

CURRICULUM AND RESOURCE GUIDE:



Don't Shake the Spoon ***A Journal of Prison Writing***

Vol. 1 and Vol. 2

Edited by
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Curriculum and Resource Guide:

Don't Shake the Spoon: A Journal of Prison Writing - Vol. 1 and Vol. 2

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Curriculum & Resource Guide *Don't Shake the Spoon, Volumes 1 & 2*

Introduction

Writing is an agent of change. It begins with a sentence and leads to a connection, a kinship with the reader and the building of a community. It grows into the realization that each of us has a story to tell that emerges from the sum of our best – and worst – moments. This guide is an attempt to connect you with the stories from the students of Exchange for Change and to inspire you to create your own stories so we can share the power of the written word. We hope to find what unites us: across cultures, across borders, and across razor wire.

About Exchange for Change

Exchange for Change believes in the power of written partnerships to promote dialogue and impact social change. We facilitate anonymous writing exchanges between classrooms in correctional and court-mandated facilities as well as classrooms in high schools and universities.

Mission of the Organization

Exchange for Change facilitates writing in prisons and runs letter exchanges between incarcerated students and writers studying on the outside. By preparing incarcerated people for their reentry into the outside community and preparing that community for their return, Exchange for Change provides vision and understanding on both sides of the fence.

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Photo: Luis Fernando Salazar

I. How to Use this Guide

Who is this Guide for?

For you. For high school students. Teachers. College students. Incarcerated students. A book club. A writers' collective. An afterschool teen group. Poets. Artists. Community activists. A group of like-minded friends who are interested in writing, learning, and engaging in social activism.

It's for *anyone and everyone* who is interested in thinking, learning, and writing about the human condition through the lens of a carceral space.

Our hope is to *build community* by sharing ideas, expressing our creative voices, finding common ground, and using this knowledge to create change in the world around us.

Structure of the Guide:

It is our intention that these lessons be used as a guide/jumping off point to engage the community in the writing of the students in Exchange for Change's programs and through this engagement, to begin to explore the issues of mass incarceration in the United States. There are suggested arts extensions added to each activity as a way to more deeply engage your students in discussion and thoughtful response.

This guide is arranged so each activity can build on the one before it. There are suggested resources listed in the back of this guide to scaffold students' knowledge about incarcerated people, the current issues surrounding incarceration in the United States, the history and background behind the United States prison system, and what each of us can do to help make changes for the better.

While it is not necessary to follow the modules in linear order if you don't have time to do them all or are really intrigued by just a few, make sure students have enough foundational knowledge to thoughtfully and meaningfully engage with the topics.

Throughout this guide, you will find suggestions for getting involved and becoming active in the mission of E4C in your own community. While the lessons are (hopefully) an important part of learning and becoming informed about the challenges of incarceration and reintegration, sharing your voice and experiences with others in order to create greater awareness and ultimately, impact change, is the highest goal for this initiative.

Structure for the Activities

Each of the activities in this guide includes the following:

1. Purpose – What is the activity designed to do?
2. Key Questions – Why is this activity important to the learning goal?
What are some key ideas to keep in mind during this activity?
3. Suggested Resources – Many of the activities are designed to utilize *DSTS Vol. 1 and 2* as mentor texts, setting the stage for inquiry and discussion before engaging in the writing piece of the lesson. Others might include websites, podcasts, or photos which are useful in delving deeper into the subject matter.
4. List of Materials – Most activities can be done with pencil and paper. You may wish to include other materials if desired, depending on accessibility, time constraints, etc.
5. Instructions – A numbered list to lead your students through the activity step-by-step.
6. Discussion Questions – The discussion questions are ideas for the group to consider as a whole, learning from one another's experiences and observations.
7. Written Assessment/Reflection – Consider having the students keep a journal so they (and you) can track shifts in thinking and learning gains over time. Written reflection is part of the learning process; it helps students to develop critical thinking skills and insight, as well as to see growth, achievement, and areas to improve.
8. Extension Activities – These are arts-based activities designed to build on content the students have already created, and explore their ideas through other mediums (ex. turning a piece of poetry into a song, adding illustration to a text, or adding digital elements).

Notes about *Don't Shake the Spoon, Volumes 1 and 2*

This guide was created as an accompaniment to *Don't Shake the Spoon, Volumes 1 and 2*, the signature literary anthology created by the students of Exchange for Change. To receive a copy, contact Exchange for Change at info@exchange-for-change.org. You can also purchase copies of *Don't Shake the Spoon* on Amazon (both print and electronic versions).

Tackling Tough Content: An Arts-Based Approach

Arts integration is an approach to teaching and learning that engages students in developing skills in two areas: an art form and a subject area; learning in both arenas is simultaneous and fluid, and the evidence of mastery is presented through the art form. Talking and learning about mass incarceration is hard; it is a challenging topic and students often have strong opinions. We wanted to provide teachers and students with a way to engage on these topics with intellectual rigor while also allowing space for emotional responses. Art gives us that duality.

In this guide, students are encouraged to develop their skills in an arts area, such as visual art, creative writing, or theatre, while engaging with content about incarceration, its history, the ramifications, and the societal impact. An arts-integrated approach to challenging content enables learners to explore who they are and what they think and to express themselves in a way that is engaging on a personal, meaningful level. There is no right or wrong in art.

Finding Common Ground through Story Exchange

At Exchange for Change, we believe every person has a story to tell and that every person, no matter the situation, deserves the opportunity to share and be heard. We encourage you to support your students in sharing their work with one another, as well as with an authentic audience outside the classroom.

Responding to Work/Exchanging Work

Students both inside and outside are encouraged to support each other's work by offering thoughtful, constructive feedback. Some questions to guide the feedback might be:

What did you like about this work?

Is there a theme or an idea that comes through?

What does this make you wonder about?

What do you think the writer might want to consider when revising?

For work that contains a visual component:

What do you see?

What do you think inspired the artist?

How do you interpret this work?

Does this piece evoke a particular feeling or emotion?

When we respond to each other's writing, we create opportunities for discussion and for ongoing improvement. We help one another. We create a community of writers in which we are all equal.



Photo: In & Out Shoots

Artistic Response: Translating/Interpreting One Medium to Another

Throughout the guide, there are suggestions for students to extend the work (and hopefully the discussion) by adding to an existing piece, building a new piece inspired by the original, or offering an interpretation through a different medium. These “extensions” offer a way for students to demonstrate what they’re learning, personalize it, and creatively respond to one another beyond class discussions. While there are suggestions for each activity, that are merely that - suggestions. Get creative and consider any number of extension activities you think might engage your students in some of the issues presented in *Don't Shake the Spoon*.

Some Ideas for Extensions:

Mural	Short Film	Tableau
Podcast	Poem	Drawing
Comic Strip	Graph	Graphic Organizer
Painting	Debate	Website
Cartoon	Script	Newsletter
Blog	Short Story	Photo Essay
Dance	Poster	Sketch and Narrative
Experiment	Rap	Letter
Map	Song	List
Speech	Collage	Journal
Wiki	Sculpture	Monologue
Animation	Timeline	Memoir

Keeping Portfolios of Student Work

As you work through this guide, you may want to consider asking your students to keep a folder (paper or electronic - whatever works best) of all the work they create. This will allow your students to engage in a process of self-assessment by tracking improvements in their work, as well as reflecting on any shifts in thinking as they continue learning. In addition, should you and your group choose to share any of this work as part of a *Connecting Sentences* event, it is helpful to have all the coursework materials easily at hand for selection/revision.

What Next? From Activities to Activism: *Connecting Sentences*

Connecting Sentences is the name of the series of exhibition events highlighting the work created for Exchange for Change's writing workshops. Writings by both inside and outside students have been displayed at various locations throughout South Florida as a way to engage the public and bring empathy and awareness "across the razor wire." It is our hope that you and your students will be motivated to create such an event with the work created utilizing this guide. Author readings, gallery displays, poetry performances, interactive workshops discussions of the themes and topics relevant to exchanging ideas across carceral spaces can all be part of a *Connecting Sentences* event.

Creating opportunities for creative and intellectual engagement, collaboration, and sharing of the written word are key tenets of Exchange for Change. We believe in the power of writing to create social change. We want you to be part of that, too.



Photo: Sundry Images

Contact Us

Are you using this guide with your students? Planning an exhibition? Have questions about Exchange for Change's programs? Or would you like to get more involved? Let us know!

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II. Activities:

“Who hasn’t struggled with identity crisis? We wanted to be superheroes. We wanted to be movie stars, to be somebody important, a person with meaning in life. Remember this question: “What do you want to be when you grow up?” Nobody said a murderer, a thief, an infamous rapist, a bum, a drug addict, a male or female prostitute.”

Luis Hernandez

“Size 11, Baby Steps”



Courtesy of Exchange for Change

Examining Stereotypes/Exploring Biases

Purpose:	Unpacking biases about incarceration, who is incarcerated, and why
Key questions:	What is the purpose of prison? Who is in prison? What are the issues that lead to incarceration? Why should people who are not incarcerated care about prison/prisoners?
Suggested Resources:	The Marshall Project (marshallproject.org) Prison Policy Initiative (prisonpolicy.org) The Sentencing Project (sentencingproject.org) <i>The New Jim Crow: Mass Incarceration in the Age of Colorblindness</i> by Michelle Alexander
Materials:	“My Incarcerated Family” by Samantha Zazueta https://soundcloud.com/user-564923358/my-incarcerated-family-by-samantha-zazueta Paper, pencil

Instructions:

1. As a group, brainstorm a list of assumptions that people make about those who are involved in the criminal justice system. Record your answers. Some questions to spark ideas: Who goes to prison? What is the purpose of prison? Why do those who are involved in the justice system end up there in the first place?
2. Divide your responses (answers) into categories: 1. what you know to be true based on personal knowledge, 2. what you have observed from news/media, and 3. questions you want to explore. Make a note for each item on your list.
3. As a group, listen to Samantha Zazueta’s *New York Times* award-winning podcast, “My Incarcerated Family.” What are some of the problems that are discussed in the podcast as precursors to incarceration? What do the author and interview subjects say about “choices?”
4. Do some research. Check into some of the resources listed above. Are your assumptions correct or incorrect? What did you find out that was surprising?
5. Capture your thoughts in an essay. What is surprising and/or important to you about this issue? What questions do you still have?

Discussion Questions:

Where did your ideas about prison/prisoners form? What does the media show us about prison? What do you think is the purpose of prison? What do you think it should be?

Reflection:

Finish this sentence: "I used to think _____, but now I think_____."
How and/or why have your views changed?

"On my first offense, I was sentenced to a system that has little value for humans' life expense...Cents make dollars, taxpayers pay the rent, and not every law makes sense."

Echo Martinez

"Soundcheck," *Don't Shake the Spoon, Vol. 1*

Understanding the Complexities of the Problem:

Facts About Mass Incarceration

1. The **United States of America has the highest rate of incarceration in the world.** Since 2002, the United States has beat out much larger countries, including India and China, and more totalitarian ones, such as Russia and the Philippines, for the distinction of having the highest incarceration rate in the world (Population Reference Bureau, 2020).
2. According to a 2018 report from the Bureau of Justice Statistics (BJS), nearly 2.2 million adults were held in America's prisons and jails at the end of 2016. That means **for every 100,000 people residing in the United States, approximately 655 of them were behind bars** (CNN.com, 2018). Second on the list is El Salvador, at 618 per capita, and Rwanda, at 464 per capita.
3. In 2020, **African Americans make up 12% of the U.S. population but 37% of the prison population.** According to The Sentencing Project's breakdown of statistics from the Bureau of Justice, "African Americans are more likely than white Americans to be arrested; once arrested, they are more likely to be convicted; and once convicted, they are more likely to face stiff sentences. **Black men are six times as likely to be incarcerated as white men** and Hispanic men are more than twice as likely to be incarcerated as non-Hispanic white men." (Sentencing Project, 2020).
4. As of 2016, **6.1 million Americans were prohibited from voting due to laws that disenfranchise citizens convicted of felony offenses.** Felony disenfranchisement rates vary by state, as states institute a wide range of disenfranchisement policies. ("Felony Disenfranchisement: A Primer" Sentencing Project, 2019).

What happened?

- **Sentencing policy changes.** The USA's "tough on crime" policies, starting with the 1980's "War on Drugs" led to an increase of the number of people **incarcerated for drug offenses: from 40,900 in 1980 to 452,964 in 2017.** "Today, there are more people behind bars for a drug offense than the number of people who were in prison or jail for any crime in 1980." (The Sentencing Project, Criminal Justice Facts, 2019).
- **More people are serving longer sentences.** Three strikes laws, mandatory minimums, and cutbacks in parole release **keep people in prison for longer periods of time.** "The National Research Council reported that half of the 222% growth in the state prison population between 1980 and 2010 was due to an increase of time served in prison for all offenses. There has also been a historic rise in the use of life sentences: **one in nine people in prison is now serving a life sentence,** nearly a third of whom are sentenced to life without parole" (The Sentencing Project, Criminal Justice Facts, 2019).



These ideas are based on the work of Dina R. Rose and Todd R. Clear: "Incarceration, Reentry and Social Capital: Social Networks in the Balance," 12/01 Prisoners of the War on Drugs by Sabrina Jones • © 2005 The Real Cost of Prisons Project • www.realcostofprisons.org

28-Word Biography

(*adapted from *Habla.org*)

Purpose: Students will create a brief “notecard biography” honoring a classmate (in-class workshop) or a person with whom they are corresponding (as part of an exchange). Specificity, word choice, and form are key in this activity, as well as building empathy between participants.

Key Questions: What is a biography? How can writers use story to build empathy? How can writers “paint a portrait” with words?

Suggested Resources: Storycorps Great Questions List
<https://storycorps.org/participate/great-questions/>

Materials: “Trouble” by Roderick Richardson *Don’t Shake the Spoon, Volume 2*
Paper, pen/pencil

Instructions:

1. Read “Trouble” by Roderick Richardson in *Don’t Shake the Spoon, Volume 2*. This brief autobiographical portrait of the author paints a vivid picture of his life at a young age. How does the author “set the stage” for what happened in his life? What do you know about the author based on this piece?
2. Discuss as a group: “What is a biography? What is important to include in a biography? How does a biography differ from an autobiography?”
3. Explain to the students an overview of the lesson, with the ultimate goal of writing a biography to honor the person with whom they are exchanging letters. Participants will choose 1-2 interview questions to open a dialogue and gather information. StoryCorps “Great Questions List” can be used as a resource or as a spark for ideas. Tell the students that you are looking for stories “between the cracks,” the ones that go beyond the surface, but have the potential to hold universal truths. Sample models from previous classes (or the ones listed below) can be shared to demonstrate the concept.
4. The students will each craft an essay/answer, focusing on using rich detail to craft a story for their exchange partner.
5. As the questions/stories are exchanged, the recipient is charged with carefully and thoughtfully reading the work and then distilling it into a “biography with only 28 words – no more, no less.” The biographies can be narrative, abstract, or poetic.

1. Explain to the students that they may use language/words/phrases directly from the story (arranged in any format they choose), or they may use their own ideas to capture the essence of their partner's story, but that their job is to write a biography that *honors* that person.
2. After they are finished, challenge them to work with the same exact words, but to write a biography with only 14 words (again – no more, no less).
3. Finally, ask them to write the biography in 7 words (adding no new words).
4. Exchange the biographies with the original writers, while keeping a copy of the work for discussion/reference.

Examples:

28 words: *Hannah Beth is here to drink coffee and talk about problems. Her existence consists of her questioning her existence, reading books, and wishing she was Sylvia Plath. Blog.*

14 words: *HB likes to write novels and talk. Blood like coffee. Check out her blog.*

7 words: *HB, like a tulip, exists to bloom.*

Discussion Questions:

Did your biographer capture your ideas? What are the themes across the work that are similar? Different? Is it what you expected? Why or why not?

Written Reflection/Assessment:

What makes a biography successful? How is your biography different than what you might have written about yourself?

Poetry as Biography: Sharing Identity through Imagery

- Purpose: To create an autobiographical poem (or lyrical short story) showing identity through place, objects, and memory while integrating key elements of poetry such as *metaphor*, *simile*, *repetition*, and *imagery*.
- Key Questions: What are the connections between poverty and incarceration? How does our background shape who we are?
- Suggested Resources: “Where I’m From” by George Ella Lyon
“Where I Am From” by the students of Ojeda Middle School in Del Valle, Texas
<https://www.youtube.com/watch?v=jHM5Yo-JrMM>
“What is Poverty?” by Emmet T. Cox, *Don’t Shake the Spoon, Volume 2*
- Materials: Pencil, paper

Instructions:

1. As a group, read “What is Poverty?” by Emmet T. Cox. What does this piece tell you about the author’s life? What are some of the broader issues that are addressed?
2. Analyze the piece for various literary devices: metaphor, simile, repetition, and imagery.
3. Read “Where I’m From” by George Ella Lyon. For more inspiration, watch “Where I am From” by the students at Ojeda Middle School.
4. Discuss the similarities (use of poetic device, vivid imagery, storytelling, etc...) and differences (genre - short story vs. poem) in the pieces.
5. Write a narrative poem (or lyrical short story) about your own background.
Where do *you* come from?
 - a. What are your sensorial memories? Things you smelled, tasted, saw, touched, or heard that are important in your history?
 - b. What are your key memories? Those that shaped/changed you as a person?
 - c. What places are important to you?
 - d. What are the feelings/ideas/themes that are prevalent?

Discussion Questions:

What are the images that stand out for you as the strongest/most evocative in your (or your peers') writing? Why? What are the similarities in the group memory? Differences?

Extension:

With the help of a simple (and free) animation software program such as Pencil2D (pencil2d.org), try creating your piece as an animated video.

Written Assessment/Reflection:

How does your background contribute to who you are today?
What are some of the broader issues that shaped you and your world?

Where I'm From

by George Ella Lyon

I am from clothespins,
from Clorox and carbon-tetrachloride.
I am from the dirt under the back porch.

(Black, glistening,
it tasted like beets.)

I am from the forsythia bush
the Dutch elm
whose long-gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.

I'm from the know-it-alls
and the pass-it-ons,
from Perk up! and Pipe down!

I'm from He restoreth my soul
with a cottonball lamb
and ten verses I can say myself.

I'm from Artemus and Billie's Branch,
fried corn and strong coffee.

From the finger my grandfather lost
to the auger,
the eye my father shut to keep his sight.

Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.

I am from those moments--
snapped before I budded --
leaf-fall from the family tree.

Identity Maps

Purpose: To consider how we use labels – both for ourselves and for others while creating a visual/graphic description of the items that define your identity

Key Questions: Why are people given labels? What are some common labels for people? Consider whether the connotations for these labels might be positive or negative. What are the labels we give ourselves? How do they define us?

Materials: “Un-used Labels” by Gerald “Broken” Pool
Don’t Shake the Spoon, Vol. 2
Blank drawing paper
Pen, pencil
Colored pencils/markers
Lined paper for brainstorming

Instructions:

1. Read “Un-used Labels” by Gerald “Broken” Pool. Discuss as a group: why is it dangerous to label people? How can we reframe a label (used or un-used) into a statement of identity that is positive and empowering?
2. Brainstorm a list for yourself. You might want to consider any/all of the following:

Roles: friend, son/daughter, student, etc...

Interests: What do you like to do?

Jobs: Paid and/or unpaid?

Past/Future: Who you were/who you are/who you’re becoming

Goals: What you want in the future?

Beliefs: Faith, personal?

Talents: What are you good at? What are you learning to do?

Things you enjoy doing: What gives you pleasure/peace?

Places: Have been? Want to go?

Likes/Dislikes: Favorite things/least favorite

What else? What are all the “un-used labels” that you would like to have?

1. Now go back through the list and see what stands out. Are there specific images/ icons/symbols that come to mind?
2. Create your map. There is no right or wrong way to do this.

Discussion Questions:

Compare your map to those of your classmates. What do you see?
What does it make you think about?

How did each person choose to represent themselves?

Written Reflection:

Create an artist statement for your map: an opening paragraph about the work's basic ideas and a second, more in-depth paragraph explaining how the ideas are represented.

Chismografos (adapted from *Habla.org*)

Purpose:	Using themes within the title poem by Eduardo Martinez, “Don’t Shake the Spoon,” students respond in a series of personal narratives combined in a collaborative “group write.”
Key Questions:	Why do humans need to tell stories? What are the universal ideas that connect us?
Suggested Resources:	“Don’t Shake the Spoon” by Eduardo Martinez, <i>Don’t Shake the Spoon, Vol 1.</i>
Materials:	Blank notebooks (one for each student) Essay copies of “Don’t Shake the Spoon” by Eduardo Martinez

Instructions:

1. As a group, read “Don’t Shake the Spoon” by Eduardo Martinez. Analyze and discuss the poem. Track the key ideas and themes that arise from the discussion. Continue to generate ideas as a group until you have developed enough sparks for each student to begin crafting an original narrative.
2. Explain to the students that the notebooks will be used communally- each containing personal stories about one specific theme generated during the discussion. For example, one notebook could be themed “longing,” a second might be “irony,” a third, “hope.”
3. Each student will create a title page for his individual notebook with the theme word.
4. Students will then be asked to write a series of short narratives using the theme words as prompts. The narratives can be drafted and revised before being written into the collaborative book if the students wish to do so. (In Spanish, “chisme” means “gossip” and “grafia” is from the Latin for “writing,” thus the students should be encouraged to tell their own stories, rather than crafting fiction.)
5. Decide as a group if the stories should be anonymous. It may be easier for students to begin the process anonymously and once the stories are “published,” they can ask questions, guess who the authors are, and talk about their stories.

6. Once each student's draft is complete, he/she enters it into the "chismografo" (thematic notebook) and then passes to another student.
7. Continue the process of writing, editing/revising, publishing, and passing the books until each student has had an opportunity to contribute to all of the books.
8. Once complete, allow the writers an opportunity to read the works, respond to them, and discuss.

Written Reflection:

Why do we value storytelling? How do we use stories to connect and understand one another? To inspire each other?

Extension/s:

The stories in each of the "mini novels" can be used to inspire works of visual art, illustration, or photography that could be included in the crafting of a final work, or may be an artistic extension/response that becomes a unique piece unto itself.

Greater Truths

Purpose: Create a “list poem” based on a series of prompts about our “greater truths.”

Key Questions: How does repetition bring a poem to life or create effect and illuminate meaning? What is a greater truth? Are there some concepts or ideas that are absolutely universal?

Suggested Resources: *List Your Self* by Ilene Segalove and Paul Bob Velick (2008)

Materials: “Revision” by Allington Dante Dottin, *Don’t Shake the Spoon, Vol 2*. Copies of the prompts (*see below*)

Instructions:

1. Read “Revision” by Allington Dante Dottin in *Don’t Shake the Spoon, Vol 2*.
2. Introduce the concept of anaphora. **Anaphora** is the repetition of a certain word or phrase at the beginning of successive lines of writing or speech. It can be used in novels and short stories, but it’s most commonly seen in poetry, essays, and formal speeches.
3. Discuss the poem as a group. What are the “greater truths” in the poem? How does the author use anaphora to create impact?
4. Have your students choose one of the prompts (see below) from the “Greater Truths” chapter in *List Your Self* and create a personal list.
5. Challenge your students to find a phrase that can be used anaphorically throughout their poem.
6. Ask the students to write their own “greater truths” poem, using the phrases from their personal lists.

Written Assessment/Reflection:

Ask the students to read their work aloud, noting any similarities in their answers. Reflect on the idea of a “greater truth.” What does that mean to you?

Prompts:

List the real reasons you are inspired to stay alive.

List the words that touch your soul.

List the times you said yes when you wish you’d said no.

List all of the places you’ve been that made you feel immortal, moved to tears, or omnipotent.

List the times you have consciously endangered your life.

List the things you presently find yourself praying for.

List those unanswered questions that have been plaguing you since childhood.

List your life’s main regrets.

List the epitaphs you might like on your tombstone.

List all the times you “knew” something but didn’t trust your intuition.

List all the things you can prove are true.

List the ways you’ve been affected by a higher power.

List your lucky charms.

List all the things you just don’t want to think about.

List all the experiences that give you goosebumps.

List all the prayers, sayings, and chants you’ve been taught that make you feel better.

List what heals your aching soul.

List any miracles you've seen happen.

List all of the mysterious things you've seen in the dark.

List the most important turning points in your life.



Photo: Starr Sariago

Mapping Photographs

(Note: this activity contains material that may be triggering or inappropriate for certain audiences. Please use discretion.)

“...the images from the archive are used as canvases for the men to interact with. Each image is treated, in a sense, like a crime scene to be studied, written on and mapped in order to reveal its undisclosed story. The negatives were originally taken to document specific places and events. They were not meant to evoke emotions but through our intervention they become objects that inspire, house memory, personal experience and create a visual dialogue with a mostly invisible population.”

– Nigel Poor, *The San Quentin Project*, 2012

Purpose: To create a text / context for an image, construct personal meaning for the image, create a narrative/response, and as a result, create a new work of text and art inspired by the original.

Key Questions: How do our own experiences influence how we interpret a work of art? How can we create/recreate a work of art through writing?

Suggested Resources: Nigel Poor: *The San Quentin Project, Parts 1, 2, and 3*
#1: *Image Mapping*
#2: *Archive Mapping*
#3: *Archive Typologies*
<http://nigelpoor.com/project/san-quentin/>

Materials: 8x10 printed images
Plain white paper (11x17)
Glue stick
Pen/pencil

Instructions:

1. Look at Nigel Poor’s archive of images from prison life in San Quentin (1960-1987). The artist has grouped the images in twelve categories. Poor noted, “Some of these categories are specific to prison life but others reflect experiences all of us have. Every life, whether free or incarcerated must consider family, work, health etc. So it is through these categories that we can connect and recognize each other.” (<http://nigelpoor.com/project/san-quentin-part-3/>)

1. Select images- one for each student in your class. If time allows, print each image as 8 x 10 on copy paper and cut to size. Or simply print the entire document; there are 27 images online to choose from, most of which are on individual 9.5 x 11 pages. (*The instructor may wish to curate the images around a specific class theme or utilize themes from students' prior writing, as well as consider the content and appropriate age level of the class for some of the more graphic photographs in the archive.*)
2. Glue the image to the center of the 11 x 17 plain paper, allowing for a large margin of white around it.
3. Instruct the students to handwrite questions, ideas, interpretations, drawings, or responses to what they see in the image. Ask the students to spend time studying the image and see what might arrive as they continue to think and observe.
4. Once the students have finished mapping the front with the image, instruct them to use that information to craft a narrative/response on the back side. Their responses can be formal or creative: "using the subject and the setting of the image to produce fiction or facilitate personal memoir." (<http://nigelpoor.com/project/san-quentin-part-1/>)

Discussion Questions:

How does the student's interpretation of the image change and/or impact the original work? How is the writer reflected in the newly created work?
Are there themes, questions, or ideas that are universal, despite the origins of the original photo?

Written Assessment/Reflection:

Ask the students to share their work with one another (if willing). What do they see/interpret that might be similar to or different from the original author? How does the text add to the "story" of the image? What does it tell you about how the writer sees the world?

Extensions:

The text/image pieces can be exchanged between writers inside/outside to spark discussion, written reflection, and as part of a gallery display for a *Connecting Sentences* event.

The instructor can use *pairs of the same image* and assign to two individual students (inside the classroom or as part of an exchange). The students can share their responses to each other's work from the same image.

The Object Biography

Purpose:	To craft a personal history through objects
Key questions:	What are the significant objects in your life? What object/s changed your life? What object/s define your life right now?
Suggested Resources:	The New York Times: Learning Network https://learning.blogs.nytimes.com/2014/09/30/what-objects-tell-the-story-of-your-life/
Materials:	“Coffee Shop” by Israel Martinez (https://www.exchange-for-change.org/coffee-shop) Paper, pencil

Instructions:

1. As a group, read “Coffee Shop” by Israel Martinez
2. Discuss: what is the significance of the object in the story?
3. Think about your own life. What object/objects have changed the shape of your life? Is there an object (or two) that defines your life?
4. Describe the object/s. What is its significance?
 - a. Describe the *physical appearance* of the object.
 - b. Where did you get this object?
 - c. How old is this object?
 - d. What purpose does this object serve?
 - e. What significance does this object hold for you?
 - f. Do you still have this object? Why/why not?
5. Tell the story of this object and its impact in your life.

Discussion Questions:

How do objects tell our stories?

Take a look at *Appendix 1: List of Approved Property for Florida Inmates*.
Rule 33-602.201 (<https://www.flrules.org/gateway/ruleNo.asp?id=33-602.201>)
How does this list create a “portrait of incarceration?”

Reflection:

If you were to curate a museum of your life’s significant objects, what would be included? Why? Think of a title for this collection.

Extension Activities:

Create a photo essay of the object/s you wrote about. A photo essay “is a set or series of photographs that are made to create series of emotions in the viewer. A photo essay will often show pictures in deep emotional stages. Photo essays range from purely photographic works to photographs with captions or small comments to full text essays illustrated with photographs” (Wikipedia, 2020).

Create a curator’s statement for your object collection. A curator’s statement helps viewers to understand your point of view, see the themes and ideas that bind the exhibition together, and consider questions about the work.

Spoken Word: Using Rhythm to Create Impact in Performance

Purpose:	To create a poem for performance writing
Key Questions:	What are the differences between spoken word and other forms of poetry? How are imagery and emotion utilized to develop impact within a spoken work piece?
Suggested Resources:	“Parking Meters” by Eduardo Martinez, <i>DSTS, Vol. 1</i> “Substitute Students” by Eduardo Martinez https://vimeo.com/357682096
Materials:	Paper, pencil

Instructions:

1. Read “Parking Meters” by Eduardo Martinez in *Volume 1 of Don't Shake the Spoon*.
2. Discuss: How does this poem look different than other poems? What stands out about the spacing, the punctuation? What do you think that means?
3. Listen to “Substitute Students” by the same author, Eduardo Martinez. How is this author’s style of writing reflected in his reading? What does it make you think about?
4. Discuss some of the elements of spoken word poetry: rhythm, rhyme (or lack of), imagery, word play, free association, and repetition. Note instances in Martinez’s poems where these elements occur.
5. Choose a topic you feel passionate about. (If you need ideas, look at the prompts in the “Greater Truths” activity.)
6. Write your gateway line, the line that will introduce your topic to the audience. This is the idea that you’ll support and expand on throughout the rest of your poem.
7. Details and imagery: “Write what you want the audience to be seeing, hearing, feeling, tasting, and smelling throughout your entire piece, and use literary devices like metaphors or similes to create comparisons. You’re not just memorizing a poem to read back to people, you’re trying to immerse them into your world, if only for a moment” (Masterclass.com, 2020).

8. See if you can include poetic devices such as anaphora, alliteration, and assonance to make the piece sound interesting and exciting.
9. Read it aloud. Analyze what works and what might need revision.
10. When you're happy with it, read it in front of an audience. Think of this as a performance: practice projecting your voice, using the emotions of the poem to allow you to express with feeling, and make eye contact with the audience.

Written Reflection/Response:

In your opinion, what is the difference between writing poetry and speaking it out loud? Which do you prefer? Why?

Extensions:

Make a recording of the author reading his/her story aloud. Using free software such as Audacity and Freesound, add in auditory components of the story. What background sounds/effects, or music might increase the impact of the story?

As a further step, how might one of the stories be interpreted through music?



Courtesy of Exchange for Change

“I had a playground of ideas and thoughts inside my head but I couldn’t let them out to play because of the stormy environment, the precipitation of consequence for expressing myself. Ask any convict, and he’ll tell you the most dangerous weapon in prison is a pen.”

-Echo Martinez, Prison Poet Laureate 2019

Creating Debate

Purpose:	To think deeply and critically about American sentencing laws and create a solid intelligent argument to support your view
Key Questions:	What does a “life sentence” actually mean? For the inmate? For the families? For the victim/s? For society?
Suggested Resources:	“ARE YOU KIDDING?!: A Lifer’s View of the Death Penalty” by James Doyle, <i>Don’t Shake the Spoon, Vol. 2</i>
Materials:	Paper, pencil, notecards

Instructions:

1. Analyze the key points in Doyle’s essay. Why is the “death penalty truly the humane option” from the author’s point of view?
2. Do you agree or disagree? Why or why not? Write your thoughts down.
3. Assign students to research their ideas with your peers and to select a side of the debate, either affirming or negating the topic. Ask them to deeply examine their views on the death penalty versus life in prison. Make sure to be clear about what resources are suitable for research: books, articles, magazines, peer-reviewed journal articles, etc...and to limit personal opinion when creating their points for debate. (Hint: the resources section of this guide is a good starting point.)
4. Hold an in-class debate. Make sure to assign a moderator, monitor time limits, and track student participation to ensure everyone has an opportunity to speak.
5. After the debate, ask the class to reflect on the experience. Did their ideas change? How/why/why not?

Written Reflection:

Challenge yourself to think through both sides of the argument. Write down your thinking.



Photo: Starr Sariego

Written Snapshots

(*This activity contains material that may be triggering and/or unsuitable for certain audiences.)

Purpose:	To create a short narrative about an important, specific moment in time that shaped your identity
Key Questions:	How do our memories shape who we are? What are some of the precursors that predict incarceration?
Suggested Resources:	“The Last Page” by Catherine Lafleur, <i>DSTS, Vol 1</i> “My First Time” by Peter Collier, <i>DSTS, Vol. 2</i>
Materials:	Paper, pencil

“The majority of American youth behind bars have suffered trauma during their childhoods, a newly released report by the Justice Policy Institute (JPI) says. According to *Healing Invisible Wounds: Why Investing in Trauma-Informed Care for Children Makes Sense*, of the more than 93,000 children currently incarcerated, **between 75 and 93 percent have experienced at least one traumatic experience**, including sexual abuse, war, community violence, neglect, and maltreatment” (Juvenile Justice Information Exchange, 2010).

Instructions:

1. Read and discuss the pieces by Lafleur and Collier as a group. Why do you think it was important for these authors to share their memories of trauma with a public audience?
2. Think of an important memory, one that shaped the person that you are today. Who is in this memory? When and where did it take place? Why was it transformational to you? What impact did it have?
3. Write it down. In as much detail as you can, recall the sensory elements of the memory: sights, sounds, smells, etc. Take your time. If the process is difficult, put it away and take a break. When you're ready, write about how this memory affects your life today.

Reflection:

How might writing be a cathartic event? How did you feel after writing about your important memory?

Extension/s:

Recreate the piece you wrote visually: drawing, painting, or collage; through song / music; through dance; through another art form.

Graphic Depictions: Mass Incarceration

Purpose: theme	To create an informational visual depiction of an issue or related to mass incarceration
Key Questions:	How might an artist/author use comics as an educational tool, an art form, and a means of analyzing a complex situation?
Suggested Resources:	<i>The Real Cost of Prisons Comix</i> , Editor: Lois Ahrens <i>Prisoners of the War on Drugs</i> by Sabrina Jones, Ellen Miller-Mack and Lois Ahrens <i>Don't Shake the Spoon, Vols. 1 & 2</i>
Materials:	Paper, pencil Ruler

Instructions:

1. Look at the comic strips from *The Real Cost of Prisons* throughout this guide. Why do you think the creators chose to use comics to tell a story? How is the information presented?
2. Find your inspiration. Using an essay, poem or story from *Don't Shake the Spoon*, a resource from your research, a piece of your own writing created as part of this workshop, or begin to think through a visual depiction with a clear beginning, middle and end.
3. Create a written outline for your comic strip. Note what text will be included and connected to the images. How many boxes will you need to tell your story? Remember that you are not including ALL of the text; part of the storytelling will come from your images.
4. On a blank piece of paper, begin to draw out your ideas. You may want to use traditional comic blocks, or your idea may be more free-form in nature – the decision is up to you; just make sure to create a clear visual flow to the story so your reader isn't confused.
5. If your drawing skills are holding you back, consider using a free software program such as makebeliefscomix.com, pixton.com, or stripgenerator.com.
6. Revise as necessary until your comic is complete. You may wish to share your work with the class for feedback throughout the process.
7. Display your comic with others from the class. Reflect on the different styles and stories that are told.

Discussion Questions:

What makes a comic effective and interesting? What might you do differently if you were to try this again?

Extensions:

Consider piecing all of the comics together into an anthology. Using a program such as Kindle Comic Creator, you can scan and import each comic into book form.

Create posters for display. Office Depot and Staples both offer the ability to print “engineering prints” of your scanned jpg or pdf files extremely inexpensively (around \$7 or less).

WHAT'S RACE GOT TO DO WITH IT



1980's: POLITICIANS RAGED AGAINST CRIME & DRUGS



THE MEDIA FLASHED IMAGES OF BLACK MEN.

THE MYTH OF THE



EXPLOITED IMAGES OF LOW-WEIGHT BABIES OF POOR MOMS WITH NO PRE-NATAL CARE.



AMERICA'S OLD DEMON RACISM WAS USED TO SELL THE WAR ON DRUGS.



AFRICAN AMERICANS
MAKE UP 13% OF
THE U.S. POPULATION



AND 13% OF
DRUG USERS



35%
OF DRUG ARRESTS

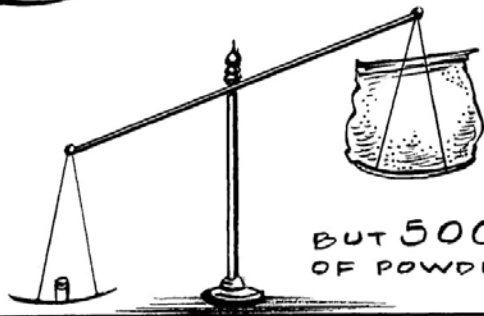


55%
OF DRUG
CONVICTIONS



74%
OF THOSE
SENTENCED
TO PRISON
FOR DRUGS.

LAWS TARGET
DRUGS USED BY
PEOPLE OF COLOR.
TO GET A FEDERAL
MANDATORY MINIMUM
SENTENCE OF 5
YEARS, IT TAKES
ONLY 5 GRAMS OF
CRACK COCAINE,



BUT 500 GRAMS
OF POWDER COCAINE.





PRISONS AND JAILS

Stop building new prisons and jails and close others down. Re-direct the \$57 billion¹ spent on jails and prisons to quality education, housing, job training, daycare and health care.

ALTERNATIVES TO JAIL²

Citation Programs – Give tickets to those committing misdemeanor or low-level crimes without booking them through the arrest process.

Improve Release Procedures for the Pretrial and Sentenced Populations – These improvements decrease jail populations by ensuring that people are moving through the system in a timely fashion.

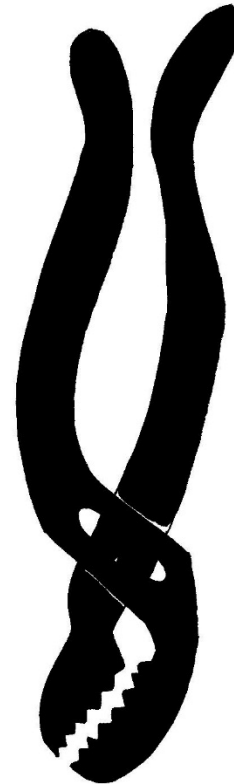
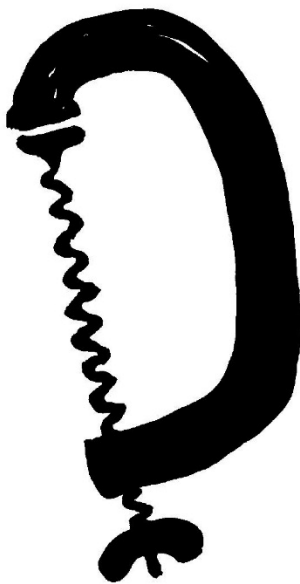
Pre-Trial Diversion – Pretrial services programs can help alleviate jail crowding by releasing people who are incarcerated before trial.

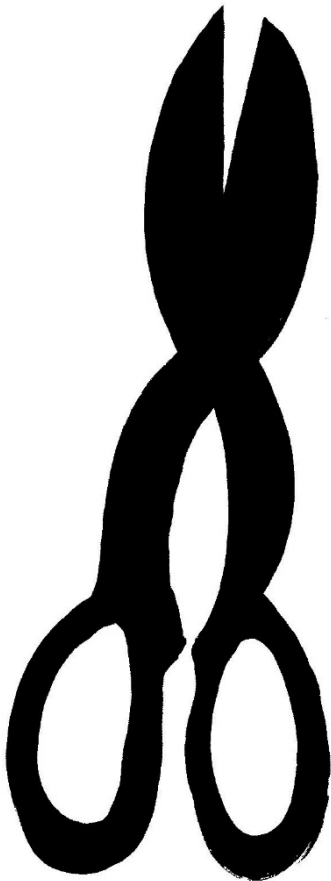
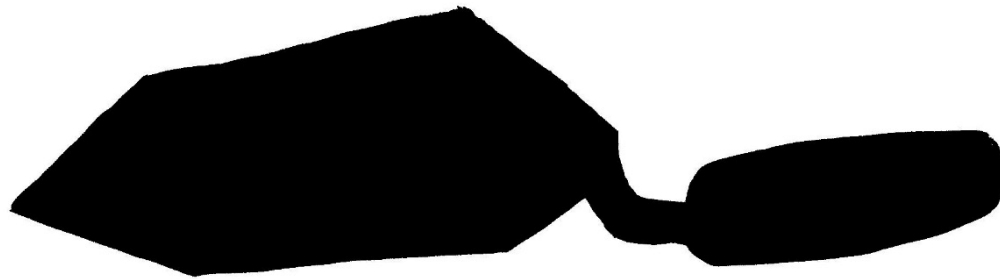
Bail Reform – National studies show most people being held pretrial cannot post a money bond or bail.

Specialty Courts – Drug courts, domestic violence courts and mental health courts and other specialty courts were developed to provide individuals involved with the criminal justice system with treatment.

Alternatives to Incarceration in Jail – In response to increased jail populations, probation agencies need to work with other criminal justice agencies to develop alternative programs.

Probation and Parole – Missed appointments with a parole officer, breaking curfew or a failed drug test should not be the reason to send someone back to prison. Instead, treatment should be offered through diversion programs.





FAMILIES³

States should:

Actively encourage kinship care placements

Ensure that child welfare authorities remain in touch with incarcerated parents.

Facilitate visitation between children and incarcerated parents.

Make reunification services available to parents.

Explore alternatives to incarceration that could make child welfare intervention and child removal unnecessary in many cases.

Ensure that incarcerated parents have the opportunity to attend all hearing in their cases.

Provide incarcerated parents with legal services.

DRUG POLICY⁴

Repeal mandatory sentencing laws. See the Glossary for a definition and learn more about the injustices of mandatory sentences by contacting Families against Mandatory Minimums.

WOMEN BACK HOME⁵

Modify restrictive public housing and Section 8 guidelines to allow formerly incarcerated women access to affordable housing.

Lift the ban on welfare (TANF and food stamps) for people with drug felony convictions.

Repeal the ban on student financial aid which was passed as part of the 1998 reauthorization of Higher Education Act of 1965. It keeps anyone convicted of a drug felony from getting college loans.

Make work more possible for people coming out of jails and prisons. Examples include: expunging offenses, sealing records, offering certificates of rehabilitation. Eliminate discrimination by prospective employers.

DISENFRANCHISEMENT

All citizens should have the right to vote including those who are incarcerated, on probation and on parole.

WORK TO DESTIGMATIZE AND DECRIMINALIZE "SEX WORK."



DRUG AND ALCOHOL TREATMENT

Shift funding priorities from the \$167 billion for law enforcement, courts, prisons and jails to comprehensive women-focused drug and alcohol treatment. From 1997 to 2001 State and local spending for corrections rose 1101%. Spending for education rose 470%. Spending for healthcare and hospitals rose 482%.⁶



NEEDLE EXCHANGE

Encourage and fund needle exchange programs to help stop the spread of Hepatitis C and HIV.

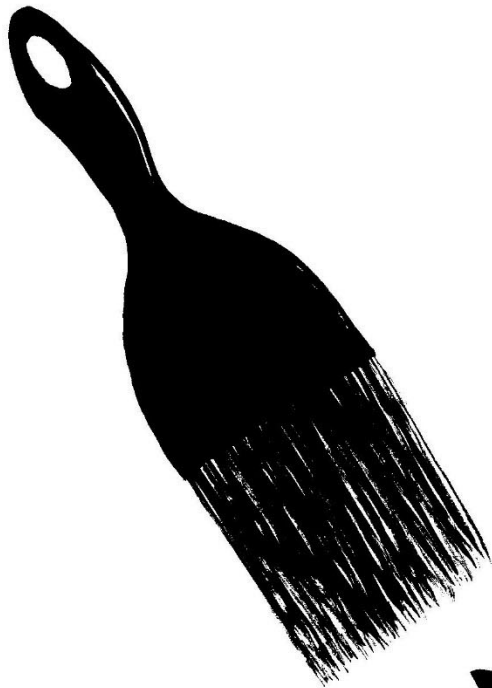
PREVENTING AND TREATMENT FOR SEXUAL AND PHYSICAL ABUSE⁷

Untreated physical and sexual abuse contributes to mental illness and drug abuse. According to the WPA 12/03 report, "Women with a history of sexual abuse are twice as likely as non-abused women to have injected drugs." Early identification, treatment and prevention of sexual and physical abuse would significantly make the lives of girls and women more productive and positive.

INVEST IN QUALITY EDUCATION, JOB TRAINING FOR WORK THAT PAYS A LIVING WAGE, AFFORDABLE SAFE HOUSING, RELIABLE PUBLICLY FUNDED DAY CARE FOR EVERYONE WHO NEEDS IT.

JUSTICE REINVESTMENT/COMMUNITY REINVESTMENT⁸

Justice reinvestment is the creation of safer and viable communities by communities taking control of justice dollars and reallocating them to finance education, housing, healthcare and jobs.



1. Bureau of Justice Statistics Bulletin, Justice Expenditure and Employment in the U.S., May 2004; 2. Thanks to Dana Kaplan, National Resource Center on Prisons and Communities, Cincinnati, OH 2/04; 3. Barriers Facing Parents with Criminal Records/ Center for Law and Policy CLASP, 2003. www.clasp.org; 4. Families Against Mandatory Minimums, www.famm.org; 5. Women's Prison Association: Dina Rose, WPA Focus on Women and Justice October 2003, wpaonline.org; 6. Bureau of Justice Statistics Bulletin, Justice Expenditure and Employment in the U.S., May 2004; 7. WPA Focus on Women and Justice 12/03; 8. "Justice Reinvestment" by Susan B. Tucker and Eric Cadora, Ideas for an Open Society, 11/03. www.soros.org.

FOR MORE DETAILED INFORMATION ABOUT THE ORGANIZATIONS WORKING ON EACH OF THESE AND OTHER ISSUES, VISIT THE REAL COST OF PRISONS WEBSITE AT WWW.REALCOSTOFPRISONS.ORG.

Prisoners of a Hard Life: Women & Their Children by Susan Wilmarth • © 2005 The Real Cost of Prisons Project • www.realcostofprisons.org

III. What You Can Do: Activism in Your Community



Photo: Vanessa Castillo

Connecting Sentences

In September 2016, Exchange for Change held its first **Connecting Sentences** event. A gallery display of writing by the incarcerated students of Exchange for Change and the outside students who participated in the exchanges, a series of author readings, and live performances by guest speakers brought the public into the lives of those who are separated from us by walls and wire.

Creating an audience for those among us who are often not heard provides us with an opportunity to challenge our perceptions, embrace our similarities, and remind us that, despite our differences, we are all human and have stories to share.

Think of the ways you might want to share what you and your students have learned and created:

1. **Create a gallery display of writing.** This can be as simple as mounting copies on a wall for the public to read, or something more elaborate, depending on your organization/connections.
2. **Author readings.** Ask your students to select pieces of their work to read at a public event. Libraries, coffee houses, community centers, universities, etc...
3. **Self publish.** Using any number of free software programs, you can quickly and easily put together a digital or print anthology of your students' writing and artwork. Amazon's Create Space is a simple way to create content for Kindle Direct Publishing or Print on Demand. You can also check out Lulu.com, another self-publishing website for digital/print on demand.
4. **Create a podcast.** Author readings, interviews, performance pieces, all great content for creating a podcast. Check out NPR's guide here: <https://www.npr.org/2018/11/15/662070097/starting-your-podcast-a-guide-for-students>
5. **Build a website.** Another great (and free) way to share your students' writing and artwork with a wide audience. Wix, Weebly, and Wordpress are all user-friendly websites that will help you create a digital gallery of your students' work.

IV. Resources:

Books

Don't Shake the Spoon, Vols. 1 & 2. Exchange for Change.

The New Jim Crow: Mass Incarceration in the Age of Colorblindness by Michelle Alexander.

List Yourself: Listmaking as the Way to Self-Discovery by Ilene Segalove and Paul Bob Velick.

Writing for a Change: Boosting Literacy and Learning Through Social Action
National Writing Project.

The Real Cost of Prisons Comix by Ellen Miller-Mack, Craig Gilmore, Lois Ahrens, Susan Willmarth, and Kevin Pyle. 2008.

Films

13th Directed by Ava DuVernay, this 2016 documentary explores the history of racial inequality in the United States and how that is connected to the reasons why the nation's prisons are disproportionately filled with African-Americans.

Survivor's Guide to Prison

A 2018 documentary by Matthew Cooke critiquing the US prison system through the stories of two men who were wrongly convicted.

The Road to Mass Incarceration

Multi-channel film by Eastern State Penitentiary Historic Site, produced by Greenhouse Media

Podcasts

Serial: Season Three serialpodcast.org

"*Serial* is a podcast from the creators of *This American Life*, hosted by Sarah Koenig. *Serial* tells one story — a true story — over the course of a season." Season three details the justice system in Cleveland, Ohio, over the course of a year.

Ear Hustle earhustlesq.com/

“*Ear Hustle* brings you the daily realities of life inside prison shared by those living it, and stories from the outside, post-incarceration. The podcast is a partnership between Nigel Poor, a Bay Area visual artist, and Earlonne Woods, formerly incarcerated at San Quentin State Prison, and was co-founded with former San Quentin resident Antwan Williams.”

Snap Judgment wnycestudios.org/podcasts/snapjudgment

“Mixes real stories with killer beats to produce cinematic, and dramatic radio. Hosted by Glynn Washington.”

Websites

Exchange for Change exchange-for-change.org

Exchange for Change offers writing courses prisons and runs letter exchanges between incarcerated students and writers studying on the outside. By preparing incarcerated people for their reentry into the outside community and preparing that community for their return, Exchange for Change provides vision and understanding on both sides of the fence.

Prison Activist prisonactivist.org

The American Prison Writing Archive is a digital archive of non-fiction essays that offers the public first-hand testimony to the living and working conditions experienced by prisoners, prison employees, and prison volunteers. All prisoners can contribute.

The Marshall Project marshallproject.org

A non-profit news organization that “seeks to create and sustain a sense of national urgency about the U.S. criminal justice system.”

Prison Policy Initiative Prisonpolicy.org

A non-profit research and advocacy organization that seeks to examine the impact of mass incarceration on society. A compilation of reports and data (national, state and local) break down various issues related to incarceration statistics and trends.

The Sentencing Project sentencingproject.org

Founded in 1986, The Sentencing Project works for a fair and effective U.S. criminal justice system by promoting reforms in sentencing policy, addressing unjust racial disparities and practices, and advocating for alternatives to incarceration.

StoryCorps

storycorps.org

“An American non-profit organization whose mission is to record, preserve, and share the stories of Americans from all backgrounds and beliefs.” Search term functionality can narrow and identify thematic stories for educational/inspirational purposes.

The Justice Arts Coalition

thejusticeartscoalition.org/

The Justice Arts Coalition (JAC) unites teaching artists, arts advocates, currently and formerly incarcerated artists, and allies, harnessing the transformative power of the arts to reimagine justice.

Nigel Poor/The San Quentin Project

nigelpoor.com/project/san-quentin/

Visual Artist Nigel Poor taught a series of photography classes at San Quentin State Prison; a digital gallery of her work is available for viewing on this website, as well as information about the art and how it was created.

Teaching Tolerance

tolerance.org

“...if you’re reading these words, we’ve succeeded, my words are breathing freedom. And that’s my reason to keep pushing this pen again . . .

Believing that somebody out there is listening, and might just care in humanity enough, to help us make a change.”

Echo Martinez, *Prison Poet Laureate 2019*

V. Evaluation

Please help us improve! We'd like to know what you thought of this guide, what was useful, and where we can improve in our next iteration. As a thank you for your participation, we'll send you a signed copy of our next anthology! Please click this [link](#) or go to <https://www.surveymonkey.com/r/W9F9CN2> to fill out the evaluation online, or simply mail this page to Exchange for Change at 2103 Coral Way, 2nd Floor, Miami, FL 33145.

Please rate each lesson (as applicable) on a scale of 1-5 (1 being least interesting / engaging, 5 being most). If you didn't do one of the activities listed, circle N/A.

Activity:						
Examining Stereotypes/Exploring Biases	1	2	3	4	5	N/A
Understanding the Complexities of the Problem: <i>Facts About Mass Incarceration</i>	1	2	3	4	5	N/A
28-Word Biography	1	2	3	4	5	N/A
Poetry as Biography: Sharing Identity through Imagery	1	2	3	4	5	N/A
Identity Maps	1	2	3	4	5	N/A
Chismografos	1	2	3	4	5	N/A
Greater Truths	1	2	3	4	5	N/A
Mapping Photographs	1	2	3	4	5	N/A
The Object Biography	1	2	3	4	5	N/A
Spoken Word: <i>Using Rhythm to Create Impact in Performance</i>	1	2	3	4	5	N/A
Creating Debate	1	2	3	4	5	N/A
Written Snapshots	1	2	3	4	5	N/A
Graphic Depictions: <i>Mass Incarceration</i>	1	2	3	4	5	N/A

What would you like to see in the next guide?

How many students do you teach? What level?

How did you find out about E4C?

Any other thoughts?

Thank you for taking the time to help us improve!

Appendix: List of Approved Property for Florida Inmates

APPENDIX ONE PROPERTY LIST

This list incorporates all property authorized to be possessed by inmates in all department institutions and facilities except community correctional centers. Except for items specified below as “exemptions,” property received must be in compliance with this list. Inmates in possession of property previously approved by the Department of Corrections which meets the description of property on the list shall be allowed to retain the property. Inmates transferring to department facilities from private correctional facilities shall be allowed to retain only those items that are in compliance with the list of authorized property. As items sold in canteens at private facilities may differ from those sold by an authorized source, items purchased in canteens at private facilities will not always be admissible in department facilities.

AUTHORIZED PROPERTY LIST

CLOTHING

Quantity	Unit	Value	Articles
1	each		Athletic Bra (authorized source – female only)
1	each		Belt (state issue)
4	each		Bras (state issue or authorized source – female only)
1	each		Coat (state issue)
1	pair		Gloves, work (state issue)
4	each		Handkerchief, cotton, white only (authorized source)
1	each		Hats (state issue)
2	pair		Pajamas – long (state issue or authorized source) Light blue or white – female only Light blue – male
7	each		Panties (state issue or authorized source – female only)
3	each		Pants (state issue)
1	each		Raincoat or Poncho – clear (state issue or authorized source)
1	each		Robe (state issue – female only)
3	each		Shirt, outer (state issue)
4	each		Shirt, T-Shirt (state issue or authorized source – gray for female, white for male) *inmates may possess both state-issue and authorized source – purchased shirts, but the total combined number cannot exceed 4.
1	pair		Shoes, Athletic (authorized source)
1	pair		Shoes, Boots (authorized source or state issue)
2	each		Shorts, athletic (navy blue) (authorized source)
1	each		Shower cap, clear only (female only) (authorized source)
1	pair		Shower slides (authorized source)
6	pair		Socks (state issue or authorized source)
1	each		Supporter, athletic (male only) (authorized source)
2	each		Sweatshirts (gray only) (authorized source order)
4	each		Undershorts (male only) (state issue or authorized source)
2	each		Underwear, thermal (state issue or authorized source)

PERSONAL ARTICLES

Quantity	Unit	Value	Articles
Number in use			Batteries (authorized source)
25	each		Roller clips – plastic only (females only), (authorized source)
*			Books (legal, educational, religious, fiction) – * Quantity as specified by Rule 33-501.401, F.A.C.
1	each		Bowl – plastic (authorized source)
1	package		Breath tablets (authorized source)
1	each		Calendar, as specified by Rule 33-501.401, F.A.C.
*			Canteen purchases – *limited by approved storage space;
1	each		Canteen bag (authorized source)
1	set		Checkers (light wood or plastic, standard checkers only) (authorized source order)
1	set		Chess (light wood or plastic, 2 inches max. height) (authorized source order)
1	each		Coffee mug – plastic (authorized source)
1	each		Comb-pocket type, no handles (non-metal) (state issue or authorized source)
*			Correspondence – *limited by storage space limitations
1	pack		Cotton swabs (plastic or paper stems only) (authorized source)
2	each		Crème rinse and conditioner (authorized source)
1	each		Cup, drinking – plastic (authorized source)
1	package		Dental floss, (floss loops only), unwaxed (authorized source)
1	each		Denture adhesive (state issue or authorized source)
1	each		Denture cup (authorized source order)
2	each		Deodorant and antiperspirant (no aerosols) (authorized source)
1	set		Domino (light wood or plastic, standard size) (authorized source order)
1	Set		Earbuds (authorized source)
1	pair		Earphone pads (replacement) (authorized source order)
1	pair		Ear rings, post type (female only) (authorized source order)
*			Educational supplies (items must be pre-approved for vocational education or correspondence study programs. Items are authorized only for the duration of the course)
1	pack		Emery board – cardboard (authorized source)
25	each		Envelopes – legal (#10 size) (authorized source)
5	each		Envelopes – oversized (10" x 13") (authorized source)

Quantity	Unit	Value	Articles
*			Envelopes, self-addressed stamped – * the total in the inmate's possession shall not exceed the limit of 1 pack
2	each		Eyeglasses, case, contact lens and solutions (state issue or personal; "personal" means Eyeglasses, case, contact lens and solutions (state issue or personal; "personal" means that inmates already in possession of these items will be allowed to retain them, but any future items will be provided by the institution if needed.) Contact lenses will only be provided if medically indicated
1	each		Eye shadow, eyeliner, mascara, eyebrow pencil, blemish preparation, lipstick, blemish and spot cover-up, lip coloring (female only) (authorized source)
1	box		Feminine hygiene products (internal and external) (female only) (state issue or authorized source)
*			File folders (*limited by storage space)
20			Greeting cards and accompanying envelopes
1	each		Hairbrush – nonmetal, handles for females only (authorized source)
2	each		Hairdressing (styling gel, pink oil, cholesterol, perm kit – female only) (no aerosols) (authorized source)
1	each		Hair net (female only) (authorized source)
25	each		Hair rollers (female only) (authorized source)
2	each		Handballs or racketballs (authorized source)
1	each		Headphones for use with radio (authorized source)
Maximum Weekly Dosage			Health aids – headache and cold remedies, antacids, antifungal preparations, cough drops, nasal spray, etc. No imidazoline, tetrahydrozoline, or hydrochloride compounds (authorized source – as approved by health services)
2	each		Hearing aid (state issue or personal)
*			Hobby craft – at locations where program exists and subject to storage space limitations
1	each		Insect repellent (authorized source)
1	each		Jigsaw puzzle (authorized source order)
1	each		Keyboard (authorized source)
1	each		Laundry bag (state issue or authorized source)
1	each		Lip balm (authorized source)
1	each		Locks, combination (V68 series) (authorized source)
1	each		Make-up bag, clear only (female only) (authorized source)
1	each		Mirror – plastic, nonbreakable, 5" x 7" max. (authorized source)

Quantity	Unit	Value	Articles
1	each		Moisturizer – (authorized source)
1	each		Mouthwash (authorized source)
1	each		MP3 Player (authorized source)
1	each		MP3 Player arm band holder (authorized source)
1	each		Nail clippers, not to exceed 2 1/2" (authorized source)
2	pack		Notebook paper (authorized source)
4	each		Pens, ballpoint, flair-type, pencils with erasers, or security pens, no markers (authorized source)
*			Periodicals – * as specified by Rule 33-501.401, F.A.C., and storage space limitations
1	each		Photo album, non-metal (authorized source)
50	each		Photographs (personal)
2	decks		Playing cards (standard) (authorized source)
5	each		Pony tail holder (fabric) or hair claws (plastic) (female only)
1	each		P.R.I.D.E. service pin (issued to inmate from P.R.I.D.E.)
*			Prosthesis – *as approved by health services
1	each	50.00	Radio, DC/AM/FM only, "Walkman" type, maximum 4" x 5" (authorized source)
1	each		Razor, disposable (state issue)
1	each	50.00	Razor, battery operated, non-rechargeable (authorized source order)
*			Religious requirements – as approved by chaplaincy services, (examples: head covering, prayer rug)
1	each	50.00	Religious medallion with chain (personal or provided by Chaplain)
1	each	100.00	Ring, engagement (personal, female only)
1	each	100.00	Ring, wedding (personal)
1	each		Roller cap, clear only (female only) (authorized source)
1	set		Scrabble (authorized source order)
1	each		Screen protector (authorized source)
2	each		Shampoo (authorized source)
1	each		Shaving cream (authorized source)
1	each		Shaving powder (authorized source)
1	pair		Shoe laces (authorized source)
1	each		Shoe wax (Liquid only, non flammable, no nitrobenzene; authorized source)
2	each		Soap, bath (state issue or authorized source)
1	each		Soap dish (authorized source)
1	each		Soap, laundry (female only) (authorized source)
*			Special needs – *special devices as approved for compliance with medical needs

Quantity	Unit	Value	Articles
1	each		Spoon, plastic (authorized source)
40	each		Stamps (the equivalent of 40 1-ounce 1st class) (authorized source)
1	each		Sunglasses, no mirror type (authorized source)
1	each		Sunscreen lotion (authorized source)
1	each		Talcum powder (authorized source)
1	each		Toilet Paper (state issue or authorized source)
1	each		Toothbrush (state issue or authorized source)
1	each		Toothbrush holder (authorized source)
2	each		Toothpaste and Toothpaste with mouthwash (state issue or authorized source)
2	each		Towels (state issue)
1	each		Wallet (authorized source)
1	each	50.00	Watch (personal or authorized source)
1	each		Watch band (nylon and Velcro only) (authorized source)
2	each		Washcloths (state issue or authorized source)

Exchange for Change offers

writing courses in prisons and runs letter exchanges between incarcerated students and writers studying on the outside. By preparing incarcerated people for their reentry into the outside community and preparing that community for their return, Exchange for Change provides vision and understanding on both sides of the fence.

This guide is an accompaniment to the literary journal of prison writing published by *Exchange for Change: Don't Shake the Spoon, Vol. 1* and *Vol. 2*. We believe in the value of every voice, because when everyone has the ability to listen and be heard, strong and safe communities are formed.

It is our hope that using this guide in tandem with *Don't Shake the Spoon, Vol. 1* and *Vol. 2* will foster empathy and create opportunities for social change that will impact everyone – not just those behind the razor wire.

