

## History in Rhyme: Audre Lorde's Poetic Evolution in Parallel to Historical Approaches to Racial Justice

Audre Lorde, born Audrey Geraldine Lorde in 1934, renamed herself “Audre” as a young child, fascinated with how it made her first and last name look symmetrical.<sup>1</sup> Her early defiance in renaming herself and her love of literary beauty characterized her career as a poet, feminist, and civil rights activist.<sup>2</sup> One of her earliest written works was “Coal,” published in her first volume of poetry, *The First Cities*, in 1968.<sup>3</sup> In the first lines of “Coal,” Lorde proclaims that “I / Is the total black, being spoken / From the earth's inside.”<sup>4</sup> The rest of the poem carries on this defiant, affirming spirit, celebrating blackness as both brilliance and warmth. In contrast, Lorde's 1976 poem “Power,” published eight years later, strikes a grimmer tone.<sup>5</sup> A lament, cry of rage, and call to action in one, “Power” expresses Lorde's fury and despair at the outcome of Clifford Glover's court case, where a white police officer who shot and killed a ten-year-old Black boy—Clifford Glover—was acquitted of a murder charge.<sup>6</sup> The two poems, “Coal” and “Power,” reflect the progression of Audre Lorde's literary style throughout her career—from playfully defiant, celebratory, and visionary, to furious, sober, and darkly purposeful. Lorde's shift of activist approach from open invitation to furious rebuke mirrors the historic ideological shift among Black Americans from Post-Reconstruction to the Civil Rights Movement.

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<sup>1</sup> Audre Geraldine Lorde, *Zami: A New Spelling of My Name* (New York: Crossing Press, 2011), 24.

<sup>2</sup> Barbara Christian, “Remembering Audre Lorde,” *The Women's Review of Books* 10, no. 6 (March 1993): pp. 5-6, <https://doi.org/https://www.jstor.org/stable/4021381>, 5.

<sup>3</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 3.

<sup>4</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>5</sup> Tara Betts, “‘Everytime They Kill a Black Boy...’: Representations of Police Brutality Against Children in Poems by Audre Lorde, Jayne Cortez, and June Jordan,” *Obsidian* 13, no. 2 (2012): pp. 69-85, <https://doi.org/https://www.jstor.org/stable/26390221>, 77.

<sup>6</sup> Tara Betts, “‘Everytime They Kill a Black Boy...’: Representations of Police Brutality Against Children in Poems by Audre Lorde, Jayne Cortez, and June Jordan,” *Obsidian* 13, no. 2 (2012): pp. 69-85, <https://doi.org/https://www.jstor.org/stable/26390221>, 78-79.

Audre Lorde's poetic evolution from bright and celebratory to pointed and darkly purposeful mirrors the evolution of historical approaches towards resolving racial tensions. The twentieth century in Black history was shaped by this central question: how do we create a world in which Black and white Americans can peacefully, justly coexist? The two prominent Black leaders of the time, Booker T. Washington and W.E.B. Du Bois, each led the two conflicting schools of thought on the matter.<sup>7</sup> Black Americans in the Post-Reconstruction era initially followed a philosophy of optimistic accommodation, led by Booker T. Washington—a hope that white society could eventually be convinced to accept racial equality if Black people passively proved and polished their brilliance and worth.<sup>8</sup> However, continued discrimination and injustice led to disillusionment with Washington's ideology and a popular shift towards Du Bois's movement, which held that Black Americans should confront injustice head-on and demand equal rights immediately.<sup>9</sup> Although Lorde's life and career took place decades after the societal debate between Washington and Du Bois's philosophies, her work still significantly reflects the development of Black activist ideas throughout the century.

In her early works, Lorde uses her poetry to paint an optimistic vision of a world where Blackness can overcome discrimination and injustice through transcendent brilliance and warmth. As AnaLousie Keating, an early leading scholar of Lorde's work, writes, “[Lorde] begins constructing the world she envisions; that is, she creates a new discourse enabling her to invent a world in which those truths can materialize...”<sup>10</sup> “Coal,” first published at the beginning

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<sup>7</sup> Martin Kilson, “The Washington and Du Bois Leadership Paradigms Reconsidered,” *The ANNALS of the American Academy of Political and Social Science* 568 (March 2000): pp. 298-313, <https://doi.org/https://www.jstor.org/stable/1049487>, 298.

<sup>8</sup> Martin Kilson, “The Washington and Du Bois Leadership Paradigms Reconsidered,” *The ANNALS of the American Academy of Political and Social Science* 568 (March 2000): pp. 298-313, <https://doi.org/https://www.jstor.org/stable/1049487>, 302-303.

<sup>9</sup> Martin Kilson, “The Washington and Du Bois Leadership Paradigms Reconsidered,” *The ANNALS of the American Academy of Political and Social Science* 568 (March 2000): pp. 298-313, <https://doi.org/https://www.jstor.org/stable/1049487>, 304-307.

<sup>10</sup> AnaLouise Keating, *Women Reading, Women Writing: Self-Invention in Paula Gunn Allen, Gloria Anzaldúa and Audre Lorde* (Philadelphia, PA: Temple University Press, 1996), 171.

of Lorde's poetic career, exemplifies how Lorde uses poetry to construct a world in which the dreams she "envisions" can "materialize."<sup>11</sup> In "Coal," Lorde uses the metaphor of a diamond to paint a celebratory and resilient vision of Blackness even in the face of discrimination and injustice. While the central metaphor of "Coal" allows Lorde to reclaim Black people's heritage to the Earth ("I come from the earth's inside"), the more prevailing metaphor of a "diamond" inextricably ties Blackness to brilliance, triumph, and resilience.<sup>12</sup> Although coal is the eponymous title and subject, it is never mentioned by name in "Coal." Instead, the word "diamond" is referenced in every stanza.<sup>13</sup> As coal transforms into diamond under enormous pressure and time, Blackness emerges undaunted and more brilliant from the constraints of society. By using the metaphor of a diamond, Lorde envisions a defiant, resilient, celebratory image of Blackness emerging triumphant from the yokes of injustice.

In "Coal," Lorde presents a beautiful vision of Black brilliance to the world. However, white society must first be open to convincing before they can eventually accept Lorde's vision and embrace racial equity. The poetic structure of "Coal" constructs a focus on openness and highlights Lorde's approach of convincing white society to accept transcendent Blackness through a shining proof of its inherent value. "Coal" features sentences that flow smoothly and structural elements that emphasize openness. It is welcoming, standing with open arms—Lorde uses the word "open" four times in the relatively short poem.<sup>14</sup> "Coal" is also missing periods at the end of some sentences ("Some words are open / Like a diamond on glass windows / Singing out within the crash of passing sun") creating a mental open space where the period should be.<sup>15</sup>

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<sup>11</sup> AnaLouise Keating, *Women Reading, Women Writing: Self-Invention in Paula Gunn Allen, Gloria Anzaldúa and Audre Lorde* (Philadelphia, PA: Temple University Press, 1996), 171.

<sup>12</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>13</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>14</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>15</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

Every line in “Coal” is capitalized, adding to the effect—it seems as if the sentence begins anew with each line, inspiring openness and rebirth. In the final line of the poem, Lorde implores: “Take my word for jewel in your open light.”<sup>16</sup> Lorde wants the reader to remain open-minded to her vision of transcendent Blackness. Only by being “open” can the reader take Lorde’s word for “jewel”—to mine her words for meaning and emerge with something brilliant, valuable, and transcendent.<sup>17</sup> Lorde’s approach to activism in her early work thus reflects the philosophy of Booker T. Washington—Lorde paints the reality that she dreams of and implores white society to believe in her vision with open minds.

This approach towards poetry shapes Lorde’s perspective on words and her motivation for writing poetry itself. In “Coal,” because her purpose is to uplift, envision, and celebrate, Lorde recognizes the danger of some words but utilizes others regardless. She writes: “... sound comes into a word, coloured / By who pays what for speaking / ... / Some words live in my throat / Breeding like adders.”<sup>18</sup> Lorde knows that she pays a price for her words because she is Black, and so some words remain in her throat, unspoken and yet dangerous “like adders.”<sup>19</sup> But in “Coal,” Lorde still retains optimism and brightness towards poetry—she lets “[other words] known sun.”<sup>20</sup> The words that she releases into the world are words of celebration, lightness, and joy. Words that flow “like gypsies over my tongue” and “young sparrows bursting from shell.”<sup>21</sup> As scholar Megan Obourn writes of Lorde’s early work, “language is recognized as ... not only a human tool for expression but an active force which has the power to act back upon those using

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<sup>16</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>17</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>18</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>19</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>20</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>21</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

it.”<sup>22</sup> Lorde knows that some words are dangerous and self-destructive, so she doesn’t express them yet. As Obourn puts it, Lorde “negotiate[s] a mode of expression.”<sup>23</sup> Mirroring Washington’s discouragement of protests and disruptive activism, Lorde does not yet stray into the words that have dangerous power. Instead, Lorde’s early work focuses on presenting a vision of transcendence, openness, and brilliance. In this way, Lorde’s approach to activism in her early work reflects the philosophy of Booker T. Washington.

Written eight years later, “Power” strikes a much darker tone and comes with a more forceful purpose. As scholars Sandra Richards and Sidney J. Lemelle writes of Lorde’s ultimate legacy: “Demonstrating the connection between ideology, language, and survival, Lorde’s work opens the possibility for a revolutionary pedagogy that confronts interlocking systems of oppression...”<sup>24</sup> Lorde’s later work puts a heavier emphasis on survival and revolution, confronting oppression head-on in an active, dynamic conflict reminiscent of W.E.B. Du Bois’s demands for equal rights. The evolution of figurative language from “Coal” to “Power” reveals Lorde’s transformation of literary style from bright and transcendent to firm and concrete. In “Power,” Lorde’s prior vision of trying to associate Blackness with beauty shatters after witnessing Glover’s trial. She writes: “this policeman said in his own defense / ‘I didn’t notice the size nor nothing else / only the color.’”<sup>25</sup> White society sees a Black boy and sees nothing but the color, and the boy ends up dead. Lorde describes her disillusionment with imagery and poetry: “I am lost / without imagery or magic.”<sup>26</sup> In “Power,” Lorde realizes that Blackness

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<sup>22</sup> Megan Obourn, “Audre Lorde: Trauma Theory and Liberal Multiculturalism,” *MELUS: Multi-Ethnic Literature of the United States* 30, no. 3 (2005): pp. 219-245, <https://doi.org/https://www.jstor.org/stable/30029780>, 237.

<sup>23</sup> Megan Obourn, “Audre Lorde: Trauma Theory and Liberal Multiculturalism,” *MELUS: Multi-Ethnic Literature of the United States* 30, no. 3 (2005): pp. 219-245, <https://doi.org/https://www.jstor.org/stable/30029780>, 234.

<sup>24</sup> Sandra Richards and Sidney J Lemelle, “Chapter One: Pedagogy, Politics, and Power: Antinomies of the Black Radical Tradition,” *Black Protest Thought and Education* 237 (2005): pp. 5-31, <https://doi.org/https://www.jstor.org/stable/42978673>, 7-8.

<sup>25</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

<sup>26</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

cannot be dissociated from hatred and injustice against Black people no matter what metaphors she uses. Her literary style shifts accordingly, drifting away from celebratory, playful metaphors and towards tangible grief. Instead of utilizing beautiful imagery and metaphors to paint abstract pictures, Lorde instead presents the reader with vivid, specific evidence of real Black suffering. She writes of Glover's murder: "there are tapes to prove it. At his trial / this policeman said in his own defense / ... / there are tapes to prove that, too."<sup>27</sup> Lorde is focused on the real and concrete details of this court case, narrating specific scenes from the trial. She repeats that "there are tapes to prove" the crime, desperate to make the world see the irrefutable proof of racist violence, and enraged that there was no justice despite it.<sup>28</sup> In "Power," Lorde's figurative language is informed and shaped by specific, concrete tragedies in reality, rooting her poetry to the real, everyday suffering of Black Americans. Her disillusionment with optimistic envisionment and turn towards concrete, demanding protest reflects the historical shift of Black communities towards Du Bois's ideology in response to continued injustice and suffering.

The poetic structure of "Power" further conveys Lorde's purpose to frustrate and shock. The sentences drag on for whole stanzas (sometimes more than a dozen lines), creating a continuous arc from injustice to fury. Lorde writes: "... and / there are tapes to prove that, too. / ... / I have not been able to touch the destruction / within me."<sup>29</sup> Lorde avoids dullness or tedium in the long, drawn-out sentences by implementing enjambment to create harsh, unexpected line fragments that startle the reader. In contrast to "Coal," which inspires openness, "Power" imparts a particular feeling of prolonged, continuous sharpness, reflecting Lorde's frustration over centuries of injustice. Lorde is no longer concerned with romanticizing the suffering of American

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<sup>27</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

<sup>28</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

<sup>29</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341-342.

racism and the process of overcoming it—instead, she bares the full ugly truth of it to the world and forces her readers to confront the reality in which Black Americans live. Unlike her early work that envisioned and celebrated resilience, Lorde’s later work refuses to tolerate an environment of injustice and suffering any longer. As Black Americans rejected Washington’s accommodationist philosophy and joined Du Bois in demanding immediate equal citizenship, Lorde’s later work has lost patience with the unending injustices inflicted by white society.

Ultimately, “Power” is Lorde’s assertion that her words can and will be used to combat injustices and suffering facing the Black community. As scholars Richards and Lemelle write, “Audre Lorde’s... greatest contribution... [was] poetry as both an aesthetic and political expression—as a means of protest and weapon of social justice.”<sup>30</sup> Lorde’s later work fully embraces the ideology of protest and active confrontation that Du Bois championed—her poetry is a “means of protest” and a “weapon.”<sup>31</sup> In “Coal,” Lorde lets “some words live in [her] throat / Breeding like adders.”<sup>32</sup> As scholar Catherine A. John writes, “the power attributable to words is not separate from the forces controlling the speaker,” and so Lorde “[holds] onto the power of [her] words in a calculating way.”<sup>33</sup> Lorde acknowledges that the power of speaking out against injustice is not isolated from the controlling force of racism that would lash back against her words. Her words are dangerous because they are powerful. In her early work, Lorde lets those dangerous, adder-like words lie unspoken for now. Instead, she focuses on building a vision of resilient, brilliant Blackness even in the face of injustice and hatred. However, “Power” starts

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<sup>30</sup> Sandra Richards and Sidney J Lemelle, “Chapter One: Pedagogy, Politics, and Power: Antinomies of the Black Radical Tradition,” *Black Protest Thought and Education* 237 (2005): pp. 5-31, <https://doi.org/https://www.jstor.org/stable/42978673>, 21.

<sup>31</sup> Sandra Richards and Sidney J Lemelle, “Chapter One: Pedagogy, Politics, and Power: Antinomies of the Black Radical Tradition,” *Black Protest Thought and Education* 237 (2005): pp. 5-31, <https://doi.org/https://www.jstor.org/stable/42978673>, 21.

<sup>32</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 21.

<sup>33</sup> Catherine A. John, “The Spoken Word and Spirit Consciousness: Audre Lorde and Paule Marshall’s Diasporic Voice,” in *Clear Word and Third Sight Folk Groundings and Diasporic Consciousness in African Caribbean Writing* (Durham, North Carolina: Duke University Press, 2003), pp. 158-201, 164.

with this line: “The difference between poetry and rhetoric / is being / ready to kill / yourself / instead of your children.”<sup>34</sup> In “Power,” Lorde fully acknowledges poetry as a powerful but self-destructive force—she compares it to committing suicide. And yet she is still writing poetry because the alternative would be to “kill... [her] children.”<sup>35</sup> If she doesn’t write poetry and chooses to turn to rhetoric instead, the cycle of hatred and destruction will carry down into future generations. Having faced tragedies and injustice, Lorde is disillusioned with simply waiting for change, and chooses to fully harness the power her poetry imparts her. But, Lorde writes, you have to “[be] ready to kill yourself.”<sup>36</sup> When Lorde wrote “Coal,” she wasn’t ready. In “Power,” she lets the adders free from her throat.

Some may interpret “Power” differently as Lorde giving full control to the abstractions and artistry of poetry over subjective personal input. However, closer reading suggests that “Power” is in fact a concrete expression of protest through poetry. Scholar Thomas Dilworth argues in his article “Lorde’s Power” that when Lorde mentions suicide as a cost of her newfound words, she is not describing the racist backlash that would follow her socially charged poetry. He argues that Lorde is instead referencing a killing of the ego, writing: “Poetry is not merely self expression; it exists for its own sake as an object of beauty by virtue of aesthetically significant interrelationships.”<sup>37</sup> In this interpretation, Lorde’s poetic evolution is not for the sake of catalyzing social change, but rather for the sake of separating the self from the abstractions and aesthetics of her poems. Dilworth argues that Lorde’s poetry “exists for its own sake”: *ars*

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<sup>34</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

<sup>35</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

<sup>36</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341.

<sup>37</sup> Thomas Dilworth, “Lorde’s Power,” *The Explicator* 57, no. 1 (1998): pp. 54-57, <https://doi.org/https://doi.org/10.1080/00144949809596813>, 54.



*gratia artis*, art for the sake of art.<sup>38</sup> However, Dilworth fails to consider the social context in which Lorde wrote her poetry. “Power” mentions Clifford Glover’s court case in great detail, referencing specific locations (“Queens”), ages (“37-year-old white man”), and direct quotes from the trial.<sup>39</sup> These are not abstractions—these are real, horrific, unjust events that occurred. Lorde also does not separate herself from her art. She calls her poetry “my power”—the use of the possessive implies a firm connection between her self and her art.<sup>40</sup> Lastly, the rage and bitterness present in “Power” demonstrates that Lorde is making a charged statement about racial injustice rather than trying to embellish the abstract aesthetics of her poems. “Power” is steeped in language protesting racial injustice—“hatred and destruction” of white supremacy, “childish blood” of police brutality, and “four centuries of white male approval” that enables it all.<sup>41</sup> Lorde’s poetry is art, but it is art with a purpose that cannot be divorced from the art itself.

The poems “Coal” and “Power,” two works written eight years apart in Audre Lorde’s career, reveal how Lorde’s literary style evolved over her career from open, celebratory, and abstract to furious, sober, and darkly purposeful, mirroring the historic development of approaches towards racial equity.<sup>42</sup> Continued discrimination and injustice led to popular disillusionment with Washington’s ideology of forging social peace with white Americans through celebratory representations of Black value and a shift towards Du Bois’s philosophy of confronting injustice and demanding immediate equal rights.<sup>43</sup> Similarly, continued suffering and injustice led Lorde to become disillusioned with the optimism present in her early work, and her

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<sup>38</sup> Thomas Dilworth, “Lorde’s Power,” *The Explicator* 57, no. 1 (1998): pp. 54-57, <https://doi.org/https://doi.org/10.1080/00144949809596813>, 54.

<sup>39</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341-342.

<sup>40</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 342.

<sup>41</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 341-342.

<sup>42</sup> Audre Lorde, *The Collected Poems of Audre Lorde* (New York: W.W. Norton & Company, 2017), 3-9.

<sup>43</sup> Martin Kilson, “The Washington and Du Bois Leadership Paradigms Reconsidered,” *The ANNALS of the American Academy of Political and Social Science* 568 (March 2000): pp. 298-313, <https://doi.org/https://www.jstor.org/stable/1049487>, 302-307.

later work reflects a more active and demanding form of protest. Lorde's visionary argument for transcendent Blackness in the abstract language and imagery of "Coal" evolves into a grim assertion of reality and a call to acknowledge the suffering of the present in "Power." "Coal" implores openness and hope, while "Power" realizes that whiteness swallows Blackness whole and cries out against it. This shift from open invitation to furious rebuke reflects the ideological shift among Black Americans from Post-Reconstruction to the Civil Rights Movement.<sup>44</sup> Her poetic evolution begs the question: what is the "right" way to fight for civil rights? This question becomes especially relevant in light of the recent Black Lives Matter movement that led to a national reckoning with racially motivated police brutality.<sup>45</sup> Is the right path forward an invitation for negotiation and open-mindedness, or immediate, demanding protest?

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<sup>44</sup> Martin Kilson, "The Washington and Du Bois Leadership Paradigms Reconsidered," *The ANNALS of the American Academy of Political and Social Science* 568 (March 2000): pp. 298-313, <https://doi.org/https://www.jstor.org/stable/1049487>, 302-307.

<sup>45</sup> Roudabeh Kishi and Sam Jones, September 1, 2020, 3.

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<https://doi.org/https://www.jstor.org/stable/30029780>.

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## Final Research Paper

Length: between 2200-2600 words

Formatting: 12pt Times New Roman, 1 inch margins

**\*\*Please upload your paper as a Word doc\*\***

Must include: Footnotes (Chicago style), Bibliography (Chicago style), Labeled images (if applicable)

**This paper represents the culmination of your thinking, writing, and researching on your artist. It is the final, polished version of the arguments presented in your first draft and oral presentation.**

As the name implies, research is key to this paper. Primarily, this involves analyzing primary sources (the artist's work) and reading secondary sources (books/articles about your artist that are written by other people). Secondary sources may also include theoretical approaches to the genre (music, film, etc). Your bibliography must have **AT LEAST 5** secondary sources that you **actively engage with and/or cite** within the body of paper.

For those of you working on contemporary or understudied artists, you may not find many articles/books that explicitly reference them. Instead, look for sources that discuss broader themes within the genre (like the gaze in film, feminism and art history, women in pop music, etc) and apply it to your artist. If you get stuck, email me and I can help.

As always, you need a thesis that makes a clear argument which you then prove with evidence. This could be a combination of visual analysis from your primary sources (artwork, movie, music video, etc) alongside research from secondary sources. You've been working on this topic for several weeks, so your thesis could be similar to arguments you've made in previous papers. BUT, it should not be word-for-word the same. Instead, it should be informed by your research and reflect feedback you've received from your first draft and oral presentation.

At the **end** of your paper, please include your images (labeled with Artist, Title, Date) and your Bibliography. The footnotes and bibliography must be formatted in Chicago Style. There are many websites that describe how to format Chicago style footnotes and bibliography entries.

This is just one

example: [https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/cmof\\_formatting\\_and\\_style\\_guide/chicago\\_manual\\_of\\_style\\_17th\\_edition.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmof_formatting_and_style_guide/chicago_manual_of_style_17th_edition.html)

**PLEASE** use the resources available in the Writing Tips folder under the Files tab. These resources include: *A Short Guide to Writing about Art* (many useful checklists for writing a first draft [Final Paper Checklist \(from A Short Guide to Writing About Art\)-1.pdf](#) , revising paragraphs, etc) and *Style: The Basics of Clarity and Grace* (particularly Chapter 8: Concision). I

highly recommend making an appointment with a CAPC consultant before turning in your final paper. <https://cwovc.mywconline.com>