

WR&S POETRY PACK

PROMPTS AND
ACTIVITIES

PURPOSE
DISCOVER NEW WRITING
EXPLORE POEMS
GET CREATIVE

EXPERIENCE PASSION IN WRITING

ABOUT THE COMPANY



It is a privilege to be part of your writing journey and we hope you find the next few pages useful. We would love to read poems you write, connect with you online and have you join our poetry community.

Please get in touch with us;
info@writerznscribez.com

Twitter/Instagram: @WriterznScribez

We also have a Spotify Playlist for this pack:

<https://tinyurl.com/wnspetryplaylist>

Writerz and Scribez CIC has been running for five years. We are founded on the belief that art changes lives, and as poets have worked with participants in a variety of settings; homeless shelters, refuges, residential homes, schools, churches, prisons and more.

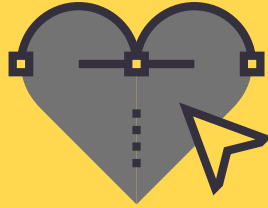
We put this pack together to inspire people to put their thoughts on paper, believe in the value of their story, and shake the dust off their notebooks.

No matter where you start from we know you can write something beautiful!

“

**ART IS
OUR
PASSION**

”



RELEASE YOUR MIND



FREE - WRITE

The process of writing poetry isn't always writing a full poem. It's important to just write and sometimes we think too much, we don't know where to start and we judge ourselves before we've even got anything down.

So here are a few exercises to warm up your pen.



WHAT WE'RE AIMING FOR

- 5-10 mins of warm up writing
- Not focusing on whether it makes sense
- Not thinking about grammar or sentence structure
- Allowing your body to write what it wants to

WHY WE BELIEVE IN THIS DIRECTION

We often can hit writer's block because we are too focused on ensuring what we produce is 'good'. These exercises may surprise you, allow yourself to write in a judgement free zone. LET'S GO!



FREE WRITE

STATEMENTS

Write down three or more statements starting with

- I AM
- I CAN
- I HAVE
- I KNOW
- I LOVE

Push yourself to think outside of the box. Here are a few examples;

'I am letting go of the sound of impossibility

I am a window whose heart needs cleaning

I have taken life lessons from dead men

Once you've done this you can have fun with it by rearranging all of the statements in an order you think flows, or using one of the statements as a prompt for more exploration. You could also do your own statements using different starters.



Did anything surprise you? How did it feel?



FREE WRITE

SUPER SMILE

There's power to a smile isn't there?
Imagine yours was a superhero.

What would its name be?

Where does it live?

Describe its costume and its functions



What are its superpowers?

What is its Kryptonite?

Who would be the Villain?

If the Villain attacked the whole entire city and your smile had to save more than 3 people before it could fight them whose lives would your smile save first?

Choose the perspective you want to write from. Let your imagination run wild. Enjoy the process.





FREE WRITE

EXPLORE THE RANDOM



Think of three objects that are in a place you are familiar with and three that aren't.

Pair each object with one that you would think is an unlikely match.

Example - Familiar place - My room

An object in my room - Guitar

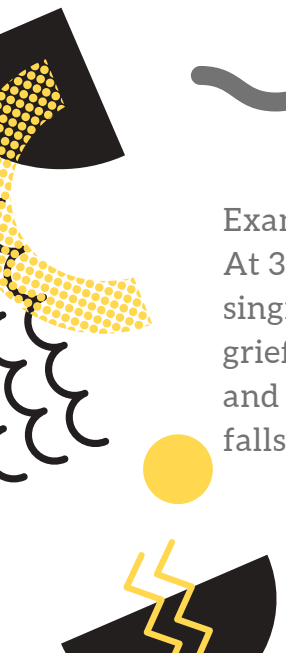
An object that isn't in my room - The sky

Start free writing about whatever you like and whenever you feel its right to include the two objects pause, think of how you can link them together and use that to create a line.


Do this until you've included all of the objects in your free write then determine when your free write is done.



Example



At 3am, if I'm not sleeping I'm probably up singing or laughing while I'm singing or dancing or drinking coffee or overthinking the concept of time or grief my mind drifts into a blank and safe space and I'll stare at my guitar and think you beautiful thing, how by one touch you sound like the sky falls from between your strings.





FREE WRITE

How Storytelling falls out of the pockets of memories.

We've shared memories with people who weren't around at the time they were being made and said "if you were there...", and imagined how time would have altered with their presence.

Think of an emotion that has been significant in your life.

Think of a memory attached to that emotion.


Free write everything you remember from the memory.

Write down the name of someone you wish was there.

Re-imagine the memory with the person in it.

What would be different?

What do you think would of been the outcome?



Set a timer for 10 mins.
See what happens!



NOTEBOOK READY



WRITING PROMPTS

These are some of the writing prompts we have used in workshops across London. Just like an exercise routine, some of us work out better with a structure in place - a template to follow. These are just starters. Use them if you need them!



WHAT WE'RE AIMING FOR

- More conscious writing
- Potentially planning some themes, moments to include in the poem
- Using other poems as prompts
- Still connecting our body and mind through our writing

WHY WE BELIEVE IN THIS DIRECTION

There's nothing like a good prompt to get your writing started, remember its only a prompt. If your writing takes a different turn, let it. See what your body wants to say. Use techniques, try different things.

THE POISON AND THE REMEDY

This is about writing a poem from two different stances; using voice, tone and perspective to elicit emotions.

Make a list of seven things that make you feel protected, things that you would put in a mental health first aid kit, people, places, moments, songs etc. Be as specific as you can.

Then think of one danger. Name it. Pick something that is real to you, to your life experience. List emotions, words, colours that are tied to this danger.

Now write a 2 part poem.

The first part centred on the POISON - the danger, whatever it is. The second part of the poem is the REMEDY.

Try to incorporate the things from your lists into your piece.

How easy or difficult was this exercise? Which part of this poem was the hardest to write?

See next page for an example poem.

GRAVITY BY ANGEL NAFIS

After Carrie Mae Weems's "The Kitchen Table Series"

I. THE STRAW

Can you throw this away Maybe you should hire more Black staff
Where are you really from You're not busy are you You look ethnic today
Where's the African American section Can you turn the music down
Fasterfasterfaster Let me see those eyes Beautiful If you were mine
I'd never let you leave the house It's like you went straight to Africa
to get this one Is that your hair I mean your real hair Blackass
Your gums are black You Black You stink You need a perm
I don't mean to be
racist

But
You're scarred over, I'm the one bleeding
You're just going to rip apart whatever I say
You've said sorry only two times
We tacitly agreed
Then dead me

II. THE CAMEL'S BACK

*When you born on somebody else's river in a cursed boat it's all
downhill from there. Ha. Just kidding. I'd tell you what I don't have
time for but I don't have time. Catch up. Interrogate that. Boss. Halo.
I juke the apocalypse. Fluff my feathers. Diamond my neck. Boom,
like an 808. One in a million. I don't want no scrubs. You don't know
my name. Everything I say is a spell. I'm twenty-five. I'm ninety. I'm
ten. I'm a moonless charcoal. A sour lover. Hidden teeth beneath the
velvet. I'm here and your eyes lucky. I'm here and your future lucky.
Ha. God told me to tell you I'm pretty. Ha. My skin Midas-touch the
buildings I walk by. Ha. Every day I'm alive the weather report say:
Gold. I know. I know. I should leave y'all alone, salt earth like to stay
salty. But here go the mirror, egging on my spirit. Why I can't go back.
Or. The reasons it happened. Name like a carriage of fire. Baby, it's
real. The white face peeking through the curtain. Mule and God. I'm
blunted off my own stank. I'm Bad. I dig graves when I laugh.*

DEFINING THE SELF

How can artists use the self-portrait to experiment with the eye(I) creatively and critically?

READ:

"First Hour" by Sharon Olds

"Self-Portrait as So Much Potential" by Chen Chen

Application for Asylum by Safia Elhillo

WRITE:

Elhillo asks "how did you learn fear," and reveals that she is an untrustworthy narrator of her own portrait, but through her questioning she is able to identify the gaps in what she does not know about herself. This is ultimately an inversion of portraiture.

How can we use omission to excavate how we really see ourselves?
How do we invert the portrait form to discover what we don't know?

What don't you know about yourself or your personal journey? How do you find those answers?

Write a self-portrait poem of what you are not, that which reveals what you are. I am challenging you to write a self-portrait with gaps and omissions.

What have you learnt about yourself during this writing exercise?

See next page for Safia's poem

APPLICATION FOR ASYLUM BY SAFIA ELHILLO

how did you learn fear?
i crossed a body of water

how did you learn fear?
i grew a new american body it was the summer [] died

& now?
i don't like to be touched

what do you do?
i keep having the dream where my brother is dead i wake up & can't remember where he lives

where do you live?
broken dishes in the water

where do you live?
[] died teenaged & his brother died too they were moonfaced & dark

where do you live?
we came here to be safe we crossed a body of water

where did you hide?
[] was killed in the summer in the country we asked to keep us

what do you hide?
it makes the bleeding brand new

what did you lose?
they were identical twins they look like my brother broken dishes in the water i
don't know where we'll go

NARRATIVE

Culture has always played a huge role in how narrative was constructed; for the ancient Greeks, a story began with the lyre of a bard or a warning from a ghost-faced chorus. Once upon a time is still easily recognisable to European children. But there's a difference between how tales of Sundiata and Krishna are constructed - and why is that? What can we learn from these ancient forms? Are they still relevant today?

READ

"Rapunzel" by Anne Sexton

"Liriope" by Leila Chatti

"A boy cries wolf" by Logan February

What fairytales do you remember?

Who read them to you?

What were the morals they left with you?

WRITE: A poem that follows some sort of fairy-tale, myth, or legendary rule; the rule can be one of function or of form, but must play a critical role in how the narrative is developed.

How do stories appear in your work? Does narrative come easy to you?

See next page for Logan's poem

A BOY CRIES WOLF BY LOGAN FEBRUARY

& his jaw doesn't leave the ground for four whole days.

meanwhile, the trees curve their shadows around him.

meanwhile, the moon doesn't leave the sky. meanwhile,

the raven's nest in his hair. the whole village stands back.

the mother with her pitchfork, the father with his beckoning torch.

they are all glittering & dressed in black. no one speaks.

the boy keeps crying wolf & hearing silence. the wolf lies dead

behind him, but the boy won't turn around, won't look at it,

so the wolf lies dead & the boy keeps crying. he cries -

/wolf are you there/ /wolf did you leave me/

/wolf wolf wolf/ & his mother cries too, but quiet.

the crickets want to be moths & the moths want to be crickets.

the torches dance left & right. the insects' shadows are cast like

small transient spells. the wolf lies dead & the boy lies too,

cries - /wolf/ & there is no more running. he clamps his teeth

around his wrist, arching himself in a rabid rapture. blood spills &

tastes the earth. the boy cries - /did you stop loving me wolf/

the boy cries -



NO TIME TO WASTE

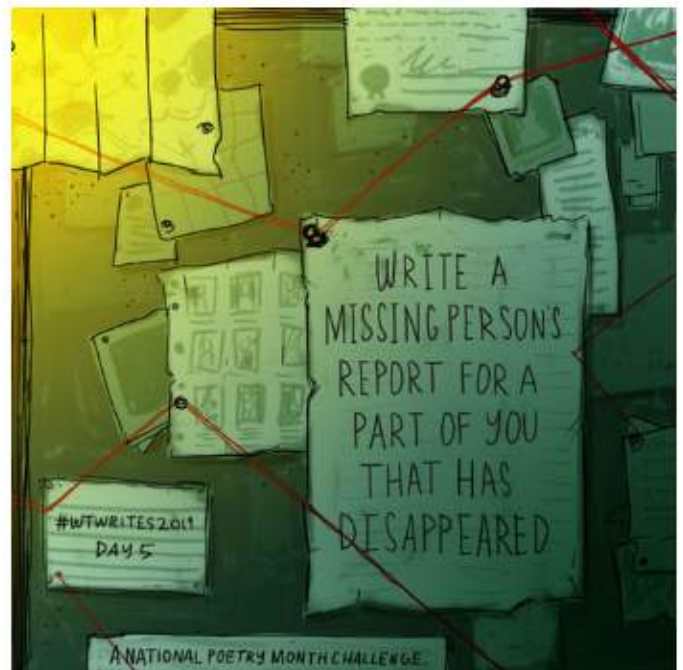
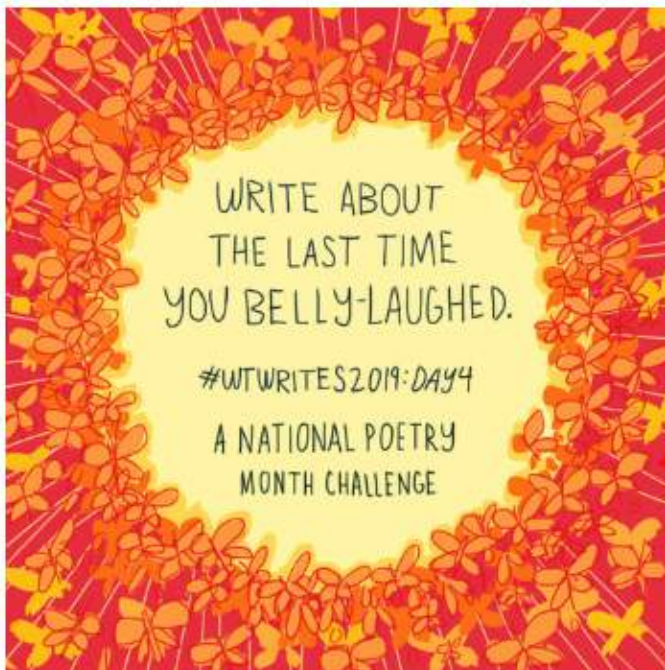
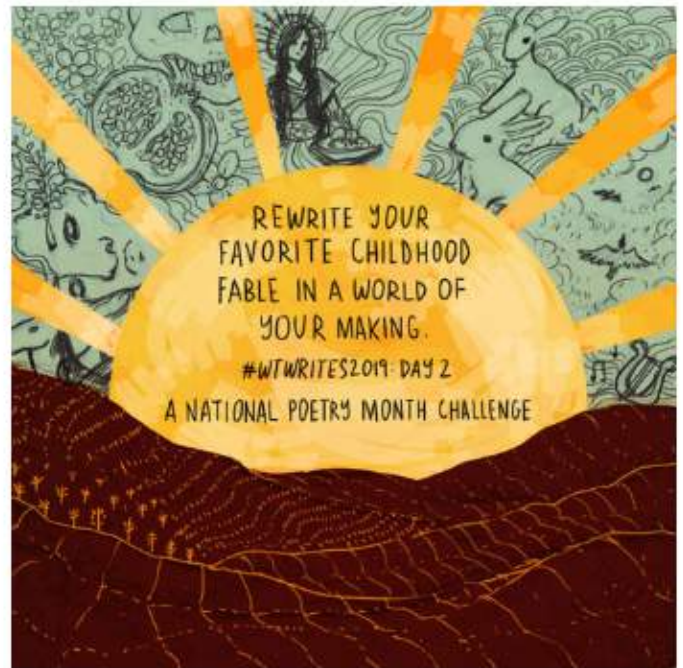


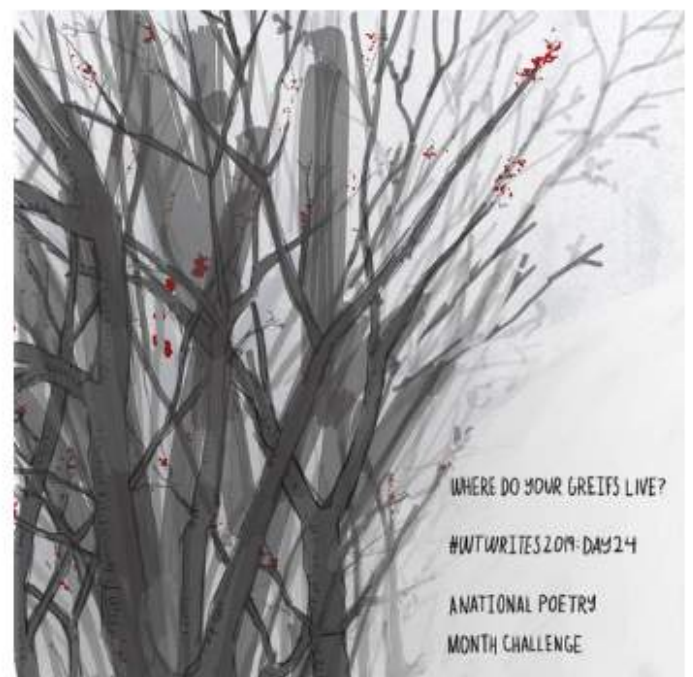
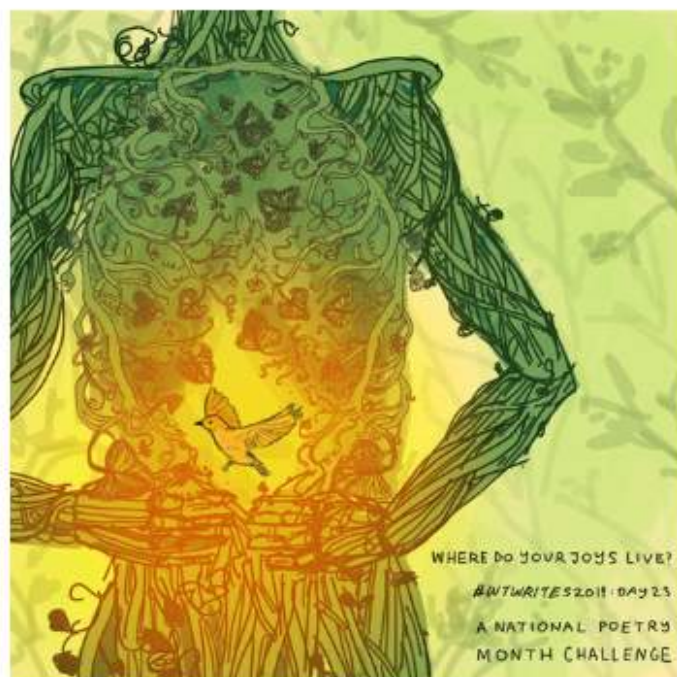
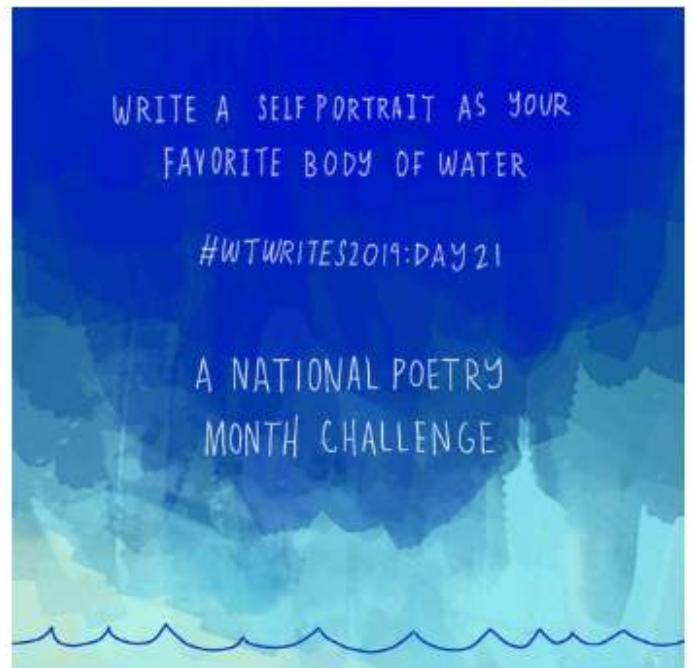
QUICK FIRE PROMPTS

Some of the prompts above take a lot of time, to read, think through and process before writing. Whilst there is time for this, often we may only have a short while to write. Here are some of our favourite quick prompts that can lead to longer pieces of work.

These are from Winter Tangerines annual Poetry Month Challenge. Check out this years at wintertangerine.com









WE HOPE YOU FOUND THIS PACK USEFUL
SEND US FEEDBACK & POEMS
INFO@WRITERZNSCRIBEZ.COM

CHANGE THROUGH ART