

MAYHEM POETS



MAY 1, 2025
Proctor High School

KEYNOTES



Broadway Utica, in partnership with ICAN welcomes you to the school-day performance by the Mayhem Poets. These New Jersey natives combine hip hop, poetry, and current issues in a show that is fast-paced, funny, creative, and thought-provoking. We hope that you'll leave the show with a new appreciation for the power of well-chosen and well-spoken words—and motivation to write your own spoken-word pieces.

These *Keynotes* provide information to help you prepare for the performance. Included are discussion questions and suggested activities to help you make the most of your experience. You'll also find the Mayhem Poets' tools and tips for generating words and ideas, transforming them into poetry, and performing them like a slam champion!

ABOUT THE GROUP

Mayhem Poets co-founders Kyle Sutton and Scott Tarzevits met as students at Rutgers University in New Brunswick, drawn together by a shared passion for wordplay and open mics. Joined by Mason Granger and—more recently—Mikumari Caiyhe, the group has performed from New York City to Ireland and even appeared on *The Today Show*. In 2006, Mayhem Poets won the Microsoft Idea Wins challenge, a national competition looking for innovative ideas for new small businesses.

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SCOTT RAVEN TARAZEVITS

Scott, a co-founder of the Mayhem Poets, grew up in Edison, NJ and received his Bachelors degree in journalism and theater from Rutgers University. His written work has appeared in the *New York Times* and *New York Post*. An actor as well as a poet, Scott has appeared in commercials, plays, and films; he also co-wrote and performed in two spoken-word plays. He is a 2005 Bowery Poetry Club Slam Finalist.

MIKUMARI CAIYHE

A native of Washington, DC, Mikumari is an actor, emcee, spoken word poet, and arts educator. A graduate of the Duke Ellington School for the Arts, he completed his formal education at Mason Gross School of the Arts at Rutgers University. While playing the lead in the musical *Revelations* in London, he became one of the first emcees/rappers to ever perform a hip hop concert at Shakespeare's Globe. Mikumari was a member of NYC's Nuyorican Poets Cafe 2013 Competitive poetry team.

MASON GRANGER

Originally from Philadelphia, Mason was raised in Willingboro, NJ. He began his writing career as a freshman at Rutgers University, and has been a full-time member of the Mayhem Poets since 2005. This multiple slam winner is the former co-host of Verbal Mayhem, the longest-running open mic in New Jersey. Mason is also the creator of SlamFind, the world's first mobile app dedicated to performance poetry.

You can't really appreciate

a spoken word poem just by reading it—the performance is an integral part of the experience.

Not all spoken word poetry is written to be performed at slams.

At a **READING**, the poem is read aloud from the printed page. At a **PERFORMANCE**, the poem is performed from memory.

Poetry that is written to be read rather than performed is called **PAGE POETRY**.

Thousands of years ago, before there was written language, all poetry was spoken aloud by oral poets, who kept alive the history and mythology of their people. Epic poems such as Homer's Iliad and the Scandinavian saga Beowulf were passed down orally for generations before they were finally written down. West Africa has the tradition of the griot (GREE-oh), a storyteller and historian who speaks or sings the history of his people.

With the invention of the printing press, poets gradually shifted from the role of performer to writer. Poetry became a form of literature, meant to be read rather than performed. It was not until the 20th century that poets began to return to the idea of poetry as performance. This became known as spoken-word poetry.

America saw the rise of spoken-word poetry among the writers of the Harlem Renaissance (such as Langston Hughes), the Beat Generation (such as Allen Ginsberg and Lawrence Ferlinghetti), and the hip hop scene. These artists used poetry to comment on the social upheaval of their day and to encourage ordinary people to tell their stories. The rhythms and improvised feeling of many of these poems show the influence of jazz music, just as today's spoken-word poetry is closely tied to hip hop and rap music.

By the 1970s, there were many poets creating works specifically for performance. Some composed their texts in advance, some improvised (made it up on the spot), and some included music. The New Jersey-born poet Hedwig Gorski is credited with inventing the term 'performance poetry' in 1981. A few years later, performance poets began holding competitions, known as 'slams.'

"The poetry I love is written with someone's voice, and I believe its proper culmination is to be read with someone's voice. Whoever reads the poem aloud becomes the proper medium for the poem."

—Robert Pinsky

former U.S. Poet Laureate

SPOKEN WORD TERMS

SPOKEN WORD - a performance art in which poetry is recited aloud, using wordplay, elements of theater, and sometimes music.

PERFORMANCE POETRY - poetry that is written to be performed rather than read.

HIP HOP POETRY - poetry performed to a rhythmic beat; an element of the larger hip hop culture encompassing specific styles of music, dance, fashion, graffiti art, etc.

RAP - the rhythmic spoken delivery of rhymes, wordplay, and poetry, often with a musical accompaniment; part of hip hop culture. There is some debate about whether rap should be considered poetry or music.

SLAM POETRY - performance poetry performed in a competition.

THE 'THREE RS' OF SPOKEN-WORD POETRY

- **RHYTHM** - Though spoken-word poetry does not use a regular rhythm pattern, rhythm is very important. The rhythm is irregular, following the shape of the verse, which helps propel the poem forward.
- **RHYME** - While performance poetry does not use strict rhyme schemes, it occasionally uses rhyme to emphasize a particular idea or theme.
- **REPETITION** - A lot of performance poetry uses repetition of words or phrases to reinforce important ideas.

SLAM:

1. v. — to shut with force and noise.
2. v. — to strike, knock, throw, slap down, etc., with violent and noisy impact.
3. v. — to criticize harshly; attack verbally.
4. adj. — excellent, good. (slang)
5. n. — a poetry competition where the participants perform their work aloud and are judged by the audience.

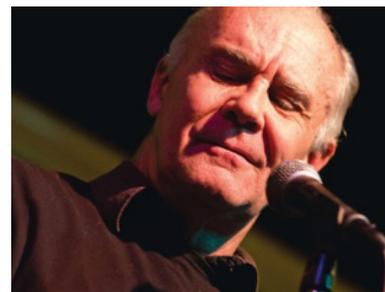
Poetry slams—performance poetry competitions—are believed to have begun in 1985 at a Chicago jazz club called the Green Mill. A construction worker named Marc Smith, a.k.a. “Slam Papi,” created a lyrical ‘boxing match,’ pitting poets against each other one-on-one. From there, slam poetry caught on in New York, San Francisco, and other cities. In New York’s East Village, the Nuyorican Poets’ Café became the mecca of performance poetry. Slam teams sprang up all over the United States and Canada; the best now go on to compete in the National Poetry Slam, an annual event occurring every summer since 1990.

Slam poetry uses elements of theater, hip hop, music, and stand-up comedy, as poets work to impress the crowd with entertaining, imaginative poetry. Poets sometimes wear costumes, incorporate songs, music, or chants in their poetry (though these elements are not allowed in competitions). The poems can be funny or serious, personal observations of everyday experience, or deeply political. Official slam rules require a poem to be no more than three minutes in length.

This American-born art form has spread all over the world. You can find poetry slams in such diverse countries as Australia, Austria, Bosnia, Great Britain, Canada, France, Germany, Nepal, the Netherlands, New Zealand, Sweden, Switzerland, Singapore, and Macedonia. In this country, performance poetry can be seen on television and even on Broadway, where Russell Simmons Def Poetry Jam won a 2003 Tony® Award for Best Special Theatrical Event.

OFFICIAL SLAM RULES:

1. No more than 3 minutes
2. No props
3. No costumes
4. No music



Marc Smith is known as “Slam Papi” for creating the poetry slam.



Saul Williams was 1996 Nuyorican Poets Cafe’s Grand Slam Champion.



Sarah Kay became a member of the Bowery Poetry Club Slam Team when she was only 14.



Arvind Nandakumar was the 2017 Individual World Poetry Slam Champion

WRITING YOUR OWN POETRY

When the Mayhem Poets begin writing a new piece, the poem doesn't just magically appear. They have a process that they use to work out their ideas and then put them into creative, powerful language. The exercises outlined on the next couple of pages were developed by the Mayhem Poets to help students get their creative juices flowing and begin to think like poets. Here are the basic steps:



IMAGINATION WARMUP

Standing in a circle, toss a ball to someone across the circle. As you throw the ball, say a random word out loud. The person catching the ball then throws it to someone else, saying a word completely unrelated to the initial word. Keep tossing the ball around the circle and saying your words until your group has mastered the exercise.

Then make the exercise a little more challenging. Select a specific environment (for example: dentist's office, wedding, outer space, basketball game, ocean, school). Each time the ball is tossed, the words called out must be from this environment. As the words are spoken, your teacher writes them down on the board. Keep this as a vocabulary list for writing your own poems.

1 Warm up your IMAGINATION.

2 Find your WORDS and RHYMES.

3 Make a PERSONAL CONNECTION.

4 Use the POET TREE.



FINDING YOUR WORDS

Spoken word uses lots of other tools besides rhyme to play with words. Here are some literary devices and alternate ways of putting words together outside of rhyme or in conjunction with rhyme.

ACRONYMS are letter abbreviations for proper names and common phrases. (Text messaging has made acronyms a big part of our language.) Spoken-word poets sometimes create their own versions of existing acronyms. For example:

KFC meant to me that I'd Kill For Chicken.

CLICHÉS and **POPULAR PHRASES** are a great way for a poet to get creative. The best part about playing with these well-known sayings is that your audience will recognize them immediately. There are lots of creative ways to play with clichés:

- You can **ADD YOUR OWN ENDING** to them.

A stitch in time saves nine... pairs of pants from embarrassing a group of 13-year-olds at the school dance.

- You can **CHANGE** parts of them.

Stink bombs bursting in air giving proof through the school that the drag is still there...

- You can **USE JUST PARTS** of them.

Oh say can you see, by the dawn's early light, that the chronically late have a date for Saturday detention while the honors student will never get suspension.

POP-CULTURE REFERENCES are another tool for connecting with your audience. Take several well-known names, characters, titles, etc. and put them together by free association.

*Lourde and Taylor Swift
Wheel of Fortune Cookie Monsters Inc. making kids scream
Imagine U R Kelly...Clarkson on MTV, BET VH1 o6 and Park.*

PUNS are another technique for playing with words.

Lord of the Ringmaster

WORDPLAY

Redefine these familiar acronyms:

LOL _____

CIA _____

BFF _____

Add your own ending to these clichés:

People in glass houses _____

Don't put all your eggs _____

Sticks and stones _____

Try changing around the clichés above or use your own.

Now reinvent your own clichés, popular songs, or phrases.

*“You have dancing shoes
With nimble soles; I have a
soul of lead
So stakes me to the ground
I cannot move.”*

From *Romeo and Juliet*, by
William Shakespeare, one of
the all-time great punsters



FINDING YOUR WORDS

SIMILES and **METAPHORS** find ways to relate seemingly different words and phrases. You can use the following template to create your own similes:

Life is like a _____, which is like a _____, which is like a _____.

For example:

Life is like a nose, which is like a downward ski slope, which is like the Batman movie franchise thus far. Life is like a remote control, which is like replaying of events, which is like a dream, which is like becoming a movie star, which is like passing a kidney stone, which is like fitting into a mouse hole.

BREAKING DOWN WORDS is a type of punning. Pick two words at random and look for alternate meanings of each word or some part of the word. For example, the sentence below plays on the word 'parent' that is contained inside 'apparent.'

It was apparent that the relationship between my father and me was sinking.

ALLITERATION uses words that are next to or near each other that begin with the same letter or sound.

Curiosity killed the cat.

ANTITHESIS (an-TITH-uh-siss) contrasts opposite ideas in similar words.

It was the best of times, it was the worst of times.

HYPERBOLE (hi-PER-bo-lee) is a greatly exaggerated statement that is not meant to be taken literally.

I have a ton of homework!

ONOMATOPOEIA (on-a-mott-a-PEE-a) is using a word that sounds like the thing it describes.

buzzing bee, ding-dong bell.

OXYMORON puts together two ideas that seem to contradict each other.

You have to be cruel to be kind.

PERSONIFICATION gives a thing or idea human qualities or abilities.

Lightning danced across the sky.

PLAYING WITH WORDS

- Take a pop-culture icon, TV show, song title, etc. and free associate.

- Write your own "Life is like a..." word association:

Life is like a _____,
which is like a _____,
which is like a _____.

- Pick two of the words from the list below to use on your own in a sentence or two, by breaking down the words and exploring their alternate meanings:

deceive	demonstrate	goodbye
self-esteem	canteen	in-sync
mystery	period	steal
mall	lapse	macaroni
righteous	nights	professor
hostile	gentle	corner

FINDING YOUR RHYMES

Did you know there are all kinds of rhymes? Using different types of rhymes will make your poems more interesting to the listener. Varying your rhymes will also give you the freedom to pick the best words for the lines instead of choosing a word only because it fits a particular kind of rhyme.

Here are some different types of rhymes.

PERFECT RHYMES - the beginning sound changes, but the rest sounds the same:

gutter/butter/stutter

SLANT RHYMES - either the vowels or the consonants of stressed syllables are identical:

Hellman's mustard/General Custard/Mother Hubbard

END RHYMES - the rhymes come at the end of two or more lines:

*Life can be so sweet
On the sunny side of the street.*

INTERNAL RHYMES - these come in several types:

- rhyming words within a single line: I've got a mother like no other
- two or more rhyming words in the middle of two or more lines: My dog sleeps on my bed; He keeps me up with his loud snoring.
- a word at the end of a line that rhymes with one or more words in the middle of the following line: To grab the kids with adjectives and spit-on-the-spot nouns

MULTI-SYLLABIC RHYMES - used most often in hip hop with a background beat:

*I'm here to melt your ears with hot sounds
To grab the kids with adjectives and spit-on-the-spot nouns*

Here's an example of **MULTI-SYLLABIC RHYME** in spoken-word poetry that also uses **ALLITERATION**, **ONOMATOPOEIA** and **INTERNAL RHYME**:

*I'm a blend of my friends, N'sync with their
idiosyncrasies Merely mimicking their ticks and tocks
like Timberlake shaking and talking while moon-
walking like Michael.*

TIPS FOR RHYMING

- Don't stick to using only end rhymes (couplets).
- Vary the rhyme scheme and rhythm to keep your poetry from becoming 'sing-songy.'
- Don't settle for a particular word just because it rhymes. Choose the word or phrase that best expresses what you want to say.
- Remember: absence of rhyme is not an absence of rhythm. Pay attention to crafting a good rhythm for your poetry.
- Try the Imagination Warmup activity on page 5, this time using rhyming words each time the ball is tossed to the next person. For your first word, choose something that has a lot of possible rhymes (for example: get, same, know, old, blue, friend).



MAKING A PERSONAL CONNECTION

No matter how well you write, the best way for your poetry to resonate with an audience is for it to have a personal meaning for you. By writing about specific ideas, issues, places, and things that matter to you, you are opening yourself up to your audience and connecting with them on a personal level. How do you write about things that have a personal connection for you? Start by making a list of things you feel strongly about, whether they are positive or negative. Use this as a starting point and use the exercises on this page to explore the topic further.

EXPLORING YOUR WORLD

Explore your connection to an environment. Pick a specific place that you have something to say about. Free write about home, school, your job, a favorite place you like to hang out and see where that leads you.

THE PLACE YOU COME FROM

Fill in this poem about yourself. It does not need to rhyme, it does not have to make literal sense—it just needs to be true. (Think of it as a “Mad Libs.”) When you are finished, you will have a poem that you can draw from to help with your slam poem, or it can be a poem all on its own.

I am from _____ (where home is for you).

I am from _____ (a close relative).

I am from _____ (your favorite food).

I am from _____ a childhood game you played).

I am from _____ (your plans for the future).

You can add as many lines as you want and fill them in with whatever you want. This poem is all about you.

GROUP IDENTITY

Working in a group of 3-5, write a “boast rap” about yourselves or a “message rap” about something you strongly believe. Share it with the rest of the class.

I WILL NEVER...

Out loud, state what you will never do. For example:

I will never call in a bomb threat.

I will never eat sour cream.

I will never fit inside my shoe. (This idea might spawn a poem about a whole society that lives in shoes, starting with the old woman.)

PERSONAL CONNECTION + IMAGINATION

Using the worksheet below...

- In column A, list five things that hold power in your life. (Choose one or two to expand upon if you feel it's too general.) Example:
FAMILY (relationship to my brother, my dad getting remarried).
- In column B, list five things you'd find, from three different places/environments (five total). Example:
ENVIRONMENTS - circus, the shore, a mall / THINGS IN THE LIST - cotton candy, clowns, seashells, escalator, sale
- Using something from column A, craft a few lines of poetry using something from column B. (Use something from B to describe something from A.) Example:
Yesterday I went to the GAP and tried to return my brother for a pair of loose-fit khakis, but instead I got back these ill-fitting corduroys that annoyed me more than my brother ever did.

A. Things that hold power in your life	B. Things you'd find, from three different places
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

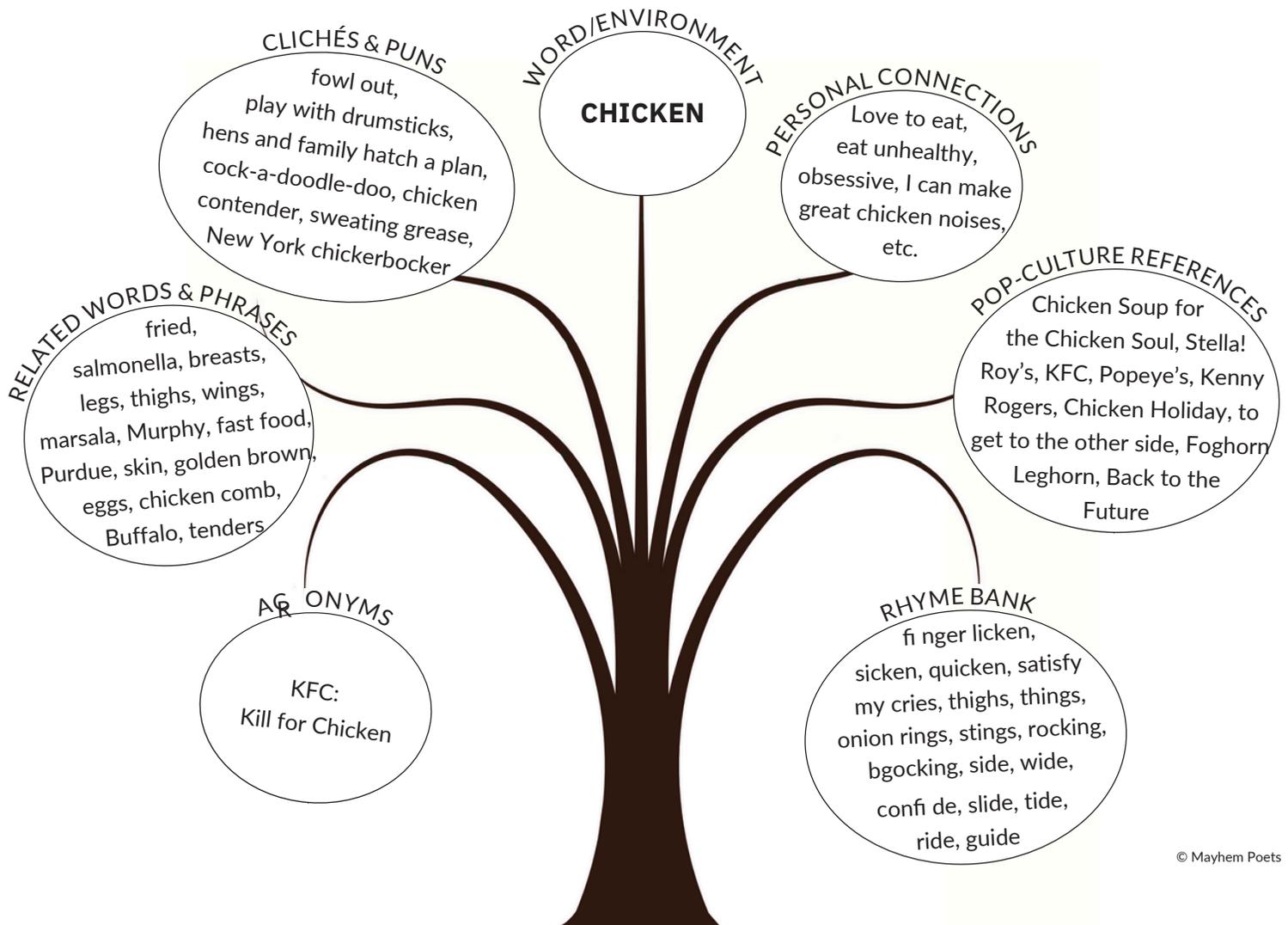
The “Poet Tree” is a great tool for organizing your words, rhymes, and personal connections to create your poem. Here’s Scott’s “chicken” Poet Tree to use as a guide.

DIRECTIONS:

1. On a blank Poet Tree, put a word or environment.
2. List four or more words or phrases related to that word.
3. Choose one of those words to generate some related ideas: clichés and puns, acronyms, pop-culture references, etc.
4. Start a rhyme bank using perfect, multi-syllabic, and slant rhymes.
5. Find a personal connection to something in the tree.
6. Write a simple statement about poem’s overall concept.
7. Using your tree, begin crafting a few lines of poetry. Keep in mind you can follow this closely or more loosely as a way of generating ideas and making connections. You can start writing full line, too, throughout the process.

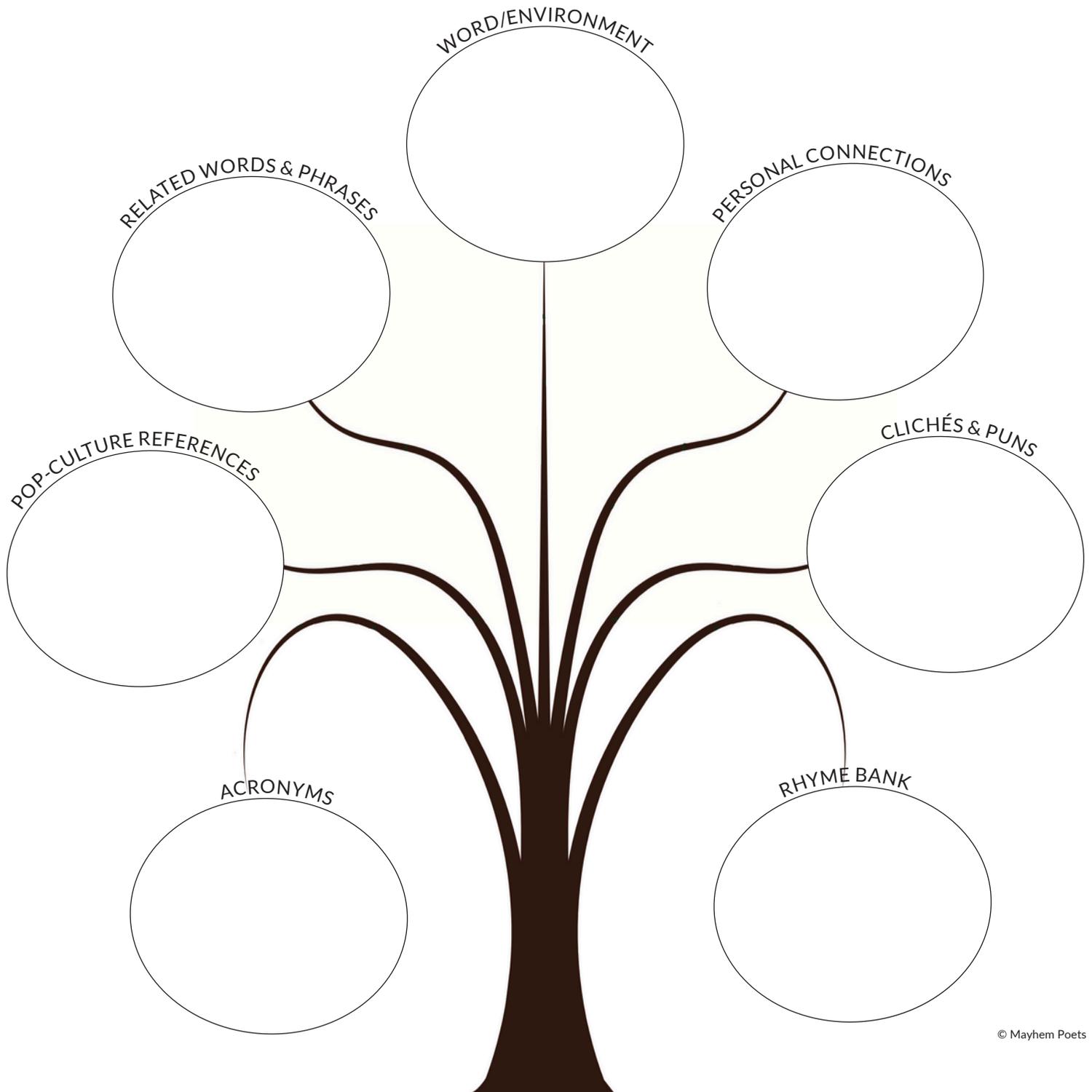
OVERALL CONCEPT (and begin crafting poem’s first few lines)

I was addicted to chicken. Boston Market would spark it, Popeye’s would satisfy my late-night cries, KFC meant to me that I would Kill for Chicken. I started reading Chicken Soup for the Chicken Soul. Still salivating over those mesmerizing thighs. Fast food wasn’t enough. Slowly transform into a chicken...



POET TREE

OVERALL CONCEPT (and begin crafting poem's first few lines)



Here are some activities to help you get your poem ready for performance. They will help you work on creating an interesting and varied way of speaking your poem; projecting your voice and speaking clearly to command the room when you speak; and creating a comfortable physical presence that enhances your performance.

PROJECTING YOUR VOICE

Choose a line from your poem to deliver to your teacher, who will be standing at the back of the room. While you're performing your line, the rest of your class will be talking at the same time. (Volume levels of conversation can vary to add effect.) Do your best to make your line as coherent as possible to the teacher despite the "heckling." Be sure to project EVERY word—don't let your voice drop off at the ends of the lines.

ENUNCIATION

No matter how well-written your poem may be, it's no good if your audience can't understand what you're saying when you perform it. Use some of the tongue-twisters below to warm up your mouth before delivering your poem. Start slowly and then build up speed as they get easier.

Peter Piper picked a peck of pickled peppers.

Did Peter Piper pick a peck of pickled peppers?

If Peter Piper picked a peck of pickled peppers, where's the peck of pickled peppers Peter Piper picked?

The sixth sick sheik's sixth sheep's sick.

Red leather, yellow leather.

MEMORIZATION TIPS

- Rewrite your poem by hand several times. Each time, try to write more and more of it from memory.
- Read your poem aloud before going to sleep at night, and repeat it when you wake up.
- Carry around a copy of your poem.
- Practice your poem in front of your family and friends.

ALL IN THE TIMING

1. Working in groups of four, each person picks a joke out of a hat or brings in one of their own.
2. Take 30 seconds to think about how you can deliver your joke for the best effect.
3. Take turns telling your joke to the rest of the group, rotating so each person tells her or his joke twice. Each time you tell your joke, you should change the way you say it. For example: add pauses, slow down or speed up, change the emphasis on certain words, or add a rhythm.

"TONGUE-TWISTER TELEPHONE"

1. Work in a group of four, sitting or standing in a line.
2. The first person is given a tongue twister. She or he whispers it into the ear of the next person, who passes it on, until it reaches the last person, who says it aloud.
3. Put two groups together and try it again. Then try it with the entire class in one group.

SYLLABLE/WORD STRESSING

1. Working with a partner, pick a favorite line from one of the poems you have written.
2. You and your partner take turns practicing your lines out loud, emphasizing different syllables and words, using different vocal inflections and stresses. Give each other feedback on your line readings until you each find the best way to present your lines.

GET PHYSICAL

Having trouble figuring out how to move your body during your poem? Pick one line in your poem—it can be your favorite or the one you're not sure about. Find a pose or motion to get into when you get to this line in your poem so that the line is emphasized. Practice getting into the pose and then try some different ways to get back into your normal stance. If you are doing a motion, decide when would be the best time to start and stop. What this is starting to look like? Pick another line and do the same thing. Don't get too complicated, but don't be afraid to move around and get into your poem. You wrote it, so you get to decide!

Decide as a group whether or not your slam will be competitive and whether you want to award prizes for winners or all the participants. You will need an M.C. to host the event and a scorekeeper with a calculator. Invite other students, teachers, parents, or staff to serve as audience and judges. (If you don't think you are ready for a poetry slam involving the whole school, have a slam within your class and have students judge each other.) All a judge needs is paper and a big marker. Instruct your judges to score on a scale of 1-10, with 10 representing the best poetry performance a judge has ever heard. Contestants should be judged on the poem itself and on how effectively the poem is presented to the audience.

While the official slam rules say that poems can be no longer than three minutes and can't include props, costumes, or music, your group can have a little more fun with it. Take the time to add in props, costumes, or music to give your poem something extra. How intense can your battle get?

When the slam is over, publish a collection of all the poems that were presented and distribute it to other classes.



SELF-ASSESSMENT CHECKLIST

WRITING

Rhyming and rhythm

- Used rhyme where appropriate.
- Varied rhyme scheme and used slant rhymes.
- Used internal rhyme.
- Used alliteration.

Alternate ways of putting words together

- Used inventive acronyms.
- Took clichés and changed them around.
- Incorporated pop-culture references.
- Used puns, wordplay, etc.

Personal connection to poems

- Created personal connections.
- Combined personal connection with imaginative/creative concepts/ideas.

PERFORMANCE

Using voice to its full capacity

- Enunciated clearly and sustained energy throughout.
- Stressed punchlines when appropriate.
- Projected so everyone could hear.
- Paid attention to timing, pacing, and rhythm.

Using body to enhance performance

- Incorporated gestures and movement.
- Had poem memorized so hands were free and body open.

Connecting with an audience

- Looked at audience while performing.
- Fed off the audience's energy throughout.
- Stayed focused during disruptions and took in the unexpected.

Overall performance of poem

- Used several performance tactics throughout.
- Used own unique, distinctive voice.
- Took the audience on a journey from beginning to end.

BE A GOOD AUDIENCE MEMBER.

The performers will be right there with you and the rest of the audience, which makes it very exciting! It also means you have a special responsibility to respect the performers and the rest of the audience so that everyone can enjoy the show. Make sure to follow these rules:

- **If you have a phone, make sure to turn it off before the show starts. Keep it off until the show is over.**
- **During the show, give the performers all your attention. Stay in your seat and don't talk.**
- **Taking pictures or recording the show is not allowed.**
- **Don't eat or drink in the theater. And no chewing gum, please!**

BE A GOOD OBSERVER.

During the performance, pay attention to everything that's going on onstage—not only the words, but the lighting, the way the performers move around on stage, how they're dressed, and how they interact with the audience. Notice how all of these elements come together to create a unique experience.

Also try to observe how the performers interact with each other. What are some of the ways you see them working together as a team?



photo: Jason Paddock



BOOKS

Hip-hop Poetry And The Classics, by Alan Lawrence Sitomer and Michael Cirelli. Milk Mug, 2004. Explores the connections between classic poets of the past with hip hop poets.

Poetry Slam: The Competitive Art of Performance Poetry, edited by Gary Glazner. Manic D Press, 2000. An anthology of poems by slam champions, essays on how to run a slam, winning strategies, tips for memorizing poems, and more.

Poetry: Tools & Techniques: A Practical Guide to Writing Engaging Poetry, by John C. Goodman. Gneiss Press, 2011.

She, by Saul Williams. MTV Books, 1999. Poetry.

The Spoken Word Revolution, by Mark Eleveld. Sourcebooks MediaFusion, 2005.

Time You Let Me In: 25 Poets under 25, selected by Naomi Shihab Nye. Greenwillow Books, 2010. Grades 7-12.

Where the Sidewalk Ends: Poems and Drawings by Shel Silverstein. HarperCollins, 1974.

VIDEO

Slam Nation: The Sport of Spoken Word. New Video Group, 1998. Not rated. The film follows slam poets Saul Williams, Beau Sia, Mums the Schemer, and Jessica Care Moore as they journey to the National Poetry Slam.

WEBSITES

Mayhem Poets

www.mayhempoets.com

Bowery Poetry

www.bowerypoetry.com

Education World' Great Sites for Teaching About Poetry

www.educationworld.com/a_sites/sites013.shtml

Every Poet - "Every resource for every poet"

Everypoet.com

Nuyorican Poets Cafe

www.nuyorican.org

Calendar of open mike events in New Jersey poetry.

openmikes.org/calendar/NJ

Poetry Slam, Inc.

poetryslam.com

Power Poetry, a mobile/online teen poetry community

www.powerpoetry.org

Mobile app for finding poetry slams and open mics throughout North America

www.slamfind.com

Broadway Theatre League of Utica's mission statement is to present, produce and promote the highest standards of excellence in a variety of family-orientated, multi-generational and sophisticated theatrical productions; to expose the community to the many benefits of live theatre and the performing arts; to provide opportunities for the youth of the community to experience these benefits as well.

UticaWorx is a transformative program within Broadway Utica, dedicated to fostering educational growth through the powerful medium of theater. Our mission is to inspire and engage our community through dynamic performances that convey impactful messages, fostering positive interaction and personal development. By integrating the arts into education, we strive to provide enriching experiences that not only entertain but also enlighten, cultivating a deep appreciation for creativity and culture. UticaWorx is committed to extending the reach of arts education, ensuring that people of all ages have the opportunity to connect with and be inspired by the magic of theater.

BROADWAY Theatre League of UTICA



WHO & WHAT IS ICAN?

Integrated Community Alternatives Network, or ICAN, a not-for-profit organization, is a unique home and community-based network that provides individualized and non-traditional services and care to the highest risk individuals and families with social, emotional, mental health and behavioral challenges.

For over 20 years they have been a mainstay in the CNY Community.

