

Call for Proposals

« Am slam gram ! »

Coordinated by Philippe Glâtre and Camille Vorger

« Am stram grammatical et collé gram
Tous les mots de la langue s'empilent l'un l'autre et me montent au cerveau »
Ivy, « Dire », 2008

While 'what slamming means' has been explored in recent years in the fields of performance studies, anthropology and cantology, slam-poetry has given rise to a resurgence - the force of the spoken word - of poetic orality in contemporary society. With a good forty years of hindsight since the birth of the concept of slamming in Chicago in the 1980s, and following in the footsteps of the leading works on this phenomenon (Gregory, 2008; Sommers-Willet, 2009; Johnson, 2010; Willrich, 2010; Vorger, from 2011), the aim of this issue of *Cahiers de littérature orale* is to explore the evolution of this genre, to sketch out the various forms that slam-poetry takes around the world, anchoring itself in cultural spaces and hybridising with pre-existing oral traditions.

Research highlights the way in which this art of confluence echoes oral traditions as varied as the *cantoria* in Brazil (Sousa & Kunz, 2021), the *zajal* in Lebanon (Félix, 2009), the Malagasy *kabary* (Wells, 2018), the *fonnkèr* in Reunion Island (Glâtre, 2022), the griots in West Africa (Bertho & Bornand, 2020), the *Nuits de la poésie* in Quebec (Brissette & Straw, 2015 ; Fraisse, 2013; Paré, 2015), not to mention the tradition of *Hydropathes* and *Cabarets* in France (Bobillot & Vorger, 2015). We would like this issue to continue this exploration by highlighting these developments in a variety of territories.

First of all, in terms of its modes of performance (Bauman, 1975), we would like to examine the way in which slam-poetry has asserted itself and developed its own distinct features. To what extent does it adopt the tournament form or distance itself from it to take the form of open stages where everyone has a say, in the French-speaking world and elsewhere? What spaces does it occupy? We will be particularly interested in attempts to historicise slam-poetry, from its origins to its current forms around the world.

We are also looking for reflections on the musicality of slam-poetry. How does it renew oral poetry traditions, going back as far as the nursery rhyme 'Am slam gram', whose nodal figure (anadiplosis) is frequently reinvested in slam-poetry and song? What role does rhythm play (Simon, 2020), not only in oral performance but also from the beginning of the creative process? Does improvisation play a part in the creative process and in the spoken word? What happens when it is set to music on stage, or even when it is recorded?

What about the workshops created about slam-poetry? How do they combine literacy and orality (Gendron, 2019)? What objectives do they make possible? What learning do they promote (Émery-Bruneau & Brunel, 2016; Géas et al., 2021)? In what way can they provide a space in which multilingual and multimodal creativity can flourish? Is slam-poetry part of a logic of care (Lempen, 2016) and intercultural hermeneutics (Williamson, 2015)? Reports on workshop experiences will thus be welcome, as will interviews that shed new light on these spoken-word arts.

Finally, we would welcome insights into the political dimension of the invention of slam-poetry. How can slam-poetry, in the light of its initial purpose, give voice to the voiceless, by becoming an art of resistance (Scott, 2019)? Do cultural minorities appropriate this genre (Johnson, 2010; Noël, 2014; Puzon, 2021; Le Lay, 2022) or do they shy away from it? Is it a privileged tool for allowing women's voices to be heard in a public space (Vorger, 2019; De Bruijn & Udenhoijzen, 2021)? What bridges does slam-poetry create between the academic and popular arts?

For the purposes of this volume, we encourage any international and interdisciplinary approaches, combining the voices of researchers in anthropology, stylistics, linguistics and sociolinguistics, ethnomusicology and cantology, literature, the arts and history.

Articles may be written in French or English. Proposals (including a title and a text of 2,000 to 3,500 characters maximum, including bibliographical information) accompanied by a brief bio-bibliographical note should be sent to: camille.vorger@unil.ch and to philippe.glatre@univ-montp3.fr before 15 April 2024.

Proposers will be notified by 15 June 2024.

Completed articles must be received by 15 October 2024; they will be externally assessed by two reviewers, in accordance with the journal's usual procedure: <https://journals.openedition.org/clo/2533>. Articles must comply with the standards set by Presses de l'Inalco, which can be consulted on the journal's "Note to authors" page: <https://journals.openedition.org/clo/851>.

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