

“Slam Poetry 2.0”

Presented by: Spoken Word Artist; Giddy Perez



An Educator’s Guide

Welcome to the show!

The art of spoken-word poetry has existed for centuries and is growing in popularity amongst youth all over the world. Join Giddy as she introduces students to the art of spoken word and slam poetry. In this class, students will discover their own voices as they explore the world through poetry. Using video and text, as well as live, in-class performances from local spoken word poets, students will obtain a broad understanding of this exciting genre. Each class will explore different writing techniques to help them take their poem from the page to the stage.

What to expect

- The artist will start with a brief introduction and a performance of 2-3 original poems/spoken word pieces. This set will model creativity, professionalism when presenting your art, as well as proper language usage.
- Individual Activity: In this activity participants will learn about six word stories. Originally introduced by Ernest Hemingway, six word stories (also known as “flash fiction”) is the concept of telling a whole story using the absolute minimum of words. During this session students will be asked to write about an important memory using only 30 words. Since poetry is the art of being concise they will be asked to cut their stories from 30 words to 20. Focusing on important images, sounds, smell, taste, etc they will be asked to cut their story from 20 words to 10. Then finally from 10 words to 6. Creating their very own 6 word stories.
- Icebreaker Activity: Haikus, The class will then briefly go over the logistics in this style of poetry. After some examples, they will then be asked to write their own Haikus about topics ranging from their favorite breakfast to being principal for a day at their school.
- Group Activity: In this activity students will learn the basics of slam poetry. First, students will watch slam poetry videos and score each poem (from the perspective of a judge) using an olympic scale of 0.0 -10.0. After a brief discussion about intersectionality, students will watch G Yamazawa’s *10 things you should know about being an asian from the south*. Students will then write a list poem just like Yamazawa’s based on a unique identity or perspective they hold while utilizing the list poem format (10 numbers in this case).

Prompt:

Students are given 10 minutes to create three different titles based on a unique identity or experience. For example:

“Ten things you should know about moving New York to California”

or

“Ten things you should know about being the only child”

After selecting a title of their choice students are given 25 minutes to write their own “10 things you should know” poems.

Standards that connect to the performance experience.

Theater: TH.912.C.1.1: Devise an original work based on a global issue that explores various solutions to a problem.

TH.912.C.1.8: Apply the components of aesthetics and criticism to a theatrical performance or design.

TH.912.C.2.7: Accept feedback from others, analyze it for validity, and apply suggestions appropriately to future performances or designs

TH.912.C.2.8: Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.

Visual Arts: VA.912.H.3.2: Apply the critical-thinking and problem-solving skills used in art to develop creative solutions for real-life issues.

Language Arts: LAFS.1112.SL.1.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

LAFS.1112.W.4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences

Theater Etiquette

Workshop Behavior

IF YOUR POEM IS BEING WORKSHOPPED:

- Don't take your peers' comments too personally. The *poem* is being commented upon, not your character.
- Take notes—this is respectful and so helpful!
- **Never apologize or make up excuses for your writing.** It doesn't matter if you (a) didn't like the prompt; (b) didn't get much sleep last night; or (c) you have a much better draft in your head— your poem in its present state is what is being evaluated. **Also, we are all here to learn.**
- Avoid trying to “explain” the poem to your group members before they give you their comments. It helpful as a writer to hear what his or her readers are getting from the poem *without* the author's guidance.
- In general, it's a good rule of thumb to remain silent until everyone is done with their initial comments.

IF YOU ARE COMMENTING UPON THE POEM BEING WORKSHOPPED:

- THIS IS A GOOD LINE BUT YOU ARE A GREAT POET.
- Be brutally honest, but never malicious when commenting upon a poem.
- Remember, everyone here is at different places in their writing and their lives. Contemplate how to communicate your critique in a way that will *most* translate to the writer and their writing style.

Performance Behavior

- Respect the mic, “One Mic”
- Audience interaction is influenced! Snapping, clapping, hooting
- *Remember not to outshine the performer *
- Don’t clock out after your performance. Be attentive for each of your peers.
- Maintain your bearing, you are responsible for the actions of your audience.

Standards for Theater Etiquette

TH.912.S.1.1 Describe the interactive effect of audience members and actors on performances.

TH.912.H.1.5 Respect the rights of performers and audience members to perform or view controversial work with sensitivity to school and community standards.

TH.912.C.2.8 Improve a performance or project using various self-assessment tools, coaching, feedback, and/or constructive criticism.

After the show

Discussing identity

Facilitate a class exploration of identity and intersectionality. Think of the numerous ways we describe ourselves. This can be as micro or macro as you want it to be. Discuss various descriptors, including: sibling, friend, lover, athlete, student, teacher, neighbor, etc. Leave this list open to students. After a discussion on intersectionality have students write a response to some of the list poems they heard. What new ideas were sparked? What did we learn about the poet? What did we learn about ourselves?

Standards that relate to the activity

Language Arts: LAFS.1112.SL.1.1:Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

About The Artist



Giddy Perez is an international touring spoken-word poet, MC, beatboxer, and barber originally from Brooklyn, New York. She is the 2016 recipient of The Loft Spoken Word Immersion Grant Fellowship, a finalist at the 2014 Women of the World Individual Poetry Slam, and a Celebrate the Connections ambassador, which selects six U.S. artists for a collaborative performance tour in India. In 2018 she was selected to be a part of the Next Level program as a Cultural Ambassador for the country of Guatemala. Giddy is also a teaching artist with the Arts Council of Hillsborough County and a Program Director at Slam Camp at Indiana University, an annual writing summer camp for high school students.