it was love thought that it was special / I can feel my blood boiling thru my vessels / label me a thug, say I tried to rape, throw me in a cage now I gotta case / Diamond Dick Rowland on the front page / say he tried to kill lil Sarah Page / don’t believe the hype they put in your face / Ain’t about me, this about race / This about rage, this about hate / N\*\*\*\*\* wanna take control of our space / but we ain’t goin this is our place / all my n\*\*\*\*\* soldiers like about face / Black Wall Street, we ain’t tryna

hear it / we ain't even tryna let you crackas near us / even if we dying we ain't never fearing  
muthaf<sup>f\*\*\*\*\*</sup> never killin our spirit / town town town

**(hook)**

I had a dream / it was May 29th / I was sitting in a cell / devil playin with my life / now  
tension getting high / I can feel it in the night / if I'm wrong if I'm right / I won't go without  
a fight

I had a dream / it was May 29th / I was sitting in a cell / devil playin with my life / now  
tension getting high / I can feel it in the night / if I'm wrong if I'm right / We won't go  
without a fight/

I had a dream / it was May 29th / I was chillin back with Sarah / everything was still all  
right / then they burnt my city down / and they did it outta spite / but we ain't go without  
a fight / nah we ain't go without a fight.

**Objective:** Students will evaluate the authors purpose in “City of Dreams” when analyzing details and making connections of events during and after the Tulsa Race Massacre.

**Applicable Age/Grade Level:** This lesson is adaptable to all age groups and grade levels, modified by skills and maturity.

**Anticipated Time:** Adaptable, from a single 45-minute session through a five-day process.

**Materials/Resources Needed:** Writing materials (paper, pen/pencil), dictionary, thesaurus.

**Process Overview:**

Establishing authors purpose in grappling with the historical significance of May 29<sup>th</sup>, 1921 and how it helped structure the climate for the race massacre. Students will evaluate the range to which historical, cultural, and/or global perspectives affect the author’s stylistic and organizational choices in “City of Dreams.”

**Initiating the Discussion:**

Share the song “City of Dreams” along with the literary definition of “author’s purpose.” After listening to the song aloud, guide students in a line-by-line discussion of the lyrics. Ask them to identify the author’s purpose.

### **Moving into the Writing Component:**

Next, direct students to write responses to the following questions about the author's purpose.

- What's the point of "City Dreams"?
- What perspective are the authors writing from?
- How are the authors trying to make the listeners feel?
- What are some purposeful references made by the author?
- How does the ending of the song make you feel?

The responses to these questions should be in blueprint or list form, or a one-to-two sentence explanation of why everyone knows this individual.

### **Drafting the Essay:**

After the students have compiled their responses, return to the song. This time ask students to identify driving factors of authors purpose using the concepts of pathos, logos, ethos to discuss author's purpose and use of persuasion.

### **Revising for Success:**

During the revision process, in addition to the standard tightening and tweaking, ask students to ponder other significant aspects of the community they might have missed. Encourage students to think about sensory language, ideas, actions, and setting in making word choices. Peer-to-peer review and critique methods may be incorporated into this lesson.

### **Expected Outcomes:**

- To introduce or further entrench mastery of literary device authors purpose in understanding "City of Dreams" to contextualize the Tulsa Race Massacre
- Define and comprehend pathos, logos, ethos
- To share responses, pride, observations, and reflections upon the world in which we live through discussion and song
- Establish the political, social and economic climate of Tulsa Race Massacre during 1921
- Understand the historical backdrop of May 29<sup>th</sup>, 1921
- Discuss the impact of the Tulsa Race Massacre on today



# Comprehensive Lesson Plan

## “Shining”

*Steph Simon, Dialtone, Ayilla, Jerica Wortham, Angelo Isaiah Estes*

### **STEPH SIMON (hook)**

Like a fresh pair of penny loafers with the polish on it / Tell ‘em keep on shining  
Like a diamond on yo pinky when you sippin pinot grigi (pinot grigio) / Tell ‘em keep on  
shining / yeah yeah

Always knew you had that glow but now they see it from the coast / Tell ‘em keep on shining  
They gon’ keep on sleeping on you till they see that Roley on you / Tell ‘em keep on shining

Crazy / I’m off in Tate Brady kitchen / Writing up a million-dollar mission / ‘Bout to turn  
this whole house into a business / They asked me how you did it / I came up off reverse  
racism / If these walls could talk they would tell you that’s a cold n\*\*\*\* / paint pictures over  
rhythms make ya soul shiver / I’m on my fifth summa / my stock risin’ my best clients invest  
in him it’s gon’ be a long winter / Cuz I’m still winning / The jig is up the smoke clearing  
for those that’s been pretending / When I walk in the building gimme my space like an  
indentation / To put this city in position that was my intention

We not the same and I put that on my search history / A little porn mixed with links on  
how to run a business / You know Steph gon’ keep it realistic / And how to profit off non-  
profits we poppin’ Jimmi keep on shining

### **(hook)**

Like a fresh pair of penny loafers with the polish on it / Tell ‘em keep on shining  
Like a diamond on yo pinky when you sippin pinot grigi (pinot grigio) / Tell ‘em keep on  
shining / yeah yeah

Always knew you had that glow but now they see it from the coast / I tell ‘em keep on  
shining

They gon’ keep on sleeping on you till they see the Roley on you / Tell ‘em keep on shining

### **DIALTONE**

Ice cold / Trillions tied to my soul / I won’t fold / They can try to poke holes / But the story  
is authentic / Into my purpose I jumped and dove in it /

City filled up with gems / So we shine on / I closed that chapter my n\*\*\*\* I had to move  
on / 300 deaths I guess that’s how the story go / I guess they didn’t mention that / Jane Doe

Jane Doe Jane Doe /

We pull up Jay Z 2003 / Then we change clothes / Shining like I'm fresh off parole / This like fresh veggies for the soul / They want dessert I tell them take that s\*\*\* to go / And I keep on shining

### **AYILLA**

Killing us off

Killing us softly

They could never really tell us what the cost mean

Meanwhile they distract us by the false screens

Tell me what it all means

Tell me what it all means

### **JERICHA WORTHAM**

Picture this / Greenwood Ave / Red man's land see the brilliance built by a Black man's hand / It was / For us / By us / False Prop[aganda] plot us / Hold up! / Try us! / Peg leg got us / We radiate / These jewels cost / This shine ain't free / And for a buck they twist the Rubik's of our history

But... / We're what it looks like when we got our own backs / And / We're what it looks like when we build it back Black / We're what it looks like in a hundred years time / Got the audacity to walk up out these ashes and shine / We shinin'!

### **SKIT**

[elevator ding, shouting]

Angelo Isaiah Estes

[shouting fades, footsteps running] AY!! AY!! They got Dickie Row!!

They Got Dickie!! MR. JOE!! They got Dickie!!!

AY Mr. Johnson! They got Dickie Row!! They got Dickie Row!!

**Objective:** To develop an understanding of entrepreneurship by examining the Greenwood District through the lyrics in "Shining."

**Applicable Age/Grade Level:** This lesson is adaptable to all age groups and grade levels, modified by skills and maturity.

**Anticipated Time:** Adaptable, from a single 45-minute session through a five-day process.



**Materials/Resources Needed:** Writing materials (paper, pen/pencil), dictionary, thesaurus.

**Process Overview:** Explore and define concepts of entrepreneurship in North Tulsa before the Massacre using the symbolism of authors/lyricists. Students will define key terms: entrepreneurship, financial literacy, business, investments, assets and liability. Discuss interpretations of what’s meant by “Keep on shining” and “for us, by us” for critical dialogue before the Dickie Row “Dick Rowland” controversy ignited the economic backlash/massacre.

**Initiating the Discussion:** Share the song “Shining” included with the definition of “entrepreneurship” and some brief history of Tulsa and the Greenwood district before the massacre. After listening to the song aloud, guide students in a line-by-line discussion of the song. Ask them to identify different economic, financial and monetary references throughout the lyrics.

### **Moving into the Writing Component:**

Next, direct students to discuss responses to the following questions about their community:

- What does “Shining” mean?
- What do you know about entrepreneurship?
- Discuss the economic and racial forces behind the massacre.
- How should we understand the “reverse racism” reference?
- What does the “penny loafer with the polish on it” represent to you?
- What are other important references from this song?
- Define assets and liabilities

### **Drafting Entrepreneurial Writing:**

After the students have conducted a discussion about entrepreneurship using the song, introduce students to different Black entrepreneurs for drafting an essay. Essay should be about students imagining running their own businesses as entrepreneurs.

### **Poetic Devices**

- Alliteration
- Assonance
- Imagery
- Metaphor

- Onomatopoeia
- Personification
- Refrain
- Rhyme

Ask students to create at least one example of each device listed above for their poems. They may, for example, employ onomatopoeia “Owww” to bring that sound to life in bringing attention to your shoes. There is no line limit but tell students that they must write at least the number of lines correlating with grade level with no one-word lines.

### **Revising for Success:**

During the revision process, in addition to the standard tightening and tweaking, ask students to ponder other significant aspects of the community to collect ideas about owning a business. Encourage students to think about sensory language, ideas, actions, and setting in making word choices. Peer-to-peer review and critique methods may be incorporated into this lesson.

### **Publishing and Performance:**

Schedule an in-class community-awareness session about businesses, inviting local business owners to school either in person or virtually to allow time for sharing stories and memories associated with the places and people that populate your community. These stories offer fodder for other community poems and narrative writings.

After the in-class reading, consider contacting the people and businesses referenced to go on an actual sensory walk of the community. Time and safety permitting, make arrangements for students to read the poems relevant to that person or site. Ask the community member about whom a poem was written to say a few words about the changes he or she has witnessed over the years.

### **Expected Outcomes:**

- To understand the concept of entrepreneurship
- Develop ability to make economic analysis
- Understand definitions of financial literacy, business, assets, liabilities and investments
- Practice on discussion skills
- Build business communal awareness for students

# Comprehensive Lesson Plan “Descendents”

*Greg Robinson, m.E., Thomas Who?*

## **GREG ROBINSON**

They got Dicky Ro, Dicky Ro / and we can't take this s\*\*\* no mo' / Yeah the jig is up / we're tired of breathing this white supremacist energy. / '21 to '21 but no further. / With the spirit of Peg Leg Taylor we resist / our spirit persists and we take up defense of our community / Of our humanity

Where are my soldiers at? / It's time to fight. / Fight for our right to a safe home, fight for our space and our opportunity to build a future for our kids. Fight for every one of our brothers and sisters taken without cause. / Fight for justice, fight for safety, fight for freedom, fight for our fathers. Fight for all of us.

This is our home, Little Africa, Greenwood. It's in our souls. / Take up your arms, it is our duty to fight / we have nothing to lose but our chains. / Nothing to lose but our chains.

## **m.E.**

Before da due date I could feel da hate outside my momma wound / dat tried climb inside but must've took me for some kinda fool / she knew about yo secrets which were buried in dem hidden graves / say hello to Jehovah's punishment for yo wicked ways / it's Killmonger feel real ravenous pain/ dealt wit a massive insane levels to damage dese lame devils / had been cursed since my conceiving but my ancestors move through / dis vessel dat's temporary you would think I do voodoo / 'bout time all of yo bigotry eradicates the vapors / do you dig me Jack? Dis is how revengeful seeds react / got you runnin' for yo' redneck lives / and I assure you if I want it you gone give me dat / look at every senseless death you caused it's coming back to haunt through / revolution won't be televised it will be brought upon you / dis the voice of a descendant of a martyr from a lineage of warriors who came for what is ours /

## **(hook)**

Underneath the full moon light, are you gon' choose life / we gon' make sure that da history won't repeat twice / from beginning to end, you'll remember my skin / since the massacre happened my people seekin' revenge/

Under full moon light, are you gon' choose life / we gon' make sure that da history won't repeat twice / from beginning to end, you'll remember my skin / since the massacre happened

my people seekin' revenge / we are descendants!

### **THOMAS WHO?**

Word around town is the crackers arrested Dickie bet / 12 gauge smoke before weapons  
can form against me yet / they praying on the prosperous / I'm head hunting every single  
hooded crooked officer / en route to offing ya / n\*\*\*\* it ain't a game they trying to bring me  
trouble / you rolling up to die as I'm aiming it at your bubble / got a rifle in my lap couple  
revolvers on the dash / moonshine in a mason and explosives in a duffle / it's go time, like  
ready set I want mine, that pound of flesh / we both dying if I found him stretched / I ain't  
for idle threats / a n\*\*\*\* get it done, burn baby burn till only ashes and title left / the Jakes  
can try and break us down but we all right, headed to Greenwood prepared for a dog fight  
/ could care less about Bradys on Black Wall Street so long as the outline of the chalk white  
/ this is what uppity n\*\*\*\*\* talk like, my mother was a slave but her baby is the boss type /  
you better leave the crosses soaked in gasoline when I put fire to the sheets baby it's gon' be  
a long night / you can get it when I'm clicking listen on sight / grand wizard left dead from  
a strong right / they thought the revolution all hype / reciting all that crooked history, you  
know they tale the tall kind

### **(hook)**

Underneath the full moon light, are you gone choose life / we gon' make sure that da  
history won't repeat twice/ from beginning to end, you'll remember my skin / since the  
massacre happened my people seekin' revenge/

Under full moon light, are you gone choose life / we gon' make sure that da history won't  
repeat twice / from beginning to end, you'll remember my skin / since the massacre happened  
my people seekin' revenge / we are descendants!

**Objective:** To explore the African/Black diasporic tradition of oral storytelling and history  
keeping, as well as the role of the djeli in African tribal life. To compare and contrast  
African/Black diasporic literary traditions to modernized western literary traditions.

**Grade Level:** This lesson is best suited for high school students.

**Anticipated Time:** 4-5 45-minute class periods (depending on research, group analysis and  
writing time)

**Materials/Resources Needed:**

- Gil Scott Heron poem “The Revolution Will Not Be Televised”
- Story of PegLeg Taylor podcast
- Character and plot synopsis of Marvel’s Black Panther
- Information sheet on Christianity, African Traditional Religions, and Voodoo
- Information sheet on djelis (griots, storytellers)

**Process Overview:**

- Listen to the song. Listen to the song while reading the lyrics
- Spend 15-30 minutes researching popular Black voices using the first Discussion Question below.
- Divide students into four groups. Students will read their supplemental text (group one reading Heron, group two listening to the Taylor podcast, group three reading Black Panther, group four reading djeli) and summarize the impact of the allusion on the lyrics. What do these words literally mean? How does this outside information layer in figurative meaning?
- Whole group close reading of religious/mystical allusions in lyrics and information gathering about religions
- Analyze the themes
- Answer remaining discussion questions below
- Begin the writing task

**Discussion Questions:**

- Who are the most popular Black voices of the 2000s?
- What thoughts and feelings are the opening speaker expressing (what is his tone)? Compare those to the thoughts and feelings expressed in the hook
- Before the invention of cell phones or recording equipment how did people know what happened yesterday, last week, last month?
  - In the earliest parts of human history how did stories live after their time?
  - What are the pros and cons of oral histories? Ask what are the pros and cons of written histories?
- Define a “call to arms.” Analyze the ways in which this song does and does not fall into that category. What does a fight look like when it’s not physical?

### **Language/Literature Elements:**

- allusion
- metaphor
- tall tale
- tone

### **Historical Elements:**

- “she knew about yo secrets which were buried in dem hidden graves”
- “Word around town is the crackers arrested Dickie bet”
- “I’m head hunting every single hooded crooked officer”
- “Bradys on Black Wall Street so long as the outline of the chalk white”
- “burn baby burn til only ashes and title left”
- “grand wizard left dead from a strong right”
- “reciting all that crooked history, you know they tale the tall kind”

### **Composition Outcome:**

Write two paragraphs summarizing the role of the storyteller and using a literary example to illustrate the importance of that role.

### **Standard Objectives/Outcomes**

- Students will be able to analyze and evaluate the effectiveness of techniques used in oral texts to generate and answer literal, interpretive, and applied questions to create new understandings
- Students will be able to evaluate allusions to support interpretations of the song, including comparisons across texts
- Students will be able to evaluate literary devices to support interpretations of texts, including comparisons between the song and a tall tale, between the song and another poem, between the song and a comic book film adaptation, between the song and nonfiction information.
- Students will be able to analyze how the author uses literary elements to contribute to meaning and interpret themes connected across texts
- Students will compose a short literary analysis to objectively introduce and develop topics, incorporating evidence (e.g., specific examples and details) and maintaining an organized structure and a formal style

# Comprehensive Lesson Plan

## “Been Through it All”

*Steph Simon, Omaley B, Sterling Matthews, Krisheena Suarez, Parris Chariz*

### **STEPH SIMON**

She always went for the thug type / she called me big bro I felt like I was Mr. Right / I played along wit it just so I could spend time / Even listened to her on the phone while she complained about her love life / I threw hints like a pitch and she bunted, uh / We never got to first base I still want it, yeah / Scared to speak on how I feel so it lingered like a spill s\*\*\* got worse like every year / Cuz rejection what I feared / in grey areas I found a place to live / Then I had to remember who I is / Yet and still might call her sis just to cover it up / Ain't seen her in a few but still ain't getting over enough / Because potential I lust I seen the world against us / I felt like we wouldn't lose sometime reality sucks / A Band-Aid over cuts we still fam tho / But damn tho we was so compatible we could have it all / yeah yeah, yeah yeah

### **OMALEY B**

Girl, we been through it all  
If we let go of our fears and our thoughts  
We could have it all  
I'll go through the pain for you baby  
Whatever it cost... ost..... ost..... ost  
Whatever it cost... ost..... ost..... ost  
We could have it all.

### **STERLING MATTHEWS**

Let them whisper of the day I twisted my tongue into the shape of your name to relearn the word love / The day I put down my wallet and picked you up to pay the price of my pain / I have never known an equal until my soul intertwined with yours / Even the sun dims itself to stay upon us in awe / And I know with you / We could have it all

### **PARRIS CHARIZ**

Loved you in spite of all that you 'bout / hated to miss you when I was out / waited to kiss you cause of respect / I could go another route / thought she joking when I would smoke her out / been single cause she been holding out / I feel like we lacking trust / you say it don't back it up / lets back it up / as long as you do the dishes I pay you no mind / as long

as my pockets thicker she stay by my side / I gave her my ego dat was just part of the pride  
/ you make it hard to decide / I made it harder to fly / I tried to give you blame, but I was  
hardly trying / I was giving all the game but I was hardly playing / I never thought that my  
God could teach me love myself / I never bought into the hype until I was myself / how  
could I really love if I'm above myself / I could hug myself / I came from thinking I knew  
it all / to thinking before I talk / yeah

### **OMALEY B**

Girl, we been through it all  
If we let go of our fears and our thoughts  
We could have it all  
I'll go through the pain for you baby  
Whatever it cost... ost..... ost..... ost  
Whatever it cost... ost..... ost..... ost  
We could have it all.

**Objective:** Explore intersectionality in the complex political nature of interracial dating and miscegenation laws in America through analyzing the lyrics of “Been Through it All.”

**Applicable Age/Grade Level:** This lesson is adaptable to all age groups and grade levels, modified by skills and maturity.

**Anticipated Time:** Adaptable, from a single 45-minute session through a five-day process.

**Materials/Resources Needed:** Writing materials (paper, pen/pencil), dictionary, Internet.

### **Process Overview:**

Analyze how the Tulsa Race Massacre was implicated within the complex socialization of interracial dating and miscegenation laws to understand the complexity of the historical event.

### **Initiating the Discussion:**

Share the song, and then read as well as discuss the background implications of interracial dating during the 1920's and how propaganda around miscegenation laws help create the climate for the violence during the Massacre.



**Laws that Banned Mixed Marriage:** <https://www.ferris.edu/HTMLS/news/jimcrow/question/2010/may.htm>

### **What AntiMiscegenation Laws Can Tell Us About the Meaning of Race, Sex, and Marriage**

<https://scholarlycommons.law.hofstra.edu/cgi/viewcontent.cgi?article=2608&context=hlr>

#### **Moving into the Writing Component:**

Next, direct students to write responses to the following questions about love, dating, and discrimination

- How do you define love?
- How were miscegenation laws defined?
- What are your thoughts on interracial dating?
- What is the narrative surrounding the Tulsa Race Massacre and how it started?
- What is the purpose of “Been through it all”?
- Do you think interracial dating still has baggage today?
- How do you think discrimination impacts dating?

#### **Essay Revising for Success:** Word count 300 words

During the revision process, in addition to the standard tightening and tweaking, ask students to ponder other significant aspects of the Race Massacre they might have missed. Encourage students to think about sensory language, ideas, actions, and setting in making word choices. Peer-to-peer review and critique methods may be incorporated into this lesson.

#### **Expected Outcomes:**

- To introduce or further entrench a sense of critical understanding of intersectionality
- To encourage intergenerational understandings of interracial dating
- Develop perspective of law and marriage
- Comprehend political nature of love
- Further master literary tool of “Author’s Purpose”
- To grow further comprehension of ethos, logos and pathos



# Comprehensive Lesson Plan

## “Drowning”

*Parris Chariz, M.C., Xanvas, Am're Ford, Sterling Matthews, Quraysh Ali Lansana*

### **PARRIS CHARIZ (hook)**

I'm on my last, it feel like I'm drowning / It's all in my mind it's getting clouded / So much pain I feel inside of me / I just want you to be proud of me

I'm on my last, it feel like I'm drowning / It's all in my mind it's getting clouded / So much pain I feel inside of me / I just want you to be proud of me

I'm on my last, it feel like I'm drowning / It's all in my mind it's getting clouded / So much pain I feel inside of me / I just want you to be proud of me

### **PARRIS CHARIZ**

waves rushing I hear the sound (waves rushing I hear the sound) / dark city I see the drought (dark city I see the drought) / my eyes water I go without (my eyes water I go without) / protect our daughters, that's what we vowed (it's what we vowed) / blood leaves I need the answers / because I'm Black my life don't matter / in the streets I see blood splatter / I pray to God I don't use anger

### **MC**

You see the name we claim / It won't be in vain / Soul on fire just like where I stay / Hold me now I can't find my way / Hold me down I can't find my faith / Prayin' for love in a city that only know splitting a city by race / I feel the energy nobody say / I get the feeling that nobody safe / I kinda feel we built a house on hill to keep us away from the shade / I feel it coming today

### **PARRIS CHARIZ (hook)**

I'm on my last, it feel like I'm drowning / It's all in my mind it's getting clouded / So much pain I feel inside of me / I just want you to be proud of me

I'm on my last, it feel like I'm drowning / It's all in my mind it's getting clouded / So much pain I feel inside of me / I just want you to be proud of me

I'm on my last, it feel like I'm drowning / It's all in my mind it's getting clouded / So much pain I feel inside of me / I just want you to be proud of me

## STERLING MATTHEWS

When at last the fight was over / Might not right had won the day / Blocks of homes and  
business places / Now in ruins and ashes lay

Through the streets we all were driven / At the points of swords and gun / To detention  
camps provided / 'Ere the massacre begun

Marched at gunpoint down Archer / Past my own smolderin' home. My life / my girl and  
boy sobbin' mama's hips wet / In stiflin' June hot, heavy as redneck hate

Marched at gunpoint down Archer / Past my own smolderin' home. / My wife's missus  
gonna come claim us / caged coons like stray mutts at the pound /

My spirit walks Greenwood to Pine and back / like the grit of Black love then and now

**Objective:** Students will learn about historical trauma as a concept and think about the ways historical trauma shapes their lives.

**Applicable Age/Grade Level:** This lesson is best suited for high school students but could be adapted for middle school students depending upon level of maturity.

**Anticipated Time:** This unit will take roughly five days.

**Materials/Resources Needed:** "Drowning" lyric sheet; audio/visual equipment (to play the song "Drowning," and the video "Historical Trauma: Context and Effects" for the class); writing materials (paper, pen/pencil).

### **Process Overview:**

This lesson plan was developed with Tulsa, Oklahoma in mind. But it could be tailored to any city, state, or region's history: the Osage Reign of Terror in Fairfax/Pawhuska, Oklahoma; 9/11 in New York City; chattel slavery throughout the U.S. South; etc.

### **Initiating the Discussion:**

Start by distributing copies of the "Drowning" lyric sheet to students. Then play the song for the class. After listening, hold an open discussion focused on students' reactions to the song (Which lines stood out to them? How did the beat make them feel? Did they have any favorite verses? etc.). Next, focus on the significance of Parris Chariz's hook (Why does he feel like he's drowning? What's the significance of that feeling? What can we infer about someone's life or circumstances, if they say they're drowning, and what might lead someone to feel that way? What ideas do his lyrics communicate? etc.).

### **Introduction to Historical Trauma:**

Watch “Historical Trauma: Context and Effects” [[https://www.youtube.com/watch?v=n5seaExL\\_TA](https://www.youtube.com/watch?v=n5seaExL_TA)] together as a class. Ask students to take notes as they watch (encourage them to create a list of five major ideas covered in the film). After the video concludes, spend 3-5 minutes checking for understanding and eliciting student reactions and questions.

\*\*\*Recommended background reading for teachers: a presentation on historical trauma [[https://www.ihs.gov/sites/telebehavioral/themes/responsive2017/display\\_objects/documents/slides/historicaltrauma/htrreturnsacredpath0513.pdf](https://www.ihs.gov/sites/telebehavioral/themes/responsive2017/display_objects/documents/slides/historicaltrauma/htrreturnsacredpath0513.pdf)] by the concept’s originator, Dr. Maria Yellow Horse Brave Heart.\*\*\*

### **Reflecting on Historical Trauma:**

Students, working alone or with a partner, answer the following questions about their understanding of historical trauma and its relation to their lives and communities. Because this is mainly a brainstorming activity, and because their views on historical trauma are almost certainly tentative and developing, students are welcome to answer these questions in list form (as opposed to using full paragraphs).

- What does “historical trauma” mean to you?
- Which groups in the U.S. do you think historical trauma has shaped?
- Which groups in your state/city do you think historical trauma has shaped?
- Do you think historical trauma has shaped your life? If so, how?
- What is one way the U.S. could begin to heal from historical trauma?
- What is one way your state/city could begin to heal from historical trauma?
- How can we prevent future generations from suffering from historical trauma?

### **Sharing Their Views:**

After students have answered the questions, have them discuss their responses in small groups (e.g., 4-6 students per group). Then bring the entire class together for a discussion, working down the list of questions in order. Encourage students to take notes during this conversation.

### **Adding Their Verse:**

Listen to “Drowning” again. Briefly discuss, as a class, the different voices in the track: the rapping, the spoken word section. Then ask the students, working alone or with a partner, to write their

own guest verse for “Drowning,” based on their developing understanding of historical trauma. Students are free to write the verse in whatever style they choose (with a rhyme scheme; in a more free-form, spoken-word style; some combination of the two, etc). Students should write at least sixteen lines, and their writing should:

- Explain what historical trauma means to them
- Describe how historical trauma has shaped their community
- Describe how their community could begin to heal from historical trauma
- Describe how we—as a community, as a country—might prevent future generations from suffering from historical trauma

### **Revising for Success:**

When students have finished their verses, hold a writing workshop (20 minutes). During the workshop, groups of 4-6 students will share their work with each other, explaining how they structured their verses; which forms of historical trauma they addressed; and which part of their verse they would like to improve.

After these discussions, give students 15-20 minutes to revisit their verses and make any revisions they feel necessary.

### **Publishing and Performance:**

Students will read or perform their verses in class, either reading them *a cappella* or performing their verse with an instrumental version of “Drowning” as their backing track.

### **Expected Outcomes:**

- Students will develop an understanding of historical trauma as a concept
- Students will develop an understanding of how historical trauma has shaped national and local history
- Students will develop an understanding of how historical trauma might have shaped their lives
- Students will develop an appreciation for the ways in which art (e.g., music, poetry) can be used to address historical trauma
- Students will begin to view historical trauma not as an endless cycle, but as something this country, and their community, can potentially overcome

# Comprehensive Lesson Plan

## “Cypher 120”

*Tea Rush, Tizzi, Sneak The Poet, Written Quincey*

### **TIZZI (spoken)**

They tried to take us, they couldn't break us, they couldn't shake us  
(hook)

Brotha I know your love is for real

We can't stop (We can't stop)

We the cream of the crop (We the cream of the crop)

### **TEA RUSH**

Man it feels good to be on top / sky is the limit who gone stop me / Everything is us, we the rock / holding up the city we call wall street / Black is the color of the pot / of wealth circulating here on our skreet / Love is the knowledge that we drop / the hatred in the bombs set our souls free / Releasing stories untold / they tried to block us out but the powers wouldn't fold, / yeah believe or not melanation ruled this spot business thriving more then the average Apple stock, / this spot was hot, this spot was hot, / them people had to ask us for a loan to cop them lots / man they had to plot they wouldn't stop / til they found a way to murder us and leave our souls to rot but they ain't stop a thing!

### **TIZZI (hook)**

Brotha I know ya love is for real

We can't stop (We can't stop)

We the cream of the crop (We the cream of the crop)

[Written Quincey: welcome welcome welcome welcome welcome welcome]

Brotha I know ya love is for real

We can't stop (We can't stop)

We the cream of the crop (We the cream of the crop)

### **SNEAK**

“Blessed from the divine you can feel it in my spirit / Just to raise a child you need the warmth from a village. / Love of a queen cooking dinner in the kitchen / Mhmm / Taste like heaven with a side of reminiscing / It's in me not on me / I feel it / It's a feeling / Just follow my intuition / This Bodhisattva / Smoking the finest ganja / Finding my higher self / Landed me right beside her / I skrrt left in the Yana / She speaking my language now / Can't even explain it man / Keep it in layman's term / I'll lay you

ma'am it's my turn / Live and you better learn / So pass me that camera babe / Pose for the real God /  
This picture uh' never fade / Put that on everything

### **TIZZI**

Brotha I know ya love is for real

We can't stop (We can't stop)

We the cream of the crop (We the cream of the crop)

[Written Quincey: welcome welcome welcome welcome welcome welcome

I want to welcome y'all to the experience. Yeah

We been doing this for a few years now]

Brotha I know ya love is for real

We can't stop (We can't stop)

We the cream of the crop (We the cream of the crop)

### **WRITTEN QUINCEY**

Yo / I got some covenants I need y'all to follow, man. To come into this space and to come this experience, you're not allowed to use your mind, you can only use your heart. Don't think, just feel. (that's right) You gotta introduce yourself to three people, give three hugs, know what I mean? That's extremely important. And everything is already when you come here. A W E - R E A D Y. Awe ready. So listen, we'll count it down all collectively. We'll work together. We're counting down like 1, 2, 1 2 3 and . . . shhhh

**Objective:** To compare the literal vs more figurative aspects of the places (Tulsa and the poetry venue) in the song “Cypher 120.”

**Grade Level:** The rigor in the lesson is appropriate for high school but some of the content includes adult topics.

**Anticipated Time:** 1-2, 45-minute class periods

### **Process Overview:**

- Explore the idea of “the cream of the crop” and why it is repeated in every chorus
- Analyze the tone and mood of lyrics through close reading
- Consider the concept of a village using Socratic questioning strategies. Include discussion questions below.



- Analyze possible themes in small groups
- Begin creative outcome task

### **Discussion Questions:**

- What is a covenant? What are some modern examples of covenants?
- Who is the covenant between? Who is/are the speaker(s)?
- What does one gain by upholding their end of the covenant?
- Are there any aspects of the covenant someone may not want to uphold? Which? Why?

### **Language/Literature Elements:**

- allusion
- metaphor
- mood/tone
- theme

### **Historical Elements:**

- “the hatred in the bombs set our souls free”
- “melanation ruled this spot/ business thriving more than the average Apple stock/ this spot was hot, this spot was hot/ them people had to ask us for a loan to cop them lots/ man they had to plot, they wouldn’t stop/ til they found a way to murder us and leave our souls to rot”

### **Creative Outcome:**

Write a one-minute or one-page creative piece. If the teacher is comfortable with their classroom community, they can consider giving this additional rule, like the M.C. from the song: “you’re not allowed to use your mind, you can only your heart.” Encourage students to focus on diction that sets a certain mood. Have them work with a partner before sharing with the class to see if that mood is accomplished.

**Speaking/Performance Extension:** Students will share the creative piece they wrote with the class.

### **Standard/Objective Outcomes:**

- Students will be able to evaluate allusions to support interpretations of the song
- Students will be able to evaluate metaphors to support interpretations of the song
- Students will be able to evaluate tone and mood to support interpretations of the song

- Students will be able to analyze how the author uses literary elements to contribute to meaning and interpret themes connected to the text
- Students will be able to evaluate the extent to which historical, cultural, and/or global perspectives affect the author's stylistic and organizational choices in the text

# Comprehensive Lesson Plan “Product of Desecration (P.O.D.) [Part I]”

*Hakeem Eli'juwon, St. Domonick*

## **HAKEEM ELI'JUWON**

Look / I'm a gangbanger / I never was no stranger / Interlock wit the most danger / And the 'caine slangers / I'm bringing the most flavor / I'm the product of desecration / Total annihilation / from under the fire blazing / and the shell casings / misery loves company / I'm wit the thugs buddy said he love bumpin' me / came from the same struggle / somehow a rose grew up out the mud puddle / out of a dark tunnel / the place we was all funneled / when it all crumbled

I ain't yo n\*\*\*\* naw I'ma gorilla crazy how it all made me / and I'm war waging / shoot without hesitation / I need some reparations / f\*\*\* yo apologizing / Murals ain't symbolizing what you minimizing / now that we enterprising / they wanna join forces / cuz the city rising

praise for the foundation / built on the backs of the rappers / they wanna make us a ark / to carry us farther and faster / but I feel enlightened to tell you / we ain't gone be owning these masters / it's all just a part of the game / I'm playing my part in this chapter / but this ain't the route I'm embarking / I'd rather invest in no parking / My only concern is my portion / they say I'm the future the fortune / I was supposed to be born rich / but that s\*\*\* just wasn't important / I can see crosses on Standpipe / ash burning in the north wind / I hear the mob is approaching / calling demonic emotions / I'm finna nab me a cracker / never let em catch me loafing / young life

## **ST. DOMONICK**

Hey yo, it's something in the air / I feel like it's the last days / adamant on my journey I walk over mass graves / generational trauma I'm stuck on the last page / tryna rewrite a story I look at the gas gauge / it's empty just like the north / s\*\*\*, we barely got gas stations / rollin' on up the porch I think back to the past days / as soon as we tried to ball they came and they castrate us / burnin down n\*\*\*\*\* cities, put kids in gas chambers / funny how it was missing from history class papers /

If you gon write us out we need to see a check / they eating greedy got me feelin like I'm DMX / excuse but we need some reparations f\*\*\* a BMX / My generation never got to really see success / my n\*\*\*\*\* see a judge before they see a jet / they lit the match and they keep asking us why we upset / it's all good just sit back until you see what's next / now we

a threat cuz they don't like the way we mentioning the fact these n\*\*\*\*\* dirtier than ice in Flint, Michigan / but everything is us and FILA came to get it lit again / walking thru my city like I'm A.J. Smitherman / damned if I let you n\*\*\*\*\* take over our s\*\*\* again / I need vans, I'm talking grants and Benjamins / new gameplans to pass down to apprentices / Black-owned brands, schools, banks and businesses / hey, I'm from the city full of broken hearts / the nights cold all we know is dark / so many tears through the years might need Noah's Ark / we had it lit and then they stole the spark / To all my n\*\*\*\*\* in the town who just wanna rebuild but don't know where to start / the times coming n\*\*\*\*\* keep ya heart / hey

**Objective:** To understand how government policies created, and enforced, segregation in communities across the U.S.

**Applicable Age/Grade Level:** This lesson is best suited for high school students, but could be adapted for middle school students as well.

**Anticipated Time:** This unit will take roughly five days.

**Materials/Resources Needed:** Home Owners Loan Corporation (HOLC) of Tulsa (digital version if possible; if not, the map can be printed); writing materials (paper, pen/pencil); “Product of Desecration” lyric sheet; highlighters; city maps.

**Process Overview:**

This lesson was developed with Tulsa in mind, but can be adapted to any region or community. The issues it describes are not limited to any particular place, but national in scope.

**Initiating the Discussion:**

Students spend time reviewing the Home Owners’ Loan Corporation 1940 map of Tulsa [<https://dsl.richmond.edu/panorama/redlining/#loc=13/36.162/-95.949&city=tulsa-ok>]. (Depending on the school’s technology resources, students—working alone or with a partner—can review either digital or printed copies of the map.) Their goal should be to write down five questions about the map, based on their observations. After 20 minutes, the entire class will discuss the map and compare the questions they have. The teacher will write the 3-5 most popular questions on the board.

### **Doing Background Research:**

Show the brief (6-minute) video “Housing Segregation and Redlining in America: A Short History” [[https://www.youtube.com/watch?v=O5FBJyqfoLM&feature=emb\\_title](https://www.youtube.com/watch?v=O5FBJyqfoLM&feature=emb_title)], and have students practice taking notes as they watch. Encourage them to focus on taking away 3-5 big ideas from the video (as opposed to trying to absorb every detail). When the video is finished, ask the students which ideas they included in the notes. Write the 3-5 most popular takeaways on the board next to the list of 3-5 student questions.

### **Moving into the Music Component:**

Distribute copies of the “P.O.D.” lyric sheet and highlighters to students. Then play the song for the class. Have students read along as they listen. Then give them 5-10 minutes to highlight any words, phrases, or lines that they feel relate to what they have learned about redlining and housing segregation. Have the students share their highlighted lyric sheets with each other, in small groups of 4-6 students, for 5 minutes. Then bring the entire class together for a 5 to 10 minute discussion.

### **Creating their Own Maps:**

After students have learned about redlining and listened to the song, give them a basic map of Tulsa (or your city)—one with only the street names and major landmarks. Working alone or independently, students will create maps of Tulsa (or your city) as it might exist today had redlining never been enforced. Their map should include at least 15 places, including at least three of each of the following:

- a business
- a school
- a supermarket
- a park

### **Reflection:**

After students have created their maps, have them answer the questions below in writing. They should write 3-5 sentences in response to each of the following:

- How is your map different from the map of Tulsa (or your city) today?
- What qualities/traits does your version of Tulsa (or your city) embody? Name at least two, and explain why you chose the words you did
- How can we close the gap between Tulsa (or your City) as it exists today and the version in your map?

**Expected Outcomes:**

- Students will develop an understanding of historical segregation and how it shapes their community and lives
- Students will begin to think of segregation not as “the way things are,” but as the product of deliberate decision-making
- Students will begin to think of segregation as a historical process that, like all historical processes, has the potential to be reversed and undone

# Comprehensive Lesson Plan “Reparations”

*St. Domonick, M.C., Hakeem Eli’juwon*

**(vo/sample)**

911, what’s the nature of your emergency?

‘This town ain’t big enough for the two of us’

Hey, yo / hey, yo / hey, yo / hey, yo

## **ST. DOMONICK**

Downtown with the pack / we put the town town on the map / My n\*\*\*\*\* tired of hearing  
all the cap you wanna play then pull up at the Max / I hit up Chasing Ryan for the slaps /  
I was like Charlie Wilson, he was Zapp / ain’t no confusion b\*\*\*\* I’m from the GAP / we  
turned the Brady Mansion to the trap/

They tried to leave the nitty like a dump / our circumstances left us in a slump / so pop used  
to ride around with the pump / with that bread to yo head but we ain’t talking Trump /  
takin yo lunch so we can have some lunch / that was my daddy and I am his son / ... / like  
f\*\*\* it I gotta do it then it’s done / open the safe we takin’ what we want / If that n\*\*\*\* play  
then make him strip naked / drop him off at nafiehs this ain’t what you want / You better  
hope Steph don’t beat me to the punch / how you gon’ steal then try to stunt / my city was  
burnin’ they was eating brunch / I’m plottin’ revenge rollin’ up these runtz / I ain’t gon tell  
you n\*\*\*\*\* more than once

## **M.C.**

Hey, rebuilding the things they were stealin’ / Nobody want it more than us / We ain’t tell  
these n\*\*\*\*\* more than once / Ain’t asking for a handout / We just taking what belong to  
us / But if it’s war we put ‘em in the dust

## **HAKEEM ELI’JUWON**

Black bar from America / White rose petals gold melanin / The true form of the specimen /  
You ain’t buying you ain’t selling them / Kunta Kinte’s relatives / Pay in blood, Mr. President  
/ Black Wall Street residents / Finna put a dent off in your deficit / I’m raising an argument  
we the one started this we from the town town town . . .

[fades out]

**Objective:** To compare and contrast the hyperbolic literary idea of reparations and the realistic idea of reparations presented in the song.

**Grade Level:** This lesson is appropriate for high school students but could be adapted for middle school.

**Anticipated Time:** 2-3 class periods (depending on research time).

**Materials Needed:**

**Potential sources for reparations research:**

- <https://www.cbsnews.com/news/chicago-suburb-set-to-be-first-city-in-u-s-to-pay-reparations-to-black-residents/>
- <https://www.usatoday.com/story/news/politics/2021/02/17/slavery-reparations-house-committee-debates-commission-study/6768395002/>
- [https://www.yahoo.com/now/chicago-suburbs-reparations-proposal-divides-black-community-230102841.html?guccounter=1&guce\\_referrer=aHR0cHM6Ly93d3cuZ29vZ2xLLmNvbS8&guce\\_referrer\\_sig=AQAAAIIX-qFD-OXoFMLJcJabOyxj\\_yhxrlfMcmCv\\_](https://www.yahoo.com/now/chicago-suburbs-reparations-proposal-divides-black-community-230102841.html?guccounter=1&guce_referrer=aHR0cHM6Ly93d3cuZ29vZ2xLLmNvbS8&guce_referrer_sig=AQAAAIIX-qFD-OXoFMLJcJabOyxj_yhxrlfMcmCv_)
- <https://www.cnbc.com/2020/08/12/slavery-reparations-cost-us-government-10-to-12-trillion.html>
- <https://www.pbs.org/newshour/nation/reparations-african-americans-un>

**Potential sources about the recipients of reparations:**

- <https://www.cbsnews.com/news/not-all-black-people-are-african-american-what-is-the-difference/>
- FILA's "Descendants" (as a poem)

**Process Overview:**

- Listen to the song while reading the lyrics. Have students assess which elements are historical and which are creative hyperbole. Have students decide which ideas they believe to be realistically doable and which they believe to be hyperbolic
- Lead students to answer the first discussion question below
- Combine student imagination with research to discuss reparations plans that already exist and why the students believe those plans are or are not viable. Dividing students



into groups, have them research reparations as they relate to Black people in the United States (six sources are shared in the resources above). Have students use the remaining questions below as a guide. Summarize their research in a paragraph (one paragraph per group), and share aloud with the class

- Begin creative outcome task

### **Discussion Questions:**

- What is the difference between making things right and creating an opposite imbalance?
- Have reparations been given in the past? If so, to whom?
- Has this system of registration and endowment caused major problems?
- Who would be the recipients of reparations?

### **Language/Literature Elements:**

- Hyperbole
- “Had it lit but then they stole the spark”
- “we equal now/ f\*\*\* you, pay me’/reparations stat, i’m gon’ need that bag”

### **Historical Elements:**

- “I walk over mass graves”
- “tryna rewrite the story I look at the gas gauge / it’s empty just like the north / s\*\*\*, we barely got gas stations”
- “as soon as we tried to ball they came and they castrate us / burnin down n\*\*\*\*\* cities, put kids in gas chambers / funny how it was missing from history class papers”
- “they lit the match now they keep asking us why we upset”
- “walking thru my city like I’m AJ Smitherman / damned if I let you n\*\*\*\*\* take over our s\*\*\* again”
- “my city was burnin they was eating brunch”
- “Kunta Kinte’s relatives”

### **Creative Outcome:**

Each student will write a short story or poem imagining it occurs at a time thirty years after reparations were issued.

### **Standard/Objective Outcomes:**

- Students will actively listen and be able interpret a speaker’s messages
- Students will be able to evaluate hyperbole to support interpretations of the song

- Students will be able to engage in collaborative discussions about the topic of reparations and the song presented, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings
- Students will be able to evaluate the extent to which historical, cultural, and/or global perspectives affect the author's stylistic and organizational choices in the song. Students will be able to use newly learned historical and cultural perspectives in their own writing
- Students will analyze how authors use setting to contribute to meaning and strategically use a unique setting in their creative writing task
- Students will apply components of a recursive writing process to create a focused, organized, and coherent piece of writing

# Comprehensive Lesson Plan “Raw Cocaine”

*Surron the 7th, Bezel 365, Thomas Who?*

## **SURRON THE 7th (hook)**

Raw / Been sleep long enough, wake up get off / that bulls\*\*\*, that cooked s\*\*\*, that good s\*\*\* / raw / believe nothing you heard / believe half what you saw / that's law

I keep that raw / Been sleep long enough wake up get off / that bulls\*\*\*, that cooked s\*\*\*, this good s\*\*\* / raw / believe nothing you heard / believe half what you saw / that's law

Bezel 365

Cokaine, Cokaine, Dopemane Dopemane

Cokaine, Cokaine, Dopemane Dopemane

Cokaine, Cokaine, Dopemane Dopemane

## **SURRON THE 7th**

Raw / Been sleep long enough wake up get off / your b\*\*\*\*ass whiplash snatching n\*\*\*\*\* up what the f\*\*\* you thought / this was / grams in the church like a strip club, she gon make it rain in a tip cup, I can see the pain in the midst of all / the bulls\*\*\* / Cops on street n\*\*\*\* hood s\*\*\* / Glock on wish a n\*\*\*\* would s\*\*\* / Drop to your knees hit the pulpit / yeah, praying for a change / damn might never be the same / peddling 'caine / tryna get a Chevy and a chain / picture that devil in the frame / levee when it rain / Two shots steady with the aim / or lil' Betty taking metal to the brain / Said he with the gang / really you a goddamn shame / you'll never be heavy in the game / better know the name / Big Surron n\*\*\*\* don't play / bro send a beat it's an entree / Stayed down been real since one day / Thats day one A1 one way / I'm a raise my son like sun rays / thats rise and shine like front page / from a boy to man like Wanya / After that give a f\*\*\* what you gon' say / Cadillac strut on a runway / Holding my nuts like sundae / Wanna talk bucks we can rendezvous / N\*\*\*\*\* talk s\*\*\* till the s\*\*\* come through / Then throw a fit when the s\*\*\* hit news / Lights go dim when you can't see through / can't feed them and you can't feed you / that's food for thought I ain't talking bout food / when I say I'm f\*\*\*\*\* raw

## **(hook)**

Been sleep long enough wake up get off / that bulls\*\*\*, that cooked s\*\*\*, this good s\*\*\* / raw / believe nothing you heard / believe half what you saw / that's law

I give you that raw / been sleep long enough wake up get off / that bulls\*\*\*, that cooked

s\*\*\*, this good s\*\*\* / raw

### **BEZEL 365**

Cokaine, Cokaine, Dopemane Dopemane

Cokaine, Cokaine, Dopemane Dopemane

### **THOMAS WHO?**

I'm as raw as they come, quotes from the goat have begun, I was caught in the web that I spun, misunderstood all the purchases n\*\*\*\*\* was hurtin s\*\*\* we wasn't pitching for fun/ my band of brothers were touching the keys and the base while a n\*\*\*\* was loading a drum, ironic how we never stood wit a strap on the gram but we always were posted wit one / big flash cheese, draco sweep, this is a cleaning crew, hand to ya face n\*\*\*\* this isnt peek-a-boo/ who, what, and where listen that is unspeakable/ my mama told me that freedom would come at the moment that I had decided to speak the truth/ but her giving birth to an animal always had seemed inconceivable/ I was on corners in Tulsa wit product that spoke for itself why they order from me/ grateful that I had avoided the lock cause I knew where to get it a quarter a key/ papi was giving me game on the ways that my migos manipulate border police/ homey got popped with a brick in the trunk but came home to a bag when they ordered release/ loyalty ain't a n\*\*\*\* around who had told on me/ if you know then you know if you don't then you don't, you can check every product for potency/ Thommy proficient at flipping a half to a whole but prolific wit poetry/ I could flatten a fiend with the dope on me and I'm doing it wrong if you notice me / It's time n\*\*\*\*\*

### **SURRON THE 7th (hook)**

Raw / Been sleep long enough, wake up get off / that bulls\*\*\*, that cooked s\*\*\*, that good s\*\*\* / raw / believe nothing you heard / believe half what you saw / that's law

I keep that raw / Been sleep long enough wake up get off / that bulls\*\*\*, that cooked s\*\*\*, this good s\*\*\* / raw

Bezel 365

Cokaine, Cokaine, Dopemane Dopemane

Cokaine, Cokaine, Dopemane Dopemane

**Objective:** To understand inequities resulting from the “War on Drugs.”

**Applicable Age/Grade Level:** This lesson is best suited for high school students.

**Anticipated Time:** This unit will take roughly 3-4 days.

**Materials/Resources Needed:**

“Drug War” data:

- Chart comparing the U.S. Drug Addiction Rate, 1970-2020 to U.S. Drug Control Spending, 1970-2010 (source: The Atlantic, <https://www.theatlantic.com/national/archive/2012/10/chart-says-war-drugs-isnt-working/322592/>);
- Chart showing U.S. State and Federal Prison Population, 1925-2014 (source: Vox, <https://www.vox.com/2015/7/13/8913297/mass-incarceration-maps-charts>);
- Table showing incarceration rates per 100,000 by race, for the 10 U.S. states with the highest incarceration rates (source: The Sentencing Project, <https://www.sentencingproject.org/publications/color-of-justice-racial-and-ethnic-disparity-in-state-prisons/>)

“Drug War” research:

- “Cracks in the Data” (ACLU)
- *The New Jim Crow* (Michelle Alexander)

“Fire in Little Africa”:

- “Raw Cocaine” (audio)
- “Raw Cocaine” (lyrics)

**Process Overview:**

This lesson was developed with the U.S. in mind—to study a nationwide phenomenon—but can be adapted to any state’s history, or it can be used to compare a state’s history to national trends.

**Initiating the Discussion:**

The teacher will either distribute copies or project for the class the three charts above (all three should be distributed or displayed simultaneously). Students will have 10-15 minutes to review the data independently.

During this time, they should write down three observations they make (i.e., three things that stand out to them or that make an impression), and three questions they have, about the information.

After this independent work time, bring the entire class together for a 10-15 minute, student-centered discussion of their observations and questions (by “student-centered,” we mean that

students do most of the asking and answering of their classmates' questions with limited teacher participation).

### **Further Research / Sharing Their Findings:**

Divide the class into two groups. Half the class (Group 1) will read the Executive Summary of the ACLU's "Cracks in the System: Twenty Years of the Unjust Federal Crack Cocaine Law." The other half (Group 2) will read this excerpt (<https://newjimcrow.com/about/excerpt-from-the-introduction>) from the introduction to Michelle Alexander's *The New Jim Crow*.

After giving students 20-25 minutes to read and take notes on their assigned reading, group the students in pairs (i.e., one member of Group 1 pairs with one member of Group 2). Working in pairs, the students take turns sharing their main takeaways from the readings with each other.

### **Connecting Historical Narratives to Data:**

Still working in pairs, students write two paragraphs:

- One explaining the main connections, as they see them, between the ACLU and Michelle Alexander readings and the charts/tables discussed at the start of the unit
- one describing a way out of our current mass incarceration:
  - What seems to be at the root of this problem?
  - What needs to change so that the situation can improve?

### **Final Reflection / Winding Down:**

To conclude this unit, the entire class will listen to "Raw Cocaine" as they follow along with the lyrics (the lyrics can either be projected for the entire class to see or distributed as a handout). As they listen, ask them to reflect on the following:

- How does this song relate to what they have learned in the unit thus far?
- What does this song add to everything they have learned in this unit?
- What does music/poetry do that raw data and nonfiction writing cannot?

### **Expected Outcomes:**

- Students will develop an understanding of mass incarceration in the U.S.
- Students will develop an understanding of sentencing disparities in the "War on Drugs."
- Students will develop an understanding of the ways in which data, nonfiction writing, and personal narratives can all combine to create a rich sense of history as it unfolds.

# Comprehensive Lesson Plan “Brunch at the Brady”

*Ray June, Ausha LaCole, Papa, 1st Verse, Keeng Cut*

## **RAY JUNE & AUSHA**

Anything you want,  
Anything you want and need,  
If you want funk, you should come funk with me,  
If you wanna roll, you should come and roll with me,  
Having brunch at the Brady,  
A hundred n\*\*\*\*\* going crazy, crazy

## **PAPA**

Brunch at the Brady/ brunch at the Brady/ I like my OJ fresh squeezed with cheese eggs  
and bacon/ 100 n\*\*\*\*\* on the steps of the century's biggest hater/ 100 years later and we  
still highly favored/ tried to burn us out of history now we pissin' on yo toilets/ barbecuing  
on yo lawn/ Charlie Wilson dropped the bomb/ filled up with seeds of the future/ now we  
spread love like computer/ stone facing all these haters like Medusa.

## **(verse)**

Brunch at the Brady, Brunch at the Brady / Look at the Skyline, it's more than the name  
changing / Bringing a lot more than an appetite to the table / Sacrifices made like more  
than half my life I gave to / Building like I laid the pavement underneath the stages that we  
made it to / I can see us seeing that stadium soon / Grateful for every single bite I savor the  
food / Stay in tune, like I can't play with my behavior and mood / Or make an excuse for  
the way that I'm movin' / Know the count so I can't be a slave to the institutions / Solutions,  
we introducing, from ideas to execution / From restlessness to restitution, yeah / This was  
organically grown and the fruit was farm fresh / I can see that sunlight, I can feel my arms  
stretch / I can feel that Greenwood spirit harness the best of us / I can see 100 n\*\*\*\*\* on  
the lawn like everything is us

## **RAY JUNE & AUSHA**

Anything you want,  
Anything you want and need,  
If you want funk, you should come funk with me,

If you wanna roll, you should come and roll with me,  
Having brunch at the Brady,  
One hundred n\*\*\*\*\* going crazy, crazy

### **KEENG CUT**

In the skyline mansion / Peepin these vaulted ceilings / Walking through these big room  
giving me big feelings / Like look around how the hell we get here / Went through it all not  
knowing heaven was so near / Just waiting on us to get snatched back / Whip a crabcake  
Benedict in this b\*\*\*\* now picture that / We hood ain't gotta carafe for the mimosas we  
pitcher that / We good ain't gotta rent outcha spot / We own it uggh / Havin' brunch at the  
Brady

### **RAY JUNE & AUSHA**

If you wanna roll, you should come and roll with me,  
Having brunch at the Brady,  
A hundred n\*\*\*\*\* going crazy, crazy  
Having brunch at the Brady,  
A hundred n\*\*\*\*\* going crazy, crazy

**Objective:** To compare and contrast parties and protests, being taken from and reclaiming  
in the historical, current, and theoretical future contexts mentioned in the song “Brunch  
at the Brady.”

**Grade Level:** This lesson is best suited for high school students.

**Anticipated Time:** 2 45-minute class periods

### **Materials Needed:**

- Tate Brady and the Brady Mansion: <https://thislandpress.com/2012/04/18/tate-brady-battle-greenwood/>
- Occupy Wall Street Movement: <http://occupywallst.org/>
- Photos from FILA promotional material: <https://fireinlittleafrica.com/>

### **Process Overview:**

- Listen to the song. Analyze the song's mood



- Read excerpt from article information about Tate Brady
- Read the lyrics and answer the first two Discussion Questions below
- Analyze the repetition of 100 through the song: “100 n\*\*\*\*\*s goin crazy,” “100 n\*\*\*\*\*s on the steps of the century’s biggest hater,” “100 years later and we’re still highly favored,” “I can see 100 n\*\*\*\*\*s on the lawn like everything is us” (guide included for teachers). Answer the rest of the Discussion Questions (guide included for teachers)
- Read the excerpt about Occupy Wall Street. Instruct students to draw parallels between that movement and the theme of this song
- Begin writing tasks

### **Discussion Questions:**

- What is the metaphorical significance of brunch?
- What is the “taking something back” significance of a hundred Black people having brunch at the Brady mansion (as opposed to anywhere else they could brunch)?
- What is the effect of “taking back” something that was once a tool of harm and using it for fun or for progress?
- What is the purpose of a protest?
- What is the typical mood of a protest?
- A hundred Black people are having brunch at the Brady mansion—in what ways is this a protest? In what ways is it not?
- When you imagine a group of 100 Black people in one place, what is the atmosphere of the place like?

### **Language/Literature Elements:**

- Hyperbole
- Metaphor
- Allusion
- Double entendre

### **Historical Elements:**

- “tried to burn us out of history now we pissin on yo toilets/ barbecuing on yo lawn”
- “Know the count so I can’t be a slave to the institutions”

### **Creative Outcome:**

Write an alternate chorus to the song especially replacing the words “100 n\*\*\*\*\*s.” Have students complete this task individually first, then compare responses in pairs, then small

groups, and so on until the discussion is with the whole class. (Can start with pairs if it seems necessary.) See if the whole class can come to a consensus.

**Standard/Objective Outcomes:**

- Students will be able to evaluate mood to support interpretations of the song
- Students will be able to evaluate the extent to which historical, cultural, and/or global perspectives affect the author's stylistic and organizational choices in the song
- Students will be able to analyze how the author uses literary devices of hyperbole, metaphor, allusion, and double entendre to contribute to meaning and interpret the theme
- Students will be able to engage in collaborative discussions about the topic of reparations and the song presented, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings

# Comprehensive Lesson Plan “Young & Free”

*iamDes, Krisheena Suarez, Chris The God MC Cain, Written Quincey, Dr. Tiffany Crutcher*

## **DR. TIFFANY CRUTCHER [spoken]**

Ancestors, ancestors. Terence Crutcher. Their blood still speaks. From pain to purpose, their blood still speaks. From ashes to beauty, their blood still speaks. Saying you are brilliant, you are Black excellence, their blood still speaks.

## **iamDES**

We say a prayer for a better tomorrow, / We cherish time / ‘Cause we know that it’s borrowed.  
/ Black Wall Street. / Black Heaven, / Now this is hollow ground. / We may not see our  
ancestors, / But their spirits still around. / Take these slave chains / And give us back our  
crown / ‘Cause freedom isn’t free / When you look like me. / Young, gifted, and Black. /  
From the color of our skin, / To the texture of your hair / We birthed with purpose. / It’s  
reason that you’re here. / The world is yours to conquer. / Believe in yourself / I wish you  
nothing but the best. / Love, peace, and grace / And an overflow of life’s wealth. / Yeah. / I  
said an overflow of... / Tell a Black Girl that she’s worth it, / Tell a Black Boy he got purpose.  
/ Destined since your mother’s womb, / Pray your passion consume. / Fire in your bones  
/ A vision for a better world. / The world is yours to conquer. / You are God’s design, / It’s  
your time.

## **KRISHEENA**

To be young and free,  
with life ahead of me.  
Justice was fought so we,  
So we could live our dreams.

## **CHRIS THE GOD MC CAIN**

Kindergarten taught us pledge allegiance / But they concealed them terrorist secrets / Me  
and the homies did our own research / A hundred years later, yeah this the rebirth / They  
think Reparations a record advance? / I’m God’s mirror image / Don’t insult me I need a  
God-like percentage / It’s more than rhymes in a sentence / Feed my kids when I’m finished  
/ My daughter know she pretty she don’t need no extensions like a fake Cleopatra / Tie a  
ribbon in her natural / Black Baby Alive Dolls / She gettin’ all her practice / For my future

grand babies / Gotta carry on tradition / For my ancestors God sent me on a mission /  
GOD MC all caps when you type it / These rappers all cap and I don't like it / But we still  
gettin' capital / Protest at the Capitol / Can't stop nothing magical / So tell them nationalists  
/ We on some Africa s\*\*\*

### **KRISHEENA**

To be young and free,  
with life ahead of me.  
Justice was fought so we,  
So we could live our dreams.

### **WRITTEN QUINCEY**

Benediction, / redemption, / Life, death, and love, forgive me for dis contradiction. / I  
made mistake in my past living / so forgive my sake of present livin' / I may do this s\*\*\*  
again, / I may cry for life again / cry again for death / cry again for pain / cry again for  
every brick dat has ever been laid, / stayed, for hunnid years / stayed for hunnid tears, /  
built a hunnid bricks / Built a hunnid sticks, / hunnid spirits is marchin, / hunnid babies  
is printed in black and white a hunnid years later / a hunnid MCs is at the peephole, / a  
hunnid dreadheads confronting a hunnid white sheets at the intersection / a hunnid poets,  
/ a hunnid sons and daughters, / a hunnid from da Norf' / a hunnid from Gilcrease, /  
36th & 46th / BC Franklin / a hunnid nappy heads from Cheyenne / Berry Park / and  
Chamberlain / and North Mabee / and Ben Hill / and Amos T Hall / and O' Brian / in  
front of Mt. Vernon / in front of Mt. Zion / been done crying / the new fire is burnin'

**Objective:** To understand the concept of “internalized racism.”

**Applicable Age/Grade Level:** This lesson is best suited for middle and high school students.

**Anticipated Time:** This unit will take 2-3 days.

**Materials/Resources Needed:** Introductory video of Ibram X. Kendi (<https://www.youtube.com/watch?v=EQWEqsYFARE>); Excerpt of “Stamped from the Beginning” by Ibram X. Kendi; “Young & Free” (audio and lyrics).

### **Process Overview:**

This lesson was developed with the U.S. in mind—to study a nationwide phenomenon—but can be adapted to any state’s history, or can be used to compare a state’s history to national trends.

### **Initiating the Discussion:**

Introduce students to Ibram X. Kendi via the brief, two-minute video. Then have the students read the final section of the Prologue in Kendi’s *Stamped from the Beginning* (<https://drive.google.com/file/d/1C5Fwyv7-5tMvUHtKt1LdbXcBI1pOV4g6/view>). Ask them to reflect, after they have finished reading, on the following questions:

- What does Kendi think is the biggest mistake people make when talking about racism?
- What effect does Kendi say racist ideas had on his life and way of thinking?

### **Introducing Internalized Racism:**

Use the discussion of question two above to lead into a brief overview of the concept of “internalized racism.” Explain this concept in a 3-5 minute presentation to the class. This website (<https://www.racialequitytools.org/resources/fundamentals/core-concepts/internalized-racism>) provides a number of resources related to the concept. The key points to emphasize:

- Racism results from power differences among racial groups
- Internalized racism occurs when oppressed racial groups come to believe what the dominant group believes about them
- Internalized racism helps maintain this difference in power (or this system of oppression)

### **Considering Antidotes to Internalized Racism:**

Play the song “Young & Free” for the class, with the song’s lyrics either projected on a screen for all to see or distributed as a handout. Students, as they listen and read along, should consider the question, “What words do these MCs, as Black artists, use to describe other Black people?” Students should make a list of at least five of these words.

After the song has finished playing, ask all students to write one of their words on the board (it is O.K. if several students write the same word; in fact, this will almost certainly happen). When the students have finished writing their words on the board, discuss the range of words—e.g., “young,” “gifted,” “purpose,” “grace,” etc.—and how they relate to Kendi’s writing. What relationship does the song have to the idea of internalized racism?

**A Final Reflection:**

To conclude the lesson, ask each student to write a brief paragraph:

- Giving their definition of internalized racism
- Explaining the role racist ideas had in Ibram X. Kendi's life
- Describing the song's relation to these racist ideas

**Expected Outcomes:**

- Students will develop an understanding of racist ideas and their relations to power in the U.S.
- Students will develop an understanding of internalized racism
- Students will develop an understanding of the ways in which art can be used to undermine internalized racism

# Comprehensive Lesson Plan

## “North Tulsa Got Something to Say”

*1st Verse, Ausha LaCole, Surron the 7th, Doc Freeman, Pade & Jerica Wortham*

### **JERICA WORTHAM (spoken)**

Our excellence, they tried to hide it. Thug town, I survived it. Everything is us, we revived it. Now, we got something to say.

### **AUSHA**

Hey hey hey  
North Tulsa got something to say  
Don't feel no type of way  
I said hey hey hey  
North Tulsa got something to say  
Don't feel no type of way (type of way)

### **(verse)**

Light one up for my associates / As the anniversary approaches I feel something explosive blowing in the Tulsa wind / Tryna find a way appropriate to express it and focus the lens / Talk to you like we the closest of friends / We was in this together, we gon roll to the end / We gon empty the clips / we gon load 'em again / We gon hold it right until it's time without the folding in / Global with the spins, feeling like a mogul with the Jims / Manifest it like I told you what it is / Showed you like a photo without the post or a send / Got 'em out the paint or I made a poster of them / Felt the weight of the moment and owned it with the pen / With my brothers that been around since the story begin / Like once upon a time, north of Pine / I found myself a purpose that I went forth to define like...

### **SURRON THE 7TH**

Mission accomplished / no it's nothing like this / On the planet my plan is to do damage and vanish and reappear and something outlandish and land on a cliff / 9-1-alien s\*\*\* / you wanted slaves on a ship / Instead I say what I meant / Word to the blade in my lip / Come to my radius hating I'll throw a face at your brick / Lighting sage in your grave / I know Brady is sick / I sent the matrix a glitch / Then came twice in your... house

## **DOC FREE**

Lost in a minimal space / In an oblivinal crate / The ignorant, they make my skin irritate  
/ I'm gettin' older but they fearing my pace / Pump the finesse; / and you can f\*\*\* off with  
the frill and the lace / Gotta sedate / But don't find it necessary when I go to create / And  
breaking down the metaphysical / Just one of our traits / Been feeling kinda assed out,  
kinda left to this fate / But Oilhouse still persevere and find a key to the gate.

## **AUSHA**

Hey hey hey  
North Tulsa got something to say  
Don't feel no type of way  
I said hey hey hey  
North Tulsa got something to say  
Don't feel no type of way (type of way)

## **PADE**

AJ Smitherman / Quiet storm going on and I am the only one to make sense to get a  
glimpse of it / Grandma home remedy turned into a business I can pass on when I pass on  
this soliloquy / At times it get to me / story that I thrive on have my mind on when white  
flesh couldn't sit with me / Remind me of a story that my mom's once told me / could only  
Denver diner at the back if she wanted to eat / TNT parked the same street where the Klan  
meet / Smoking in the house knowin' they ain't even f\*\*\* with me / Lights flickering we  
make it look like a video / Camera on, I pour the PadeTea to make the feel go / Where it  
go if it ever wanted if it ever did / Dream to do something so big they would call the s\*\*\* /  
What it was when it was how it is like it is / Document it myself so they ain't gotta tell my  
kids

## **AUSHA**

Hey hey hey  
North Tulsa got something to say  
Don't feel no type of way  
I said hey hey hey  
North Tulsa got something to say  
Don't feel no type of way (type of way)



**Objective:** To analyze the political, social and economic impacts of the Tulsa Race Massacre through symbolism in “North Tulsa Got Something to Say.”

**Applicable Age/Grade Level:** This lesson is adaptable to middle and high school grade levels, modified by skills and maturity.

**Anticipated Time:** Adaptable, from a single 45-minute session through a five-day process.

**Materials/Resources Needed:** Writing materials (paper, pen/pencil), dictionary, thesaurus.

**Process Overview:**

Formulate and discuss the political, social, and economic impacts of North Tulsa after the Massacre using the symbolism of authors/lyricists. Students will define the key terms, political, social and economic, to analyze impacts and implications not only in Tulsa, but also your own town. The lesson plan can provide a template for thinking and learning about the history of the community and how its population and economy have changed over time.

**Initiating the Discussion:**

Share the song “North Tulsa Got Something to Say” included with a literary definition of “symbolism.” After listening to the song aloud, guide students in a line-by-line discussion of the song. Ask them to identify different symbols throughout the song to infer meaning.

**Moving into the Writing Component:**

Next, direct students to discuss responses to the following questions about their community:

- What are three symbols you hear regularly?
- What are three symbols used in “North Tulsa Got Something to Say”?
- What is your favorite place in the community?
- What is your least favorite place in the community?
- What is the purpose of symbols in “North Tulsa Got Something to Say”?
- What are the political implications of “North Tulsa Got Something to Say”?
- What are the social implications of “North Tulsa Got Something to Say”?
- What are the economic implications of “North Tulsa Got Something to Say”?

### **Drafting the Poem:**

After the students have conducted a discussion of their responses, ask students to identify descriptive symbols that will aid them in describing their own environments.

Next, engage students in a quick review of the following poetic devices:

- Repetition
- Alliteration
- Metaphor
- Simile
- Hyperbole

Ask students to create at least one example of each device listed above for their poems. They may, for example, cull a sound from their blueprint and employ onomatopoeia to bring that sound to life. There is no line limit but tell students that they must write at least the number of lines correlating with grade level with no one-word lines.

- Middle School Students: 12 lines
- High School Students: 18 lines

### **Revising for Success:**

During the revision process, in addition to the standard tightening and tweaking, ask students to ponder other significant aspects of the community they might have missed. Encourage students to think about sensory language, ideas, actions, and setting in making word choices. Peer-to-peer review and critique methods may be incorporated into this lesson.

### **Publishing and Performance:**

Schedule an in-class community-awareness poetry reading, allowing time for sharing stories and memories associated with the places and people that populate these works. These stories offer fodder for other community poems and narrative writings.

### **Expected Outcomes:**

- To understand the concept and purpose of symbolism
- Develop ability to give political, social and economic analysis about community and literature
- Understand definitions of political, social and economic

- Practice poetic literary skills
- Build communal awareness for students



# Lesson Plan Answer Keys

## City of Dreams

### Initiating the Discussion

A line-by-line discussion of the song will identify some of the following elements of the author's purpose:

- Detailed descriptions of his rough upbringing
- Proud statements of his economic ascent
- A keen geographical-historical awareness (he understands the dark history of his hometown)
- An understanding of his racial status in the U.S.
- A skepticism of received wisdom
- A deep sense of kinship with, and responsibility towards, his community

### Moving into the Writing Component

Addressing this section's first four questions in turn:

- The point of "City of Dreams" is to provide listeners with a place-specific, historically-aware story of economic ascent in the face of systemic adversity
- The author is writing from the perspective of a Black man in North Tulsa, with all the economic and historical implications that racial-geographical status carries
- He seems to be trying to make listeners aware of his perspective, and specifically to feel the intensity of his difficult life experience
- His purposeful references are to specific sites, events, and historical figures in and from Tulsa

## Drafting the Essay

Identifying driving factors of the author's purpose using pathos, logos, and ethos, we find:

- *Pathos*: The author evokes feelings of sadness and (justifiable) bitterness through his evocations of racial discrimination in Tulsa—effected geographically via the systematic destruction and underdevelopment of North Tulsa—and of historical trauma stemming from the 1921 Tulsa Race Massacre.
- *Logos*: Over the course of a few minutes, the author makes a case for deliberate and systematic discrimination of, and oppression targeting, Blacks in Tulsa. He further emphasizes that this oppression has deep historical roots. This description depends as much on factual references—geographical, historical—as it does on emotional appeals.
- *Ethos*: Through his many references to Tulsa geography and history, the author establishes credibility as an expert guide through the city's past and present.

## Shining

**What does “Shining” mean?** Being seen, having a bright light, being brilliant, overcoming adversity, motivation of finances or money, looking good and feeling good.

**What do you know about entrepreneurship?** The activity of setting up a business or businesses, taking on financial risks in hope of profit.

**Discuss economic motivations behind the massacre.**

<https://scholar.harvard.edu/files/nunn/files/tulsa.pdf>

**How should we understand the “reverse racism” reference?**

<https://www.thoughtco.com/does-reverse-racism-exist-2834942>

**What does the “penny loafer with the polish on it” represent to you?** Making something of little value seem like its worth a lot, literal penny loafer and polish for fashion, taking a little and making it look like a lot, adversity, and tribulations

**What are other important references from this song?**

**Define assets and liabilities** An **asset** is a resource with economic value that an

individual, corporation, or country owns or controls with the expectation that it will provide a future benefit. **Assets** are reported on a company's balance sheet and are bought or created to increase a firm's value or benefit the firm's operations.

**Liabilities** are settled over time through the transfer of economic benefits including money, goods, or services. Recorded on the right side of the balance sheet, liabilities include loans, accounts payable, mortgages, deferred revenues, bonds, warranties, and accrued expenses

**Discuss specific businesses that were located in North Tulsa before the massacre.**

<https://www.history.com/news/black-wall-street-tulsa-race-massacre>

<https://www.washingtonpost.com/history/2018/10/11/we-lived-like-we-were-wall-street/>

## Descendants

### Popular Black Voices

The point of this exploration is to encourage student discussions about celebrity influence, the nature of those celebrities' messages, and how widespread is the message, as opposed to just the celebrity's popularity. Direct student answers toward famous Black people who have made statements or debated topics publicly. Provide students with older examples like: who is our current Rev. Dr. Martin Luther King Jr or Malcolm X? Challenge them to summarize the person's ideas. Cross reference social media. Rappers might include: Kanye West—personal genius, personal freedom, and entrepreneurship; Jay Z—entrepreneurship and ownership; J Cole and Lupe Fiasco—anti capitalism and anti-American government; Cardi B—sex positivity, feminism, wealth; Ice Cube—Contract with Black America, and; Nipsey Hussle—entrepreneurship and ownership. Politicians and/or pundits might include: Candace Owens—family values and conservatism,; Barack Obama—hope and teamwork; and the Black Lives Matter movement. Athletes might include Lebron James and Colin Kaepernick.

### Text to Text Analyses

- “revolution won't be televised it will be brought upon you”—the real community changes and progress won't be made in a way that is ever reflected on the news or in the media. The real changes are spiritual, familial, internal, and maybe covert (if they need to be illegal).
- “With the spirit of Peg Leg Taylor we resist”

- “it’s Killmonger feel real ravenous pain”—perhaps put students in this group who have seen the Black Panther movie or read the comics. Wakanda kept its resources safe by keeping them secret. Killmonger believed he could lead his country to go public and that vibranium would make them strong enough to overpower any enemy. Some descendants of Greenwood may feel that their ancestry and the true story of the Massacre are their vibranium.
- “to damage dese lame devils / had been cursed since my conceiving but my ancestors move through / dis vessel dats temporary you would think I do voodoo”
- “look at every senseless death you caused, it’s coming back to haunt through”—many practitioners of voodoo, by direct contrast to Christianity, Buddhism, or the law of karma, believe that vengeance is fine when deserved.

### **Themes**

- Revenge should be taken on those who deserve it (like those who oppress, pillage, and murder).
- Bloodlines matter and there is inherent value and accountability in the blood.

### **Discussion Questions:**

- Both the opening speaker and the tone of the hook are angry. They are angry about the lies that they feel have kept the descendants of Greenwood from reaping what their ancestors worked for.
- Before technology we relied on oral presentations like radio and written formats like newspapers. News moved slower and it was hard to find out what happened today or yesterday if you weren’t there. It was hard to get timely news about another city. Before print, stories only survived through oral history, but those can’t be verified against other sources. They leave gaps in memory and credibility. Written histories give the impression of being easier to verify but there’s nothing inherently more reliable about the written word. The primary barrier to the written word is literacy and language fluency.
- This song could be considered a rhetorical appeal to the descendants of Greenwood business owners to fight against one hundred years of oppression through political, financial, or maybe even physical means. See themes. A non-physical fight would be voting power, changing public opinion, education, rebuilding businesses, etc.



## Been Through It All

**How do you define love?** An intense feeling of deep affection. a great interest and pleasure in something. like or enjoy very much.

**How were miscegenation laws defined?**

<https://scholarship.law.duke.edu/cgi/viewcontent.cgi?article=1544&context=dlj>

**What is the narrative surrounding the Tulsa Race Massacre and how it started?**

<https://www.npr.org/2020/06/19/880964037/the-history-and-legacy-of-tulsa-race-massacre>

**What is the purpose of “Been through it all”?** To tell the story of Sarah and Dickey

**Do you think interracial dating still has baggage today?** <https://news.illinois.edu/view/6367/710089>

**How do you think discrimination impacts dating?**

<https://mashable.com/article/racism-online-dating/>

## Drowning

### Reflecting on Historical Trauma

Students should be able to identify the main groups—indigenous Americans, Blacks / African-Americans, Asian Americans—that have been impacted by historical trauma in the U.S. And they should develop an understanding of the ways in which traumatic experiences linger and affect lives for generations. Even people who did not experience a particular calamity, for example, or who were not directly affected by it, could still carry trauma in its aftermath.

In terms of suggesting ways that their city, or the U.S., could heal from historical trauma, students might explore ideas like the teaching of honest history in schools (in other words, history that doesn't gloss over dark episodes in our collective past), reparations, and increased funding for mental health (and healthcare more generally) in the U.S. Teachers are welcome, of course, to introduce any of these topics if the students do not name them themselves.

## **Adding Their Verse**

Students will ideally define historical trauma in terms that are personal to them—they won't copy the definition out of a dictionary or off a website, in other words.

Their description of how historical trauma has shaped their community will, to the greatest extent possible, reference local events—whether in the recent or distant past—and specific groups that have been impacted by them. For example, in Tulsa, either the 1921 Tulsa Race Massacre or the 2015 Terence Crutcher shooting could be used to address the impact of historical trauma on the city's Black residents. (Teachers might wish to give brief history lessons—broad overviews, or in-depth looks at specific events—about their specific states, cities, towns, etc., if they feel students would benefit from these lessons. In many cases, there are likely brief educational videos already available online about many of these events.)

And students' descriptions of how their community could begin to heal from historical trauma—and of how we could prevent future generations from suffering from historical trauma—could reference any number of different initiatives: existing community health programs that should be expanded (students could conduct online research to determine what programs already exist); mental health facilities that, in their view, should be built in underserved communities; a committee to discuss the feasibility of reparations for a community targeted in a traumatic event; a new history curriculum for the public school system.

## **Cypher 120**

- “The cream of the crop” means the best part
- The tone is confident, at ease, inviting. The mood is calm, alluring
- When considering the concept of a village using Socratic questioning strategies, lead students to the words family and community and the ideas that everyone is mutually invested in each other

### **Possible themes:**

- Form/Re-form a village
- The “village” promotes a whole community's success
- Greenwood still possesses elements of the village concept 100 year later
- The poetry show is a representation of the village
- Pursuit of the village resurrects the atmosphere of success that made Greenwood one of a kind

### **Discussion Questions:**

- “Covenant” is a word mostly reserved for churches in modern times. Non-churchgoers may only hear of covenants at weddings. Covenants pre-date contracts, are not made between legal entities but between individuals or groups of people. In the most traditional sense, covenants are not signed on paper or with words, but by the mixing of blood.
- The song’s covenant is between the poets onstage, or the show’s M.C. and the audience. The speakers are artistic descendants of the Greenwood District and the M.C. of the poetry show. One might say the speakers are artists in general.
- Upholding your end of the covenant is how you earn membership in this village and access to their safe space for creativity and progress.
- 1) “to come into this space and to come this experience, you’re not allowed to use your mind, you can only use your heart. Don’t think, just feel.” 2) “You gotta introduce yourself to three people, give three hugs . . . That’s extremely important.” 3) “Everything is awe-ready when you come here. A W E - R E A D Y. Awe-ready.”

## **P.O.D.**

### **Initiating the Discussion**

Ideally, students will ask questions about the different grades assigned city areas—what they mean; who assigned the grades; how the grades were determined—about the Home Owners’ Loan Corporation and about the connections between this 1940 map of Tulsa and the city’s layout and demographics today (for example, whether the 1940 grades shaped the layout of Tulsa today or whether similar grades are still assigned to different parts of the city today). And because these HOLC policies were national in scope, these questions about Tulsa could be adapted to virtually any state or city.

### **Doing Background Research**

Students’ notes on the video should, ideally, address some of the following topics: the National Housing Act of 1934; the Home Owners’ Loan Corporation; “redlining”; covenants; the Fair Housing Act of 1968; the connections between housing segregation and the quality of school systems, the extent of policing in different neighborhoods.

## Moving into the Music Component

Students might focus on the following phrases or lines from the song, all of which can be related to the systematic underdevelopment and underfunding of “red-lined” neighborhoods and communities:

- Hakeem Eli’juwon: “I’m the product of desecration” / “somehow rose grew up out the mud puddle” / “I need some reparations” / “murals ain’t symbolizing what you minimizing” / “I’d rather invest in no parking” / “I was supposed to be born rich”
- St. Domonick: “it’s empty just like the north” / “we barely got gas stations” / “burnin down n\*\*\*\*\* cities” / “funny how it was missing from history class papers” / “if you gon’ write us out we needa see a check” / “excuse but we ask for reparations f\*\*\* a BMX” / “My generation never got to really see success” / “my n\*\*\*\*\* see a judge before they see a jet” / “black owned brands, schools, banks and businesses”

## Reflection

In the ideal scenario, students will be able to name specific ways in which Tulsa (or your home city) has changed over the past century—i.e., they will reference specific neighborhoods or demographic groups in their response—and offer specific proposals for closing the gap between today’s Tulsa (or your home city) and their ideal version. It doesn’t matter whether these proposals are actually feasible, or whether they have been tried and failed—this is mainly an opportunity for students to, for lack of a better term, dream concretely.

## Reparations

- In the lyrical analysis, the historical elements are listed in the section with that title. Allow students’ minds to hypothesize which elements are which before revealing those listed.

### **Some important quotations for students to dissect from the provided resources:**

- **CBS News: “Chicago suburb . . .”**—“The Evanston City Council voted 8-1 Monday night to start with an expenditure of \$400,000 to give 16 eligible Black households \$25,000 each to be spent on home repairs or down payments on property. Funded by a new tax on legalized marijuana, the council previously committed \$10 million over 10 years to repairing the ongoing harm that systemic racism has caused Evanston’s Black residents, with the housing initiative its first step.”
- **Yahoo News “. . . proposal divides Black community”**—“I love reparations,

but I do not love this version that Evanston is trying to pass as reparations,” Rose Cannon, a life-long Evanston resident, told Yahoo News. “Somewhere along the line it changed from, [city officials saying] ‘I want cash money’ to ‘We’re going to offer you this housing program.’ . . . It’s broken the community apart.”

- **USA Today: “Righting Wrongs . . .”**—“A House committee debated a bill Wednesday that would direct more than a dozen experts to examine how the U.S. government supported slavery from 1619 to 1865 and created laws that discriminated against formerly enslaved people and their descendant . . . a House subcommittee on House Resolution 40, the Commission to Study and Develop Reparation Proposals for African-Americans Act. The bill would need to be passed through the committee before it can be debated and voted on by the full House.”
- **CNBC “ . . . could come with a \$12 trillion price tag”**—“William Darity, professor of public policy at Duke University, estimates a concrete program could cost the U.S. government between \$10 trillion and \$12 trillion.”
- **PBS News Hour “UN Panel”**—“The UN Working Group of Experts on People of African Descent said that compensation is necessary to combat the disadvantages caused by 245 years of legally allowing the sale of people based on the color of their skin.”

### **Discussion Questions:**

- There is no correct answer to the difference between making things right and creating an opposite imbalance. But monitor closely any answers that imply forcibly taking away from some people to give to others. While the song may imply this, the discussion is not meant to center there. Emphasize equity over a “tit-for-tat” concept in the end.
- Some reparations have been given to Indigenous Americans and some to Japanese Americans.

Some may argue that the idea of assessing how much Indigenous blood a person has so they can register to receive certain benefits from the tribes, turns ethnic heritage into a banking system rather than a cultural heritage.
- Consider watching the CBS News video about who qualifies as a descendant of enslaved people. Have students consider how one would prove their ancestry when so many records never existed or were destroyed through trafficking of enslaved people.

# Raw Cocaine

## Initiating the Discussion

The main points students should take away from the charts are that the U.S. drug addiction rate is more or less constant over the last several decades; that drug control spending has risen sharply since 1970, and especially since 1986-88; that the U.S. state and federal prison population has risen sharply in recent decades, and more or less in time with drug control spending; and that Oklahoma is a leading prison state, with people of color impacted disproportionately by incarceration.

## Further Research / Sharing Their Findings

The main points students should take away from the ACLU document are that U.S. sentencing laws, starting in the 1980s, treated crack cocaine offenses more severely than they did powder cocaine offenses; that the harsher punishments for crack cocaine were founded not in science, but in superstition and myth; and that the sentencing disparities between crack and powder cocaine have disproportionately impacted Blacks and other people of color.

The main points students should take away from Michelle Alexander's work are that, long after the Civil Rights era, many Blacks in the U.S. lack basic rights (like the right to vote); that the criminal justice system effectively strips Blacks of these rights; and that, in Alexander's opinion, the U.S. remains a fundamentally unjust, inequitable, and racist nation.

## Connecting Historical Narratives to Data

Students might identify racism—at an institutional, or systemic, level—the lingering legacies of slavery and Jim Crow; and a cultural obsession with punishment (as opposed to, say, rehabilitation) as factors at the root of the problem. And the solutions they propose should, to the extent possible, acknowledge the profound nature of these problems, and their difficulty to uproot.

## Final Reflection / Winding Down

The main takeaway from the song is that poetry and personal narratives can humanize history and politics, and elicit emotional responses, in a way that charts, statistics, and fact-finding reports frequently cannot.

## Brunch at the Brady

The song's mood is jovial, fun. It feels like a party song or a song to dance to.

A possible theme is: Descendants of Greenwood are taking back everything that should have been theirs and they are doing so with joy.

### Discussion Questions:

- The metaphorical significance of brunch is that it is an overly expensive luxurious breakfast eaten later than breakfast normally would be. The brunch eaters don't want to get up early, perhaps because they were out very late partying the night before. Brunch may be perceived in Black culture as "bougie."
- Teacher may ask these questions if comfortable: Do you and your family go to brunch? How is brunch perceived in society? Who goes to brunch? What are stereotypical brunch foods (reference the song)?
- "I like my OJ fresh squeezed with cheese eggs and bacon"
- "This was organically grown and the fruit was farm fresh"
- "Whip a crab cake Benedict in this b\*\*\*\* now picture that / We hood ain't gotta use a carafe for the mimosas we pitcher that"
- Because Brady was a racial aggressor in Tulsa and may have been complicit in five or more Black deaths during the Massacre, a hundred Black people having brunch at the Brady Mansion (as opposed to anywhere else they could brunch) may feel like they were "taking something back," occupying a historically oppressive space and making it their party spot. This action of having brunch at the Brady may feel like stripping the oppressor of their power and shifting that power of the masses—the hundred Black people.
- The number 100 is associated with importance and impact, with completion. \$100,000 is the idealized six-figure-salary. Popular Black English uses the abbreviation "100" to say that something is one-hundred percent true or accurate. And of course the stated significance of one hundred years since the Massacre.
- The purpose of a protest is usually to force political action but sometimes it is only to build awareness about an issue. The typical mood of a protest is purposeful or angry.
- This brunch is a protest because Brady and his business partners have been lauded as founders and heroes of Tulsa for a century and these one hundred Blacks want everyone to be aware that things are not always as they seem. This brunch doesn't follow the usual mood of protest because the atmosphere is celebratory as if the goal has already been met.

- Teachers must direct this answer appropriately and create a safe discussion space in the classroom. Some people look at a large group of Black people and are eager to see what the gathering is for and join in; they assume their experience will be positive. Some people look at a large group of Black people and assume there is trouble afoot; they are inclined to want to see the crowd dispersed.

**For the creative writing element, students may need some guidance on interpreting the song.**

- Hyperbole—“anything you want...and need”
- Metaphor—“barbecuing on yo lawn”
- Allusion—“filled up with seeds of the future”; “stone facing all these haters like Medusa”
- Double entendre—“from restlessness to restitution...This was organically grown and the fruit was farm fresh”; “Like look around how the hell we get here/ went through it not knowing heaven was near/ Just waiting on us to be snatched back”

## **Young and Free**

### **Initiating the Discussion**

Kendi wants to correct the misconception “that ignorant and hateful people had produced racist ideas, and that these racist people had instituted racist policies.” He calls this a “folktale,” arguing that the true “causal relationship driving America’s history of race relations” is this: “Racial discrimination, then racist ideas, then ignorance, then hate.”

And Kendi explains that, even though he worked hard to overcome racism’s impact on his life, he was not able to do so completely. He confesses that he had several “racist ideas” when he began his book, and that these ideas shaped how he saw the world: he considered Blacks inferior, and Whites superior, in various ways.

### **Considering Antidotes to Internalized Racism**

The basic takeaway from the song is that it works to undermine, through the language it uses, the negative self-conceptions and sense of inferiority Kendi describes in his book.



## North Tulsa Got Something to Say

### What are three symbols you see when listening to “North Tulsa Got Something to Say”?

- A symbol is literary device that contains several layers of meaning, often concealed at first sight, and is representative of several other aspects, concepts or traits than those that are visible in the literal translation alone. Symbol is using an object or action that means something more than its literal meaning.
- <https://literary-devices.com/content/symbol/>
- **Relationship**, “Talk to you like we the closest of friends / We was in this together, we gon roll to the end “, “Light one up for my associates”
- **Light/illumination**, “Lights flickering we make it look like a video”
- **Survival/Excellence/resilience**, “Our excellence, they tried to hide it. Thug town, I survived it”, “Everything is us, we revived it
- **Speech**, “Now, we got something to say”, “North Tulsa got something to say/Don’t feel no type of way”
- **Celebration**, “As the anniversary approaches I feel something explosive blowing in the Tulsa wind”
- **Self defense**, “We gon empty the clips / we gon load em again”
- **Reminiscing**, “Remind me of a story that my mom’s wants told me / could only Denver diner at the back if she wanted to eat”
- **Story Telling/Documentation**, “What it was when it was how it is like it is / Document it myself so they ain’t gotta tell my kids”
- **Metaphor**, “Grandma home remedy turned into a business I can pass on when I pass on this soliloquy”, “Lost in a minimal space”, “But don’t find it necessary when I go to create / And breaking down the metaphysical / Just one of our traits”, “But Oilhouse still persevere and find a key to the gate”
- **Imagery**, “Showed you like a photo without the post or a send / Got em out the paint or I made a poster of them”
- **Outerspace**, “Mission accomplished / no it’s nothing like this / On the planet my plan is to do damage and vanish and reappear and something outlandish and land on a cliff / 9-1-alien sh\*\*”

### What is your favorite place in the community?

- Students should be able to name a place in their own community and explain why it’s their favorite place

**What is your least favorite place in the community?**

- Students should be able to name a place in their own community; it's their least favorite place

**What is the purpose of symbols in “North Tulsa Got Something to Say”**

- To speak for the Community of North Tulsa
- To illustrate ambition, motivation and resilience through trials and tribulations
- To describe triumph, perseverance, struggle, racism, economics and unity
- To give meaning of Tulsa Race Massacre's 100th anniversary

# Glossary of Literary Terms

*A Cappella*—without instrumental accompaniment

**Allusion**—a reference to a well-known person, place, event, literary work or work of art. Writers often make allusions to stories from the Bible, to Greek and Roman myths, to plays by Shakespeare, to political and historical events, and to other materials with which they can expect their readers to be familiar<sup>2</sup>

**Author's Purpose**—their intent (or purpose) for writing something; to either persuade, inform or entertain an audience<sup>3</sup>

**Author's Perspective**—the combination of beliefs, values, and feelings that influence how a writer looks at a subject. The author's perspective can be evaluated through statements of opinion, details, diction and tone<sup>4</sup>

**Cultural Perspectives**—(see historical perspectives below)

**Diction**—word choice

**Djeli**—(in Western Africa) a member of a caste responsible for maintaining an oral record of tribal history in the form of music, poetry, and storytelling; also known as griot in French<sup>5</sup>

**Double Entendre**—a double meaning or interpretation for a word, phrase, or figure of speech<sup>6</sup>

**Figurative Language**—writing or speech not meant to be taken literally. Writers use figurative language to express ideas in vivid and imaginative ways. Also: figures of speech.

**Global Perspectives** —(see historical perspectives below)

**Historical Perspectives** —“The world around the author impacts the text. These outside influences could be historical events, social and cultural norms and viewpoints, and prominent cultural theories, philosophies, and movements (for example, Romanticism and Feminism). Different literary periods and theories may be helpful; for more information on these: The Literature Network (<http://www.online-literature.com/periods/>). Example: Using a text that takes place during the Jim Crow era, students could consider whether there was something in the author’s world (racism, the Great Depression, poverty, being raised by a single father) that affected the character development, the way in which the characters speak, the figurative language that is present, the plot conflicts, the archetypes, and/or the themes”<sup>7</sup>

**Hyperbole**—a deliberate exaggeration or overstatement, often used for comedic effect

**Metaphor**—a figure of speech in which one thing is spoken of as though it were something else

**Mood**—the feelings the work evokes in the reader, influenced by many aspects including setting, imagery, diction, and tone<sup>8</sup>

**Poetic Devices** —tools that a poet can use to create rhythm, enhance a poem’s meaning, or intensify a mood or feeling; they help piece the poem together, like a hammer and nails join planks of wood together (some poetic devices are used in literature as well)<sup>9</sup>

**Rhyme Scheme**—a specific pattern of rhyme such as abab, abba, abac (rhyme is the repetition of vowel sounds at the ends of words)

**Free-form**—also known as “free verse” - Nonmetrical, non-rhyming lines that closely follow the natural rhythms of speech. A regular pattern of sound or rhythm may emerge in

free-verse lines, but the poet does not adhere to a metrical plan in their composition<sup>10</sup>

**Rhetorical Strategies**—special patterns of words and ideas that create emphasis and stir emotion

- *Ethos*—Focuses attention on the writer’s or speaker’s trustworthiness, most often appeals to their character or to their credibility
- *Logos*—Focuses attention on the message, often called a “logical appeal,” or an “appeal to reason”
- *Pathos*—Focuses attention on the values and beliefs of the intended audience, appeals to the audience’s capacity for empathy, often by using an imaginable story to exemplify logical appeals<sup>11</sup>

**Symbol**—a symbol is anything that stands for or represents something else. Symbolism is when authors use symbols to represent abstract qualities or ideas

**Tall Tale**—narrative that depicts the wild adventures of extravagantly exaggerated folk heroes, usually an oral form of entertainment where the audience is meant to appreciate the imaginative invention rather than the literal meaning of the tale<sup>12</sup>

**Theme** —a central idea, message, or lesson on life revealed in a literary work. In most works of fiction, the theme is indirectly stated. a story, poem, or play most often has an implied theme

**Tone**—the tone of a literary work is the writer’s attitude toward his or her subject, characters, or audience. A writer’s tone may be formal or informal, friendly or distant, personal or pompous. The tone of a work can also be described as technical, conversational, or colloquial

## Notes

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# Bios of FILA Artists & Curriculum Team

## EXECUTIVE PRODUCERS

### **Dr. View**

Stevie “Dr. View” Johnson is a producer, DJ, educator and community organizer from Longview, TX. Dr. View received his Ph.D in Higher Education Administration from the University of Oklahoma, in May of 2019. His dissertation entitled *Curriculum of the Mind: A Black Crit, Narrative Inquiry Hip Hop Album on Anti-Blackness & Freedom for Black Male Collegians at Historically White Institutions*, received the 2019 Bobby Wright Dissertation of the Year Award for the Association for the Study of Higher Education. After receiving his Ph.D, View moved to Tulsa and began working as Executive Director for the multimedia hip-hop movement, Fire in Little Africa, which includes an album out summer 2021 on the iconic Motown/Black Forum record label. Dr. View released his debut album *(IN)Visible Man* in 2020 and the follow-up to that, *TIDY*, is scheduled for fall of 2021.

<https://www.instagram.com/drview1/>

### **Steph Simon**

One of the leaders of the hip-hop scene and the city of Tulsa, Steph Simon has been telling the story of Greenwood in his music since well before his 2019 album *Born on Black Wall Street*. Steph is an executive producer and lead artist for Fire in Little Africa, a multimedia hip-hop project inspired by Black Wall Street released in summer 2021 in partnership with Motown/Black Forum. In 2019, Steph partnered with his childhood

friend, former NFL running back Felix Jones, to create Skyline Star Records and reclaimed the former 'Brady Mansion' as 'Skyline Mansion' in the process. In 2016 Steph created the largest hip-hop festival in Oklahoma - World Culture Music Festival. He is currently building a new music program for McLain high school and Monroe middle school called McLain Titans Records where students learn about all aspects of hip-hop and the music business. His anticipated new solo album *Diamonds From the Tisdale* is due out summer 2021.

<https://www.instagram.com/stephxsimon/>

### **Dialtone**

Dialtone is not only a rapper but a creative visionary making waves all throughout the Tulsa art scene. While Dialtone consistently puts out music that raises the bar, he still finds the time to create incredible works of visual art and regularly holds special gallery nights and pop-up events under the brand No Parking Studios. His 2019 album *Oasis* became an instant classic in Tulsa upon release and features a distinct sound crafted by Fire in Little Africa producers Papa and Joe Bruner. He is a member of the World Culture Music collective. His anticipated new album *Planet Tulsa* is expected summer of 2021.

<https://www.instagram.com/tonesbeach/>

### **St. Domonick**

St. Domonick (aka Vuelo) is a star in Tulsa, and for good reason. His swaggy balance of style and substance regularly draws some of the largest and most diverse crowds in the city. He rose to prominence with a string of dope Soundcloud mixtapes (namely #SSS and GodSun777) and continues to raise the bar for artistry with projects like Nimbus and New Jim City.

<https://www.instagram.com/stdomonick/>

### **Sneak The Poet**

Sneak is a filmmaker, rapper and poet from North Tulsa. The director of the *Fire In Little Africa* documentary, Sneak contributes to FILA in myriad ways. He just released a new album called *Daydreamer* which features Steph Simon, Dialtone, and other FILA artists.

<https://www.instagram.com/sneakthepoet/>

## FEATURED ARTISTS

### **Hakeem Eli'Juwon**

Hakeem Eli'Juwon is one of the most respected spitters in Oklahoma. His Native American ancestry gives him a unique perspective, and he is an expert on the tribal history of Oklahoma and beyond. He often explores these uniquely Oklahoman themes like Cowboys & Indians as they relate to the dope-boy culture he represents. His much anticipated debut album *Captain* dropped in 2020 to universal praise.

<https://www.instagram.com/hakeemelijuwon/>

### **Ray June**

Singer, rapper, non-profit organization founder. Latest release: *THE Clay Project*.

Ray June blends progressive R&B with modern hip-hop in a way few artists can. His voice, his flow and his raw talent are evident on every track he appears on. Ray makes his mark on the Oklahoma City community with more than just the music he releases. His non-profit organization Swat Meet Inc. creates programs for kids in the areas of music production, educational development, recreational development and more.

<https://www.instagram.com/rayjuneonline/>

### **Tony Foster Jr.**

Recent release: *Kaleidoscope*

Tony Foster Jr. is more than a vibe. Though his virtuosic voice is certainly suited to effervescent serenades, it is the purpose in his poetry that elevates the experience. With over 20 years in the music industry, the Oklahoma City-based R&B/Hip-Hop singer-songwriter is a pro among pros. Richly melodic flows and robust vocal production characterize his attention to detail. His music is not only smooth and bright. It's polished. It's on purpose. The vibe begins in TFJ's 2018 live album, *Long Story Short*, but it goes full tilt in his studio recordings. In 2020, he delivered a one-two punch with projects *Kaleidoscope* and *Right on Time*, the latter of which was a joint release with fellow *Fire In Little Africa* artist, Sid Carter.

<https://www.instagram.com/iamtonyfosterjr/>

### **SoufWessDes**

Few rappers' names carry as much weight in OKC as SoufwWessDes. SoufWessDes aims to bring positive energy to his fans and to the streets of OKC, and those fans respond to his authenticity by consistently packing out shows and buying his merch and music.

Originally from Houston, Des moved to Norman, OK in 2012 and quickly began his rise in the OKC hip-hop scene. From throwing parties, to selling out shows, to opening his dispensary, the father of three has shown that he can be a leader in the community while balancing his music and business.

### **T-Mase**

T-Mase is a singer, songwriter, drummer, and member of the *Fire in Little Africa* producer team. T-Mase grew up in a family of musicians—father and uncle were members of the 1980s soul group Mason.

<https://www.instagram.com/tmase2/>

### **Ayilla**

Ayilla is a singer and rapper channeling her creative and spiritual energy into neo-soul hip-hop. Known for her authenticity and ability to connect with audiences on a deep emotional level, Ayilla's music simultaneously holds space for both empowerment and softness. Her recent EP *Witch Tape* celebrated divine feminine energy and spread her signature 'Love More' message over moody R&B sounds. In 2020, she went on a tour of Black-owned art galleries in Houston, Atlanta, New York, LA and Dallas in support of that project. She is the owner of LoveMore Hookah lounge, a favorite performance venue and hub for nightlife in Tulsa. She is a member of the World Culture Music collective.

<https://www.instagram.com/eye.am.ayilla/>

### **Jerica**

Jerica D. Wortham is a Tulsa-born author and award winning spoken word artist. Known in Tulsa as an incredible speaker, writer, event host and more, *Fire in Little Africa's* lead single 'Shining' marks her debut rap performance. She is the founder of J'Parle LLC and J'Parle Literary Magazine, which includes poems from artist across the globe and says her mission is to give every voice a chance to be heard. She began the J'Parle Scholarship, awarding students and adults funding to pursue their education and also hosts J'Parle Live, a show filled with eclectic artists of different genres. Jerica's style has been described as sassy, warm, welcoming with a side eye of stay-in-your-lane.

<https://www.instagram.com/lyricistturnedmogul/>

### **Thomas Who?**

<https://www.instagram.com/iamthomaswho/>

Raised on the Eastside of Oklahoma City and rapping since the age of 12, Thomas

Who? is a hip-hop artist with soulful, hearty lyrics showcasing his lyrical abilities creating atmospheres that one can only describe as wavy. He refers to his style as 'lounge hop' and says he draws most of his inspiration from Biggie Smalls and Frank Sinatra. His lyrics blend social awareness and political commentary with a deep spiritual narrative. His mission is not only to appeal to listeners acoustically, but also to appeal to them soul to soul, being to being, and essence to essence. He is a member of the Space Program collective.

### **M.C.**

M.C. aspires to inspire others to create and live with a purpose. He believes his purpose is to make art that challenges people to love themselves, their family and their community. He released his EP *It Is What It Is* in 2020 to significant praise. He is a member of the World 45 collective. He also has a clothing brand headlined by its flagship collection 'TOWN'.

<https://www.instagram.com/hiphopsmc/>

### **Jacobi Ryan**

Jacobi Ryan hails from a small town in Oklahoma called Lawton, most known for its major military base and mostly lower income population. Jacobi works harder than almost anyone in the Oklahoma City scene where he now resides, and taking care of his family and hometown is a huge reason for that work ethic. 2019 marked his 52 in 365 campaign where he released a new song on streaming services every single week of the year. He did this in the midst of maintaining the most popular hip-hop podcast in Oklahoma, *The Rap Podcast*, and putting in consistent work with Dr. View and the rest of The Space Program artist collective.

<https://www.instagram.com/nothin2much/>

### **Lawrence Leon**

Lawrence Leon, artist, husband, father, and entrepreneur, can only be described as multifaceted. As a singer, songwriter, rapper, and producer, he makes music for life's wanderers using a melting pot of styles and genres to portray his view on his experience, as well as the human experience as a whole. Lawrence highly values the maintenance of freedom & independence and opposes the ways of group-think mentality. Views he expresses in songs *Optimistic & UnInterested* from his 2015 release *Hyperactive Disorder: A Dreams Worth*.

<https://www.instagram.com/lawrenceleonok>

## **Young DV**

Essential album: *Cheyenne Park Radio*

Young DV has been a fixture in the Tulsa hip-hop scene since 2014. His deep, raspy voice provides weight to every song he appears on, and his thoughtful lyricism makes all of his bars stand out. His 2019 album *Cheyenne Park Radio* solidified DV as one of the town's top emcees and he has only kept his foot on the gas since that release. In 2020 he released two full-length projects on streaming services, *No Pressure* and *We Just Livin'*, and every indication is DV has plenty more up his sleeve for the future. He is a member of the World Culture Music collective.

<https://www.instagram.com/youngdv/>

## **Parris Chariz**

Tulsa rapper and founder of the World 45 collective. Recent project: *2045*

Parris Chariz makes music that speaks to the soul. His music fits comfortably with much of contemporary hip-hop, but Parris sets himself apart by bridging the gap between mainstream and clean hip-hop. The most streamed artist in Tulsa, Parris rose to prominence when Rapzilla named him to their 2015 Freshman list and he subsequently toured with some of the biggest names in faith-based hip-hop. His 2018 album 'In My Weakness' is a lush, melodic work layered with deep hooks and inspiring bars. In 2019 he took another leap forward, releasing a song and video with Lecrae that has reached over 350K views on YouTube. Parris is the owner of the World 45 artist collective with Fire in Little Africa collaborators M.C. and Xanvas.

<https://www.instagram.com/parrischariz/>

## **Omaley B**

Singer, musician. Tulsa. Essential album: *Unsung 1921*

[https://www.instagram.com/omaley\\_b/](https://www.instagram.com/omaley_b/)

## **Krisheena Suarez**

Singer. Tulsa. Recent release: *T.Y.S.*

Krisheena Suarez is a singer and songwriter representing the label Suarez Inspired Republic. Owned and operated by CEOs iamDES and Krisheena Suarez have said their official mission is to use music to touch peoples' lives and to create a culture through supreme innovation. "Our inspiration, themes, and topics come from everywhere, really," they write. "We pull from personal experiences, observing social settings, social media, movies, shows, books, and real world events. Everywhere!" <https://www.instagram.com/krisheenasuarez/>



## **Sterling Matthews**

Poet, Author, Teacher. Tulsa

Sterling Matthews is a poet, educator and award-winning spoken word artist. He is a native of Tulsa, OK and 2010 graduate of Booker T. Washington High School. Sterling went on to attend Oklahoma State University and subsequently began performing his poetry in 2011, winning the Nuyorican Poets Café slam competition in 2015 in New York City. In 2014 he became a Lead Teaching Artist with Louder Than A Bomb (LTAB), the largest youth poetry festival in the world. There he taught the importance of literacy and self-expression through Spoken Word throughout high schools in Tulsa and the surrounding area.

In 2015 he then taught Creative Writing at Langston Hughes Academy and currently works at Greenwood Leadership Academy. Both through classrooms and stanzas, Sterling has inspired hundreds of youth to embrace the power of their emotions and their words over the years.

Sterling's 2016 book, *Metaphorically Speaking*, was written as the intersection of poetry, music and culture. Mr. Matthews' poetry has been featured on several albums including *Fire in Little Africa*, an album featuring a wide conglomerate of Oklahoma artists highlighting the horrific tragedy that was the 1921 Race Massacre in Tulsa, Oklahoma on Greenwood's Black Wall Street.

## **Ausha LaCole**

Singer. Tulsa. Recent project: *Spent*

Ausha is new to the Tulsa hip-hop scene, but has quickly become an integral part.

While most *Fire in Little Africa* artists have spent years in the scene, Ausha was added to the project after members of the FILA executive team heard her performing at local venue The Soundpony and knew she had to be added to the project. Once you have listened to her powerfully silky vocals it is easy to see why. Ausha sings effortlessly but commands attention with every line. Her voice, energy and presence is an important addition to *Fire in Little Africa*.

<https://www.instagram.com/awesha/>

## **Shyheim**

Rapper. Tulsa. Recent album: *Shy Guy: The Midwest Masquerade*  
<https://www.instagram.com/shyguyfromthenorthside/>

## **K.O.**

Rapper. OKC. Recent album: *In the Meantime*  
<https://www.instagram.com/sheisko/>

## **Deezy**

Oklahoma City rapper Deezy is a high energy artist whose musical sensibilities are steeped in thoughtful lyricism and hard hitting rhythms. He's had multiple songs on radio, including the 2018 hit single 'Rollin', and has opened on tour spots for major artists such as Lil John, Fredo Bang, and Benny the Butcher. Deezy has been releasing the follow-up to his 2017 first release *EOD (Evolve or Decay)* with his visual album *Aporia* in 2020. Thus far, Deezy has released five episodes of this 'Visual EP' to YouTube.

## **Written Quincey**

Poet. Tulsa

Written Quincey is a spoken word artist, emcee, event host, educator, father and entrepreneur. Known as one of the dopest poets and spoken word artists in the Town, Written created the legendary Cypher120 event series which plays a major role in the development of Tulsa's hip-hop culture.

<https://www.instagram.com/writtenquincey1/>

## **Tizzi**

Rapper, Singer. Tulsa

When Tizzi walks into the room, everyone knows it. When Tizzi gets on the microphone everyone listens. If becoming a star requires carrying yourself like one, Tizzi is well on her way. However, her star power is pure light and no ego, and she uses her music to share that light with the world. She has gained attention from a string of singles that have established her as a major Tulsa artist to watch. Her debut album *Know Why* is scheduled is produced entirely by *Fire in Little Africa* producer 2peece. When she is not performing and working on music, Tizzi also finds time to act in plays and short films. Tizzi is related by blood to Kanye West and recently appeared with her entire family in the video for the *Jesus is King* track 'Closed on Sunday'. Tizzi says collaborating with Kanye on a song or

project is a dream she intends to manifest for her life.

[https://www.instagram.com/tizzi\\_\\_\\_/](https://www.instagram.com/tizzi___/)

### **Tea Rush**

Singer, songwriter, entrepreneur. Tulsa

Tea Rush is a soulful songstress born and raised in Tulsa, Oklahoma. Her debut album, *All of Me* is “a blend of R&B and hip-hop. Its opening and closing tracks showcase her soulful, melodic voice, while in between her versatility is obvious in her sleek and groovy rap style.” She is also known as “Bo Diddley” named after her father, blues musician Charles Rushing, who helped influence her to pursue a musical career. Tea Rush is the founder of Mi Tea Lounge, & Rush Fest, an island-themed music festival featuring local Tulsa artists as well as emerging artists on the national level. Her goal is to provide a platform for local musicians to promote their talents to a larger audience while also allowing creative types to build relationships.

Instagram: @tearush, Facebook: Tea Rush Music

### **Malimotives**

Producer. Musician. Tulsa. Spotify playlist: *Malachi Essentials*

Malachi Burgess is a producer and engineer from Tulsa, OK.

<https://www.instagram.com/malimotives1/>

### **Creo Cash**

Rapper, singer. Tulsa. Recent release: *Just the Facts*

Creo is a rapper and singer from North Tulsa who uses the universal language of music to inspire and connect with listeners. His intention is to interpret his own pain so that others may listen to his music and find peace within themselves, and for black men in particular to find avenues for their own self-expression. Creo says his mission on earth and with his music is divinely inspired. He calls himself an astral body sent to earth to make people feel love. A lifelong artist, Creo began making music at age 11 under the influence of his older brother and his cousin and frequent collaborator, Fire in Little Africa artist Foolie Foolie. Creo is a member of the BlaXcdanna Mafia artist collective and the owner of BlaXc Wave Music, his independent record label.

<https://www.instagram.com/callmecreo/>

## **PWOP**

OKC Rapper

## **Am'Re Ford**

Musician. Oklahoma City

Am're Ford is a multi-instrumentalist, composer, performer, teacher and consultant. He holds a Bachelor of Music in Violin Performance from the University of Central Oklahoma and a Master of Music in Music Composition from the University of North Carolina at Greensboro. As an undergraduate student, Am're discovered his gift of writing music. Since that discovery, he has had pieces performed across the nation. Am're melds his favorite genres of music, classical and gospel, together to create his unique sound.  
<https://www.instagram.com/iplaymusikk/>

## **Xanvas**

Tulsa producer and member of the World 45 collective

Evan Rowland, aka Xanvas (pronounced canvas), is a producer, songwriter, singer, and member of the *Fire in Little Africa* producer team. Xanvas is known in the Tulsa Hip-Hop community as one of the elite producers due to his variety and versatility. He not only just produces phenomenal Hip-Hop and R&B records but he also produces some very exceptional Pop records as well. Born in Oklahoma City and raised on the North, East, and South sides of Tulsa, he comes from a strong musical background as two of his uncles (Eldredge Jackson & Stephen Wiley) are in the Oklahoma Jazz Hall of Fame. Xanvas has worked with and produced for some of Tulsa's high caliber artists, nationally known organizations, and a Fortune 500 company. Some of his credits include St. Domonick, Hakeem Eli'juwon, Parris Chariz, M.C., Steph Simon, Creo, Cox Communications, and Transformation Church. Xanvas is working towards building his brand as an individual producer to then later obtain his own successful production company that diversifies in television, film, and of course music production.

[https://www.instagram.com/\\_xanvas/](https://www.instagram.com/_xanvas/)

## **Yung Qwan**

Rapper, singer. Tulsa. Recent album: *iamyungqwan*

<https://www.instagram.com/iamyungqwan/>

## **Bezel 365**

Bezel 365 is an entrepreneur, host and rapper. Originally from New Orleans, Bezel brings

the soul and flavor of the bayou to Tulsa via his music and his food business, LeRoux Kitchen. A member of the World Culture Music collective, Bezel has been featured on projects by Steph Simon, Dialtone and The Vampire Youth to name a few. In addition to his music and cooking, Bezel is known as one of the top event hosts in the Town.

### **Surron the 7th**

Tulsa rapper and member of the Oilhouse collective.  
<https://www.instagram.com/surronshalom/>

### **Keeng Cut**

Keeng Cut is the 'Flavor King' of Tulsa and founder of the World Culture Music collective. Not only is 'Keno' in a lane all his own as a rapper, his R&B jams are unique, funky, soulful productions. His album Flavio Cutatore produced recent local hit 'Cuttin' Up' which racked up streams all over the world after being featured on influential Spotify playlists from XL Recordings and True Panther. Keno has a special ear for melodies and hooks, and in 2020 has another hit on his hands with 'Stainless', a collaboration with *Fire in Little Africa* producer 2peece. He and his family owned the popular TNT Wangz food truck, which was truly iconic in the culture, featuring menu items named after local artists. Flavor is injected into everything Keeng Cut touches, from his food truck, to his music, to his clothing line 'Favored 'n Flavored'. His 2020 project *Snackin With Flavor* is a Tulsa favorite.  
<https://www.instagram.com/keengcut/>

### **Jarry Manna**

Rapper. Tulsa. *Legends of a Lotus Waver 3*

Perhaps more than any other artist in Tulsa, Jarry Manna has already connected with a national audience. Jarry is a member of the clean hip-hop collective Indie Tribe and has been featured regularly on the rap blog Rapzilla which covers primarily clean and Christian artists. This has given him substantial streams, relative to other rappers in Tulsa, and a bedrock fanbase that supports his futuristic 'New Wave' hip-hop. These days Jarry is less interested in labels such as 'Christian hip-hop' or 'clean hip-hop' and is focused on making the best music he can.

Jarry is influenced and inspired by anime culture and has incorporated that influence into his videos and album artwork. A favorite collaborator for many artists in Tulsa, Jarry has recently appeared on songs with Hakeem Eli'Juwon and Keeng Cut. Jarry has released several successful mixtapes and EP's, but is releasing his proper debut album in 2020.  
<https://www.instagram.com/jarrymanna/>

## **Papa**

Producer. Rapper. Tulsa. Spotify playlist: *Papa Essentials*

<https://www.instagram.com/producedbypapa/>

## **1st Verse**

Rapper, beatmaker, and recording and teaching artist 1st Verse hails from a flourishing hip hop scene erupting in the most improbable place, the American Southwest in Tulsa, Oklahoma. Verse is a leader among a new generation of Oklahoma rappers dedicated to restoring the positive legacy of Black Wall Street. This rapper's talents are lifting Tulsa's unique culture to the forefront. Verse's flow is a thing of beauty. His voice is fluid and sonorous, rich with lyricism and cadences that are complex, distinctive, and lively. There are echoes of records like *Illmatic* and *Cuban Linx* on Verse's debut album, *The City That Always Sleeps*. Released in 2016, the album grew to define a generation of Tulsa artists, but Verse's classic boom bap pedigree has also evolved in ways that are distinctly modern. Verse's 2019 *VSXO* album is a singular sonic expression grounded in modern production and style. The record came with a \$30 price tag—a price point that signaled Verse's unyielding determination to build a community truly invested in his music—to will himself beyond his own limitations. This process has paid off. *VSXO* has sold remarkably well for a completely independent release. The production on *VSXO* is spacy and soulful, showcasing mind-bending circuitous rhymes reminiscent of Earl Sweatshirt and the personal narrative bent of southern voices like Big Krit. In 2020, Verse followed his *VSXO* with heady collaborations such as noted producers Medisin and dj noname., and in 2021 followed with a collaboration with John Moreland.

## **iamDES**

Rapper. Tulsa, originally from Los Angeles

Recent release: *Saturday Morning Cartoons & A Box of Cereal*

iAmDes is a singer and rapper representing the label Suarez Inspired Republic.

Owned and operated by CEOs iamDES and Krisheena Suarez, their official mission is to use music to touch peoples' lives and to create a culture through supreme innovation.

“Our inspiration, themes, and topics come from everywhere, really,” they write. “We pull from personal experiences, observing social settings, social media, movies, shows, books, and real world events. Everywhere!”

<https://www.instagram.com/davonte.suarez/>

## **Chris The God MC Cain**

Latest release: *Arrived*

Chris The God MC Cain is one of the most respected emcees in Oklahoma City. A true rappers' rapper with a reputation for visceral powerful bars, Chris is one of the true OG's of the Oklahoma City hip-hop scene. Although Chris has been a force in OKC hip-hop for over a decade, he shows no signs of slowing down. Chris released two projects in 2019 and has more on the way for 2020.

[https://www.instagram.com/chris\\_the\\_god\\_mc\\_cain/](https://www.instagram.com/chris_the_god_mc_cain/)

## **Doc Free**

Doctor Freeman is a rapper, DJ and host who has played a pivotal role in the development of the Tulsa hip-hop scene over the past 10 years. In the early 2010s, he was a member of the Oilhouse Collective and was among the first rappers in Tulsa to perform at venues like Soundpony and start to build up the scene. Doc is a member of the influential Tulsa mural/design crew Clean Hands, as well as the host and co-founder of Lessons in Fresh, a monthly party that celebrates the four elements of hip-hop. When he's not DJing or hosting, Doc holds down the bar at one of Tulsa's best lounges, and is known as one of the city's top bartenders. Doc's encyclopedic knowledge of hip-hop, both locally and nationally, and easy-going bartender conversational style make him the perfect host for the *Fire in Little Africa* podcast.

[https://www.instagram.com/wrkn\\_onnit/](https://www.instagram.com/wrkn_onnit/)

## **m.E.**

Call him Earl Hazard, call him Mr. Burns, call him m.E. or any of the aliases he has rapped under over the past decade, but you must call him one of the best rappers in Tulsa. Burns impresses on every track with versatility, intensity and range. He channels raw emotion into his music in a way that few can, and for that reason Earl Hazard is always felt as much as he is heard. Although he is a favorite collaborator for many artists in Tulsa, lately Earl Hazard has found himself teaming up with a young Persian producer named Pure Fact.

## **Jacc Spade**

Producer, engineer. Tulsa

<https://www.instagram.com/jaccspade/>

## FILA CURRICULUM TEAM

**Nick Alexandrov** is a writer based in Tulsa, OK. His work has appeared in *Asia Times*, *CounterPunch*, *History News Network*, *The Root*, *Truthout*, and other publications.

His pieces have been cited in Salon and by Project Censored, the Center for American Progress, and the London School of Economics; included in college course syllabi; and translated into several different languages.

Readers ranging from two-time presidential candidate Dennis Kucinich to the hip-hop artist Noname have endorsed his work.

**Najah Amatullah** has been writing since she was a young girl, but her “day job” is teaching English in Oklahoma City. Najah has written for several publications, and also wrote creative reviews for a restaurant and entertainment venue, *Urban Roots* (by the same owners of the current *Kindred Spirits*).

Najah started competing in poetry slams in 2010 and 2011. In 2012, she became more active around the city including her first shared stage with hip hop artist Jabee at the Norman Music Festival; and in her first solo show. Her first self-published poetry book, *The Risk to Bloom*, went on sale in March 2014.

In 2015, Najah wrote the poem “Black Future” for her friend, Jabee, and they turned the poem into an album: *In the Black Future There’s a Place So Dangerously Absurd* (August 2016). The outtakes, or B sides, of that album were titled *Juneteenth* and released on that day in 2016.

Currently, Najah is working on a master of arts degree in literature, some social media- and poetry-enhanced secondary curriculum, and a second book of poems. She wants to maintain the wonder and transcendence of the language arts, studying aesthetic trends in writing by Black and Latinx folx.

**Quraysh Ali Lansana** is the author of twenty books in poetry, nonfiction and children’s literature. Lansana is currently a Tulsa Artist Fellow and serves as Acting Director of the Center for Truth, Racial Healing & Transformation at Oklahoma State University-Tulsa, where he is also Writer in Residence for the Center for Poets & Writers and Adjunct



Professor in Africana Studies and English. Lansana is Executive Producer of KOSU/NPR's *Focus: Black Oklahoma* monthly radio program. A former faculty member of both the Writing Program of the School of the Art Institute of Chicago and the Drama Division of The Juilliard School, Lansana served as Director of the Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University from 2002-2012 and was Associate Professor of English/Creative Writing until 2014. His work *Our Difficult Sunlight: A Guide to Poetry, Literacy & Social Justice in Classroom & Community* was published in March 2011 by Teachers & Writers Collaborative and was a 2012 NAACP Image Award nominee. His most recent books include *Opal's Greenwood Oasis, the skin of dreams: new and collected poems, 1995-2018* and *The BreakBeat Poets: New American Poetry in the Age of Hip Hop*. Lansana's work appears in *Best American Poetry 2019*, and he is a founding member of Tri-City Collective.

**George Lee**, also known as “Conscious Lee” on social media with over one million followers, strives to empower leaders, youth, and social entrepreneurs in both workspaces and classrooms to grow professionally and personally. Cultivating Diversity, Equity and Inclusion for improving human relations and organizational development is important work that George seeks to empower others to achieve. George now seeks to share that wisdom with others through his Professional Development and Diversity Inclusion efforts as an experienced public speaker and social media influencer. George holds a Bachelor's in African & African American Studies, Master's degrees in both Human Relations and Adult Higher Education as well as Graduate Certificates in Women and Gendered Studies along with Human Resource and Diversity Development from the University of Oklahoma. He is currently leading the nationally renowned University of Oklahoma debate team as the Coordinator of Policy Debate. George was celebrated as one of the best “debate-minds” in collegiate debate and was named in the top 20 College Policy Debaters of the past decade. He been featured in *The Washington Post*, *The Atlantic*, along with *The New York Times* and he co-hosts his own original podcast called, *The Chop Up*.



# About Tri-City Collective

Tri-City Collective, Inc. was founded in 2016 by seasoned educators with a commitment to diversity, inclusion, and providing learning and artistic opportunities outside the classroom for youth and adults. The Collective's work is driven by a passion for social justice and creative expression, with the understanding that every human has thoughts worth listening to and should have access to platforms to be heard. The Collective engages in the "idea business." Education, understanding, and respect are at the core of Tri-City projects. And the Collective's diverse membership reflects the world we want to create.

A Project of



**BOB DYLAN CENTER TULSA, OK**

**GEORGE KAISER  
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