
SPOKEN WORD GUIDELINES

A BEST PRACTICE GUIDE FOR EDUCATORS

APRIL 2015



ACTION EDUCATION

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



Talofa Lava & Kia Ora

It has been a complete honour to be involved in the mahi that has resulted in this amazing resource. This is a tool to empower young people to tell their own stories, in their own way and voice. Through my journey as a poet, teaching artist and youth worker there have been many lessons, challenges and milestones that I have wanted to share with other people wanting to utilise this powerful art form with young people.

2012, was a massive year of creativity for myself and Action Education. Through the massive support of Vodafone Foundation and Action Education a platform was provided for me to explore what a youth development spoken word poetry programme and workshop would look like both in the classroom and outside the classroom. Big shout outs to Action Education pioneering groups in 2012, Voicing Stories and Navigating Spaces (in partnership with the Auckland Museum UrbanLife Project). Thank you to all the young people, supporters, teachers and families of these programmes for allowing spoken word poetry into your lives.

Fa'afetai tele lava to Action Education for allowing me the space to explore, create and share. I have moved on only to clear more way for Aotearoa spoken word poetry and niu voices.

For you, the reader, I hope this resource challenges and inspires you.

“What story do you want to tell”

Poetry & Alofa

- Grace Taylor -
Poet, Educator & Performer



A Special Thank You

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



**Vodafone
New Zealand
Foundation**



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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.

Contact details

Ramon Narayan
Action Education Manager

ramon@actioneducation.co.nz
(09) 361 4176 021 231 0066



“Speaking from the heart begins with how I speak to myself and believe me when I say that I have become bilingual.

I would never speak to you the way that I speak to me, so this is where I have to start”.

- Sacha Renée -

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 Literatti, have been presenting their fusion of poetry, music, and theatre to delighted audiences since 2006. The Literatti 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, Literattists work to personify poetry. With their signature multiple-poet performance pieces, The Literatti 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.

Poetry Idol – Auckland Readers and Writers Festival

Originated by Comedian/Performer/Poet Penny Ashton in partnership with the Auckland Readers and Writers Festival, this annual event that debuted in 2007, draws audiences of over 300 people. 10 poets, 3 rounds, original poems and the winner decided by audience votes. This slam has featured some of New Zealand's most established Spoken Word poets and is one of the most popular and successful poetry events in New Zealand.



New Zealand National Poetry Slam

NZ Poetry Slam was established in 2011 as a national event to raise the awareness of Spoken Word by determining a poetry slam team for New Zealand. The slam had been a dream of Michael Rudd's for some time. Set up by Michael Rudd and Michelle Bolton, and run by teams of passionate organisers in each region, NZ Poetry Slam runs heats over 6 different cities to compete to be their region's representative at the final in Wellington.

There, 12 poets battle for prizes and the 3 places in the year's slam team. In its 1st year, NZ Poetry Slam had 4 finalists from Auckland, Wellington and Christchurch. In 2012, Nelson and Hamilton were also represented in the final, and 2013 potentially sees another 3 cities representing.

The purpose of a national slam is important. It clearly establishes the country's enjoyment of how poetry can be presented from the big cities to the smaller communities, and also gives NZ poets opportunities to practice their craft on a national level while exposing the medium to the nation at large.

As NZ Poetry Slam has no government funding, its beginnings are humble, but the foundations are being placed to last the distance, with plans to register the slam internationally so not only will it put NZ poetry on the world map by attracting competitors to NZ, but also so our poets can get exposure overseas.

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.

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).

“ My hair speaks in volumes just like melan unapologetic afro that can represent afrocentricity/but its a Polynesian parcel passed down through ancestry”.

- Marina Alefosio -



Catalyst

Catalyst is a literary arts journal published by a collective of artists known as Neoismist Press inside an old volcano in Whakaraupo/Lyttelton, NZ. Without significant funding support it is largely produced on innovation, guts and enthusiasm, quietly spewing literary lava since 2003, often innovative in format and always editorially daring.

Catalyst is one of only two literary magazines published in Christchurch. It differs in that it focuses solely on creative writing and does not publish reviews, criticism or other non-fiction articles. Graphic design, visual art and unusual formatting also contribute to Catalyst's unique aesthetic. It has published graffiti poetry from Italy, photography from West Sahara and Berlin, political graphic montage from New Zealand and taxidermy from Lyttelton.

A steadfast commitment to presenting emerging/young writers alongside established voices ensures the magazine maintains a vital energy, determined to surprise. Catalyst has a continuing interest in experimental and non-traditional forms often neglected in literary journals including song lyrics, script/screenplay excerpts, Spoken Word, rap and performance texts, visual poetry and graffiti.

Matariki Poetry Slam – Kupu Rere

Started in 2007, annual poetry slam Kupu Rere (fast, flying word) that occurs during Matariki, is open to all poets over 18 years old.

Poetry In Motion

The first Wednesday of the month at Heaven Pizza on Cuba Street, featuring both local and touring artists, PIM is an inclusive community which aims to raise the profile of Spoken Word as a fun and entertaining art form and challenge people's notions of what poetry is and can be. This is a forum for sharing musings, ideas, laughter, tears and views on life with a community of people who love words and performance in a lively bar atmosphere.

The evenings begin with 4 or 5 local poets on the "Community Stage" which is a form of modified open mic where poets are encouraged to share their work for 5 - 6 minutes, rather than just one poem. These slots are bookable in advance through Poetry in Motion's Facebook page, or if there is space available on the night, people can just show up to read. A short break is followed by the feature artist for the evening. Poetry in Motion also holds special shows from time to time.

All are welcome, the Spoken Word revolution is coming and you are invited to hop on board!

www.alijacs.com/poetry-in-motion.html

INTERNATIONAL

From a youth framework perspective, the Spoken Word poetry movement gained momentum in USA with organisations such as Youth Speaks Ltd, Urban Word NYC, the hugely popular HBO and Russell Simmons series Def Jam Poetry and youth poetry slams, Brave New Voices, New York Knicks Poetry Slam and Louder Than A Bomb. The impact of these organisations and events having viral popularity internationally on YouTube and HBO has exposed and developed poetry to a huge audience of a younger generation.

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

“Prayer cannot be said without faith, and faith cannot be felt if you don’t believe”

- Mafi Tavo -

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=GrtVIE4OUJY

New York Knicks Poetry Slam

The Knicks Poetry Scholars program is a partnership between the New York Knicks and Urban Word NYC that awards full tuition scholarships to Adelphi University, Mercy College, St. John’s University, Syracuse University and the University of Wisconsin to college bound high school seniors in the tri-state area. This competition aims to celebrate the value

of outstanding students who demonstrate leadership qualities, community engagement, and a fresh perspective. Students who want a chance to win a full tuition scholarship will 1) apply to the schools of their choice, and after acceptance, 2) write an essay entitled the “Reason I Write” and submit it and a resume/CV and small portfolio of poems.

Students are provided with a twelve-week “Creatively College Bound” college prep workshop series where they receive step by step guidance throughout the college and scholarship application process. The complete application includes an essay, poetry portfolio and CV. Special “boot camp” sessions will also be provided for students to not only fill out applications to our partner schools, but also work on their essays and portfolios.

Louder Than A Bomb

Founded in 2001, this annual youth poetry slam engages schools and community organizations from throughout the Chicago region. Each year since 2005, WBEZ has invited competition Finalists into our studios to record their work, presented below.



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.

New Zealand National Poetry Slam

NZ Poetry Slam was established in 2011 as a national event to raise the awareness of Spoken Word by determining a poetry slam team for New Zealand. The slam had been a dream of Michael Rudd's for some time. Set up by Michael Rudd and Michelle Bolton, and run by teams of passionate organisers in each region, NZ Poetry Slam runs heats over 6 different cities to compete to be their region's representative at the final in Wellington

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communities, and also gives NZ poets opportunities to practice their craft on a national level while exposing the medium to the nation at large.

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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 comedy.

Poetry Idol – Auckland Readers and Writers Festival (SLAM)

Originated by Comedian/Performer/Poet Penny Ashton in partnership with the Auckland Readers and Writers Festival, this annual event that debuted in 2007, draws audiences of over 300 people. 10 poets, 3 rounds, original poems and the winner decided by audience votes. This slam has featured



some of New Zealand's most established Spoken Word poets and is one of the most popular and successful poetry events in New Zealand.

Matariki Slam

The Matariki Poetry Slam is an interactive, energetic storm of competitive performance poetry, with poets competing to win over the audience with their words, their wits, and their oratory prowess.

This is not your average well-behaved poetry reading. The audience is encouraged to show rowdy appreciation for the poet throughout the performance, by cheering, snapping fingers, and providing instant feedback. It is open to all poets over 18 years old.

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.) (OPEN MIC)

S.U.P is a monthly open mic space for anyone who is keen to perform or listen to home grown spoken word poetry. S.U.P was an initiative created in collaboration with Niu Navigations and South Auckland Poets Collective (SAPC) but is as of 2015 is solely put on by SAPC. S.U.P is hosted within different South Auckland suburbs, literally taking poetry to the people!

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

ZEAL Lyricist Lounge (OPEN MIC)

A cafe night of Hip-hop, R&B, Spoken Word & Soul.

Our vision is to provide a regular platform for young musicians/ poets ages between 13-25 in these urban genres.

www.facebook.com/zeallyricistlounge

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"

"People will mock me"

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

"I will look stupid"

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 2](#))

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 air 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 2](#)) 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 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."

Black and white converge to make a thousand shades of grey, truth and lies no longer fight but make home in overcast days.

- Zane David Scarborough -

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	WHAT WILL STUDENTS LEARN?	WHAT WILL STUDENTS ACHIEVE?
<p>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.</p> <p>This is important because it promotes personal development, exploration of identity and a sense of belonging.</p>	<p>Students will learn:</p> <p>A new and dynamic way of expressing themselves.</p> <p>How to connect personal experiences with literature through the vehicle of spoken word poetry.</p> <p>How to actively listen and provide constructive feedback to peers.</p> <p>How to explore creative and critical thinking, learning and expression, through engaging with spoken word, reflecting on their experiences and place in the world.</p>	<p>To be able to connect personal experiences in poems.</p> <p>Identify different styles of poetry and poetic devices within oral text.</p> <p>To take ideas from thoughts to written word, using simple poetic devices to speak these ideas through poetry.</p> <p>Present in front of peers confidently.</p> <p>Support others to present spoken words poetry by giving constructive feedback.</p> <p>To analyse original poetry by identifying performance annotations (eg; identifying rhythm, tone, tempo within a poem).</p> <p>Create original poetry and perform poetry using performance annotations.</p>

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><i>Making Meaning:</i></p> <p>Understand how written text devices work with oral language skills to create meaning and effect.</p> <p><i>Creating Meaning:</i></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 Advnt 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.

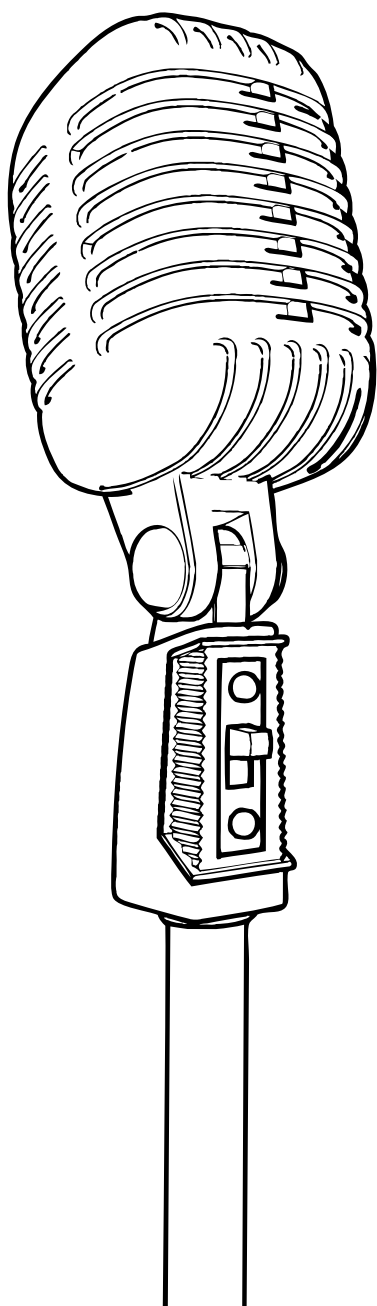
Enhancing the relevance of new learning

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



*“Sometimes floating high
in the clouds and falling
underwater can feel and seem
exactly the same”*

- Onehou Strickland -

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

- v. Get students to write in a brainstorm cloud all their dreams, aspirations, etc
 - vi. Set out the difference in achievements, material possessions, goals, careers, friends, relationships, family, changing the world, etc
 - vii. 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...".
 - viii. Invite students to read theirs out to the class
-

TEACHING POINTS

- iii. Give a set amount of time (eg; 10mins) to complete poem, after brainstorm time
- iv. Encourage students to be specific about what they will achieve
- v. 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

- ix. 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).
- x. Get students to make a list of the characteristics of this object (e.g. hard, shiny, warm to the touch, etc)
- xi. 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
- xii. Free write about a memory, conversation or rumour about that adult that changed your direction in life utilising this language

TEACHING POINTS

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

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

- xiii. Take a common metaphor (eg: Love is like a red red rose) write this on the board.
 - xiv. 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".
 - xv. 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....)
 - xvi. Invite students to read out their 'new and improved' metaphor/simile
 - xvii. Extension – get students to freewrite a short piece around the use of the new and improved metaphor/simile
-

TEACHING POINTS

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

- iv. 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.
- v. End with an open floor, people don't have to share all their writing, just one stage if they like.
- i. Encourage them to think about people, places, experiences, their 5 senses etc.
- ii. Make the transitions from each stage as easy and uninterrupted as possible; a change in music can help this also.
- iii. Emphasise there is no need to worry about grammar, spelling, poetry techniques – this is about them being honest with themselves.

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.

EXTENDED 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.

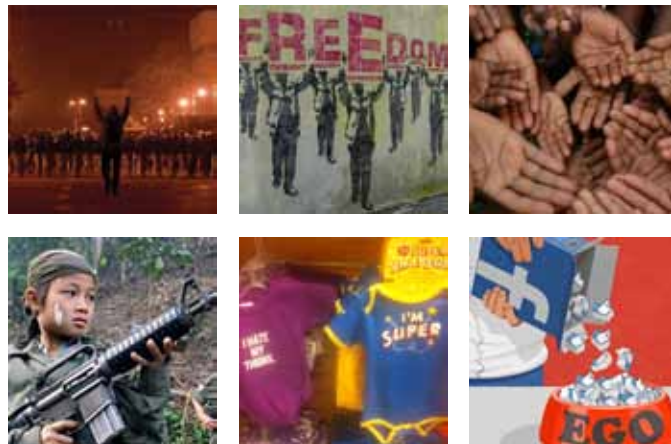
Get students to find their own uninterrupted space to write. Allow 10 – 15mins for this exercise.

*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

Muhammand Ali



www.youtube.com/watch?v=7-5_8af3TiY

Theme: "I Am"

Points of Interest/Discussion:

An example of poetry existing in a non-traditional poetry form.

The use of humor and wit in poetry.

Confidence in performing poetry.

Gemineye



www.youtube.com/watch?v=kozv2POJS0I

Theme: Love

Points of Interest/Discussion:

Use of colloquial language to connect with audience, can make your message more accessible.

Metaphors linked with clinches used effectively

Floetry



www.youtube.com/watch?v=vxNqqbggOrs

Theme: Love

Points of Interest/Discussion:

An example of a collaboration on one poem

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

Erykah Badu



www.youtube.com/watch?v=24XgooAlhVo

Theme: The life and experience of becoming a famous Artist

Points of Interest/Discussion:

The use of repetition

The use of props – the cue cards

Rhyme – allows the audience to follow her ideas easily

The most interesting and effective aspect is the use of her interaction of the audience. By using the cue cards to prompt their participation into the poem. They become part of the poem.

The use of actions to emphasize words

YS Philly Crew



www.youtube.com/watch?v=8b5b-vNhVdE

Theme: The experience of being a transgender teen

Points of Interest/Discussion:

Another way to do a collaboration poem using physical space

Emotion in poetry performance

Stepping into a character for a poetry performance

The use of volume and tone

The use of Storytelling

KRS-One



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

Theme: The Politics of Wealth & Self Awareness

Points of Interest/Discussion:

This video is raw and intelligent

Poetry as an advocacy

Poetry as an educational tool for an idea/message

A respect to the true culture of Hip Hop

Acknowledgement of a Hip Hop Pioneer

SAPC (South Auckland Poets Collective)



www.youtube.com/watch?v=VA002S8Xc3s

Theme: The official Youtube channel of SAPC

Points of Interest/Discussion:

Youth Speaks Hawaii – Kanoa



www.youtube.com/watch?v=NyC9xh9dO08

Theme:

Points of Interest/Discussion:

Another way to do a collaboration poem using physical space

The use of another language (Hawaiian) with English language

Using historical fact in poetry to educate and build awareness

Lemon Anderson



www.youtube.com/watch?v=z28z3qGA6Ec

Theme: New York

Points of Interest/Discussion:

The use of movement in poetry

Use of rhythm and tone

Sunni Patterson



www.youtube.com/watch?v=WNinJboir-k

Theme: The Effect of Hurricane Katrina

Points of Interest/Discussion:

A good example of how poetry can be performed effectively with no mic, stage and seated.

The use of levels in tone for effect

Luka Lesson



www.youtube.com/watch?v=CJOtPjuFMAk

Theme: Race Politics in Australia

Points of Interest/Discussion:

- Use of song/melody
- Use of very fast rap at beginning of poem that commands attention
- Historical facts
- The use of actions to emphasis words and ideas
- Clever use of puns

Zane Scarborough



www.youtube.com/watch?v=ICizYu-l9G4

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

Points of Interest/Discussion:

- Clever use of metaphors
- The use of pace in performance
- The use of simple yet clever language

Arizona Leger “Introducing Culture”



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

Theme: Culture and resilience

Points of Interest/Discussion:

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

Raneem Kako “Puzzled Life”



www.youtube.com/watch?v=lKogzU7s2qA&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d&index=10

Theme: The Rubik's Cube as a metaphor for life.

Description: A poem that uses the Rubik's Cube as a metaphor for life and how to solve the challenges that life presents. This poem uses metaphor, rhyme and alliteration and is quite humorous.

Points of Interest/Discussion:

- Use of rhyme and alliteration Conversational poem which engages the audience
- Use of metaphor, which is also included in the title the poem
- Humour
- Changing the pitch of voice to portray a different character in the poem

Tusiata Avia



www.youtube.com/watch?v=qfYMEWrx0PA&feature=relmfu

Theme: Village life in Samoa and the dynamics of race relations

Points of Interest/Discussion:

The use of an accent to deliver a poem

Stepping into a character for an entire

South Auckland Poets Collective



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

Theme: Measure of a man

Points of Interest/Discussion:

Use of multiple narratives and perspective ties in the one poem.

Addressing the various stereo types around what masculinity is.

Daren Kamali



www.youtube.com/watch?v=AfkPeuYz2h4

Theme: Pacific migration, contemporary and traditional

Points of Interest/Discussion:

Use of bilingual language (Fijian/English)

Traditional Chants

Melody of familiar songs

Olive, Onehou, Marina



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

Theme: Belonging

Points of Interest/Discussion:

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

Tyrone Tokorangi “Turkish Delight”



www.youtube.com/watch?v=zXdFAV_cYBg&index=11&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d

Theme: Romantic Relationships

Description: The poem is about the struggle young people go through in relationships. It is a very comedic poem utilising various poetic devices such as alliteration, metaphor and rhyme.

****Please note that there is some offensive language**

Points of Interest/Discussion:

- Strong humour
- Rhyme, rhythm and alliteration
- Strong stage presence – physically and vocally active
- Gestures and facial expressions
- Pacific language and youth slang
- References to pop culture that is relevant to youth

Talia Stanley “If I had Time”



www.youtube.com/watch?v=Nla_ElnMW0Y&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d&index=16

Theme: A voice of a generation – empowerment.

Description: A poem about young people and their empowerment as they give voice to the various issues and challenges that are present in today's society.

Points of Interest/Discussion:

- Poetry to educate and influence
- Conversational poetry which asks questions and offers opinions to the engage the audience
- Manipulation of voice
- Raising issues and challenges that are present in society

Theresa “I am Liger”



www.youtube.com/watch?v=ZpV2CTF4lQA&index=17&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d

Theme: Identity and belonging

Description: This is a poem about identity and belonging. This poem uses strong imagery and metaphor and is performed with a strong sense of confidence. She utilises the metaphor of a ‘Liger’ to identify being neither Lion nor Tiger and trying to locate a sense of identity and belonging.

Points Of Discussion/Interest:

- Use of rhyme and rhythm to produce a flow which is easy for the audience to follow
- Great use of metaphor to portray the complexity of the self
- Use of language that is effective and suits the theme of the poem
- Story-telling is both straightforward and assertive, which suits the poem’s message
- Strong clarity of sound in delivery

Hele Christopher



www.youtube.com/watch?v=3mVEi2Thbbo&index=15&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d

Theme: Growing through the teenage years

Description: Uses a range of poetic devices and storytelling. It is a well crafted poem both on page and stage. The poet is able to take on various characters in the single poem and commands the stage with body language and volume.

Points of Discussion/Interest:

- Theatre features strongly in the delivery of this poem e.g. use of body language, command of stage and tone of voice, speaking in different character voices
- Wonderfully crafted word-play and line separation makes the poem effective on paper and on stage
- Use of humour in the form of witty intelligence
- Use of step-by-step storytelling (through ascension of age) that builds up throughout the poem, this adds to the movement of the piece
- Pace and pitch engages and captures the audience

Logan Belk “It’s youre Time”



www.youtube.com/watch?v=os6u7drIQHA&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d&index=12

Theme: Creativity

Description: This poem has strong use of personification and metaphor. The poem is about creativity.

Points Of Discussion/Interest:

- Use of repetition, linking to different ideas and images to one theme
- Use of metaphors and symbolism which illustrates imagination, conducive to the theme
- Use of rhyme – gives a smooth flow for the audience
- Alternating style of delivery which at times floats between free-style and rap

Roimata Prendergrast “Heaven and Hell



www.youtube.com/watch?v=XEzIA3aMgjY&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d&index=19

Theme: Objectification of Bodies, Abuse, Morals and Sexuality

Description: This poem has a narrative approach with very strong imagery and good use of pun. It is also a very strong performance with different levels of subtle and large movements. It is also a great example of strong voice projection.

****Please note that there are some adult themes**

Points Of Discussion/Interest:

- Use of repetition for emphasis
- Inclusion of body movements to punctuate points in the poem
- Manipulation of voice in tone, pitch, and volume to express the mood of the poem
- Use of pace to express rising action and dramatic mood
- Use of metaphors and symbolism to show vivid contrasting ideas
- Dramatic build up towards a climactic punchline

Rebecca Sang-Yum “Inside the Box”



www.youtube.com/watch?v=EBJ8UJ3cmsM&index=14&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d

Theme: Grief and Loss

Description: The poem uses onomatopoeia but also utilises imagery and metaphor really well. The performance is also delivered with confidence and holds a strong sense of stage presence.

Points of Discussion/Interest:

- Alteration of rhythm and pace
- Use of vivid imagery and effective metaphors
- Experimenting with word-play
- Inclusion of Pacific and indigenous language
- Inclusion of various media and cultural ideas e.g. fairy tales, Pink Floyd, polar bears
- Use of onomatopoeia

Ahmed Sedick “Resilience”



www.youtube.com/watch?v=vcuQsCKw5bk&index=13&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d

Theme: Overcoming personal struggles

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

Points of Discussion/Interest:

- Use of religious and spiritual references
- Poetry as self-discovery, exploration of self-growth and defeating the odds
- A turnaround poem, it begins in a dark place but ends by offering hope
- Use of rhyme and pace, an almost free-style flow which will resonate with fans of hip hop
- Use of storytelling from a personal experience

Mema Luteru “Daddy”



www.youtube.com/watch?v=4zkW-RwPulo&list=PL1Z_u2VV7yy523ifcW9r1RLvAsyxU5K0d&index=18&spfreload=10

Theme: Finding strength in personal faith to overcome parental separation

Description: A poem about finding Faith to overcome abandonment. This poem uses rhyme and rhythm. Its strength is in the delivery of the poem and is a great example of utilising microphone technique and holding the stage well.

Points Of Discussion/Interest:

- Use of rhythm and rhyme
- Pace is smooth, while pauses are used to create emphasis
- Personal experience creates empathy with the audience
- Great engagement with both poem, emotionally and physically
- Use of facial expressions and hand gestures to complement storytelling
- Stage presence and confidence holds the audience
- Cultural influence in the form of biblical quotes and references
- A poem of finding salvation after the journey of abandonment

Jahmal Nightingale “It’s my Turn”



www.youtube.com/watch?v=vhRjwqD33bc

Theme: Love

Description: This is a love poem that uses metaphor and has a strong use of imagery. The poem is framed around the phrase ‘would you rather’. It also utilises a fast pace, which can help to keep audiences engaged in order to keep up with the poem.

Points Of Discussion/Interest:

- Play on the sound of language
- Use of rhyme, assonance and onomatopoeia
- This poem is both rhetorical and conversational through the use of language and the steady stream of the pace
- Similes and symbolism are used to express the complexities of the theme

Ben Stokes “Place to Be”



www.youtube.com/watch?v=p1dvtKUaVfs

Theme: Patriotism: idealisation of a country

Description: This poem portrays an idealistic view of New Zealand. The poet utilises an unbroken fast pace to deliver a wide range of cultural, historical and symbolic New Zealand references, from rugby to Sir Edmund Hillary. Rhyme is a principal element of this poem

Points Of Discussion/Interest:

- Use of rhyme and assonance
- References to New Zealand history and culture
- Use of metaphors and symbolism
- Inclusion of humour – tongue-in-cheek
- Use of rhythm and pace

Marina Alefosio “South Auckland’s Body”



www.youtube.com/watch?v=uao0v03SqPA

Theme: Growing through the teenage years

Description: The poem illustrates the social struggles within South Auckland from the point-of-view of a South Aucklander. The soulful voice and smooth delivery by the poet evokes a sense of ‘caressing her place/culture’ while not being afraid to outline its problematic characteristics, hence, while the poem presents awareness (of place and culture), it also offers hope for change.

****Please note that there is some offensive language at the very end of the poem.**

Points of Discussion/Interest:

- Use of rhyme and repetition
- Use of word-play and alliteration
- References to South Auckland culture, as well as inclusion of New Zealand popular culture
- Use of poetry to spread awareness of place and culture
- Inclusion of contemporary language - slang

Ken Arkind “An Experiment in Noise”



<https://www.youtube.com/watch?v=cltLzwjdT-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. It encourages, no, demands, that you make noise, that is, use your unique voice, loud and proud.

Points Of Discussion/Interest:

- Use of repetition
- Manipulation of pace and rhythm
- Manipulation of voice - tone and volume
- Use of metaphors, similes and symbolism
- Use of gestures to complement poem

G. Yamazawa “Elementary”



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

Theme: Overcoming prejudice

Description: The poem illustrates the development from being a prejudice child to becoming a young man who has realised and amended his past intolerance. The poet illustrates his turnaround through sharing honest personal experiences and thought-provoking self-explorations, which in turn, offers a message for change towards acceptance and open-mindedness.

Points Of Discussion/Interest:

- Use of strong metaphor and simile.
- Poetry as a tool to educate for human rights
- Inclusion of religious/spiritual and political references.
- Use of storytelling from a personal experience
- Poetry as self-exploration and self-growth
- A turnaround poem that delivers a message for change and tolerance.

APPENDIX 2: 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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Henare K & Ehrhardt P, Support for Maori, Pacific and Asian Family, Whanau, and Significant Others who have been Bereaved by Suicide: Findings of a

Literature Search, Ministry of Youth Development, 2004.

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Supporting survivors of suicide loss: a guide for Funeral Directors

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 3: 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.

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.

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

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](https://www.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 boost 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)

ramon@actioneducation.co.nz
(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.

Perfect/Leadership Groups – Spoken word poetry as a advocacy tool.

Drama Classes – Encourages aspiring actors to write their own stories.

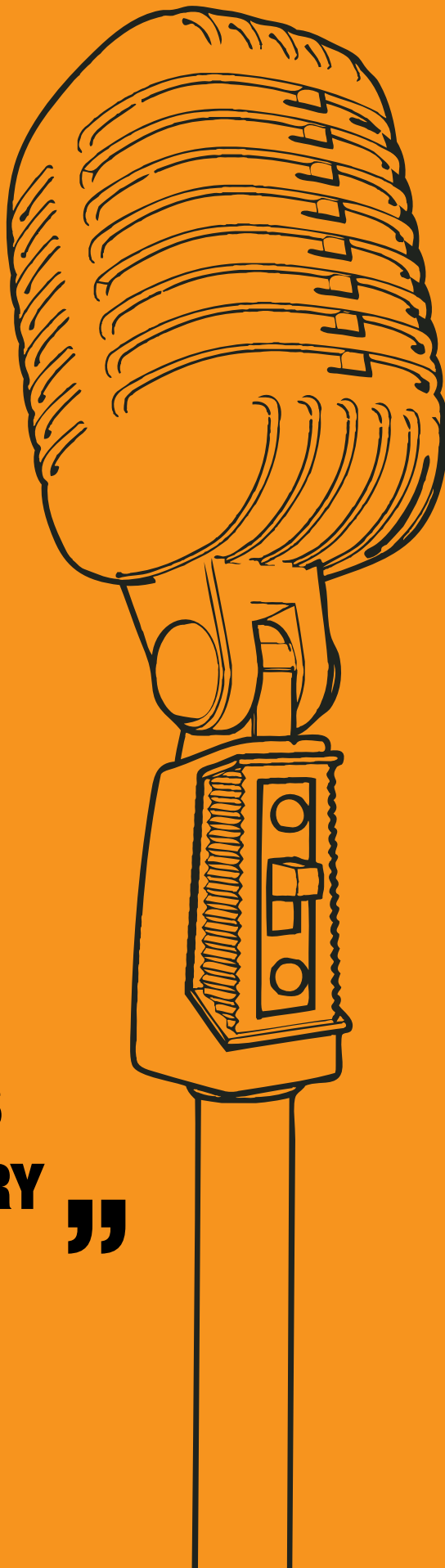
Youth Groups – Explore culture, identity and life stories. Build connection and rapport amongst group members.

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.





**“ POETRY IS
NECESSARY ”**



ACTION EDUCATION