

Troubling the “WE” in Art Education:

**Slam Poetry as Subversive
Duoethnography**

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Troubling the “WE” in art education: Slam poetry as subversive duoethnography

“Oh I thought you knew that”
“I could have told you that...”

While only certain groups are authorised to
speak

There is such a richness to be found
Such wealth of experience, humour and wit

Stories that tale off...don't always get lost
It's knowing how to read, how to listen, how to
ask questions

What questions to ask
And then asking them...

(Reeves, p.24, 2012)

Stories have the power to define communities, establish common ground and specify histories; but what of the submerged narratives? The stories below the comfortable mainstream? These narratives offer opportunities for disruption and destruction. We, the authors, are interested in the stories that respond and react to invisibility. Specifically, we are interested in the exposing the unseeability of whiteness¹ (Rodriguez, 2000), microaggressions (Kraehe, 2016), and all the other quietly destructive forces in the world. Scholarly dialogues are filled with discussions of teacher's perspectives, experiences, and challenges, but rarely do these dialogues

1 The authors have chosen to give equal importance and consistency to racial designations of Black, White, Brown, and so forth; according to the APA Publication Manual, 6th edition, racial and ethnic groups are proper nouns designated by capitalization. Each author understands and acknowledges the arbitrariness/construction of racial categorization and self-identifies with the racial designations listed in this paper.

include the stories that lie underneath; the ignored, subversive tales confronting the limitations of sight (Knight, 2006). Stories of microaggressions (Kraehe, 2016), alternate histories (Acuff, 2013; Acuff, Hiram & Nangah, 2012), and institutionalized norms (Wilson, Shields, Guyotte & Hofsess, 2016) that shape the educational landscape we navigate daily. We are interested in the myth of stability being upended by the subversive actors, actions, and accounts below.

This paper is focused on bringing our own subversive tales to the surface and into the light. We begin by introducing ourselves and sharing our project, a performative slam poem. Then we move to a methodological and theoretical framing of slam poetry as a democratic means of expression that subverts traditional hegemonic forms. We utilize the poetic devices of antiphony and lament to frame our own poetic call and response as a “verse from below” (Reeves, 2012, p.93).

An Introduction

For the better part of a year, we [Authors] have corresponded through emails, google hangouts, and phone calls and find ourselves returning to this question: *How do we speak to a complex humanity, using race as an opening?* As art educators, we [Authors] both share a deep interest in racial intra/inter-actions (Wilson, et al., 2016) and arts based research and practice (Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2013; Finley, 2014; Leavy, 2015; Rolling, 2013; Wilson, 2018) and have worked together on projects for the last four

years. Each of us identifies and is perceived in specific racialized ways. Gloria has a complex history with race, and because of her mixed-race identity has embraced the nuances of a Black-adjacent identity (Wilson, 2018) and has also identified as Brown (Wilson, et al., 2016). In the last few years, Sara has begun to examine and unpack the privilege inherent in her whiteness, having spent much of her life not acknowledging the role of her race and its complexity in socio-political relationships. From these distinct positionalities, we (Authors) have chosen to address the complex nuances of our shared histories as high school and pre-service educators.

About four years ago we began working on a slam poetry project. It emerged out of difficulty in authentically representing our racialized voices/histories in our research and writing. While we continue to work alongside one another, we have encountered the trouble with the blending of voices that often happens in inter/intraracial academic collaborations (Wilson, et al., 2016). The word *we* in and of itself poses a difficulty, as this term fails to capture the centrality, relationality and construction of race in American politics and life (Omi & Winant, 2015). The pronoun *we* melds the multiple voices of the authors, forcing the reader to assign a collective identity to the *we*. By doing this, the complexity inherent in our intra-racial inquiries is reduced to a manifestation of othering. This inability to grasp the nuanced accounts of racialized identities (Wilson, et al., 2016; Wilson, 2018), their historical flexibility (Geller, 2012), and immediacy in everyday experience gives rise to our doubts and difficulties. We have found the practice of researching/writing from the perspective of *we* accomplishes one of two things. The first is that this designation allows individuals, belonging to differing racial categories, to deny complex connections to one another, further

denying our relational experiences. Second, these designations make it increasingly messy to enter into to scholarly conversations across race without one person (and subsequently their race) becoming the dominant or submerged voice in the work. Either way, the result is the same - by denying the *other*, we also deny ourselves and our relation to *othered* experiences. Thus, we believe that we thrive, not only when *in* but also *with* relationship to the other.

A Slam Poem²

*At the age of 14, a tradition presented itself to me
a newcomer to the Deep South
baptized by the "devotional song"*
***[Bread of heaven, bread of heaven...feed me til
I want no more...]***
*Black men, advanced in their years
Lined up like soldiers on the battlefield
facing the pews.
Deep humming and chanting
beckoning for audience response
and preparing for the minister to call the service
to order.
Black women, advanced in their years
responding, ["Glory Hallelujah, help him Lord"]
Confirming that they too, were ready to receive
the word*

2 Alternation of text style denotes a shift in author voice (e.g. italicized versus non-italicized). Bolded text indicates both authors voices, speaking in unison. The repeated statement "In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey" serves as a pronounced aural space that exists between each of the poems. The authors consider this point of speaking in unison as an acknowledgement of the inherent limitations and problematics of a racially colorblind ideology (Bonilla-Silva, 2003) and how through our poetry, we aim to disrupt this acquiescence. An audio version (QR code) of this slam poem is available at the end of the article.

At the age of 8, a tradition presented itself to
me
A small Quaker child raised in quiet religious
traditions
Thrust into the church of Christ on Wednesday
nights
A strange place where White men passed the
collection plate
Counting the totals as the velvet lined platter
circulated the congregation
No praise or joy- only judgement
The pastor called: Let us confess our sin before
God and one another.

The dutiful congregation responds:
***[Merciful God,
we confess that we have sinned against you
We have not loved you
with our whole heart and soul
and mind and strength.
We have not loved our neighbors as ourselves.]***

***[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]***

Despite this my eyes once only saw
Black and White
us and them
me and you
The first time I remember being grateful for my
whiteness
I felt young eyes staring up at me
waiting for my next move
***["Ms. (Scott) can we learn how to draw
portraits today?"]***
blinded by the blackness filling the seat in front
of me

I did not meet their gaze
Instead I looked down
Seeing my White hands in contrast to
Brown ones
["How do I draw my hair to look right?"]
Slowly my line of sight began to rise
Still counting the cold white squares on the floor
Hyperaware for the first time of my White skin
and my straight hair
I felt the words escape my body - ***[gasping,
grasping, grabbing]***
Those eyes - once filled with anticipation
sensed my fear, unrest, discomfort
And dropped their gaze downward

This was not a simple case of the first day jitters
It was much deeper than that
I went home that night and cried into my
White hands
How could I be afraid of my own students?
How could I be afraid of blackness?
How could this happen to me?

***[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]***

*This vision, that distinguishes the difference
between being served as first class citizen or being
served a death sentence
denies "seeing color."*
*This dominant vision assumes the objective worth
of certain types of knowledge.
Privileging some over others.
The first time I remember being affirmed for my
color
Was when I was 14
I was not invited into Cindy's house
She said: ["you can only be my friend at school"]*
The eyesight of the Black child, simultaneously

*oscillates between center AND margin
From the center, this gaze rests on the superficial
and fragmented treatment of diversity
failed attempts toward pluralism
And still, from the margins, the stare penetrates
as teacher says: ["I don't see color."]*

*Why then, when I gaze directly in your eyes, Black
child, do you recognize yourself in me?
Recognize me as "mother, auntie, SISTAHHH"
A fictive kinship and safe place to rest your gaze
becomes visible
from the center AND the margin.
Your shade of grey demands a double-vision
for your double-consciousness
Oscillation from periphery to center and back
Meeting my gaze that is at once familiar
yet troubled
but recognized as safer
than the gaze that looks up, down or simply away
from you.*

*You see, this vision also sees my grey as
problematic
Pale skin [not quite White]
A visual dis-ease with our deeper shade of grey
bends our reflection
An astigmatism, pulling the vision out of it's
roundness
A distorted perception,
A farsightedness, holds our grey at a distance
It sees WE as us, and us as them.*

***[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]***

Given the opportunity to open my eyes
I closed them
not because of my fear of blackness

But rather a relief for whiteness
Choosing to maintain the binary that kept me in
the front of the room and them in their seats
Under optimal conditions there might be a
modern-day Rosa
Refusing to sit quietly while my college
education dictated the course of their actions
But those kids learned their place long before
they filed into my classroom and that day I
assumed mine in the front bus - I mean
classroom

This was my first experience to engage my own
discomfort
but instead of desiring it, I ran from it
I chose to let my whiteness define me –
let my whiteness save them from their
blackness
[I chose wrong]

I spent 7 years trying to raise Black bodies up
Encourage them out of their neighborhoods and
into mine

Nominate them for scholarships –
Black scholarships, of course.

Because why would I ever nominate Black
bodies for my scholarships

[Black bodies are not normal]

I had been taught that by the silent insinuations
of my grandfather

[Merciful God, forgive us of our sins

We have not loved our neighbors as ourselves.]

(whispers) Did you hear a Black family moved in
next door?

I had studied the normalness of whiteness my
whole life without even knowing it.

***[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]***

Yet a dominant vision, maintains the binary
Offering a visual culture
An informal curriculum
simultaneously teaching that the modern-day
Rosa is Beyonce
Refusing to sit quietly
And yet this contemporary Rosa is perceived both
lyrically and performatively violent by some
and magically empowering to others
That her lemonade is bitter AND sweet
Further confusing the perception of the darker
shade of grey
Cornrows affirmed when worn by Kylie or Mylie
What would it feel like if those who perceive
themselves to be White
loved Black people...as much as they love Black
culture?³

Your gaze rests on me, Black child
You, who is the special exhibit in February but
rarely part of the permanent collection.
Your grey is their convenience.
A way to calibrate the visual imbalance
You look for safety at the school cafeteria table
with others who share your shade of grey
You seek affirmation for your intelligence
You are uncomfortable
Black scholarships and affirmative action
Designed to right the wrongs
Yet, your scholarship was awarded for your
scholar-ship,
Not how fast you could run or how high you could
jump
Your class ranking is veiled, shade of grey
"You are so articulate," shade of grey
"Why are you so angry," shade of grey?
Defined by false perceptions, you ARE normal
You know who you are
wonderful shade of grey

3 This sentence references a YouTube video "Don't Cash Crop my Cornrows" by actress and activist Amandla Stenberg.

***[In optimal conditions the human eye can only
distinguish
between 32 and 64 shades of grey]***

In art school when I learned ideal facial
proportions
we carefully studied where the nose fell in
relationship to the eyes
Eerily reminiscent of posters portraying Aryan
phenotypes
I saw once in an Anne Frank exhibit
I remember coaching my students to draw lines
from the corners of the eyes
Down to where the sides of the nose were
supposed to go
"My nose don't look like that."
Together we looked closely at the slim noses
and narrow hips in classic paintings
The small white breasts with even smaller
waists
Hips protruding from this cinching,
tapering down to delicate white feet
Classical renditions of the Virgin Mary and baby
Jesus
Representing all that is good in the world
With their porcelain skin glowing under radiant
halos above
These are the ideal facial proportions I
proclaimed
These are the masters - the artists we aspire to
be like
Not stopping long enough to notice the wide set
noses and dark pupils looking back at me
Looking right past the deep, rich tones on the
arms of my students as they frantically wrote
notes
My power points proclaimed more than the
canon of modern masters
each screen dissolve screamed "you are not
worthy to be in these frames"

[In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey]

*"Black folks don't make art," Black student says to me
In art class in 1996, you learned that ideal was not you
Art history told you so
This historic vision, a bellows camera, with variable focus
Maintains yet, a fixed vision
Solidifying a truth that Black folks don't make art
Or maybe Black folks are folk art resting at the margins
Google, please show me famous artists
This vision too, a near-sightedness
A distorted filter
Yielding the lightest shades of grey
In 2018, Google says famous artists are not deeper shades of grey
Black folks don't make art
Master artists are not Black*

[In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey]

But the conditions I teach in are not optimal
They burn fresh in my eyes like chlorine
The kind of sensation
you don't feel in the moment
But after you leave the pool
all cozy in your towel it begins to fill your vision
If I had just stopped long enough to think
No - not to think - to see and hear

To really see your faces filling the seats
in front of me
To really hear your questions filtering through
the room
I (no you) would have known of Kehinde Wiley
Filling paintings with bodies just like yours
Brown child
Regal renditions of Black and Brown bodies in
classical stances
I (no you) would have learned of Kara Walker's
silhouettes
How she played with black figures on
white walls
Telling stories about where you came from and
where you were going
I might have challenged my canon - and created
something with real power
A cannon that fired back at the world

[In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey]

*What happens when the conditions are less than optimal?
Corrective lenses need be applied, bending the distortion into focus
Lemonade has never tasted so sweet than to recognize unapologetic blackness
The deepest shade of grey disrupting the impaired vision of its ideal of beauty.
Being moved by a Basquiat
As much as a Renoir
Noir
The French word for Black
Aesthetic connection between viewer and artist is expanded by this Noir
Tunnel-vision optic of classical and traditional
Kehinde and Kara
Noir, written **into** history
reconditioning a belief system*

Methodology

[In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey]

We learned about value scales in art school
Mixing white paint with black and black with white
We cut small squares out and arranged them on paper
We showed our understanding of the subtle nuances of color
If only it was that simple
Right now...right here I pledge to my future students
I will teach these values
Not how to mix paint, but how to really look
How to really see who is in front of you

[In optimal conditions the human eye can only distinguish between 32 and 64 shades of grey]

*Corrective lenses rest directly on the eye
Sharpen.
Bending the distortion into focus
Discomfort.
Strengthening the muscles of the eye
Being.
WE includes I as equal to you [WE includes you as equal to me]*

"If the artist does not perfect a new vision in his process of doing, he acts mechanically and repeats some old model fixed like a blueprint in his mind"

(Dewey, 2005, p. 54)

Scholars (Barone & Eisner, 2012; Dewey, 2005; Greene, 1995) have conceptualized the interplay of art, education and experience and inspired others who have begun to explore alternative methods of qualitative inquiry. Duoethnography has become an approach used to study how two or more individuals give similar and different meanings to a common phenomenon, as it was/is experienced throughout their lives. Created by Rick Sawyer and Joe Norris (2012), duoethnography avoids the hegemonic style of the meta-narrative found in autoethnography by critically juxtaposing the stories of two or more disparate individuals who experience a similar phenomenon. Of particular interest to us is the use of duoethnography as a means to discuss racialized experiences and how these "lessons of difference" (McClellan & Sader, 2012, p.137) serve to move beyond mere superficial engagements with racial identity; that by starting with our words, we are able to unpack our lived racialized experiences. We believe that duoethnography is a useful methodology in exposing and engaging in the intertwining of racialized voices and experiences. Yet, without a deep understanding of the hegemonic system of racial privilege and (dis)advantage, it is limited. There is potential that, without this knowledge, one voice may impose a silencing or be silenced (Kuykendall, 2018); that the noble effort to give equal weight to both voices, may fall short. However, we see its collaborative potential beyond the autoethnographic lens.

Using a methodological lens of duoethnography to work between and through the primary

data of our dialogues, we shifted the autoethnographic and began to explore this question through poetic performance, starting first with a lament or call, and followed by a response, thus beginning antiphonal exchange. For us, slam poetry emerged as a form of communal art-making and a way to give voice through democratic participation in prolonged interaction.

With Chicago-based roots, slam poetry was catapulted onto the world's stage through the HBO series *Russell Simmons Presents Def Poetry*; meant to provoke and reflect larger social constructions, such as identity politics. Orality itself is but one characteristic of the slam poem. Its range of performative aspects, the vocal dynamics, physical dynamics, appearance, setting, hoots and hollers from the audience itself, influences the experience of the performance. Slams are theatrical events, which highlight the difference between a poem's transmission and reception. Those attending these performances are there for something more than the orality of the performance; they are there to engage with it. Slam poetry, as a form of poetic performance, has been seen as a democratic means for expression, which resists the traditional hegemonic forms of poetry (Cushman, Cavanagh, & Rouzer, 2012). As Somers-Willett (2009) suggests, "[it is this] renegade attitude that underscores [slam poetry's] sense of urgency and authenticity." (p.17); slam poetry is defined less by its formal characteristics and more by what it wishes to achieve or effect: a more immediate, personal, and authentic engagement with its audience (Somers-Willett, 2009, p. 19). "Slam poets may appear to improvise or spontaneously recite their work, but in actuality most of their performances are the product of painstaking hours of composition, memorization, choreography, and rehearsal" (Somers-Willett, 2009, p. 17).

The performative aspect of the slam poetry performance forces the performer to put themselves in a literal spot light, an experience, while wrought with nerves and discomfort, ultimately holds the potential to open a communal space between the performer and the audience. For us, the value of antiphony and lament, as realized through slam poetry, lies in these moments of (dis)comfort and vulnerability. This desirable difficulty (Wilson, et al., 2016) allows the authors to disrupt the autoethnographic research perspective by engaging in the collaborative and communal experience of working together to understand and unpack our central research question: *How do we speak to a complex humanity, using race as an opening?* By stepping into the spotlight and acknowledging the tensions between racialized bodies, we try to bring to light the intentionality of who is speaking to and with whom. This type of dialogic exchange pays attention to the inherent tensions in consciously choosing to speak to *difference* and begin to generate and create the brave research and pedagogical spaces necessary for these often uncomfortable conversations.

Theory

Striving for intimate connection, we have committed to tension aimed at understanding and revealing the complexities and connectedness of human experience. In keeping with a belief of researchers as the site of inquiry we pushed ourselves to consider how we might present the transformative outcome of this project to others. With historical and recent societal uptake in racially charged conversation, we see poetic performance as a method for engaging in generative performances focused on creating sites of dialogue with and about the critical issues often avoided or misrepresented in mainstream debate.

Antiphony

Antiphony, or call and response patterns of speech, are historically reflective of Black African and Black American oral and aesthetic tradition; more specifically attributed to a West African tradition (Smitherman, 1977), these speech acts functioned as a means of organized communication among the enslaved and have since expanded to include performative and improvisational expressions that can be thought of as communal forms of art-making (Sale, 1992). These characteristics of call and response patterns hold value not only in *what* is said, but also in the rhythmic nature of *how* it is said. Most notably, this tradition is often recognized in its lyricality and is recognizable in *traditional* Black American religious and spiritual observance and practice (Smitherman, 1977), aural expressions (such as jazz, rhythm and blues and hip hop) and in spoken word poetry (Walker & Kuykendall, 2005). An additional important characteristic of this tradition is democratic participation between speaker and listener. Knowing growth happens in discomfort, we seek to further understand how our antiphonal practice begins. Which voice makes the call for a response? Simply put, we see the generativity of placing what is often passive and submerged dialogue into active performance, a means for lament, or *call to respond*.

Lament

Looking again to the world of music, we found our way to the concept of the lament. The lament has been just begun to be taken up by other scholars in Art Education, with Jennifer Richardson (2015) recently calling upon it to conceptualize her own arts based research work. Similarly, we have conceptualized the lament both bodily and socially. Historically, the

lament has been “an expression of mourning, but it is not necessarily mourning for the dead” (Holst-Warhaft, 1992, p.1). In fact, the lament moves beyond just a song or cry of mourning and is often used to memorialize an event of loss or great sorrow (Holst-Warhaft, 1992). Historically the lament is not just a call for mourning but also as a call for protest or action. Wilce (2009) is interested in the use of lament outside of the traditional funerary context, focusing instead on the power of the lament as “a powerful channel for venting all sorts of dissatisfaction or protest” (p.25). Similarly, we are not interested in laments as funerary cries, but rather for the broader potential of the lament as a cry or call for help. Viewing the lament as a call for help or support then, moves the focus away from the sorrow of the event and towards the conversation the lament produces. This call becomes the beginning of the antiphonal interaction that we spoke of earlier.

Discussion

For us, the value of antiphony and lament lie in the moments of (dis)comfort necessary to engage in call and response dialogue; it allows us to engage in the dialogic method of duoethnography and honor our individual voices. We utilize these two concepts as a way to explore 1) the personal concepts and narratives of pain and power and 2) the public way we are conducting research with each other. The tensions between racialized bodies brings to light the intentionality of who is speaking to whom and it pays attention to the inherent difficulty in consciously choosing to speak to someone other than self.

Mutual trust and respect for *positions and values* became part of our explorations and engagement with one another; crossing racial boundaries, through personal, institutional and

public conversation become shared sites of tension. We acknowledge that in order to affect relational transformation, we must disrupt the notion of autoethnographic navel gazing by *calling* out pain and responding and receiving or *sitting with* the pain/discomfort of the other; like autoethnography, it demands a reflexivity that is mindful and contemplative, both to ourselves in general, and in our case specifically, *one another*.

Contemporary ethnographic researchers reflexively appreciate linking the dynamic processes of performative behaviors with social and ethical concerns (Reinchaert & Earl, 2016). The way people think about and organize their lives...the dialogic engagement between researchers, generally and specifically, performativity of lament and antiphony stretches us to expand our knowledge of self/ other in context by continually (re)activating our methods of representation. Scholars have noted that our world is performance-based (Denzin, 2003); as researchers who aim to expand on methods of representation, we see our *stage* as a socio-political and socio-structural place to ethically interact with one another, and as Barbour (2014, p. 174), sees it, “[we] have challenges to face with both entrances and exits from these stages”. In collaborations between colleagues/friends/difference it is important to realize that it is not the job of the Black/Brown scholar to pull their White counterpart into the conversation. Disruption and discomfort should not be placed outside of self, instead we must find ways to disrupt ourselves and take responsibility for our own subversive acts. Black/Brown scholars are always thinking of themselves in relation to whiteness and perhaps this identity marker needs de-centering, to move past fear and anger and into places of vulnerability.

This brings us to call attention to how we have theoretically grappled with transforming the *we* in our writing into something else that speaks to a collective existence, maintains the uniqueness of multiracial voices, and yet, holds open a space to reframe our relationship with one another and our reader. A relational experience requiring active participation; an embodiment of our writing, so that its lyricality is not sub/merged, a sometimes uncomfortable multisensory experience for one another, our audience, our listeners, and our readers. We, and subsequently this paper, reside at the intersections of poetry’s traditional abode in print, while also existing in the oral and subversive context of performative free verse (Reeves, 2012).

Educators must begin to search for these kinds of alternative sites (Knight, 2006) to (re) present themselves. These spaces, though subversive, can become opportunities to upset the practices and procedures of pedagogy. In *Heritage from Below* (2012), Robertson suggests that subversive poetry is the poetry that serves as a counter narrative to the cultural standard. We contend that like the slam poetry we have presented here, the tradition of confronting one another is disruptive and uncomfortable, but also has the potential to begin to push towards a reconsideration of how we come into knowing ourselves as educators. There is something powerful about being forced to work with another person who, because of racial categorization, experiences life differently. This practice pushes one to take a more honest reflection of oneself and lived experience. We challenged one another to try and put words to what it feels like to write, talk and step outside of one’s whiteness or into one’s blackness. How many White art educators step into their whiteness (Spillane, 2015)? What does it mean to work below traditions (McLaren, 2016)? We upended the clean and tidy narratives we told

each other about how we engage with one another and with our students. We sought to unearth the silent messages we had given and received through the daily microaggressions encountered in educational spaces (Kraehe, 2015). It is the responsibility of educators to consider what they are leaving behind. This practice allows one to critically unpack the baggage you have shouldered, while also finding ways to expose the baggage you refuse to carry. In closing we ask, shouldn't pedagogy do this? Shouldn't pedagogy be disruptive, subversive, and uncomfortable?

*[A]nd sometimes if you listen hard
You might think you can still
Hear a distant humming
Like powerlines after a storm
Like a collective tinnitus
Like the wind, rush between the feathers of a
buzzards wing
You listen hard and you can hear
The sound of you inside*

*You can hear what they heard, still
The silence that the hurtle of the intercity breaks*

*But what will they hear tomorrow?
What do you want to hear tomorrow?
What will you leave behind, your legacy: your
tale?*

*(Dave Reeves, excerpt from The Damson Pickers,
2006)*



[https://anchor.fm/sara-scott-shields/
episodes/Poem-recording-e420o0](https://anchor.fm/sara-scott-shields/episodes/Poem-recording-e420o0)

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