



On spoken word poetry

Goals for today:

- ❖ Experience a collection of spoken word poems
- ❖ Consider the benefits of teaching spoken word poetry
- ❖ Explore strategies for teaching spoken word, as well as how to engage reluctant students
- ❖ Consider “voice poverty”
- ❖ Brainstorm how to engage students in writing spoken word



Guiding questions:

- What does spoken word encompass? (& share examples)
- How can it be expanded into an entire course?
- What kinds of activities could be utilized?
- How do the strands of English Language Arts apply?
- How do we help students to become comfortable performing in front of an audience?
- Are there resources that you recommend?



Further questions:

- What's out there already in terms of lesson plans?
- How can I assess spoken word poetry?
- How might I create exemplars for student learning?



WHAT DOES 'SPOKEN WORD' ENCOMPASS?

A few useful notions...



WHAT DOES 'SPOKEN WORD' ENCOMPASS?

““The term spoken word poetry is a **catchall** that encompasses different kinds of recited poetry, including slam poetry, in which poets perform their work and are judged by an audience, and performance poetry, which refers “to a type of contemporary poetry composed either for or during performance before an audience” (Hirsch, 2014, p. 453)” (Xerri, 2017, p. 263)

WHAT DOES 'SPOKEN WORD' ENCOMPASS?

“Spoken word is a type of poetry that **bonds** the poet with the audience to an end, whatever that may be” (Desai & Marsh, 2005, p. 72)



AS AN EXAMPLE: Neil Hilborn's "OCD"

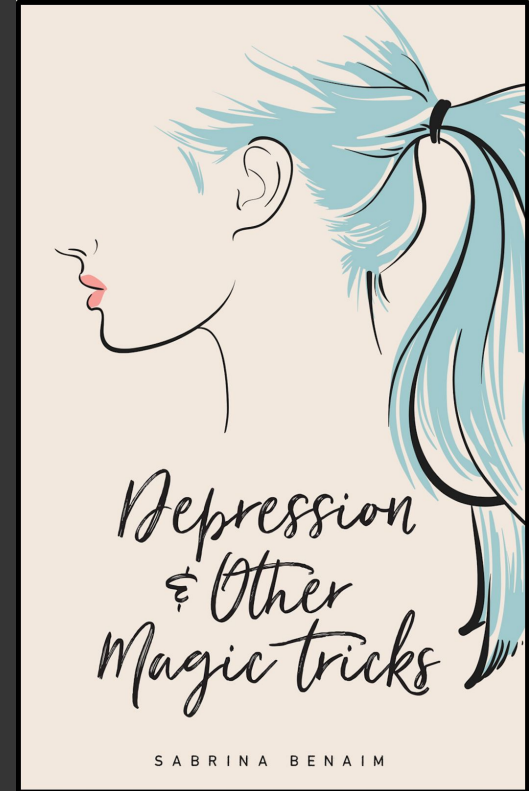


AS AN EXAMPLE, HERE'S ONE OF MY CURRENT
FAVOURITES:



A quick note for lesson inspiration:

- Try teaching “Explaining anxiety to my mother” as a complementary text with something where the characters struggle communicating with anxiety and depression with their loved ones. A few ideas for close reading:
 - *The Fault in our Stars*
 - Hazel & her parents
 - *A Streetcar Named Desire*
 - Blanche & her sister
 - *Romeo and Juliet*
 - Melancholic Romeo and Benvolio
- Have students write a version of “Explaining _____ to _____”. Have them read it out loud to that person and film the performance.
- As an introduction to spoken word, have students rewrite a line from this poem and in a ‘rapid fire’ reading, share with the class.



WHAT DOES ‘SPOKEN WORD’ ENCOMPASS?

“It is an art form that combines traditional notions of literacy—reading, writing and speaking—with **bodily performance**” (Desai & Marsh, 2005, p. 77)



WHAT DOES 'SPOKEN WORD' ENCOMPASS?

“Spoken word poetry fosters a ‘culture of listening’ and valuing words”
(Fisher, 2005, p. 128).



AS AN EXAMPLE: Darius Simpson & Scout Bostley's “Lost Voices”



WHAT DOES 'SPOKEN WORD' ENCOMPASS?

“Spoken word movement[s]... in recent decades is tied up in powerful **social movements** that reframed—and validated—social identities of minorities.” (Somers-Willett, 2009, p. 6)



- This Spoken Word Poem Is A Beautiful Love Letter To 'Undocumented People'



—
“To JK Rowling, from Cho Chang” by Rostad:



What is voice poverty?

Xerri (2017)

—

**Any responses to the
Xerri (2017) article?**

Highlights from Xerri (2017)

Royalle's thoughts seem to be in line with the idea that

Performing a poem is one of the most enjoyable ways of finding out how it tastes, how it works, how it hangs together, how rhythm, word music, the patterning of language and sound all combine to express feelings and meanings (Barrs & Styles, [2013](#), p. 193).

Highlights from Xerri (2017)

A lot of contemporary print poetry has become so academic and so intellectual that it has lost the feeling behind it. If something is so intellectual that only an elite few can understand it, then of course it's going to lose readership. People are afraid of poetry. But on

Highlights from Xerri (2017)

One of the main challenges is connecting students with poetry that they can relate to. I hated reading poetry when I was in high school. Everything that I had to study, I either don't remember it now or else I merely remember that it was about war or written in a time that I just couldn't connect with. Now I can go back and read some of the poetry we did at school and appreciate it better because I'm an adult who's lived a little. But as a child, it was poetry that I couldn't relate to it. How do you strongly connect with the beauty of poetry if you can't relate to it? I think it's important to understand where poetry has come from in order to understand where it is now and where it is going. But if you want to engage students,

Highlights from Xerri (2017)

I'm lucky because I only meet passionate teachers and they do approach poetry in a multitude of ways. They do use contemporary poetry; they do draw parallels between hip-hop and poetry, song writing and poetry; they do try to engage their students on a level that they would be able to connect with, but that's because I'm dealing with the sort of teachers who are working with organisations like Red Room. I don't come into contact with English teachers otherwise. I know that the teachers I get to work with are the exceptions. Teachers have a very tough job. They have a strict syllabus that they have to follow, they're underpaid and overworked, and they have very limited support. So, I don't blame them for investing very little in poetry education. I don't harbour ill will towards them; I feel for them. It's not entirely their fault. Teachers are wonderful, but if they want to educate their students on poetry they have to really go out of their way in order to do that.

Highlights from Xerri (2017)

One of the main challenges is connecting students with poetry that they can relate to. I hated

Royalle sees spoken word poetry as a potent means by which to combat the voice poverty that young people are prone to experience. It helps to empower them to express themselves in a language they can understand, and enables them to explore their vulnerability and build resilience. By means of her workshops she attempts to boost the confidence of you can't relate to it? I think it's important to understand where poetry has come from in order to understand where it is now and where it is going. But if you want to engage students,



How do the strands of ELA apply to teaching spoken word?



Ministry of Education

Area of Learning: ENGLISH LANGUAGE ARTS 10–12

SPOKEN LANGUAGE 10 (2 credits)

Description

Spoken Language 10 is designed to support students in their development of spoken communication through processes of questioning, exploring, and sampling. The course builds students' spoken language competencies by introducing them to varied structures, forms, and styles of oral compositions and by providing opportunities for students to individually and collaboratively study, draft, and use language to create original pieces in a variety of modes. This area of choice will also provide students with opportunities for performance, storytelling, and public speaking.

The following are possible areas of focus in Spoken Language 10:

- Performance — Ideas include spoken word/slam poetry, poetry recitation, oral storytelling, readers' theatre, radio/podcasts/video posts related to First Peoples' themes.
- Professional Applications — Ideas include speech writing/presenting, proposals, interviewing, event facilitation, radio/podcasts/video posts (information items) related to First Peoples' themes.

HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

**Something to keep in mind: our notions regarding what counts as 'public' is changing; if we consider digital and social media platforms, many of our students are very much out 'in public.'*

WARM UP STEPS:

- Like a drama teacher might do, get them 'physically' warmed up; have them do **fun and creative warm-up exercises** that an actor might engage in before a play. It might help students to shake off nerves. A few ideas:
 - 5 warm-up activities to try before acting: <https://takelessons.com/blog/acting-warm-up-games>
 - 5 exercises to try before singing:
<http://blog.sonicbids.com/top-5-exercises-to-warm-up-your-voice-before-a-show>

HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

SMALL STEPS:

- Whole-class performances (call and response, two-sided poems, etc).
- Group performances
- Small group performances
- Try having students engage in a 'socratic' book or poetry talk before delving into creative performance. Have small groups prepare to engage in a discussion about a set of poems or a text you're studying, like CBC Reads. This can happen in front of the class, in threaded discussion groups (TDGs) online, or have students record themselves.



HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

ALTERNATIVE STEPS:

- Create a **video** (maybe a **vlog**)
 - Have Ss maintain a poetry vlog that they update throughout the semester, in lieu of one summative poetry performance. Have Ss leave comments on one another's videos. Invite families to contribute comments as well!
 - You could even have an ongoing project where students create a vlog post for your classroom, updating families/the school on what you're learning. Each week, a different pair of students could be responsible for content, including a collaborative poem! This could also be an enrichment project!
 - On vlogging in school:
<https://socialmediaandtheclassroom415.weebly.com/vlogging.html>



HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

ALTERNATIVE STEPS (continued):

- Create a **podcast**. Resources and links to check out:
 - <http://www.teachhub.com/technology-classroom-how-why-use-podcasts>
 - http://blogs.edweek.org/teachers/teaching_now/2017/09/teaching_the_art_of_listening_how_to_use_podcasts_in_the_classroom.html



HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

ALTERNATIVE STEPS (continued):

- Create an **avatar**. I like Voki:
<https://www.voki.com/site/create>

**Note: beware of sites that set up gender as a binary:*

<http://avatarmaker.com>



HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

ALTERNATIVE STEPS (continued):

- Have students perform during a parent-teacher interview, to you and their loved ones. The 10 minute meeting could be a demonstration of learning rather than a run-through on how the student is doing.



HOW DO WE HELP STUDENTS BECOME COMFORTABLE WITH SPEAKING PUBLICLY?

INCENTIVIZING STEPS:

- Offer public presentation of poetry as an **enrichment opportunity** - optional but a way in which they might enhance their grade.
- Offer to **give a poetry performance yourself** when the students do - show them that you are willing to be vulnerable. Perhaps, even do a performance and ask for feedback, including what they found effective about your delivery and how you might improve. You might get them to even assess you based on a rubric you design and/or develop with them.



RESOURCES THAT ARE OUT THERE:

A collection of what is out there online...

Poetry Out Loud

- <http://www.poetryoutloud.org/teaching-resources/lesson-plans>
- http://www.poetryoutloud.org/uploads/documents/POL_TG_2017-2018.pdf (teacher guide)

Read/Write/Think

- <http://www.readwritethink.org/classroom-resources/lesson-plans/crossing-boundaries-through-bilingual-30525.html>

Slam Nation

- http://fod.infobase.com/http/42000/42022_guide.pdf

Teaching slam poetry

- <https://www.google.ca/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&ved=0ahUKEwj1IH7zrzYAhVS-2MKHTUgB84QFghHMAQ&url=http%3A%2F%2Fwww.mvrhs.org%2Fenglishdept%2Fshark%2FHeadbar%2FTeaching%2520Slam%2520Poetry.doc&usq=AOvVaw29ZYDJd-GdJKpa5LoPZffS>

TEDEd

- <https://ed.ted.com/on/wHNZ7jqX>

Visual Thesaurus:

- <https://www.visualthesaurus.com/cm/teachersatwork/song-of-myself-spoken-word-poetry-in-the-classroom/>

“Voice” lesson plan

- <https://www.poets.org/poetsorg/lesson/voice>

Youth Speaks

- <http://youthspeaks.org>

A (quick) fun assignment idea: Use gifs/memes

1. Select a spoken word poem that you like.
2. Choose ten lines that you find particularly powerful from this poem.
3. Find 10 gifs/memes that represent 10 responses that an audience might have to these lines. Write a sentence for each gif/meme explaining why this reaction is appropriate for this line of poetry.

OR

1. Write a poem.
2. Post on the class blog.
3. Read 3 classmates' poems and comment using gifs/memes



For example: From Wordsworth's "I wandered lonely as a cloud":

“For oft, when on my couch I lie/ In vacant or in pensive mood,”



A more in depth assignment idea(s):

1. Position your students to be spoken word poetry critics or reviewers. Have them explore this article:
 - <https://matadornetwork.com/life/8-of-the-worlds-most-moving-spoken-word-pieces/>
2. Have them watch the poems and rank them in order of effectiveness. Instruct them to respond to #1 and #8 - why were these the most and least moving to them?
3. To add complexity to this assignment, have them first explore professional creative reviews, such as prominent literary reviews from the New York Times. Have them write a similar piece on poems from the article OR ones of their choosing - a poem that “moved” them the most.
4. OR, another idea might be to use the creative review to write found poetry that “speaks back” to the poetry under review.



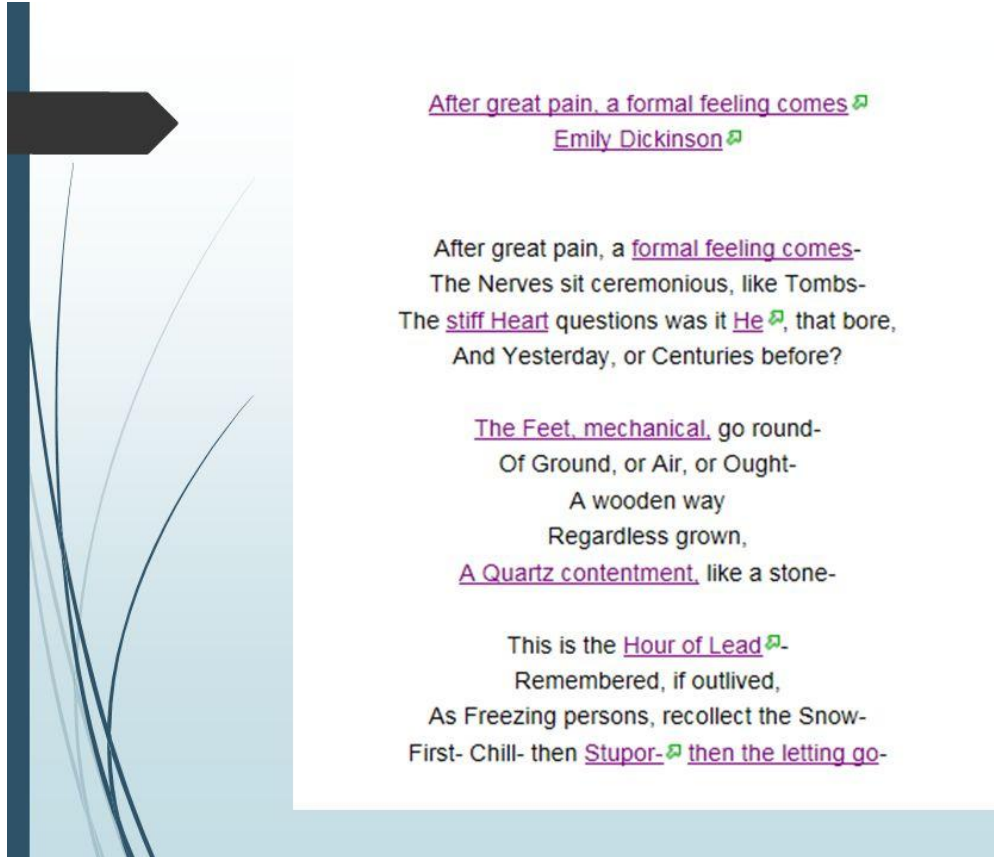
Show them these poem reviews as exemplars:

- https://www.nytimes.com/2018/04/04/magazine/poem-i-want-to-be-stark-like.html?rref=collection%2Fcolumn%2Fmagazine-poem&action=click&contentCollection=magazine®ion=stream&module=stream_unit&version=latest&contentPlacement=1&pgtype=collection
- https://www.nytimes.com/2018/03/28/magazine/poem-the-nod.html?rref=collection%2Fcolumn%2Fmagazine-poem&action=click&contentCollection=magazine®ion=stream&module=stream_unit&version=latest&contentPlacement=2&pgtype=collection
- https://www.nytimes.com/2018/03/21/magazine/poem-theory-for-expansion.html?rref=collection%2Fcolumn%2Fmagazine-poem&action=click&contentCollection=magazine®ion=stream&module=stream_unit&version=latest&contentPlacement=3&pgtype=collection

Poetry writing idea: Create a hypertext poem

“to meaningfully engage [ELL] students with poetry, a learner-centered, multimodal approach should be utilized. This includes creativity in teaching with applications of new media that build on the literacies have already developed through their immersion in digital technologies (Hughes, 2007)” (Freyn, 2017, p. 81)

Also, this paper discusses using poetry with university-level ELL students.



After great pain, a formal feeling comes 📄

Emily Dickinson 📄

After great pain, a formal feeling comes-
The Nerves sit ceremonious, like Tombs-
The stiff Heart questions was it He 📄, that bore,
And Yesterday, or Centuries before?

The Feet, mechanical, go round-

Of Ground, or Air, or Ought-

A wooden way

Regardless grown,

A Quartz contentment, like a stone-

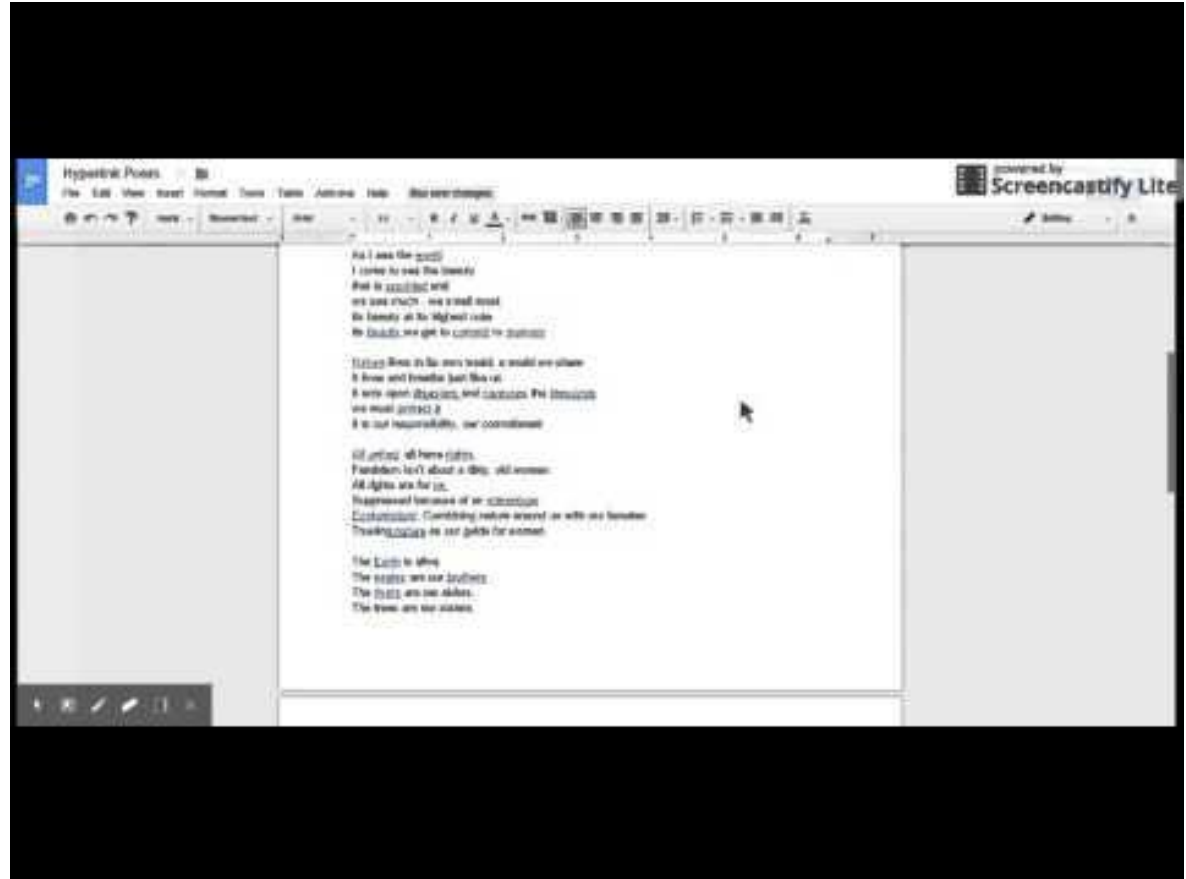
This is the Hour of Lead 📄-

Remembered, if outlived,

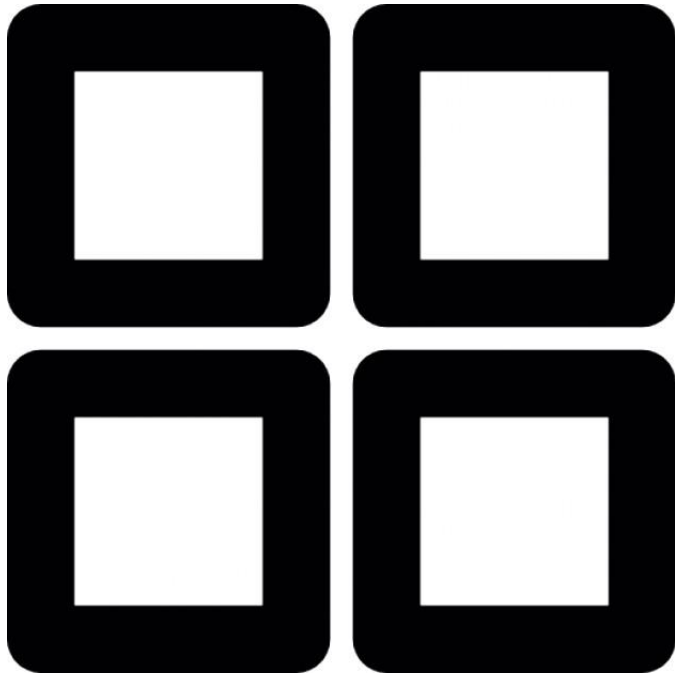
As Freezing persons, recollect the Snow-

First- Chill- then Stupor- 📄 then the letting go-

<https://www.youtube.com/watch?v=-Ch0ibnFCOg>



Poetry activity idea: 4 Rooms poetry



1. Sit students in groups of 4 with paper.
2. Teach students how to fold paper boxes.
 - a. https://www.youtube.com/watch?v=JK5Ni5_WEM4
3. Tell them each box represents a “room”: **MEMORY, SMELL/TASTE, SIGHT/SOUND, and FEELINGS**
4. Have students add as many idea into each box as possible on slips of paper; they can use single words and/or phrases.

**If you're worried about them having “enough” ideas to work with, then while they're engaged in this activity, walk around the room and drop of ready-made ideas into their boxes as well.*

5. After this brainstorming period, have students select strips of paper from the boxes to create found poetry - either collaboratively OR individually.
6. Give students a menu of questions to guide a poetry talk about their work at their tables and share their poems. Have one student audio-record the conversation and submit to you for assessment.
7. Glue copies of the poems to the bottoms of the boxes so that the boxes come to function as a frame. Display.

This idea is adapted from: Dellicarpini, M. & Gulla, A. N. (2012). Success with ELLS: Make room for our voices: Using poetry in professional development for secondary [ELL] and ELA teachers. *The English Journal*, 101(3), 92-94.

FIGURE 2. A “Four-Room” Adaptation

Memory

Visiting my relatives in the Dominican Republic

Sights and Sounds

the beach, newborn puppies on the farm

Smells and Tastes

my grandmother's cooking, fresh mangoes, suntan lotion

Feelings

peaceful, contented, I never want to go home



Poetry activity extension: 36 Rooms Podcast (# of rooms = students)

The New York Times released a piece on teaching students to create podcasts:

<https://www.nytimes.com/2018/04/19/learning/lesson-plans/project-audio-teaching-students-how-to-produce-their-own-podcasts.html>

Love this note:

Note: For those teachers who may be technophobes, please don't be intimidated by this technology-dependent lesson. Programs for audio editing are intuitive and easy-to-use, especially for many students. If you are a novice to audio recording, you may want to attempt to create your own one-minute podcast as a way to experience firsthand what students will encounter during the process.

Poetry activity extension: 36 Rooms Podcast

(# of rooms = students)

A few things you might include on the podcast:

- (Obviously) poetry
- Have students pair up and interview one another about their creative processes
- Have students discuss a spoken word poem that meant something to them

Some exemplars to check out:

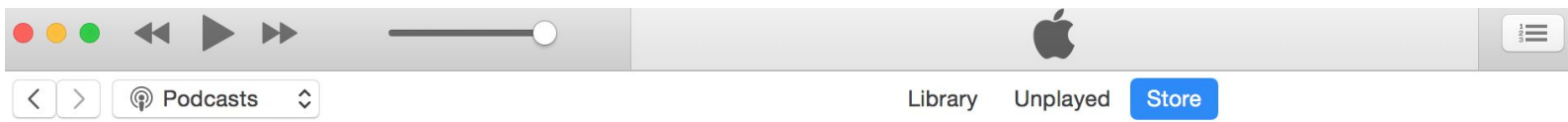
- <https://bookriot.com/2016/04/11/11-podcasts-for-poetry-lovers/>
- If you want to stay consistent with *The New York Times*, have them listen to this one:



8. The New Yorker: Poetry

Hosted by *The New Yorker's* poetry editor, Paul Muldoon, this podcast features readings and conversation with a panoply of guest poets.

Want a local example of a poetry podcast? Try *Wax Poetic*



Podcasts › Arts › Literature › RC Weslowski, Pam Bentley, and Kevin Spent



Subscribe



Audio

Literature

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Wax Poetic: Poetry from Canada

RC Weslowski, Pam Bentley, and Kevin Spent □

Details

Ratings and Reviews

Related

From the Provider

Interviews with Canadian poets, live readings, and recordings with hosts RC Weslowski, Pam Bentley, and Kevin Spent on 100.5 CFRO and Vancouver Co-Op Radio from Vancouver, Canada.

□	NAME		TIME	RELEASED	DESCRIPTION
1	Clifton Joseph	E	30 min	Mar 21, 2018	Poet Interview
2	Fiona Tinwei Lam and Jane Silcott	E	30 min	Mar 14, 2018	Poet Interview
3	Matea Kulić	E	30 min	Mar 7, 2018	Poet Interview
4	Jonina Lyn Kirton	E	30 min	Feb 28, 2018	Poet Interview

Begin a spoken word club



HOW CAN WE ASSESS SPOKEN WORD POETRY?

- Revisit your methods for assessing creative writing, including poetry, and consider how you might adapt those items.
- A really useful practice I developed was creating rubrics for assessment of poetry WITH my students (Griswald, 2006). Sometimes, this would be a whole-class endeavour and others, individual students would design their own rubrics. You can provide a “menu” of items they might choose from to incorporate.
- Try using self, peer, and teacher assessment - assess in as many ways as possible.





Griswald's (2006) poetry assessment:

FIGURE 1. Assessment List

Effectiveness	Possible Points	Self-Evaluation	Teacher Evaluation
My poem . . .			
1. Has a compelling title	5		
2. Has at least twenty lines	10		
3. Draws the reader in from the beginning	6		
4. Has three original similes that reinforce the meaning of the poem	12		
5. Has three instances of sensory language that reinforce the meaning of the poem	12		
6. Uses space (formatting) to strengthen the meaning	10		
7. Conveys a meaning or purpose (list here):	10		
Total	65		
Process			
For this poem, I . . .			
1. Had at least three peer conferences and one teacher conference	12		
2. Made meaningful revisions/experiments after each conference (attach conference sheet)	12		
3. Attached all drafts of the poem to the back of the final draft	11		
Total	35		

Try teacher, self, & (optional) peer assessment:

Blog Rubric (Teacher, Self, and Peer (if you choose) Assessment)

Criteria	Below Standard 0-2	Approaching Standard 3	At Standard 4	Above Standard 5
Ideas and Impressions	<ul style="list-style-type: none"> <input type="checkbox"/> The student's perceptions are superficial or ambiguous. <input type="checkbox"/> Support is imprecise, unclear, and/or vaguely connected to the student's ideas and impressions <p>OR</p> <ul style="list-style-type: none"> <input type="checkbox"/> The student's perceptions are underdeveloped or incomprehensible. <input type="checkbox"/> Support is lacking, inappropriate, or unrelated to the student's ideas and impressions. <p>OR</p> <ul style="list-style-type: none"> <input type="checkbox"/> Insufficient. The marker can discern no evidence of an attempt to fulfill the assignment or the writing is so deficient in length that it is not possible to assess ideas and impressions. 	<ul style="list-style-type: none"> <input type="checkbox"/> The student's perceptions are appropriate but may be generalized. <input type="checkbox"/> Support is adequate and generally connected to the student's ideas and impressions 	<ul style="list-style-type: none"> <input type="checkbox"/> The student's perceptions are thoughtful and considered <input type="checkbox"/> Support is relevant detailed and clearly connected to the student's ideas and impressions 	<ul style="list-style-type: none"> <input type="checkbox"/> The student's perceptions are insightful and carefully considered <input type="checkbox"/> Support is precise and highly detailed
Presentation of Ideas	<ul style="list-style-type: none"> <input type="checkbox"/> The student's voice is inconsistent and/or the tone is inappropriate, imprecise, and often ineffective <input type="checkbox"/> The writing is unclearly or incoherently developed; the unifying effect is not sustained <p>OR</p> <ul style="list-style-type: none"> <input type="checkbox"/> The student's voice is confused and/or the tone is inappropriate. Stylistic choices are inappropriate, imprecise, and often ineffective. The writing is unclearly or incoherently developed; the unifying effect is not sustained 	<ul style="list-style-type: none"> <input type="checkbox"/> The student's voice is matter-of-fact and the tone is appropriate <input type="checkbox"/> Stylistic choices are adequate and occasionally effective. The writing is generally clearly developed; the unifying effect is appropriately sustained 	<ul style="list-style-type: none"> <input type="checkbox"/> The student's voice is matter-of-fact and the tone is appropriate <input type="checkbox"/> Stylistic choices are adequate and occasionally effective. The writing is generally clearly developed; the unifying effect is appropriately sustained 	<ul style="list-style-type: none"> <input type="checkbox"/> The student's voice is engaging and the tone is confident <input type="checkbox"/> Stylistic choices are precise and effective. The writing is skillfully developed; the unifying effect is confidently established



**Allow for ample
space to creative and
personal writing**



TRY: Passion blogging/ journalling

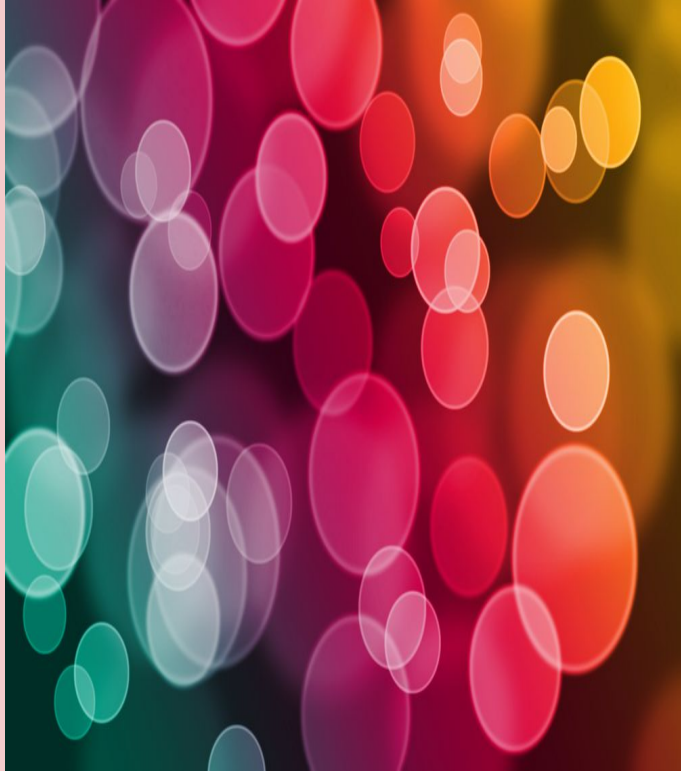
Invite students to write creatively, personally, and combatively on a regular basis.



Check out this website for ideas:

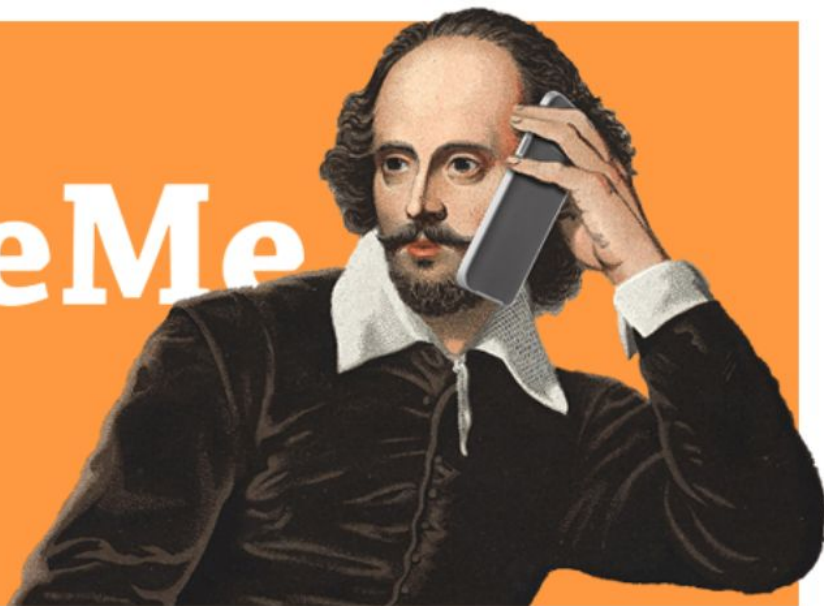
<http://visualprompts.weebly.com/view-all.html>

TRY: Engaging with poetry circles



Have students sit in small groups at poetry stations with poems, question prompts/writing prompts and a “graffiti” table (cover the table with paper they can write on and make sure they sign their names beside their comments). Every 10-15 minutes, rotate the groups to new tables.

PhoneMe



Create and share spoken word poetry

PhoneMe project helps students create, record, and share their poems about:

EXPERIENCE

THOUGHTS

EMOTIONS

...all inspired by specific places and spaces.

Your audience is anybody, anywhere, anytime!



Take a Look at Our Poetry Map

Map Overview Back To Beginning ↶

**Interactive
Geotagged
Worldwide
Audio & Text
Street View**

PHONEME

PhoneMe

Start Exploring

The image is a screenshot of a web application interface. It features a world map in the background with several orange circular markers containing a telephone handset icon, scattered across North America, Europe, and Asia. Overlaid on the map is large, bold, black text that reads 'Interactive Geotagged Worldwide Audio & Text Street View'. In the top left corner, there are two small links: 'Map Overview' and 'Back To Beginning' with a left-pointing arrow. On the right side, the word 'PHONEME' is written in large, bold, black capital letters. Below it is a rectangular image with an orange background. This image contains a portrait of William Shakespeare holding a modern mobile phone to his ear, and the word 'PhoneMe' is written in white text across the middle. At the bottom right of the interface is a red button with the text 'Start Exploring' in white.

A recent edition to the PhoneMe map:

Dr. Carl Leggo's "Pondering the Ponderosa Pine"



Ponderosa Pine. Photo by: Yuya Peco Takeda



—
**One of our latest
poets: Clifton
Joseph**

<https://medium.com/phoneme/phoneme-map-d77df67b0ef1>

Chant the Monk
by Clifton Joseph



Let's
Practice

Becoming a PhoneMe Poet



604-PHO
NEME

Clearly say:



& perform your poem! (4 minutes maximum)

Becoming a PhoneMe Poet

Poetry
Submission
Form




<https://medium.com/phoneme/poem-submission-form-86af359b631b>

A Couple Things to Remember

[Share link](#) | [Embed image](#) ✕

Medium ▾ `<iframe src="https://www.google.com/maps/embed?pb=!1m0!4v1512697165443!6`

14512 84 Ave
Surrey, British Columbia
[View on Google Maps](#)



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By embedding this image, you agree to the [terms of service](#).

Finding your Google Street View image `<iframe>`. Use the share and embed menu by the address. Remember to choose the embed link!

A Couple Things to Remember

Please note: our answering service can only take two messages at a time. If the call drops, please wait a minute and try again.





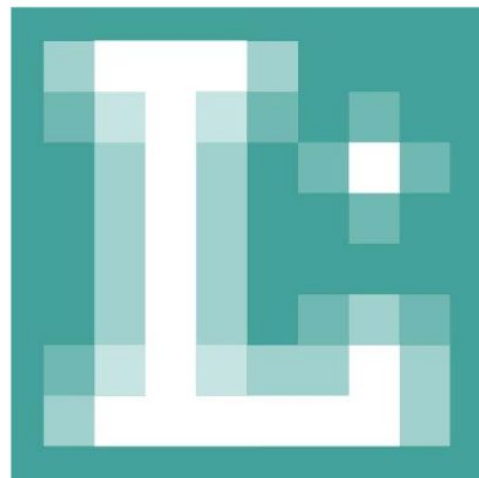
a Project of the Digital Literacy Centre

Dr. Kedrick James

Natalia Balyasnikova, PhD
Candidate

Yuya Takeda, PhD student

Amber Moore, PhD student



Let's try it!

Poem template example A:

Here, the world is _____

You _____

We _____

They _____.

But _____

And _____

Or _____

Yet _____.

It was _____

Then, _____

Now _____

And the world is _____

© Digital Literacy Centre, UBC

My example:

Here, the world is hard ceramic licked with
leftover corner brushes of eggshell paint.
You stink, sink, and steam here - welcome to the clambake.
We pretend it's self-care, but it's a fishy thing;
they continue their commercial apothecary - bringing on a wave of
tisty tosty bombs to explode over our rosed skin.

But when we cool and discolour,
and the puckering helps us pick up what we tried to leave behind,
or swirl down into rust, that's when we're truly awash in
our mask of magnaminty - a self-preserving mix.
And yet, the salt interrupts the sugaring.

It was here, in this dish, where we were squeaked - limbs pulled in
all directions to account for every tears-free inch.
Then, all our trillings sounded like music.
Now, we take care of this boiling business
And the world is waiting to dirty us anew.

Let's try it!

Poem template example A:

Here, the world is _____

You _____

We _____

They _____.

But _____

And _____

Or _____

Yet _____.

It was _____

Then, _____

Now _____

And the world is _____

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Sharing time:

**Would anyone like to
share their poetry
and/or experiences with
using the prompt?**

