

Boston University College of Arts & Sciences
African Studies Center Outreach Program
232 Bay State Road
Boston, Massachusetts 02215
(617) 353-7303



Spoken Word Poetry Unit

(Featuring Malagasy Slam Poet Caylah)

Lee Naughton
Henrico County Public Schools
January 15, 2019
Grade Levels: 11th and 12th,
including Advanced Placement and IB English courses

Abstract

Many experienced high school teachers readily admit that, increasingly, students feel disconnected from the English curriculum they are expected to study and master. In addition, in recent years, I have come to realize that students in general are apathetic about many assignments; without careful planning and scaffolding, they are rarely invested in learning about poetry belonging to previous generations, especially when it is written by adults with whom they neither resemble or identify. However, I also know that students appreciate opportunities to express themselves and their passions, and in my classroom, I have personally seen this translate into an appreciation of the works of poets which are frequently identified as integral parts of the illusive English Literature canon. Coming up with creative assignments that students can relate to—rooted in the required curriculum and Virginia Standards of Learning, of course—has proven to be the best way I’ve found to engage my students.

This unit will introduce older high school students to, among others, teenage Malagasy spoken word poet, Caylah, and her poetry. As background for understanding the subject matter of Caylah’s poetry, and to correct any preconceived assumptions about Madagascar, students will conduct guided research about this island country. The individual lessons, including excerpts from the current best-selling book *Becoming* by former First Lady Michelle Obama, stress the importance of finding and using one’s voice to promote change. Subsequent lessons will introduce students to the history and elements of effective spoken word (or slam) poetry, show them performances by relevant spoken word poets, expose them to important current events they may choose to write about, and engage them in a writer’s workshop where they will produce their own spoken word poems. The culminating activity for this unit is a Poetry Slam, during which students will perform their poems for their classmates and their teacher.

Connections and Justifications for Teaching This Unit

What is the connection of this unit to the Virginia Standards of Learning for English?

Grade Ten (10.5):

The student will read and analyze a variety of poetry.

- a) Compare and contrast the use of rhyme, rhythm, and sound to convey a message.
- b) Compare and contrast the ways in which poets use techniques to evoke emotion in the reader.
- c) Interpret and paraphrase the meaning of selected poems.

Grade Eleven (11.1):

The student will make informative and persuasive presentations.

- a) Gather and organize evidence to support a position.
- b) Present evidence clearly and convincingly.
- c) Support and defend ideas in public forums.

Grade Twelve (12.1):

The student will make a 5 to 10-minute formal oral presentation.

- a) Choose the purpose of the presentation: to defend a position, to entertain an audience, or to explain information.
- b) Use a well-structured narrative or logical argument.
- c) Use details, illustrations, statistics, comparisons, and analogies to support purposes.

Where does this unit fit into the curriculum?

Grade Ten: the reading curriculum is an overview of World Literature; the writing curriculum includes a focus on identifying and using poetic devices, identifying and using figurative language, and practicing expository writing. This unit could be used in either a study of genres or in a unit of African Literature.

Grade Eleven: the reading curriculum is an overview of American Literature; the writing curriculum includes a focus on incorporating details and specific word choice, identifying and using figurative language, and writing literary analyses. This unit could be used as a supplement to the poetry of the Harlem Renaissance or in an American Civil Rights/Protest unit.

Grade Twelve: the reading curriculum is an overview of British Literature (which can be expanded to include postcolonial literature; the writing curriculum includes a focus on narrative writing. This unit could be used as an introduction to personal narrative writing.

Reasons for including Madagascar and Caylah:

I teach in a lower socioeconomic area where, in a good year, approximately 54% of our graduates pursue a college education. Many who do so will take classes at the local community college. Even though the high school where I teach is located 11 miles from Richmond, the capital of Virginia, too many of our students have never even visited the city. Instead, most of

our students will grow up and live out their entire lives in the Highland Springs community, working at the local Mondelez/Nabisco plant, without venturing out of a five-mile radius.

Each of the past ten summers, I have made it a point to travel to a different country so that I can immerse myself in the local culture. When I return, I look for literature from that country, along with artwork, that I can expose my students to, by working it into our existing curriculum framework whenever and wherever I can. For example, three years ago, I traveled to Dublin, Ireland. That year, I introduced my students to the poetry of Eavan Boland and Seamus Heaney, along with the short stories of Liam O'Flaherty. This provided me with the opportunity to talk about the Potato Famine, immigration issues, and "The Troubles" – topics which are rarely talked about at length in their history classes.

This past summer, I had the opportunity to travel to Madagascar. When I told last year's students where I was planning to go on my summer trip, many of them immediately started talking about the 2005 animated film "Madagascar." It became clear to me that some students didn't even realize that it was an actual country; some thought Madagascar was a completely made up name. Because I realize that, largely due to advancements in technology, the globalization of the world's economy is happening at break-neck speed, I know that such simplistic (and limited) thinking will hamper the future success of my students. They need an accurate and expansive worldview, and if my students cannot travel to see world themselves, it is my responsibility to bring the world to them.

In August, I saw first-hand that Madagascar is a beautiful country, but like so many others, it suffers from the repercussions of colonialism. As a result of my trip, I created a PowerPoint about Madagascar that I showed on the first day of class this year. In a recent unit I taught, I worked the 1920s colonial poetry of Malagasy poet Joseph-Casimir Rabearivelo into my unit on the Harlem Renaissance, for example. It was amazing to see my students connect Rabearivelo's themes to those found in the works of Jean Toomer and Paul Lawrence Dunbar. The inclusion of Malagasy spoken word poet Caylah seems a natural addition to my existing poetry unit. The topics she writes about are similar to those that my students view as issues in their own communities. They will be able to relate to her and her work because she is close to their age, and because she looks and sounds like them.

Essential Questions:

1. How does spoken word poetry contribute to our understanding of self and others?
2. How can we use our voices to effectively invoke change in our world?
3. How have others found used their voices to draw attention to problems in their communities?

Learning Objectives:

1. Students will learn about the genre of spoken word poetry including its history, development, and characteristics.
2. Students will become familiar with the work and performances of professional and amateur spoken word poets.
3. Students will learn about Caylah and the country of Madagascar in order to broaden their knowledge of geography while simultaneously understanding that some current issues and problems, which they currently might be experiencing in their own communities, are universal.
4. Students will be able to understand how to communicate through spoken poetry.
5. Students will write original spoken word/slam poems that meet established criteria.
6. Students will perform their original spoken word/slam poems.

*Note: This unit is designed for older students. While these lessons could certainly be adapted for younger grade levels, some of the works included in the lessons that follow may contain questionable language. Teachers are advised to preview and change the resources as needed.

Unit Outline:

- Unit length as designed: approximately two weeks.
- Each day correlates to a 90-minute class period which meets six times over the two/two-and-a half-week period.
- This unit is designed for a class that has ready access to computers, preferably 1:1 lap tops/Chromebooks.

Key topics:

- Importance of finding and using one's voice to evoke change
- The history and development of spoken word poetry
- Major "players" in the spoken word poetry world
- General, brief overview of Madagascar and Malagasy spoken word poet, Caylah

Lesson Activities:**Day One Focus:**

What is voice? Why do individuals need to learn to use their voices to promote change?

Day Two Focus:

The history of spoken word poetry

Characteristics of spoken word poetry

Day Three Focus:

Exposure to Madagascar and Malagasy spoken word poet, Caylah

Exploring topics that matter and current events for inspiration

Day Four Focus:

Continue to research current events as inspiration

Begin Writer's Workshop: spoken word poetry

Day Five Focus:

Continue Writer's Workshop: spoken word poetry

Day Six Focus:

Spoken Word Performances/In-house Poetry Slam

DAY ONE: What is voice? Why do individuals need to learn to use their voices to promote change?

15-20 minutes:

Students will explore what others say about the power of finding one's voice by reading and responding to the following quotes. This can be done in a variety of ways:

- Copying the following quotations onto a worksheet and having students paraphrase and briefly respond to each (or maybe their top five).
- Copying the following quotations onto large sheets of paper posted throughout the room. Students could silently rotate and make comments in writing.
- Students could pick one or two of the quotes that speak to them and write a detailed response in the form of a journal entry.

“The human voice is the organ of the soul.” – Henry Wadsworth Longfellow

“Find your voice and inspire others to find theirs.” – Stephen Covey

“Never be afraid to use your voice for honesty and truth and compassion against lying and injustice and greed. If people all over the world...would do this, it would change the earth for good.” – William Faulkner

“Don't let the noise of others drown out your own inner voice.” – Steve Jobs

“If you hear a voice within you say ‘don't paint’ then by all means paint, and that voice will be silenced.” - Vincent Van Gogh

“When the whole world is silent, even one voice becomes powerful.” – Malala Yousafzai

“Stay strong. Stand up. Have a voice.” – Shawn Johnson

“The tongue can paint what the eye cannot see.” – Chinese proverb

“Leadership is not bullying and leadership is not aggression. Leadership is the expectation that you can use your voice for good. That you can make the world a better place.” – Sheryl Sandberg

“Be a voice for the future and a voice for the planet.” - Paul Watson

“The ultimate tragedy is not the oppression and cruelty by the bad people, but the silence over that by the good people.” - Dr. Martin Luther King, Jr.

10 minutes:

Discuss what students wrote by reviewing comments and/or asking for volunteers.

10 minutes:

Show the following TEDTalk video: “The Danger of Silence” by Clint Smith.

(https://www.ted.com/talks/clint_smith_the_danger_of_silence)

40 minutes (20 minutes for part one, 20 minutes for part two:

Using excerpts from *Becoming* by Michelle Obama, students will understand the how this famous person developed her voice. In the interest of time, the cooperative learning jigsaw method of sharing information might work best.

Jigsaw Method:

Part One: Arrange students into groups. Provide each group with a different excerpt to read and analyze.

Part Two: Students then join other groups to review the material they studied and discussed.

Suggested excerpts and the ideas found in these selected passages:

- Group 1: pages 40-41, pages 65-66 (when others try to silence her)
- Group 2: pages 69 -71, page 87 (regret at not speaking up)
- Group 3: pages 115 – 118 (recognizing the power of voice in someone else—Barack Obama)
- Group 4: pages 259-261 (when her voice is misinterpreted)
- Group 5: pages 337-339, 402 (finding worthwhile causes for her voice)
- Group 6: pages 368-369 (the cost of speaking up/meeting Nelson Mandela)

Homework:

Read and annotate “The Transformation of Silence into Language and Action” by Audre Lorde. This essay is found in the Resources section of this unit plan.

DAY TWO: The history of spoken word poetry/characteristics of spoken word poetry

10 minutes:

Show YouTube video of excerpt of Michelle Obama's last speech as First Lady.

(<https://www.youtube.com/watch?v=zGeab3CDLek>)

The excerpt itself lasts 5:14 minutes; use the remaining time to show the evolution of Obama from one who was reluctant to let her authentic voice be heard (tie into yesterday's reading) to an accomplished speaker. Spend the remaining time making sure that students understand this transformation and that Obama had to consciously develop and shape her voice, along with her message.

20-25 minutes:

Whole class discussion of Lorde article in seminar format.

Questions to prime the discussion:

- What is the main argument that Lorde makes in this piece?
- What is Lorde's purpose in writing this essay?
- What is your favorite quote from Lorde's essay?

50-55 minutes:

Introduce students to spoken word (aka slam) poetry. Do this first by asking students about their opinion of poetry in general, and funneling these questions into pointed questions about what students know about spoken word/slam poetry.

Students will then complete the Spoken Word web quest in order to understand the history and development of spoken word poetry. They will also be introduced to the characteristics of spoken word poetry and well-known American spoken word poets.

Homework:

Visit the Young Poets website, or the YouthSpeaks Youtube channel, and view three additional spoken word poetry performance videos of your choice. In an electronic Blackboard post/discussion board post due by 11:59 pm tomorrow night, write a detailed post about one of these poets, their poem, and their performance. Which was your favorite and why? No more than three students can write about the same poet/performance. Your posting should be a minimum of 200 words. (<https://ypn.poetrysociety.org.uk/features/discover-some-sensational-spoken-word-artists/>)

DAY THREE: Introducing students to Madagascar and Malagasy spoken word poet, Caylah; Finding appropriate topics for writing spoken word poems

15-20 minutes:

Complete the “What’s in your heart?” activity. Hand out a heart template (located in Resources section), and instruct students to fill their hearts with things they love about their lives, things they carry in their hearts, things they love about their world, things that make them feel loved...they can write words, draw symbols, etc.

After about 10 minutes, have students fill the blank space outside of their hearts with things that bother them about their school, community, country, world...they should attempt to fill all of the blank space with local, national, and international issues that they feel strongly about.

The purpose of this activity is two-fold. The brainstorming inside of the heart can be used for future writing assignments (I typically do this “heart” activity early in the school year and have students glue this into the front of their writing notebooks so that they have writing topics readily available), while the brainstorming of what is outside of the heart will help students begin to focus on potential topics to research for their own Spoken Word poems.

15-20 minutes:

In order to show students that some issues and problems are more universal than they might think, and to provide them with background information about Caylah, a young Malagasy spoken word poet. With the entire class, complete the first two columns of a K-W-L chart about Madagascar. (The K column is for what they know or think they know; the W is for what they would like to learn.)

Then show students a teacher-created PowerPoint about Madagascar and Malagasy slam poet, Caylah,

Students will complete the L category of the K-W-L chart; if some of the W questions were not answered by the information in the PowerPoint, students should then conduct a few minutes of guided research to find the answers.

25-30 minutes:

Show the following videos, stopping after each to discuss them:

<https://www.youtube.com/watch?v=xtn9Xw-W7xs> (*note: this video is in French, but it shows a Caylah performing and it also has scenes of beautiful art and landscapes in Madagascar. Even though Cayla’s is speaking in French, her passion and energy is evident. Perhaps, with additional preparation, a French teacher would help translate what Caylah actually says). 2:36 minutes in length.

Ask students for oral responses to the following questions:

- Even though Caylah’s performance is in French, what do you think her poem was about? How do you know?

- If any of you speak French, did you catch any words or phrases?
- What did you think of her performance?
- What does she do well?
- How did she hold your attention?

Introduce the next short video by explaining that it, too, is in French, but that it shows another Caylah performance and another view of Madagascar.

<https://www.youtube.com/watch?v=ANh88G2Odbo> (*note: in this video, Caylah performs her “Madagascar, My Country” poem while walking through Antananarivo. Although this poem is also performed in French, periodically, words written in English appear on the screen). 2:41 minutes in length.

<http://www.africanews.com/2016/07/12/madagascar-using-slam-music-as-therapy//> (*note: this is a story about Caylah and is in English, although the reporter has a heavy accent.) 1:23 minutes in length.

Discuss Caylah videos.

30-40 minutes:

Students should research a current event (can be up to three years old) that matters to them. This can be a local or national issue, but it must be one that they feel passionately about – it has to evoke strong emotions in them. They can use what they included on their “hearts” as a starting point.

Homework:

Continue researching topics. Save multiple articles on the same issue or news story.

DAY FOUR: Continue to research current events as inspiration; Begin Writer's Workshop: spoken word poetry

10-15 minutes:

Round-robin (orally) the topics that students are exploring.

20-30 minutes:

Have students do some brief research on the writing of spoken word/slam poems. Break students into groups and have each group access and read the information about that topic on at least one of the following websites:

<https://www.theodysseyonline.com/11-steps-to-write-spoken-word-poem>

<https://www.brighthubeducation.com/help-with-writing/128513-slam-poetry-and-spoken-word/>

<https://www.digitalpoet.net/how-to-write-slam-poetry>

<https://www.powerpoetry.org/actions/how-write-slam-poetry>

<https://www.poets.org/poetsorg/text/brief-guide-slam-poetry>

10-15 minutes:

Using information learned by perusing the websites listed above, conduct a whole class discussion and come to a consensus class about the required criteria (length, literary elements that must be included, etc.) for the students' written spoken word/slam poems. Post the agreed upon criteria in a prominent location in the classroom. Use the criteria to create a rubric for written spoken word/slam poems at <http://rubistar.4teachers.org/index.php> . It would be helpful for the teacher to create a checklist of the criteria for students to use as a peer-review checklist for Day #5.

Remaining class time:

Students should begin brainstorming and crafting their spoken word/slam poems. The teacher should circulate among the classroom offering suggestions, constructive criticism, and answering questions.

Homework:

Continue working on spoken word poems with the goal of having a completed or nearly-finished draft for next class.

DAY FIVE: Continue Writer's Workshop: spoken word poetry; Peer-reviewing

15-20 minutes

Students will have this time to review and/or complete their poems.

20-30 minutes:

Students will work in self-selected groups of three. They will take turns reading their poems aloud to their group mates. If the teacher has made a checklist for the required components of the assigned spoken-word/slam poems, students should use these to double-check that the necessary elements are present. They should offer constructive criticism and suggested areas for improvement.

Remaining class time:

Students will work on editing and wordsmithing their poems. At the end of class, they will submit electronic copies of their poems for grading.

DAY SIX: Spoken Word Performances/In-house Poetry Slam

Students will take turns presenting their original spoken word/slam poems in a café-like setting. Teachers should explore partnering with the librarians to use the school librarians (or with the theater/drama teacher to use the auditorium). I prefer using the library as it is a more intimate space.

Try to recreate an authentic spoken word/slam poetry setting by covering small tables with table cloths (try pieces of fabric – students can even graffiti these with fabric or magic markers) and having candles (use flameless tea lights) on the tables so that the lights can be kept low. Background music, to play between poems, would also be appropriate. The teacher might consider naming the spoken word/poetry slam and creating programs with the order of poems and spoken word poets.

Although the spoken word/slam poetry performances can be graded, this might take away from the engagement, fun, and authenticity of the assignment.

Annotated Bibliography

Fisher, Maisha. *Writing in Rhythm: Spoken Word Poetry in Urban Classrooms*. New York: Teachers College Press, 2007.

Fisher's book profiles an English teacher working at a Bronx high school who uses spoken word poetry as a vehicle for self-expression with his students. It focuses primarily on three students for whom poetry acts as a form of personal activism, art, and therapy. Fisher discusses spoken word poetry education alongside her concept of "literocracy," where literacy is associated as "an act of reciprocity" (page seven). In her point of view, the educator becomes a "practitioner of the craft" of Language Arts by encouraging their students to use their own experiences of the world as a way to connect to the processes of reading and writing. This work stands as a case study for the applications of classroom learning into a student's pedestrian life and as a demonstration of the importance of teachers recognizing the validity of their students' perspective.

Low, Bronwen. *Slam School: Learning Through Conflict in the Hip-Hop and Spoken Word Classroom*. San Jose, CA: Stanford University Press, 2011.

This book focuses on analyzing a teacher's use of hip-hop and rap music within his school's poetry curriculum and the extent of its educational impact on the students' writings. The relationship between modern hip-hop music and more traditional forms of spoken word poetry are discussed. In the end, Lew's argument acknowledges that teachers might be apprehensive about the use of rap music in the classroom because of the taboo subjects that are often contained within its lyrics, but notes that these are the topics that students are interested in expressing their opinions about through their own works. This book claims the importance of spoken word poetry as evident in not just a student's academic writing but also in the educator's relationship to their students.

Michalko, Kathryn. "The Effect of Spoken Word Poetry on the Development of Voice in Writing. (2012). *Education Masters*. Paper 209.

Michalko's article discusses the impact of spoken word poetry on a student's development of personal voice and democratic engagement within their writing, citing it as a way for students to "weave their primary discourse into their secondary discourse" (page one). Her work examines a variety of sociocultural theories in relation to her own case study, which took place in a suburban middle school. Ultimately, Michalko emphasizes the creation of spoken word poetry as a way for students to assert their own power and identity. This source situates the use of spoken word poetry in education as one that refines students' oral skills while simultaneously connecting them to their outside community.

Morones, Alyssa. "Spoken-Word Poets Bring Words to Life for Students." *Education Week*, 16 September

2013, https://www.edweek.org/ew/articles/2013/09/18/04poetry_ep.h33.html. Accessed January 2019.

Morones' article introduces Project Voice (also known as the Vocal Outreach Into Creative Expression), an organization that focuses on introducing oral poetry to students through shows and by providing creative workshops to schools to facilitate the production and performance of student work. This source identifies poetry as a way for educators to focus on the Common Core's standards on examining text complexity, citing poetry as literature that offers "teachers a complex, and many times brief, text when time is a sparse resource." Morones' article provides an example of how this art form can be applied to educational programs and still directly correlate with the schools' goals. It also offers ideas as to how spoken word poetry is influenced by the use of technology.

Obama, Michelle. *Becoming*. New York: Crown Publishing Group, 2018.

Obama's memoir examines the experiences that have shaped her conception of herself and of her relationship to the world, especially important as the wife of the former President of the United States. Her work focuses on the various roles that she has held throughout the different stages of her life, describing her childhood in the South Side of Chicago to her responsibilities as a first lady. This source provides a way in which personal voice can be applied to a work of prose and as a demonstration of the use of reflection in writing as a means of providing examples for defending beliefs. Particularly important in this work is Obama's identity as an African-American and as a woman, showing how an individual's perspective influences how they experience and relate to the world around them.

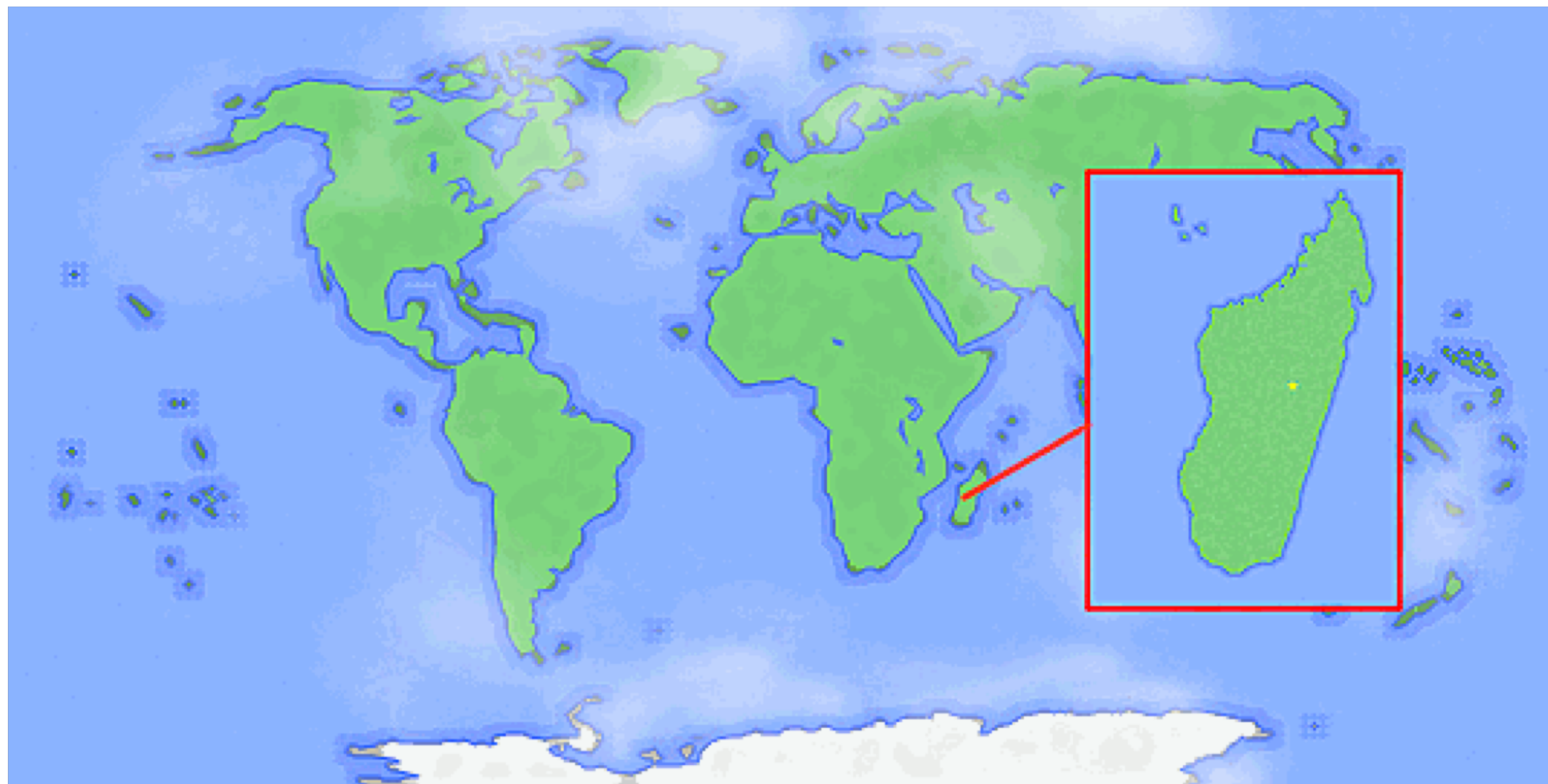
Williams, Wendy. "Every Voice Matters: Spoken Word Poetry In and Outside of School." *English Journal*.

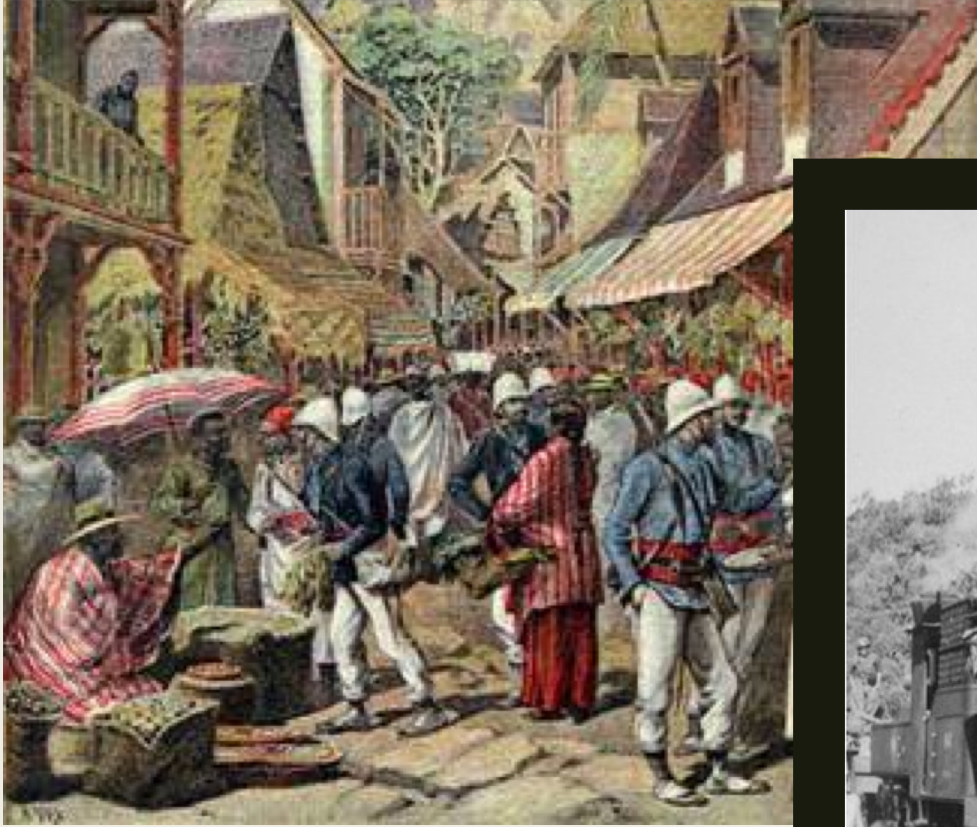
104.4 (March 2015): 77 – 82. Print.

This article focuses on slam poetry's cultural relevancy in the modern world and the ways in which teachers can use it as a medium for their students. Williams analyzes the structure and methods used with a poetry workshop run by Young Voices Rise, an organization that aims to encourage spoken word poetry practices for urban students. She discusses some of the writing activities used during the workshop, including close readings of famous works, as well as the importance of establishing a safe space for young writers to share their critiques and experiences of the world. Williams ultimately argues for the support of spoken word poetry slams within schools to foster young people's self-expression and community engagement.

An aerial photograph of a city in Madagascar, likely Antananarivo, viewed from a high vantage point. The foreground is filled with lush green tropical vegetation, including banana trees. In the middle ground, a dense cluster of buildings is visible, with a prominent church featuring a tall, light-colored bell tower. The city extends into the background, with a river or lake visible on the right side. The sky is hazy and blue. The word "MADAGASCAR" is overlaid in large, bold, black capital letters across the center of the image.

MADAGASCAR











DONNEES ECOTOURISTIQUES DU PARC NATIONAL RANOMAFANA

1. DONNEES STATISTIQUES DES VISITEURS

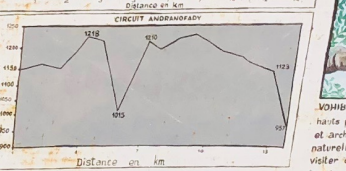
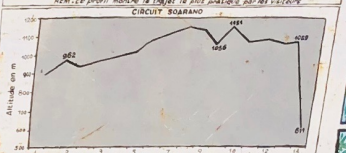
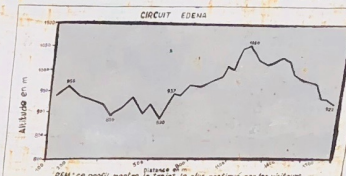
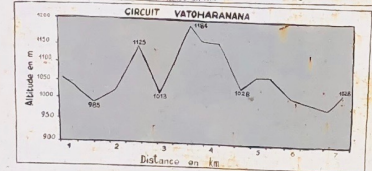
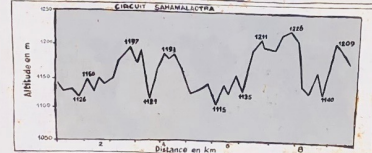
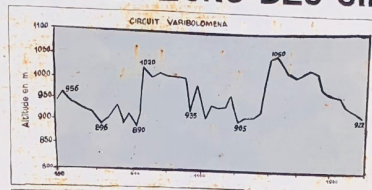
Nombre des visiteurs

	2006	2007	2008	2009	2010	2011	2012
Janv	431	419	554	712			
Fev	366	394	210	433			
Mars	500	555	884	105			
Avril	1360	1446	1237	262			
Mai	1184	1460	2184	668			
Juin	776	4014	1762	906			
Juillet	1883	2579	2887	1362			
Août	2808	3281	3538	1835			
Sept	1717	2249	3091	1948			
Oct	2769	3199	4541	2329			
Nov	4664	4947	2491	1157			
Déc	756	965	1234	621			
TOTAL	16 222	19 467	24 542	12 098			

Nationalités des pays émetteurs

NATIONALITES	2007	2008	2009	2010	2011	2012
France	7861	9595	1897			
Madagascar	3222	5471	4682			
Italie	2442	2399	774			
Anglais	1324	4313	622			
Allemand	1008	1295	421			
Américain	775	888	252			
Hollandais	710	852	282			
Espagnol	939	535	307			
Belge	475	442	104			
Suisse	382	430	113			
Sud.Africain	669	57	31			
Israélien	514	21	21			
Australien	460					
Ukraine	405					
Grec	364	22	4			
Norvégien	83	132	48			
Indonésien	181	30				
Tchèque	75	72	61			
Autrichien	92	88	10			
Canadien	73	100	18			
Polonais	37	53	70			
Russe	38	61	35			
Sénégalais	16	87				
Japonais	48	37	19			
Banarais	33	33	28			
Suédois	31	43	20			
Autres	91	160	95			

2. PROFIL EN LONG DES CIRCUITS DU PARC NATIONAL RANOMAFANA



AMENAGEMENT DE NOUVEAUX CIRCUITS

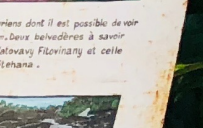
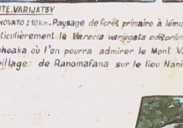
SITE AMBODITANIMENA :
AKAKA: 4km. Possibilité d'observer des différentes espèces d'oiseaux aquatiques dont la plus célèbre l'Anas melano.
Période favorable de visite : Juillet à Novembre



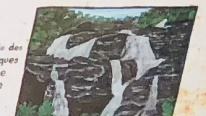
SIFAKA : boucle d'une longueur de 3km, observation probable de quelques espèces des lemuriens diurnes et lémurien nocturnes. On peut y voir également des oiseaux terrestres et des reptiles.



SITE VATHARATRY
RANDRATO 150m. Paysage de forêt primaire à l'extrême dont il est possible de voir particulièrement le Verreaux variegata endémique. Deux belvédères à savoir Vatharata où l'on pourra admirer le Mont Vatavavy Filivany et celle du village de Ranomafana sur le lieu Nanitahana.



VOHIBATO : 20km. Forêt primaire avec vue panoramique sur une partie des hautes plateaux et de la zone basse. Découverte des vestiges historiques et archéologiques du site défensif de Vohibato du 19ème siècle. Piscine naturelle et cascades en pleine forêt. Possibilité de camper et de visiter des villages culturels. Spécial trekking forêt humide de 2 jours.



3. INFRASTRUCTURES D'ACCUEIL

4 sites de camping opérationnels :
Ambodiamontana se trouve dans le circuit VARIBOLO
Vathararana se trouve dans le circuit VATHARATRY
Sahamalatra se trouve dans le circuit SAHAMALATRA
Antanifotsy se trouve dans le circuit SOARANO

Equipements et installations de tous les sites de camping : places de tentes avec ou sans abris, coin cuisine, coin réfectoire, douche et toilette

3 Pistes d'accueil fonctionnelles :
Ambodiamontana : vente de ticket d'entrée, organisation de service de guidage et pisteurs, informations sur les circuits et infrastructures
d'accueil du Parc, vente des produits artisanaux vendus en écoshop
Kianja maintes avec ces autres infrastructures « KAJIALA » et l'amphithéâtre ; un sensibilisation ainsi qu'un centre de documentation.

Bureau administratif Ranomafana

Adresse :
PARC NATIONAL RANOMAFANA
B.P. n° 2
C.P. : 312 Ranomafana - Ifanadiana
Tél : 00 261 33 01 228 55
e-mail : parc@ranomafana.mg
site web : www.parc-madagascar.com

ANNEES	Nombre des visiteurs	Pourcentage
1995	23	
1996	22	
1997	22	
1998	32	
1999	31	
2000	33	
2001	33	
2002	45	
2003	45	
2004	45	
2005	48	
2006	48	
2007	48	
2008	50	
2009	51	
2010	51	
2011	51	

ANNEES	Nombre des visiteurs	Pourcentage
1995	23	
1996	22	
1997	22	
1998	32	
1999	31	
2000	33	
2001	33	
2002	45	
2003	45	
2004	45	
2005	48	
2006	48	
2007	48	
2008	50	
2009	51	
2010	51	
2011	51	

4. IMPACTS DE L'ECOTOURISME

L'utilisation des recettes DEAP est divisée en deux dont le premier 50% est destiné pour le fonctionnement du réseau de Madagascar National Parks et le 50% restant sert au financement des microprojets dans la Zone périphérique du Parc.

TYPES DE MICROPROJETS FINANCES SUR LES 50% DES DEAP :

INFRASTRUCTURES SOCIO-CULTURELLES : Construction et réhabilitation des écoles, adduction d'eau potable, construction et réhabilitation des palais royaux traditionnels « TRANOBE », réhabilitation CSB et logement médecin, construction pirogues métalliques...

INFRASTRUCTURES ECONOMIQUES : Réhabilitation pistes rurales, construction et réhabilitation barrages hydro agricoles, construction GCV.

ACTIVITES GENERATRICES DE REVENUS (AGR) : Agriculture (riziculture, arboriculture, plantes médicinales, légumineuses...), centre d'approvisionnement agricole.

Nombre de Microprojets financés sur 50% des DEAP: 1994 - 2009

N°	TYPES DE PROJETS	NOMBRE	CRÉATION
1	AGR	161	Dont 5 artisanales
2	Infrastructures socioculturelles	77	Dont 4 Tranoibe
3	Infrastructures économiques	155	
TOTAL		393	







La Légende de Babakoto

The Legend of Babakoto











“Interesting Facts About Madagascar.” Africa Facts. 2019. <https://africa-facts.org/interesting-facts-about-madagascar/>

“Madagascar History, Language, and Culture.” World Travel Guide. Columbus Travel Media Ltd. 2019. <https://www.worldtravelguide.net/guides/africa/madagascar/history-language-culture/>

Covell, Maureen Aiden William Southall, and others. “Madagascar.” Encyclopedia Britannica. Encyclopedia Britannica, Inc. 2019. <https://www.britannica.com/place/Madagascar>

Boh, Elvis. “Madagascar: Using slam poetry as therapy.” Africa News. 2016. <http://www.africanews.com/2016/07/12/madagascar-using-slam-music-as-therapy/>

“Hainteny.” Wikipedia. 2019. <https://en.wikipedia.org/wiki/Hainteny>

Intro to Madagascar Powerpoint Notes*

*This should be seen as a starting point for a powerpoint and educators are encouraged to find more information that focuses on the culture and contributions of Malagasy people that humanizes and normalizes their identities and histories. Do not overly focus on stereotypical themes such as wildlife, poverty, and other topics that “other” Madagascar. Avoid the use of loaded terms such as “tribe” and focus on seeing Madagascar in a global context in lieu of using its proximity to the African continent as a reference point for comparisons. And most importantly, acknowledge differences and celebrate similarities so students can more easily relate to the topic.

Slide 2

- Fourth largest island in the world at 587, 000 square kilometers. Located off the coast of Africa.
- The capital city is called Antananarivo.
- There are two official languages: French and Malagasy, a language that has roots in both African and Indonesian languages.
- The culture and people have ties to Indonesia, though it is not sure how or when the two places were connected. Madagascar is believed to have been populated for thirteen hundred years.
- Essentially, two seasons on the island: a hot, rainy season from Nov to April and a cool dry season from May to Oct (in the opposite hemisphere). It is also an area that is known to have powerful cyclones.

Slide 3

- A complicated political history: The island was made up of many ethnic groups before it was united as a kingdom. The Merina people were the elite on this island and developed the Merina Kingdom. Then, in 1895, it was invaded by the French Military and became a colony in 1896.
- It remained under French rule until 1957, and Madagascar got full independence in 1960.
- Current government’s constitution was created recently (there was no internationally recognized government from 2009 to 2014) and the government includes both an elected president and an appointed prime minister. The president’s is limited to three five-year terms.

Slide 4

- This building is the Queen’s Palace complex on the highest hill in Antananarivo – the capital city of Madagascar. It was almost completely destroyed by fire in 1995.

Slide 5

- Market Stalls

Slide 6

- Art Pieces
- The traditional form of oral literature/poetry in Madagascar is called “hainteny,” which in Malagasy is translated as “knowledge of words.” It is from the Merina people of the

island and is known for its use of a lot of metaphors. (connection with the oral performance aspect of slam poetry)

Slide 7

- The ecotourism industry is considered one of the key players in the redevelopment of modern Madagascar.

Slide 8

- Because it is so isolated, most of the plant and animal species are unique to the island!
- There are, for instance, 670 different species of snails that you can find in Madagascar.
- And of course, there are lemurs.

Slide 9

- Giant hissing cockroach and a hedgehog found in the Spiny Forest in Ifaty, Madagascar

Slide 10

- Legend of Babakoto – the Indri saved mankind essentially in this fable found on the National Geographic website:
 - “Malagasy legends say the Indri is the father of mankind. The name “Babakoto,” or Ancestor of Man, comes from a story of a young boy traveling in the rainforests of eastern Madagascar. He climbed a high tree to gather honey, and a passerby cut the vines so he couldn’t come down. Just when it seemed the poor boy’s fate was sealed, an indri lemur came swinging through the trees and helped him climb down from the canopy. This story has been the Indri’s saving grace. The critically endangered lemur lives in relative peace in the rainforests around Andasibe-Mantadia, approximately 2 hours east of Madagascar’s capital city Antananarivo. The local people revere it, and consider hunting the indri a serious taboo.”

Slide 11

- All of the regions of the island are dependent on agriculture, and thus the weather. Rice is the largest crop, though a lot of the land is devoted to cattle raising.

Slide 12

- 20 ethnic groups on the island. Largest of these are the Merina (“elevated people”) who generally live on the plateau of Madagascar, away from the coast.
- Religion wise, most people are Christian or follow the island’s traditional religions, which focus on ancestor worship.

Slide 13

- Mosquito netting around the bed (malaria is a danger here, but the problem is not as bad as in other countries).
- Likewise, infant mortality in Madagascar is higher than the world’s average, but is better than a lot of the countries in this part of the world. Though one in three women by the time that they turn eighteen will become mothers.

Slide 14

- City landscape of the capital city Antananarivo from the Queen's Palace
- According to UNICEF: population 22.2 million people

Slide 16

- Introduction to Caylah
- She is a 22-year-old slam poet who focuses on issues that young women face living in Madagascar (she is from the island)

Slides 17 /18

- Videos of Caylah: the first one is in French and is one of her first poems, the other one is in English and introduces us to some of the work that Caylah does to give women voices and a way of self-expression.

The Transformation of Silence into Language and Action*

I HAVE COME to believe over and over again that what is most important to me must be spoken, made verbal and shared, even at the risk of having it bruised or misunderstood. That the speaking profits me, beyond any other effect. I am standing here as a Black lesbian poet, and the meaning of all that waits upon the fact that I am still alive, and might not have been. Less than two months ago I was told by two doctors, one female and one male, that I would have to have breast surgery, and that there was a 60 to 80 percent chance that the tumor was malignant. Between that telling and the actual surgery, there was a three-week period of the agony of an involuntary reorganization of my entire life. The surgery was completed, and the growth was benign.

But within those three weeks, I was forced to look upon myself and my living with a harsh and urgent clarity that has left me still shaken but much stronger. This is a situation faced by many women, by some of you here today. Some of what I experienced during that time has helped elucidate for me much of what I feel concerning the transformation of silence into language and action.

* Paper delivered at the Modern Language Association's "Lesbian and Literature Panel," Chicago, Illinois, December 28, 1977. First published in *Simter Wisdom* 6 (1976) and *The Conter Journal* (Spinsters, Ink, San Francisco, 1980).

Audre Lorde
TRANSFORMATION OF SILENCE 41

In becoming forcibly and essentially aware of my mortality, and of what I wished and wanted for my life, however short it might be, priorities and omissions became strongly etched in a merciless light, and what I most regretted were my silences. Of what had I ever been afraid? To question or to speak as I believed could have meant pain, or death. But we all hurt in so many different ways, all the time, and pain will either change or end. Death, on the other hand, is the final silence. And that might be coming quickly, now, without regard for whether I had ever spoken what needed to be said, or had only betrayed myself into small silences, while I planned someday to speak, or waited for someone else's words. And I began to recognize a source of power within myself that comes from the knowledge that while it is most desirable not to be afraid, learning to put fear into a perspective gave me great strength.

I was going to die, if not sooner then later, whether or not I had ever spoken myself. My silences had not protected me. Your silence will not protect you. But for every real word spoken, for every attempt I had ever made to speak those truths for which I am still seeking, I had made contact with other women while we examined the words to fit a world in which we all believed, bridging our differences. And it was the concern and caring of all those women which gave me strength and enabled me to scrutinize the essentials of my living.

The women who sustained me through that period were Black and white, old and young, lesbian, bisexual, and heterosexual, and we all shared a war against the tyrannies of silence. They all gave me a strength and concern without which I could not have survived intact. Within those weeks of acute fear came the knowledge — within the war we are all waging with the forces of death, subtle and otherwise, conscious or not — I am not only a casualty, I am also a warrior.

What are the words you do not yet have? What do you need to say? What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence? Perhaps for some of you here today, I am the face of one of your fears. Because I am woman, because I am Black, because I am lesbian, because I am myself — a Black woman

mine." Yet how many years have you spent teaching Plato and Shakespeare and Proust? Or another, "She's a white woman and what could she possibly have to say to me?" Or, "She's a lesbian, what would my husband say, or my chairman?" Or again, "This woman writes of her sons and I have no children." And all the other endless ways in which we rob ourselves of ourselves and each other.

We can learn to work and speak when we are afraid in the same way we have learned to work and speak when we are tired. For we have been socialized to respect fear more than our own needs for language and definition, and while we wait in silence for that final luxury of fearlessness, the weight of that silence will choke us.

The fact that we are here and that I speak these words is an attempt to break that silence and bridge some of those differences between us, for it is not difference which immobilizes us, but silence. And there are so many silences to be broken.

Name: _____
Date: _____
Period: _____

Introduction to Spoken Word/Slam Poetry

Part One: What is spoken word/slam poetry?

<https://www.poets.org/poetsorg/text/brief-guide-slam-poetry>
https://www.poets.org/poetsorg/poets?field_school_movement_tid=460

1. What are the two types of beat poetry that spoken word/slam poetry is connected to?
2. What is the structure of a traditional poetry slam, according to the website?
3. Read about one of the poets on the second link. List two facts that help explain their connection to spoken word/slam poetry.

Part Two: What are some of the aspects of the history of spoken word/slam poetry?

<http://www.marckellysmith.net/about.html>
<https://www.nuyorican.org/history-and-awards/>

1. When did Marc Kelly Smith first produce his spoken word/slam poetry performance? What is his show called now?
2. Visit the "poems" section of Smith's website. Why do you think that the poems are listed as, "The Poems that Got Me Silenced at the National College Slam?" What are some of the issues that he touches on within his poems?
3. Who founded the Nuyorican Poets Café? Why was it founded?

Part Three: What does a spoken word/slam poem look like?

<https://www.powerpoetry.org/actions/what-slam-poem>

1. What are the four things that this website identifies as things that make spoken word/slam poems different from other forms of poetry?

Example #1- "OCD" by Neil Hilborn

- <https://www.youtube.com/watch?v=vnKZ4pdSU-s>

2. What aspects of Hilborn's performance- his facial expressions, tone, etc. – add to the audience's experience of the poem? Does anything distract from his words?

3. Does this poem need to be read out loud in order for the audience to grasp its message? Point to specific lines of the poem that prove your point.

Example #2- "Like Totally Whatever" by Melissa Lozada-Oliva

- https://www.youtube.com/watch?v=me4_QwmaNoQ

4. What are some of the words or lines that were emphasized in Lozada-Oliva's performance? How do they connect to the themes of her poem?

5. Could this poem be performed by another woman of a different age and still carry the same meaning? Why or why not?

Example #3- "Lost Voices" by Darius Simpson and Scout Bostley

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

6. What does this particular poem gain from being performed? What is the effect of having both of the speakers say some of the lines together?

7. Why do you think that the speakers choose to silently mouth some of the lines of the poem while the other one is speaking?

Example #4- "What Kind of Asian are You?" by Alex Dang

- https://www.youtube.com/watch?v=VoP0ox_Jw_w

8. What are some of the places where Dang “acts out” parts of his poem? How do these moments effect the audience’s experience of the poem?

9. What are some of the emotions that Dang is evoking while speaking?

Example #5- “Black Privilege” by Crystal Valentine

- <https://www.youtube.com/watch?v=7rYL83kHQ8Y>

10. What are some of the reactions that the audience is having to Valentine’s poem? Do you think that it is okay for audiences to make noise in reaction to slam poetry performances?

11. What are some of the lines that Valentine is using to provoke her audience? What do they add to the themes of her performance?

Part Four: How do you create a spoken word/slam poem?

<https://www.powerpoetry.org/actions/how-write-slam-poetry>

1. This website talks about how one of the steps to writing spoken word/slam poetry is to “do your homework” by listening to slam poetry performances and noting what made an impression on you. Of the example poems from Part Three, which one did you think was the most powerful slam poem? What did you find striking from the poem or performance?

2. Which of the five tips listed do you think is most important in the creation of spoken word/slam poetry? Why?

3. What are some of the things in your life that you would feel comfortable writing a spoken word/slam poem about?

Resources for Spoken Word/Slam Poetry Webquest

Founder

<http://www.marckellysmith.net/about.html>

Button Poetry YouTube

<https://www.youtube.com/channel/UC5DH3eN81b0RGJ7Xj3fsjVg>

"OCD" by Neil Hilborn

- <https://www.youtube.com/watch?v=vnKZ4pdSU-s>

"Like Totally Whatever" by Melissa Lozada-Oliva

- https://www.youtube.com/watch?v=me4_QwmaNoQ

"Lost Voices" by Darius Simpson and Scout Bostley

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

"What Kind of Asian are You?" by Alex Dang

- https://www.youtube.com/watch?v=VoP0ox_Jw_w

"Black Privilege" by Crystal Valentine

- <https://www.youtube.com/watch?v=7rYL83kHQ8Y>

Poetry Foundation

<https://www.poets.org/poetsorg/text/brief-guide-slam-poetry>

Nuyorican Poets' Café History

<https://www.nuyorican.org/history-and-awards/>

What is a slam poem?

<https://www.powerpoetry.org/actions/what-slam-poem>

