



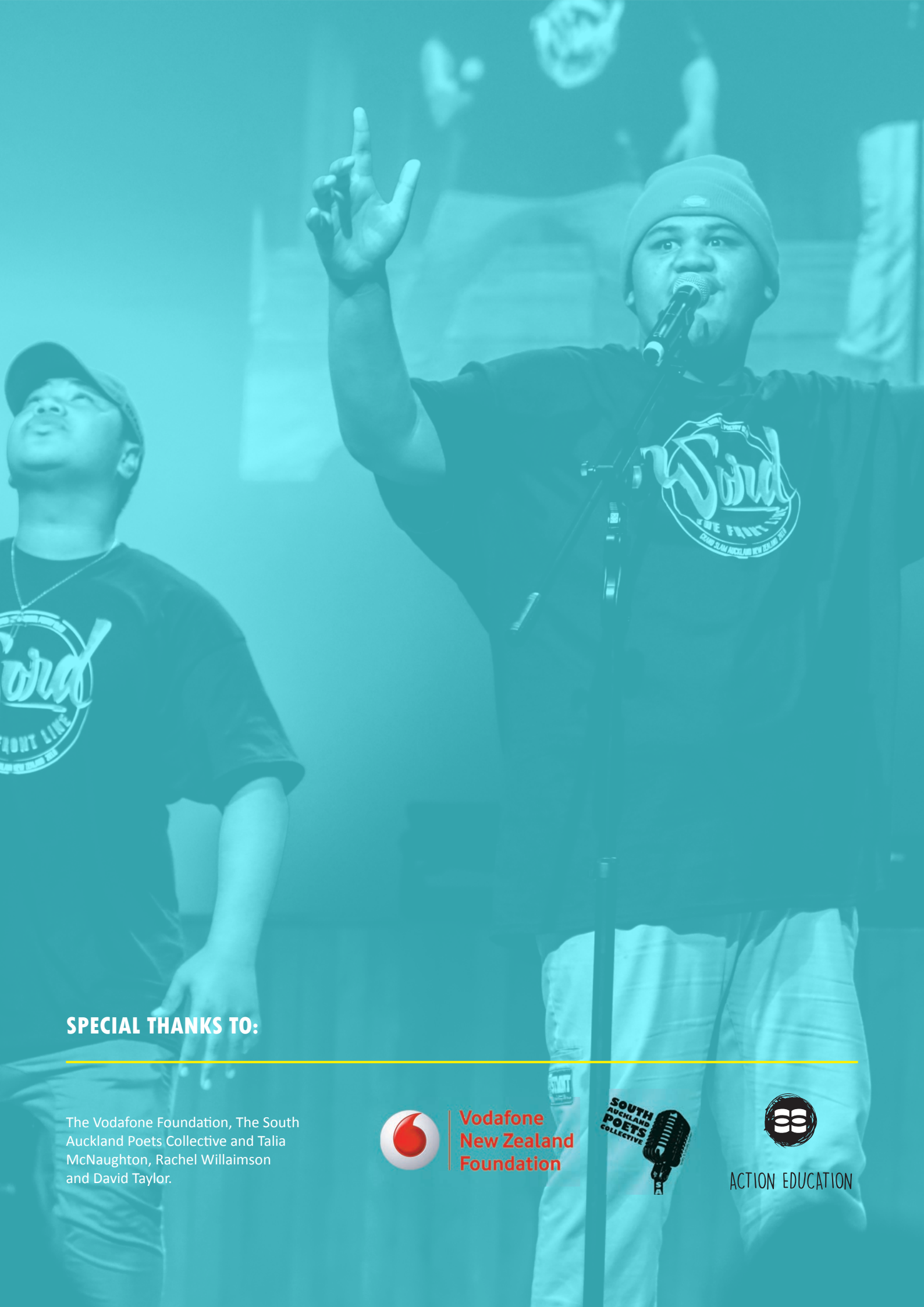
SPOKEN WORD GUIDELINES

a best practice guide for educators

Fourth Edition March 2019



ACTION EDUCATION



SPECIAL THANKS TO:

The Vodafone Foundation, The South Auckland Poets Collective and Talia McNaughton, Rachel Willaimson and David Taylor.



**Vodafone
New Zealand
Foundation**



ACTION EDUCATION

CONTENTS

4	Introduction and Acknowledgements
7	Introduction to Spoken Word
8	The Journey of Spoken Word
12	Slams and Open Mic Sessions
14	Dispelling the Myths of Spoken Word Poetry
15	An Educators Guide to Spoken Word
18	A Trouble Shooting Guide for Spoken Word Educators
21	How to put on a Spoken Word Poetry Showcase with Young People
22	New Zealand Curriculum Alignment
26	Examples of Spoken Word Activities
38	Appendix 1: Spoken Word Poetry Links- New Zealand/ International
72	Appendix 2: Tips on how to start a slam team for Word The Frontline
74	Appendix 3: Youthline's approach to postvention
78	Appendix 4: Ice Breakers
80	Spoken Word Poetry Glossary

Action Education offers a variety of Spoken Word Poetry programmes that can be delivered over a series of weeks, or as one-off workshops. We have a variety of themes that we work with and can also cater to the specific needs of your group. The programmes can be delivered in community settings and within schools and are aligned to the New Zealand Curriculum.

The programmes are designed to give young people the tools and confidence to be able to articulate their own journey, experiences and world view. Action Education is proud to have the experienced and professional facilitators of the South Auckland Poets Collective leading these dynamic youth development programmes.

We also provide professional development in this area and training in the use of this guide. If this is of interest please contact us to sign up for Professional Development opportunities in Spoken Word Poetry facilitation.

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INTRODUCTION AND ACKNOWLEDGEMENTS

Nau mai, Haere Mai, Welcome

This document is for spoken word educators, teachers, youth workers and anyone else who is interested in the positive development of young people and learning through creative expression.

In recent years we have seen the exponential growth of spoken word poetry in popular culture. Young people in particular have connected with this media and have found a platform to share their opinions, voice and stories.

Spoken word has become a powerful developmental tool that is used by youth workers and educators around the world.

This guide is the beginning of a conversation to enhance the quality and practice of working with young people when using this art form.



“When you ignite the passion of young people and they have a platform to express who they are it inspires them to become actively engaged in their own development”

RAMON NARAYAN
Action Education Manager

Hello

I have been a fan of Action Education for quite some time and getting to work with Ramon and the crew has been a real blessing. They have built a culture and community around Spoken Word in Aotearoa that is unique, powerful and thriving. A perfect example of that happens when artists live up to what they say.

To me, it's never been just about the art. It's been about what happens when the poems finish. When the poem becomes less a piece of art and more a blueprint for the change we want to see in our lives and community.

Spoken Word helps to cultivate stronger literacy and public speaking skills. It encourages critical thinking and builds self-confidence. Most importantly, it encourages empathy. It allows students a safe and powerful medium to understand their peers and question their place in the world, while engaging in a dialogue with it.

One of the things that this guide is designed to do, and what Action Ed and the South Auckland Poet's Collective do so well, is to create an understanding of the art form at a ground level, to provide tools for both beginning poets and educators. It's a great starting point for anyone who wants to provide new platforms for youth voice, a compass to navigate the often rebellious and awkward language of the heart, a blueprint for the future of poetry in New Zealand and beyond.

Special acknowledgements to Youthline, Grace Taylor and those whom previously worked on this resource, the families, educators and schools who have been a part of the journey and most of all, to the poets.



KEN ARKIND
US National Poetry Slam Champion,
Arts Educator



“... this culture, this whakapapa means too much to me to forget, forget where I come from.”

– Jai Selkirk

INTRODUCTION TO SPOKEN WORD

Traditionally poetry has been written to be read off the page. Spoken Word is poetry that has been written to be performed and is based on the interaction between the performer and the audience. When Spoken Word is performed it gives a greater insight and a humanised experience which forces the audience not only to engage in the content of the poem but also the person behind the words. Spoken Word is storytelling and can be identified through its conversational tone and dialogical nature with the audience. Spoken Word combines poetry with theatre and movement to create a dynamic and engaging experience which draws the audience into the world of the poet.

“Spoken Word is poetry intended for onstage performance, rather than exclusively designed for the page. While often associated with hip-hop culture, it also has strong ties to storytelling, modern poetry, post-modern performance, and monologue theatre, as well as jazz, blues, and folk music. Due to its immediacy and direct rapport with its audience, this type of poetry often contains references to current events and issues relevant to a contemporary audience.

At its best, Spoken Word is a powerful, high-energy form of expression that attracts artists and audiences of all ages from a wide range of disciplines and socio-cultural backgrounds.

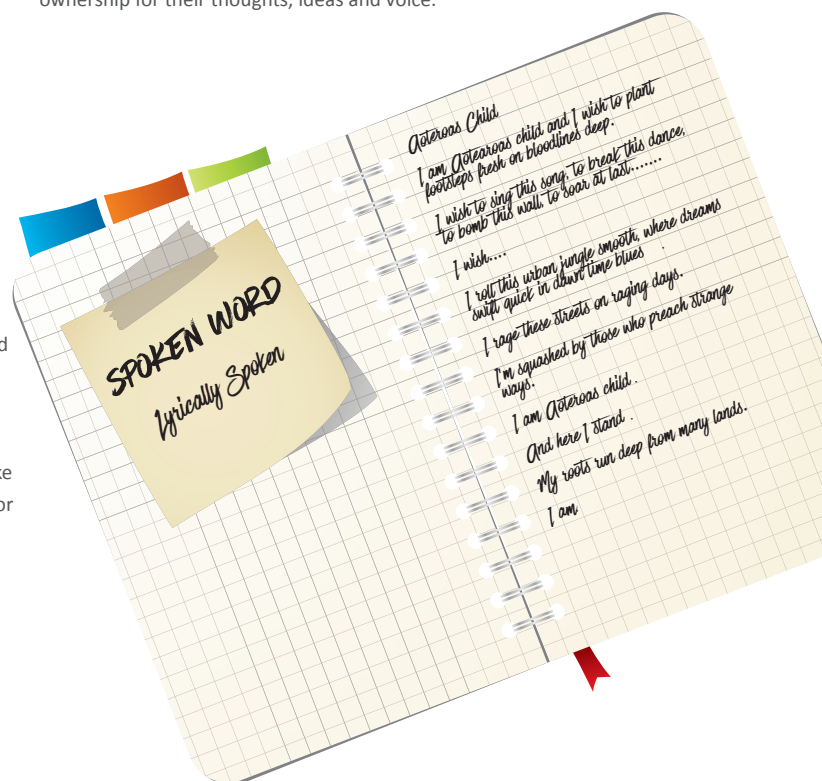
In a basic sense, Spoken Word is a rhythmic poetry. It is performed enthusiastically (be it vibrant or emotional), rather than just read plainly. Like other art forms, it is a form of self-expression, and can be used as therapy for the artist and the listener.”

(Urban Dictionary)

THE LANDSCAPE OF SPOKEN WORD POETRY

“Spoken Word poetry is definitely not a new literary art form, taking its origins as far back as the Ancient Greeks, Orators of Oceania, and if you are religious, the Word spoken to create the world we live in today.

The phenomenon of the Spoken Word poetry movement we see and hear today are young, loud, creative, intelligent and inspiring poets taking ownership for their thoughts, ideas and voice.”



THE JOURNEY OF SPOKEN WORD

AOTEAROA NEW ZEALAND

Spoken Word poetry within Aotearoa has a broad history that takes its existence within different art forms. Perhaps the best way to describe it is to recognise that Spoken Word poetry in Aotearoa has been shaped and grown by many different contributors, cultures and generations.

From Hip Hop, Beat poets, world renowned Maori, Pacific and New Zealand poets, street poets, theatre, open mic nights, poetry slams, poetry collectives.

Some of these key artists, pioneers, events and initiatives are outlined below.

Street poets Black (1982)

Founded by Rev Mua Strickson-Pua (Poet & Community Leader) as potentially one of the first performance poetry collectives in New Zealand. A group of Pasifikan poets, dancers, actors, comedians, and storytellers, this group has taken their unique Pasifika street theatre performances on tour around the country.

PolyNation Show (2008)

This show is of significance as it was the catalyst of the collective performance poetry idea that Daren Kamali presented to what is now known as the South Auckland Poets Collective. The show was founded by Pacific poet Doug Poole and featured some of New Zealand's leading Pacific poets, Tusiata Avia, Selina Tusitala Marsh, Karlo Mila, Daren Kamali, Mua Strickson-Pua, Serie Marsh, Kath Hayward – Nathan. Featured at the Queensland Poetry Festival and Going West Festival.

Poetry Live

New Zealand's longest running, dedicated poetry event, Poetry Live has been a hub for the poetry community for over thirty years, with a weekly guest poet, guest musician and open mic section where anyone can perform or read.

Poetry Live has provided a platform for many emerging poets to expose their poetry to a wider audience as well as hosting international poets.

Every Tuesday 8pm at the Thirsty Dog, Auckland, Koha Entry.
www.poetrylive.co.nz

South Auckland Poets Collective (2007)

The South Auckland Poets Collective (SAPC) have been meeting and performing their own Pacific brand of Spoken Word poetry since 2008. The Collective started off as a Youthline project to help young people express their views and opinions through poetry. It has grown into a family of poets young and old(er), who push each other to move forward in their craft. SAPC work in collaboration with Action Education to provide workshops for young people in schools and community settings.

www.sapcnz.com

The Litterati

Brought together in late 2005 by Shane Hollands, Auckland-based performance poetry group The Litterati, have been presenting their fusion of poetry, music, and theatre to delighted audiences since 2006. The Litterati utilise aspects of theatre, music, song, and still and moving visual art to supplement performance and poetry. We do not read or even recite poetry, Litterartists work to personify poetry. With their signature multiple-poet performance pieces, The Litterati create an almost symphonic display of contemporary word play. The group creates an atmosphere or environment within which the poem can exist using sets, back-drops and other elements which are usually considered to belong to the realm of theatre, transforming the poem into a living entity with movement, breath and behaviour.

New Zealand National Poetry Slam

Dedicated to furthering awareness and appreciation of poetry and live performance, the NZ Poetry Slam organizes, promotes, and executes a yearly National Poetry Slam to crown NZ's top performance poets in the nation. Founded 2011 by Michael Rudd and Michelle Bolton, NZ Poetry Slam has grown to encompass multiple regions throughout NZ while bringing slam to thousands of Kiwi's. Over the year, Local venues hold slams to determine who will represent their region at the National Final. The slam is for people 18 years of age or older.

<http://www.newzealandpoetryslam.com/>



Rising Voices (2011)

☒Rising Voices Youth Poetry Movement provides workshops and performance opportunities for Aotearoa's young writers to help give our future leaders a platform to speak.

Founded in 2011 by Grace Taylor and Jai MacDonald Rising Voices became a charitable trust in 2016. RV provides a 7 to 8 week leadership development programme to poets in Christchurch and Auckland, culminating in three performance events: a Regional Poetry Slam in each city and a Grand Slam Finals in Auckland.

NZ's first youth poetry slam, this unique opportunity gives Aotearoa's young writers a chance to work with exceptionally talented professionals in a nurturing environment before stepping out on some of New Zealand's biggest stages.

<https://www.facebook.com/RisingVoicesMovement/>

Canterbury Poets Collective

Organises poetry readings and publications through the Sudden Valley Press and Poets Group. A season of readings each year (national, international, and local poets).

Catalyst

Catalyst began as a literary journal in 2003 born out of creative writing classes and open mics set up by Doc Drumheller. Both the publishing and performance aspects of Catalyst have continued to flourish in the years since. Catalyst is now a community, an open mic, a touring road show and an international literary arts journal. Catalyst often publishes work in translation and has featured a dozen different languages since it started. It showcases visual art and design alongside poetry and sometimes the intersection of the two. Catalyst was the first literary journal in NZ to launch a spoken word CD series and has produced 3 collections of poetry/music collaborations since 2006. As a publication, community and performance showcase it has featured in successive Christchurch Writers' Festivals since 2008.

<https://www.facebook.com/catalyst.journal/>

“These streets are veins because Auckland is an entire body. And we being form the South means we must be the feet that so many others would beg to kiss.”

- Raneem Caco



INTERNATIONAL

From a youth framework perspective, the Spoken Word poetry movement gained momentum in the USA with arts education organisations such as Youth Speaks Ltd and Urban Word NYC. The hugely popular HBO and Russell Simmons TV series Def Jam Poetry introduced the art form to new audiences. With YouTube, the series experienced a revival and alongside poetry channels such as Button Poetry, helped to drive spoken word to become the global phenomenon that it is now.

Button Poetry

Started in the Twin Cities, MN region of the United States, Button is an organization dedicated to producing high quality spoken word media. Primarily known for their YouTube channel. Their videos have received views in the millions and have helped to create the viral poetry phenomenon. <https://www.youtube.com/user/ButtonPoetry>

Youth Speaks Limited

The longest running and leading organization internationally that delivers youth poetry programmes across USA. Founded in 1996, San Francisco USA, Youth Speaks works with 45,000 teens in the Bay Area alone, and has helped to create partner programmes in 47 cities across the United States. Youth Speaks is also the creator and producer of the largest youth poetry slam/festival in the world, Brave New Voices.

Youth Speaks shifts the perceptions of youth by combating illiteracy, alienation, and silence, creating a global movement of Brave New Voices bringing the noise from the margins to the core.

We create safe spaces to empower the next generation of leaders, self defined artists, and visionary activists through written and oral literacies, we are able to challenge youth to find, develop, publicly present and apply their voices as creators of social change.

<http://youthspeaks.org>

Urban Word NYC

Founded in 1999, Urban Word (UW) is at the forefront of the youth Spoken Word, poetry and hip-hop movements in New York City. Urban Word NYC offers a comprehensive roster of programs during the school day and afterschool hours and conducts diverse programmatic offerings in the areas of creative writing, journalism, college prep, literature and hip-hop. UW presents local and national youth poetry slams, festivals, readings, open mics and more. In 2001-12 Urban Word worked with over 15,000 New York City teens and its partner programs across the United States. Believing that free self-expression – matured in an enhanced critical literacy environment – Urban Word looks to improve self confidence and strengthen educational achievement for NYC's youth.

By design, and through the promotion of active literacy, critical thought, and positive social dialogue across boundaries (of age, race, class, gender, culture, and sexuality), our programs enhance critical thinking skills and leadership, and ignite youth to commit to personal growth and learning which ultimately leads to heightened school performance, and greater interest in pursuing higher education.

www.urbanwordnyc.org

Def Poetry Jam

Also known as Russell Simmons Presents Def Poetry or Def Poetry Jam, which was co-founded by Bruce George, Danny Simmons and Deborah Pointer, is an HBO television series produced by hip-hop music entrepreneur, Russell Simmons. The series presents performances by established Spoken Word poets, as well as up-and-coming ones.

Well-known actors and musicians will often surprise the audience by showing up to recite their own original poems. The show is hosted by Mos Def. Def Poetry is a spin-off of Def Comedy Jam. As he did on Def Comedy, Simmons appears at the end of every episode to thank the audience.

www.youtube.com/user/DEFPoetryHBO

Brave New Voices Festival

Created by Youth Speaks Inc in 1998 after the inaugural Youth Speaks Teen Poetry Slam in San Francisco – the first poetry slam dedicated to youth in the world. Since that time, Brave New Voices has grown to represent youth from all across the United States and several cities and countries around the world. BNV is the largest ongoing Spoken Word poetry event in the world. On average, 50 teams of young poets compete in this annual event.

The festival is not just a slam, it involves teachers training conference, writing and performance workshops, open mic nights, National Queer Open Mic and much more.

Brave New Voices is the catalyst for youth poetry slams across the world. Their YouTube videos are accessed immensely by young and emerging poets internationally and have been the major driving force behind the Spoken Word poetry movement.

Brave New Voices has also featured as a HBO series in 2008 & 2010.

www.youtube.com/watch?feature=player_embedded&v=GrtVIEm4OJY

Melbourne Spoken Word

Melbourne Spoken Word is a website and arts organisation with the goal of supporting spoken word and poetic performers and events around Melbourne, Australia, especially the live spoken word and poetry scene. They work as a hub to help connect the numerous readings and events across the Melbourne Spoken Word Scene.

<https://melbournespokenword.com/>

Bankstown Poetry Slam

The largest ongoing poetry slam series in Australia, The Bankstown Poetry Slam was started by Western Sydney University Students in 2013 and now draws audiences of up to 300 from many different backgrounds.

<http://www.bankstownpoetryslam.com/>

Apples & Snakes

Established in 1982, Apples and Snakes is often thought to be Britain's most influential performance poetry organization, with branches all over the UK. They offer ongoing reading series, workshops, professional development and media.

<http://applesandsnakes.org/>

Pacific Tongues

'Pacific Tongues is a nonprofit organization that cultivates an active artistic Oceanic community of writers, spoken word performers, leaders, educators and students of all ages. Our commitment is to honor the practice of kuleana through creative workshops, public events and pedagogical development.

O'ahu, 2005-- It began with a program called Youth Speaks Hawai'i. Eventually, Youth Speaks Hawai'i was a banner too small to represent the

Pacific. Pacific Tongues emerged, creating a cross-cultural exchange of Pacific voices through performances, spoken arts education, community engagement and youth development. In addition to local and regional stages, Pacific Tongues provides an educational practice accessible for classrooms. While based in Hawai'i, Pacific Tongues also has partners in Guahan, Palau and Aotearoa.'



*“Lift your gaze to wear the waves
kiss the clouds and you can sail
on my horizon...”*

- Sheldon Rua

SLAMS AND OPEN MIC SESSIONS

POETRY SLAMS or SLAM

A Poetry slam is the art of competitive performance poetry. Invented in the 1980s by a Chicago construction worker named Marc Smith (so what?), slam is a fast-paced competition where poets have a limited amount of time to impress a panel of judges, who traditionally were randomly selected from the audience. Although some slams have special judges who are experienced poets or song writers.

Word The Front line

“A poetry slam with the purpose of engaging and growing the potential of our future leaders”

Word TFL is an inter-high school Spoken Word poetry competition facilitated by Action Education and The South Auckland Poets Collective. Word TFL brings together teams of young people from across Auckland high schools to share their stories in an explosion of youth expression. It is the first Spoken Word poetry slam of its kind in New Zealand aimed at secondary high school students.

It is the only creative battlefield of its kind within Aotearoa, equipping young people with poetry prowess and leadership principles for an opportunity to battle for themselves and the challenges that their generation face.

Rising Voices Youth Poetry Slam (2011)

Co-Founded by Grace Taylor & Jai MacDonald as the first and only youth poetry slam in New Zealand, this event provides a platform for young emerging Spoken Word poets who are 16 – 24 years old. A slam with a difference, the poets who compete, journey together through a 6 week writing and performance workshops series prior to the Slam.

Going West Poetry Slam

Brings together poets from around the country to compete in front of a live audience as part of the popular Going West Festival across West Auckland.

WORD UP! (SLAM)

Corban Estate Arts Centre and Going West Books and Writers Festival, are proud to present WORDUP! Word Up is an exciting word-based performance competition which gives 13-20 year-olds the opportunity to present their original work in any word based genre, from rap, poetry, spoken word, music or even stand-up

http://www.ceac.org.nz/youth_arts/word_up!.aspx

JAJA SLAM

JAJA Slam is a monthly slam that takes place every 4th Tuesday of the month in Central Auckland. Created with the belief that the points a rent the point, the point is poetry. The show has a short open mic, followed by a featured performer and then a 3 round, 8 person slam. The event and Open mic is all ages but competitors are 18+.

<https://web.facebook.com/JAJApoetryslam/>

OPEN MICS

An open mic is a live show where audience members are welcome to perform their own poetry, or someone else's. Usually, the performers sign up in advance for a time slot with the host or MC. The focus of an open mic is to provide a space for people to give spoken word poetry a go in an encouraging environment.



Stand Up Poetry (or S.U.P.)

Stand Up Poetry (or S.U.P.) is a monthly open mic space for anyone who is keen to perform or listen to home grown spoken word poetry. Action Education, South Auckland Poets Collective and Waxed Poetic Revival have all teamed up to host this event within different South Auckland and Northshore suburbs, literally taking poetry to the people!

Dedicated to being accessible for young people, SUP is held in safe public spaces (e.g. libraries or community centres) and often changes locations in an effort to bring poetry to people who may be limited in their ability to commute into more central areas of Auckland.

SUP Northshore is held on every 1st Wednesday of the month and SUP South takes place on the 3rd Wednesday of each month.

<http://www.actioneducation.co.nz/sup.html>

FAULTLINES POETRY COLLECTIVE

Faultline Poetry Collective is a group of writers from Ōtautahi, Aotearoa, aiming to provide a platform for young voices to be shared. The Collective hosts The Faultline Open Mic on the last Friday of every month at White Elephant HQ – it is a relaxed, friendly and alcohol free venue and the mic is open to anyone to share their work (poetry or otherwise!).

<https://www.facebook.com/FaultlinePoetryChch/>

Poetry Live (OPEN MIC)

New Zealand's longest running, dedicated poetry event, Poetry Live has been a hub for the poetry community for over thirty years, with a weekly guest poet, guest musician and open mic section where anyone can perform or read.

Poetry Live has provided a platform for many emerging poets to expose their poetry to a wider audience as well as hosting international poets. Every Tuesday 8pm at the Thirsty Dog, Auckland, Koha Entry.

www.poetrylive.co.nz

Poetry In Motion

Established in 2011 by poet and activist Ali-Jacs Siegfried and based out of Wellington, Poetry in Motion is an inclusive group which aims to raise the profile of spoken word as a meaningful, fun and entertaining art form and challenge people's notions of what poetry is and can be.

Run by a committee of dedicated volunteers, Poetry in Motion holds monthly spoken word evenings at 7:30pm on the first Wednesday of the month at Meow on Edward Street, with both local and touring feature poets. These events rotate between open mics, slams and special events.

<http://www.pim.nz/>

“...uncrack our spine, retrain our minds and lead the next generation...”

- Luisa Tauri-Tei & Esther Patu. Alfriston College. Page

DISPELLING THE MYTHS OF SPOKEN WORD POETRY

Spoken Word poetry is rap

FALSE

Current Spoken Word poetry is commonly associated with rap, but that is more to do with its relationship to the Hip Hop culture and its 5 elements*. Similarities are the use of word play, rhyme and rhythm. Spoken Word poetry however is not usually accompanied with music/track. You most definitely do not need to be a rapper to be a Spoken Word poet.

Spoken Word has to be abstract

FALSE

In fact quite the opposite can be true. As Spoken Word poetry is about creating a moment between the poet and audience to exchange in an engaging dialogue, the aim of the poet is to be clear with their creative communication. Therefore, messages are often repeated and provide an instant understanding with the listener.

Spoken Word poetry has to use poetic techniques

FALSE

Formal poetry techniques in Spoken Word poetry are used to purely help get the heart/message of the poem clearly across to the listener. With Spoken Word poetry, we have the freedom of not being left static on a page in the written form with our poetry able to have a life of its own in the performance space. The main purpose of Spoken Word poetry that everyone connects with regardless of formal poetry skill is realness/honesty/truth.

Spoken Word poetry is just for young people

FALSE

Spoken Word poetry holds the ability to transcend borders, age, race, culture, religion, sexuality, language. Across the world Spoken Word poets and audiences are becoming more diverse as this art form gains more momentum in its growth.

Spoken Word poetry makes you over-emotional

FALSE

Yes, it is true poetry can make the poet and audience feel vulnerable. Spoken Word poets share personal history, which can often connect with the experience of the audience making it a collective experience, this is what makes Spoken Word so powerful. When Spoken Word ventures into the very personal, this has the potential to create anxiety for the performer which can be part of the personal development process of the writing. This includes writing, reflection, inspiration, re-editing, reading aloud, hearing yourself and your story, practice and rehearsing, and if you are in a group situation, a safe, supportive feedback opportunity. These are all parts of the process in Spoken Word poetry, and when working with young people can be facilitated into positive youth development outcomes. It is important to remember that the poet has the power to choose what they want to show in their poem.

* Elements of Hip Hop, Bboying, MCing, Graffiti, DJing and Knowledge, Culture and Understanding

AN EDUCATORS GUIDE TO SPOKEN WORD

Engagement: Sparking the Fire

The only way to introduce Spoken Word poetry is to see it in action. Ideally this would be best as a live performance, but utilising videos on YouTube is often a more practical way to go. When you speak about poetry with young people who are new to it, there can often be a negative stigma surrounding it. This seems surprising when you think about the huge amount of poetry young people consume everyday through music and hip hop culture, yet the label 'poetry' is not attached to it.

For many reasons, some young people have blocks or barriers in place when it comes to writing poetry, mainly due to their perception. These blocks and barriers can cause young people to have very low confidence when engaging with literature. Spoken Word has the ability to shift this perception, increasing the accessibility of poetry to a wider group of young people regardless of their level of literacy and current engagement in the English curriculum or creative writing.

We have included a list of links in this resource to videos on YouTube which you can use to introduce young people to Spoken Word. You may even wish to find your own videos simply by typing in 'Spoken Word' or 'def jam poetry' into the search engine on YouTube or Google.

In terms of finding live performers, you can get in touch with Action Education, utilising the South Auckland Poets Collective. You can also access poets through attending local Spoken Word and open mic poetry nights, and approaching the poets who perform there in person.

Ice Breakers

In any given workshop or class with young people, the warm up through ice breakers is an essential part of the learning process.

Young people have a number of barriers and blocks to engage in poetry, such as:

"I'm going to get it wrong"
"I can't do it"

"I can't look like I'm too interested"
"I will look stupid"

"People will mock me"

One of the biggest barriers to education or participation we have in our classrooms or in groups of young people is their fear of looking stupid or being mocked. These are very real fears and choosing not to engage is what keeps many young people safe in our learning environments. However as we know this perception of safety does not serve their development and it is our role as educators to provide this safety and also shake up these "unhelpful" thought patterns.

Ice Breakers can be used to break down these barriers and is a key step in the engagement process. They encourage us to take positive risks to stretch comfort zones and get out of the everyday experience we find ourselves trapped in.

As the person leading these ice breakers, role modelling is the greatest tool at your disposal. You must set the bar of enthusiasm and engagement if you want people to follow you. You want to give everyone the experience of speaking, making noise or performing an action in front of everyone in a directed and fun way which everyone engages in the process. In doing this it increases confidence to share and try things which otherwise might have been out of their grasp.

We have included a list of ice breakers you can use which, if done at the beginning of the workshop or class, will raise level of participation from young people. (See Appendix 4)

This could feel like this a waste of time or that it is only about having fun rather than focusing on the task at hand. This, however, is an essential part of the lesson plan and we often spend more time warming the class up to the writing than the actual time spent writing itself. You will find with this kind of strategy, much more writing will take place in the 15-20 minute allocated to writing than if you just gave them a topic and 50 minutes to write about it.

Environment

When taking people through a creative process, it is also good to think about how the physical space can strengthen the creative outcomes. Furniture such as desks can create physical barriers and reinforce traditional paradigms of learning which may influence how much a young person chooses to engage. We strongly suggest moving desks and other physical barriers out of the way and sitting in chairs in a circle. This also serves to ensure everyone is on an equal playing field and breaks down negative power structures. Setting the room out this way also assists in the facilitation of the ice breakers needed to warm the young people up to the task at hand.

When it comes time for writing, the use of music can really help to get the creative juices flowing. When young people work in silence this can often produce feelings of awkwardness or being too exposed, and can result in them distracting each other. When music is used effectively as a focusing tool, it can produce great results.

The best way to utilise music is to use it once all the warm up and instruction has been given and it is time for them to individually write. You want to play the music at a level which is easily heard and students do not have to strain to hear it, but you also do not want it to be too noisy either, as this could become a distraction. The idea is to craft some 'ambient noise' as a backdrop to enhance the creative process, enough so it is definitely present but not the focal point.

The selection of music is particularly important. Do not use anything which has a particularly fast tempo, but is spacious and melodic. You may choose to use music which speaks into the themes you are focusing on in the session. We tend to use music from New Zealand artists which encompass the diverse flavour of Aotearoa.

Our favourite albums to use are:

Fat Freddy's Drop 'Based on a True Story'
Trinity Roots 'Home, Land and Sea' or 'True'

The possibilities of what music to use are endless; once you start incorporating this element into the writing exercises, you will get a good feel of what songs are more appropriate than others.

Open Space

It is important that in each creative writing session everyone has the opportunity to share their work with the other participants. This builds confidence and pride in the person who is sharing, and builds empathy, rapport, and time to reflect, and builds connections with those who are listening. These open spaces of sharing need to be constructed carefully as a negative experience in this part of the process could have a big impact on future engagement.

It is important that it is a choice to share and not a 'have to', and to allow as much flexibility as possible when it comes to what is being shared. For instance, let the participants know that they can share anything they want, and that this can be something they have written in this session or something they have written in a previous class or at home. They can choose to share a couple of sentences or a whole page, the power is in their hands. If they have written a story, poem or rap, all is okay.

The focus here is the experience of sharing in front of others rather than the content. This is often the favourite part of the whole workshop for the participants and facilitators alike. It is very important during this stage to maintain group safety. Explain that it takes courage to get up and share, that this is not an easy thing and those that are listening need to honour this. It is so important that you ensure people are listening and not talking whilst someone is sharing. If someone is mocked or taunted whilst they are sharing, an intervention must be made immediately.

When encouraging people to speak, we say things like:

"This is about sharing your story, about your journey and perspective, not about getting something right or perfect. Your words are what is important"

"It takes courage to stand up and share, especially when you are the first, doing anything the first time is a challenge, but once overcome, it is easier next time"

"You may be sitting there wanting to share, don't let this opportunity pass, it will be gone soon, gone forever"

"Albert Wendt, a famous New Zealand author, once said, "We must tell our stories, otherwise someone will tell it for us".

Workshop Outline

The following is based on a one hour time frame. The length of your workshops/classes will change but the proportion should remain the same except for the performance at the beginning.

10 mins – Introduction, Performance, YouTube clip

25 mins – Ice breakers and Warm Up Activities

15 mins – Writing/Task

10 mins – Open Space

Tips Whilst Facilitating

- Positive role modelling and setting the level of enthusiasm is a must
- Be seen to take risks and model stretching your own comfort zones
- Maintain group safety at all times. An environment where people are mocked is not one where learning can take place
- Be flexible, give permission to bend rules in the activities you lead. Give a strong direction but make it okay to steer away from the course
- Share about yourself
- When people say things or answer questions which may not be what you are looking for but are engaged in the process, do your best to encourage and not make them feel wrong
- Always affirm participants for engaging
- Try to ask more questions than to give answers
- Always affirm that writing is about sharing your perspective and the way you see the world. That no one can judge if this is wrong or right
- Don't be afraid to own mistakes if you make them, this is a great opportunity to role model
- Support people to stretch their comfort zones but do not challenge or confront them directly



A TROUBLE SHOOTING GUIDE FOR SPOKEN WORD

Due to the stage in life young people are at and the way in which expressive arts can assist people to access their feelings. Some things can occur during a workshop that as a facilitator is important to be aware of and have some tools to deal with should they occur.

It is important to remember, that you certainly do not and should not feel you need to have the solutions for these issues but a simple knowledge of what to expect and what to do next is very helpful. Also, be genuine with your responses. Don't underestimate the ability of young people to read your character.

Some of these occurrences can be;

A STUDENT GETTING EMOTIONAL DUE TO A WRITING TOPIC OR SHARING OF A POEM THAT HAS A CLOSE RELATIONSHIP TO THEM (EG; GRIEF, LOSS, SUICIDE, ABUSE.

Possible Actions: Acknowledge these emotions, but don't put them in the spotlight. These workshops are not the safe place to dissect and analyse the emotion, person or the experience. It can be sometimes helpful when acknowledging the emotion to link it to a general experience of either yourself or society in general. Make a note to connect discretely with the young person after the workshop/class to see if they want to chat further or would like more support. One of the unsafe things to do would be to brush off or sweep this moment and emotion under the table because you are uncomfortable with how to deal with the emotion. Remember you don't need to have the solution, just acknowledging can have a profound positive effect for the individual and the group.

If there is another facilitator with you and the young person is quite upset, one facilitator can stay with the group and the other can take the young person outside the room for some fresh area and time to gather themselves.

Possible Things To Say:

"I can see this has had an impact on you in some way, I am so sorry for that."

"I am sure we can all relate to a time feeling like that, thank you for being brave to share that with us".

Special Note: If the issue is on the topic of suicide, you need to be extra aware with how to deal with this so as not to initiate/promote the idea of suicide. But don't ignore it. And be sure to check in with the young person after the group regarding harm to self and others. Please Refer to Youthline's best practice paper on Postvention ([See Appendix 3](#)) for key messages for people bereaved by suicide. We have also included a copy of this in your pack.

A STRONG DISAGREEMENT ON A POINT OF VIEW OF A TOPIC STARTS A DEBATE OR ARGUMENT

Spoken Word poetry is about entertaining, informing, educating, advocating and challenging people, issues and ideas in a creative forum. Because of this the poet can provide a very personal point of view, it can also create the opportunity for tension. Topics that have a strong social debate such as, family, abortion, religion, values etc. Frustration or anger is not the only emotions that the listener can experience but the poet/speaker can feel isolated in the response also.

Possible Actions: Remind the group that we are a diverse mix of people not just in this room but universally and we all carry our own life stories, experiences and voices that impact how we shape our point of views on many different topics. This is ok. Acknowledge the tension and differences in opinion/point of views occurring and encourage them to respond in a creative way using poetry outside of the workshop space.

As an educator it is important to be aware of own biases/prejudices and take these into account when providing our feedback so that we don't shut down the expression of the young people we are working with.

Also it is important to encourage the poet/speaker to be prepared for their point of view to be challenged, but that the realms of Spoken Word poetry provides a safe creative space to explore these.

Possible Things To Say:

"I hear what you are both saying, and it reminds me that we are a diverse mix of people not just in this room but universally and we all carry our own life stories, experiences and voices that impact how we shape our point of views on many different topics. This is ok. An important thing I have learnt is

"This is for those lost and found voices, Because some don't have the choice to voice this..."

- Marina Alefosio

that we need to speak just as much as we need to listen and it is a powerful thing to practice respecting each of these for someone else. Thank you both for sharing your voice."

KNOWING ABOUT BOUNDARIES SHARING ABOUT PERSONAL EXPERIENCES OF THE FACILITATOR WITH THE STUDENTS

Possible Actions: As much as Spoken Word poetry is about realness and your true voice, it is important to remember you are the facilitator in this workshop. You are in the role of a positive leader and have an amazing opportunity to broaden someones bigger picture or provide a life changing experience. Keeping this in mind, do not 'over share' about your personal experiences (eg: alcohol and substance use, abuse etc) in order to make a connection with the group or young person. Sharing too much can take away from other people's experience. Self disclosure can of course aid the building of trust and connection between the educator and the group but should not be the focus. It is important to think about what things you might share in order to build trust and connection without necessarily sharing too sensitive things. Some good examples might be talking about your Whanau/family Whakapapa, your interest in poetry, hobbies etc

The number one priority of these workshops is not poetry, it is people. The safety of a young person is paramount and if you feel that there has been an expression whether verbally or not during your session it is something you do need to follow up and connect with the professional sources to manage. Remember you do not have to have the answers, rather the ability to be aware, support and refer.





HOW TO PUT ON A SPOKEN WORD SHOWCASE WITH YOUNG PEOPLE

A Spoken Word poetry showcase for young people provides a platform to share their stories, voices, experiences to an audience full of friends, family, peers and the wider community. You will find that you will have people in the audience that never would of attended a poetry event if it hadn't of been for their relationship with one of the young poets performing.

Showcases are the perfect goal to have as a celebration point after a poetry programme or series of workshops.

While these are awesome avenues for young poets, there are some elements that are important to consider in the design and implementation of these events.

A few important points to consider when putting a poetry showcase together that features specifically young people are;

- Prepare the young people in the workshops for varied audience reactions. Performing your poetry aloud to a audience of family members, friends and strangers puts you as the poet in a vulnerable place. Be prepared that not everyone will agree or like your poem, but it may start conversations that otherwise would not have occurred
- Choose a MCee that is able to engage with the young people performing and the audience well. It is more beneficial if they have an understanding or like of poetry also eg; otherwise they may make light of a series poem etc. The MCee has the important job of setting the culture for the evening, warm up the ground that as audience members of Spoken Word poetry then can respond to the poet, show love and support, snaps, claps etc
- Provide the opportunity for the young people to name the event, design the layout and style of the event. However as much as you want their input you also want to honour they will be performing (some for the first time) and that is their main focus of energy and time for the showcase

- Music is a good partner for poetry and can be used at the start and end of the showcase and also as a 'interval' throughout the show. You may find one of the poets is actually a singer/musician and may appreciate this opportunity
- 1 hour is a good length showcase, anything over one and half hours will lose impact with both poets and the audience – especially if it is there first time to a poetry event
- Remind the young people that even when they are not performing, the audience is watching them. They need to became part of the audience when not performing, encourage each other and not have own conversations while others are performing
- Put alot of thought into the runsheet for the night. Poems need to sit alongside eachother well. Eg; having a funny poem/poet after a poem of serious nature has the potential to make the poet feel unsafe/uncomfortable/undervalued and the audience to be confused
- Make sure to get permission by the young people to film or take photos, especially if these will be used for public display/use/publishing

NEW ZEALAND CURRICULUM ALIGNMENT

PURPOSE

To provide a creative space where young people are able to make meaning of themselves and understand their place within their culture, family, whānau and community. Using these to then create meaning for self through the vehicle of spoken word poetry by expressing ideas in creative and original ways.

This is important because it promotes personal development, exploration of identity and a sense of belonging.

WHAT WILL STUDENTS LEARN?

Students will learn:

A new and dynamic way of expressing themselves.

How to connect personal experiences with literature through the vehicle of spoken word poetry.

How to actively listen and provide constructive feedback to peers.

How to explore creative and critical thinking, learning and expression, through engaging with spoken word, reflecting on their experiences and place in the world.

WHAT WILL STUDENTS ACHIEVE?

To be able to connect personal experiences in poems.

Identify different styles of poetry and poetic devices within oral text.

To take ideas from thoughts to written word, using simple poetic devices to speak these ideas through poetry.

Present in front of peers confidently.

Support others to present spoken words poetry by giving constructive feedback.

To analyse original poetry by identifying performance annotations (eg: identifying rhythm, tone, tempo within a poem).

Create original poetry and perform poetry using performance annotations.

CURRICULUM LINKS

Spoken word poetry and facilitated workshops are closely linked with many aspects of the New Zealand Curriculum.

In particular,

Vision

Confident: Positive in their own identity

Connected: Effective users of communication tools

Actively Involved: Participants in a range of life contexts

Lifelong Learners: Critical and creative thinkers

Principles

Cultural Diversity: The curriculum reflects New Zealand's cultural diversity and values the histories and traditions of all its people.

Values

Innovation, Inquiry, and Curiosity, by thinking critically, creatively, and reflectively.

Respect themselves, others, and human rights.

Key Competencies

Thinking: Thinking is about using creative, critical, and metacognitive processes to make sense of information, experiences, and ideas.

Relating to Others: Relating to others is about interacting effectively with a diverse range of people in a variety of contexts.

Interfacing with the 'speaking, writing and presenting' English curriculum levels 5 - 8 – to 'create meaning for themselves or others'.

This unit primarily connects with the speaking, writing and presenting component of English Levels 5 – 8, to 'create meaning for themselves or others'. However, in order for students to most effectively produce their own spoken word pieces, students will also be required to make meaning of a range of exemplars, focusing specifically on ideas, language features and purpose/audience.

These workshops link to the overall vision of the curriculum by;

- Exercising creative communication
- Providing a space for all cultures to contribute in dialogues with peers
- Introduce a creative tool that can be used by students for personal development
- Practise self confidence to share personal ideas and experiences
- Provide a tool that provides a means to positive experiences of self identity
- Practise listening to other point of views and personal experiences

ENGLISH ACHIEVEMENT OBJECTIVES	CURRICULUM LEVELS	LINKS TO ACHIEVEMENT STANDARDS
<p>Purposes & Audience</p> <p>Recognise, understand and appreciate how spoken word can be used as a creative tool to make meaning of the written word.</p> <p>Construct a spoken word poem that conveys and sustains a personal voice, using appropriate text features.</p> <p>Ideas</p> <p>Develop and link thoughtful ideas that demonstrate a specific viewpoint through spoken word poetry.</p> <p>Language Features</p> <p>Making Meaning;</p> <p>Understand how written text devices work with oral language skills to create meaning and effect.</p> <p>Creating Meaning;</p> <p>Develop and combine oral, written and visual language features to create meaning and effect through spoken word poetry.</p> <p>Structure</p> <p>Develop skills to take an idea and structure it effectively for performance</p>	<p>Level 5</p> <p>Recognising language features in poetry and connecting them with personal experience. Using language to express original ideas.</p> <p>Level 6</p> <p>Building on Level 5 by developing whole, comprehensive poems that link more than one idea. Showing an understanding of varying dimensions or viewpoints.</p> <p>Level 7</p> <p>Building on Level 6 by communicating sustained ideas on range of topics in poetry. Creating poetry that show a depth of thought, with the use of oral, written, and visual language features with control to create meaning.</p> <p>Level 8</p> <p>Building on Level 7 with poetry that conveys insightful ideas that command attention. Poetry that clearly expresses perception, depth of thought and awareness on topics and dimensions. Oral, written and visual language features are sustained coherently throughout poetry.</p>	<p>Possible Links:</p> <p>1.2, 2.2, 3.2 – external – Response to visual/oral text. This is an essay response that students would write in end of year exam. Most teachers choose to do a film study rather than an oral text. It would be up to the teacher to build in an essay response to an oral text studied as part of the unit.</p> <p>1.6, 2.5, 3.5 – internal – Construct and Deliver an oral text.</p> <p>These have traditionally been done as speeches/seminar presentations. This is probably where the unit the best fits or links with the English Achvt Stds.</p> <p>1.4, 2.4, 3.4 – internal – at Level 1 this is produce a single piece of creative writing – at levels 2 & 3, students are required to produce a folio or writing. A poem could easily be included within this (although may need to be modified a bit from a specifically oral text to a written one?)</p> <p>1.8, 2.7, 3.7 – internal – Make significant connections. Students read and make links between min 4 texts that are connected through theme/language/purpose/ideas etc. Only one text has to be self-selected by the student so can include texts studied in class. They compare & contrast the 4 texts in a report. Teachers could quite easily find a spoken word poem to study with their class that links to a broader theme they might be studying (identity/conflict/alienation etc)</p> <p>1.3, 2.3, 3.3 – external – Respond to unfamiliar text. End of year exam – students are given unfamiliar written texts and have to identify techniques & discuss purpose & effect. The close reading of exemplars and teaching of poetic devices during spoken word unit has obvious links to this.</p>

FACILITATED SHARED LEARNING OPPORTUNITIES

Making connections to prior learning and experience

Students learn best when they are able to integrate new learning with what they already understand. When teachers deliberately build on what their students know and have experienced, they maximise the use of learning time, anticipate students' learning needs, and avoid unnecessary duplication of content. Teachers can help students to make connections across learning areas as well as to home practices and the wider world.)

Creating a supportive learning environment

Learning is inseparable from its social and cultural context. Students learn best when they feel accepted, when they enjoy positive relationships with their fellow students and teachers, and when they are able to be active, visible members of the learning community. Effective teachers foster positive relationships within environments that are caring, inclusive, non-discriminatory, and cohesive. They also build good relationships with the wider school community, working with parents and caregivers as key partners who have unique knowledge of their children and countless opportunities to advance their children's learning. Effective teachers attend to the cultural and linguistic diversity of all their students. The classroom culture exists within and alongside many other cultures, including the cultures of the wider school and the local community, the students' peer culture, and the teacher's professional culture.

Encouraging reflective thought and action

Students learn most effectively when they develop the ability to stand back from the information or ideas that they have engaged with and think about these objectively. Reflective learners assimilate new learning, relate it to what they already know, adapt it for their own purposes, and translate thought into action. Over time, they develop their creativity, their ability to think critically about information and ideas, and their metacognitive ability (that is, their ability to think about their own thinking). Teachers encourage such thinking when they design tasks and opportunities that require students to critically evaluate the material they use and consider the purposes for which it was originally created.

Enhancing the relevance of new learning

Students learn most effectively when they understand what they are learning, why they are learning it, and how they will be able to use their new learning. Effective teachers stimulate the curiosity of their students, require them to search for relevant information and ideas, and challenge them to use or apply what they discover in new contexts or in new ways. They look for opportunities to involve students directly in decisions relating to their own learning. This encourages them to see what they are doing as relevant and to take greater ownership of their own learning.

The workshops provide the opportunity for;

- Students to create and make meaning of poetry through their own personal experiences
- Students to exercise a shared learning, listening and creating space
- Students build on the momentum, topics, discussions and direction of the workshops, with the facilitator guiding this shared learning/teaching process
- Students will experience the reflective process of writing a poem, critiquing their own and peers poems, revising, reediting, performing their own poetry
- In performing their poetry they are contributing and/or initiating dialogue on topics that they otherwise would not engage with effectively in other forums/forms of expression. They learn effective communication through a creative vehicle

EXAMPLES OF SPOKEN WORD ACTIVITIES



“You will not define me, I will define me and I won’t resign until my words ring and bare true, And that is the one thing that scares you.”

– Mohamed Hassan

5 SENSES

USING THE 5 (OR 6) SENSES, STUDENTS WRITE ABOUT A BROAD TOPIC FROM PERSONAL EXPERIENCE.

AIMS

Students use their own experience of life through their senses to write about broad and general topics.

RESOURCES

Word List (in activity plan)
Pens
Large paper (A3)
Whiteboard/markers

SUCCESS CRITERIA

Students can write about their experiences and senses creatively
Students can use personal experience to connect to a broad topic
Students can contribute ideas to the group, and accept other's ideas about personal experiences

ACTIVITY PLAN

- i. Using your 5 senses, as a group brainstorm on a whiteboard "Where I'm from" (or similar broad topic). Put as many ideas on the board as possible under sight, sound, touch, taste, smell (even sixth sense could be used).
- ii. Once complete, individually everyone is to select at least 5 words or phrases on the board; they don't have to be your own, and can be positive or negative. Now using the phrase "Where I'm From...." use these 5+ words/phrases to describe where you are from.
- iii. Get everyone to write down this list of words or phrases that describes where they are 'from'. This list can become a poem on its own, rearranged into another format, or used as prompts for another poem altogether.
- iv. Invite students to share their writing, either listing their 'where I'm from' words or phrases or speaking out their poem as a piece.

TEACHING POINTS

- i. Remind them that where you are from, doesn't need to necessarily be a physical place, it can be more abstract ideas like a moment in time, it can be your mother's arms, your fathers smile etc.
- ii. Discuss how a simple list can be turned into a poetic piece through performance, intonation, expression etc.

A LIST POEM

WRITING A LIST POEM OF WHAT STUDENTS WILL ACHIEVE BY THE TIME THEY ARE 25

AIMS

Students can turn their dreams and aspirations into a poem

RESOURCES

Whiteboard
Pens
Books

SUCCESS CRITERIA

Students can write about their experiences and senses creatively
Students can use metaphor and simile to describe their dreams
Students can use different ways of describing their goals and aspirations

ACTIVITY PLAN

- i. Get students to write in a brainstorm cloud all their dreams, aspirations, etc
 - ii. Set out the difference in achievements, material possessions, goals, careers, friends, relationships, family, changing the world, etc
 - iii. Get students to write a list poem, with each sentence/line starting with "What I will do by the time I am twenty-five is...".
 - iv. Invite students to read theirs out to the class
-

TEACHING POINTS

- i. Give a set amount of time (eg; 10mins) to complete poem, after brainstorm time
- ii. Encourage students to be specific about what they will achieve
- iii. Get students to use metaphor/simile to describe their actions, or the effect of their achievements

EXPRESSING EMOTION

WRITING A LIST POEM OF WHAT STUDENTS WILL ACHIEVE BY THE TIME THEY ARE 25

AIMS

Students learn about different ways of expressing emotion

RESOURCES

Emotion ideas (if students stuck)

SUCCESS CRITERIA

Students can use different ways of describing and expression different emotions

ACTIVITY PLAN

- i. Standing in a circle, get everyone to take turns stepping forward and stating an emotion they want the group to physically/verbally embody
 - ii. Everyone answers the call by showing a gesture or action with/without sound to embody that emotion.
 - iii. Ask them to take notice of how each other has expressed the emotion
 - iv. You can have a group discussion after each of these; you may find a story behind this gesture being used. This encourages people to think about how one emotion can be expressed in varied ways
-

TEACHING POINTS

- i. Discuss 'perspective' as a class and the ability to see the world in different ways
- ii. Take an emotion where there seems to be wildly different ways of expression, and use this to inform poetry writing

I AM AN ISLAND

STUDENTS RELATE PEOPLE TO INANIMATE OBJECTS THROUGH METAPHOR AND SIMILE.

AIMS Students use recollections of people in their life and describe them through creative means

RESOURCES Books
Pens
Venn diagram worksheets

SUCCESS CRITERIA Students can write about their experiences and senses creatively
Students can use personal experience to connect to a specific object
Students can use metaphor and simile to relate a living person to an inanimate object
Students can use different ways of describing people and their actions/personalities, etc

ACTIVITY PLAN

- i. Get students to choose a non-living object that symbolises one of their parents/grandparent/aunty/uncle or an adult you admire (rock, pounamu, the sea, clouds, swiss army knife).
- ii. Get students to make a list of the characteristics of this object (e.g. hard, shiny, warm to the touch, etc)
- iii. Get students to utilise the parts or facets of the object, or its properties, to symbolise this person by describing the person and the object in the same way using the same language
- iv. Free write about a memory, conversation or rumour about that adult that changed your direction in life utilising this language

TEACHING POINTS

- i. Get students to choose an object that has unique or special characteristics
- ii. Use metaphor and simile to link the memory/conversation and rumour to this object
- iii. Students can describe both the object and person separately, and see where there is crossover - using a Venn diagram or similar

ANIMALS

THIS IS AN EASY AND SHORT EXERCISE THAT CAN BE USED TO FIND METAPHOR AND IMAGERY IN THE ORDINARY.

AIMS

To give students a tool for creating metaphor and making their work more “poetic” in a simple way.

RESOURCES

Whiteboard, pens, paper.

SUCCESS CRITERIA

Students walk away with a better understanding of metaphor.

Students gain confidence as writers.

Students learn a new technique that they utilize in future work.

ACTIVITY PLAN

- i. Modelling the activity on a whiteboard, ask the students to draw two vertical lines down there page, creating 3 columns.
- ii. In the far left column ask them to make a list nouns down the page.
- iii. In the middle column ask the students to name the first animal that pops into their heads when they think of that noun. They can be as weird as they want, the first reaction is best.
- iv. Then in the far right column, ask the students to write down 3 verbs, or actions that describe that animal. Lions – roar, pounce, hunt. Horse – neigh, gallop, snort.

a. EXAMPLE:

NOUNS	ANIMALS	VERBS
Table	Cow	Grazes, chews, lumbers
Chandellier	Bat	Hangs, hisses, flaps

- v. Once they have filled out the last column, ask them to erase the centre column, that contains the animals and apply the verb to Noun creating imagery. Example from the table above : “The table lumbered in the centre of the room.” Or “The chandelier flapped above our heads.”

TEACHING POINTS

- i. This exercise can used to generate ideas for a new poem, or to add to an existing piece by selecting nouns from that poem..
- ii. Encourage students that there is no wrong answer and to pick the first animal that pops into their heads.
- iii. Playing a Word association game at the beginning of the lesson can help warm them up.

LOVE IS LIKE...

REWRITE COMMON SAYINGS TO MAKE NEW WAYS OF DESCRIBING LIFE EXPERIENCES

AIMS

Students rewrite common and clichéd sayings to make them fresh and different

RESOURCES

Whiteboard
Pens

SUCCESS CRITERIA

Students can write about their experiences and senses creatively
Students can use personal experience to connect to a specific object
Students can use metaphor and simile to rewrite a common saying
Students can use different ways of describing people and their actions/personalities, etc

ACTIVITY PLAN

- i. Take a common metaphor (eg: Love is like a red red rose) write this on the board.
 - ii. Ask everyone to share what comes to their mind in one or two words when they see/read/hear the word "Love", "red" and "rose".
 - iii. Under each of these words on the board write down their words they associate with these three words. Now using these 'new words' write individually a list of 3 different similes/metaphors to describe love (love is like..../love is....)
 - iv. Invite students to read out their 'new and improved' metaphor/simile
 - v. Extension – get students to freewrite a short piece around the use of the new and improved metaphor/simile
-

TEACHING POINTS

- i. Start off with a list of common metaphors and similes – get students to discuss which ones work for them and which ones don't
- ii. Make a list of ones that could be improved and decide on one or more that should be changed first
- iii. Discuss as a group how these sayings come into popularity (repetition, famous poems/writing, imagery, imagination)
- iv. Get students to use these in context

PAST, PRESENT, FUTURE

STUDENTS USE MEMORY, SENSES AND IMAGINATION/FUTURE PROJECTION TO CREATE IDEAS AND POETRY. THIS IS A FREE WRITE EXERCISE THAT ENCOURAGES YOUNG PEOPLE TO ACCESS EXPERIENCES IN THEIR OWN LIVES TO INFORM FUTURE WRITING.

AIMS

Students have a draft of a 'past, present future' poem that connects their past with what is happening now, with an eye on the future.

RESOURCES

Word List (in activity plan)
Pens
Large paper (A3)
Stereo/music

SUCCESS CRITERIA

Students can write about their experiences creatively
Students can connect their past, present and future experiences through writing, with the aim of turning it into poetry

ACTIVITY PLAN

- i. Everyone to find a comfortable place to sit in the space individually.
 - ii. Instruct them they will be writing in three phases (past, present, future), that you will indicate when they are to move to the next phase. Each phase can be 5-8 mins in length each, keeping in mind to allow time for them to warm up to the exercise, therefore writing on the first part (past) can take bit longer than others.
 - iii. During the three phases, the facilitator will prompt students with words to give ideas to those who may be stuck. Play some music along to fill the silence and encourage creative thinking.
- Past – Neighbourhood, childhood houses, Primary school, Teachers, Cartoons, TV Shows, Good times, Stink times, favourite or worst foods, what were your dreams, who were your heroes, favourite music, songs, friends, family, traditions, special occasions
 - Present – What does your life look like now, what does it feel like, what takes up most of your time, what do you enjoy doing now, what are your challenges, what excites you, what makes you feel stink
 - Future – Where do you see yourself, what are your aspirations, your dreams, if money wasn't an issue what would you be doing, who would you be? Where would you live, what would be important to you, what do you hope for
 - Reflections – What advice would you give to your children, what have you learnt about life, what would your future self tell your present self, what were the turning points or moments of change, when do you need courage, what do you need to hear from others (This can be used as an extension activity)

TEACHING POINTS

- i. The Tidy Up. Students have time to tidy up their writing, turning the ideas into something usable. Meshing poems together, using devices, using rhyme or not, putting into a story. Keeping what you want, discarding what you don't. Emphasising your favourite parts.
- ii. End with an open floor, people don't have to share all their writing, just one stage if they like.
- iii. Encourage them to think about people, places, experiences, their 5 senses etc.
- iv. Make the transitions from each stage as easy and uninterrupted as possible; a change in music can help this also.
- v. Emphasise there is no need to worry about grammar, spelling, poetry techniques – this is about them being honest with themselves.

WHATS MY NAME?

THIS IS A FUN EXERCISE THAT ENCOURAGES STUDENTS TO SHARE THEIR WORK AND PRACTICE DESCRIPTIVE WRITING SKILLS.

AIMS

Students can use their current environment to create a descriptive poem while engaging with each other and sharing.

RESOURCES

Pen, paper

SUCCESS CRITERIA

Students can use observational skills to create a poem.

Students gain a clear grasp of the concepts of personification.

Students engage with each other by sharing their work and listening to their peers.

ACTIVITY PLAN

i. Ask students to pick an object in the room. It must be something that everyone else can see.

ii. Ask students to write about the object using as much detail as possible, they can refer to the 5 senses. Encourage them to write from the objects perspective. What they write does need to be in the form of a poem, it can be any style that they choose. The only rule is that they cannot name what their object is.

EXAMPLE: 'I am tired of everyone always sitting on me! It's so rude, my legs are strong though, and I can stand up to anyone.' (Chair)

iii. Give the room 5-7 minutes to write their piece.

iv. Once finished, students will share their work and the class will try and guess what they wrote about.

TEACHING POINTS

i. Discuss personification and the importance of perspective.

ii. Encourage students to share, making sure to applaud or give praise to students that volunteer.

IDENTITY

THIS IS A SIMPLE EXERCISE THAT INTRODUCES STUDENTS TO WRITING ABOUT THEIR OWN HISTORY AND EXPERIENCE IN POSITIVE WAYS.

AIMS

Students write a short, list poem about their own identity and experience.

RESOURCES

Whiteboard, pens, paper.

SUCCESS CRITERIA

Students walk away from the class with a short "I am" poem.

Students gain an understanding of metaphor and simile.

Students get comfortable with writing about themselves.

ACTIVITY PLAN

- i. Modelling this activity on a whiteboard for the class, ask the students to draw a vertical line down the centre of their page, creating two columns.
- ii. In the header for the left column ask them to write the words I AM, then make a list of things that apply. Culture, tastes, style, anything that is unique to them as individuals. 5 Min.
- iii. In the header of the right column, ask them to write the words I AM FROM, then make a list of things that apply. Neighbourhood, city, culture, family, anything that is unique to their environment or surroundings. 5 min
- iv. Once word lists are completed, ask them to circle 1 that sticks out to them, It could be from either column. This is their opening prompt. Ask the poets to then create a poem, using as many items from the lists as they can.
 - a. ADVANCED: Ask the poets to switch the prompt and the item.
 - i. Example: If the students I AM list reads "I am brave, I am Hip Hop", switch the opening prompt to I AM FROM, so that the new lines read as "I am from Brave, I am from Hip-Hop". This technique creates an instant metaphor and show new perspectives.

TEACHING POINTS

- i. Some items will repeat on both lists, this is okay. Just encourage them to be original.
- ii. Specifics are important, the more specific and unique the item the richer the detail of their poem. Instead of "music" what kind of music, what specific artists, is their an album or song that they like, etc..
- iii. Model the poem for them on the whiteboard, or at least part of it. If you allow yourself to open up they will too.
- iv. Emphasize that they don't have to be serious or talk about things they don't want to. That these poems can be funny or silly as well.
- v. Emphasise that there is no reason to worry about grammar, spelling, poetry technique- this is about them being honest and letting go.

IMAGES EXERCISE

AIMS

To use the images as visual prompts to inspire students to write.

RESOURCES

Books
Pens
Print outs of provocative images (we have included some examples)

SUCCESS CRITERIA

Students engage with writing from more of a visual perspective.

Students are aided in their writing process through the use of images.

Students can use the image to draw out various poetic devices, such as personification, metaphor, simile etc.

ACTIVITY PLAN

Start by getting multiply copies of both the bold and ordinary images.

Spread the images around the floor space.

Ask the students to select an image that stands out to them.

Once they have selected their image ask them to get into pairs and discuss the images they've selected. Some questions to help prompt discussion in their pairs are:

- What does the image mean to you?
- What does it make you feel?
- Does it remind you of a time or situation in your life, or something you've witnessed?

Allow a couple of minutes for them to discuss the images. Hopefully this will help generate more ideas for them to write as they verbally brainstorm the different things that come up for them.

Get students to find their own uninterrupted space to write. Allow 10 – 15mins for this exercise.

EXTNEDED VERSION

Print out the 9 bold images and the 9 ordinary images.

Spread the images around the floor space.

Ask the students to select one ordinary image and one bold image that stand out to them.

Once they have selected their images ask them to get into pairs and discuss the images they've selected. Get them to pair the images together and write a response about how the two images clash/compliment/speak to each other.

Allow a couple of minutes for them to discuss the images. Hopefully this will help generate more ideas for them to write as they verbally brainstorm the different things that come up for them.

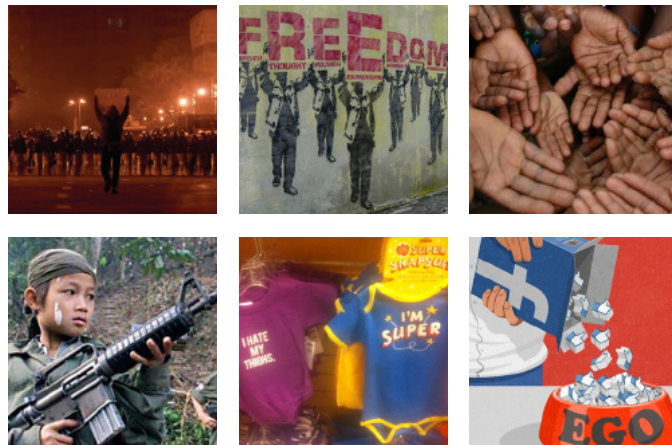
Get students to find their own uninterrupted space to write. Allow 10 – 15mins for this exercise.

*There are some examples of images attached but feel free to print your own (eg. You may choose the images to reflect a particular topic).

TEACHING POINTS

- Get students to choose an object that has unique or special characteristics
- Use metaphor and simile to link the memory/conversation and rumour to this object
- Students may want to use their partners image if it is something they are more warmed up to doing.

BOLD IMAGES

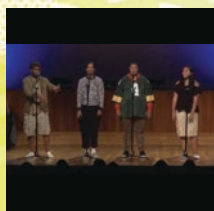


ORDINARY IMAGES



APPENDIX 1: SPOKEN WORD POETRY LINKS: NEW ZEALAND

WTFL 2018, Sir Edmund Hillary Collegiate



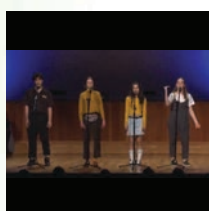
<https://www.youtube.com/watch?v=-MKessS51ug>

Theme: South Auckland

Description: An ode to the city of Otara.

Points of Interest: - Team Piece. - Humour.
- South Auckland. - Polynesia. - Culture. - Poverty.

WTFL 2018, Rangitoto College



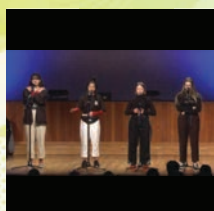
<https://www.youtube.com/watch?v=lUXMa8DoTVo>

Theme: Anxiety

Description: 5 poets discuss the expectations of being a successful teenager using the metaphor of to do lists.

Points of Interest: - Team Piece. - Anxiety.
- Education. - Mental Health. - Extended Metaphor

WTFL 2018, Nga Puna O Wairoa



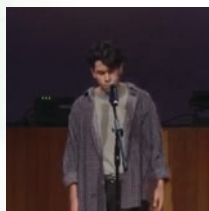
<https://www.youtube.com/watch?v=JIOrjDNI24&t=>

Theme: Child Abuse

Description: A beautiful and Haunting poem about child abuse within indigenous communities.

Points of Interest: - Team Piece. - Te Reo Maori.
- Ta Ao Maori. - Child abuse. - Song.
- Indigenous issues. - Women's Issues.

WTFL 2018, Dilworth School: Phillip Toriente



https://www.youtube.com/watch?v=hrUlgQj_AoM

Theme: Young Men.

Description: A gorgeously written poem about youth and masculinity.

Points of Interest: - Rhyme. - Alliteration.
- Masculinity. - Difficult childhood.
- Substance Abuse. - Metaphor.

WTFL 2018, Carmel College: Audrey Butoyi



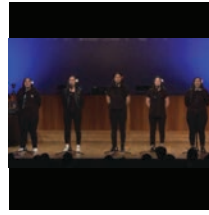
https://www.youtube.com/watch?v=R_6cKnhTT1A&t=

Theme: Modern Society

Description: A powerful critique of modern society.

Points of Interest: - Modern Society. - Powerful imagery.
- Extended Metaphor. - 2018. - Mental Health.

WTFL 2018, Alfriston College



<https://www.youtube.com/watch?v=W7FwTqUBK-g>

Theme: Climate Change in the Pacific

Description: A beautiful call to action against climate change within the Pacific.

Points of Interest: - Climate Change. - Team Piece.
- Pacifica. - Poynesia. - Song. - Culture.

WTFL 2018, Sir Edmund Hillary Collegiate: Luiz & Jayden



<https://www.youtube.com/watch?v=YiM3OxR4HIs>

Theme: Gender Roles.

Description: Two poets challenge Gender stereotypes.

Points of Interest: - Gender Roles. - Team Piece.
- Masculinity. - Empowerment. - LGBTQ.

WTFL 2018, Nga Puna O Waiorea: Arihia & Manaia



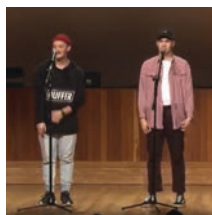
<https://www.youtube.com/watch?v=OYoLyB-0cYw&t=>

Theme: Rangatahi

Description: Two poets call out the pitfalls & stereotypes they face as indigenous youth.

Points of Interest: - Maori. - Rangatahi.
- Indigenous. - Team Piece. - irony.

WTFL 2018, Dilworth School: Jai & Nathan



<https://www.youtube.com/watch?v=A3r09WjyeYE&t=>

Theme: Love.

Description: A well crafted and extremely humorous love poem.

Points of Interest: - STRONG LANGUAGE.
- Love. - Humour. - Team Piece. - Pop Culture.
- Nerds.

WTFL 2018, Carmel College



<https://www.youtube.com/watch?v=HMN8v-kOzYw&t=>

Theme: Boys.

Description: An ode to positive masculinity from 4 young women.

Points of Interest: - Ode. - Team Piece. - Song.
- Positive Masculinity.

WTFL 2018, Sir Edmund Hillary Collegiate



<https://www.youtube.com/watch?v=KwVwx0pyMbE>

Theme: Pacific Identity

Description: 4 young pacific poets talk about their individual struggles and cultures.

Points of Interest: - Team Piece. - Identity.
- Pacifica. - Culture.

WTFL 2018, Nga Puna O Waiorea



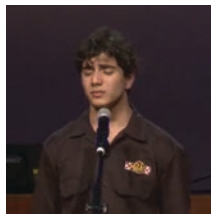
<https://www.youtube.com/watch?v=PVAvg4x3T9o>

Theme: Loss.

Description: A beautiful poem about loss and mourning within Maori Culture.

Points of Interest: - Team Piece. - Ta Ao Maori.
- Song. - Loss. - Family.

WTFL 2018, Rangitoto College: Kovan Eskerie



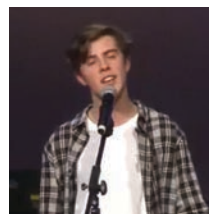
<https://www.youtube.com/watch?v=aJQ8Yo3oN4Q&t=>

Theme: Genocide

Description: A young speaks to the memory of a country that was stolen from him and the world.

Points of Interest: - Genocide. - Culture. - Song.
- Middle East.

WTFL 2018, Dilworth School: Jack Danie-Keane



<https://www.youtube.com/watch?v=QFQrXT8dmEI&t=>

Theme: Potential

Description: A poem about potential and self affirmation for young men.

Points of Interest: - Extended Metaphor.
- Potential. - Ode.

WTFL 2018, Carmel College: Malia Manavahetau



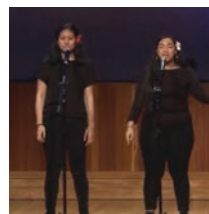
<https://www.youtube.com/watch?v=iYoOcVDJfGo&t=>

Theme: Identity

Description: A poem about struggling to find yourself in a world of stereotypes.

Points of Interest: - Identity. - Culture. - Identity.
- Education.

WTFL 2018, Alfriston College: Luisa & Esther



<https://www.youtube.com/watch?v=-pR6881kdRM>

Theme: Pacific Women

Description: Two poets explore their culture, family, and their place.

Points of Interest: - Culture. - Samoa. - Polynesian.
- Womens issues. - Team Piece.

WTFL 2018, Avondale College: Matthew & Christy



<https://www.youtube.com/watch?v=Fh8sjV93CRQ&t=>

Theme: Friends

Description: A humorous take on platonic relationships.

Points of Interest: - Team Piece. - Humour. - Gender.
- Roles. - Friendships.

WTFL 2018, Auckland Girls Grammar School: Yen Lasam



<https://www.youtube.com/watch?v=K1dyiYjF2C8&t=>

Theme: Culture

Description: A sharp tongued love letter to the Philippines.

Points of Interest: - Culture. - Language. -
Philippines. - Identity. - Asia.

WTFL 2018, Nga Puna O Waiorea: Terina Wichman-Davis & Matariki Bennett



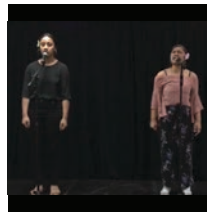
<https://www.youtube.com/watch?v=swsEiNB87W8>

Theme: Love

Description: An open letter to a failing relationship.

Points of Interest: - Team Piece. - Metaphor.
- Epistle. - Love.

WTFL 2018, Auckland Girls Grammar School: Maria Lavemai & Fine Aholelei



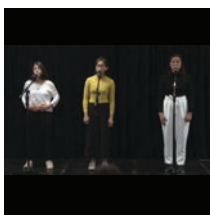
https://www.youtube.com/watch?v=UN9_WLQSmg8

Theme: Women's Issues

Description: Two young women address the sexism they seen within their community.

Points of Interest: - Team Piece. - Women's Issues.
- Gender Roles.

WTFL 2018, Carmel College



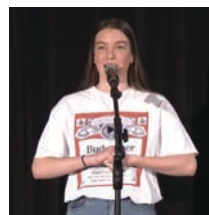
<https://www.youtube.com/watch?v=SefB3r4QxoU>

Theme: Dating Tips

Description: A satirical instructional poem about dating.

Points of Interest: - Team Piece. - Satire.
- Humour. - Dating.

WTFL 2018, One Tree Hill College: Jessica McKnight



<https://www.youtube.com/watch?v=1A8ZDYflzBw&t=>

Theme: White Privilege

Description: A powerful poem that speaks to privilege within Aotearoa.

Points of Interest: - STRONG LANGUAGE. - Privilege.
- NZ History. - Racism. - Colonialism.

WTFL 2018, One Tree Hill College: Ania Singsam & Aine Viviani



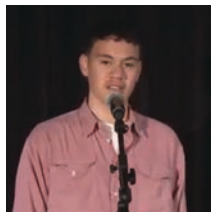
<https://www.youtube.com/watch?v=tgfqyjBC9AQ>

Theme: Society

Description: A poem about societal expectations that uses a powerful performance device.

Points of Interest: - Expectations. - Society.
- Team Piece. - Dance.

WTFL 2018, Dilworth School: Nathan Su'a



https://www.youtube.com/watch?v=Hzz_ARU_q5Y&t=

Theme: Childhood

Description: A dark & lyrical poem about a difficult childhood.

Points of Interest: - Descriptive language.
- Childhood. - Song. - Loss. - STRONG LANGUAGE.

WTFL 2018, Marist College



<https://www.youtube.com/watch?v=G6Gr4b2rbZA>

Theme: Poverty

Description: A poem about poverty and Privilege in Auckland.

Points of Interest: - Team Piece. - Poverty.
- Homelessness. - Privilege. - Auckland.

WTFL 2018, St. Pauls College: Shayne Baiabe



<https://www.youtube.com/watch?v=4jTf9quTr8s&t=>

Theme: Auto-Biography

Description: A young man explores his identity in both hilarious and poignant ways.

Points of Interest: - Humour. - Identity.
- Auto Biography.

WTFL 2018, Alfriston College: Hannah Ikiua



<https://www.youtube.com/watch?v=Z9cGKZfOSxY&t=>

Theme: Mental Health

Description: A young woman talks about her struggles and triumphs.

Points of Interest: - Mental Health. - Hope.
- Anxiety. - metaphor.

WTFL 2018, Avondale College: Naheeda Safi



<https://www.youtube.com/watch?v=zV5P533AsGE&t=>

Theme: Motivation

Description: A motivational poem about overcoming struggle.

Points of Interest: - Motivation. - Hope. - Rhyme.
- Strong Performance.

WTFL 2018, Dilworth School



<https://www.youtube.com/watch?v=58clu2G7ayU&t=>

Theme: Friendship

Description: 3 boys write a hilarious and touching ode to their friend.

Points of Interest: - Strong Language. - Team Piece.
- Friendship. - Ode. - Metaphor.

WTFL 2018, Marist: Maeve Rabbett



<https://www.youtube.com/watch?v=EYeRKIC8oKM>

Theme: Mental Health

Description: A powerful and personal poem about mental health.

Points of Interest: - Strong language.
- Mental Health. - Metaphor. - Confessional.

WTFL 2018, One Tree Hill



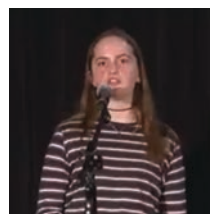
<https://www.youtube.com/watch?v=qzq7WwD-EPU&t=>

Theme: Faith.

Description: Two young poets explore their faith.

Points of Interest: - Team Piece. - Faith. - Belief.

WTFL 2018, Rangitoto College: Bella



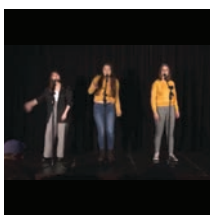
<https://www.youtube.com/watch?v=Gy-6RtXmMOQ&t=>

Theme: Over-Thinking

Description: A poem about over-thinking.

Points of Interest: - Over-Thinking. - Anxiety.
- Metaphor.

WTFL 2018, Avondale College



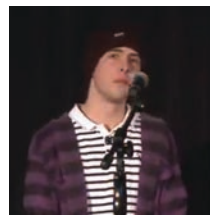
<https://www.youtube.com/watch?v=88KTzV7W1Nw&t=>

Theme: Women

Description: A poem that celebrates women and creation.

Points of Interest: - Team piece. - Mythology.
- Feminism. - Allegory.

WTFL 2018, Dilworth School: Jack Danie-Keane



<https://www.youtube.com/watch?v=uNPUeCvU-38&t=>

Theme: Growing up

Description: A young man contemplates his place in the world.

Points of Interest: - Growing up. - Alliteration.
- Manhood.

WTFL 2018, Marist College



<https://www.youtube.com/watch?v=iqAcR1sxWZE&t=>

Theme: War

Description: A poem about how rich countries gain wealth through war against the 3rd world.

Points of Interest: - Team Piece. - Refrain. - War. - Capitalism

WTFL 2018, One Tree Hill: Elisheba Nand & Judi Barnard



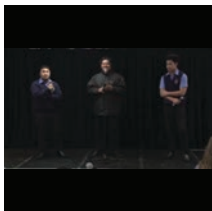
<https://www.youtube.com/watch?v=yxFt9e5vxVM&t=>

Theme: Body Shaming

Description: 2 young women Speak out against body shaming and celebrate themselves.

Points of Interest: - Team piece. - Body shaming. -Empowerment.

WTFL 2018, De La Salle College



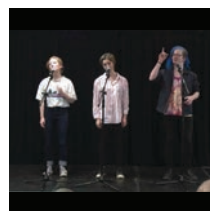
<https://www.youtube.com/watch?v=8IID-9RuPu4>

Theme: Dating Advice

Description: A young man receives both hilarious and poignant dating advice from his friends.

Points of Interest: - Team piece. - Dating. - Humour. - Love.

WTFL 2018, Western Springs College



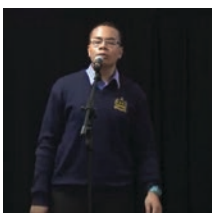
<https://www.youtube.com/watch?v=TSPLiAhj-oY&t=>

Theme: Dancing

Description: A humorous and too relatable poem about the awkwardness of youth.

Points of Interest: - Team piece. - humour. - Dancing. - Growing up.

WTFL 2018, De La Salle College: Mariner Fagaiava-Muller



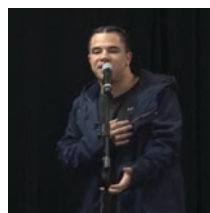
<https://www.youtube.com/watch?v=h4eFgcV5J1E&t=>

Theme: Family

Description: A young man writes a powerful ode to his Grandmother.

Points of Interest: - Family. - Metaphor. - Culture. - Polynesia. - Ode.

WTFL 2018, Aorere College: Lex



<https://www.youtube.com/watch?v=pamOsuVfXB4&t=>

Theme: Father Figures.

Description: A poet uses Wordplay and metaphor to explore the absence of father figures.

Points of Interest: - STRONG LANGUAGE. - Wordplay. - Male role models. - Alliteration. - Rhyme. - Mic Skills.

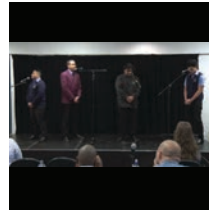


<https://www.youtube.com/watch?v=FVYKahn6cFY>

Theme: Mental Health

Description: A poet uses allegory to describe their struggles with Mental Health.

Points of Interest: - STRONG LANGUAGE.
- Mental Health. - Humour. - Hope.



<https://www.youtube.com/watch?v=mX0b9dRkKT4&t=>

Theme: Dreams

Description: A poem about following your dreams.

Points of Interest: - Growing up. - Dreams.
- Hope. - Team Piece.

WTFL 2017, Dilworth, Jayden & Nathan



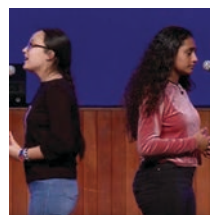
<https://www.youtube.com/watch?v=G6Gr4b2rbZA>

Theme: Humorous Love Poem.

Description: Two young men pen a hilarious ode to a mysterious woman known as 'Charlotte'.

Points of Interest: - Team Piece. - Word Play.
- Masculinity. - Humour. - Metaphor.
- Strong choreography.

WTFL 2017, Selwyn: Alicia & Yvette



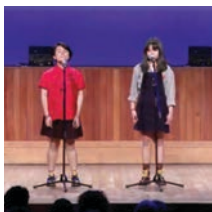
<https://www.youtube.com/watch?v=Huw73MBozdU>

Theme: Mental Illness.

Description: A team piece that explores the isolation and fear associated with Mental Illness.

Points of Interest: - Team Piece. - Mental Illness.
- Suicide. - Metaphor. - Loneliness. - connection.

WTFL 2017, Marist: Tiara & Reese



https://www.youtube.com/watch?v=H7mpW_ujos8

Theme: Youth Empowerment

Description: Two young Asian Poets talk about the effects of Skin Whitening and Beauty Standards in their culture.

Points of Interest: - Skin Lightening Crème.
- Asian Identity. - Beauty Standards. - Womens Issues. - Team Piece. - Westernization.

WTFL 2017, Selwyn: Kate, Stella & Lucy



https://www.youtube.com/watch?v=d_ItzXq7Cp8&t=7s

Theme: High School Relationships

Description: A hilarious and well performed poem about High School relationships.

Points of Interest: - Strong Language. - Team Piece.
- High School Relationships. - Humour.
- Sex Education.

WTFL 2017, Rangitoto: Shania



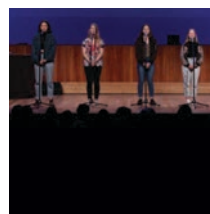
<https://www.youtube.com/watch?v=FVYKahn6cFY>

Theme: Body Image

Description: A powerful and honest story about learning to love yourself.

Points of Interest: - Strong Language. - Body Image.
- Body Shaming. - Self Love. - Story Telling. - Beauty.

WTFL 2017, Nga Puna O Waiorea: Manaia, Arihia, Nickania & Matariki



<https://www.youtube.com/watch?v=9WYk4A7EOaM&t=77s>

Theme: Indigenous Language

Description: A poem about Keeping Indigenous Language alive.

Points of Interest: - Te Reo. - Indigenous Struggles.
- Maori. - Colonization. - Language. - Ihumatao and the Otuataua Stonefields.

WTFL 2017, McAuley: Caroline & Sareen



<https://www.youtube.com/watch?v=qAh9QRIF6S8>

Theme: Friendship

Description: Two young poets celebrate their friendship while warning a would be suitor.

Points of Interest: - Team Piece. - Relationships.
- Humour. - Open Letter. - Womens issues.

WTFL 2017, Marist: Tiara



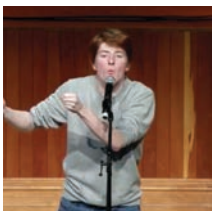
<https://www.youtube.com/watch?v=hZDhFofhw7s&t=25s>

Theme: Mental Health and Art.

Description: A gorgeously written poem about mental illness and power of art.

Points of Interest: - Metaphor. - Mental Illness.
- Art Therapy. - Word Play. - Strong Poetic devices.
- Parents.

WTFL 2017, Long Bay: Hayden



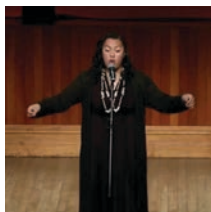
https://www.youtube.com/watch?v=_ineUo8VV4k&t=47s

Theme: Identity

Description: A humorous poem about being proud to be a nerd.

Points of Interests: - Labels/Stereotypes.
- Humour. - Standing Up to Bullies.
- High School Hierarchies. - Identity.

WTFL 2017, Edmund Hillary: Thicityree



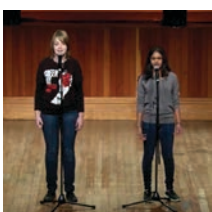
<https://www.youtube.com/watch?v=i1gGjOY7WYw&t=99s>

Theme: Education

Description: A poem about changing people's perspectives of a decile one school.

Points of Interests: - Expectations. - Judgements.
- Education System. - Standing Up For Yourself.

WTFL 2017, Tuakau: Abbey & Sharleen



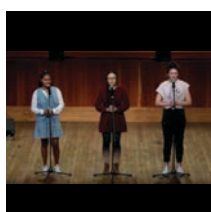
<https://www.youtube.com/watch?v=ZnFPh45X-ac&t=100s>

Theme: Cultural Stereotypes

Description: A thought provoking team piece about the stereotypes on Western and Southern Asian cultures.

Points of Interests: - Team Piece. - Expectations.
- Double Standards. - Unity.

WTFL 2017, Selwyn: Yvette, Stellar & Alicia



<https://www.youtube.com/watch?v=otrt1b7Fgls&t=83s>

Theme: Time

Description: An emotional team piece about the preciousness of time.

Points of Interests: - Team Piece. - Repetition.
- Lists. - Open letters. - Words unsaid.

WTFL 2017, Rangitoto: Kovan, Shivani, Tessa & Dilpreet



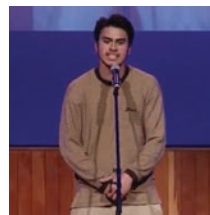
<https://www.youtube.com/watch?v=CetKXi0ppoo>

Theme: Identity

Description: A piece that explores the meanings and relationship they have with their names

Points of Interests: - Team Piece. - Formation.
- Metaphor. - Identity. - Culture.

WTFL 2017, Nga Puna o Waiorea: Mahima



<https://www.youtube.com/watch?v=cuSYtXCyul4&t=134s>

Theme: Suicide

Description: A brave poem about the effects of bullying from an experience with a friend.

Points of Interests: - Vulnerability. - Wordplay.
- Suicide. - Bullying.

WTFL 2017, McAuley: Katriana & Natalya



<https://www.youtube.com/watch?v=1QkmRtvfAvU>

Theme: Choices

Description: A well written poem about the impact of the choices we make.

Points of Interests: - Team Piece. - Metaphor.
- Pop Culture References. - Choreography.
- Society.

WTFL 2017, Marist: Maeve, Hannah, Katie & Emilie



https://www.youtube.com/watch?v=7NQW61a_xfA&t=37s

Theme: Environmental

Description: A piece that powerfully addresses the impacts of climate change on Papatuanuku and Ranginui.

Points of Interests: - Team Piece. - Metaphor.
- Environment. - Papatuanuku and Ranginui.
- Climate Change. - Song.

WTFL 2017, Wesley: Sharon



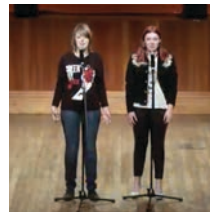
<https://www.youtube.com/watch?v=PqSAoo10PCw>

Theme: Identity

Description: A creative poem about the importance of making mistakes from the perspective of a pencil.

Points of Interests: - Persona Poem. - Mistakes.
- Self Acceptance. - Identity.

WTFL 2017, Tuakau: Abbey and Georgia



https://www.youtube.com/watch?v=c_R2CdPBBQo

Theme: Identity and Relationships

Description: Two poets explore what went wrong in their relationships.

Points of Interests: - Team piece. - Open Letter.
- Relationship Breakup. - Self Worth.

WTFL 2017, Sir Edmund Hillary: Lynda & Alexandra



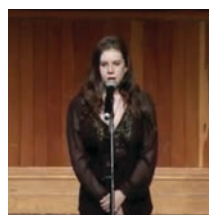
<https://www.youtube.com/watch?v=cgW1CudYJcg>

Theme: Stereotypes

Description: A powerful poem about two girls being more than the stereotype society places on them.

Points of Interests: - Team Piece. - Stereotypes.
- Repetition. - Education System. - Class.

WTFL 2017, Selwyn: Tamrin



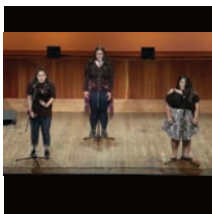
<https://www.youtube.com/watch?v=9NVy3aOTIKk>

Themes: Catcalling

Description: A fierce poem that addresses what it's like to be catcalled on the streets.

Points of Interests: - Staging. - Catcalling.
- Womens Issues. - Patriarchy.

WTFL 2017, McAuley: Katriana, Mele & Natalya



<https://www.youtube.com/watch?v=k9b9asjldWk>

Themes: Family

Description: A moving team piece about the strength and vulnerability of the women in their lives.

Points of Interests: - Team Piece. - Family.
- Imagery. - Formation. - Tone. - Loss.

WTFL 2017, Long Bay: Azriel



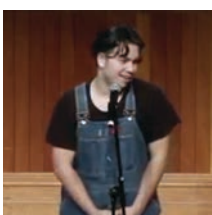
<https://www.youtube.com/watch?v=doXzfyAogp0&t=94s>

Themes: Racism

Description: An important poem that addresses the racism that still exists towards Maori.

Points of Interests: - Racism. - Language.
- White Privilege. - Stereotypes. - Pride in Culture.

WTFL 2017, Dilworth: Philip



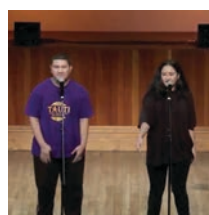
<https://www.youtube.com/watch?v=2Gh4a3O-JTI>

Themes: Love

Description: A sweet poem about how the girl he loves makes him feel.

Points of Interests: - Love. - Crush. - Humour.
- Wordplay. - Allusions. - Shakespeare References.

WTFL 2017, Aorere: Noah & Fili



<https://www.youtube.com/watch?v=WER-gymp2DA>

Themes: Stereotypes

Description: This roaring poem calls out the negative stereotypes surrounding South Auckland.

Points of Interests: - Team Piece. - Wordplay.
- Personifications. - South Auckland. - Stereotypes.
- Political.

WTFL 2017, Selwyn: Kate & Lucy



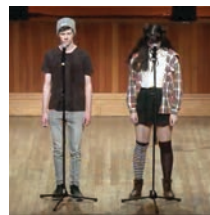
<https://www.youtube.com/watch?v=Qhd4Qr7cPE8>

Themes: Self Love

Description: An empowering poem about self worth after a break up.

Points of Interests: - Team Piece. - Heartbreak. - Self Love. - Greek/Roman Myth References. - Resilience.

WTFL 2017, Longbay: Adam & Sarah



<https://www.youtube.com/watch?v=3AVZqsSJSg&t=>

Themes: Betrayal

Descriptions: A poem about going through a betrayal of a friend.

Points of Interests: - Team Piece. - Fairytale Allusions. - Metaphor. - Friendship Breakup.

WTFL 2017, Aorere: Lazaro & Viliami



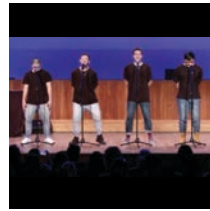
<https://www.youtube.com/watch?v=g1fRt78GP0s>

Themes: Faith

Descriptions: Two poets explore what their faith means to them.

Points of Interests: - Team Piece. - Metaphor. - Faith. - Wordplay. - Identity.

WTFL 2017, Dilworth: Philip, Jai, Nathan & Jayden



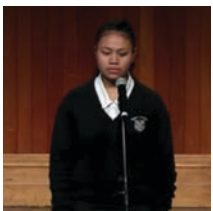
<https://www.youtube.com/watch?v=qZM-oMqiz98&t=>

Themes: Anime

Description: A fun group piece about what anime means to the four poets.

Points of Interests: - Team Piece. - Choreography. - Humorous. - Anime. - School Pressures. - Personal Stories.

WTFL 2017, Wesley: Gabby



<https://www.youtube.com/watch?v=hsBSXzbJHG8>

Themes: Family

Description: A young poet bravely talks to her dad who is going through depression.

Points of Interests: - Open Letter. - Depression. - Family. - Generational Barriers.

WTFL 2017, McAuley: Paulina



<https://www.youtube.com/watch?v=FXYEkh-zkSk&t=>

Themes: Identity

Description: A poet navigates her identity and self worth after an interaction with a stranger on the train.

Points of Interests: - Metaphor. - Narrative. - Strong Poetic Language. - Finding Your Voice. - Self Worth.

WTFL 2017, Aorere: Fili



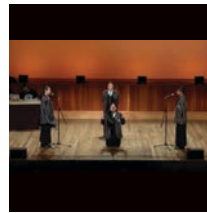
<https://www.youtube.com/watch?v=b6U7fKo4S9w&t=>

Themes: Identity

Description: A poem about trying to connect to your family and culture when they both feel distant.

Points of Interests: - Strong Imagery. - Pace.
- Family. - Diaspora. - Culture.

WTFL 2017, Wesley: Sharon, Calais, Gabrielle & Grace



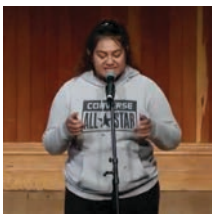
<https://www.youtube.com/watch?v=rvaTW5ATV5Y>

Themes: Inner Conflict

Description: An exploration of the struggles that goes on in a young woman's head when it overthinks.

Points of Interest: - Team Piece. - Repetition.
- Formation. - Metaphor. - Inner Thoughts.
- Womens Issues.

WTFL 2017, Sir Edmund Hillary: Myra



<https://www.youtube.com/watch?v=TA0jKaXN19g&t=>

Themes: Relationships

Description: A poem that calls out the promiscuity of the current generation.

Points of Interests: - Soundscape. - Wordplay.
- Double Standards. - Modern Relationships.

WTFL 2017, McAuley: Caronline & Saren



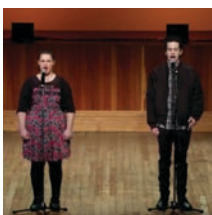
<https://www.youtube.com/watch?v=z3MD791rzz4&t=>

Themes: Friendship

Description: A sweet poem about two young poets celebrating the journey of their friendship so far.

Points of Interests: - Team Piece. - Humour.
- Feminism. - Friendship Love.
- Women Empowerment.

WTFL 2017, Tuakau: Abbey & Mark



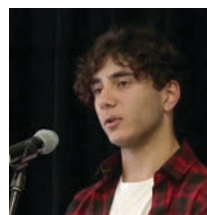
<https://www.youtube.com/watch?v=QO5tMv3U86U&t=>

Theme: Friendship

Description: A team piece about the hardships of losing a friend.

Points of Interests: - Team Piece. - Metaphor.
- Resilience. - Environmental Imagery. - Death.
- Grief.

WTFL 2017, Rangitoto: Kovan



https://www.youtube.com/watch?v=QoLGZ_uaBao

Themes: Persona

Description: A poem about the control and power the poet feels when they write.

Points of Interests: - Metaphor. - Persona Poem.
- Volume. - Wordplay. - Intensity.
- Characterisation.

WTFL 2017, Northcote: Rose & Emma



https://www.youtube.com/watch?v=b_45owN5JyU&t=

Themes: Beauty Standards

Description: A sassy team piece addressing society's view of how women should look.

Points of Interests: - Team Piece. - Womens Issues. - Beauty Standards. - Rules. - Body Image.

WTFL 2017, Marist: Tiara



<https://www.youtube.com/watch?v=dYjnn-eoXM&t=>

Theme: Vulnerability

Description: A poem about what it means to be vulnerable in poetry.

Points of Interests: - Strong Imagery. - Tone and Pacing. - Religious References. - Inner Conflict.

WTFL 2017, Auckland Girls Grammar: Scarlett



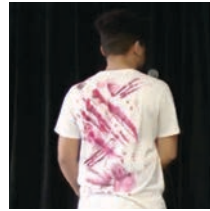
<https://www.youtube.com/watch?v=lyU2SSfk7ho&t=>

Themes: Womanhood

Description: A beautiful and well written poem about the resilience of women through the comparison of a glass blower.

Points of Interests: - Extended Metaphor. - Womens Issues. - Tone. - Self Worth.

WTFL 2017, De La Salle: Jeremiah



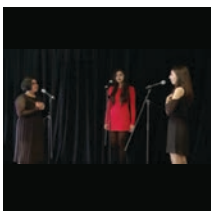
<https://www.youtube.com/watch?v=bAm3AgwBCZc&t=>

Themes: Individuality

Description: A poet powerfully addresses the judgements towards him.

Points of Interests: - Soundscape. - Extended. - Metaphor. - Intensity. - Fantastical Elements. - Tone. - Judgements.

WTFL 2017, Rangitoto: Shania, Shivani & Dilpreet



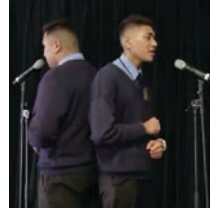
<https://www.youtube.com/watch?v=I93amXUGMdw>

Themes: Depression

Description: A poem about the control depression can have.

Points of Interests: - Team Piece. - Choreography. - Personification. - Depression. - Metaphor. - Loneliness.

WTFL 2017, De La Salle: Dillon & Talafatu



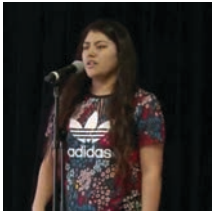
<https://www.youtube.com/watch?v=zzk58E1qrJo&t=>

Themes: Expectations and Identity

Description: Two poets talk about the struggles and pressures they face in society.

Points of Interests: - Team piece. - Wordplay. - Insecurities. - Confidence. - Self Love.

WTFL 2017, Auckland Girls Grammar: Nikita



<https://www.youtube.com/watch?v=TGjJsNZ6sps&t=>

Themes: Family and Home

Description: An ode to a poet's parents and her relationship with place where they raised her.

Points of Interests: - Strong Wordplay. - Rhyme.
- Storytelling. - Family History. - Home. - South Auckland.

WTFL 2017, Northcote: Harriet



<https://www.youtube.com/watch?v=gWj1ql8CEq0&t=>

Theme: Faith

Description: A poem about the poet's journey to understand her faith through her relationship with her bible.

Points of Interests: - Tone. - Personification.
- Inner Conflict. - Faith. - Expectations.

WTFL 2017, De La Salle: Talafatu, Jeremiah, Dillon, Jone, Togi & Theodore



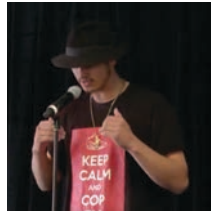
<https://www.youtube.com/watch?v=cH3GED2Mnui&t=>

Themes: Culture

Description: A strong and spectacular poem about the effects of colonialism in Samoa and how to move forward.

Points of Interests: - Team Piece. - Political. - Post.
- Colonialism. - Choreography. - Language. - Song.
- Cultural Appropriation.

WTFL 2017, Nga Puna O Waiorea: Mahima



<https://www.youtube.com/watch?v=AA0hEtmJopM&t=>

Theme: Race

Description: A poem about breaking stereotypes of race and class through his personal experiences.

Points of Interests: - Rhyme. - Wordplay.
- Family Issues. - Poverty. - Stereotype. - Race.

WTFL 2017, Marist: Maeve & Katie



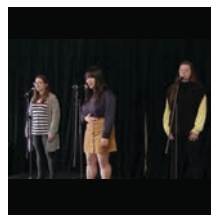
<https://www.youtube.com/watch?v=3iOLuka9H2E&t=>

Theme: Toxic Relationships

Description: A beautifully written team piece about the effects of being in a toxic relationship.

Points of Interests: *TRIGGERING CONTENT*
- Team Piece. - Volume. - Imagery. - Possession.
- Rape.

WTFL 2017, Auckland Girls Grammar: Jess, Yen & Scarlett



https://www.youtube.com/watch?v=Y1mIBNac_Ng

Themes: Pressures of High School

Description: A powerful team piece about the pressures and expectations of high school.

Points of Interests: - Team Piece. - High School Pressures. - Inner Conflict. - Perfectionism.

WTFL 2016, Auckland Girls Grammar, Caryn



<https://www.youtube.com/watch?v=0GfTB0A8ZLk>

Theme: Love and Longing.

Description: This poem uses humor and simile to describe the highs and lows of teenage infatuation and love.

Points of Interest: - Epistle. - Humour. - Love Poetry. - Odes.

WTFL 2016, Aorere College, Fili & Emeline



<https://www.youtube.com/watch?v=d6QuSHWidAU>

Theme: School Stress.

Description: This poem discusses the pressure and stress that young people face while trying to meet the academic standards imposed by society and family.

Points of Interest: - NCEA. - Youth voice. - Stress. - Societal Pressure. - Family. - Test Scores. - Over achieving. - Team Piece.

WTFL 2016, Aorere College, Kalolaine & Viliani



<https://www.youtube.com/watch?v=WhAZQZKS14w>

Theme: Fathers.

Description: A deeply personal and powerful poem about fathers in modern society.

Points of Interest: - Family. - Fatherhood. - Absentee parents. - Whakapapa. - Modern Family life.- Team Piece.

WTFL 2016, Selwyn College, Tamrin & Kate



<https://www.youtube.com/watch?v=MFUwQTAbCE>

Theme: Disappointment.

Description: This poem uses a creative performance technique to discuss the topic of disappointment.

Points of Interest: - Disappointment. - Personification. - Creative performance techniques. - Team Piece. - Extended Metaphor. - List poem - Anxiety.

WTFL 2016, McAuley High School, Faga & Paulina



<https://www.youtube.com/watch?v=9TH70vF4pUI>

Theme: Slam Scores.

Description: This poem calls out the hypocrisy of the slam community, using the venue as a metaphor for self love.

Points of interest: - Poem about poetry. - Healing through art. - Slam Poetry. - Allegory. - Being critical of your community. - Team piece.

WTFL 2016, Lynfield College, Kannann & Aleece



<https://www.youtube.com/watch?v=KduU92hYgvQ>

Theme: If the internet was a person.

Description: This poem talks about how social media defines us as people in the modern world, waterign down our empthay and humanity.

Points of interest: -Team Piece. - Hashtag activism. - Social Media - Humour - Syria. - Terrorism. - Hacktivism. - Social issues. - War.

WTFL 2016, Lynfield College, Elena & Bridget



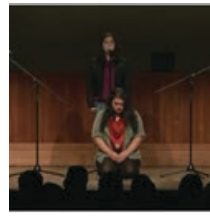
https://www.youtube.com/watch?v=lw1sIWW3_5s

Theme: Multi-Culturalism in Auckland.

Description: This poem discusses the changing face of Auckland as a multi-cultural 21st century city.

Points of Interest: - Team Piece. - Racism. - Multi-Culturalism. - Immigration. - Auckland. - Diversity.

WTFL 2016, Glenfield, Aleisha, Ara, Denesse, Jade



<https://www.youtube.com/watch?v=EGqfwu5GjJw>

Theme: Anxiety and Womanhood.

Description: Using a creative approach in it's performance, this poem talks about the pressures and anxiety facing many high school aged women in NZ.

Points of Interest: - Anxiety. - High School. - Societal pressures. - Gender Roles. - Team Piece.

WTFL 2016, McAuley High School, Natalya & Katrian



<https://www.youtube.com/watch?v=E1P6B1mOtbl>

Theme: Cultural Identity.

Description: In this poem, the authors discuss their struggle with cultural identity and the pride that comes from standing up for yourself.

Points of Interest: - Team Piece. - Culutral Identity. - Tongan Culture - Language.

WTFL 2016, M.A.G.S, Harshita & Vaibhav



<https://www.youtube.com/watch?v=-ZMcb7IwONM>

Theme: Mother Nature

Description: Through personification and clever imagery this poem discusses global warming and the human impact on the environment.

Points of Interest: - Team Piece. - Personification. - Global Warming. - Environmentalism. - Mother Nature.

WTFL 2016, M.A.G.S, Shannon & Abby



<https://www.youtube.com/watch?v=UdqPDoFC9hQ>

Theme: The voice of doubt.

Description: This poem discusses anxiety, doubt and self self worth via the power of performance and humour.

Points of Interest: - Team Piece. - Anxiety. - High School. - Doubt. - Fitting in. - Depression. - Mental Health.

WTFL2016, McAuley High School, Mele



https://www.youtube.com/watch?v=8ADkEhUN_IQ

Theme: Homelessness.

Description: The story of a homeless that the author met.

Points of Interest: - Homelessnes. - Housing Crisis - Auckland. - Goodwill.

WTFL 2016, Marist College, Tiara & Pearl



<https://www.youtube.com/watch?v=mEnKJ2JwUr0>

Theme: Mental Health. Identity.

Description: This poem delves deep into mental health issues that face many young people of colour.

Points of Interest: - POC. - Mental Health - Suicide. - Team Piece.

WTFL 2016, Selwyn College, Tamrin, Keir, Laura, Zheiyin



<https://www.youtube.com/watch?v=H5xlEK43xBw>

Theme: Poetry is important.

Description: How do we speak up for ourselves without art? This piece discusses the necessity of poetry and defends it against the critics.

Points of Interest: - Poems about poetry. - Support the arts. - Speaking up for yourself. - Critical thought. - Team Piece.

WTFL 2016, Lynfield College, Final, Melissa and Irene



<https://www.youtube.com/watch?v=EKfPFQm6edk>

Theme: Rape Culture.

Description: Two young women speak out on the effects that rape culture has had on their lives.

Points of Interest: - Women. - Rape Culture. - Team Piece. - Feminism.

WTFL 2016, Glenfield, Denesse



<https://www.youtube.com/watch?v=eGLdZb7j4L4>

Theme: Identity.

Description: Both humorous and heartbreaking, this poet talks about her identity and place as a Filipino growing up in Aotearoa.

Points of Interest: - *STRONG LANGUAGE - Identity. - Family. - Immigrants experience. - Philippines.

WTFL 2016, Glenfield College, Aleisha, Ara Mae, Denesse, Jade



<https://www.youtube.com/watch?v=GDtv4cVoakI>

Theme: Women's Issues.

Description: Four women explore the confinements of gender roles by personifying a patriarchal robot.

Points of Interest: - Women's issues. - Gender Roles. - Feminism. - Team Piece.

WTFL 2016, De La Salle College, Dillon & Lance



<https://www.youtube.com/watch?v=GHZ5L22vgGQ>

Theme: Culture.

Description: Two young men talk about their culture and the struggles that they and their families have faced in New Zealand.

Points of Interest: - Culture. - Stereotypes - Team Piece. - Immigrants. - Social Issues.

WTFL 2016, Marist College, Jennifer, Finals



<https://www.youtube.com/watch?v=ScdF6KbzIZg>

Theme: Self Love.

Description: While fealing with a break up and young poet discusses self love and survival.

Points of Interest: - Self Love. - Break up Poems. - Depression.

WTFL 2016, Marist College, Jennifer & Amy



<https://www.youtube.com/watch?v=8-JHuR1iA-k>

Theme: Apathy.

Description: Two poets discuss apathy and facebook hacktivism in the digital age.

Points of Interest: - hactivism. - Apathy. - Racism. - Privilege. - Team Piece.

WTFL 2016, Selwyn College, Round 2, Tamrin & Keir



<https://www.youtube.com/watch?v=JFHmWbAavjg>

Theme: Society.

Description: This poem discusses societie's obsession with doing the wrong thing and how caring is actually the coolest thing.

Points of Interest: - Team Piece. - Alcoholism. - Party Culture. - Fallen heroes. - Self respect.

WTFL 2016, Selwyn College, Tamrin, Keir, Laura, Kate, Zheiyina



<https://www.youtube.com/watch?v=JFHmWbAavjg>

Theme: The real New Zealand.

Description: This poem is a love letter to Aotearoa, an honest ode that is both loving and deeply critical.

Points of Interest: - NZ – Aotearoa. – Odes. – National indentity. – Team Piece.

WTFL 2016, De La Salle College, Round 2, Jeremiah



<https://www.youtube.com/watch?v=tk707bgl7pl>

Theme: Identity.

Description: A young poet talks about his neighborhood and his place in it.

Points of Interest: - Identity – South Auckland. – John Key. – Systematic Racism.

WTFL 2016, Selwyn College, Round 3, Laura, Kate, Zheiyina



<https://www.youtube.com/watch?v=XjMeFg22v94>

Theme: Words.

Description: Words have meaning, but what value do we actually place on them? What if we actually had to pay for each one?

Points of Interest: - Words. - The importance of langauge. - Team Piece.

WTFL 2016, Glenfield, Round 3, Aleisha



<https://www.youtube.com/watch?v=j1eTZmSWbcY>

Theme: High School Anxiety.

Description: A young poet talks about the trials and challenges of being a teenager struggling with anxiety.

Points of Interest: -High School. - Anxiety. - Inner dialogue. - Womens Issues. - Mental Health

WTFL 2016, Diocesan School for Girls,



https://www.youtube.com/watch?v=IRkNV_B0cOw

Theme: Love.

Description: Using humour and heart five young poets talk about love, learning tha fantasy is often better than real life.

Points of Interest: - Team piece. - Love poetry. – Humour.

WTFL 2016, Diocesan School for Girls, Ashleigh



<https://www.youtube.com/watch?v=2gdWWojefAo>

Theme: Anxiety.

Description: Finding hope and strength while battling anxiety and depression in a world that deosn't always understand.

Points of Interest: - Anxiety. – Mental Health. – Hope.

WTFL 2016, Aorere College, Round 1, Kiani



<https://www.youtube.com/watch?v=4nAFIP79pD8>

Theme: Survival

Description: A young poet talks about the his fear of being forgotten and what it means to grow older.

Points of Interest: - Self reflection. - Being remembered. - Forgiveness.

WTFL 2016, Diocesan School for Girls



<https://www.youtube.com/watch?v=ch26vSC88EU>

Theme: The future.

Description: Two young poets write an open letter to future generations.

Points of interest: - Open Letter. - Epistle. - The children - Team Piece.

WTFL 2016, Mount Albert Grammar, Joseph



<https://www.youtube.com/watch?v=FHnufL9OgcE>

Theme: Living life to it's fullest.

Description: A young poet uses the life of the Mayfly as a metaphor for how to live life to it's fullest.

Points of Interest: - Hope. - Extended Metaphor. - Science. - Success. - Achievement.



<https://www.youtube.com/watch?v=XffDoA0yy5A>

Theme: Religion

Description: Four young poets discuss the complex topic of religion.

Points of Interest: - Team Piece. - Religion. - Spirituality. - God.



<https://www.youtube.com/watch?v=g4ckbQZZCPc>

Theme: Polynesian Pride

Description: Two poets speak the the pride and trials of growing up as the children of immigrants in NZ.

Points of Interest: - Culture. - Dance. - Polynesia.- Team Piece. - Immigrants.

WTFL Semi Final Heats 2015 - Green Bay High School



<https://www.youtube.com/watch?v=GWOQOMvWgGEO>

Theme: Vegetarianism

Description: Six young vegetarians defend their choice in this hilarious and poignant poem.

Points of Interest: - Team Piece. - Vegetarianism.
- Humour - Personal Choice

Word Semi Finals Heats- Mt Albert Grammar School



<https://www.youtube.com/watch?v=ISY1ooMroYE>

Theme: Inspiration.

Description: If you knew the world was ending, what would you do?

Points of Interest: - ADULT LANGUAGE
- Inspiration. - Team Piece. - End of the world.

WTFL, Semi-final Heats - Selwyn College



<https://www.youtube.com/watch?v=ERIda27-JC0&t=67s>

Theme: Identity.

Description: A young poet struggles to reconnect with his culture.

Points of Interest: - Identity. - Lost culture. - Maori.

WTFL Semi Final Heats - Rangitoto College



<https://www.youtube.com/watch?v=PZJwif9KGEg>

Theme: Language and culture.

Description: Two children of immigrants discuss language and how it creates identity.

Points of Interest: - Language. - Immigrant experience. - Culture. - Team Piece.

WTFL Semi-Final Heats - Papatoetoe High School



<https://www.youtube.com/watch?v=YAMhWqWZTKk>

Theme: Gender Roles.

Description: A gamer breaks down sexism in nerd culture.

Points of Interest: - Gender roles. - Girl gamers. - Video Games. - Womens issues - pop culture.

WTFL Grand Slam 2015, Selwyn College



https://www.youtube.com/watch?v=mRF5nZ_4-KQ

Theme: Auckland.

Description: From housing crisis to History, this poem takes an honest and humorous look at the City of Sails.

Points of Interest: - Auckland. - Team Piece - Jafa.
- Housing Crisis. - Gentrification.

WTFL, Grand Slam 2015, Selwyn College



<https://www.youtube.com/watch?v=7Q0ricfYsUY>

Theme: Domestic Abuse.

Description: Using dark imagery and statistics two young poets rally against the issue of domestic abuse in Aotearoa.

Points of Interest: - Team Piece. - Domestic Abuse. - Family Violence. - New Zealand.

WTFL, Grand Slam 2015, Glenfield College



<https://www.youtube.com/watch?v=ODViEqNAUEs>

Theme: Mental Anguish

Description: An intimate poem about anxiety and self abuse while hiding your identity.

Points of Interest: - Anxiety - Living in fear. - Confessional Poetry.

WTFL Grand Slam 2015, Lynfield College



https://www.youtube.com/watch?v=zOuEfre_aJc

Theme: Religion.

Description: Four young poets explore religion.

Points of Interest: - Religion. - Team Piece. - Prejudice.

WTFL Grand Slam 2015, Glenfield College



<https://www.youtube.com/watch?v=Js5lIkR3BzM>

Theme: Stereotypes.

Description: Four young poets discuss the stereotypes society has of them, then break them apart.

Points of Interest: - Stereotypes. - Team Piece. - Oppression.

WTFL Grand Slam 2015, McAuley High School



<https://www.youtube.com/watch?v=4CwqVcgKHrw>

Theme: Racism

Description: This poem makes an emotional plea against violence caused by systematic racism.

Points of Interest: - Gun violence. - Racism. - Oppression. - Imagery.

WTFL Grand Slam 2015, Lynfield College



<https://www.youtube.com/watch?v=RN5oLYqBWzI>

Theme: Racial Profiling

Description: Two young poets talk about the effect of racial profiling and discrimination upon young minds.

Points of Interest: - Racial profiling. - Team Piece. - Discrimination - Terrorism.

WTFL Grand Slam 2015, Mt Albert Grammar



<https://www.youtube.com/watch?v=SP0u0ltaSVM>

Theme: Academic Achievement

Description: A high school student exposes the stress and anxiety that come with trying to succeed as a student today.

Points of Interest: - Education - Anxiety - High School. - NCEA. - Mental Health.

WTFL Grand Slam 2015, McAuley High School



<https://www.youtube.com/watch?v=5QhOZtMGS2s>

Theme: Body Image.

Description: Through strong imagery and metaphor and young woman talks about coming of age and body image.

Points of Interest: - Body Image. - Women's Issues. - Sexuality.

WTFL Grand Slam 2015, Papatoetoe High School



<https://www.youtube.com/watch?v=jRSKRCq4-d4>

Theme: Objectification

Description: A young woman talks about how her body and the taboos placed upon it by others.

Points of Interest: - Objectification. - Gender Norms - Body shaming. - Women's Issues

WTFL Grand Slam 2015, Papatoetoe High School



<https://www.youtube.com/watch?v=AYTv5X35tll&t=132s>

Theme: Body Image.

Description: Two poets confront societies judgements about their body image.

Points of Interest: - Team Piece. - Body Image. - Women's issues. - Body Shaming.

WTFL Grand Slam 2015 Papatoetoe High School



<https://www.youtube.com/watch?v=Ynhx5IXbxHA&t=3s>

Theme: Home.

Description: A young MC talks about his love for the neighborhood he grew up in.

Points of Interest: - Wordplay. - South Auckland. - Puns. - MC skills.

WTFL Grand Slam 2015, Glenfield College



<https://www.youtube.com/watch?v=jeu2dssd9Yk>

Theme: LGBTQI Issues.

Description: Through both humour and tragedy and young queer woman answers the question: "Are you sure you are gay?"

Points of Interest: - ADULT LANGUAGE. - LGBTQI Issues - Team Piece. - Humor.

WTFL Grand Slam 2015, Lynfield College



<https://www.youtube.com/watch?v=XEzIA3aMgjY>

Theme: Language

Description: A young poet writes a poem about her immigrant mother and the struggles and triumphs of language.

Points of Interest: - Language. - Ode. - Accents - The immigrants story. - Indian Culture.

WTFL Grand Slam 2015, MAGS



<https://www.youtube.com/watch?v=cloMxSWcw5w>

Theme: Panic

Description: Two poets pen an open letter to panic and Adrenaline, airing their grievances.

Points of Interest: -Team Piece. – Personification. – Open Letter. – Fight or Flight.

WTFL Grand Slam 2015, Alfriston College



<https://www.youtube.com/watch?v=kh8d8iqPJ9w&t=54s>

Theme: Faith/Religion

Description: A young poet talks to God about his faith, his struggles and his survival.

Points of Interest: - Epistle. - Faith. - God. - Prayer. - Open Letter.

WTFL Grand Slam 2015 - Westlake Boys High School



<https://www.youtube.com/watch?v=KiNKex7grC8>

Theme: Bruce Lee.

Description: An ode to Bruce Lee and what it means to stand up for yourself.

Points of Interest: - Ode. - Heroes. - Team Piece. - Asian Culture. - Colonization.

WTFL 2015 Grand Slam, McAuley High School



<https://www.youtube.com/watch?v=4Jl5Bbn4Ggc>

Theme: Family.

Description: A tale of two young sisters growing up in a house with many secrets.

Points of Interest: - Team Piece. - Storytelling. - Humour. - Family. - Abuse.

Raneem Caco “Puzzled Life”



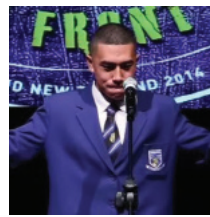
<https://www.youtube.com/watch?v=lKogzU7s2qA>

Theme: The Rubik's Cube.

Description: A humorous poem that uses the Rubik's Cube as a metaphor for how to solve the challenges that life presents.

Points of Interest: - Humour. - Allegory. - Alliteration. - Pop-culture.

Tyrone Tokorangi “Turkish Delight”



https://www.youtube.com/watch?v=zXdFAV_cYBg

*Adult Language

Theme: Romantic Relationships

Description: A comedic poem about the frustrations of young love.

Points of Interest: - Humour. - Rhyme. - Rhythm and alliteration. - Pop Culture.

Talia Stanley “If I had Time”



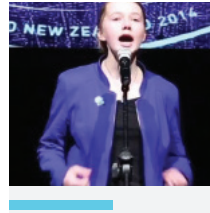
https://www.youtube.com/watch?v=Nla_ElnMW0Y

Theme: Youth Empowerment

Description: Using slams 3 minute time limit as a construct, a young poet discusses the importance of speaking out and using your voice for change

Points of Interest: - Poetry to educate and influence. - Critical thinking. - Activism. - Community engagement. - Culture.

Theresa “I am Liger”



<https://www.youtube.com/watch?v=ZpV2CTF4lQA>

Theme: Identity and belonging

Description: Using the metaphor of a Liger, Theresa takes a creative and Rhythmic approach to discussing self-love and identity.

Points of Interest: - Allegory. - Biology. - Identity. - Self love and acceptance. - Meter and rhyme.

Hele Christopher



<https://www.youtube.com/watch?v=3mVEi2Thbbo>

Theme: Puberty

Description: Equal parts humorous and awkward, this poem explores the difficulties of our teenage years.

Points of Interest: - Humour. - Adolescence. - Taboo. - Storytelling. - Confessional poetry.

Logan Belk “It's youre Time”



<https://www.youtube.com/watch?v=os6u7drlQHA>

Theme: Creativity

Description: An ode to creativity and the bravery it takes to follow your dreams.

Points of Interest: - Repetition. - Odes. - Refrain. - Personification. - Rhyme. - Learning from failure. - Complex imagery. - Bravery.

Roimata Prendergrast “Heaven and Hell”



<https://www.youtube.com/watch?v=XEzIA3aMgjY>

*Strong Themes

Theme: Objectification and abuse

Description: A poem about the process of abuse and guilt told through startling and stark imagery.

Points of Interest: - Satire. - Strength. - Religious imagery. - Survival. - Abuse. - Allegory.

Rebecca Sang-Yum “Inside the Box”



<https://www.youtube.com/watch?v=EBJ8UJ3cmsM>

Theme: Grief and Loss

Description: A poet travels through language that is both stark and fantastical as they express grief over the loss of a parent.

Points of Interest: - Alteration. - Word-play. - Indigenous language. - Pop-culture. - Grief. - Puns. - Onomatopoeia.

Ahmed Sedick “Resilience”



<https://www.youtube.com/watch?v=vcuQsCKw5bk>

Theme: Overcoming personal struggles

Description: This poem speaks of the trials of growing up in South Africa and finding the means to become resilient.

Points of Interest: - Spirituality. - Overcoming adversity. - Home. - Identity. - Motivation. - Puns. - Rhyme.

Mema Luteru “Daddy”



<https://www.youtube.com/watch?v=4zkW-RwPulo>

Theme: Faith and abandonment

Description: A poem about finding Faith after a parent walks away.

Points of Interest: - Refrain. - Rhythm. - Religion. - Absentee parents. - Quoting scripture.

Jahmal Nightingale “It’s my Turn”



<https://www.youtube.com/watch?v=vhRjwqD33bc>

Theme: Love

Description: An earnest love poem that utilizes the game of “Would you rather” as a device to explore a romantic relationship.

Points of Interest: - Would you rather. - Games. - Childhood. - Metaphor. - Simile. - Love.

Arizona Leger “Introducing Culture”



www.youtube.com/watch?v=9mZB17sAXE4

Theme: Culture and resilience

Description: A Spoken Word piece that expresses the cultural challenges young Pacific people face when living in a multi-cultural New Zealand.

Zane Scarborough

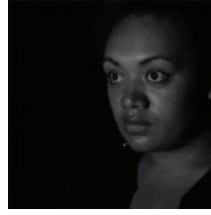


www.youtube.com/watch?v=ICizYu-I9G4

Theme: Social Commentary of the Instant lifestyle we exist and how we can easily get into debt

Points of Interest: - Clever use of metaphors.
- The use of pace in performance. - The use of simple yet clever language.

Marina Alefosio “South Auckland’s Body”



www.youtube.com/watch?v=uao0v03SqPA

*Strong Language

Theme: Community.

Description: An honest love poem about South Auckland and the people who live there.

Points of Interest: - Alliteration. - Ode.
- Personification. - Community. - South Auckland.
- Community. - Home. - Poetic film. - Spoken word
- Music.

Olive, Onehou, Marina



www.youtube.com/watch?v=SL6vz-qOkTQ

Theme: Belonging

Points of Interest: A close look at growing up as a young person in South Auckland and the cultural similarities and differences

Daren Kamali

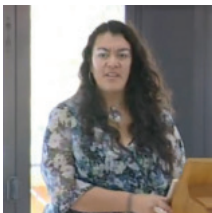


www.youtube.com/watch?v=AfkPeuYz2h4

Theme: Pacific migration, contemporary and traditional

Points of Interest: - Use of bilingual language (Fijian/English). - Traditional Chants. - Melody of familiar songs.

Tusiata Avia- Alofa



<https://www.youtube.com/watch?v=xfxLkAD7Sug>

Theme: Persona.

Description: A performance that blurs the lines of acting and poetry.

Points of Interest: - Samoa. - Persona. - Use of accent and character. - Performance. - Storytelling.

South Auckland Poets Collective



<https://www.youtube.com/watch?v=ysHqot7afLg>

Theme: Measure of a man

Description: Addressing the various stereo types around what masculinity is. Use of multiple narratives and perspective ties in the one poem.

Points of Interest: - Masculinity - Team Piece - Humour - Culture.

Ben Stokes “Place to Be”



www.youtube.com/watch?v=p1dvtKUaVfs

Theme: Patriotism.

Description: A love poem to New Zealand.

Points Of Discussion/Interest: - Patriotism. - odes.
- Kiwiana. - NZ. - Aotearoa. - home. - national
identity. - historic reference. - puns. - wordplay.

“Storytellers” – Jessie Fenton



<https://www.youtube.com/watch?v=pLN7b5fl6xg>

Theme: Pakeha privilege.

Description: A powerful and important message
about NZ history and the privilege of being
Pakeha.

Points of Interest: - NZ history. - White privilege.
- NZ Land Wars. - Maori. - Pakeha. - identity.

“Customs, a Love Story” – Mohamed Hassan



https://www.youtube.com/watch?v=38dM-hp_toQ&t=5s

Theme: Racial Profiling

Description: A humorous and creative take on
racial profiling and islamophobia.

Points of Interest: - Humour. - Islamophobia.
- Immigration. - Racial profiling. - Islam.
- New Zealand.

SPOKEN WORD POETRY LINKS: INTERNATIONAL

Ken Arkind "An Experiment in Noise"



<https://www.youtube.com/watch?v=cItLzwidT-o>

Theme: Noise as (your) voice, and vice versa

Description: This poem explores different elements of noise as an allegory for the literal and symbolic use of voice.

Points Of Interest: - Repetition. - Rhythm.
- Resistance. - Extended metaphor. - Voice.
- Speaking up. - Choreography.

KRS-One



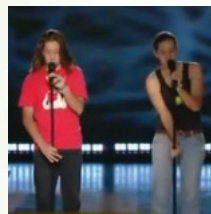
www.youtube.com/watch?v=XajYnqGh-c0

Theme: The Politics of Wealth & Self Awareness

Description: A celebrated MC discusses privilege and history through the lens of Hip Hop Culture.

Points of Interest: - Hip Hop - Art for change - Culture - Activism.

Youth Speaks Hawaii – Kanoa



www.youtube.com/watch?v=NyC9xh9dO08

Theme: Preserving Culture

Description: Young Hawaiian poets talk about how poetry and native language have been used to preserve their culture.

Points of Interest: - Team Piece - Culture
- Indigenous Issues - Polynesia - language awareness.

Luka Lesson



www.youtube.com/watch?v=CJOtPjuFMAk

Theme: Race Politics in Australia

Description: A poet talks about the history of racism and denial in his country.

Points of Interest: - Racism - Australia - History - Wordplay - Song - Indigenous rights

2015 BNV (Finals) “Gorgon” by Philadelphia Team



https://www.youtube.com/watch?v=dwX38o_41tE

Theme: African American History.

Description: A creative and powerful group piece in which young poets use poetry to address the history of their country.

Points of Interest: - Personification. - History.
- US slavery. - Team piece. - Metaphor.

“16 bars for Kendrick Lamar” – Joshua Bennett



<https://www.youtube.com/watch?v=olapCSY7omA>

Theme: Hip Hop, Odes.

Description: An ode to a poet’s favourite Hip Hop artist.

Points of Interest: - Odes. - Alliteration. - Hip Hop.
- style. - Wordplay. - Rhyme Scheme.
- a poem in parts.

Hip-Hop & Shakespeare? Akala at TEDxAldeburgh



<https://www.youtube.com/watch?v=DSbtKLA3GrY4>

Theme: Hip Hop and Shakespeare

Description: A Tedx talk that breaks down pre-conceived notions about Hip Hop and proves that Shakespeare might one of the greatest MC’s of all time.

Points of Interest: - Tedx. - Shakespeare. - Hip Hop.
- Sonnets. - Teaching Tools.

Kate Hao & Kristen Sze-Tu - “(Yet Still, I Wait)”



<https://www.youtube.com/watch?v=PhiFYNa535o>

Theme: Erasure Poetry. *Strong Content

Description: In a form of poetry that is often considered visual, two poets perform a powerful poem about Erasure.

Points of Interest: - Erasure Poetry. - Team Piece.
- Creative. - Trauma.

G. Yamazawa “Elementary”



www.youtube.com/watch?v=P-cYjUCudbA

Theme: Overcoming prejudice.

Description: A young man is faced with his own prejudice and learns a strong lesson about acceptance.

Points of Interest: - Storytelling. - Family.
- Prejudice. - Hatred. - Social justice. - Buddhism.
- Strong imagery.

I Am - Mohammad Ali



<https://www.youtube.com/watch?v=1LSewbS5eQI>

Theme: I Am

Description: Muhammad Ali’s famous speech before his fight with George Foreman.

Points of Interest: - An example of poetry existing in an unexpected space. - Humour. - Strong public speaking skills. - Metaphor. - Personification.

Elizabeth Acevedo - "Hair"



https://www.youtube.com/watch?v=0svS78Nw_yY

Theme: Hair and Identity

Description: A Puerto Rican woman talks about her mixed heritage and pride through the metaphor of her hair.

Points of Interest: - Heritage. - Culture. - Extended metaphor. - Hair.

Toluwanimi Obiwole - "Sugarcane" (NPS 2015)



<https://www.youtube.com/watch?v=fBYLRx7TRbg>

Theme: Names and Culture

Description: A young poet dissects the meaning of her name and what it means to her culture and the country she lives in.

Points of Interest: - Names. - Culture. - Immigrants. - Extended Metaphor. - Identity.

Floetry



www.youtube.com/watch?v=vxNqgbgOrs

Theme: Love

Description: An example of a collaboration on one poem.

Points of Interest: - The use of melody and song with poetry. - The use of rhythm and flow in the spoken word. - Use of breath and pauses within a poem.

"Icarus" – Kate Tempest



<https://www.youtube.com/watch?v=yv5fggapRwQ>

Theme: Classics made modern.

Description: A modern spoken word reimagining of the Classic Greek story of Icarus.

Points of Interest: - Classics. - Greek mythology. - Rhyme scheme. - Retelling. - Ancient made modern.



APPENDIX 2: TIPS ON HOW TO START A SLAM TEAM FOR 'WORD THE FRONTLINE'

"There are poets in every school - the quiet kids who have a notebook under their bed that they never show anyone, and the loud kids doing...freestyles and battling each other. You can find the quiet ones by starting a writers' group or simply by paying attention in class, and you find the loud ones whether you want to or not".

– Cris Cucerzan

It all starts with awareness and developing a healthy spoken word culture at your school, providing space and awareness. We spoke with teachers Cris Cucerzan (Aorere College), Issac Thomas (McAuley High School) as well as former McAuley student Roimata Prendergast, about the process. Here is what they came up with.

1. Bring a Poet to class. There is nothing like seeing it live. Spoken Word makes poetry accessible; it shows people they can be poets and do this too. Poetry then becomes a mirror where we see ourselves, not a window into a different world. Consider having a poet perform at an assembly or in your classroom. This is something Action Ed and SAPC are happy to provide. Your community is also full of amazing poets, sometimes in your own school. Having a fellow student perform is especially powerful and something to consider with future recruitment. An important step is to reach out to kids immediately. For instance, make sure the performing poet mentions your name as a point of contact for anyone interested in knowing more about Spoken Word, then remind them to come see you immediately after the assembly to sign up. That way you have a tangible list of students who might be interested.

"I took a combination of loud and quiet that I had identified and got Action Education to come in and run a series of workshops that nurtured their enthusiasm, skill, and confidence. This had several flow-on effects on the writing ability and confidence levels of a large number of my students, and it also meant that when Word: The Front Line started the following year, I had a core group very willing to give it a go." - Cris

2. Follow Up – Make sure to follow up with your students to keep them engaged. Keep a sign-up sheet for anyone interested in spoken word. Even if they don't show up for the club, students might still want to see or participate in a reading or field trip. They may start as an observer and then become a performer but that can't happen unless they are made aware of what's going on. Make announcements via notices at your school, flyers, remind students in class and try to incorporate Spoken Word into regular lesson plans, not just poetry.

"...you build on your own enthusiasm for poetry, and for sharing it, by yourself being vulnerable and putting out a message at assembly or in student notices for students who might be interested in rap, lyrics, poetry, spoken word or everything in between." – Issac

3. Help Students Establish a Spoken Word Club. – After you generate some buzz, invite any of the students who showed interest to the first club meeting. At the club, show videos of poems for inspiration. Share your own work or work that you like and encourage students to do the same. The goal is to just get them talking with each other, generating ideas and creating work. Be as hands on as you need to be in the beginning before allowing students to eventually guide the process.

"Each week, you could present one or two poetry prompts, editing or performing exercises since spoken word poetry, as well as rap, are underpinned by a set of key skills. Developing these skills is a key part of making poetry a long-term affair rather than something short-lived." – Issac

4. Consistency – Keep the club regular and the space the same. Part of what students get from spoken word is a sense of community, one where they can be themselves. So making sure they have a reliable date, time and venue is key to long term success. Like any club, providing some good snacks is helpful as well. The space can be after school or during lunch times, the more convenient for the students the better.

5. Practice what you preach – Write poems. It can be a very sensitive process to create and share, by modelling that behaviour it helps to show that you are on this journey with them. Write something, memorise it, and then rock it for the class. Not only will it help give them the confidence to do the same, you might actually enjoy it!

“1- Expose your own writing (even writing you are not proud of). 2 -Write poetry each time you meet. 3 -Take note of the world around you, and encourage students to also be observant and see their lives as useful fodder for poetry. 4 -Encourage those who are hesitant to give things a go. Over time, they will build resilience and maturity.” - Cris

6. Beyond the Classroom - Make students aware of Spoken Word in their communities outside of class. This can be provided by having poets visit your school but it's also important to share with them opportunities outside of school. Aotearoa is full of spoken word events. Arranging extra credit or field trips to events is a great way to do this as well. This can help the students

feel like they are a part of a larger community, and it's a great way to meet others whom share the same growing interest in Spoken Word.

“...by providing opportunities for the students to attend the monthly Stand Up Poetry nights run by the South Auckland Poets Collective, which at first involved contacting parents to ensure them that, although this was not a school-run activity, I would be in attendance and it would be a safe and productive environment.- Cris

7. Identify Student Leaders – Spoken Word's power as an engagement tool is its accessibility. Anyone who is interested can participate. Allow the students to have control over their group, eventually they will be the ones doing the recruiting. Seeing peers that are passionate about something is a huge buy in, it creates a social currency that is necessary. This process is especially important because it helps to create a culture that exists outside of any individual. As students graduate and move on, the next generation takes over.

“With the support of a teacher through whom we could rely on, we arranged workshops and when and where to hold them. What I enjoyed about running these workshops was that I never expected to see these girls pick the locks and speak freely, through poetry and about themselves. About a year later, the girls whom attended these workshops were now competing in WTFL - and I was their mentor”. – Roimata

“The staff at South Auckland Poets Collective and Action Education do an underrated and fantastic job enabling the students to voice themselves and their world views. The events they organise - whether it is the competition itself or workshops - are often educational both for students and teachers. As teachers, attending those can help you build relationships with the organisation, whom are very amiable and willing to help if you have a vision for poetry in your school, but it will also help see the poetry students in a different light. You will be surprised by what you learn - pleasantly surprised”

– Issac Thomas, Teacher, McAuley High School



APPENDIX 3: YOUTHLINE'S APPROACH TO POSTVENTION 2011

The Youthline approach is to provide therapeutic interventions for clients based on safety, client preferences, needs, available resources and international best evidence in accordance with Youthline Ethics and Policies and Procedures.

New Zealand has concerning rates of suicide, particularly in the youth sector. For every person who dies by suicide, it is (conservatively) estimated that 6 others are seriously impacted. It is essential that these people are well supported.

WHAT IS POSTVENTION?

Postvention is “the provision of crisis intervention, support and assistance for those affected by a completed suicide” (The American Association of Suicidology). Postvention also encompasses prevention principles by reducing the risk of further suicides.

Suicide Bereaved Some of the people impacted by a death by suicide include families, whanau, significant others, friends and communities.

The bereft are often referred to as “suicide survivors;” in line with the New Zealand Ministry of Youth Development, this paper will refer to people who are affected by suicide as being “bereaved by suicide” or “suicide bereaved,” so as to avoid confusion with people who have survived a suicide attempt.

Bereavement does bereavement from suicide deaths differ from that of non-suicide deaths?

Grief arising from bereavement by suicide is comparable to the grief response experienced by other traumatic, sudden and/or unexpected deaths.

Research however, indicates that measurable differences exist between suicide bereaved and those bereaved by other modes of death. Differences include:

- Significantly greater frequency of feelings of responsibility;
- Higher levels of overall grief;
- Slower recovery in the first 2 years following the suicide;
- Prolonged feelings of grief.

Further common characteristics of a person bereaved by suicide include:

- Having unanswered questions that are likely to underlie and exacerbate the above feelings of grief;
- Strong need to find meaning in the death;
- Great feelings of guilt, blame, rejection and abandonment;
- Feelings of stigmatisation and social isolation;
- Interrupted family communication and interaction.

Common feelings/reactions to death by suicide in young people:

Terror, devastation, physical collapse, frightened that they could die themselves/kill themselves, more awareness of their risky lifestyle (if the death was alcohol/drug/risk taking behaviour related), feeling like they have lost a 'part of themselves' (young peoples relationships can be very fused, integrally important), idolizing lost friend (this can be both positive and negative, positive for example if the young person wants to further develop in themselves positive aspects of the lost person such as their kindness however sometimes negative for example the young person was remembered as a gang member), anger at the media if things are misrepresented or portray the young person in the wrong light (where media are involved).

Suicide Contagion

Research shows that the death of someone by suicide renders those closest to them at greater risk of self-inflicted injury, suicide attempts and completed suicide.

Suicide Clusters

A secondary effect of suicide contagion that may account for up to 13% of youth suicides is the emergence of a suicide cluster. A cluster is when more suicides occur in a community than are statistically expected (usually 3 or more).

Most vulnerable to a contagion and cluster effects are adolescents and young people.

To minimise this risk, postvention approaches must promote appropriate representations of and reactions toward suicide.

To Minimise The Risk Of Contagion:

- Identify young people who witnessed/found the person who completed suicide. They may develop trauma symptoms complicating their grief process.
- Identify young people connected to the person who died by suicide who may be more vulnerable due to a history of mental health difficulties.
- Identify young people who share feelings and a similar life situation to the person who completed suicide. A sense of inevitability might arise about their own suicide. This is particularly a risk when family members have died by suicide.
- Present suicide as the result of multiple factors and complex interactions between often long standing psychological, social and medical problems.

- Suicide should not be presented as a means to achieve a certain end, to cope with loss or personal problems, or in any way as an acceptable solution.
- Empathy for family and friends can lead to the focus being on the positive aspects of the deceased. It is natural for people who are bereaved by suicide to praise the qualities of the deceased however venerating statements need to be balanced with some attention to the problems the person was experiencing.

HELPFUL APPROACHES

- Ensure a support network is in place for those affected including young people and family/whanau. Identify young people who are linked with the person who died by suicide and organise a support person/people to check in with each of them following the event. This person does not need to be the school counsellor but may be a trusted adult who the young person sees as a mentor – for example a sports coach.
- Ensure young people and families are provided with information and contacts where they can seek support.
- Never underestimate the impact of a sudden death by suicide on young people even if the impact is not obvious. Check in with young people.
- Support young people in their grief process.
- Always affirm young people's resourcefulness.
- Assist family/whanau with helpful approaches to support other young people they care for.
- Seek professional help where impacted young people's behaviour or mood concerns you.
- Assist young people to build resiliency through ensuring they stay connected with friends and family and engaged in activities.
- Where affected young people have a strong identification with the suicide victim ensure you identify their strengths and differences from the victim as well as looking at alternative methods of overcoming difficulties.
- Follow up with young people and families after the dust has settled. Grief processes take their own time and concerning behaviour or moods may unravel after initial supports have been reduced and/or removed.

UNHELPFUL APPROACHES

To further minimise the risk of contagion, certain postvention approaches should be avoided:

- **Sensationalising the death**
Unnecessary and/or inappropriate attention should not be given to the suicide act. It is also important to ensure that facts are verified and rumours are addressed.
- **Glorifying or vilifying the suicide victim**
Individuals for whom postvention has been arranged should not be encouraged to identify with the suicide victim nor admire their actions.
- **Providing excessive details about the suicidal act**
Unnecessary detail about the mode of suicide should be avoided.

This also includes inappropriate or excessive media coverage of the incident, which might encourage imitative behaviour.

Advice about the ways to avoid perpetuating stigma is provided at the end of this paper

YOUTHLINE'S APPROACH

To facilitate the effective coordination and implementation of community postvention strategies, the Ministry of Youth Development (MYD) has provided a set of guiding principles. The following section will discuss Youthline's approach to postvention within the framework of these principles, relating to the YDSA. By employing a strengths-based approach that is aligned with both the MYD Principles and the YDSA, Youthline will action the 6th goal of the New Zealand Suicide Prevention Strategy 2006-2016, which is to 'support families/whanau, friends and others affected by a suicide or suicide attempt.'

MYD GUIDING PRINCIPLES FOR POSTVENTION APPROACHES

PRINCIPLE ONE: Establish appropriate values

Youthline operate from a youth development perspective; postvention initiatives, therefore embrace the following values:

- **Strengths-based approach:** identification with a suicide victim and their difficulties increases young people's vulnerability to suicide contagion. By focussing on the young person's strengths rather than their weaknesses, alternative pathways out of difficulties can be achieved and resiliency built. This is aligned with the 3rd principle of the YDSA.
- **Respect:** the avenues of help and support available at Youthline will be identified and offered to young people and their families. They will have the choice to engage in as many or as few of these services as preferred.

PRINCIPLE TWO: Recognise culture

Cultural competency is embedded within Youthline practice. Practitioners are trained to recognise that different cultures may have different perceptions of suicide and/or treatment preferences. This is in accordance with the 1st principle of the YDSA, which is that youth development is shaped by the big picture.

PRINCIPLE THREE: Link to services, information and support

This principle relates to the 2nd principle of the YDSA, which is that youth development is about young people being connected, and to the 6th principle, which is that youth development needs good information. These principles are especially important for clients who are bereaved by suicide as access to relevant information may help answer some of the questions they face. Youthline will inform clients of both internal and external services that can support them during the grieving process.

PRINCIPLE FOUR: Make use of the research

Youthline are familiar with and work to implement the New Zealand Suicide Prevention Strategy. This paper and practice at Youthline are evidenced based and informed by current best practice guidelines and research to ensure client care, including postvention initiatives is appropriate.

PRINCIPLE FIVE: Become learning organisations

Youthline encourage and provide professional development for staff and youth development programmes for young people so as to educate members of Youthline about the issues surrounding suicide. These issues include prevention, intervention and postvention strategies. Promoting development through learning embraces the 5th principle of the YDSA, which is that youth development is triggered when young people fully participate. Feelings of empowerment and autonomy can be protective factors against the risk of suicide and these are created through meaningful participation.

PRINCIPLE SIX: Promote safe practice

As with all Youthline work, the safety of clients and those who work with them is of paramount importance. This is especially central when coordinating postvention strategies as there is an increased risk of suicide amongst this population. Please refer to the section 'Safety of clients and others' for details about how this principle is enforced.

SAFETY OF CLIENTS AND OTHERS

As with all Youthline work, the safety of clients and those who work with them is of paramount importance. This is especially central when coordinating postvention strategies as there is an increased risk of suicide amongst this population.

All counsellors will clearly explain confidentiality and its limits when they enter into a new counselling relationship.

All Youthline counsellors are familiar with and utilise Youthline Policies and Procedures to underpin their practice. These policies and procedures are assessed by Child Youth and Family and Youthline is an accredited provider under the Child Youth and Family Act.

Risk of suicide and suicide attempts are increased among people with depression; Youthline's policy includes comprehensive risk assessment

and regular review. Therapists are required to follow Youthline Policy and Procedures re safety, suicide and self-harm.

CONFIDENTIALITY

All information about the client is treated with confidence within Youthline and not passed on without the client's prior consent, unless the safety of the client or of others is threatened.

If a Youthline worker determines that a client or another person's safety is threatened and they need to contact an outside agency they will inform the client of this step if at all possible.

If clients prefer, Youthline will help them to find someone from their own culture to talk to.

Youthline is able to refer clients to other community agencies if it is appropriate. Clients have the right to choose whether they see a counsellor alone, with a friend, or with family members. A translator can be arranged if required.

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SIEC Alert #46, November 2001 Grief After Suicide: Notes from the Literature

on Qualitative Differences and Stigma. Centre for Suicide Prevention. Canadian Mental Health Association.

Shneidman ES. Postvention: The case of the bereaved. *Suicide Life Threatening Behaviour* 1981;11:349-359

Ministry of Youth Development:
www.myd.govt.nz

Ministry of Health:
www.moh.govt.nz/suicideprevention

The American Association of Suicidology:
www.suicidology.org

Suicide Prevention Information New Zealand:
www.spinz.org.nz

The Canterbury Suicide Project:
www.chmeds.ac.nz/research/suicide
www.skylight.org.nz
www.victimsupport.org.nz
www.spinz.org.nz
www.griefcare.org.nz

SELF-HELP INFORMATION FOR CLIENTS

Irving, T. & Hirsh, L. (2003). *After the suicide of someone you know: Information and support for young people*. Wellington, New Zealand: Skylight, 2003.

Urge/Whakamanawa: www.urge.co.nz
Youthline 24 hour contact details:

Youthline support line: 0800 37 66 33
Free txt: 234
E-mail: talk@youthline.co.nz

HELPFUL INTERNATIONAL WEBSITES

www.save.org
www.grieflink.asn.au (Australia)
www.tcf.org.uk (UK)
www.griefnet.org (US)
www.kidsaid.com (US)
www.survivorsofsuicide.com/help_heal.shtml
<http://au.reachout.com/find/articles/when-someone-takes-their-own-life>

American Foundation for Suicide prevention:
www.afsp.org

APPENDIX 4: ICE BREAKERS

NAME AND ACTION GAME

Get everyone up on their feet in a circle. The first person to begin calls out their name then takes one step into the circle and does an action to do with something that they like doing. Then everyone repeats their name then takes one step into the middle and repeats the action. Then the next person goes. Lead this by example.

E.g John says “John” then takes one step into the middle and makes a rugby pass. Then everyone repeats “John” and takes one step into the middle and does a rugby pass then steps back. Then the person next to John goes.

It is important that the facilitator is the first person to give their name and action and to do this as enthusiastically as possible so that you model what you expect from others.

Begin by explaining that his game is about challenging yourself. That it’s about taking a risk and not caring what others think. That in the workshop we will be sharing things about ourselves and expressing who we are so this is just a warm up for that.

It is also good to note that this is a family show and to please keep things rated PG. this normally gets a laugh. Try to be as flexible as possible with the actions as some people will be very shy and even clapping will be a big thing for them. If they do an action such as simulating drug use or something which is equally inappropriate you can ask them to do a different action.

Once everyone has had a turn and completed a round. Say that you are going to step it up. Everyone uses the same action but you need to go twice as fast. You start off and lead the pace.

JUICY FRUIT

This is a great game to learn more about each other whilst also getting everyone moving and taking some positive risks. Start by placing chairs in a circle so that everyone has a seat except you. You stand in the middle and explain the rules. Begin by saying this game has many names and some of you may have played it before but today it is called Juicy Fruit.

The idea is to say something true about yourself e.g “anyone who is wearing shoes.”

Everybody who this is true for has to change seats but can’t move to the seat to their very left or right, it at least has to be one seat over. When everyone moves you jump into a spare seat and there will be someone left in the middle it is then their turn to ask a question. Also explain that you can say things like anyone who likes hip hop or anyone who has had a detention this week.

It is important to reiterate that what you say must be true about yourself if you are wearing jandals you can’t say anyone wearing shoes.

The other rule is you can say Juicy Fruit and everyone has to move. Explain that it is good to have a question ready for when you go in the middle. When and if you get stuck in the middle it is important to model the level of disclosure that you want to generate in the group. For example if everyone is saying things to do with their appearance you may want to say something like anyone who has had an argument this week or anyone who has sisters (remember that it has to be true for you too).

Keep going until you notice the energy of the group ebbing. Make sure you give notice before finishing by saying something like three more after this one.

FACES

Get the class into pairs. Ask them to decide who is A and who is B. Each person gets a paper and pen. You tell them that they are going to take turns drawing each other but there are 3 rules involved.

Rule one, They are to draw each other’s faces using their non-dominant hand, so the left one if they are right handed and vice versa.

Rule two, They not to take their eyes off each other so no looking at their paper.

Rule three, once their pens touch the paper they can’t take their pens off the paper.

A draws B first then swap over explain that is the job of the person who is being drawn to make sure the other person doesn’t cheat. Once they have drawn each other ask them to write the name of their partner on the paper and interview each other by asking the following questions.



They are allowed to write the answers down normally.

What is their favourite food

What is their favourite movie (They can have more than one)

What is their favourite music (Can be a genre or singer/s or group/s)

What is a big challenge you are currently facing right now?

Once everyone has finished go around in the group, each person shows their picture and introduces their partner by sharing their answers.

PLAYDONARY

This is a great ice breaker if you are going to be working in small groups in the workshop and you want to warm people up to working with each other. Firstly split the participants into small groups with at least three people in each group, groups of 4-6 are ideal. Give each group some play dough.

Explain that this game is like pictictionary – except the artist moulds the play dough instead of drawing a picture. Each person in the group will take a turn being the sculptor and at the beginning of the round the sculptor from each group comes up to the front to receive the topic from the facilitator.

Once you have a sculptor from each group, write down what the name of an object on a piece of paper so only the sculptors can see it, once they have seen it, they then run back to the groups and have to make the object you wrote down. Now it becomes a race and the group to guess what the object

is that the sculptor is making first, wins and receives a point. You play again until each person has had a go sculpting and the group with the most points wins.

There are three main rules;

- 1) The Sculptor or person shaping the play dough cannot talk or make sounds once they have been given the object by the facilitator.
- 2) They cannot make actions with their body or by moving the play dough to describe what the object is. For example if the object is a bird, they cannot flap their arms like wings and make bird noises or make the bird out of play dough and flap their wings. Similarly if the object was a phone they cannot make a phone and place it against their ear and pretend to have a conversation. The group can only guess from the shape of the sculpture.
- 3) They cannot make letters or write into the play dough what the object is.

Make sure you explain the above rules clearly before the game begins and be prepared for teams to break them, because they will. If a team cheats you can start the round again or subtract a point.

When choosing the objects which they need to make you can start with objects which are relatively easy such as flower, snail, house, iPod and then move up to more difficult things such as bling, family, friendship etc.

SPOKEN WORD POETRY GLOSSARY

Slam

Is a poetry competition. Slams are about growing the poetry movement by firstly providing a platform for the poet (emerging and established) and exposing poetry to audience members that would never otherwise chose to have a poetry experience. Slams are entertaining and inviting.

“Slam is not about making stars. It’s about everybody all together in a room with their hair down and feet up. From its beginning, slam has been an art form and entertainment open to all people from all walks of life – young and old, rich and poor, blue collar and white collar, gays and straights, priests and prostitutes, biologists and belly dancers – a multi coloured, multi cultural gathering of people who love to hear and perform poetry”.(Marc Kelly Smith).

Credit for its creation is given to Marc Kelly Smith in Chicago during the 1980s. There are a variety of slam formats including production, judges, guidelines and rules. You can find many ‘How To’ books and resources in amazon.com.

Open Mic

Is a space that is created for any poet (new, emerging, established) to showcase their poetry by performance or reading. This can happen in a formal or informal format, in any venue (commonly a pub or community space). The common format involves the poet to sign up for the open mic with the MC of the night, poets are then called up and given 10 minutes or less to share their poems.

Open Mics are an awesome space to test our new works or if you are new to performing or reading your poetry to boast your confidence and performance and speaking skills.

Cipher

The process of tapping into your subconscious. A state of mind where thoughts and actions flow from your mind rather than being instrumented.

Clearly shown in freestyle/beatbox circles and breakdancing.

www.urbandictionary.com/define.php?term=cypher



Open Space

Is an unstructured time for people to share their poetry. This is something that the facilitator must create safely in order to encourage open sharing.

Ice Breakers

These are fun games and activities designed to build rapport and connection between participants and to stretch comfort zones so that participants build confidence within the group. Using Ice breakers in this manner means the participants will better engage with writing exercises.

Positive Risk Taking

Positive risk taking in this environment means the participants ability to step out and openly express, contribute and engage in the workshop. There are many barriers in place for a young person to actively participate which mainly revolve around being accepted by their peers. Positive risk taking means taking a risk such as sharing some poetry within the group which can build both confidence and esteem.

Positive Youth Development

Refers to intentional efforts of other youth, adults, communities, government agencies, and schools to provide opportunities for youth to enhance their interests, skills, and abilities into their adulthoods. (Wikipedia)

Youth Development Strategy

The Youth Development Strategy Aotearoa is a fundamental resource for anyone working with young people and can be found www.myd.govt.nz

KIA ORA, TALOFA LAVA, KIA ORANA, MALO E LEILEI, NIS SA BULA VINAKA & WARM PACIFIC GREETINGS

Spoken Word Poetry is an art form that's increasingly recognised as an effective vehicle through which young people are able to explore themselves and understand their place within their culture, family, whanau and community.

Spoken Word is a medium that builds connections across cultures, generations and geography. It provides an access point for young people to express their innermost thoughts and issues they are grappling with. This is a medium which young people are drawn to and given the space and the tools, one they are able to thrive in.

Action Education offers a variety of Spoken Word Poetry programmes that can be delivered over a series of weeks, or as one-off workshops. We have a variety of themes that we work with and can also cater to the specific needs of your group. The programmes can be delivered within schools and are aligned to the New Zealand Curriculum, with a specific focus on the English and Drama learning areas.

The programmes are designed to give young people the tools and confidence to be able to articulate their own journey, experiences and world view.

Action Education is proud to have the experienced and professional facilitators of the South Auckland Poets Collective leading these dynamic youth development programmes.

THE BENEFITS FOR TEACHERS AND STUDENTS

a) The nature of Spoken Word as a style of poetry develops the skills of writing, speaking and presenting. Students will learn how to listen to a spoken word poem, learn to give and get critical feedback to their own poetry and others', and learn how to identify performance annotations in their poetry to create Spoken Word poetry pieces.

b) The benefits of incorporating Spoken Word poetry in the English curriculum, is that it provides a dynamic and accessible medium that inspires young people to (re)connect with literature.

c) Spoken Word poetry is also the perfect vehicle to make poetry and literature meaningful, appealing and relevant for young people.

d) These workshops have also been designed to link with English curriculum themes of speaking, writing and presenting, as well as English Achievement Standards.

e) Alongside the onsite workshops and programmes, we provide follow up lesson plans and resources that can be lead by teachers.

Contact details Action Education

Ramon Narayan (Manager)

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(09) 3614176
0212310066

OPTIONS / MENU OF WORKSHOPS

These are only a guideline, and we have the capacity to tailor our workshops to suit your curriculum themes.

We value authentic learning environments that respond to the needs of youth and can design workshops and programmes to suit the unique requirements of your students.

Workshop 1 - Introduction Workshop

This will involve the live performance of a poem by each facilitator, this workshop session includes three components;

- a) defining spoken word poetry
- b) writing exercise
- c) open floor – an opportunity to share your writing

Added bonus feature, a follow up session plan with resources made available.

2 Workshops

Workshop 1 - Introduction Workshop (as above)

Workshop 2 – Basic Performance Annotations
(this is asking the writer and peers to identify performance opportunities within their work. Eg; playing with how the poem will sound out loud, tone, pace etc....also how it will look in terms of actions, use of the stage/ space.) Students will then practice these annotations out loud (we will have prepared poems or lyrics for those that do not have a poem prepared for this session).

4 Workshops

Workshop 1 - Introduction Workshop (as above)

Workshop 2 – Basic Performance annotations (as above)

Workshop 3 – Say It Out Loud

Building on the writing from workshop 2, End of workshop each student will have created poem. Students then practice the performance annotations in their poems, receive critical feedback from peers and facilitators. Open discussion about this process and open floor of sharing poems.

Workshop 4 – Stand & Speak

Opportunity to work on poems at a performance level, open floor for performances of these poems.

What Other Areas of the School Can These Workshops be linked into?

Alternative Education – Self exploration and expression.

Teen Parent Units/Groups – Opens up discussions, worries and visions for their new role as a parent.

Writers Groups – Develop performance skills to breathe life into their own writing.

Health Classes – A tool of personal development, in particular topics of identity and culture.

Prefect/Leadership Groups – Spoken word poetry as a advocacy tool.

Drama Classes – Encourages aspiring actors to write their own stories.

Youth Groups – Explore culture, identity and life stories. Build connection and rapport amongst group members.

Costs

\$80 per hour per facilitator – flexible and negotiable depending on programme type and school needs.

We also provide professional development in this area and training in the use of this guide. If this is of interest please contact ramon@actioneducation.co.nz to sign up for Action Education Professional Development opportunities in Spoken Word poetry.

HIGHLIGHTS FROM 2018 WORD GRAND SLAM





'Well sitting down and shutting up wasn't always on our menus.'

– Arihia Hall & Manaia Tuwhate-Hoani, Nga Puna O Waiorea



"My single soul stays searching for another harmonious heartbreak for me to latch onto..."

– Nathan Su'a, Dilworth College"





*“We’ve had other people tell our story for so long,
from the palms of our ancestors to the palm trees...”*

- 2018 Sir Edmund Hillary Collegiate Slam Team





ACTION EDUCATION



“
**POETRY IS
NECESSARY**
”



ACTION EDUCATION