

Poetry Slam The Competitive Art Of Jeong

You're no idiot, of course. You've read poetry that has touched your heart, and you'd like to improve your own writing technique. But even though you have loads of inspiration, you're discovering that good instruction can be as elusive as a good metaphor. Don't let your Muse leave you! With loads of smart advice and helpful exercises, 'The Complete Idiot's Guide to Writing Poetry' will help you compose powerful, emotion-packed poems that you can be proud of. In this 'Complete Idiot's Guide', you get: -Simple explanations of the building blocks of poetry; metaphor, imagery, symbolism, repetition, and more. -A step-by-step guide to the poetic process from your first inspiration to your poems' last stanza. -Easy-to-follow guidelines for writing sonnets, sestinas, narrative poems, and more!

Demonstrates how activists and others use art and popular culture to strive for a more democratic future. Doing Democracy examines the potential of the arts and popular culture to extend and deepen the experience of democracy. Its contributors address the use of photography, cartooning, memorials, monuments, poetry, literature, music, theater, festivals, and parades to open political spaces, awaken critical consciousness, engage marginalized groups in political activism, and create new, more democratic societies. This volume demonstrates how ordinary people use the creative and visionary capacity of the arts and popular culture to shape alternative futures. It is unique in its insistence that democratic theorists and activists should acknowledge and employ affective as well as rational faculties in the ongoing struggle for democracy. "Nancy S. Love and Mark Mattern have collected a first-rate set of studies that illuminate the intersection between art and politics in the contemporary era. The text demonstrates how activist art and cultural politics can promote democratic politics and how democracy is enriched and enlivened by activist art projects. This book should interest everyone concerned with the fate of art and democracy in the contemporary era and how they can help nourish each other." — Douglas Kellner, author of Media Spectacle and Insurrection, 2011: From the Arab Uprisings to Occupy Everywhere

City of Insomnia is a book about being lost and what you find when you're lost. Poetry that explores the landscapes of California, Pennsylvania, and Massachusetts, Infante transforms city streets, love, America's fractured politics, and his father's death, unearthing questions about love and loss for which there are no good answers, but near endless emotional terrain to explore.

Hear over 70 minutes of electrifying live poetry on 1 audio CD

From Walt Whitman to Hip Hop

Activist Art and Cultural Politics

Words in Your Face

Working Class Represent

Slam, Hip-hop, & the Poetry of a New Generation

A Bigger Boat

CHORUS is the anthem of a new generation of poets unified by the desire to transcend the identity politics of the day and begin to be seen as one. One hundred voices woven through testimony and new testament. It is the cry of the unheard. The occupation of the page itself. It embodies the "speak-up" spirit of the moment, the confidence propagated through hip-hop, and the defiant "WTF?" of the now. It is the voice that comes after the rebellious voice that once cried, "I want my MTV!" branded back to where punk was, slammed up and beyond it. A combination of trash, heart, and craft. An anthology in rant. CHORUS is what all modern-day losers chant.

Spoken Word in the UK is a comprehensive and in-depth introduction to spoken word performance in the UK – its origins and development, its performers and audiences, and the vast array of different styles and characteristics that make it unique. Drawing together a wide range of authors including scholars, critics, and practitioners, each chapter gives a new perspective on performance poetics. The six sections of the book cover the essential elements of understanding the form and discuss how this key aspect of contemporary performance can be analysed stylistically, how its development fits into the context of performance in the UK, the ways in which its performers reach and engage with their audiences, and its place in the education system. Each chapter is a case study of one key aspect, example, or context of spoken word performance, combining to make the most wide-ranging account of this form of performance currently available. This is a crucial and ground-breaking companion for those studying or teaching spoken word performance, as well as scholars and researchers across the fields of theatre and performance studies, literary studies, and cultural studies.

Collects the work of a variety of female spoken word artists, including Patricia Smith, Eileen Myles, Sarah Jones, Suheir Hammad, Staceyann Chin, and Michelle Tea. This study examines spoken word poetry and poetry slam competitions in regards to utopianism, identity politics, and actions of healing. My research methodologies include performance art theory and emotional theories -- all through an intertwined feminist lens. This study will explore how possible intersecting identities function in the poetry slam world and how those intersecting identities create differences in definitions of "utopia." Further, the role of "emotion" in the world of slam will also be examined, specifically from the perspective of interviewees/spoken word performers. The purpose of this study is to explore how identity influences success in competitive poetry and success in actions of healing for marginalized voices. A total of six previous members of the San Diego Slam Team (ranging from 2008-2012) were interviewed for this research. All subjects involved in this study play a role in my analyses of how competitors in slam poetry employ their own emotions, experiences, and identities in the context of slam competition strategy. The "declaration of self" is also an important concept. A reclamation of stories -- especially women's stories -- will help to give voice to marginalized experiences in slam poetry. It is my hope through these methods and methodologies that I will be able to shed

light on how women (and other marginalized groups) use spoken word poetry as a vehicle for social change and self-healing.

Spoken Word in the UK

Blackness and the Making of Slam and Spoken Word Communities

Killing Poetry

The Complete Idiot's Guide to Writing Poetry

Doing Democracy

The Poetry of Everyday Life

Volume 6 (2016) is an open issue with an emphasis on Nordic countries (Denmark, Finland, Lithuania, Estonia, Iceland). Four essays focus on Russia, two on music; other contributions are concerned with Egypt, USA and Korea. Furthermore there are sections on Futurist archives, Futurism in caricatures and Futurism in fiction.

"Tyler Hoffman brings a fresh perspective to the subject of performance poetry, and this comes at an excellent time, when there is such a vast interest across the country and around the world in the performance of poetry. He makes important connections, explaining things in a manner that remains provocative, interesting, and accessible." ---Jay Parini, Middlebury College *American Poetry in Performance: From Walt Whitman to Hip Hop* is the first book to trace a comprehensive history of performance poetry in America, covering 150 years of literary history from Walt Whitman through the rap-meets-poetry scene. It reveals how the performance of poetry is bound up with the performance of identity and nationality in the modern period and carries its own shifting cultural politics. This book stands at the crossroads of the humanities and the social sciences; it is a book of literary and cultural criticism that deals squarely with issues of "performance," a concept that has attained great importance in the disciplines of anthropology and sociology and has generated its own distinct field of performance studies. *American Poetry in Performance* will be a meaningful contribution both to the field of American poetry studies and to the fields of cultural and performance studies, as it focuses on poetry that refuses the status of fixed aesthetic object and, in its variability, performs versions of race, class, gender, and sexuality both on and off the page. Relating the performance of poetry to shifting political and cultural ideologies in the United States, Hoffman argues that the vocal aspect of public poetry possesses (or has been imagined to possess) the ability to help construct both national and subaltern communities. *American Poetry in Performance* explores public poets' confrontations with emergent sound recording and communications technologies as those confrontations shape their mythologies of the spoken word and their corresponding notions about America and Americanness.

This is a book of encounters. Part memoir, part essay, and partly a guide to maximizing your capacity for fulfillment and expression, *The Poetry of Everyday Life* taps into the artistic side of what we often take for granted: the stories we tell, the people we love, the metaphors used by scientists, even our sex lives. A folklorist, writer, and cultural activist, Steve Zeitlin explores how poems serve us in daily life and how they are used in times of personal and national crisis. In the first book to bring together the perspectives of folklore and creative writing, Zeitlin explores meaning and experience, covering topics ranging from poetry in the life cycle to the contemporary uses of ancient myths. "This convergence of poetry and folklore," he suggests, "gives birth to something new: a new way of seeing ourselves, and a new way of being in the world." Written with humor and insight, the book introduces readers to the many eccentric and visionary characters Zeitlin has met in his career as a folklorist. Covering topics from Ping-Pong to cave paintings, from family poetry nights to delectable dishes at his favorite ethnic restaurants, *The Poetry of Everyday Life* will inspire readers to expand their consciousness of the beauty that resides in everyday things and to use creative expression to engage and animate that beauty toward living a more fulfilling awakened life, full of laughter. To live a creative life is the best way to engage with the beauty of the everyday.

How do slam poets and their audiences reflect the politics of difference?

Artistic Citizenship

Poetry For Dummies

Creating Performance Poetry Events-Insider Tips, Backstage Advice, and Lots of Examples

Take the Mic

An Integrated Approach to Poetry in Performance

Live Poetry

Interprets popular art forms as exhibiting core anarchist values and presaging a more democratic world. Situated at the intersection of anarchist and democratic theory, Anarchism and Art focuses on four popular art forms—DIY (Do It Yourself) punk music, poetry slam, graffiti and street art, and flash mobs—found in the cracks between dominant political, economic, and cultural institutions and on the margins of mainstream neoliberal society. Mark Mattern interprets these popular art forms in terms of core anarchist values of autonomy, equality, decentralized and horizontal forms of power, and direct action by common people, who refuse the terms offered them by neoliberalism while creating practical alternatives. As exemplars of central anarchist principles and commitments, such forms of popular art, he argues, prefigure deeper forms of democracy than those experienced by most people in today's liberal democracies. That is, they contain hints of future, more democratic possibilities, while modeling in the present the characteristics of those more democratic possibilities. Providing concrete evidence that progressive change is both desirable and possible, they also point the way forward. Mark Mattern is Professor of Political Science at Baldwin Wallace University. He is the coeditor (with Nancy S. Love) of *Doing Democracy: Activist Art and Cultural Politics*, also published by SUNY Press, and the author of *Acting in Concert: Music, Community, and Political Action*.

"Winner of the Elixir Press Poetry Awards."

"A literary coming-of-age poetry collection, an ode to the places we call home, and a piercingly intimate deconstruction of daughterhood, *Black Girl, Call Home* is a love letter to the wandering black girl and a vital companion to any woman on a journey to find truth, belonging, and healing. As a competitive spoken-word poet who draws large crowds of people, Jasmine

Mans's collection is divided into six sections, each with a corresponding active telephone number where she has recorded excerpts of her poems. You can listen now, just dial! Using poetry to bring change to the world with positive agitation and hoping to prompt dialogue where there is normally fear, poet Jasmine Mans explores the intersection of race, feminism, and queer identity in her latest collection *Black Girl, Call Home...*--

This book is about poetry. Poetry comes from deep inside of your heart. It's a talent that God gave some of us. I know for myself I was a luck person to be blessed with a talent to write poetry. Since my childhood days I always would write poetry. It's just my passion. Simply put, poetry slam is the competitive art of performance poetry. Established in the mid-80s as a means to heighten public interest in poetry readings, slam has evolved into an international art form emphasizing audience involvement and poetic excellence. In the majority of slam series, organizers stage weekly or monthly events in a public space, such as a bar or cafe. Poets wishing to compete sign up with a host, and the host finds five audience members who wish to serve as judges. Poets must follow a series of rules: the poems must be of each poet's own construction, the poet may not use props, costumes, or musical instruments, and if the poet goes over the time limit (three minutes plus a 10-second grace period), points are deducted from his or her score. Judges, who are encouraged to factor both content and performance into their evaluations, judge each poet on a 0.0 to 10.0 scale. The high score and low score are dropped, and the middle three scores become the score for that particular poet. To insure that the entire audience is involved, the host encourages the audience to respond to the poet in any way they see fit, be it impassioned cheering or lusty booing. The judges, in turn, are encouraged to remain consistent with themselves and not let the audience influence them. In a typical competition, all poets read one poem in the first round. Based on the scores they receive, the top-scoring poets go on to the second round, and from that pool, a smaller number of the highest-scoring poets in the second round go on to the third and final round. While the specifics vary from slam to slam, certified slams adhere to this basic structure, insuring that poets must seek to make immediate connections with the audience in order to continue on. Cash prizes or other prizes are offered to the winner as further impetus for performing well. In most cities, the slam series culminates with a final slam at the end of the season to determine which poets will represent the city at the National Poetry Slam. By adhering to a structure that factors in the audience at such a basic and integral level, slams have emerged as the most vital and best-attended of many cities' regular poetry events. Whereas many open mike events tend to serve either the poets who participate or a particular target community, slam's emphasis on addressing the audience has garnered slam a more inclusive, more diverse audience than the typical poetry reading. By marrying poetry with competition, slam has allowed non-traditional audiences a tangible and intriguing avenue for experiencing poetry in a live prime-time setting. In 1985 a construction worker and poet named Marc Smith (slampapi) started a poetry reading series at a Chicago jazz club, the Get Me High Lounge, looking for a way to breathe life into the open mike poetry format. The series' emphasis on performance laid the groundwork for a style poetry and performance which would eventually be spread across the world. In 1986 Smith approached Dave Jemilo, the owner of the Green Mill (a Chicago jazz club and former haunt of Al Capone), with a plan to host a weekly poetry cabaret on the club's slow Sunday nights. Jemilo welcomed him, and on July 25, the Uptown Poetry Slam was born. Smith drew on baseball and bridge terminology for the name, and instituted the show's basic structure of an open mike, guest performers, and a competition. The Green Mill evolved into the Mecca for performance poets, and the Uptown Poetry Slam still continues 18 years after its inception. From *The Complete Idiot's Guide to Slam Poetry*: " Slam poetry is the brainchild of Marc Smith (So What!) and the blue collar intellectual eccentrics who crammed into the Get Me to the

Not a Lot of Reasons to Sing, But Enough

Wham! It's a Poetry Jam

Anarchism and Art

Keldrick Peoples Poetry Collection

The Politics of Slam Poetry

Discovering Performance Poetry

The Encyclopedia of Activism and Social Justice presents a comprehensive overview of the field with topics of varying dimensions, breadth, and length. This three-volume Encyclopedia is designed for readers to understand the topics, concepts, and ideas that motivate and shape the fields of activism, civil engagement, and social justice and includes biographies of the major thinkers and leaders who have influenced and continue to influence the study of activism.

Get on Stage and Perfect Your Performance Have you ever enjoyed a slam or two and thought, "I could do this," but felt apprehensive staring at that empty mic—or worse, you climbed up on stage and struggled? Let Marc Kelly Smith, the founder of Slam Poetry, teach you everything you need to be a confident performer, from writing a powerful poem, to stage techniques, to going on tour (if that's where your muse leads you). *Take the Mic* is filled with insider tips, backstage advice, and tons of examples of slam poems that wake up an audience. With this book, you'll also be able to link to the PoetrySpeaks.com community to listen to samples, meet poets, and unearth inspirations for your next performance. *The Ultimate Guide to Writing and Performing with Power* *Take the Mic* is an essential guide for lifting your poetry from the page to the stage. Marc Kelly Smith (So What!), grand founder of the Slam movement, serves as your personal coach, showing you how to craft stage-worthy verse and deliver a poetry performance that shakes the rafters and sparks thunderous applause. In *Take the Mic*, you discover how to... Pen poetry that's conducive to on-stage performance Overcome stage fright Practice powerful performance techniques Rehearse like a pro Shape a loose collection of poems into a killer set Connect with your audience — heart and soul Master the art of self-promotion Schedule your own slam poetry tour Transform your hobby into paying gigs Act professional to establish a solid reputation in the Slam community *Take the Mic* is

packed with practical exercises you can do alone or in class to hone your skills and transform your body, mind, voice, verse, and spirit into an engaging stage presence. You'll also find a brief history of slam, the rules and regulations that govern official slam competitions, and a list of PSI (Poetry Slam, Inc.) Certified Slams, so no matter where you are, you always have a place to Take the Mic!

Sometimes it seems like there are as many definitions of poetry as there are poems. Coleridge defined poetry as "the best words in the best order." St. Augustine called it "the Devil's wine." For Shelley, poetry was "the record of the best and happiest moments of the happiest and best minds." But no matter how you define it, poetry has exercised a hold upon the hearts and minds of people for more than five millennia. That's because for the attentive reader, poetry has the power to send chills shooting down the spine and lightning bolts flashing in the brain — to throw open the doors of perception and hone our sensibilities to a scalpel's edge. Poetry For Dummies is a great guide to reading and writing poems, not only for beginners, but for anyone interested in verse. From Homer to Basho, Chaucer to Rumi, Shelley to Ginsberg, it introduces you to poetry's greatest practitioners. It arms you with the tools you need to understand and appreciate poetry in all its forms, and to explore your own talent as a poet. Discover how to: Understand poetic language and forms Interpret poems Get a handle on poetry through the ages Find poetry readings near you Write your own poems Shop your work around to publishers Don't know the difference between an iamb and a trochee? Worry not, this friendly guide demystifies the jargon, and it covers a lot more ground besides, including: Understanding subject, tone, narrative; and poetic language Mastering the three steps to interpretation Facing the challenges of older poetry Exploring 5,000 years of verse, from Mesopotamia to the global village Writing open-form poetry Working with traditional forms of verse Writing exercises for aspiring poets Getting published From Sappho to Clark Coolidge, and just about everyone in between, Poetry For Dummies puts you in touch with the greats of modern and ancient poetry. Need guidance on composing a ghazal, a tanka, a sestina, or a psalm? This is the book for you.

For teachers: Slam strategies and writing prompts that will surely result in prize-winning poems and dynamite performances! Procedures for lighthearted competition that involve all language arts and any content area where students are encouraged to have a point of view! Includes a 2-week, repeating curriculum for generating, coaching, and performing original work that gets to the heart of the matter! Highly recommended for grades 5-12. For Students, Performers and Poets! How to make slam happen -- from its basic rules to practical advice on promoting and hosting a slam in your own neighborhood or classroom. Strategies and anecdotes, lists of websites for finding slam buddies and perhaps a regular slam not far from you!

The Competitive Art of Performance Poetry

Stage a Poetry Slam

Artistry, Social Responsibility, and Ethical Praxis

I Remember Death By Its Proximity to What I Love

Obscure Popularity

Who We are when We Say We are

A guide to performing poetry using voice, rhythm, movement, and attitude includes more than thirty practice poems and instructions, rules, and tips for poetry competitions or jams.

Close Listening brings together seventeen strikingly original essays, especially written for this volume, on the poetry reading, the sound of poetry, and the visual performance of poetry. While the performance of poetry is as old as poetry itself, critical attention to modern and postmodern poetry performance has been surprisingly slight. This volume, featuring work by critics and poets such as Marjorie Perloff, Susan Stewart, Johanna Drucker, Dennis Tedlock, and Susan Howe, is the first comprehensive introduction to the ways in which twentieth-century poetry has been practiced as a performance art. From the performance styles of individual poets and types of poetry to the relation of sound to meaning, from historical and social approaches to poetry readings to new imaginations of prosody, the entries gathered here investigate a compelling range of topics for anyone interested in poetry. Taken together, these essays encourage new forms of "close listenings"--not only to the printed text of poems but also to tapes, performances, and other expressions of the sounded and visualized word. The time is right for such a volume: with readings, spoken word events, and the Web gaining an increasing audience for poetry, Close Listening opens a number of new avenues for the critical discussion of the sound and performance of poetry.

Given the increasing popularity of literary festivals, open mics, and poetry slams, one could justifiably claim that the English-speaking world is currently experiencing

a 'Live Poetry' boom. Yet, despite this raised awareness for the aesthetic and social potential of performed poetry, academia has barely responded, failing in the process to update and adapt its concept of poetry to meet these recent developments. Bridging this critical gap, this volume provides for the first time a full methodological 'toolkit' for the analysis of live poetry by drawing together approaches from diverse disciplines concerned with speech and forms of cultural performance. Most notably, these include literary studies, paralinguistics, musicology, kinesics, theatre and performance studies, and folklore studies. This innovative methodology is demonstrated through sample analyses based on a mixed corpus of audio and video recordings of poetry performances, as well as on personal interviews with practitioners of live poetry. Of value to the scholar and poetry enthusiast alike, this volume presents an indispensable guide for anyone interested in understanding and analysing poetry's evolution through its current 'spoken word' renaissance.

Black Type Poems is book number four from poet and competitive spoken word artist Christopher Michael. If you liked anything from the first three (*Persona Non Grata*, *Nuclear Orange & DEMIGOD*) or had the pleasure of experiencing him live then this collection will surely blow you away. This is what a Slam Poet writes when locked in the house and deprived of a microphone and stage while the world wages battle against global pandemics and partisan politics. When the father forces you to function in the favor he's fixed you in, fantastic fortune follows and falls at your feet. Speak and there will be a sea of similes setting at the shore of your tongue. The almighty mother of life will move mountains of metaphors out of your mouth in moments you don't even know you're prepared for. Christopher Michael Hootie Hooo

Flammable Matter

Poetry and the Performed Word

Encyclopedia of Activism and Social Justice

Race, Identity, and the Performance of Popular Verse in America

The Art of Performance Poetry, Slam, and the Spoken Word

A Collection of Poems from Carlos Contreras and Hakim Bellamy

Poetry Slam: The Competitive Art of Performance Poetry documents the first ten years of this cultural phenomenon with details on slam history and rules, hosting your own slam, winning strategies, tips for memorization, crafting group pieces, and other informative essays, as well as 100 of the best slam-winning poems ever.

Exciting words by talented poets who have made Albuquerque's poetry slams so successful.

It is with this offering to the communities we come from and have come to represent that Hakim Bellamy and I, Carlos Contreras, pledge to continue to write, speak, and act. As poets, fathers, activists, and artists, these words hold truth, growth, and pain. From these places we develop our respective crafts, like so many practitioners who came before us - without space carved out - it has been created, and so from this place, we create. Listen, hear us, see us, and render yourself audible, visible, and important, along with us. In the beginning was the word - word.

Poetry Slam The Competitive Art of Performance Poetry Manic D Press

Poetry Slam

American Poetry in Performance

2016

Onna Tuesday

Ears on Fire

Snapshot Essays in a World of Poets

In recent decades, poetry slams and the spoken word artists who compete in them have sparked a resurgent fascination with the world of poetry. However, there is little critical dialogue that fully engages with the cultural complexities present in slam and spoken word poetry communities, as well as their ramifications. In Killing Poetry, renowned slam poet, Javon Johnson unpacks some of the complicated issues that comprise performance poetry spaces. He argues that the truly radical potential in slam and spoken word communities lies not just in proving literary worth, speaking back to power, or even in altering power structures, but instead in imagining and working towards altogether different social relationships. His illuminating ethnography provides a critical history of the slam, contextualizes contemporary black poets in larger black literary traditions, and does away with the notion that poetry slams are inherently radically democratic and utopic. Killing Poetry—at times autobiographical, poetic, and journalistic—analyzes the masculine posturing in the Southern California community in particular, the sexual assault in the national community, and the ways in which related social media inadvertently replicate many of the same white supremacist, patriarchal, and mainstream logics so many spoken word poets seem to be working against. Throughout, Johnson examines the promises and problems within slam and spoken word, while illustrating how community is made and remade in hopes of eventually creating the radical spaces so many of these poets strive to achieve.

The long form poem is a practice of poetics in joy, gratitude, sadness, resilience and pain. This literary work serves as a practice of self-reflection and accountability in the wake of the prison system. This poem is dirge work acknowledging unjust atrocities, but reveling in our human resilience.

How can I run my own slam? For groups large and small, from single events to recurring programs, Stage a Poetry Slam explains the easy way to make your slams a success. Stage a Poetry Slam is a comprehensive guide for both budding and seasoned Slammasters — people in charge of organizing and promoting poetry slams and spoken word events. Marc Kelly Smith, grand founder of the Slam movement and host of the original Uptown Poetry Slam, the one that started them all, takes you back stage to reveal the techniques and strategies he's crafted over his 20 years plus of developing world-class Slam shows. In Stage a Poetry Slam, Marc leads you through the process of shaping your own Slam from vision to opening night, as you discover how to... Fashion a crystal clear vision that drives the development of your first show Plan a detailed itinerary for a Slam extravaganza Scope out a venue that fits your vision Choose the right stage type

for maximum impact Deal with the technical stuff — lights, mics, props, & drops Recruit and organize emcees, volunteers, and other support Discover talented performance poets and spoken word artists Publicize and promote your show to attract an eager audience Stage special shows for corporate and community events Take ownership of your show, so it doesn't get hijacked Negotiate fair compensation with club owners and other patrons of the arts Stage a Poetry Slam is packed with practical, world-tested advice on how to craft a compelling spoken word poetry event and promote in such a way to pack the seats and leave a line out to the streets. You'll also find a brief history of slam, the rules and regulations that govern official slam competitions, and a list of PSI (Poetry Slam, Inc.) Certified Slams, so you always have a place to visit to pick up ideas and talk shop with other Slammasters! Marc Kelly Smith—the father of the poetry slam himself—shares his experiences from thousands of shows to get readers started, covering everything, including finding a venue, lighting and sound, managing performers, even getting publicity. Stage a Poetry Slam is filled with insider tips, backstage advice, and examples that will wake up an audience and keep them coming back. You'll also be able to go online to the PoetrySpeaks.com community to listen to the samples, meet poets, and discover new inspirations. It's showtime! The ultimate guide for anyone who wants to run a slam or performance poetry show

A history of slam poetry culture in the Big Apple and beyond places an emphasis on three major twentieth-century arts movements, including the Harlem Renaissance, the Beats, and hip hop, in a chronicle that traces the origins of slam at the Nuyorican Poets' Café and its monumental popularity as supported through such venues as Lollapalooza and MTV's Unplugged. Original.

Word Warriors

City of Insomnia

Slam, Hip-hop & the Poetry of a New Generation

Hewitt's Guide to Slam Poetry & Poetry Slam

Black Type Poems

While campuses across the United States have been offering spoken word programs for over 20 years, little attention has been paid to their purpose and impact beyond their contribution to the campus social aesthetic. There is an increasing understanding that performance poetry and spoken word is much more than entertainment. Within disciplines such as English, Ethnic, Women's, and Cultural Studies, scholarship has identified spoken word's role in developing political agency among young adults; its utility for promoting authentic youth voice; and its importance as a tool of cultural engagement. This book — compiled by scholar artists, including internationally recognized spoken word performers — offers guidance to student affairs professionals on using spoken word as a tool for college student engagement, activism, and civic awareness. It makes the case that campus event spaces need to transcend their association with the theatre or art departments to provide a venue where students are allowed to be different and find opportunities for personal and intellectual development and civic engagement. Open mic nights offer college students a way to speak out, advocate, lead, educate, and explore with their peers. This book presents a mix of critical essays and college student writing that explore themes of spoken word, student engagement, and campus inclusion and address these key topics: — Spoken word as an educational, civic engagement, and personal development tool (particularly among traditionally marginalized communities) — The links between spoken word and social activism (art as social action; art as a form of civic leadership) — The importance of privileging student voice in student affairs programming (even when they yell; even when they're angry) — The challenges that come with engaging students in exploring intersecting concepts like race, gender, and class — Considerations for creative and intentional spoken word programming (What does a creative program look like?) — Scaling up for sustainability (through student affairs/academic affairs partnerships, study abroad collaborations, etc.)

This first-of-its-kind compendium unites perspectives from artists, scholars, arts educators, policymakers, and activists to investigate the complex system of values surrounding artistic-educational endeavors. Addressing a range of artistic domains—including music, dance, theater, visual arts, film, and poetry—contributors explore and critique the conventions that govern our interactions with these practices. Artistic Citizenship focuses on the social responsibilities and functions of amateur and professional artists and examines ethical issues that are conventionally dismissed in discourses on these topics. The questions this book addresses include: How does the concept of citizenship relate to the arts? What sociocultural, political, environmental, and gendered "goods" can artistic engagements create for people worldwide? Do particular artistic endeavors have distinctive potentials for nurturing artistic citizenship? What are the most effective strategies in the arts to institute change and/or resist local, national, and world problems? What obligations do artists and consumers of art have to facilitate relationships between the arts and citizenship? How can artistic activities contribute to the eradication of adverse 'ism's? A substantial accompanying website features video clips of "artivism" in action, videotaped interviews with scholars and practitioners working in a variety of spaces and places, a blog, and supplementary resources about existing and emerging initiatives. Thoroughly researched and engagingly written, Artistic Citizenship is an essential text for artists, scholars, policymakers, educators, and students.

Describes how contemporary poetry intended to be spoken out loud has brought about a revitalization of interest in poetry, and presents works by more than forty leading poets.

Obscure Popularity is the latest book of poetry from Emmy Award winning poet, poetry slam champion, emcee and touring spoken word artist, Bluz.

A Guided Tour Through Twenty Years of the New York City Poetry Slam

The Spoken Word Revolution

The Cultural Politics of Slam Poetry

The Unlikely Success of the Albuquerque Poetry Slam Scene

Open Mic Night

Close Listening

In her third collection of poetry, Cristin O'Keefe Aptowicz celebrates the ups and downs of being a poet with a day job. Whether exulting the mundaneness of office life ("Rules of Slack"), musing about hidden perks of college poetry gigs ("Ode to College Cafeterias") or hilariously defending the use of humor in poetry ("To the Guy Who Said that Funny Poetry Ain't Poetry"), this book continues Aptowicz's tradition of witty, honest and idiosyncratic work. Cristin O'Keefe Aptowicz's poems about her working class roots are so entertaining, so poignant, so perfectly incisive, that I almost wish I didn't have a trust fund! - Taylor Mali, The Last Time As We Are ...Cristin's voice is authentically hers. Cristin is better than any robot that vacuums your floor, better than any natural or artificial sweetener. She is better than most tables, which tend to wobble after a while. -John S. Hall, author/musician King Missile

In all the world of poetry, there is only one Gary Glazner, the official Minister of Fun of the National Poetry Slam. Taking this round-the-globe voyage with Gary is fun, meeting idiosyncratic characters who somehow represent whole cultures, but who mainly drive maniacally around on scooters or repair shoes or be princesses. But the fun is serious, and revelatory. How can poetry survive the Horrific Triumph of Capitalism? I have a feeling that Gary knows, and that the answer is in this sweet, capacious, vibrant book-journey. Art may be long, life may be short, but this book blenderizes the two till eternity is but a moment love-fulfilled. What's that you say? I'm sorry I cannot hear you--my ears are on fire. --Bob Holman.

OF WHAT FUTURE ARE THESE THE WILD, EARLY DAYS? An exploration of the role that artists play in resisting authoritarianism with a sci-fi twist. In poetry, dialogue and visual art the book follows two wandering poets as they make their way from village to village, across a prison colony moon full of exiled rebels, robots, and storytellers. Part post-apocalyptic road journal, part alternate universe history of Hip Hop, and part "Letters to a Young Poet"-style toolkit for emerging poets and aspiring movement-builders, it's also a one-of-a-kind practitioners' take on poetry, power, and possibility. NOT A LOT OF REASONS TO SING is a: -post-apocalyptic road journal -alternate universe history of Hip Hop -"Letters to a Young Poet" -toolkit for emerging poets and aspiring movement-builders it's also a one-of-a-kind practitioners' take on poetry, power, and possibility.

Campus Programs That Champion College Student Voice and Engagement

Democracy in the Cracks and on the Margins

Chorus

35 Women Leaders in the Spoken Word Revolution

Storytelling and the Art of Awareness

Black Girl, Call Home