

## **Migration & the Right to Bodily Autonomy: An interdisciplinary multimodal text set linking a study of body systems and a global view of human migration**

**Text Set Curator:** Holly Hardin

**Link to ArcGIS interactive text set:**

<https://storymaps.arcgis.com/stories/6e54cd597a04421b8863a4da4b71b507>

### **Overview of Text Set:**

Each section is written as a larger framing of human rights with ties to both a humanities focus on migration and world history, along with a science study of the human body systems. In North Carolina standard course of study these two topics coincide in the 7th grade curriculum.

The six frames are: The Right to Eat Our Own Foods; The Right to Reproductive Freedom; The Right to Be Safe in Our Bodies; The Right to Love and Be Loved; The Right to Maintain Our Connections to the Land; and The Right to Play. There is a mixture of picture books, YA novels, photos, artwork, maps, videos, and newspaper articles addressing each one. The intention would be that these sections could be introduced as an inquiry based exploration alongside the science curriculum linked to body systems. The texts could be used in a variety of ways- some introduced as choice work beyond the requirements, some looked at as a whole class, or some divided up and explored among students. One could also adapt this text set for their classroom use by focusing on only one of the six sections.

The last right, “The Right to Play,” serves as a bridge between the general studies within the classroom walls and a potential community study in Durham, NC related to the recent discovery of lead in several parks (though could be adapted easily based on your location).

### **Introduction of Text Set:**

Bodily autonomy means my body is for me; my body is my own. It’s about agency, choice, and the right to governance over one’s own body. Specifically for women, nonbinary, and trans people, this means making decisions about one’s physical self, but can also mean the freedom to take up space in the world. I want to use this concept of bodily sovereignty to capture all the pieces of where we live that affect how we care for our bodies.

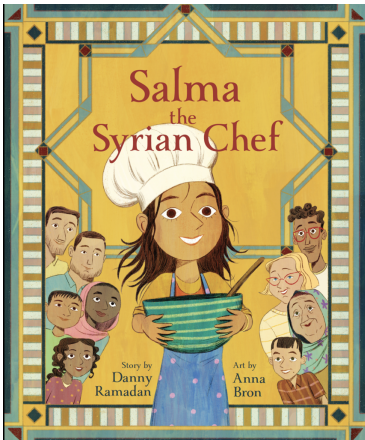
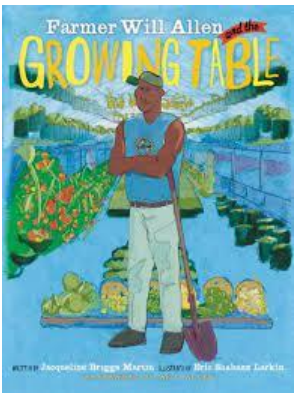

Our bodies also hold parts of our journeys beyond an itinerary. They are shaped and changed in our environment, and tell their own stories of our migrations. This could be external, a physical scar or way we cut our hair; this could be internal, the impact of years of living near a coal plant or the stress we hold in our bodies as we resist or fight; or this could be knowledge that we hold deep inside, how to identify edible plants or navigate the land.


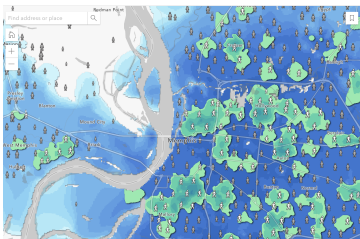

In exploring our body systems - digestive, reproductive, skeletal, muscular, endocrine, nervous, excretory, and circulatory - we must ask ourselves how are these systems impacted by our surroundings? If we take it a step further as we explore world geography, how might migration also impact these systems? What might we lose or gain access to? We will start under the framework of the UN's Universal Declaration of Human Rights, as well as expand some of them to encompass even more and draw connections to our body. These basic rights can be related to why people choose to move, stay, or return to a place. They also can impact our bodies and body systems. We will look at the intersection of both.

**Essential Questions:**

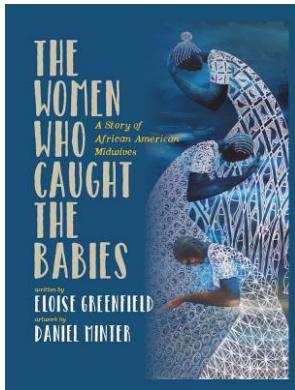
- How is our body connected to the land?
- How does bodily autonomy change when we move, stay, or return to a place?
- How are our body systems impacted by our surroundings? If we take it a step further as we explore world geography, how might migration also impact these systems? What might we lose or gain access to?

## Annotated Bibliography:

The Right to Eat Our Own Foods	
	<p>Ramadan, Ahmad Danny, and Danny Ramadan. <i>Salma the Syrian Chef</i>. Annick Press, 2020.</p> <p>Salma and her mother are Syrian Muslim refugees living at the Welcome Center for new immigrants in Vancouver, Canada. They both miss home and hope that one day soon Salma's papa will be able to join them. Mama's long days are filled with English classes and job interviews. Her fatigue and sadness, juxtaposed to Salma's youthful joy and hope are viscerally heart-wrenching and the reader feels deeply for Salma in her efforts to make her Mama smile, let alone elicit a happy laugh. Though Salma realizes that she can't bring her Papa to be with them sooner, or rebuild their own home in Damascus, there is something she can do to make her Mama happy. Salma wants to make her mother's favorite dish, foul shami, but doesn't have the (Ramadan and Ramadan #)recipe. Jad, the Jordanian translator, helps find a recipe for her, but Salma realizes that she doesn't know the English names of the vegetables she will need. Creatively, she finds a way to get around the language barrier by drawing pictures of the ingredients she needs. Ramadan captures Salma's range of emotions and seamlessly weaves in bits of information about the other kids at the Welcome Center through their interactions with Salma—i.e. Ayman misses kushari; Riya misses the masala dosas her mama made in India; and Evan, who recently arrived from Venezuela, misses arepas— highlighting the commonality of the refugee and immigrant experience, and the complexity of feelings of loss, adjustment, and belonging.</p>
	<p>Martin, Jacqueline Briggs. <i>Farmer Will Allen and the Growing Table</i>. Readers To Eaters, 2013.</p> <p>Will Allen is no ordinary farmer. A former basketball star, he's as tall as his truck, and he can hold a cabbage—or a basketball—in one hand. But what is most special about Farmer Will is that he can see what others can't see. When he looked at an abandoned city lot in Milwaukee he saw a huge table, big enough to feed the whole world. No space, no problem. Poor soil, there's a solution. Need help, found it. Farmer Will is a genius in solving problems. In 2008, the MacArthur Foundation named him one for his innovative urban farming methods, including aquaponics and hydroponics.</p>
	<p>Reynoso-Morris, Alyssa. <i>Plátanos Are Love</i>. Atheneum Books for Young Readers, 2023.</p> <p>This story is about a young girl and her abuela that go out to the market for plátanos. The girl's grandmother tells her that plátanos are love and they feed in more ways than one. It discusses how their enslaved ancestors used to pick them and how the food has always been significant in their history. The recipes used to be secretly passed down, since the ancestors were forbidden to read or write, and now the young girl and her abuela honor their ancestors by using plátanos to cook many recipes.</p>
	<p>Sarkar, Dipayan et al. "Food Diversity and Indigenous Food Systems to Combat Diet-Linked Chronic Diseases." <i>Current developments in nutrition</i> vol. 4, Suppl 1 3-11. 2 Sep. 2019, doi:10.1093/cdn/nzz099</p> <p>Link to access article: <a href="https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7101483/">https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7101483/</a></p>

	<p>While lacking in identification of how colonization and injustice by the US government may have led indigenous groups to suffer from diet-linked chronic diseases, this article does highlight the importance of traditional, indigenous food systems to combat them. In a middle school classroom, the intro and abstract could be used and pair nicely with the film below.</p>
	<p>Good Meat: How the Lakota Got Fat and Beau LeBeau Changed His Life. Dir. Hurst, Sam. Prod. Pourier, Larry. Writ. LeBeau, Beau., Vision Maker Media, Native American Public Telecommunications, et al. Vision Maker Media, 2011.</p> <p>Link to access film: <a href="https://video.alexanderstreet.com/watch/good-meat">https://video.alexanderstreet.com/watch/good-meat</a></p> <p>This film documents how LeBeau adopted "The Dakota Diet: Health Secrets from the Great Plains," a book written about a diet developed by Dr. Kevin Weiland. The diet focuses on eating foods from this area: buffalo and wild game, fresh fish, soy, and flaxseed. The film also tackles the reason behind the prevalence of chronic disease in the Lakota population as a result of diet being shifted and restricted, with many lost food sources and a transition to what was made available on or near reservations.</p>
	<p>Grocery Access in the U.S. and Puerto Rico. Esri. Store locations provided by SafeGraph, Oct 2020. Population figures from the 2010 U.S. Census. <a href="https://geoxc-apps2.bd.esri.com/LivingAtlas/GroceryAccess/index.html">https://geoxc-apps2.bd.esri.com/LivingAtlas/GroceryAccess/index.html</a></p> <p>This map from Esri shows which areas are within a ten minute walk or ten minute drive of a grocery store in the United States and Puerto Rico. Darker color indicates access to more stores. The Grocery Access in the U.S. and Puerto Rico app summarizes the number of people with each type of access.</p> <p>User friendly website to guide students through using this map: <a href="https://storymaps.arcgis.com/stories/9658b5befb944256bb587bc9b268a09a">https://storymaps.arcgis.com/stories/9658b5befb944256bb587bc9b268a09a</a></p>
	<p>"E4: Decolonizing the Diet - How Native Peoples are Reclaiming Traditional Foods." Tending the Wild, KCET, <a href="https://www.kcet.org/shows/tending-the-wild/episodes/decolonizing-the-diet">https://www.kcet.org/shows/tending-the-wild/episodes/decolonizing-the-diet</a>. Accessed 31 July 2023.</p> <p>In contemporary California, movements such as "eat local" and scientists' "discovery" of the health benefits inherent in chia and sage, for instance, have led to an increasing awareness and desire to purchase indigenous foods. But while more and more people are recognizing the benefits of California's indigenous plants, the scale of the commercial food industry often prohibits access to local indigenous communities. Native plants are relevant today as they reinforce cultural continuity for California's Native peoples and provide healthy, drought-tolerant alternatives to the processed foods typically found in Western diets. In this video, we visit members of the Chia Cafe Collective, a group working in Southern California to revive Native food practices and raise awareness about the precarity of these important cultural resources.</p>

## The Right to Reproductive Freedom



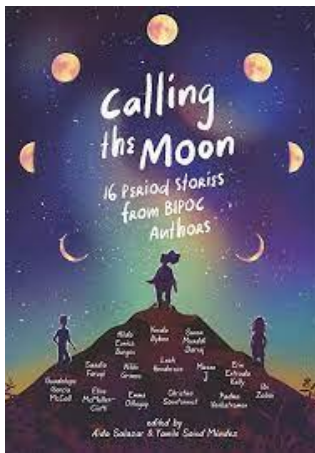
Greenfield, Eloise. *The Women who Caught the Babies: A Story of African American Midwives*. Alazar Press, 2019.

Eloise Greenfield opens this book with a note to readers, “I want to take you back only as far as the Africa of a few hundred years ago. That’s when millions of Africans were forced from their homelands, brought to America, and enslaved. Some of the enslaved were midwives.” This unique picture book begins with an essay on the history of midwives, written in prose that is accessible to young readers and accompanied by archival photographs. The book then switches to poetry and stunningly beautiful illustrations — with vignettes from lives of midwives during slavery, emancipation, and today. Greenfield closes with a poem about the midwife who “caught” her when she was born, Miss Rovenia Mayo of Parmele, North Carolina.



Salazar, Aida. *The Moon Within*. Scholastic Incorporated, 2019.

Celi Rivera's life swirls with questions. About her changing body. Her first attraction to a boy. And her best friend's exploration of what it means to be genderfluid. But most of all, her mother's insistence she have a moon ceremony when her first period arrives. It's an ancestral Mexica ritual that Mima and her community have reclaimed, but Celi promises she will NOT be participating. Can she find the power within herself to take a stand for who she wants to be?



Salazar, Aida, and Yamile Saied Mendez, editors. *Calling the Moon: 16 Period Stories from BIPOC Authors*. Candlewick Press, 2023.

For Angela, it came on the basketball court—while playing on the boys' team. For Penny, it came on a lakeside field trip, inspiring some cringeworthy moments of humor. And to Layla's disappointment, it came at the start of her first fasting Ramadan, mandating that she take a “holiday.” Whether their period's coming spurs silence or celebration, whether they are well prepared for it or totally in the dark, the young people in these sixteen stories find that getting a period brings not only changes to their bodies, but also joy, sorrow, and self-discovery. Featuring BIPOC contributors who are some of today's most talented authors in middle-grade fiction, *Calling the Moon* offers coming-of-age stories and poetry as varied as the phases of the moon, from funny to heartbreaking to powerful, all of them reassuring readers that they are not alone in their period journey.



Savage, Sarah. *He's My Mom! A Story for Children Who Have a Transgender Parent Or Relative*. Jessica Kingsley Publishers, 2021.

“My Mom's name is David. He used to be a she but now he is a he! Last year he did this thing called transition. He took some medicine which made his voice deeper and he started wearing different clothes.” When Benjamin's cousin accidentally misgenders his mom David, Benjamin explains why misgendering is hurtful and why we need to treat trans people with respect. Benjamin speaks with confidence about transitioning and gender identity, and helps to educate and empower others with trans relatives or friends.

PERIODS  
DON'T  
DEFINE  
PEOPLE.

This is L. and the Phluid Project, director. Periods Don't Define People. 2020. YouTube, <https://www.youtube.com/watch?v=txbCBI0dYYY>.

This video addresses the idea that people across the breadth of gender identities and expressions have periods. Women have them. So do men. And trans, non-binary, and gender-nonconforming people do too. For too long, the conversation around periods has not been inclusive. With that understanding, only then can we see the full range of our shared human experiences and show the world that though we have periods, we are not defined by them. No person is the same. No period is the same. Our conversation about periods and our period products should reflect that truth.

**Them**  
magazine

Baume, Matt. "Miss Major Griffin-Gracy and Partner Announce Birth of First Child." Them.us, 20 January 2021, <https://www.them.us/story/miss-major-beck-witt-pregnancy-announcement>. Accessed 30 July 2023.

This article celebrates the birth of Asiah Wittenstein Major, child of Stonewall veteran and trans icon Miss Major Griffin-Gracy and her partner, Beck Witt.

*Related Film in the Right to Be Safe in Our Own Bodies*

## The Right to Be Safe in Our Own Bodies



Ophelian, Annalise, director. Major! What Do We Want Films, 2015. Amazon Prime Video.

MAJOR! is a documentary film exploring the life and campaigns of Miss Major Griffin-Gracy, a formerly incarcerated Black transgender elder and activist who has been fighting for the rights of trans women of color for over 40 years. Miss Major is a veteran of the Stonewall Rebellion and a survivor of Attica State Prison, a former sex worker, an elder, and a community leader and human rights activist. She is simply "Mama" to many in her community. Miss Major's personal story and activism for transgender civil rights intersects LGBT struggles for justice and equality from the 1960s to today. At the center of her activism is her fierce advocacy for her girls, trans women of color who have survived police brutality and incarceration in men's jails and prisons. MAJOR! is more than just a biographical documentary: It's an investigation into critical issues of how the Prison Industrial Complex represents a wide-spread and systematic civil rights violation, as well as a historical portrait of diverse LGBT communities, told with love and humor, and personalized through the lens of a vibrant and charismatic woman.

*Related Article in Right to Reproductive Freedom*



Jamieson, Victoria, and Omar Mohamed. When Stars are Scattered. Faber & Faber, 2020.

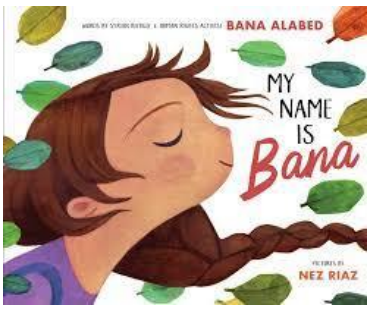
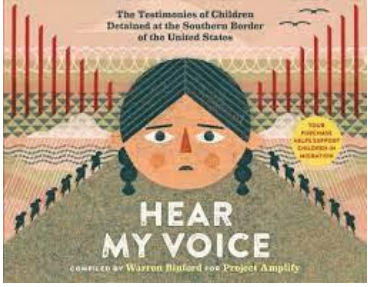
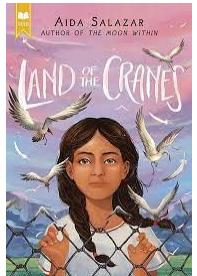

In this memoir, we learn how Omar and his younger brother, Hassan, have spent most of their lives in Dadaab, a refugee camp in Kenya. Life is hard there: never enough food, achingly dull, and without access to the medical care Omar's nonverbal brother needs. So when Omar has the opportunity to go to school, he knows it might be a chance to change their future, but it would also mean leaving his brother, his only family member remaining, every day.

*(This text also links to The Right to Love & Be Loved, as Omar and Hassan are cared for by a neighbor in the refugee camp, whose mothering and love are not recognized officially by the government agencies)*



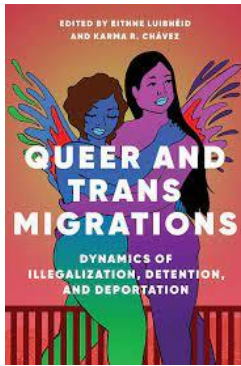
Taj, Saba. There are Gardens at the Margins. 2021, Durham, NC. Saba Taj: For My People, <https://www.itssabataj.com/formypeople>.

From Saba Taj: "There are Gardens at the Margins is a series of portraits of queer Muslims in the American South. I had plans to include subjects from across the nation, but my focus narrowed with the travel restrictions of the pandemic. As a result, the people I painted were almost entirely part of my immediate community in Durham, North Carolina, and are comrades, friends, and chosen family. As queer Muslims in a U.S. context, they are a group widely judged as "impossible" or paradoxical. I painted them emerging from dreamscapes, cloaked with color and glitter, partial concealments which serve to maintain, rather than rectify, the mystery of their identities in mainstream American discourse. With these strategies, I aim to interrupt the lacerating gaze and as Trinh Minh-Ha describes, "speak nearby, in proximity . . . suspend meaning, preventing it from merely closing and hence leaving a gap in the formation process." Into this gap, I interject beauty as a language for devotion, an antidote for harm, and an alternative to the public leveraging of trauma in exchange for humanity. My process begins with intimacy. I conversed with the people I painted about pleasure, their relationships to Islam, and their stories of themselves. My practice has always focused on the power and complexity of minoritized peoples, particularly those who flourish in the chasms and intersections between essentialist categories of identity. I illustrate hybridity by combining references to Islam, queerness, and varied histories of Muslim diaspora."

	<p>Alabed, Bana. <i>My Name Is Bana</i>. Salaam Reads / Simon &amp; Schuster Books for Young Readers, 2021.</p> <p>When seven-year-old Bana Alabed took to Twitter to describe the horrors she and her family were experiencing in war-torn Syria, her heartrending messages touched the world and gave a voice to millions of innocent children. Written in Bana's own words, this picture book offers a uniquely intimate child's perspective on one of the biggest humanitarian crises in history. Bana has lost her best friend, her school, her home, and her homeland. But she has not lost her hope—for herself and for other children around the world who are victims and refugees of war and deserve better lives.</p>
	<p>Binford, Warren, editor. <i>Escucha Mi Voz: Los Testimonios de Niños Detenidos en la Frontera Sur de Los Estados Unidos</i>. Workman Publishing Company, 2021.</p> <p>In Spanish and in English, a first-person account of children's experiences in detention at the southern U.S. border. Every day, children in migration are detained at the US-Mexico border. They are scared, alone, and their lives are in limbo. Hear My Voice/Escucha mi voz shares the stories of 61 of these children, from Honduras, Guatemala, El Salvador, Ecuador, and Mexico, ranging in age from five to seventeen—in their own words from actual sworn testimonies. The book is in English on one side; then flip it over, and there's a complete Spanish version. Illustrated by 17 Latinx artists, the book includes information, questions, and action points.</p>
	<p>Salazar, Aida. <i>Land of the Cranes (Scholastic Gold)</i>. Scholastic Incorporated, 2022.</p> <p>Nine-year-old Betita knows she is a crane. Papi has told her the story, even before her family fled to Los Angeles to seek refuge from cartel violence in Mexico. He says that Betita and her family are cranes that have returned to their promised land, Aztlán, land of the cranes. But one day, Papi is arrested by Immigration Customs Enforcement (ICE) and deported to Mexico. Betita and her pregnant mother are left behind on their own, but soon they too are detained and must learn to survive in a family detention camp. Even in cruel and inhumane conditions, Betita finds heart in her own poetry and in the community she and her mother find in the camp.</p>
	<p>Wilson, Alex, <i>Our Coming In Stories: Cree Identity, Body Sovereignty and Gender Self-Determination</i>, <i>Journal of Global Indigeneity</i>, 1(1), 2015. Available at: <a href="https://ro.uow.edu.au/jgi/vol1/iss1/4">https://ro.uow.edu.au/jgi/vol1/iss1/4</a></p> <p>This article shares an understanding of Cree traditional law and discusses its contemporary application in relation to gender and sexual diversity. Wilson offers a brief history of how the sexuality and bodies of Indigenous, specifically Cree two spirit (LGBTQ) people became regulated through governmental and church policy and discusses how the social movement Idle No More has validated traditional understandings and practices. Through research and examples, personal observations, stories and experiences, the meaning and importance of body sovereignty and gender self-determination and expression are shared as necessary aspects of undoing systemic forms of oppression and revisioning as a positive 'coming in' process.</p>



## The Right to Love and Be Loved



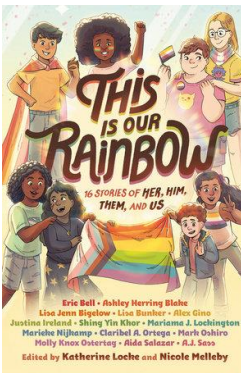
Luibheid, Eithne, and Karma R. Chavez, editors. *Queer and Trans Migrations: Dynamics of Illegalization, Detention, and Deportation*. University of Illinois Press, 2020.

More than a quarter of a million LGBTQ-identified migrants in the United States lack documentation and constantly risk detention and deportation. LGBTQ migrants around the world endure similarly precarious situations. Eithne Luibhéid and Karma R. Chávez's edited collection provides a first-of-its-kind look at LGBTQ migrants and communities. The academics, activists, and artists in the volume center illegalization, detention, and deportation in national and transnational contexts, and examine how migrants and allies negotiate, resist, refuse, and critique these processes.



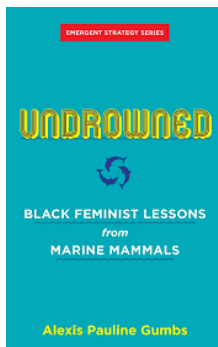
Bellot, Gabrielle. "Opinion | On Being Queer in the Caribbean." *The New York Times*, 31 October 2015, <https://www.nytimes.com/2015/11/01/opinion/sunday/on-being-queer-in-the-caribbean.html>. Accessed 30 July 2023.

Gabrielle Bellot examines the challenges of being Queer in the Caribbean and how things are starting to change. Additionally, the related photo captures powerful imagery of being queer in Jamaica and could be used as a centerpiece of this selection of work.



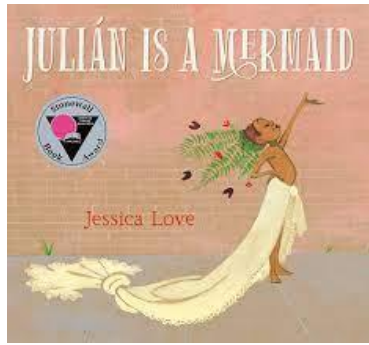
Locke, Katherine, and Nicole Melleby, editors. *This Is Our Rainbow: 16 Stories of Her, Him, Them, and Us*. Random House Children's Books, 2023.

The first LGBTQIA+ anthology specifically for middle-graders featuring stories for every letter of the acronym, including realistic, fantasy, historical, and sci-fi stories. From wind-breathing dragons to first crushes, *This Is Our Rainbow* features story after story of joyful, proud LGBTQIA+ representation from authors including: Eric Bell, Lisa Jenn Bigelow, Ashley Herring Blake, Lisa Bunker, Alex Gino, Justina Ireland, Shing Yin Khor, Katherine Locke, Mariama J. Lockington, Nicole Melleby, Marieke Nijkamp, Claribel A. Ortega, Mark Oshiro, Molly Knox Ostertag, Aisa Salazar, and AJ Sass.



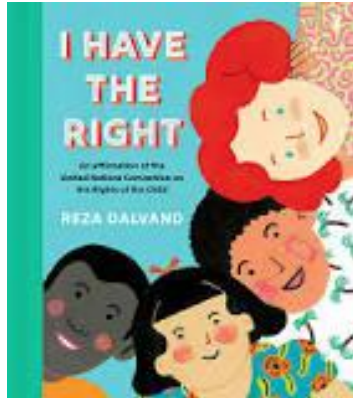
Gumbs, Alexis Pauline. *Undrowned: Black Feminist Lessons from Marine Mammals*. AK Press, 2020.

*Undrowned* is a book-length meditation for the entire human species, based on the subversive and transformative lessons of marine mammals. Alexis Pauline Gumbs has spent hundreds of hours watching our aquatic cousins. She has found them to be queer, fierce, protective of each other, complex, shaped by conflict, and struggling to survive the extractive and militarized conditions humans have imposed on the ocean. Employing a brilliant mix of poetic sensibility, naturalist observation, and Black feminist insights, she translates their submerged wisdom to reveal what they might teach us. The result is a powerful work of creative nonfiction that produces not a specific agenda but an unfolding space for wonder and questioning. These vignettes capture the heart of what it means to love and be loved.



Love, Jessica. Julián Is a Mermaid. Candlewick Press, 2018.

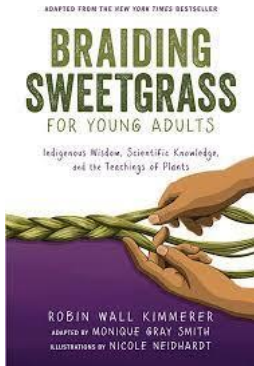
While riding the subway home from the pool with his abuela one day, Julián notices three women spectacularly dressed up. Their hair billows in brilliant hues, their dresses end in fishtails, and their joy fills the train car. Once home, this inspires Julian to recreate this magic. Julián is a Mermaid is a story about a boy and his abuela. It is a story about being seen for who we are by someone who loves us.



Dalvand, Reza. I Have the Right. Scribe Publications, 2023.

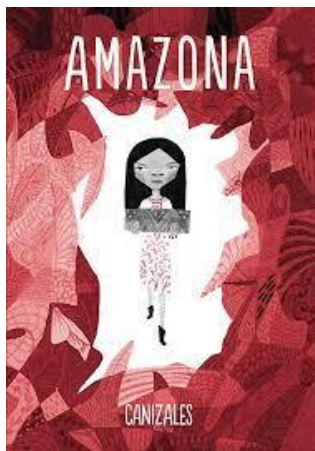
With poetic text and detailed art, internationally acclaimed Iranian illustrator Reza Dalvand introduces children to the universal rights they are entitled to under the United Nations Convention on the Rights of the Child. Adopted in 1989 and ratified by 140 countries, the convention promises to defend the rights of children and to keep them safe, respected, and valued. The book closes with the right to be loved.

## The Right To Maintain Our Connections To The Land



Kimmerer, Robin Wall, and Monique Gray Smith. Braiding Sweetgrass for Young Adults: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants. Zest Books, 2022.

Drawing from her experiences as an Indigenous scientist, botanist Robin Wall Kimmerer demonstrated how all living things—from strawberries and witch hazel to water lilies and lichen—provide us with gifts and lessons every day in her best-selling book Braiding Sweetgrass. Adapted for young adults by Monique Gray Smith, this new edition reinforces how wider ecological understanding stems from listening to the earth's oldest teachers: the plants around us.



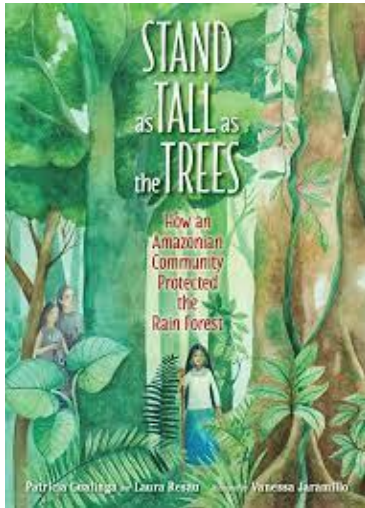
Canizales. Amazona. Lerner Publishing Group, 2022.

This socially conscious thriller from graphic novelist Canizales examines the injustices of his home country in a stark, distinctive style. Andrea, a young Indigenous Colombian woman, has returned to the land she calls home. Only nineteen years old, she comes to mourn her lost child, carrying a box in her arms. And she comes with another mission. Andrea has hidden a camera upon herself. If she can capture evidence of the illegal mining that displaced her family, it will mark the first step toward reclaiming their land.



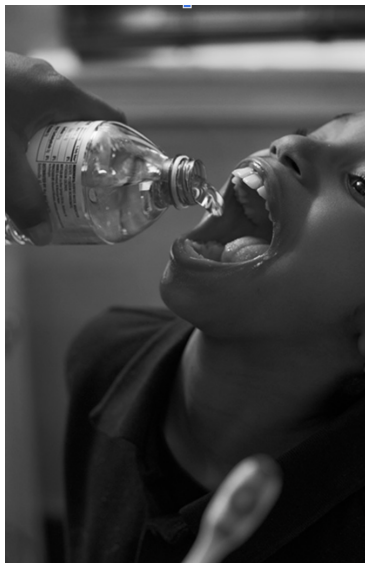
Lindstrom, Carole. We are Water Protectors. Roaring Brook Press, a division of Holtzbrinck Publishing, 2020.

We Are Water Protectors is a 2020 picture book written by Carole Lindstrom and illustrated by Michaela Goade. Written in response to the Dakota Access Pipeline protests, the book tells the story of an Ojibwe girl who fights against an oil pipeline in an effort to protect the water supply of her people



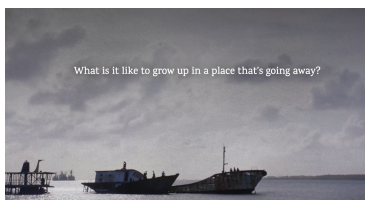
Gualinga, Patricia, and Laura Resau. *Stand as Tall as the Trees: How an Amazonian Community Protected the Rain Forest*. Charlesbridge.

Patricia (Paty) Gualinga grew up in her Kichwa village in the Amazon of Ecuador where mystical beings called Amazanga help protect the forest. Paty traveled away from home for school until she was called back—companies that said the government sold them property were destroying her people's lands to look for oil. The Kichwa community worked with other Indigenous groups to bring the Ecuadorian government to the Court of Human Rights.



Frazier, LaToya Ruby. *Flint is Family*. 2016. Newcomb Art Museum of Tulane: LaToya Ruby Frazier, <https://newcombartmuseum.tulane.edu/portfolio-item/flintisfamily/>.

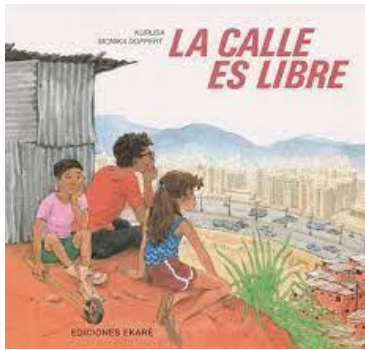
In 2016, artist, activist, and MacArthur genius awardee LaToya Ruby Frazier spent five months living in Flint, Michigan with three generations of women—the poet Shea Cobb, her mother Renee, and daughter Zion—observing their day-to-day lives as they endured one of the most devastating ecological disasters in US history: the water crisis in their hometown. The artistic result of Frazier's time there is reflected in the works presented in "Flint is Family," opening August 2019 at the Newcomb Art Museum of Tulane University. Frazier explores at the level of community, the effects of the water crisis in Flint—where black residents make up 54% of the population and 40% of the population lives below the poverty line.



"The Last Generation | FRONTLINE | PBS." Frontline, <http://apps.frontline.org/the-last-generation/>. Accessed 30 July 2023.

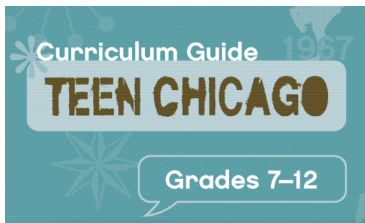
In this interactive documentary, meet Izerman, Julia and Wilmer, three children whose homeland could become uninhabitable within their lifetime. This interactive video website describes the impact of climate change on these children's homes in the Marshall Islands. The low-lying island nation is home to more than 50,000 people — about half of them are under 18.

## The Right to Play & Place Based Social Justice Project



Kurusa. *The Streets are Free*. Translated by Karen Englander, Zaner-Bloser, 2013.

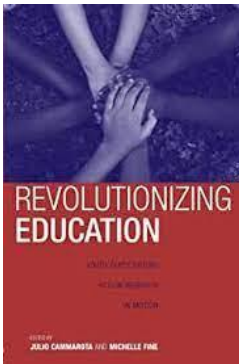
This inspiring book is based on the true story of the children of the barrio of San Jose de la Urbina in Caracas, Venezuela. There are no parks where they live, and the children must play in the streets. They ask the mayor for an empty lot to build a playground, but all they get are campaign promises. They know that they are the only ones who will make something happen, so they get their friends and family involved until the whole barrio unites to create a space of their own.



Chicago History Museum. *Teen Chicago: Curriculum Guide*. 2006.

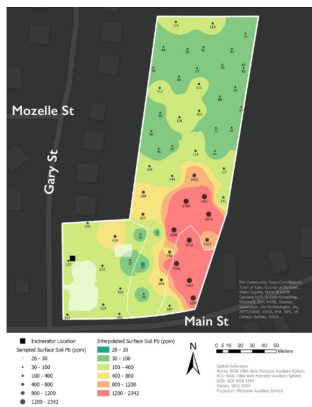
<https://www.chicagohistory.org/wp-content/uploads/2016/10/chm-teenchicagocurriculumguide.pdf>.

Over the course of two years, the fifteen members of the Chicago Teen Council worked hard to collect more than one hundred oral histories about growing up in Chicago. With the help of the teens, the Chicago History Museum staff used these interviews to create an exhibition, develop programs, inform publications, and build a website ([www.teenchicago.org](http://www.teenchicago.org)). Based on the success of the Teen Council's oral history project, the Museum presents this curriculum guide, which details the oral history process for use in your classroom.



Cammarota, Julio, and Michelle Fine, editors. *Revolutionizing Education: Youth Participatory Action Research in Motion*. Routledge, 2008.

*Revolutionizing Education* makes an extraordinarily unique contribution to the literature on adolescents by offering a broad framework for understanding this research methodology. With an informative combination of theory and practice, this edited collection brings together student writings alongside those of major scholars in the field. While remaining sensitive to the methodological challenges of qualitative inquiry, *Revolutionizing Education* is the first definitive statement of YPAR as it relates to sites of education.



Sorg, Lisa. "Duke University Scientists Alerted Durham Parks About High Lead Levels in November. No One Told the Public." *INDY Week*, 17 July 2023, <https://indyweek.com/news/duke-university-scientists-alerted-durham-parks-about-high-lead-levels-in-november-no-one-told-the-public/>. Accessed 30 July 2023.

This article highlights the current conditions around 4+ parks that have been found to have high levels of lead in Durham, NC. According to the article, a research project by a Duke student was uncovered by a local neighborhood group, which then led to findings that the city's Parks and Recreation was aware of this study without any communication to the public. Another park, Lyon Park, was also in close proximity to incinerators during the same time period, but did not get tested due to time constraints on the students project.

**To Spend \$3,070,000 In North Carolina**

**P. W. A. Allots Big Sum to State to Raise Living Standards and Health Conditions**  
**SALISBURY TO GET \$400,000**

Washington—A total of \$3,070,000 is to be spent in North Carolina in allocations at the hands of the Public Works administration, standards and health conditions, by 648 sewer projects over the country. Sixteen projects were cited by the administrator as being the most important. The largest is a half million dollar plan for a new sewage collecting system that has been carefully planned and which is to be supplemented by intercepting and outfall sewers.

**Downie Bros. Circus Will Visit Salisbury Thursday, Sept. 6th**

Joe C. Kilgore, representing the Downie Bros. Circus, announced the show here Thursday, September 6. Suitable orders were placed for the various commodities to be used by the circus family. The location of the grounds has been announced as the Colonial Ball Park. Mr. Kilgore stated that the 1914 Downie Bros. Circus has revived the old time circus street parade and that permission has been granted for the staging of the spectacle in connection with Circus day here. The outstanding attraction of the circus being the personal appearance with the show of Jack Heine, famous western screen star.

Carolina watchman. "To Spend \$3,070,000 In North Carolina" [volume] (Salisbury, N.C.), 24 Aug. 1934. Chronicling America: Historic American Newspapers. Lib. of Congress. <https://chroniclingamerica.loc.gov/lccn/sn84026488/1934-08-24/ed-1/seq-9/>

This article from 1934 shares that Durham is receiving \$285,000 for the building of an incinerator.

boxes, when prepared in conformity with the foregoing requirements. The postage on such packages is uniform. Four ounces at one rate, four to eight ounces at another, and so on. Ordinary postage or either kind other than postage stamps should not be placed on the address side of small matter as this renders such matter unmailable. Valuable parcel post packages may be insured for a fee of five cents in addition to the postage. And if the package is such packages will be insured in any amount not exceeding \$50.

**AN OLD GEORGIA DARKEY ON VISIT**

ONE OF THE FAST-DISAPPEARING OLD "HAMMIES" OF THE ANTE-BELLUM TYPE ENJOYS TRIP TO FLORIDA WITH HER "MISSUS."

The Orlando Sentinel says: Mrs. A. P. Riddle, of Columbus, Ga., is visiting her sister, Mrs. C. V. Rowland, on Main street. Mrs. Riddle is accompanied by her every maid, familiarly known as "Whitney," who is of the ante-bellum type, an ideal servant and a comfort to have around. Whitney belonged to the Hilder estate of Har- tis county, Ga., and in the nineteenth child of her mother. Her eldest son, a doctor, her second son was the mother of fourteen. Thus Whitney left behind a numerous family connection in Georgia, but she is not missing for them. She has been too busy eating oranges since her arrival and it has been hard to induce her to take more substantial food. Florida, with plenty of oranges to eat, impresses Whitney as a real paradise.

Spending in the huge industries that plagues in overworking the air passages. PARLAYS. The plethoric and the dyspeptic coughed up and opened. From six to eight and \$1.00 per bottle. Sold by all druggists. (A.P.) "Did you enjoy the view from the Main tower?" "How could I enjoy it when my wife had left the guide book at the hotel?" —Courier-Journal. "He—I should propose would you say yes?" "She—if you knew I would say yes, would you propose?"—Brooklyn Citizen.

**FAVOR SMALL INCINERATORS**

COMMISSIONER FROM ST. PETERSBURG WILL RECOMMEND TYPE OF CREMATORY RECENTLY INSTALLED IN THIS CITY.

The St. Petersburg Independent prints the following: Small garbage incinerators located in various parts of the city, the number dependent on the size of the city and the needs are favored by T. J. Northrup, commissioner of public safety, rather than one large central plant at which all the city's garbage is destroyed. He says he will recommend that St. Petersburg put in the small plants, one or two being all that are necessary now with more to be added as the need arises. Mr. Northrup returned last night from a trip to the large cities of the South, where he inspected incinerators. He says the small plants and had a look in at the way the police and fire departments are conducted. He was in Jacksonville, Mason, Alabama, Effingham, Montgomery and Pensacola. His main object was to study the method of disposing of garbage and he looked at the incinerators in all these cities. Mr. Northrup says that Atlanta has the most complete large enough to dispose of all the garbage gathered in the whole city and made

The Pensacola journal. "Favor Small Incinerators." (Pensacola, Fla.), 07 Dec. 1913. Chronicling America: Historic American Newspapers. Lib. of Congress. <https://chroniclingamerica.loc.gov/lccn/sn870>

This article from 1913 highlights the preference of Southern cities building several small incinerators throughout town rather than one large one.

**Durham, N. C., to Copy Atlanta Incinerator**

DURHAM, N. C., Oct. 7.—Dr. Arch Cheatham, city health officer, has returned from an inspection of the Georgia incinerator at Atlanta, and recommended to the Durham aldermen the erection of a similar plant here. The aldermen decided to install an incinerator and also central slaughter house at a cost of \$25,000.

Atlanta Georgian. "Durham NC to Copy Atlanta Incinerator" [volume] (Atlanta, Ga.), 07 Oct. 1913. Chronicling America: Historic American Newspapers. Lib. of Congress. <https://chroniclingamerica.loc.gov/lccn/sn89053729/1913-10-07/ed-6/seq-3/>

This article from 1913 shows discussion of building [perhaps the first] incinerator in Durham that is modeled after the incinerator in Atlanta.

## Poetry Addendum

Each section is introduced with a poem. Here is a list of poems under each heading; their origin; and where to access them easily online:

<p><b>The Right To Eat Our Own Foods</b></p>	<p>Blanco, Richard. "América." <i>City of a Hundred Fires</i>. University of Pittsburgh Press, 1998. <a href="https://www.poetryfoundation.org/poems/56064/america-">https://www.poetryfoundation.org/poems/56064/america-</a></p>
<p><b>The Right To Reproductive Freedom</b></p>	<p>Veintimilla, Elizabeth Wright. "For the women who came before us." <i>Poetry for Sexual and Reproductive Justice</i>, edited by Pathika Martin, Sexual and Reproductive Health Matters Journal, Hamilton House, 2022.  <a href="http://www.srhm.org/poetry-for-sexual-and-reproductive-justice/">http://www.srhm.org/poetry-for-sexual-and-reproductive-justice/</a></p>
<p><b>The Right To Be Safe In Our Own Bodies</b></p>	<p>Montilla, Yesenia. <i>Maps</i>. 28 March 2017. <i>Poem-a-Day</i>, Academy of American Poets, <a href="https://poets.org/poem/maps">https://poets.org/poem/maps</a>.  <a href="https://poets.org/poem/maps">https://poets.org/poem/maps</a></p>
<p><b>The Right To Love And Be Loved</b></p>	<p>Dalton, Roque. "Like You / Como tú." Espada, Martín, editor. <i>Poetry Like Bread: Poets of the Political Imagination</i> from Curbstone Press. Curbstone Press, 1994.  <a href="https://poets.org/lesson-plan/teach-poem-you-come-tu-roque-dalton">https://poets.org/lesson-plan/teach-poem-you-come-tu-roque-dalton</a></p>
<p><b>The Right To Maintain Our Connections To The Land</b></p>	<p>Jetñil-Kijiner, Kathy. "Dear Matafele Peinam." <i>Iep Jāltok: poems from a Marshallese daughter</i>. The University of Arizona Press, 2017.  <a href="https://www.map.llc.ed.ac.uk/creative-writing/dear-matafele-peinem/">https://www.map.llc.ed.ac.uk/creative-writing/dear-matafele-peinem/</a></p>
<p><b>The Right To Play</b></p>	<p>Elhillo, Safia. "self-portrait with no flag." Vecchione, Patrice, and Alyssa Raymond, editors. <i>Ink Knows No Borders: Poems of the Immigrant and Refugee Experience</i>. Seven Stories Press, 2019.  <a href="https://getlitanthology.org/poemdetail/425/">https://getlitanthology.org/poemdetail/425/</a></p>