

Spoken Word Revolution Slam Hip Hop And The Poetry Of A

"Finally, a clear, accurate, and thoroughly researched examination of slam poetry, a movement begun in 1984 by a mixed bag of nobody poets in Chicago. At conception, slam poetry espoused universal humanistic ideals and a broad spectrum of participants, and especially welcome is the book's analysis of how commercial marketing forces succeeded in narrowing public perception of slam to the factionalized politics of race and identity. The author's knowledge of American slam at the national level is solid and more authentic than many of the slammers who claim to be." ---Marc Kelly Smith, founder/creator of the International Poetry Slam movement
The cultural phenomenon known as slam poetry was born some twenty years ago in white working-class Chicago barrooms. Since then, the raucous competitions have spread internationally, launching a number of annual tournaments, inspiring a generation of young poets, and spawning a commercial empire in which poetry and hip-hop merge. The Cultural Politics of Slam Poetry is the first critical book to take an in-depth look at slam, shedding light on the relationships that slam poets build with their audiences through race and identity performance and revealing how poets come to celebrate (and at times exploit) the politics of difference in American culture. With a special focus on African American poets, Susan B. A. Somers-Willett explores the pros and cons of identity representation in the commercial arena of spoken word poetry and, in doing so, situates slam within a history of verse performance, from blackface minstrelsy to Def Poetry. What's revealed is a race-based dynamic of authenticity lying at the heart of American culture. Rather than being mere reflections of culture, Somers-Willett argues, slams are culture---sites where identities and political values get publicly refigured and exchanged between poets and audiences. Susan B. A. Somers-Willett is a decade-long veteran of slam and holds a PhD in American Literature and an MA in creative writing from the University of Texas at Austin. She has taught at Carnegie Mellon University, the University of Illinois, and the University of Texas and is the author of two books of poetry, Quiver and Roam. Visit the author's website at: http://www.susansw.com/. Photo by Jennifer Lacy.

A collection of poems offers insights into common and unusual life events and the human condition.

"No props. No music. No costumes. Just you, your words and a mic-you've got two minutes to make the crowd scream your name. Miles Merrill, spoken word artist and founder of Australian Poetry Slam, and award-winning teacher Narcisca Nozica will take you from novice to spoken word superstar in no time. Twenty years after Merrill introduced poetry slams to Australia, there's a national competition with a live audience of 20 000 people, and it's taught in schools across the country. It's been nothing short of a revolution! With tips from stars of the Australian poetry slam scene, including bestselling author Maxine Beneba Clarke, Slam Your Poetry provides step-by-step instructions and exercises that will inspire you to: 1. Write a poem that pops 2. Rehearse like a winner 3. Wow your audience 4. Beat stage fright 5. Run a winning competition for your school or community group Part how-to guide, part masterclass, part manifesto, this book will help teachers, students and wannabe spoken word artists of all ages slam like a pro."

Manjani Jackson is a mouthy, New York teenager, who is ready for a revolution. Little does she know it takes more than passion and strong words to make change.When tragedy lands her at an all white school, she must defend her people's honor, even if she must stand alone. But in doing so, things get out of hand and she ends up on the run. Manjani lands at the one place she thought she could call home -- Black Nationalist Academy -but she isn't ready for what she experiences as a souljah-in-training. With new experiences with her comrades, more of who she really is unfolds, her loyalty and intentions are questioned, and allies become enemies.For the first time, Manjani is not sure if she is really meant to be a revolutionary or if liberation is worth everything she has to go through and give up. Only tough love, spiritual revelations, and self-determination will help her find her place in the struggle.

The Body Is Not an Apology

Selected Poems from the Nuyorican Poets Café’s National Poetry Slam Champions

Speaking Truths

One Hundred Poems from the Japanese

Anarchism and Art

Slam, Hip Hop and the Poetry of a New Generation (from Sourcebooks, Inc.)

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

This is a collection of Chicago poems by Marc Kelly Smith, the creator and founder of the slam poetry movement.

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.

Poetry Speaks features the work of the most influential writers in modern poetry-written and performed-from 1892 to 1997. This book combines their most significant poems in print with the authors themselves reading their poetry on audio CD. Poets range from Alfred, Lord Tennyson, Walt Whitman, T.S. Eliot and Dorothy Parker to Langston Hughes, Allen Ginsberg, Sylvia Plath and Gwendolyn Brooks. The power of spoken poetry is at the heart of Poetry Speaks. Poetry is a vocal art, an art meant to be read aloud. Listening to a poem read aloud can be a transforming experience. Poetry Speaks not only introduces the finest work from some of the greatest poets who ever lived, it reintroduces the oral tradition of poetry. Poetry Speaks features over 40 poets in chapters each containing: – The poems that are read by the poet on the audio CD – Additional poems in print form to allow the reader to further explore the poet – A short biography and photo of each poet – Original manuscripts and letters for most of the featured poets – An original essay for each poet written by today's most influential poets, a veritable Who's Who of poetry, including: Seamus Heaney on W.B. Yeats; Richard Wilbur on Robert Frost; Mark Strand on Wallace Stevens; Jorie Graham on Elizabeth Bishop; Glyn Maxwell on Dylan Thomas; and Rita Dove on Melvin B. Tolson. Poetry Speaks—combining the talents of great poets past and living, their words written and spoken—is the most ambitious, comprehensive and innovative poetry project to be published in years, and is sure to be the model for collections to come.

Young Adults, Identity, and Spoken Word Activism

Bum Rush the Page

Not a Lot of Reasons to Sing, But Enough

Sông I Sing

The Queer Nuyorican

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

A multicultural selection of contemporary poems by Puerto Rican and other poets who meet at the Nuyorican Poets Cafe in New York City

It has been more than thirty-five years since the first commercial recordings of hip-hop music were made. This Companion, written by renowned scholars and industry professionals reflects the passion and scholarly activity occurring in the new generation of hip-hop studies.

It covers a diverse range of case studies from Nerdcore hip-hop to instrumental hip-hop to the role of rappers in the Obama campaign and from countries including Senegal, Japan, Germany, Cuba, and the UK. Chapters provide an overview of the 'four elements' of hip-hop – MCing, DJing, break dancing (or breakin'), and graffiti – in addition to key topics such as religion, theatre, film, gender, and politics. Intended for students, scholars, and the most serious of 'hip-hop heads', this collection incorporates methods in studying hip-hop flow, as well as the music analysis of hip-hop and methods from linguistics, political science, gender and film studies to provide exciting new perspectives on this rapidly developing field.

You don't need a classroom to be a teacher, and you don't need to be a teacher to help someone learn a lesson. Taylor Mali's poetry explores this truth in entertaining and plainspoken ways because "the last thing this world needs is another poem" ("The Call to What We Know"). Whether discussing the language of love or the love of language, the poems contained in The Last Time As We Are prove that "He who dares to teach must never cease to learn."

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.

Russell Simmons Def Poetry Jam on Broadway ... and More

Word Warriors

Doing Democracy

A Martian Sends a Postcard Home

Burning Down the House

Louise Nevelson. Ediz. italiana e inglese

Collects over one hundred poems, forty of which can be heard on the accompanying CD, which are presented along with essays describing the importance of poetry being heard aloud and the changes the form has undergone in recent years.

The Spoken Word Revolution celebrates the innovative poetry styles of Slam, Nuyorican, performance art, Taos, Youth poetry, and hip hop, with more than 40 of the most influential poets in the world today, through text and free audio CD. The Spoken Word Revolution brings to life the written and performed works of Saul Williams, Regie Gibson, Patricia Smith, and other and champions, including Billy Collins, Ann MacNaughton, Bob Holman, Steve Marsh and Luis J. Rodriguez.

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 other 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 factors. 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 other." — Douglas Kellner, author of Media Spectacle and Insurrection, 2011: From the Arab Uprisings to Occupy Everywhere

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 technique. 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 (So What!), grand founder of the Slam movement, serves as you 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 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, and attitude.

Racialized Sexualities and Aesthetics in Loisaida

The Cambridge Companion to Hip-Hop

The Spoken Word Revolution

From Totems to Hip-Hop

Book of Rhymes

Voices from the Nuyorican Poets Cafe

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.

The Spoken Word RevolutionSlam, Hip-hop, & the Poetry of a New GenerationSourcebooks Mediafusion

A collection of poems by Vietnamese American performance poet and two-time Minnesota Grand Slam champion Bao Phi.

Offers the text of the Broadway stage presentation featuring performances by a multicultural cast of youthful poets and introduces all the performers along with a selection of their other works. Reprint. 25,000 first printing.

Words in Your Face

A Collection of Chicago Poems

Poetry and the Performed Word

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

A Def Poetry Jam

Hear Great Poets Read Their Work from Tennyson to Plath

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.

*"A dynamic and clarifying volume chock-full of fresh and informative commentary ... and an exciting array of knock-out poems."--Booklist Starred Review "Accompanied by a terrific CD that showcases the great variety of styles performance poetry embraces, from the purest of recitations to seductive musical presentations, this dynamic anthology embodies the thrilling and mutually beneficial rapprochement between the traditionalists and the slammers, something that seemed about as likely 10 years ago as that proverbial cold day in hell."--Chicago Tribune
The Spoken Word Revolution brings to life the written and performed works of more than 40 of the most influential slam, hip hop, performance art and contemporary poets in the world today. This defining collection of spoken word poetry captures today's electrifying words and voices, in text and immediately live on one audio CD.*

"Spoken Word"--that most passionate, accusatory, dramatic, self-identifying, political, statement-making, and often provocative diatribe set to the jungle rhythms or melodic flow of one's soul--is rapidly becoming the vessel of the young, hip, contemporary revolutionary. Ricardo M Fleshman, author of "Further Proof That I Have Existed" and the follow-up book, "The Goodbye Days," has now released a collection of his own personal favorite poems written in the form of long verse and his heretofore unpublished spoken word poetry. To find more information on this author please visit: http://ricofleshman.topcities.com

The Body Is Not an Apology The Power of Radical Self-Love Against a global backdrop of war, social upheaval, and personal despair, there is a growing sense of urgency to challenge the systems of oppression that dehumanize bodies and strip us of our shared humanity. Rather than feel helpless in the face of oppression, world-renowned activist, performance poet, and author Sonya Renee Taylor teaches us how to turn to the power of radical self-love in her new book, The Body Is Not an Apology. Radical self-love is the guiding framework that transforms the learned self-hatred of our bodies and the prejudices we have about other people's bodies into a vision of compassion, equity, and justice. In a revolutionary departure from the corporate self-help and body-positivity movement, Taylor forges the inextricable bond between radical self-love and social justice. The first step is recognizing that we have all been indoctrinated into a system of body shame that profits off of our self-hatred. When we ask ourselves, “Who benefits from our collective shame?” we can begin to make the distinction between the messages we are receiving about our bodies or other bodies and the truth. This book moves us beyond our all-too-often hidden lives, where we are easily encouraged to forget that we are whole humans having whole human experiences in our bodies alongside others. Radical self-love encourages us to embark on a personal journey of transformation with thoughtful reflection on the origins of our minds and bodies as a source of strength. In doing this, we not only learn to reject negative messages about ourselves but begin to thwart the very power structures that uphold them. Systems of oppression thrive off of our inability to make peace with bodies and difference. Radical self-love not only dismantles shame and self-loathing in us but has the power to dismantle global systems of injustice—because when we make peace with our bodies, only then do we have the capacity to truly make peace with the bodies of others.

Democracy in the Cracks and on the Margins

A Multicultural Anthology of Poetry Across America

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

35 Women Leaders in the Spoken Word Revolution

Write a Revolution

The Spoken Word Revolution Redux

The twenty-first century is already riddled with protests demanding social justice, and in every instance, young people are leading the charge. But in addition to protesters who take to the streets with handmade placards are young adults who engage in less obvious change-making tactics. In *Speaking Truths*, sociologist Valerie Chepp goes behind-the-scenes to uncover how spoken word poetry—and young people ’ s participation in it—contributes to a broader understanding of contemporary social justice activism, including this generation ’ s attention to the political importance of identity, well-being, and love. Drawing upon detailed observations and in-depth interviews, Chepp tells the story of a diverse group of young adults from Washington, D.C. who use spoken word to create a more just and equitable world. Outlining the contours of this approach, she interrogates spoken word activism ’ s emphasis on personal storytelling and “ truth, ” the strategic uses of aesthetics and emotions to politically engage across difference, and the significance of healing in sustainable movements for change. Weaving together their poetry and personally told stories, Chepp shows how poets tap into the beautiful, emotional, personal, and therapeutic features of spoken word to empathically connect with others, advance intersectional and systemic analyses of inequality, and make social justice messages relatable across a diverse public. By creating allies and forging connections based on friendship, professional commitments, lived experiences, emotions, artistic kinship, and political views, this activist approach is highly integrated into the everyday lives of its practitioners, online and face-to-face. Chepp argues that spoken word activism is a product of, and a call to action against, the neoliberal era in which poets have come of age, characterized by widening structural inequalities and increasing economic and social vulnerability. She illustrates how this deeply personal and intimate activist approach borrows from, builds upon, and diverges from previous social movement paradigms. Spotlighting the complexity and mutual influence of modern-day activism and the world in which it unfolds, *Speaking Truths* contributes to our understanding of contemporary social change-making and how neoliberalism has shaped this political generation ’ s experiences with social injustice.

Bum Rush the Page is a groundbreaking collection, capturing the best new work from the poets who have brought fresh energy, life, and relevance to American poetry. “ Here is a democratic orchestration of voices and visions, poets of all ages, ethnicities, and geographic locations coming together to create a dialogue and to jam – not slam. This is our mouth on paper, our hearts on our sleeves, our refusal to shut up and swallow our silence. These poems are tough, honest, astute, perceptive, lyrical, blunt, sad, funny, heartbreaking, and true. They shout, they curse, they whisper, and sing. But most of all, they tell it like it is. ” – Tony Medina, from the Introduction

A queer genealogy of the famous performance space and the nuyorican aesthetic One could easily overlook the Nuyorican Poets Cafe, a small, unassuming performance venue on New York City ’ s Lower East Side. Yet the space once hosted the likes of Victor Hern á ndez Cruz, Allen Ginsberg, and Amiri Baraka and is widely credited as the homespace for the emergent nuyorican literary and aesthetic movement of the 1990s. Founded by a group of counterculturalist Puerto Rican immigrants and artists in the 1970s, the space slowly transformed the Puerto Rican ethnic and cultural associations of the epithet “ Nuyorican, ” as the Cafe developed into a central hub for an artistic movement encompassing queer, trans, and diasporic performance. The Queer Nuyorican is the first queer genealogy and critical study of the historical, political, and cultural conditions under which the term “ Nuyorican ” shifted from a raced/ethnic identity marker to “ nuyorican, ” an aesthetic practice. The nuyorican aesthetic recognizes and includes queer poets and performers of color whose writing and performance build upon the politics inherent in the Cafe ’ s founding. Initially situated within the Cafe ’ s physical space and countercultural discursive history, the nuyorican aesthetic extends beyond these gendered and ethnic boundaries, broadening the ethnic marker Nuyorican to include queer, trans, and diasporic performance modalities. Hip-hop studies, alongside critical race, queer, literary, and performance theories, are used to document the interventions made by queer and trans artists of color—Miguel Pi ñ ero, Regie Cabico, Glam Slam participants, and Ellison Glenn/Black Cracker—whose works demonstrate how the Nuyorican Poets Cafe has operated as a queer space since its founding. In focusing on artists who began their careers as spoken word artists and slam poets at the Cafe, The Queer Nuyorican examines queer modes of circulation that are tethered to the increasing visibility, commodification, and normalization of spoken word, slam poetry, and hip-hop theater in the United States and abroad.

Celebrated novelist, poet, and MacArthur fellow Ishmael Reed pushes the boundaries once again in the publication of *From Totems to Hip Hop*—a truly all-inclusive multicultural anthology—a literary event which will finally even the playing field. This important collection synthesizes and presents broad swaths of work from poets of all races and backgrounds, as only Reed can, ranging from Gertrude Stein to Ai, from Bessie Smith to Askia Toure, from W. C. Handy to the little-known poetry of Ernest Hemingway. Through his unique position in American letters, as writer, teacher, and even publisher, Reed has an unparalleled working knowledge of many of the more marginalized voices in American poetry. This collection will reflect that unique access by including acknowledged masters as well as lesser known talents in greater variety than any previous anthology. From Totems to Hip Hop will cover American poetry from its pre-Columbian origins to the hip hop lyricists of today and, with the guidance of Reed’s thoughtful and provocative introduction and headnotes, trace the remarkably rich cross-pollination which has continually occurred across racial and cultural lines.

Ground Zero

The Poetics of Hip Hop

Close Listening

Poetry Speaks

The Last Time as We Are

Internment

An instant New York Times bestseller! "Internment sets itself apart...terrifying, thrilling and urgent."--Entertainment Weekly Rebellions are built on hope. Set in a horrifying near-future United States, seventeen-year-old Layla Amin and her parents are forced into an internment camp for Muslim American citizens. With the help of newly made friends also trapped within the internment camp, her boyfriend on the outside, and an unexpected alliance, Layla begins a journey to fight for freedom, leading a revolution against the camp's Director and his guards. Heart-racing and emotional, Internment challenges readers to fight complicit silence that exists in our society today.

In the underground labyrinths of New York City’s subway system, beneath the third rail of a long forgotten line, Saul Williams discovered scrolls of aged yellowish-brown paper rolled tightly into a can of spray paint. His quest to decipher this mystical ancient text resulted in a primal understanding of the power hip-hop has to teach us about ourselves and the universe around us. Now, for the first time, Saul Williams shares with the world the wonder revealed to him by the Dead Emcee Scrolls. I have paraded as a poet for years now. In the proc ess of parading I may have actually become one, but that’s another story, another book. This book is a book that I have been waiting to finish since 1995. This is the book that finished me. The story I am about to tell may sound fantastic. It may anger some of you who have followed my work. You may feel that you have come to know me over the years, and in some cases you have, but in others...well, this is a confession.

If asked to list the greatest innovators of modern American poetry, few of us would think to include Jay-Z or Eminem in their number. And yet hip hop is the source of some of the most exciting developments in verse today. The media uproar in response to its controversial lyrical content has obscured hip hop’s revolution of poetic craft and experience: Only in rap music can the beat of a song render poetic meter audible, allowing an MC’s wordplay to move a club-full of eager listeners.Examining rap history’s most memorable lyricists and their inimitable techniques, literary scholar Adam Bradley argues that we must understand rap as poetry or miss the vanguard of poetry today. Book of Rhymes explores America’s least understood poets, unpacking their surprisingly complex craft, and according rap poetry the respect it deserves.

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.

Slam, Hip Hop & the Poetry of a New Generation

The Dead Emcee Scrolls

Aloud

Miles from Nowhere: & Other Selected Works of Verse and Spoken Word

The Art of Drowning

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

In the summer of 1998, Roger Bonair-Agard, Stephen Colman, Guy LeCharles Gonzalez, Alix Olson and Lynne Procope took the championship belt at the National Poetry Slam, the first team from the world-famous Nuyorica Poets Cafe. These five poets stand at the vanguard of the slam movement, with verse that is passionate, tight, political and lucid.

Female spoken word artists have become the spokeswomen for a new generation. This demanding oral poetry of the early 21st century has defined a vanguard of lithely muscled voices; women who think and act decisively to create their distinctive and desperately earned realities. The combination of the eminent slam movement and the upsurge of bold underground feminism has created a unique pool of women who verbally challenge society on all fronts. Editor Alix Olson (internationally touring spoken word artist-activist) brought together a variety of astounding spoken word artists for Word Warriors. Included in this collection are Patricia Smith and Eileen Myles, two of our most formidable spoken-word foremothers, Tony-award winners Sarah Jones, Suheir Hammad and Staceyann Chin, recording artists Bitch and Lynn Breedlove from the dyke-punk band Tribe 8, award-winning writer Michelle Tea, and many more. These women join other amazing artists from many different backgrounds to create Word Warriors, a powerful and comprehensive collection of work from the best and brightest female spoken word artists today.

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

A collection of Japanese poems accompanied by their English translations

Holler If You Hear Me (2006)

Slam, Hip-Hop and the Poetry of a New Generation

The Lost Teachings of Hip-Hop

Take the Mic

The Power of Radical Self-Love

Activist Art and Cultural Politics

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.

With a new preface by the author. Ten years after his murder, Tupac Shakur is even more loved, contested, and celebrated than he was in life. His posthumously released albums, poetry, and motion pictures have catapulted him into the upper echelon of American cultural icons. In *Holler If You Hear Me*, “hip-hop intellectual” Michael Eric Dyson, acclaimed author of the bestselling *Is Bill Cosby Right?*, offers a wholly original way of looking at Tupac that will thrill those who already love the artist and enlighten those who want to understand him.

Manjani

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

The Cultural Politics of Slam Poetry

Slam Your Poetry

Poems