

FINDERS KEEPERS: USING FOUND POETRY TO PROMOTE ACADEMIC
LITERACY AND DEEPER UNDERSTANDING
ACROSS THE CURRICULUM: A MULTI-GRADE CURRICULUM

A Project

Presented to the faculty of the Department of Education
California State University, Sacramento

Submitted in partial satisfaction of
the requirements for the degree of

MASTER OF ARTS

in

Education

(Curriculum and Instruction)

by

Julia Dangerfield Lewis

FALL
2012

FINDERS KEEPERS: USING FOUND POETRY TO PROMOTE ACADEMIC
LITERACY AND DEEPER UNDERSTANDING
ACROSS THE CURRICULUM: A MULTI-GRADE CURRICULUM

A Project

by

Julia Dangerfield Lewis

Approved by:

_____, Committee Chair
Elisa Michals, Ph.D.

Date

Student: Julia Dangerfield Lewis

I certify that this student has met the requirements for format contained in the University format manual, and that this project is suitable for shelving in the Library and credit is to be awarded for the project.

Susan Heredia, Ph.D., Department Chair

Date

Department of Education

Abstract
of
FINDERS KEEPERS: USING FOUND POETRY TO PROMOTE ACADEMIC
LITERACY AND DEEPER UNDERSTANDING
ACROSS THE CURRICULUM: A MULTI-GRADE CURRICULUM
by
Julia Dangerfield Lewis

Statement of Problem

One of the great challenges in education is engaging students and facilitating their connection to the material they are learning. The disconnection between students and curriculum that is often evident in education can be repaired by allowing students to add their own voice to subject content. Found poetry is one way to bridge the gap. It is formed by taking powerful words and phrases from text and reframing them in poetic form. The purpose of this project is to explore the use of the teaching strategy of found poetry as a means of fostering students' personal connection to the curriculum. This process also serves to improve both academic language acquisition and reading comprehension of expository text.

Sources of Data

A teaching supplement using found poetry across grade levels and subjects is the culmination of this project. This handbook was developed to provide a model for educators as they implement found poetry into their classrooms as a means of improving student engagement and comprehension and encouraging critical thinking. This cross curricular guide was drawn from personal experience, from research into the power of vocabulary in building comprehension, and from a variety of lesson plans and ideas created by teachers in the field.

Conclusions Reached

Found poetry offers a creative way to explore language. It is an innovative method that can effectively bridge the gap between student and content. Adding the strategy of found poetry into a well-balanced curriculum provides one more means to engage students in the written word.

_____, Committee Chair
Elisa Michals, Ph.D.

Date

DEDICATION

To my parents, Daryl and Lorraine Dangerfield,
who always made me believe that I could accomplish anything.

I miss you each and every day.

To my husband, John, and

to my children

Scott, Rachel, Katie, Jocelyn, Jesse, and Caleb,

your encouragement has given me the wings to fly.

Thank you for making me laugh when I wanted to cry,

for giving me hope when I felt despair,

for taking care of so many of the details of our lives when I became overwhelmed,

and for being my safe harbor in the storm.

You are the poetry of my life,

the meaningful words,

the heart and soul of who I am.

In your love I am truly found.

ACKNOWLEDGEMENTS

This project was inspired by my mentor teacher, Sue Britz, who served as an inspiration to me as both a teacher and a student. I gratefully acknowledge her influence on this project and on my development as an educator.

I would also like to thank Elisa Michals whose enthusiastic support initiated this exploration of found poetry. You have been a constant in this process and without you I would never have been able to complete it. I couldn't have asked for a better cheerleader and coach.

I gratefully acknowledge the many teachers and colleagues who have influenced me over the course of the last several years as I have pursued my teaching credential and my master's degree. I have learned so much from my associations with the many innovative and dedicated individuals who have crossed my path. Thank you for sharing with me your passion for education and for excellence.

Finally, I would like to acknowledge the students who have inspired me and challenged me to bring my very best into the classroom. You have always been worth the effort.

TABLE OF CONTENTS

	Page
Dedication.....	vi
Acknowledgements	vii
List of Figures.....	x
Chapter	
1. INTRODUCTION.....	1
Finders Keepers	1
Statement of the Problem	4
Purpose of Project.....	5
What Makes This Project Unique.....	7
Key Questions	8
Limitations.....	8
Definitions of Terms.....	8
2. THE PLACE OF POETRY IN THE CURRICULUM	10
Poetry: An Essential Part of Curriculum	10
The Teacher’s Role in Poetry Instruction in the Classroom.....	13
Found Poetry Facilitates Student Engagement and Connection to Content	15
Poetry Encourages Critical Thinking and Creativity.....	19
Found Poetry Increases Connections to Content.....	20
Poetry and Lasting Connections.....	23
The Spiritual Connection of Found Poetry to Language.....	24
Engagement with Language	26
Found Poetry and Academic Language.....	28
Exploring Expository Text	29

Using Found Poetry to Improve Comprehension and Increase Academic Language Acquisition	31
Vygotsky and the Zone of Proximal Development	32
The Importance of Vocabulary in Reading Comprehension of Expository Text	33
Integrating Found Poetry Across the Curriculum	35
Found Poetry in Qualitative Inquiry	39
Using Found Poetry as an Assessment Tool	39
Incorporating Found Poetry into Content Standards	41
Conclusion	42
3. METHODOLOGY	43
4. REFLECTION	48
Background	48
Summary of the Research	49
Summary of the Project	50
Recommendations	51
Conclusion	52
Appendix A. Finders Keepers: Using Found Poetry Across the Curriculum	53
References	158

LIST OF FIGURES

Figures	Page
1. Why Use Poetry.....	11
2. Bloom’s Taxonomy Pyramid	16
3. Revised Bloom Taxonomy Domains.....	17
4. Bloom’s Taxonomy Revised Pyramid.....	17
5. Comparison of Descriptors Associated with the Cognitive Process Dimensions of Bloom’s Original Taxonomy (1956) and the Revised Bloom’s Taxonomy of Anderson and Karthwohl, 2011	18
6. The Relationship Between Academic Proficiency, Academic Language, Subject Matter and Strategies	29

In 2009 I was completing my education credential and working in a sixth grade class as a student teacher. At this time I was introduced to the teaching strategy of found poetry. Found poetry is often described as the literary equivalent of a collage. Found poetry is created by taking words, phrases, and even whole passages from other sources and reframing them. Some of these sources may include text from newspaper articles, street signs, labels, guides, letters, or even other poems. A pure found poem consists exclusively of outside texts: the words of the poem remain as they were found, with few additions or omissions. Decisions of form, such as where to break a line, are left to the poet. Making changes in spacing, in lines, and altering the text through additions and deletions forms this poetry. The resulting poem then becomes an original work based on the words of another writer.

During my student teaching experience, this poetry form served as an ongoing literary exercise in conjunction with the whole class reading of the novel, *Esperanza Rising*. During this literature unit, I had direct experience with the strategy as well as access to the successful outcome for the students. At first students were hesitant to write, but soon their confidence grew. Over the course of several weeks, the poetry they were able to produce was thoughtful and insightful. Each student was able to construct poetry from the text. In fact, the poetry they produced was rich, ironic, and wholly original. This poetry form allowed them to look at the text more adventurously and creatively. It made the language of the book much more tangible and the reading of the work much more meaningful. I observed them develop greater clarity in their own

writing and in their ability to interpret meaning from the author's words. This was especially true for the English Language learners (EL) in the class who traditionally had great difficulty comprehending written text. By focusing on specific words and passages found in the writings of another and then manipulating those words to create poetry, the students were able to develop a foundation from which to build their own meanings and interpretations. They were able to make the words their own.

One of the most powerful evidences of learning is when a student has made something his own. As a parent and as an educator, I have observed a great disconnect between learners and content. There is little personal ownership fostered in the standardized test driven curriculums that currently dominate the educational landscape. In traditional education we tend to divorce who we are from the subjects we study (McClure & Zitlow, 1991). The use of creative arts in education brings the learner *into* the curriculum and allows for meaning making on the part of the individual. The disconnection between students and curriculum can be repaired by allowing students to add their own voice to subject content (Gamwell, 2005; Simon 2008). Found poetry is one way in which to use creative arts to bridge the gap.

The teaching strategy of found poetry engages students in literature. Through the writing process employed by constructing found poetry, students have the opportunity to do something with their reading, which crystallizes meaning and provides students a real ownership of the learning process. They have had the opportunity to search for and to find something they are not likely to lose (Hobgood, 1998).

After I entered the master's program, I began to explore the possibility that this exposure to text and language could expand beyond the language arts curriculum to academic subjects such as science, math, and social studies. In so doing, could the strategy of found poetry can help students increase in confidence and comprehension? Could found poetry be a vehicle through which they make personal connection to this content and ultimately make these academically based words their own as well?

Statement of the Problem

One of the great challenges in education is engaging students and facilitating their connection to the material they are learning (Eisner, 2002; Enright, Torres-Torettie, & Carreon, 2012; Gamwell, 2005; Simon, 2008). Educators must find teaching strategies that encourage students to make meaningful connections to material, to each other and to the world in which they live. Authentic learning takes place when students have a personal investment in the process as well as the product. Too often these connections are limited or even non-existent. This disconnect can be seen in a variety of ways and presents special challenges for educators. One example of such a disconnection is the lack of comprehension that develops in students as the primary reading content of schools shifts (Kidwell, 2010).

According to Sanacore and Palumbo (2009), as children enter the upper elementary school grades, they must be able to comprehend large amounts of expository texts and related vocabulary. Historically known as the "fourth grade slump," this period in which the emphasis shifts from "learning to read" to "reading to learn" has

been fraught with difficulty for most students. The ability to make words their own leads to the acquisition of academic language and this acquisition is critical to academic success.

Many students lack the confidence and ability to work within academic language of core subjects. The power of written language found in text can be better cultivated by allowing students to draw on the keywords, manipulate them and make them their own (Nagy, Townsend, Lesaux, & Schmitt, 2012). In the process, students will be constructing their own understanding. The need to improve textual understanding, which begins at fourth grade, extends throughout the secondary grades where reading shifts from narrative to expository texts. As the research of Sanacore and Palumbo (2009) indicates, this shift in emphasis on expository text correlates with a drop in reading comprehension. This drop demonstrates a need to explore teaching methods that can improve understanding across content areas and to improve comprehension of the academic language found therein.

Purpose of Project

The purpose of this project is to explore the use of the teaching strategy of found poetry as a means of fostering the students' personal connection to the curriculum. This connection provides a means not only of increasing comprehension and participation in the learning process, but also of improving both academic language acquisition and reading comprehension of expository text.

Found poetry is an underutilized teaching method. When employed in the classroom, this tool can help to engage students successfully in the power of words and of language. By introducing this strategy in non-traditional poetry subjects such as math and science, students can be encouraged to engage in academic language and develop understanding of vocabulary. This exposure will improve understanding and individualize learning. Proficiency in decoding and encoding skills is necessary but not sufficient for comprehending and writing about academic subject matter. Students also have to understand, use, and ultimately live the academic language of books and schooling (Biancarosa & Snow, 2004)

Connecting students to reading and writing can be challenging, especially for those students who are EL or who struggle with reading. This teaching strategy allows all students to have experience with language. By taking the words of an author or from a textbook source, students are able to have success even without much background. Learning to manipulate language in this way allows students to see text from their own perspective.

Using found poetry can be a powerful teaching strategy, which opens literacy and language to students who may not otherwise engage in meaningful interactions with the written word.

The curriculum guide for implementing found poetry as an instructional strategy is in the appendix and is the culmination of this project. This curriculum supplement

provides a guide for incorporating found poetry across disciplines, curriculum, and grades as well as providing a clear connection to meeting content standards.

What Makes This Project Unique

This project is unique because the technique of writing found poetry discussed within it reaches across the curriculum and can be adapted into any subject matter. The skills required to create a found poem can be taught at any academic level and can be used across all grades. This teaching strategy allows for adaptation into any classroom—from kindergarten to the university level. As students increase in their reading comprehension and cultivate the critical thinking skills required to synthesize text into poetry, they will be able to more easily extract main ideas from the words they read.

Found poetry is not just about creating poetry, it is a strategy that helps students better understand text. This becomes an essential skill in learning. Found poetry also provides scaffolding for struggling students who draw on the provided text thereby removing “writer’s block.” It gives them a jumping off point in their writing and allows them to explore words and ideas that are not yet their own.

Finally, found poetry is an engaging introduction into the world of words and language. It propels the writer into vocabulary and allows that writer to manipulate vocabulary in such a way as to frame poems that reflect their own unique perspective. The poetry produced by this process can be insightful, powerful, or even humorous.

This teaching strategy allows for creativity to flourish within even the most academic textual passages.

Key Questions

1. What is the place of poetry in the curriculum?
2. How does found poetry facilitate student engagement and connection to content?
3. How can found poetry improve academic language acquisition?
4. How can found poetry be integrated across the curriculum?

Limitations

The primary limitation of this project is in the fact that it will not be implemented in a real classroom setting before it is completed. As a result, there will be no data obtained to verify its effectiveness as a teaching strategy. The success of using found poetry as a means of improving academic language acquisition is difficult to measure. There are many articles and teaching manuals on how to incorporate poetry into the curriculum but very little research and material on using poetry in subject areas outside of literature. Further research on the impact of found poetry on academic language acquisition would benefit this project.

Definitions of Terms

Academic Language is the specialized language, both oral and written, of academic settings that facilitates communication and thinking about disciplinary content. Students must know these words to be successful in class. Researchers estimate

that it takes five to seven years for most students to fully develop their academic language skills, whereas students with particular academic or language challenges may need up to 10 years (Nagy et al., 2012).

English Language Learner indicates a person who is in the process of acquiring English and has a first language other than English. Other terms commonly found in the literature include language minority students, limited English proficient (LEP), English as a second language (ESL), and culturally and linguistically diverse (CLD).

Expository Text: The terms nonfiction and informational text can also be used interchangeably to describe factual writing, which presents information in a direct and accurate manner. Informational or expository writing is organized and developed in a very different manner from narrative writing and needs to be approached with a very different mindset (Granowsky, Williams, & Johns, 2011).

Found Poetry is the arrangement of language that has been selected from, or “found” in a reading selection (Dunning & Stafford, 1992). Students choose direct quotes, random phrases, or words from a variety of genres, texts, and formats to create an original piece of work. Students manipulate these phrases and words and piece them together in a novel way that creates a strong and powerful image (Parr & Campbell, 2006).

Chapter 2

THE PLACE OF POETRY IN THE CURRICULUM

Poetry: An Essential Part of Curriculum

Poetry must be considered an essential part of the curriculum because it provides meaningful interaction with language. The Californian Department of Education Content Standards (2007) state that

the ability to communicate well runs to the core of human experience. Language skills are essential tools not only because they serve as the necessary basis for further learning and career development but also because they enable the human spirit to be enriched... (p. v)

Poetry gives students the opportunity to become writers. Every writing convention can be effectively taught through the reading and writing of poetry (DeMille, 2004). It encourages us to examine, to ponder, to observe, to ask questions, to discover sights, sounds and feelings that otherwise might remain untapped. It “nurtures a love and appreciation for the sound and power of language” (Perfect, 1999, p. 728) and gives us a “chance to fall in love with language again and again” (Janeczko, 1999, p. ix).

Poetry has the ability to move ideas from the page and into the heart because it is a personal form of expression that has emotional impact. Just as dance and drama facilitate the movement of ideas through the body, poetry facilitates the movement of

concepts through the heart. This movement takes place because poetry taps into the spiritual and emotional aspects of being. Poems reach people in meaningful ways.

Vygotsky's work contributed to our understanding that emotions are vital to human learning and development. He believed that affect and intellect are not two mutually exclusive poles but are closely connected mental functions (Levykh, 2008; Vygotsky, 1978). Poetry combines the mental functions of affect and intellect as it draws on us to both think and feel about what we are reading and writing.

Perfect (2005) delineated a number of key factors to support the argument that poetry must be included in education. (See Figure 1: Why Use Poetry?)

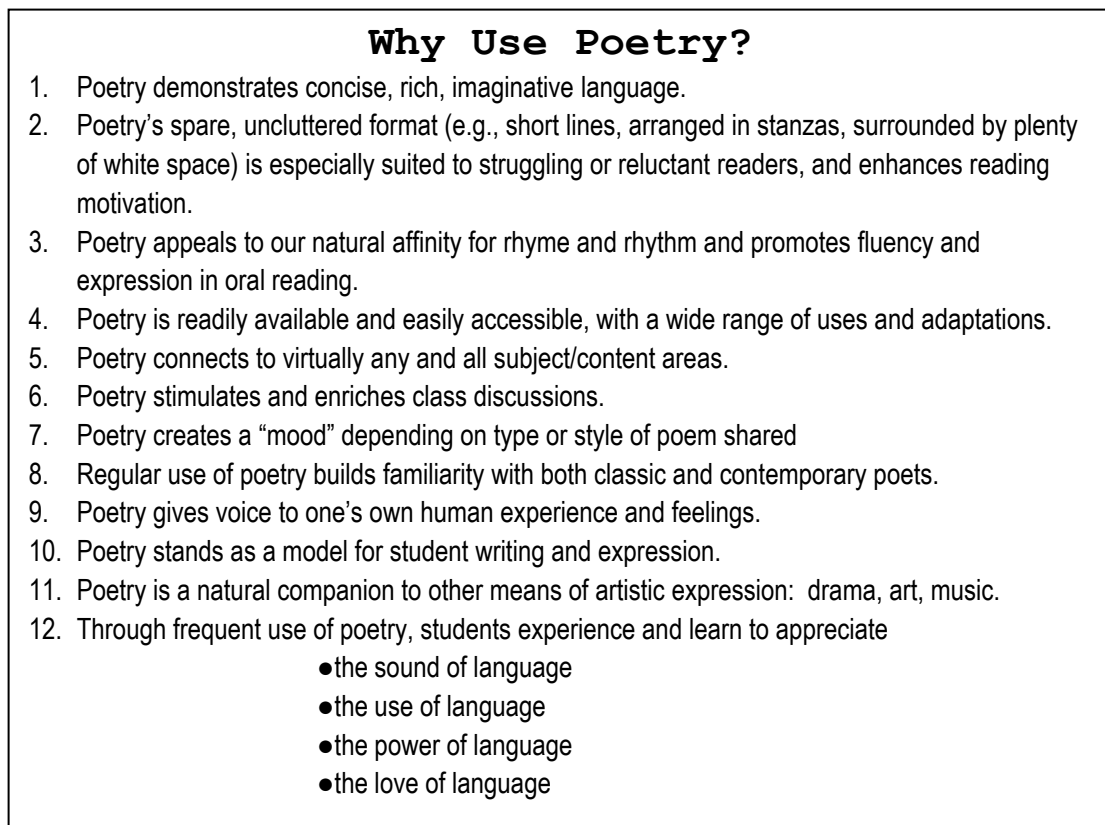


Figure 1. Why Use Poetry? (Source: Adapted from Perfect, 2005)

Poetry bolsters student writing across all genres because it requires a number of skills that are essential to communication. It demands the use of precise language and succinct writing in order to make information and ideas more concrete (Pino & Volusio County Schools, 1983). In order to powerfully express ideas, poetry must be organized in such a way that meaning is conveyed. The ability to use language so that meaning is communicated is essential to all writing (Holbrook, 2005). Introducing students to the world of poetry is introducing them to a world of word play within language. It encourages creativity through the use of musicality, structure, and movement in its design. It can also aid reluctant readers and writers because it is brief and allows for individual interpretation and originality.

In a study of a poetry workshop implemented in an eighth grade urban public school, Wiseman (2011) wrote about the struggle that many students have in interacting with literacy presented narrowly in curriculums that are focused on assessing and measuring learning through standardized tests. This type of literacy curriculum was quite different from how students used literacy in their own lives. Wiseman expanded on the prescribed curriculum through the inclusion of poetry writing. She felt that it had the potential to encourage complex engagement and integration of knowledge. She found that this engagement and integration took place in her class primarily when poetry was drawn from various life experiences and involved creative language and multiple perspectives. This broadening of the curriculum allowed for students to become more actively engaged in literacy. Using hip-hop as a modern poetic form, in

conjunction with more traditional forms of poetic writing, encouraged students to develop a foundation on which to develop their analytic thinking skills and build on their knowledge of writing and literature. Poetry writing demanded work to be “precise and concise using minimal language for the maximum potential” and Wiseman found that in this classroom study “poetry created a space for meaning-making and self-reflection in the English curriculum, providing ways for students to learn how to use their poetry while engaging critically with ideas and concepts that were relevant to them” (Wiseman, 2011, p. 73).

Poetry gives voice to individuals and encourages a personal connection to ideas and experience (Seely Flint & Tropp Laman, 2012). When poetry is written in response to literature it allows students to explore and express their understanding and feelings about reading selections and also develops a sense of pride in students as they become authors whose words can move others (Yopp & Yopp, 2010).

The Teacher’s Role in Poetry Instruction in the Classroom

Teachers play a key role in encouraging students to enjoy and explore poetic voice. Sometimes it is not only the curriculum that limits the inclusion of poetry in the classroom, but it is also the resistance of teachers. Parr and Campbell (2006) suggest that teachers must model the value of poetry. This value is demonstrated when poetry is interwoven throughout instruction. Children will develop an appreciation for this literary form from teachers who share that appreciation and joy with them. Some teachers avoid teaching poetry in their classrooms because they experience the same

apprehension about poetry that many of their students experience. Parr and Campbell suggest that **teacher** engagement in poetry both independently and in the classroom is the critical element in assisting students as they become poetic writers. Teachers must move beyond that fear and take the risks of engaging in poetry themselves, thus becoming “poets in practice” (Parr & Campbell, 2006, p. 38) along with their students. Another obstacle to injecting poetry into the classroom is the belief that teachers must have great skill in the teaching of poetry methods and conventions, as well as an understanding of how to analyze and interpret poetry. This often limits educators because they lack confidence in their ability to effectively teach poetry. Linaberger (2004) reported that the key to the effective teaching of poetry is in writing *not* in analyzing.

Time restraints pose another barrier to classroom poetry exploration. In *Remember What Is Important: The Power of Poetry in My Classroom*, Van Wyhe (2006) records her response to a challenge by Herbert Kohl who had argued that every teacher could find 10 minutes each day for poetry. She instituted a refocusing on poetry in her classroom on a daily basis and found there to be many benefits from its inclusion. It was a way to begin a class period with a brief quick reading and discussion of text. Poetry offered a variety of options for student exploration of subjects and styles. It could easily serve as a companion piece to many different novels and non-fiction texts encountered in the curriculum. It also provided a powerful teaching tool for topics such as word choice, fluency, and the impact of writing conventions as well as issues of

speaker and audience. Poetry served as an invitation to explore the text by offering questions with no answers and allowing an examination of the impact of mood and tone and emotion in writing. Ultimately, she found that poetry “offered students a genre for documenting their lives, one poetic snapshot at a time” (Van Wyhe, 2006, p. 16).

Found Poetry Facilitates Student Engagement and Connection to Content

What is Found Poetry?

Found poetry is a form of poetry that is produced by extracting words and phrases from another written source. The words and phrases taken randomly from other sources (such as newspaper headlines, novels, street signs, text books, etc.) are then rearranged in a manner that gives the words new form and provides clearer meaning and interpretation. Found poetry is a natural link to reading because its foundation is in text. It allows for students to explore literary devices and vocabulary in a non-threatening way and actively engages them in problem solving and critical thinking (Parr & Campbell, 2006).

Bloom’s Taxonomy

In 1956 Bloom introduced the idea that within the domain of cognitive learning there are several abilities and skills that must be developed. Bloom divided these abilities and skills into six major categories starting with the simplest behavior and leading to the most complex. The categories Bloom identified were classified as the following: Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation. These classifications are illustrated in the Figure 2 graphic.



Figure 2. Bloom's Taxonomy Pyramid.
(Source: <http://macdrphil.wordpress.com/2007/11/>)

In 2001 Anderson et al. revised Bloom's taxonomy. This revision reflected two key changes. First, the new domains were identified using action words or verbs. This implied that the levels of cognitive development require action. Students develop by DOING not simply by KNOWING. They must actively participate in the process. The other significant change was the replacement of the task "synthesis" with the task "creating" and the placement of "creating" at the highest level over "evaluation". These changes show a greater emphasis on the task of making original contributions to understanding. The following graphics found in Figures 3 and 4 reflect these changes. They illustrate hierarchy of student learning that culminates with creation.

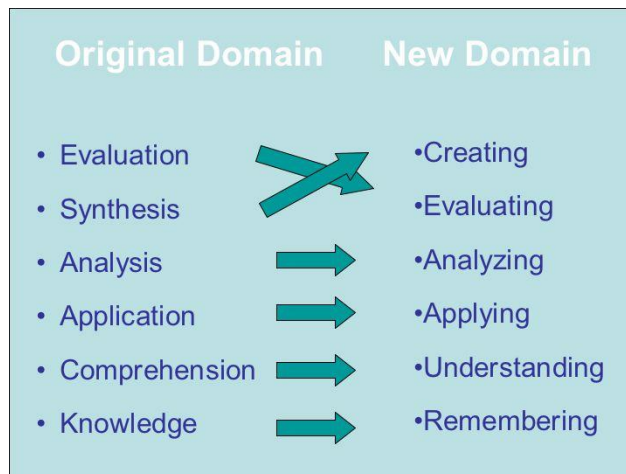


Figure 3. Revised Bloom Taxonomy Domains.
(Source: <http://www.nwlink.com/~donclark/hrd/bloom.html>)

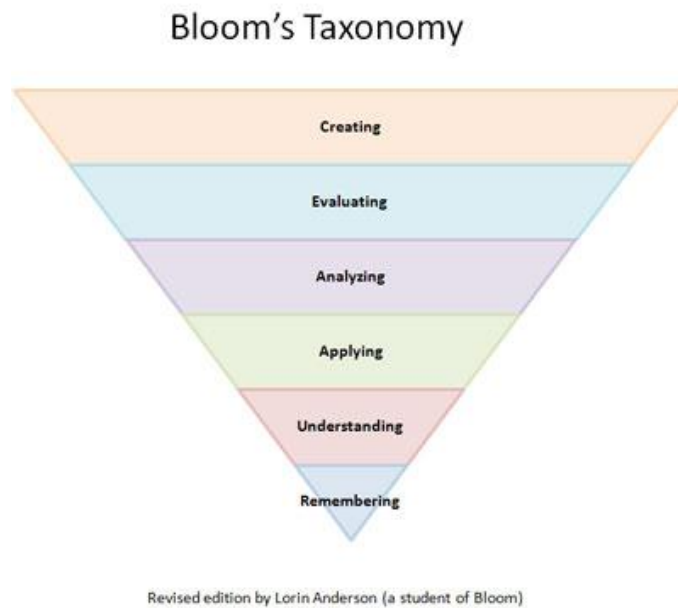


Figure 4. Bloom's Taxonomy Revised Pyramid.
(Source: <http://www.nwlink.com/~donclark/hrd/bloom.html>)

Hess, Jones, Carlock, and Walkup (2009) compared the revised taxonomy with the original using descriptions of the cognitive processes targeted in both (See Figure 5). Note that the revised taxonomy identified the most advanced cognitive process “create” defined as a “combining of elements to form a coherent whole” and the “reorganizing of elements into new patterns or structures.”

Bloom's Taxonomy (1956)	Revised Bloom Process Dimensions (2005)
<i>Knowledge</i> Define, duplicate, label, list, memorize, name, order, recognize, relate, recall, reproduce, state	<i>Remember</i> Retrieve knowledge from long-term memory, recognize, recall, locate, identify
<i>Comprehension</i> Classify, describe, discuss, explain, express, identify, indicate, locate, recognize, report, restate, review, select, translate	<i>Understand</i> Construct meaning, clarify, paraphrase, represent, translate, illustrate, provide examples, classify, categorize, summarize, generalize, infer a logical conclusion (such as from examples given), predict, match similar ideas, explain, compare/contrast, construct models (e.g., cause-effect)
<i>Application</i> Apply, choose, demonstrate, dramatize, employ, illustrate, interpret, practice, schedule, sketch, solve, use, write	<i>Apply</i> Carry out or use a procedure in a given situation; carry out (apply to a familiar task) or use (apply) to an unfamiliar task
<i>Analysis</i> Analyze, appraise, calculate, categorize, compare, criticize, discriminate, distinguish, examine, experiment, explain	<i>Analyze</i> Break into constituent parts, determine how parts relate, differentiate between relevant and irrelevant, distinguish, focus, select, organize, outline, find coherence, deconstruct (e.g., for bias or point of view)
<i>Synthesis</i> Rearrange, assemble, collect, compose, create, design, develop, formulate, manage, organize, plan, propose, set up, write	<i>Evaluate</i> Judge based on criteria, check, detect inconsistencies or fallacies, judge, critique
<i>Evaluation</i> Appraise, argue, assess, choose, compare, defend, estimate, explain, judge, predict, rate, score, select, support, value, evaluate	<i>Create</i> Combine elements to form a coherent whole, reorganize elements into new patterns/structures, generate, hypothesize, design, plan, construct, produce for a specific purpose

Figure 5. Comparison of Descriptors Associated with the Cognitive Process Dimensions of Bloom's Original Taxonomy (1956) and the Revised Bloom's Taxonomy of Anderson and Karthwohl, 2011. (Source: Hess, Jones, Carlock, & Walkup, (2009).

Poetry Encourages Critical Thinking and Creativity

Writing found poetry encourages the development of higher order thinking because of its demands on the author to evaluate, synthesize, and ultimately create. Wiseman (2011) found that creating spaces for critical thinking was a significant aspect of the poetry program developed in her study. The poet must weigh words with precision and evaluate their meaning in context and in form. Found poetry, in particular, requires the writer to synthesize the meaning of the primary source in such a way that word and phrase placement provides emphasis and clarification. The end product is the re-conceptualization of text created through an imaginative process. Creating is the cognitive task considered to be the most complex in Bloom's taxonomy and shows the integration of learning at the highest level. Found poetry demonstrates the very essence of critical thinking (Frazier, 2003). Found poetry is an excellent vehicle for meaning making and critical thinking. It is a creative exercise that extends and personalizes learning. When poetry is used to extend and deepen understanding it becomes a powerful teaching tool. Too often the subject of poetry is taught in such a way that it is more an exercise in dissection than in exploration. Perry (2006) challenged this approach and suggested that we should consider the genre of poetry as an opportunity to extend student thinking and to express academic and emotional response to the text and the world. Perry concluded that "as students embrace poetry, practice writing, and playing with words, and share their work, more of them will attempt to create words from the inside out" (p. 113). Frazier (2001) discovered that in the finding of words and

playing with their ambiguity, students became more aware of the potential for creativity that exists in the textual world all around them. By making a place for creativity, students began to see its value in their own lives and in their own learning.

Found Poetry Increases Connections to Content

Found poetry enhances curriculum by allowing students to creatively and personally explore language and expression. It helps students learn and apply important content in fun and interesting ways (Parr & Campbell, 2006). It is a unique form of writing which requires precise language, encourages organized thinking, and stimulates good communication skills. These skills are critical in building comprehension of all text—both narrative and expository. In found poetry where students must be selective in isolating key words that relate to the subject, they learn to eliminate all excessive verbiage from their writing. The ability to compress words in order to convey meaning may carry over in disciplining their writing in other genres (Karnish & Dick, 1977). Integrating this type of writing into course content reinforces subject matter instruction. It becomes a useful tool in the content exploration of subjects such as math, science, and history. The expository writing style found in textbooks requires the reader to be able to identify key terms and academic vocabulary. These content specific reading skills are an essential element to successfully navigating informational text. The clarifying nature of found poetry lends itself well to the development of these skills.

Students who are active rather than passive learners develop a sense of ownership towards their writing. Found poetry is a highly personalized expression

because it involves individual interpretation through the selection of powerful words and phrases from the original source. The choices made by the author of a found poem reflect his connection to the textual passage which he is reconstructing into his own work. The writing and sharing of original poetry in the classroom compels students to make personal connections to the material they are learning. This connection allows students to find their own unique voice and perspective. When students can create personal expressions of understanding, they demonstrate that they have made meaningful connections to the source material. Such connections are vital to learning, especially when students are engaged in reading the expository text that is used as the primary source of instruction.

It is often thought that there is little room for the inclusion of poetry in the current prescribed and mandated curriculum. This narrowed curriculum approach creates a climate which affects the ability of students to connect to literature as well as to each other. As a result of an emphasis on assessment through standardized testing, students are given little room to explore literacy in ways that reflect their own perspective. They ultimately feel disconnected from literacy and fail to engage in the reading and writing done in the classroom (Wiseman, 2011).

Discussing the recent trends in writing instruction in elementary school setting, Seely Flint and Tropp Laman (2012) identified the pitfalls of offering a prescribed curriculum that focuses primarily on skills to be tested. In this environment they found diminished opportunity for students to find meaningful connection to what they are

learning. This lack of connection was most predominantly seen in low-income schools that implemented a skills-oriented program with scripted writing and a focus on mechanics and grammar. The result was that “over time, students end up with a writing diet that is formulaic—one that rarely includes genres such as poetry, does not connect to their lives...” (p. 13).

Enright et al. (2012) described how the policy-driven narrowing of the curriculum also narrows conceptions of literacy and knowledge. They defined literacy as a subject that involves a variety of socially situated ways of making meaning among participants engaged in literacy practices. The danger of the current paradigm of accountability and standardization is that it “encourages a shift away from an ideological model of literacy toward an autonomous model” (p. 37). The authors identified this shift as the “*de*-situating of language and literacy from a text’s author-intended and genre-based communicative purposes” which results in a lack of authentic co-construction of knowledge. The authors claimed that this authentic co-construction of knowledge is rare in traditional classrooms. The most dominate form of instruction is now the transmission model in which teachers serve as directors or manager who transmit information to students who then demonstrate learning by reproducing the information or skills in a prescribed way on standard measures. Enright et al. (2012) suggested that creating a classroom environment in which dialogic discourse is the predominant teaching strategy fosters greater potential for co-construction of knowledge and more advanced literacy learning. In this setting, the content of literature

is not autonomous but has to be constructed by readers in engaged encounters with the text.

In their study of learning in the English Language arts classroom, Enright et al. (2012) determined that curriculums driven by standardized tests and a skills-driven orientation to literacy became problematic because they divorced literacy from its communicative purposes. When this occurred, students had no role in co-constructing meaning and producing knowledge. The authors contended that if accountability measures are required, they must be accompanied by allowing teachers the flexibility to approach literacy in more meaningful ways. It is optimal that teachers be encouraged to provide learning experiences that draw from the students' diverse perspectives and backgrounds. This "situating" of literacy ensures a more equitable access to the curriculum for diverse learners.

Poetry and Lasting Connections

The connections students make to content through literacy cannot be fleeting. In "Remembering What is Important: The Power of Poetry in my Classroom," Van Wyhe (2006) questioned which lessons and subjects and texts would remain with her students long after they have left her classroom. She concluded that "words on a page have meaning only when a reader or writer makes the words his or her own" (p. 16). This making "words their own" is the most rewarding and significant result of the poetry writing process and is evidence that students have made a connection to the text.

Another connection facilitated by poetry occurs when students share their poetry with each other. In “The Arts and the Creation of the Mind” Eisner (2002) presented the idea that schools function as a culture and foster a sense of belonging and community. Education is the process of learning to create ourselves by expanding our consciousness, satisfying our quest for meaning, and establishing contact with others. Poetry can help to build classroom communities by encouraging students to not only engage in the text but also provides opportunities for shared experience with that text. In “Using Poetry to Build Classroom Communities,” Frazier (2001) described a shared community space in which students played an active role. The author discussed the practical technique of found poetry as one of the means of creating such a space. He noted several distinct advantages in using found poetry in the classroom. It incorporated important poetic elements such as organization, audience, line, image, sound, and surprise. It was non-threatening and “safe” because it was produced by someone else. This limited personal responsibility and risk taking which proved to be vital in encouraging students to share their work in the emerging community of the classroom.

The Spiritual Connection of Found Poetry to Language

A spiritual connection to language is a another by-product of poetry because it is designed to tap into powerful emotional responses and revelations. In “Spirituality with Poetic Assistance” (2006), author Karin Sprow described a semester in which she was involved in an adult education class offered in a women’s prison. During the semester a professor introduced her adult education class to found poetry and its process of writing

a poem using words or phrases from any source the poet chooses. In this class, the professor asked students to choose a selection from their readings that was significant to them. The students read their selections aloud, the other students wrote down words or phrases from the selection that were important to them, and then composed a poem using these words and phrases. The author recorded that this provided an opportunity for the exploration of the core beliefs of the individual writers and that the found poetry exercise was intentionally used to encourage new insights, enlarge understanding, and create a shared sense of community. Sprow discovered that from her personal experience writing poetry she was able to find clarity of her own spiritual beliefs. In poetry, she found a way to express emotions and feelings, to question beliefs and values, and to search for answers. In the end, she concluded that art and poetry render value to both the artist and the viewer.

Does spirituality have a place in the classroom? Thirty-five percent of higher education professors appear to feel that spirituality has a place in the classroom and/or in the development of students (HERI, 2005). While there may not be an agreement about the relevance of spirituality to education, if students can learn more effectively with the inclusion of spiritual elements in the curriculum, then it would seem to be something that educators should consider including in their classroom experience. At its heart, such experience can assist learners in connecting to the innermost part of themselves as well as to other souls in the world (Sprow, 2006).

Sproy embodied this connection to others in original found poem constructed from her own written reflections on the subject:

Prose Storm

See people as a found poem, he said.

People are not prose, he said.

But, people are prose, in fact, replete with words.

Too many words.

Look for the special words, the phrases that create beauty.

Ignore the rest.

Allow yourself to be surprised.

Search for them through the blizzard.

Find the poetry in everyone.

Engagement with Language

Found poetry is a means of expanding and deepening student engagement with language. In “Time with Text,” Yopp and Yopp (2003) discussed the value of teaching students to select and focus on “powerful passages” in the texts they read and to discuss these passages with peers. They found that students increased in their ability to articulate reasons for sharing their passages and that their understanding of these key passages increased and became richer through sharing. Yopp and Yopp (2003) described a classroom activity in which a teacher engaged her students in poetry reconstruction that required considerable and repeated attention to text. They observed a

high level of engagement in the classroom and that students spent significant time focused on and interacting with the text. The authors concluded that students need to read in order to grow as readers and that time spent reading is related to growth in vocabulary, fluency, word recognition, and comprehension.

Linda Reif (2002) working with eighth grade students showed the students how the significant lines or passages collected from their reading, particularly of novels, could be crafted into found poetry. After demonstrating to students how she marked passages most meaningful to her, she had the students return to the text and find and record passages which were meaningful to them. Then students were asked to go back to these collected passages and craft several of them into a “found poem.” Reif discovered that asking students to collect significant passages helped them pay attention to such things as author’s intent and the development of character, themes, and language. It also served to illuminate to the students what resonated to them in the reading. By shaping these passages into poetry, students were able to step deeper into the writing with more attention to images, language, and style. They were able to better craft their own thoughts and feelings through finding the best words and placing them in the best order for maximum impact.

Parr and Campbell (2006) found that often in the construction of found poems students were involved in true collaboration and active engagement in cooperative writing. Opportunities were given for each student to contribute to the process. In group work, one student typically would keep a running record as the other students shared

their favorite poetic lines from books they had read together. Another student might participate by rereading what had been written in a search for themes, adjusting sequencing, and identify lines for effective repetition. In the end, all the students in the group would reach a consensus on the final form of the poem. This type of cooperative exploration of text allowed for students to experience Vygotsky's Zone of Proximal Distance. The collaboration bridges the gap between the actual developmental level of students and the level of potential development when they work in collaboration with more capable peers (Vanderburg, 2006). The interaction of peers and the ability to communicate provides opportunities not only for engagement but also for growth. The symbiotic relationship that develops when students respond to the contributions of others and in turn provide opportunities for their peers to respond to their own contributions is critical in the academic community (Eisner, 2002).

In the process of "finding poetry" students must become active observers (Gorrell, 1989) of the language in the world around them. They also must be physically involved in the creation of the poem by hunting for words, making choices, and working with ideas in order to construct meaning through the design of the words they have "borrowed."

Found Poetry and Academic Language

Found Poetry forges a connection between the student and the acquisition of academic language required for successful comprehension of expository text dominating the academic landscape. In "What is Academic Language Proficiency?"

Krashen and Brown (2007) illustrated that there are three components to academic proficiency—first is the knowledge of academic language and second, the knowledge of specialized subject matter. The authors proposed that the third component to academic proficiency is the development of strategies to aid in the acquisition of both subject matter and academic language (see Figure 6). According to Krashen and Brown (2007), these strategies can be learned through direct teaching methods. Strategies such as narrow reading and composing are considered to be “quite teachable” (p. 3). Found poetry construction is a teachable strategy that can aid in the development of academic language. Extracting and reframing key terms found in academic texts develops the skills needed to support students as they gain subject matter knowledge and acquire the tools necessary to navigate in the academic world.

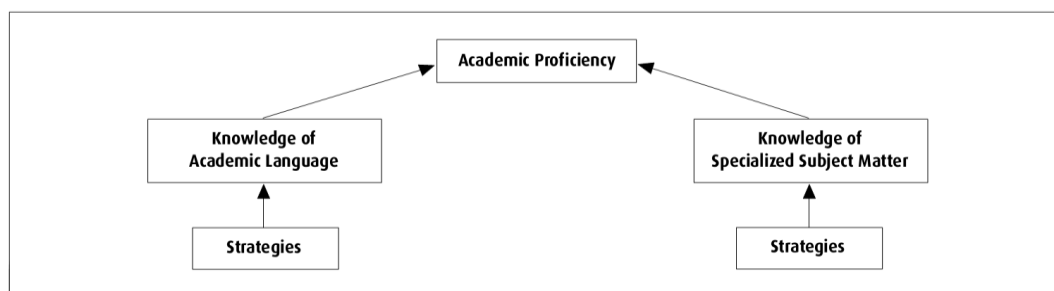


Figure 6. The Relationship Between Academic Proficiency, Academic Language, Subject Matter and Strategies. (Source: Krashen & Brown, 2007)

Exploring Expository Text

When students enter the upper elementary grades, there is a measured decrease in their reading comprehension (Chall, Jacobs, & Baldwin, 1990). They need to

comprehend large amounts of expository text and related vocabulary across the curriculum (Sanacore & Palumbo, 2009) as textbooks become the dominant instructional resource (Alvermann, Phelps, & Ridgeway, 2007). This shift from narrative to expository reading presents a unique challenge for students. In the primary grades, students receive substantial experience with narrative or storybook forms of writing but little exposure to informational resources and related vocabulary. The focus of the primary grades has been “learning to read” but this shifts dramatically in the upper elementary grades to a focus on “reading to learn” (Sanacore & Palumbo, 2009).

Students do not have substantial experience with informational resources and young children traditionally have lacked adequate exposure to expository text (Langer, 1986; Moss, Leone, Dipillo, 1997) and related vocabulary. Because of this limited exposure, they are less likely to have acquired the necessary skills needed for understanding expository text (Gregg & Sekeres, 2006). Expository text requires reading skills that are different from those used in narrative text. It requires learning to use a variety of tools that allow the reader to access features in the text that extend and clarify the meaning of the content. Knowing how to use these features and navigate informational text is necessary to gain comprehension of the content (Freeman, 2003).

In order to improve student capacity to comprehend the increased exposure to expository text in the upper grades, writing exercises drawn from such text should be encouraged and facilitated in the classroom. Teachers must also ensure that activities that demand participation by all students in reading and rereading text are implemented

across the program. This time with text needs to be included as a complement to the regular reading program (Yopp & Yopp, 2003). In “I Wouldn’t Choose It, but I Don’t Regret Reading It: Scaffolding Students’ Engagement with Complex Text”, Simon (2008) demonstrated how to support readers in negotiating the challenges posed by complex texts. The author described how many readers found the literature required in schools difficult to read because it often centers on unfamiliar context with little connection to their lives. This difficulty posed problems in getting students to engage with the text as well as to fully comprehend meaning. Citing the need to provide consistent and frequent opportunities to address textual gaps, Simon proposed that multimodal and creative resources must be incorporated into the curriculum. The redesigning of text through poetry proved to be one of the practices which aided students in making sense in the content of the story as well as the information they were incorporating. This process required students to be able to draw upon the information and clues provided by the texts. Found poetry is an appropriate and effective way to draw meaning from text and to assist students in making meaning from its content.

Using Found Poetry to Improve Comprehension and Increase Academic Language Acquisition

Students who construct found poems are encouraged to examine and reflect on the language of the author. This “borrowing” of text in order to create the poetry represents a unique form of scaffolding. It reduces the linguistic demands on students as they draw entirely on the language of the author. This examination leads students to make choices for use in their own poetry as they engage with rich language. The

scaffolding provides support, and the close attention to and use of the author's language provide an opportunity for language development. For this reason, found poetry is especially beneficial for English learners (Yopp & Yopp, 2010).

Found poetry serves as a gateway to comprehension. Writing within a specific subject area positively affects learning. Students who write about their readings become more engaged with the text and ultimately comprehend it more fully (Tierney, Soter, O'Flahavan, & McGinley, 1989). Writing also enhances the ability to organize and clarify thoughts. It is the means by which we examine our own thinking about subject content (Freeman, 2003). Using primary sources as the inspiration for found poetry should help clarify and elaborate the students' understanding (Shugar & Robinson, 2003). One of the purposes of introducing found poetry into the classroom is that it gets students physically involved and working with ideas as they make choices and become more aware of the subtleties in the meaning of the words that they are "finding" (Karnish & Dick, 1977)

Vygotsky and the Zone of Proximal Development

Vygotsky introduced the idea of the Zone of Proximal Development in which advanced individuals use language in social interactions to develop and redevelop thought in less advanced individuals. The advanced individual strives to impart his/her inner voice to the less advanced individual. Exercises in writing found poetry from textual sources approximate this Zone of Proximal Development by allowing the

student to borrow the inner voice of the author in the process of developing the student's own inner voice.

Encouraging students to work in collaborative groups to write found poetry also incorporates Vygotsky's theory by encouraging students to work cooperatively on developing a found poem from a primary source. This added social element provides students with the opportunity to scaffold one another in the process of making sense out of the material from which they are creating their found poems.

The Importance of Vocabulary in Reading Comprehension of Expository Text

One of the crucial elements of successfully navigating subject matter is vocabulary. Vocabulary plays a vital role in comprehension. Children need to work with vocabulary words in different contexts and have many opportunities to see and actively use the new words to reinforce their meaning (Granowsky, Williams, & Johns, 2011). They must have multiple exposures to content and generate writing that involves targeted words (Flynt & Brozo, 2008). There is an essential relationship between vocabulary and overall reading comprehension. This relationship is even more significant for content texts due to the burden they place on children to understand new and numerous technical words (Harmon, Hedrick, & Wood, 2005).

Teachers can improve comprehension by promoting multiple exposures to content vocabulary. These encounters cause students to use writing, speaking, listening and reading when collaborating about targeted words (Pearson, Hiebert, & Kamil, 2007). Children need more experience building, activating, and applying academic

vocabulary. Content-specific vocabulary is embedded in texts across the curriculum. Word knowledge of this vocabulary strongly influences reading comprehension (Anderson & Freebody, 1981; Nagy & Scott, 2000). Students with less awareness of content-area vocabulary in the primary grades usually struggle with comprehension throughout the grade. Children profit from opportunities to build their repertoire of word meanings and then apply this knowledge to a variety of reading and writing activities. Many content terms are better understood when students manipulate the words themselves (Beck, McKeown, & Kucan, 2002).

Writing found poetry in content classrooms helps students become more attentive to the print and language found in simple and complex text materials. The process of writing a found poem allows the student access to the information in ways that make that information uniquely their own. It drives them into the vocabulary and invites them to extract information from the text. Found poetry requires a packaging of key words that convey knowledge. This method of extracting and manipulating language increases student exposure to vocabulary—a key to increasing comprehension (Armbruster & Nagy, 1992). Poetry, by its nature, is compact and concise. To adapt text into poetry requires the ability to highlight main concepts and provides opportunity to reorganize mental models as new concepts appear. Multiple readings of a text are necessary to improve student understanding as well as activities which invite students to revisit text (Yopp & Yopp, 2003). Summarizing the information carried by text and transforming content from one form to another have been identified as useful strategies

employed in developing comprehension. This “text to self” connection makes abstract ideas resonate with students. Another important strategy for scaffolding comprehension is to have the children transform the text into another medium such as art or poetry. These tasks require multiple readings in order for students to capture all the information necessary to make the transformations (Gregg & Sekeres, 2006).

Through the exercise of writing poetry extracted from text, students can see for themselves how the arrangement of the poem emphasizes certain words or concepts. This type of writing exercise combines both reading and writing disciplines and allows students to form personal connections to the material. It engages students in academic language and provides meaningful exposure to concepts and terms necessary for increasing comprehension.

Integrating Found Poetry Across the Curriculum

According to Dunning & Safford (1992) “Poetry adds spice to any content area. It can be inserted into any classroom in any curricular area.” Poetry is versatile and can be adapted into all subject matters across the curriculum. The personal connections associated with poetry provide a pathway to learning, comprehension, and ownership. The exercise of writing can be a powerful means of driving students into the language of core subjects.

Found poetry can be integrated into any part of the curriculum that utilizes text (Yopp & Yopp, 2003). It can be used to briefly extract major themes in literature or to isolate specific terms in mathematics.

Using Found Poetry in Curriculum Beyond the Language Arts

Poetry is a tool that reinforces learning in all subject areas (Holbrook, 2005). Traditionally, poetry has been primarily an exercise in creative writing, but that is only one narrow component of the genre. Mining great language from great writing is the most obvious use of found poetry in the classroom. Found poetry should not be limited, however, to literature alone. It can and should be incorporated as a teaching strategy beyond the Language Arts.

Content-area literacy includes many opportunities for students to read, write, and talk about the discipline they are studying. Specifically, content area reading instruction involves teaching students to effectively interact with the content and develop understanding of key concepts in a given discipline (Gunning, 2004). Writing a poem using the factual knowledge gained in history, science or math places students in the action (Holbrook, 2005).

In addition, expository text contains structures such as description, cause and effect, and compare and contrast. To navigate content information successfully, students need to search for relationships among pieces of information (Moss et al., 1997). Writing about expository text can help students reflect on the content and make connections vital to understanding. These connections support students' conceptual learning and expand schemas (Pappas, Kiefer, & Levstik, 1990).

Found Poetry and Science Texts

Found poetry can be used as a way to promote young children's successful interaction with informational science texts. In the article "Science and Children," Yopp and Yopp (2006) focused on the strategy of found poetry as it is used to promote young children's successful interactions with informational science texts. Students creatively use the language of the author to construct a poem by selecting key words and phrases from the text to formulate their poems. The authors describe how these poems then provide teachers with an opportunity to assess the students' understanding of the text. This active engagement with the text itself exposed students to the content as well as the language of science. It served to engage students in the processes common to both science and literacy.

McClure and Zitlow (1991) also focused on the way that poetry can be used to enhance the study of science because poetry captures "the aesthetic aspects of the scientific phenomena" and in doing so, makes science more meaningful to students:

Nowhere is the aesthetic dimension more neglected than in the content area subjects—science, social studies, and mathematics. Concern for teaching the facts has caused us to neglect forging an emotional connection between those facts and the lives of our children. Adding the aesthetic dimension, through literature and *particularly poetry [emphasis added]*, can help students look beyond the facts to discover the beauty and richness that lies within a subject.

(pp. 27-33)

Ultimately, the more students can integrate their knowledge, the more useful it will be them (North Carolina State Department, 1997)

Found Poetry in Mathematics

In “Mathematics Intervention: Teaching Mathematics, Reading, or Both?” Carter and Dean (2006) suggest that content-area literacy include many opportunities for student to read, write, and talk about the discipline they are studying. Content area reading requires teachers to incorporate “effective reading strategies into their discipline-specific instruction because content area readers must cope with increasingly denser reading material and unfamiliar, technical vocabulary” (p. 127). One of the strategies teachers need to incorporate is helping students identify important information from the text and to guide students through separating the important information from the irrelevant content when solving problems. Found poetry, by its very nature, reinforces this reading strategy because it demands the authors to sift through information, picking out key terms and phrases. The reading strategy used to formulate poetry in content areas also translates into the reading strategy required for denser text reading.

Carter and Dean (2006) conclude that “reading comprehension is an essential component of successful problem solving which is the primary goal of mathematics lessons. Therefore, responsibility for enhancing students’ reading comprehension should not be placed only on the reading teacher, but should also be a high priority of the mathematics teacher” (p. 144).

Found Poetry in Qualitative Inquiry

Researchers Butler-Kisber (2002) and Prendergast (2006) have used the found poem structure as an alternative method for understanding and representing key theories and texts in qualitative inquiry. Using narratives drawn from research interviews as the source, they have recreated the original text in an effort to “represent data in different and unusual ways that can yield new and important insight” (Butler-Kisber, 2002, p. 235). This sifting through material in order to find emphasis and meaning provides further evidence of the value found poetry in distilling and refining language beyond traditional literature.

Using Found Poetry as an Assessment Tool

In addition to improving comprehension and academic language, found poetry serves as an assessment tool to guide instruction and to measure understanding. One of the most authentic ways to assess students’ understanding of content reading is through their writing (Freeman, 2003). Writing poetry gives teachers a snapshot into the thinking of their students. Poetry is an outward expression of inner thoughts. It provides insight into the connection between the writer and the object of the writing.

There is a growing consensus among educators and researchers that writing is the most powerful tool in a teacher’s assessment arsenal for determining what students have learned. Writing involves the use of content vocabulary and provides opportunities to create new ways of presenting information. Assessment of understanding is made possible through such writing (Freeman, 2003).

Reeves (2000) discussed research demonstrating student writing as an effective assessment tool. Writing was identified as one of five factors characterizing schools with high academic performance irrespective of student demographics. According to the findings, two benefits emerged from this emphasis on writing. First, students were able to process information in a much clearer manner when they not only read, but also wrote about information. This writing provided a means for them to clarify their own thoughts regarding a subject. Secondly, student writing provided teachers with the opportunity to gain “rich and complex diagnostic information” about student understanding.

The writing tasks that require meaningful and authentic response to informational text cover a wide range. Writing found poetry is one such task that can serve to reflect a student’s ability to use content vocabulary in creative new ways. It provides an insight into students’ overall understanding of important ideas and the application of information and it provides a means for students to display their comprehension and use of knowledge. The manipulation of text also utilizes the critical thinking skills outlined in Bloom’s taxonomy. These skills include recognition and recall, comparison and interpretation, and finally application, analysis, synthesis and evaluation. Writing found poetry reveals what students identify as significant information and vocabulary from text. Their manipulation of the text helps to illustrate their understanding of key terms and their relationship to one another. This then, provides a tool to assess the knowledge they have gained (Freeman, 2003).

In one study, teachers used found poetry as an assessment tool in a unit associated with land use and Native Americans. There was a large amount of content reading required of the students. The students' use of the words from the text were used to demonstrate understanding of the issues surround westward expansion and the Mexican American War. This type of assessment used along with more traditional paper-and-pencil tests allowed students with diverse learning styles to demonstrate their understanding of the concepts (Blum, Yocom, Trent, & McLaughlin, 2005).

Incorporating Found Poetry into Content Standards

The content standards for California require very little in terms of direct usage of poetry in the curriculum. As a result, poetry is often overlooked or minimally covered in classroom experience (Linaberger, 2004; Seely Flint & Tropp Laman, 2012). Poetry should not be regarded simply as a unit to be covered or as an isolated requirement. The scope of standards set into frameworks for instruction allows for the innovative use of poetry across the curriculum in order to enrich all academic areas.

In her book, *Practical Poetry* (2005), author Sara Holbrook demonstrated that the writing of poetry can be incorporated into classrooms, not in addition to meeting the standards, but for the very purpose of meeting them (p. xv). Holbrook developed poetry writing exercises within the curriculums of math, science, and social studies using content standards as the foundation. The practical application of each exercise made poetry easily accessible in any classroom or curriculum. Found poetry is a practical

entry point that can be utilized to satisfy the content standards. It develops both a love of words *and* meets academic standards. We must find a place for it in our classrooms.

Conclusion

Found poetry is an effective teaching strategy that can be easily incorporated into almost any lesson which involves the reading of text. This method of constructing poetry is most often used to engage students in literature, but as this project posits, it can also be utilized to engage students in expository text. The need for such engagement presents the opportunity to adapt this teaching strategy into the core subjects outside the language arts curriculum. This form of writing allows students to explore the vocabulary of academic language in unique ways that enhance learning and comprehension. Found poetry provides students the opportunity to arrange the language of expository text into meaningful, personal expressions of understanding. In addition, it serves to provide authentic assessment of knowledge acquisition.

The end product of the poetry itself is not nearly as important as the process that leads to it. There is a great need to improve comprehension in the core subjects. Adding the strategy of found poetry into a well-balanced curriculum provides one more means to engage students in the written word.

Chapter 3

METHODOLOGY

The teaching supplement created as a result of research into the teaching strategy of found poetry is the culmination of this project. It is designed to provide educators with a flexible and adaptable resource which can be implemented in multiple subjects and grades.

Found poetry is a means of connecting students to text in a way that engages them in language. This process allows students to become involved in text in such a way that they make individualized connections to the words and ideas expressed by others. This process lays the groundwork for creative engagement that moves students to personal ownership of the words they reconstruct. Found poetry encourages the development of higher order thinking by providing students with hands on experience with the academic language of dense text. It facilitates students' exploration of text and encourages the synthesis of those ideas into a tightly packaged form. In writing found poetry, students must be able to glean powerful words and phrases from written sources and then reorder and reframe them in the structure of poetry. This process demands attention to detail and involves repeated exposure to the vocabulary found in textual passages. This exposure to vocabulary is considered essential in building comprehension to all texts, but most especially to text rich in academic language. Found poetry also allows for personal interpretation and calls on the found poet to identify key passages and terms in text which illuminate the original authors meaning and intent.

The reframing of the original text places the student in the words of the author. As the found poem is constructed, the student becomes the author and creates a new interpretation which reflects his or her own understanding. This creative process which requires synthesizing information and reframing it in powerful, succinct ways is at the highest level of Bloom's Taxonomy. The aim of education is to provide our students with opportunities to develop critical thinking skills such as these.

I began my project with the question, "how do we encourage students to connect to content in meaningful and purposeful ways?" In the course of my research I found that the lack of connection exhibited by many students is at the heart of much difficulty in education. This disconnection of students and content, coupled with the "fourth grade slump", are challenges facing many educators. The fourth grade slump identifies a time in which many students begin to fall behind when expository text becomes the predominant source of reading in the upper grades. According to research, repeated exposure to text and to the vocabulary of academic language are key to successful student navigation of the more rigorous demands of advanced grade level material.

The lesson design of the supplement found in the appendix is reflective of the emphasis on vocabulary with the following question inserted into each lesson: "What academic language will you model and expect students to use?"

The lessons found in the supplement have been culled from a variety of sources. Many have been retrieved from the abundant supply of innovative ideas found online as teachers throughout the country contribute their ideas and expertise gleaned from actual

experience in the classroom. These contributions have been referenced and are a key source of material utilized in the supplement. In my attempts to collect a variety of samples of potential lessons using found poetry, I have been grateful for the generosity of so many educators who so graciously share what they have created with the larger community of educators.

Sample lessons have been structured in such a way to be as concise as possible. This supplement is designed to be used in multiple grades and subjects. The standards addressed in each lesson have been grouped together at the beginning of the supplement. These standards only represent a sampling of the variety of ways in which found poetry can be used to meet the state requirements on so many levels. The most obvious and universally standard reflected in these lessons is the Language Arts requirements for such things as poetry writing, revising, and extracting key information from text. The more specific standards such as defining terms in math or analyzing key historical speeches will be tied to specific lessons involving these other core subjects.

The supplement groups the lessons into the following units:

- Introduction
- Found Poetry—The Basics
- Found Poetry and Science
- Newspaper Poetry
- Finding Poetry in Picture Books
- Creating Poetry from Primary Sources

- Using Found Poetry in Literature Units
- History Enhanced with Found Poetry
- Mathematical Found Poetry
- Meaning Making From Text
- Finding Your Voice—Journal Poetry

The lessons within these units serve as samples of the variety of applications for the teaching strategy of found poetry. Materials required for most of these lessons are minimal. Once the process of creating found poetry has been taught and students become proficient in the skills of this form of extracting and reframing text in the confines of poetry, the use of this technique can easily be inserted at any point of a lesson where text is being used.

The lessons in the supplement suggest grade levels but can be easily adapted to upper or lower grades dependent on the source material being used for the found poetry. The assessments for all the lessons will ultimately include the finished product of the found poem. Summative assessment will occur throughout the lesson as students work with the text and the writing process. Whole class discussions regarding the major themes of the text would be another means of ascertaining student understanding of the reading. The compiling of key words or powerful phrases as a whole class might also serve to generate ideas for the poetry and can also assist the teacher in recognizing the depth of understanding possessed by students at the onset of the lesson. Teacher

observation of the processes involved in found poetry construction also gives opportunity for ongoing assessment of student understanding of the text.

The process of creating the poems allows for the incorporation multiple intelligences. The tactile manipulation of words and phrases can help bodily-kinesthetic and spatial learners as they cut and paste key words or form them into graphic designs. Poetry has a definite cadence and rhythm which taps into musical intelligence. Collaborative group work may be included in writing assignments which reinforce interpersonal intelligences. The sharing of poetry is another form of interpersonal interaction.

The lesson supplement serves as a foundation from which to build a curriculum that accommodates the use of found poetry in a variety of ways. It is intended to be the catalyst for educators to explore the world of words from a new perspective. It is hoped that this exploration leads to meaningful and powerful discoveries for both teachers and their students.

Chapter 4

REFLECTION

Background

This journey began for me three years ago when I was completing my last semester of the Teacher Credential program. I found myself as a student teacher in a 6th grade class with an extraordinary cooperating teacher (CT) whose 20 years of classroom experience was an ideal model for me. This teacher introduced the strategy of found poetry to me as well as to her students. Over the course of several weeks I observed and participated in the teaching of the art of found poetry to thirty students who varied greatly in background and ability. The field from which they were to mine their word “gold” was the language rich novel, “Esperanza Rising” by Pam Muñoz Ryan. At the conclusion of this literature unit, each student compiled a portfolio containing all of the found poems they had created. The work they had produced was original and profound. I was amazed at how well they had learned to pull out language from the novel and convert it into beautiful poetry. The end product, however, was not merely the written work. The ultimate result of this unit was the connection these students felt to the words of the author as well as to their own words recorded in their found poetry pieces. Even the most hesitant of writers was able to successfully complete the writing assignment. The pride they felt in their poetry portfolios was something that profoundly affected me as a teacher in training. I had experienced firsthand the power of engaging students in meaningful connection to content. I had also experienced that magical moment in

education when a child recognizes that they have mastered something challenging and have learned a new skill.

As I began my coursework in the Masters of Education program at Sacramento State, I had the opportunity to revisit my experiences with found poetry in a Teaching Strategies class. At the conclusion of a brief presentation on this teaching strategy, I was encouraged to pursue this topic as a Master's Thesis. During the last two years I have found myself living in the academic language of researchers and have often felt the frustration of tackling dense text that frequently overwhelmed me. I thought about those sixth grade students tackling a challenging novel and finding their own voice within it. I, too, have found my own voice in this process of trying to extract powerful ideas from the writings of others.

Summary of the Research

My research took me down many different paths as I attempted to find support for my hypothesis that found poetry can be an effective means of connecting students to academic language and to any text they may encounter.

There has been a substantial amount of literature written on the importance of poetry in the curriculum but very little about the specific topic of found poetry. I did, however, find a great deal of support for the idea that academic language and comprehension of expository text are improved when students have repeated exposure to vocabulary and are encouraged to manipulate language. Found poetry offers a creative way to experience this exposure and manipulation of language. It is an

engaging and innovative method that can effectively bridge the gap between student and content.

Summary of the Project

The project is designed to be a handbook that offers a variety of lessons which utilize found poetry as a means of improving comprehension and engagement of students with text. It is intended to be flexible and adaptable to all grades levels and subject matter. I found a wealth of material on different ways to incorporate found poetry into the classroom. My purpose in creating this supplemental handbook is to give educators a foundation from which to build their own unique lessons around the found poetry writing model. I have included several sample lessons plans which provide step by step instruction in how to meet specific objectives using found poetry. Also included in the supplement are several aids to teaching including such things as handouts, diagrams, charts and worksheets. These are included not only to supplement specific lessons, but also to be adapted to other lessons in which found poetry is being introduced or incorporated. Throughout the supplement there are samples of found poetry along with the textual passages that inspired them. These samples provide concrete examples of what found poetry looks and sounds like. The poetry samples can serve to not only illustrate how a found poem is constructed, but can also serve to inspire future found poets by providing them with meaningful examples of what they might also be able to produce.

Recommendations

This project was designed as a tool to be used by educators who wish to add a new dimension to their classroom instruction in the form of found poetry. It is recommended that teachers introduce found poetry to their students after they have provided them with sufficient exposure to poetry in general. This exposure should include a discussion of the basic elements of poetry reading and writing.

Writing found poetry necessitates the need for students to develop specific skills in the reading of text and the identification of key words and phrases. This is a skill that must be taught and practiced in order for students to become proficient. These skills then lay the groundwork for found poetry. Creating a found poem requires several basic steps that are universal. Teachers best model these steps by guiding students through the process in a step by step format and then following up the instruction with opportunities for students to practice these prescribed steps independently.

We live in a world of words, of language, of text. Poetry can be everywhere! Encourage students to see the poetry in the writings they encounter every day. Make it an adventure! Found poetry is fun and surprising as well as powerful and enlightening. Finally, poetry is meant to be shared and is often most effective when it is read aloud. Creating a classroom environment where students can freely and safely share their poetry is essential to their development as poets and writers.

Conclusion

In the current climate of such policies as No Child Left Behind, many educators find themselves shackled by restraints mandated from state driven curriculums. There is a need now more than ever to be more innovative in meeting standards and in engaging students in the process of learning. Found poetry can help connect students to text in creative and personal ways. Found poetry is a wonderful way to allow students to experience the power of words—not just the author’s words, but *their own*.

APPENDIX

Finders Keepers: Using Found Poetry Across the Curriculum

Finders Keepers

Using Found Poetry Across the Curriculum

A Multi-Grade Teaching
Supplement

Table of Contents

Introduction	
How Found Poetry Meets Standards	57
California Standards Met in Sample Found Poetry Lessons	58
Found Poetry—The Basics	
Lesson: Found Poems	61
Lesson: Recasting Language through Found Poetry	65
Steps in Creating a Found Poem	69
How to Write Found Poetry	71
Found Poetry Assignment (Sample).....	73
Found Poetry and Science	74
Lesson: You Are What You Eat	74
Newspaper Poetry	76
Lesson: Newspaper Poetry	76
Newspaper Extension Activity	79
Lesson: Headline Poems.....	81
Finding Poetry in Picture Books.....	83
Lesson: Creating Found Poetry from Picture Books	83
EXTENSION: Picture Book Activity for Older Students	86
Creating Poetry from Primary Sources.....	87
Lesson: Enhancing a Poetry Unit with American Memory.....	87
Lesson: Create Poetry from First Person Testimony.....	93
Using Found Poetry in Literature Units	96
Lesson: Esperanza Rising.....	96
Lesson: Found Poetry Using Tuck Everlasting	113
Lesson: Found Poetry Lesson Using Fever 1793	115
Lesson: A Bear of a Poem: Composing and Performing a Found Poem	119
History Enhanced with Found Poetry.....	129
Lesson: Life of Lincoln	129
Lesson: Pioneer Poems.....	133

Mathematical Found Poetry	136
Lesson: Shape Up!.....	136
Finding Your Voice—Journal Poetry.....	141
Meaning Making From Text	142
Found Poetry Power point Lesson Slides.....	144
Sample Instructions for Teachers/Students	153

How Found Poetry Meets Standards

In her book, “Practical Poetry”, Sara Holbrook makes the case that standards can be met in all the content areas by linking them with exercises in poetry writing. In this age in which mandatory testing demands a narrowed focus on specified content, teachers must employ creative strategies which encourage their students to explore, create and experience ownership of what they are learning. Writing poetry is one such strategy and can be an invaluable tool in enhancing any curriculum. Found poetry is an effective tool which can be easily implemented in the classroom. It serves as a bridge in learning because it requires that students use critical thinking skills to glean powerful words and phrases from text and then place those words and phrases into new, meaning-making structures. The process of writing found poetry impels students into language without demanding them to fully independent in their thinking and writing. This intermediate step into fully independent thinking and writing provides scaffolding to emerging writers who might not otherwise be able to successfully put words into poetic form. The repeated manipulation of and exposure to text is an invaluable by-product of this process and can easily be incorporated across the curriculum.

This supplement provides suggestions and sample lesson plans that illustrate how found poetry can be included in a variety of subjects. Many of the lesson plans are written to introduce the concept of found poetry and to allow students to practice this new skill. However, once the students have been taught how to “find” poetry in any text and they become more proficient in this form of poetry writing, this teaching strategy becomes an additional means of reinforcing their reading in any subject. The exercise of writing a found poem can easily be inserted into almost any lesson plan.

This supplement is designed to be adaptable to all grade levels. The lesson plans provide a snapshot into the variety of ways that the inclusion of found poetry into everyday lessons is available to educators. Some of these lessons are aimed at specific grade levels but most are open ended or can be easily adapted to younger or older students depending on the textual passages used as source material. As a result of this broad approach, a sampling of possible standards met in each category is provided here. When found poetry is used as a teaching strategy there are some universal standards that will be directly addressed. The Language Arts standards of using precise language and constructing or reciting poems are the most obvious and accessible. The subject specific standards such as defining math terms or analyzing historical documents are directly related to the core subjects and their specialized content. This project has been produced in California, therefore, the standards noted here are drawn from the California Department of Education’s Content Standards.

CALIFORNIA STANDARDS MET IN SAMPLE FOUND POETRY LESSONS

FOUND POETRY

(Grade 5) Reading Comprehension 2.2 Analyze text; 2.3 Discern main ideas and concepts presented in texts; Literary Response and Analysis 3.1 Identify characteristics of poetry, fiction, non-fiction; Writing 2.2a Demonstrate and understanding of a literary work; 2.2b Support judgments through references to text; Listening and Speaking 1.4 Select a focus, organizational structure and point of view for oral presentation.

(Grade 8) Literary Response and Analysis 3.1 Determine the relationship between the purposes and characteristic of different forms of poetry. Speaking Applications 2.2a Interpret a reading and provide insight. 2.2d Support judgments through references to the text 2.5 Recite poems using voice modulation, tone, and gestures expressively to enhance the meaning.

(Grade 9-12) Reading Comprehension 2.4 Synthesize the content from several sources dealing with a single issue. 2.5 Extend ideas presented in primary sources. 3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism. Writing Applications 1.2 Use precise language. Speaking Applications 2.2b Convey information and ideas from primary sources. Reading Comprehension 2.4 Synthesize the content from several sources dealing with a single issue. 2.5 Extend ideas presented in primary sources. 3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism. Writing Applications 1.2 Use precise language. Speaking Applications 2.2b Convey information and ideas from primary sources. 2.4 Analyze several historical records of a single even, examining critical relationship between elements of the research topic. 2.5 Recite poems, selection from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning. Literary Response and Analysis 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions. 3.8 Analyze the clarity and consistency of political assumptions in a selection of literary works or essays on a topic.

SCIENCE

Science: Life Sciences 2.c Student know the sequential steps of digestion and the roles of teeth and the mouth, esophagus, stomach, small intestine, large intestine, and colon in the function of the digestive system.

Language Arts: Reading 2.3 Discern main ideas and concepts presented in texts; Writing 1.6 Edit and revise manuscripts to improve the meaning and focus of writing; Listening and Speaking 1.4 Select a focus, organizational structure, and point of view for an oral presentation, 2.3a Summarize significant details.

NEWSPAPER POEMS

Writing 1.1 Establish a thesis and maintain focus throughout piece of writing, 1.2 Use precise language, 1.5 Synthesize information from multiple sources, 1.6 Integrate quotations and citations into a written text while maintaining the flow of ideas. Interpret, select, and combine information using a variety of strategies, resources and technologies

RECASTING LANGUAGE THROUGH FOUND POETRY

Science

(Grade 7) 3. Biological evolution accounts for the diversity of species developed through gradual processes over many generations. As a basis for understanding this concept: a. Students know both genetic variation and environmental factors are causes of evolution and diversity of organisms. b. Students know the reasoning used by Charles Darwin in reaching his conclusion that natural selection is the mechanism of evolution. (Grade 9-12) a. Students know how natural selection determines the differential survival of groups of organisms.

Language Arts

(Grade 7) Reading Comprehension 2.2 Locate information by using a variety of documents. 2.4 Identify and trace the development of an author's argument in text. 2.6 Assess the adequacy, accuracy and appropriateness of the author's evident to support claims and assertions. Writing 1.3 Use strategies of note taking, outlining, and summarizing to impose structure on composition drafts. 1.7 Revise writing to improve organization and word choice. Writing Applications 2.3 Convey clear and accurate perspectives on the subject. 2.5a Include main ideas and most significant details. 2.5c Reflect underlying meaning not just superficial details. (Grade 8) Literary Response and Analysis 3.1 Determine the relationship between the purposes and characteristic of different forms of poetry. Speaking Applications 2.2a Interpret a reading and provide insight. 2.2d Support judgments through references to the text 2.5 Recite poems using voice modulation, tone, and gestures expressively to enhance the meaning. (Grade 9-12) Reading Comprehension 2.4 Synthesize the content from several sources dealing with a single issue. 2.5 Extend ideas presented in primary sources. 3.7 Recognize and understand the significance of various literary devices, including figurative language, imagery, allegory, and symbolism. Writing Applications 1.2 Use precise language. Speaking Applications 2.2b Convey information and ideas from primary sources. 2.4 Analyze several historical records of a single even, examining critical relationship between elements of the research topic. 2.5 Recite poems, selection from speeches, or dramatic soliloquies with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning. Literary Response and Analysis 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions. 3.8 Analyze the clarity and consistency of political assumptions in a selection of literary works or essays on a topic.

CREATING FOUND POETRY FROM PICTURE BOOKS

(Grade 6) Reading 3.4 Define how tone or meaning is conveyed through word choice, punctuation, rhythm, repetition, and rhyme. 3.6 Identify and analyze themes conveyed through characters, actions and images. (Grade 7) Literary Response and Analysis 3.4 Identify recurring themes. 3.6 Analyze a range of responses to a literary work. Writing 1.3 Use strategies of summarizing to impose structure. 1.7 Revise writing to improve organization and word choice after checking the precision of the vocabulary. Writing Applications 2.2b. Organize interpretations around several ideas and images from the literary work. 2.5 Reflect underlying meaning. (Grade 8) Literary Response and Analysis 3.1 Determine and articulate the relationship between the purposes of characteristics of different forms of poetry. 3.5 Identify recurring themes.

CREATING FOUND POETRY FROM PRIMARY SOURCES/HISTORY

(Grade 9 & 10) ELA Reading 2.4 Synthesize the content from several sources with a single issue; paraphrase the ideas and connect them to demonstrate comprehension. 2.5 Extend ideas presented in primary sources through original analysis, evaluation, and elaboration. 2.6 Demonstrate use of sophisticated learning tools (Internet) 3.7 Recognize and understand the significance of various literary devices. Writing 1.2 Use precise language. 1.5 Synthesize information from multiple sources. Speaking 2.2 Convey information and ideas from primary and secondary sources accurately and coherently. (Grade 11 & 12) Literary Response and Analysis 3.8 Analyze the clarity and consistency of political assumptions in a selection of literary works or essays on a topic. Writing 2.2a Demonstrate a comprehensive understanding of the significant ideas in works or passages. 2.2c Support important ideas through references to the text. 2.4 Analyze several historical records of a single event. Listening and Speaking 2.5 Recite poems with attention to performance details to achieve clarity, force, and aesthetic effect and to demonstrate an understanding of the meaning.

MATHEMATICAL FOUND POETRY

3.0 Students demonstrate an understanding of plane and solid geometric objects and use this knowledge to show relationships and solve problems: 3.1 Identify lines that are parallel and perpendicular. 3.2 Identify the radius and diameter of a circle. 3.3 Identify congruent figures. 3.4 Identify figures that have bilateral and rotational symmetry. 3.5 Know the definitions of a right angle, an acute angle, and an obtuse angle. 3.7 Know the definitions of different triangles (e.g., equilateral, isosceles, scalene) and identify their attributes. 3.8 Know the definition of different quadrilaterals (e.g., rhombus, square, rectangle, parallelogram, trapezoid).

LESSON - Found Poems

Lesson Overview: Found poems are created through the careful selection and organization of words and phrases from existing text. Writing found poems provides a structured way for students to review material and synthesize their learning. Students will be introduced to Found Poetry as a poetry form. They will identify the key elements of found poetry, review samples, and create their own found poetry from a literary source.

Subject(s): Language Arts	Time Allotment: 1 hour	(Suggested) Grade Levels: 7-12
------------------------------	------------------------	-----------------------------------

Materials:

Sources for found poetry (newspapers, cookbook, soup can, etc)
 Samples of found poetry
 Selections of literature
 Scissors, glue, paper, pencils
 Poetry/Found Poetry Venn Diagram worksheet
 Laptop, projector, power point presentation

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • Learn to identify found poetry and its key elements • Respond to various samples of found poetry • Create and share their own found poetry 	Teacher observation during whole class discussion and small group activity to gather information of student's knowledge of poetic language and forms as well as reading strategies that students use to locate words and phrases to include in their poem. Review student writing to assess application of insights regarding poetic language and form

Academic Language: What academic language will you model and expect students to use? Poetry, found poetry, text, venn diagram

TEACHING PLAN:

Hook: Display the following items: Newspaper, cookbook, owner’s manual, soup can, movie poster, novel, etc.

Ask: What do these things have in common? [They are all sources of poetry because they all have text/words]

Tell students that “found poetry” is poetry that is found in any writing that inspires a reader to create his/her own thoughts in poetic verse. Found poetry is the rearrangement of words and phrases taken randomly from other sources (newspaper headlines, articles, bits of advertising copy, novels, street signs...) and rearranged in a manner that gives the words new form and provides clearer meaning and interpretation.

Review Elements of Poetry (Use Basic Poetry Techniques and Terminology handout pg.)

Whole Class Discussion: The difference between Poetry/Found Poetry using Venn Diagram

Power Point Presentation (See pages)

1. Introduce the concept of found poetry.
2. Walk students through the process of writing found poetry using samples from the power point.
3. On overhead projector do a whole group activity of writing a found poem from a passage from *Fever*.
4. Have students search for passages in their favorite books.
5. Group Discussion: 2-3 Students share passages from their favorite books which they have pre-selected.
6. Review steps to writing found poetry
7. Students write their own found poems from books or other sources.
8. Students share their completed poems.

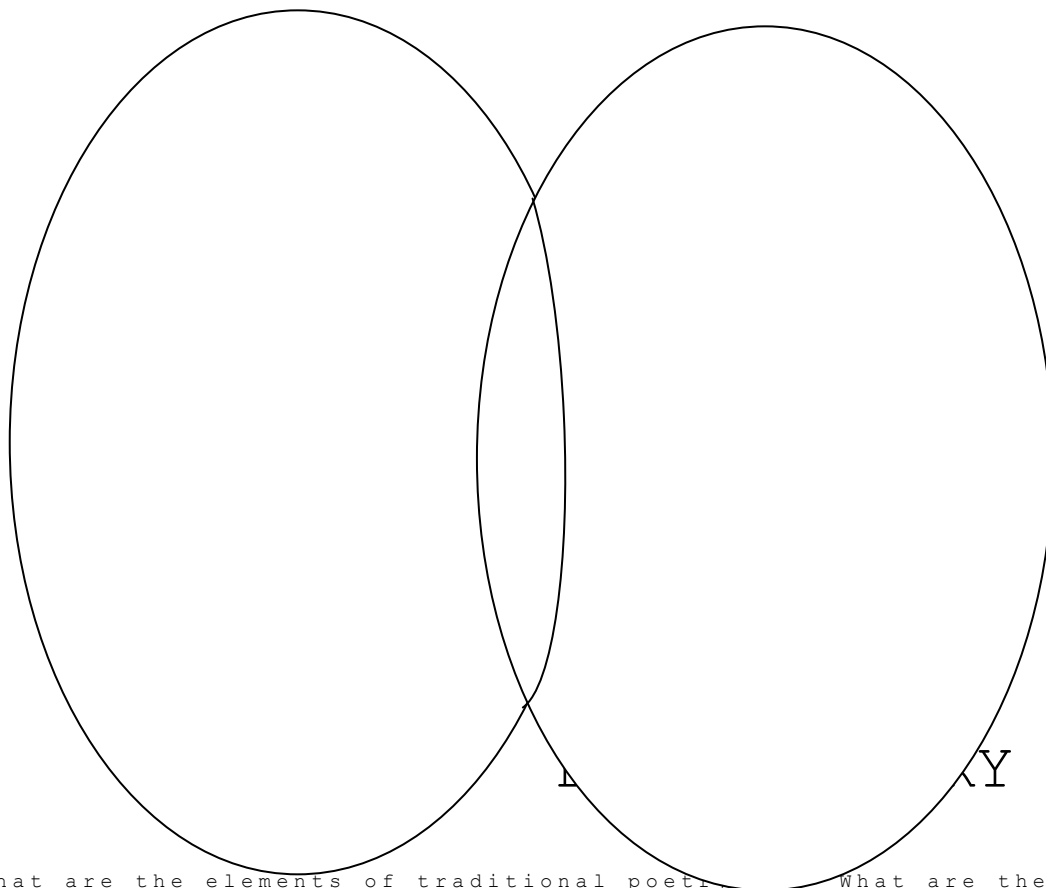
Use of visual aids such as soup can, cookbook, etc helps engage students and give real life examples. The technology allows whole class to see visual representation of the process of editing text and formatting into found poetry. Teacher examples of the process and final product also serve to model for students how individual and accessible this writing technique can be.

Basic Poetry Techniques and Terminology

- **Imagery:** word or sequence of words representing a sensory experience
 - Example: “bells knelling classes to a close” (auditory)
- **Simile:** a comparison of two things using like or as
 - Example: She is beautiful *like* the morning sun.
- **Metaphor:** a comparison of two things *without* using like or as
 - Example: Lies are a friend to some.
- **Personification:** an inanimate object is given human like characteristic
 - Example: The trees *danced* in the wind.
- **Hyperbole:** a great exaggeration
 - Example: She ate a *mountain* of mashed potatoes.
- **Alliteration:** at the beginning of words, there is a repetition of consonants
 - Example: The swimmer’s skin sizzled in the sun.
- **Assonance:** anywhere in the words, there is a repetition of vowels
 - Example: Please **bake** me a **date cake**.
- **Consonance:** anywhere in words, there is repetition of consonant sounds
 - Example: Write a great paper by the due date.
- **Onomatopoeia:** words that sound like the name of the word
 - Example: The cereal *snapped, crackled, and popped*.
- **Repetition:** words or phrases are repeated
 - Example: **Because there is hope, because there is love, because there is beauty, I can go on.**
- **Rhyme:** sound alike endings of words
 - *End rhyme:* At the end of lines, words rhyme.
 - Example: Jars and cans line the **rack**;
 They tumbled down on my **back**.
 - *Internal rhyme:* Words that rhyme are in the middle of the line.
 - Example: I carry a gold **locket** in my **pocket**.

Source: www.marshawaldman.com/MarshaWaldman.com/English.html as adapted from NCTE readwritethink 2008

POETRY/FOUND POETRY VENN DIAGRAM



What are the elements of traditional poetry? What are the elements of Found Poetry?

HOW ARE POETRY AND FOUND POETRY DIFFERENT? HOW ARE THEY ALIKE?

LESSON - Recasting Language through Found Poetry

Adapted from <http://www.visualthesaurus.com/cm/lessons/1520/>

Lesson Overview: In this lesson, students will be introduced to the genre of found poetry and learn how to compose their own found poems through the process of identifying and arranging key language from a prose passage.

Subject(s): Science, Language Arts	Time Allotment: 1-1 ½ hours	(Suggested) Grade Levels: 6-12
---------------------------------------	--------------------------------	-----------------------------------

CA Standards: See section on Sample Standards

Materials:

- white board
- computers with Internet access
- Excerpts from textual Passages such as *Origin of Species* or *The Scarlet Letter* or *Kennedy's 1961 Inaugural Address excerpt*

Objectives	Assessment (formative and summative)
<p>Students will:</p> <ul style="list-style-type: none"> • analyze a sample found poem and its relationship to an original text • evaluate language based on poetic and thematic criteria • compose and share found poems based on selected prose passages 	<p>Students' found poems should be assessed based on various criteria: Does the poem communicate a coherent theme or idea? Does the poem contain interesting or vivid language presented in poetic form? Does the poem relate well to the content of the original text.</p>

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN:

Introduction

Analyzing a poem:

Present the following poem "Natural Selection" to the class by reading it aloud and by writing it on the board (or on an overhead):

Natural Selection

Survival of the fittest:
the machinery of life.
Fleeting wishes of man
compared with
Nature's
"truer" productions.

Ask students to reread the poem "Natural Selection" to themselves and then to summarize its ideas or message with a partner. In other words, partners should determine what this poem "is about." What does it say about "natural selection"?

Instruction:

Discussing the meaning of the poem "Natural Selection":

- Elicit partners' analyses of the poem "Natural Selection."
- Display the definition of "natural selection" and "survival of the fittest" as "a natural process resulting in the evolution of organisms best adapted to the environment."
- Establish that the poem is also defining survival of the fittest as a "natural process" but it also distinguishes between natural evolution ("Nature's truer" productions) and men's desires (the "fleeting wishes of man").

Defining "found poetry" by example:

- Distribute copies of the excerpt from Darwin's book *Origin of Species* and instruct each student to read the excerpt and underline any words or phrases in the excerpt that they also read in the poem. [Students should be able to find each word or phrase in the poem in the excerpt as well.]
- Reveal that the poem "Natural Selection" is an example of "found poetry"; in other words, the poem was written by arranging key words and phrases from the Darwin excerpt in poetic form.
- Explain that found poetry can be composed from works of fiction, newspaper articles, letters, speeches, or even from other poetry. The web site Poets.org defines found poetry as the "literary equivalent of a collage" since it takes 'existing texts and refashions them, reorders them, and presents them as poems.'
- Point out that a found poem usually captures the essence of the text in which it was found; therefore, the found poem "Natural Selection" attempts to condense or distill Darwin's message in a tighter, more poetic form. [However, found poetry could also be used to distort or undermine the message of a text by intentionally rearranging words to communicate a message contrary to the writer's original intent.]

Writing found poems:

- Have students choose a prose passage of one to two pages in length from which they will compose found poetry. Advise students to choose texts that contain powerful or interesting language, colorful dialogue, or vivid imagery. Two examples used in this lesson: an excerpt from Hawthorne's novel *The Scarlet Letter* and an excerpt from Kennedy's 1961 inaugural address. However, students could choose to use excerpts from their favorite works of literature, excerpts from presidential debate transcripts, or even from an interesting magazine or newspaper article.
- Instruct students to read their chosen passages or texts carefully, underlining 10 to 20 powerful or interesting words or phrases that somehow pop out at them. They might underline certain words or phrases since they succinctly communicate a greater theme in the text or simply because they like how the words or phrases "sound" (due to alliteration, rhythm, etc.).
- Encourage students to their search for key or powerful language in a text. Students should not avoid unfamiliar vocabulary as they compose their found poems since sometimes these more complex words are essential to a text's tone or meaning. (For example, the excerpt from *The Scarlet Letter* opens with a sentence containing the word ignominy—a word that certainly conveys the essence of why the scarlet letter had been placed on Hester Prynne's chest.)
- Ask students to then list their underlined words and phrases on a large sheet of paper, leaving space between each entry. Students can then use this list as the available "word bank" for their found poetry compositions. They may even wish to cut apart the words and phrases to form individual word or phrase tiles that they can physically manipulate in different orders.
- Once students have isolated the particular words or phrases that they intend on using in their poems, they should decide upon a final order and format for their poems. This process should include decisions about punctuation, line breaks and the overall shape of their poems. [For example, found poetry can take the form of concrete poetry where the shape of the poem somehow mirrors a prominent theme or idea in the poem (e.g., a poem about rain in the shape of a raindrop, a poem about love in the shape of a heart, etc.).]

Closure:**Sharing found poems:**

- Since appreciating a found poem is often linked to one's familiarity with the original text, have students share their found poems (and related original texts) with partners or small groups. (Sharing found poems in a large-group setting may preclude students from also sharing original texts due to time constraints.)
- After each student shares his or her found poem and related text, direct other students to give poets appropriate feedback. Does the found poetry mirror the themes or tone of the original work? Which words or phrases in the found poems are especially interesting or vivid? How can transforming textual genre shape tone and/or content?

Extensions: One fun way to extend this lesson would be to assign students the task of creating found poetry from the textual world around them, instead of from a specific prose passage or text. For example, students could borrow language from street signs, classified advertisements, billboards, posted school regulations, store windows, graffiti, etc. and then reshape these examples with a central focus in mind as they compose their found poems.

Resources/References: <http://www.visualthesaurus.com/cm/lessons/1520/>

STEPS IN CREATING A FOUND POEM

Step one: Create a List of Words, Phrases, and Quotations.

Review any text related to the unit of study, including work on the walls of the classroom, journal entries, primary source documents, and the text itself. Record words, phrases, or quotations that are particularly interesting or meaningful. Identify between 15-20 different words or phrases so that you have plenty of ideas from which to choose when composing your poem.

Step two: Determine a Theme and Message.

Identify a theme and message that represents some or all of the language you have selected. A theme is a broad concept such as *obedience* or *loyalty*. A message is a specific idea they would like to express about this theme. For example, “decision-making” is a theme. A message about decision-making expressed by humanitarian Carl Wilkens is, “Every situation is an opportunity and every opportunity demands a decision.” It might be helpful to do this step with a partner. Trade lists and describe the themes or main ideas you see in your partner’s list.

Step three: Select Additional Language.

Found poems only use words that have been collected from other sources. So, once you have selected a theme and a message, you may need to review your materials again to collect additional language.

Step four: Compose your Poem.

You are now ready to arrange the language you have selected to create your poems. One approach to this task is to write all of the words and phrases on slips of paper, so that you can move the slips around until they are satisfied with your poem. You cannot add your own words when creating a found poem (not even articles or prepositions), but you can repeat words or phrases as often as you like. Also, when composing found poems, you do not need to use all of the words or phrases you have previously selected.

Step five: Share

Read your poems aloud to the class OR do peer review with classmates—silently read each other’s poems, write a comment and then pass it to another student for comment (students should sign their name to their comment).

Step five: Discuss

What strikes you about these poems? What do they have in common? How are they different? What surprised you when reading them?

- **Group found poem:** The instructions above assume that students are writing their own poems. But, the same process can be used for small or large groups of students who create found poems together. You can have each student select one line for the found poem. Or, you can have the group determine the words and phrases that will be used but allow each student to create his/her own arrangement of this language.

- **Poets' statements:** While composing the found poems helps students review and synthesize what they have learned from a unit, the poem itself does not always reveal the thinking that has gone into creating this work. For that information, you can ask students to write a statement explaining their poem. Questions students can answer in this statement include: What is the message of your poem? What "evidence" can be found in your poem that supports this message? Why is this message important to you?
- **Publish the found poems:** Students can publish their poems, in printed format or on the web, as a way to share them with an outside audience.
- **Organize a poetry reading:** Another way to have students share their poems is in a poetry reading. This could be an evening activity where the students from other classes, parents and teachers are invited to attend. The audience should be invited to ask students questions about their poems.

Resources/References: Adapted from Facing History and Ourselves.

How to Write Found Poetry

Retrieved from : <http://www.creative-writing-now.com/found-poetry.html>

A found poem uses language from non-poetic contexts and turns it into poetry. Think of a collage -- visual artists take scraps of newspaper, cloth, feathers, bottle caps, and create magic. You can do the same with language and poems.

Writing this type of poetry is a kind of treasure hunt. Search for interesting scraps of language, then put them together in different ways and see what comes out. Putting seemingly unrelated things together can create a kind of chemical spark, leading to surprising results.

You might end up rewriting the poem in the end and taking all the found language out, or you might keep the found scraps of language almost in their original form. Either way, found language is a great way to jolt your imagination. There are no rules for found poetry, as long as you are careful to respect copyright.

Here are some potential sources of "treasure":

- instruction books, recipes
- horoscopes, fortune cookies
- bulletin boards
- science, math, or social science textbooks
- dictionaries
- graffiti
- pieces of letters, post cards, phone messages, notes you've written for yourself
- grocery lists, lists of all kinds

Try it! Found poem ideas

Here are some ideas you can use to write your own found poetry:

1. Take parts of instructions for some appliance such as a microwave. Replace some of the words that refer to the appliance, using that words that talk about something else.

For example: "Lift the memory carefully. Caution: edges may be sharp..."

Suggested poem topics:

- parenthood
- falling in love
- trying to forget something painful

2. Try writing a love poem that quotes various graffiti from a public restroom. Or one that quotes personal ads in a newspaper. This could be very sad love poem, or a funny one, depending on how you decide to write it.

3. Write a poem called "Possible Side Effects." Use phrases from the instructions for some medication in your house, and combine these with language from another source, such as newspaper headlines, advertisements, a TV guide, or a mail-order catalogue. Put these two very different elements together and see what happens.

A Found Poem, a Collage of Language

A found poem uses language discovered in a non-poetic context and turns it into poetry. Writing found poetry is like creating a collage of language, the way a visual artist might use scraps of paper, cloth, feathers, or other objects to produce something new and beautiful.

Below are two poems by Al Fogel, which use texts from the Veteran's Benefits Administration almost verbatim. Mr. Fogel has told us that "Headstone Service" and "VA Automobile" are "about 99% pure." In "pure" found poetry, the poet may add line breaks but does not change or omit the actual words.

Found Poetry by Al Fogel

Headstone Service

(from Directory Of VA Benefits)

Headstone or
grave marker
furnished
upon request
to any member
of the
Armed Forces
whose last
tour of service
was terminated honorably
by death
Headstone provided without
cost

VA Automobile

(from Directory Of VA Benefits)

A veteran who suffered a
service-connected loss
of one hand or one foot
or one knee or one hip
or permanent loss of use of
one hand or one foot
or permanent impairment of
vision
of both eyes
is entitled to an Automobile

Payment up to \$9,000 provided
--excluding adaptive equipment

Source: <http://learning.blogs.nytimes.com/2010/04/05/student-challenge-new-york-times-found-poem/>

FOUND POETRY ASSIGNMENT (Sample)

"I want to use this world rather than my own invention."
--Ellsworth Kelly, *The Painter's Eye*

"Found" poems are essentially built from bits of broken text. The poems are original as poems; their themes and their orderings are invented. Their sentences are not. Words can be dropped but not added. In the course of composing such poems, the author's intentions may be altered or twisted. A nineteenth century Russian memoir of hunting and natural history yields a poem about love and death. A book of nineteenth century oceanographic data yields a poem about seeing. This is editing at its extreme: writing without composing.

THE ASSIGNMENT:

You are to develop a found poem which has the following required elements:

- at least 10 lines
- at least 3 major symbols
- at least one line demonstrating alliteration
- a clear, central tone
- at least two figurative images
- at least two sensory images

This poem must reflect an understanding of the important elements we have studied in the text. You will submit not only the poem but also a listing of the key words and phrases from the text that served as your source. This list may have words and phrases that you ultimately did not use in your poem—include all the words you in your initial search. Be sure to cite the page and paragraph where the words were found.

Finally, in a one page reflection, explain your reasoning for using the words which you selected and identify why you placed them in the poem in the manner that you did. If you repeated phrases, explain why. If you reversed the sequence from the original text, explain how this change impacted your understanding or altered or added to the meaning of the original text.

(Adapted from <http://cte.jhu.edu/techacademy/web/2000/kajder/fpoetry.html>)

FOUND POETRY AND SCIENCE

LESSON - YOU ARE WHAT YOU EAT

Lesson Overview: An introduction to the digestive system and its functions within the body.

Subject(s): Science, Language Arts, Reading	Time Allotment: 1 hour	(Suggested) Grade Levels: 5
--	------------------------	--------------------------------

CA Standards: See section on Sample Standards

Materials:

- California Science text (Macmillan/McGraw-Hill), pencils, paper, word processing tools optional

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • identify the major parts of the digestive tract • identify the sequential steps of digestion • create a free form poem from a reading selection. 	Teacher observation during whole class discussion and small group activity to gather information of student's knowledge of digestive tract as well as reading strategies that students use to locate words and phrases to include in their poem. Found poem produced by each pair. Accuracy of drawing.

Academic Language: What academic language will you model and expect students to use? Digestion, Mouth, Esophagus, Liver, Stomach, Pancreas, Small intestine, Gall Bladder, Large intestine

TEACHING PLAN:

Introduction :

Display a large amount of a variety of foods. Ask: Can I eat all of this food? Why not? How will I decide? Discuss the need to make smaller portions or to choose only certain types of food.

Today we will be learning about the digestive tract and how the body processes the food we eat. Also introduce subject of found poetry as a means of portioning words. Explain to students that they will be creating poetry from today's reading.

Procedures:

Read the introduction from the Science text, Chapter 3, Lesson 2 “What is Digestion?” have student look for key phrases.

As a whole class, choose 10-12 key words or phrases. List these in the order they were found in the reading and write them on the board.

At the conclusion of the reading, look back over the list and cut out any unnecessary words.

Create a poem by repeating words that give emphasis and creating breaks that give a sense of rhythm. Choose a title for the poem.

Read poem aloud as a class. Discuss elements such as word choice, emphasis, etc.

Divide class into pairs to read the sections of the text covering:

Mouth	Esophagus	Liver
Stomach	Pancreas	Small Intestine
Gall Bladder	Large Intestine	

Instruct students to follow same procedure for constructing found poems on their section reading.

Hand out Found Poem instructions and go over.

Students work in pairs to read text, highlight key phrases, and to compose poems.

Closure: Share poems and illustrations.

Extensions: Create a drawing to go with poem, display in class.

Resources/References: Found Poem Instruction sheet (Dunning & Stafford)
California Science Text, Macmillan/McGraw Hill, 2008

Newspaper Poetry

LESSON - Newspaper Poetry

(Adapted from [http://www.docstoc.com/docs/68905244/lesson-Plan-Example--Found Poetry](http://www.docstoc.com/docs/68905244/lesson-Plan-Example--Found-Poetry) and http://usatodayeducate.com/wordpress/wp-content/uploads/Lesson_4.pdf)

Lesson Overview: The power of words is the focus of this lesson, along with the interaction between reading and writing.

Subject(s): Language Arts	Time Allotment: 1 50 minute sessions	(Suggested) Grade Levels: 7-12
------------------------------	---	-----------------------------------

Materials:

- Overhead projector
- Newspapers
- Teacher composed found poem on overhead
- Copies of article for students
- Paper, pencils, scissors, glue

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • Focus on key words and concepts • Summarize in a creative way • Produce a “found poem” 	<ul style="list-style-type: none"> • Teacher observation during whole class discussion and small group activity to gather information of student’s knowledge of poetic language and forms as well as reading strategies that students use to locate words and phrases to include in their poem. • Found poem—review student writing to assess application of insights regarding poetic language and form.

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN:

1. Mini-lesson/Small group Activity on Found Poetry
 - Select a short article from today’s newspaper.
 - Read it aloud then analyze it aloud in preparation for creating a found poem. Point out powerful words or phrases that “say it all”. Mark the words or phrases directly on the article.
 - Choose which words or phrases to pull out and copy on the board or an overhead transparency, keeping the words in the same sequence. Arrange the words and phrases into a poem.
 - Display example of found poetry written by teacher on overhead and read to students. Invite responses.
 - Distribute newspaper article from which poem is written. In groups discuss difference in two accounts (10 minutes). Each group share differences.
 - Whole Group Discussion: Notice difference in feelings evoked through forms, language, conventions. Ask them to consider kinds of decisions poets make.
 - Discuss and record on chart paper or overhead the insights about how poetry language works generated through discussion and teacher instruction.
2. Small Group Activity – Students construct own found poem.
 - Remind students of insights generated regarding poetic language. Now have opportunity to construct own found poem.
 - Distribute newspapers to students.
 - In pairs, after previewing the headlines, find an article that interests you and you both want to read.
 - Read the article aloud together and look for key words and concepts. Discuss and mark the words that you think are important. Try to find between 8-15 words, phrases or concepts.
 - Now you are going to create a “found poem” by choosing key words and/or phrases from the article and copying them onto a piece of paper. Keep the words and phrases in order. Proofread your poem. (Teacher circulate to offer suggestions and observe work in progress).
 - As a class, share your found poems. Discuss each poem. Identify examples of poetic language and form used. Which words and/or phrases carry important meaning? How does each poem express the voice of the poet/s? Are there any articles that you would like to read after hearing found poems about them?
 - Quick write: Which part of this assignment was easy? Which was difficult? Do you feel your found poem reflected your understanding of the article? How can this strategy help you when you read for other classes?

Extensions: “Student Challenge” from the NY Times
Use only headlines to cut and paste together found poetry.

Resources/References: [http://www.docstoc.com/docs/68905244/lesson-Plan-Example--Found Poetry-](http://www.docstoc.com/docs/68905244/lesson-Plan-Example--Found-Poetry-)

Sample of Found Poem drawn from newspaper article:

Justice

A jubilant crowd gathered
 Sang,
 Waved.
 The glowering mastermind
 Slain.
 The death,
 A psychological triumph.
 An unmistakable message
 “No matter how long...
 Justice.”

September 11, 2001
 Hijacked planes
 Slammed,
 Crashed.
 A chain set off
 A long struggle...
 Afghanistan, Iraq,
 A decade
 “His death does not mark
 The end.”

Found poem from *Vacaville Reporter* article “Osama bin Laden Dead!” May 2, 2011
 Rachel, Grade 12

EXTENSION ACTIVITY: STUDENT CHALLENGE FROM THE NEW YORK TIMES

The New York Times annually holds a FOUND POEM STUDENT CONTEST during National Poetry Month. They invite students to create found poems using The New York Times. See <http://learning.blogs.nytimes.com/2012/03/30/our-third-annual-new-york-times-found-poem-student-contest/> for more information.

The following are some of the guidelines for the contest which may be adapted for use in writing found poetry from your school's local paper.

–A “New York Times found poem” can be composed of words and phrases taken from one Times article, past or present, or several. You can mix and combine these words and phrases into a new piece, or you might simply “find” some Times writing that you think is already poetic, as Alan Feuer does with “Missed Connections” posts on Craigslist.

–Your poem can be on any topic or theme you like. For instance, it could be about something as broad as politics, music, or travel, or it might celebrate something as specific as Lady Gaga, Philadelphia, or iPad.

–Your poem might focus on something currently in the news, whether health care reforms, the World Cup, bullying, etc.— or you might use the Times archives or our On This Day in History feature to create a poem about an event in the past.

–You could also explore a trend you’ve read about in The Times, such as the local food movement or the effects of technology on contemporary life. Or you might simply collect words and phrases from different articles around a theme, like identity, loss or joy.

Once you have collected your words and phrases, here are some rules for creating the poem itself:

–Each poem must be 14 or fewer lines long.

–You may give it your own original title if you like.

–The poem itself should use *no more than two of your own words*. The rest of the words and phrases should come from some article or articles published in The New York Times, past or present.

–You might choose to write in a traditional poetic form or not.

–Remember that in a poem, every word, space and mark of punctuation carries meaning, so have fun experimenting with line breaks, repetition of words, alliteration, assonance, shape or anything else that enhances what you’d like to say.

Note to Teachers:

This exercise can be done in classrooms across the curriculum, given that the process of creating a found poem entails reading, understanding and pulling salient details from articles that may be related to any course content. Here, for example, are some lessons in which we've suggested found poems on different themes:

“Words of War: Comparing Veterans’ Experiences With War Poetry”

“He’s the Bomb: Learning About the Creation and Detonation of the Atom Bomb in 1945”

“The Dream Continued: Creating Found Poems From Martin Luther King Jr.’s New York Times Obituary”

“Campus Catastrophe: Writing Found Poetry to Respond to the Virginia Tech Tragedy”

Retrieved from <http://learning.blogs.nytimes.com/2012/03/30/our-third-annual-new-york-times-found-poem-student-contest/>

LESSON - **Headline Poems** Adapted from a lesson by Patricia Carter

Lesson Overview: The daily newspaper is a rich source for poetry ideas.

Subject(s): English, Language Arts	Time Allotment: 2 class periods	(Suggested) Grade Levels: 7-12
---------------------------------------	------------------------------------	-----------------------------------

CA Standards: See section on Sample Standards

Materials:

Newspapers, Papers, Glue, Scissors, Note cards

Objectives	Assessment (formative and summative)
<p>Students will:</p> <ul style="list-style-type: none"> • appreciate the value of words, review the parts of speech • create original poetry • shape the poem • write an explanation of the images he/she has created 	<p>Found poem</p> <p>Journal response reflecting on reactions to the process</p>

Academic Language: What academic language will you model and expect students to use? word choice, grammar, imagery, shaping

TEACHING PLAN:

1. Ask students what the most important element in poetry is (strong words)
2. Have students browse through all sections of a newspaper. Have them cut out approx. 50 words from headlines (no "little" words like articles, prepositions, conjunctions, etc. just nouns, adjectives, verbs, adverbs) The different print styles will look interesting.
3. Make sure students evaluate the strength, sound of words.
4. Have students form an image poem using the words they have found by pasting the words on colorful paper. It will look like a ransom note. Have them shape the poem; they should be as creative as possible. They may "panic" and try to search out specific words with a planned image of a poem in mind. Do not allow this. Having such a large collection of words will be enough for them to "find" a poem.
5. Have a poetry share the following day. Each student reads his/her poem and explains the imagery and word choice (I make my students write out an explanation on a note card and attach it to the back of the poem)

Closure:

Evaluation: Ask the students to journal their reactions to the process of writing the Headline Poem. Do they evaluate words differently now? Is this valid poetry? Explain.

Resources/References: Reading/Writing, level: Middle

Posted Wed Jul 28 05:58:23 PDT 1999 by Patricia Carter (carterpm99@yahoo.com).
Pennfield Middle School - North Penn School District, Hatfield, Pa., U.S.A

Finding Poetry in Picture Books

LESSON - **Creating Found Poetry from Picture Books**

Adapted from Lesson by Barbara Groome and Jo Peterson Gibbs

Lesson Overview: Student will identify poetic elements and strong word choice in a picture book to create "found poetry" based on the picture book. This activity can also be used to study the word choice and poetic elements used by writers of prose fiction and non-fiction.

Subject(s): Language Arts, Writing	Time Allotment: 5 hours (5 class periods)	(Suggested) Grade Levels: 6-8
---------------------------------------	--	----------------------------------

CA Standards: See section on Sample Standards

Materials:

- Variety of picture books—choose those that have descriptive or distinct language
- pencil, paper, solid colored paper, colored pencils
- large sheets of paper (the size of poster board)
- Markers

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • respond to various literary genres using interpretive and evaluative processes • apply conventions of grammar and language usage • recognize poetic elements • practice creating found poetry 	The teacher and students together create a rubric for assessing their "found poems." In addition, students in the audience may assess their peers both for the poem and the presentation. The instructor may use both the rubric and peer review in formulating a final assessment.

Academic Language: What academic language will you model and expect students to use? Found Poetry, setting, descriptive words, character, plot, repetition, rhyming, parallel structures, poetic elements: similes, personification, hyperbole.

TEACHING PLAN:

Procedure:

Pre-activities

Knowledge of Poetic Elements: Students should have a base knowledge of locating poetic elements in poems and using poetic devices in their own writing.

Found Poetry: Tell students that "found poetry" is simply poetry that is found in any writing that inspires a reader to create his/her own thoughts in poetic verse. It is acceptable to use the picture book author's language, images, and observations about life. Although the writer may draw on the language of the author and rearrange it and add language of their own, they ultimately create new poetry (which is the students' own work).

Activities

Class Period #1

1. Introduce or review "found poetry" to the students. (See found poetry lessons in this supplement for sample plans)
2. "Found" poetry helps students identify the author's style through word choice and poetic elements.
3. Walk students through their poetry-writing project by first reading for pure enjoyment the picture book, *My Great Aunt Arizona*, by Gloria Houston (or any favorite picture book)
4. Teacher places students into six groups and gives each group a large piece of paper and a marker. As he/she re-reads the picture story book, each group is to listen for and write down on their piece of paper the following information:
 - GROUP #1 - Setting - This group will take note of the setting and descriptive words (adjectives) the author uses to describe the setting of the story.
 - GROUP # 2 - Character(s) - This group listens for adjectives and phrases the author uses to describe the characters - both physically and personally.
 - GROUP # 3 - Plot - This group takes notes on the sequence of events and verbs used as the story is being re-read.
 - GROUP # 4 - Vocabulary/Word Choice - This group notes powerful words the author uses and writes them down on their paper.
 - GROUP # 5 - Repetition / Rhyming / Parallel Structures - This group listens for words, phrases or sentences the author repeats, as well as any rhyming the author uses throughout the story.
 - GROUP # 6 - Poetic Elements - This group listens for other poetic elements - such as similes, personification or hyperboles the author uses in the story.

5. Read the book a second time with a focus on helping the groups with their specific tasks. After the second reading of the story, groups share their information and other students can help add to their notes. These large pieces of paper are then taped to the walls to refer to as the whole class creates a sample "found poem."
6. On an overhead projector or white board, work collaboratively with the whole class to create a "found poem" based on the story and notes from the groups.

Class Period #2

Now that the students have an understanding of a "found poem" and how to create one, students can be divided into pairs or small groups. Each pair will select a picture book to form the basis for their "found poetry." First, students should read the book for pleasure, and then next reread the book, taking notes on the story in each of the six categories, looking for words they want to be sure to include in their poem.

Class Period #3

1. Students and teacher can create a rubric for the "found poem" before the poems are written. Here are some suggestions:
 - "Found Poem" should:
 - reflect the picture book story
 - use some familiar language from the story
 - be concise
 - show student individuality and creativity
 - include at least four, well-developed stanzas of six to eight lines each
2. Students begin writing their "found poem" in class. Once completed, poems are peer-edited.

Class Period #4

Students complete their peer editing, write their final poems on plain paper, and decorate their paper with images of the "found poem" they created.

Class Period #5

Students share their poems orally in class.

Extensions:

- Students can create art piece to accompany their found poem.
- Have whole class work in small groups using the same picture book and compare the different outcomes.
- Adapt this lesson for older students (see page)

Resources/References: ©2004 Barbara Groome and Jo Peterson Gibbs

Supplemental Resources:

Wondrous Words: Writers and Writing in the Elementary Classroom by Katie Wood Ray

EXTENSION: Picture Book Activity for Older Students:

Create a Picture Book Found Poem

In this assignment, the older student is paired with a child to explore the picture book. Help the student with whom you are working learn to write children's picture books by understanding what makes a book intriguing for kids. Use this printout for guiding ideas to write children's picture storybooks on a variety of topics.

1. Provide a variety of books, magazines, and newspapers on topics that are of interest to the child with whom you are working.
2. Print one or more copies of the "Writing Your Own Found Poem" printable and make it available to the young adult(s) with whom you are working. Have the adolescent read through the directions on the printable and discuss with him/her any questions he/she may have.
3. Allow the child to begin looking through the books, magazines, and newspapers provided to find an interesting piece of text. He/she may then begin following the directions on the printable to write a found poem.
4. Have him/her read the poem aloud to you upon its completion, and offer any feedback you may have based on the directions of the printable.

More Ideas to Try

Have the adolescent with whom you are working see if he/she can write two or more found poems out of the same piece of text that have very different emotions or meanings behind them.

Have multiple young adults write found poems on the same piece of text. The young adults can then share their poems with each other and discuss how they wrote the poem based on the same piece of text, as well as their similarities and differences.

From readwritethink

Creating Poetry from Primary Sources

LESSON - Enhancing a Poetry Unit with American Memory

Adapted from lesson created by Alison Westfall and Laura Mitchell

Lesson Overview: Students explore poetry using the American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940 collection of American Memory, which covers personal stories collected by the Works Progress Administration. In particular, students write "found poetry" based on the stories found in this collection. This unit is best undertaken after students have studied a good amount of published poetry and are familiar with at least several different elements common to most verse. These can be found in any grade-level student text or teacher manual, from junior high on up. Briefly, elements to look for include the following: alliteration, repetition, sensory language, metaphor and simile, imagery, rhythm, stanzas, and line breaks.

Subject(s): Language Arts, Poetry, History	Time Allotment: Two to five weeks. 2-5 Class periods.	(Suggested) Grade Levels: 9-12
---	---	-----------------------------------

CA Standards: See section on Sample Standards

Materials: American Life Histories: Manuscripts from the Federal Writers' Project, 1936-1940

Hess, Karen. *Out of the Dust*. New York: Scholastic Press, 1997.

A novel in free verse about the life experiences of a young girl in the Dust Bowl.

Bloxom, Marguerite D., *Pickaxe and Pencil: Reference for the Study of the WPA*. Washington, DC: Library of Congress, 1982.

Oral History Interview Guidelines. Washington, DC: The Museum, 1998.

Ritchie, Donald A., *Doing Oral History*. New York: Maxwell Macmillan International, 1995.

Objectives	Assessment (formative and summative)
<p>Students will:</p> <ul style="list-style-type: none"> ● ground and authenticate elements of a poetry unit through historical primary sources. ● appreciate and recognize the elements of poetry ● create "found poetry" from diverse geographic regions using the stories and language recorded in <u>American Life Histories, 1936-1940.</u> 	<p>Poetry composed according to specified guidelines, incorporating selected poetic elements. Writing can be published in book form and on-line, and presented orally at a reading</p>

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN:

Background:

Broadly speaking, all poetry is "found" somewhere, in something which inspires a writer to want to develop his or her thoughts in verse. However, inspiration is sometimes lacking for both experienced poets and new ones, such as students who are required to write poetry for a class. "Found Poetry" can serve as an antidote to an experienced poet's block, but it can also get a new poet rolling with the use of someone else's language, images, cadences, and, of course, observations about life. It's quite possible to find the basis of poetry in certain newspaper articles and headlines, and even in drier nonfiction texts.

American Life Histories, 1936-1940 provides a wealth of material in which to find "Found Poetry". Because the Life Histories are in the most basic sense the personal property of the people chronicled in them, poets and teachers of student poets would be well advised to approach them with the respect due any human being, and to use them for the good purposes of understanding history and creating art.

This caution is necessary because many of the Life Histories will seem outrageous to students because they depict colorful, often difficult lives and may be told in the most vernacular terms. Bad grammar, too, and dialects have their place in poetry; teachers may need to work on this with their students.

Drawing on **American Life Histories, 1936-1940**, students compose "found poetry" grounded in the WPA narratives. For an example, see **Found Poetry Based on Elsie Wall**. Students will receive direction in free text and geographical searching and choose stories to turn into poems. They will draw on the language (dialect, jargon, descriptive detail, etc.), arrange and rearrange it, add language of their own, and ultimately create new poems which honor the histories, but are indeed the students' own work.

Procedures:

1. The first step for the Found Poetry unit is to identify rich texts from the Life Histories to draw on. A text is "rich" if its story or situation is reasonably interesting to a student and is told in a colorful, spirited, or involved way by the subject or the writer.
 - One such story is **Cowboy Life**, found by searching terms "ranch and steers", which could be the basis for some vivid short narrative poems.
 - The story of **Anna Potter Davis**, found in a search for "watermelon" and "summer," could inspire some descriptive poetry about food and family life.
 - Another history, **The Newton Family**, found by searching "dogs" and "chickens," could be used for either descriptive or narrative poems.
 - Based on the **Blizzard of 1888**, found with the key words "snow" and "horses," students in our classroom wrote several poems. See **Found Poetry Examples with Blizzard of 1888** for two of the student poems.
2. The teacher locates one text from American Life Histories and composes a poem as an example. After distributing the poem to the class, the teacher explains found poetry and describes how he/she wrote the poem.
3. The teacher locates a second narrative for the class to work on as a whole. After a class discussion of the passage's images and themes, and after breaking out the evocative language, the teacher models a short poem of 4-6 lines.
4. Next, the students, alone or in pairs, compose poems centered on one aspect of the narrative.
 - If computers are available, students can search the American Life Histories collection and identify narratives that interest them. The teacher can set the parameters: geographical choices, childhood experiences, occupations (miners, ranchers, factory workers, etc.), pioneer stories, etc. If Internet access is not dependable or readily available, the teacher can select and print life histories to distribute to students.
 - Once students have a narrative to work with, they can read and comment briefly on the life history to show comprehension of the basic points of the story.
 - *Note* - At this point, some students will be quite comfortable with composing "original," yet "found" poetry, while others will need help to get started. The teacher may suggest that the student focus on one aspect of the narrative or on several poetic elements. Setting basic requirements will provide a basis for grading, if necessary.

5. Presentation of results. When the students and the teacher are satisfied with the poetry, it can be published in a class booklet and/or presented in an oral reading. A student presenter could, for instance, present himself as the person in the narrative from the American Life Histories collection and tell his/her story in verse.

Extensions:

Student Work samples:

See **Found Poetry Examples with Blizzard of 1888** for two of the student poems.

Resources/References:

Source Reproduced from the Library of Congress web site for teachers. Original lesson plan created as part of the Library of Congress American Memory Fellows Program

Example 1

Found Poetry Example based on the "Blizzard of 1888"

For a moment
The room became as black as night
Then
For an instant
There came a ray of light
We all walked out
Into the storm
Be brave
Feel scared
Don't give up
Cold
North wind
Blew us half a mile south
We let our friends go
And continued
Alone
Animals
People
Lost
To the storm
All while trying to find
Their way
Home
Long hanging icicles dripped,
Melted snow,
Beautiful,
Big,
White flakes,
Pretty starry flakes,
as light as feathers.
Falling fast,
Deep white snow,
Snow covers people like snowmen.
Roaring,
Stifling,
Snow.

Example 2

Found Poetry based on Elsie Wall - from American Life Histories, 1936-1940

Rocks in her chair between supper and dinner,
thirty-two but looks forty-five.

Never learned how to chop in the garden,
never learned right how to pay at the store.

Rocks in her chair between supper and dinner,
children in rags lined up on the porch:
all she can count, all she can figure.

How can she clothe them to send them to school?

Daughters with bright eyes of Jean Harlow,
hang Jesus and movie stars framed on the walls.

Six dollars a week for six mouths in the family:
How will they work, get out of this town?

Jim works in the cotton mill, tends crops in the garden.

Elsie can cook if there's food in the house.

Pots catch the flow from the rainy roof leaks.

Rocks on her porch in rain or in fine.

LESSON - Create Poetry from First Person Testimony

Adapted from lesson by Donald J. Peet (Originally published 06/12/2000)

Lesson Overview: Students turn diary and journal entries and the recorded testimony of people who witnessed the Holocaust into eloquent poetry. This is a lesson in the power of words.

Subject(s): Language Arts, World History	Time Allotment: 2-3 class periods	(Suggested) Grade Levels: 7-12
---	--------------------------------------	-----------------------------------

Materials:

- Copies of survivor, rescuer, or liberator testimony
- calligraphy supplies or computers for the variation

Objectives	Assessment (formative and summative)
<p>Students will:</p> <ul style="list-style-type: none"> • Analyze closely testimony from the Holocaust. • Look for powerful descriptions of the Holocaust in the journals and recorded testimony of those who experienced the Holocaust. • They will emphasize the power of those words by transforming them into eloquent poems. • Express in poetic form meanings the created in their analysis. 	<p>Found poems created from testimonies. Students will post their poems on a bulletin board; fellow students will choose the most moving of the poems.</p>

Academic Language: What academic language will you model and expect students to use?

Holocaust, testimony, survivor, rescuer, liberator, witness

TEACHING PLAN

Students will look for powerful words in the testimony and journal entries of those who witnessed the Holocaust. They will transform those words from prose to poetic form. For example, poet Barbara Helfgot-Hyett found the following journal entry: "Our men cried. We were a combat unit. We'd been to Anzio, to southern France, to Sicily, Salerno, the Battle of the Bulge, and we'd never, ever seen anything like this" She translated that journal entry into a powerful poem.

The lesson includes links to testimony of Holocaust witnesses, which can be printed if students do not have computer access.

Background: When American soldiers liberated the Nazi concentration camps in 1945, they were stunned and outraged by what they saw. Here is a reaction that was recorded at the time:

Our men cried. We were a combat unit. We'd been to Anzio, to southern France, Sicily, Salerno, the Battle of the Bulge, and we'd never, never seen anything like this. In the children's cell block, the bedding, the clothing, the floors besmeared with months of dysentery. I could put my fingers around their upper arms, their ankles, so little flesh. Two hundred and fifty children. Children of prisoners. Polish children. Czechoslovakian children. I can't remember what I did after I saw the children. Barbara Helfgot-Hyett, a poet, was so impressed with remarks like these that she rearranged the words as poetry. The book that she created by this method is called *In Evidence*. Compare her version below of the preceding comments. What different impressions do the words make when written as prose and as poetry?

Our men cried.
 We were a combat unit.
 We'd been to Anzio,
 to southern France,
 Sicily, Salerno,
 the Battle of the Bulge,
 and we'd never, ever
 seen anything
 like this.
 In the children's cell block,
 the bedding, the clothing,
 the floors besmeared with
 dysentery. I could
 put my fingers around their upper arms,
 their ankles, so little flesh. Two hundred
 and fifty children. Children
 of prisoners. Polish children.
 Czechoslovakian children.
 I can't remember
 what I did
 after I saw the children.

When one reads these testimonies as poetry, the words seem to grow in intensity. The same shock and heartbreak are present in both versions, but the second format

somehow brings out the emotions more powerfully. Maybe this is because of the way the poet decided to break up the sentences. Notice the words that are placed at the end of lines for emphasis. Notice also the way certain phrases are emphasized because they have an entire line to themselves. Notice how the reader pauses at certain points and is forced to focus on specific words and details.

Before she began to edit the passage, Barbara Helfgott-Hyett obviously recognized that it was every bit as intense as a poem. What she did by re-shaping the words, therefore, was to release and reveal a little more of the emotional conviction that she felt within the lines. She not only responded in a creative way to writing that impressed her, but she literally analyzed it, too. Remember that by definition, analysis requires us to break something up into its basic parts; when we analyze a passage from a book, we look at the nature and function of every word or sentence within that passage.

Procedure:

Choose a passage about the Holocaust at least three sentences long, but no longer than five sentences altogether. Add no words of your own, except for a title. Do not abridge or paraphrase the passage you select. Decide in advance which words will matter the most in your poetic expression of the text. Will you use key words to start or end the lines? Which phrases will gain impact by standing on lines alone? Which phrases will benefit by being stretched over two or more lines? Are there any repetitions or internal relationships of words that you can showcase by creating more than one stanza? Be sure to save all your rough drafts; that way you can explain your decisions. Practice reading your poem aloud to see the effect.

Variations:

Keeping with all of the guidelines mentioned above, students may also:

- Use a computer to set the lines of their poems, carefully choosing appropriate fonts, styles, and point sizes.
- Use calligraphy pens to hand letter their poems.

Resources/References: <http://fcit.usf.edu/holocaust/activity/912plan/poetry.htm>
 Testimony: A Lesson in Creating Poetry is one of many activities that are part of A Teachers Guide to the Holocaust

Survivor testimony: <http://fcit.usf.edu/holocaust/resource/Website.htm#survivors>

Liberator testimony: <http://fcit.usf.edu/holocaust/resource/Website.htm#liberators>

Rescuer testimony: <http://fcit.usf.edu/holocaust/resource/Website.htm#rescuers>

Using Found Poetry in Literature Units

LESSON: Esperanza Rising by Sue Britz

Lesson Overview: Students will create their own poetry collection that reflects the major themes of *Esperanza Rising*. Because the poems are simple in style, ELD students, RSP students can effectively participate. Additionally, all other students will benefit from the experiences in poetry writing by emphasizing effective and creative use of language. Students will focus on the nuance of language (meaning, sound, syllables, etc.)

Subject(s): Language Arts	Time Allotment: 12-14 sessions; 30-60 minutes each	(Suggested) Grade Levels: 6
---------------------------	---	--------------------------------

Materials:

- *Esperanza Rising*, Pam Munoz Ryan
- *Poetry Patterns*, Eleanor Orndoff (ISBN 1-55799-176-5)
- “*Esperanza Rising Teaching Guide*” (Scholastic)
- Overhead projector
- Transparencies of sample poetry and poetry forms from *Poetry Patterns*

Objectives	Assessment (formative and summative)
<p>Students will:</p> <ul style="list-style-type: none"> • Read the novel “<i>Esperanza Rising</i>” • Create their own found poetry collection that reflects the major themes of “<i>Esperanza Rising</i>” • Become familiar with several poetry formats including: Giving poems, change poems, Cinquain, Diamond Poetry, Haiku, Question poetry, Bio Poetry 	<ul style="list-style-type: none"> • “Fruitful Harvest” hand out • Completed found poems • Found Poetry portfolio • Class discussion

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN: **Esperanza Rising**

The novel may be read as a read aloud, independently, pairs or small groups.

SESSION 1-Introduction:

Read aloud the author's note at the back of the book p. 255-262. Discuss the content of the story. (Have students reread the Author's Note upon completion of the text. See what they have to say about it with the whole story as a context.)

Review "Getting Started" in the Teaching Guide (Scholastic). Check out the time line of Mexican history of the time period.

Setting: Place-Locate Aguascaliente, Mexico on map/Time-1924, after the Mexican Revolution (1920)

Before the beginning of the chapters, hand out "A Fruitful Harvest" (Scholastic "Teaching Guide"). Have students maintain a record of the appearance of each food item in the chapter and its meaning/symbolism.

Aguascaliente, Mexico 1924 (p. 1-3)

Giving Poem (pg. 5)/Found Style (Refer to poetry format, make overhead to show students)

Have students search for descriptive lines from Chapter 1. List these on an overhead. Have students site the page number with each quote. Reinforce the importance of honoring the writer's work by quoting her words.

TEACHER EXAMPLE:

"Our land is alive, Esperanza. This whole valley breathes and lives." (p. 1)

Have students write their own Giving Poems by using the author's words (FOUND POEM). Students should be encouraged to use the class list above and/or find their own quotes.

[When writing their poetry, students must identify words and phrases taken directly from the text. I have used italics for all quoted words; students should follow suit when typing their final drafts in the computer lab. When writing by hand, I underlined words that were not quotes so that I could identify where the words came from .. Titling each poem will be important as well. If it is a found poem, that should be clearly stated (example: -Sue Britz, a Found Poem). If it is original, this should follow the author's name (example: -Sue Britz, an original poem).]

Found Poem teacher example:

The Land

The fruitful land

Breathes and lives

It gives us grapes and then they welcome us

Lie down on the land, you can feel it breathe.

-Sue Britz, a Found Poem

After completing one Giving Poem in the Found style, encourage students to write another. They may choose to write their own Giving Poem with their own words. The theme should reflect the respect for the land, the importance of family that is of the thematic importance in Chapter 1.

Students will create final drafts of each of their poems in the computer lab. Consider having students include an illustration/photo and/or experiment with effective fonts.

SESSION 2-CHARACTER DESCRIPTION

Develop a retrieval chart that lists words and phrases that describe the characters, encourage us of quoted sections directly from the text; these lists will help students with language options with their own poetry writing. **ADD TO THE CHART AS YOU ADVANCE THROUGH THE NOVEL.**

Las uvas/Grapes (p. 4-22) & Las papayas/Papayas (p. 23-38)

Before beginning poetry work, call student attention to foreshadowing on pages 8-11 and p. 14 (prick of blood from rose). This recognition foreshadowing can be especially effective in poems for students who understand the symbolism of change.

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate).

Continue as above. Brainstorm the changes that take place for Esperanza:

Stability and roots to land – strong reason to emigrate

Rich – middle class/poor

Two loving parents – loss of father

Child – young woman

Found poem teacher example:

Change

*Pride and joy into Quinceanera,
Quinceanera into thinking that nothing seemed right,
She took a deep breath, still smelling papayas
And Papa's sweet intentions.*

-Sue Britz, a Found Poem

SESSION 3

Los higos/Figs (p. 39-57)

Ballad Poetry

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate.)

Found poetry teacher example:

*The wind blew hard that night and the house moaned and whistled.
She grabbed the doll.
Get up, Esperanza! We must get Abuelita!
She and Mama hurried down the hall.*

*Was this all her own imagination gone wild?
Watching the outline of her home silhouetted in flames against the night sky.
Nothing seemed real.
They didn't cry.*

*There was no point in talking about how it happened.
Esperanza wondered where the servants would go when Mama told Tio Luis no.
Sadness and anger tangled in Esperanza's stomach
Her heart filled with venom for Tio Luis.*

-Sue Britz, a Found Poem

Have students find or create a ballad poem based on the rest of the chapter's experiences.

Las guayabas/The Guavas p. 58-80

Cinquain

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate.)

Found Poem teacher example based on her experience leaving El Rancho de las Rosas:

Adios, Rancho de las Rosas

Departure

Darkness, grateful

Tumbling, rocking, exhaling

Think how angry he will be

Dreams

-Sue Britz, a Found Poem

Have the students find a poem based on Esperanza's feelings toward the people she see and meets on the train. Then have them create their own cinquain poem describing how they feel about Esperanza's attitude(s).

SESSION 5

Los melones/The Melons p. 81-99

Diamond Poetry

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate.)

Found Poem teacher example:

Dreams

Wealthy

tall, proud

determined, passed, relieved

immigration, train, work, truck

herded, separated, moving

tired, wilted

Campesino.

-Sue Britz, a Found Poem

Is this poem accurate? Does it describe each group in a realistic way? Is it the only way each group could be perceived?

The diamond format is difficult for found poetry. Have students write their own poem in the diamond format that present each group in a different light.

SESSION 6

Los cebollas/The Onions p. 100-120

Haiku

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate.)

Modified found poem teacher example is a description of the setting:

Sad Surroundings

*Row upon row of
White wooden servant's cabins
More like horses stalls than home.*

-Sue Britz, a Modified Found Poem

Notice that a few words are not in italics. I added a few of my own words to make the poem work, however, most of the words belong to Pam Munoz Ryan. This is a modified found poem.

Students should write a found poem in the haiku format that describes the characters or their own feelings about the camp and/or the people in the camp.

SESSION 7

Las almendras/The Almonds p. 121-138

Question Poetry

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate.)

Make an overhead of all the questions in this chapter. Have students choose two questions, and create two questions of their own that relate/support/clarify the larger theme being used. Because we are using the author's questions and our own, this becomes a modified found poem.

SESSION 8**Las ciruelas/The Plums p. 139-157****Bio Poetry p. 44-45**

(Refer to poetry format, make overhead to show students. Add to the character development retrieval chart as appropriate.)

Review the model and the teacher example with students. Let them know that from this chapter on, students should add to their understanding of Esperanza and gather ideas for their own bio poetry for her.

Modified Found Poetry teacher example:

Life in a Dust Storm

Esperanza

*Worried,
Exhausted,
Preoccupied,*

Wishes Abuelita could see her and

Dreams of a better future.

Who knows we all want the same things.

Who fears la tormenta de polvo.

Who is afraid that the workers won't be able to breathe in the storm.

Who liked Melina's company.

Who believes they could not afford to strike.

Who loves her Papa.

Who loves her Mama.

Who loves her Abuelita.

Who loves the babies who adore her.

Who plans to make Abuelita *proud*.
 Who plans to take her responsibilities seriously.
 Who plans to crochet with *the older women*.

Who understands that *very little seemed to change, except the needs of the earth*.

-Sue Britz, a Modified Found Poem

SESSIONS 9-14

Last four chapters: Have students choose which of the modeled poetry formats they would like to use to communicate important ideas from each chapter. They may choose to write a found poem and/or write an original poem that follows one of the formats.

Challenge: write a haiku in Spanish.

Begin a “Quotable Quotes” chart for students to share powerful quotes from the chapters that may be helpful in writing found poems. Make sure the page number of where it was found in the text accompanies each quote. Have student claim their find as a way to stimulate interest/pride (Found by: Jane Smith)

Las papas/The Potatoes p. 158-178

Los aguacates/The Avocados p. 179-198

Los espárragos/The Asparagus p. 199-213

Los duraznos/The Peaches p. 214-233

Las uvas/The Grapes p. 234-253

Reread: Author's Note p. 255-262

GIVING POETRY

“Giving” poetry names a subject which gives an interesting gift.

The Land

*The fruitful land
Breathes and lives
It gives us grapes and then
they welcome us
Lie down on the land, you
can feel it breathe.*

-Sue Britz, a Found Poem

The Pattern

The fruitful land

An adjective describes the subject

Breathes and lives

The subject gives something which is described

It gives us grapes and then they welcome us

Who or what is receiving the gift? Describe it.

Lie down on the land, you can feel it breathe

When does this happen? Use at least two interesting words to describe.

SUGGESTIONS: Think of adjectives that are opposites in lines two and three.

Adapted from Poetry Patterns, Evan-Moor Corp. 1990

CHANGE POETRY

Change poetry tells of three (or more) things that evolve into the next. Then a thoughtful statement is made about the changes.

Change

*Pride and joy into Quinceanera,
Quinceanera into thinking that nothing seemed right,
She took a deep breath, still smelling the papayas
And Papa's sweet intentions.*

--Sue Britz, a Found Poem

The Pattern

**Pride and joy into Quinceanera
Quinceanera into thinking that nothing
seemed right,**

Notice the changes in the
first two lines

**She took a deep breath, still smelling the
papayas
And Papa's sweet intentions.**

A thoughtful statement
follows.

SUGGESTIONS: Think first of several sets of three “evolving” subjects: eggs, tadpoles, frogs; baby, child, adult; or arguing, fighting, war. The last sentence will determine the depth of your thinking. Try to discipline your thought until you find the phrase that captures both understanding and a smile.

Adapted from Poetry Patterns, Evan-Moor Corp. 1990

BALLAD POETRY

Ballads are stories told in poetic form. Often the poems are used as verses of songs. Ballads seem to stem from sad events much of the time. They are stories told from beginning to end. Sometimes a lesson is told in the last phrase.

The Pattern

The Ballad of the Night of Fire

The wind blew hard that night and the house moaned
and whistled

She grabbed the *doll*.

Get up, Esperanza! We must get Abuelita!

She and Mama hurried down the *hall*.

Was this all her own imagination gone wild?

Watching the outline of her home silhouetted in flames
against the night sky.

Nothing seemed real.

They didn't *cry*.

There was no point in talking about how it happened.

Esperanza wondered where the servants would *go*
when Mama told Tio Luis *no*.

Sadness and anger tangled in Esperanza's stomach

Her heart filled with venom for Tio Luis.

The when, what and
where statement!

Add more
information.

Continue the story.

Finish the story

SUGGESTIONS: The ballad can have any number of phrases. Generally the ABCB pattern is used because the telling of the story is much easier than a closer rhyming pattern. (Note rhymes in the sample are in italics) Try to choose a story to tell which has quite a lot of emotion in it. Ballads are full of feeling and often bring a sigh or a tear. Rewrite the ballad until it flows and feels like a song that is being spoken. It should have a smooth, flowing feeling that has interesting details and a very definite ending.

CINQUAIN

Cinquain is a five-line poem describing a particular subject according to the poetry pattern explained below.

Adios, Rancho de las Rosas

Departure
Darkness, grateful
Tumbling, rocking, exhaling
Think how angry he will be
Dreams

-Sue Britz, a Found Poem

The Pattern

Departure

Write one subject

Darkness, grateful

Use two adjectives to describe it

Tumbling, rocking, exhaling

Write three very descriptive action words.

Think how angry he will be

Make a short statement.

Dreams

End with a synonym that has imagination in it.

SUGGESTIONS: Use a thesaurus to upgrade your words so they express precisely what you are describing. The last line is very important...try to choose a word that has just a little "twist" to it, or has extra "punch" or has a bit of a surprise wrapped in it.

Adapted from Poetry Patterns, Evan-Moor Corp. 1990

DIAMOND POETRY

Diamond poetry usually shows change. The beginning line and the last line are opposites or contrasting words. The poem show gradual change from the first line to the last line. It is in the shape of a diamond.

Differences
Wealthy
tall, proud
determined, passed, relieved
immigration, train, work, truck
herded, separated, moving
tired, wilted
Campesino.

-Sue Britz. a Found Poem

The Pattern

Wealthy

A noun opposite of noun in last line.

Tall, proud

Write two words describing line 1.

Determined, passed, relieved

Write three words related to the noun ending with -ing or -ed .

Immigration, train, work, truck

Write two nouns related to line 1 and two nouns related to line 7.

Herded, separated, moving

Write three words that end with -ing or -ed that related to line 7.

Tired, wilted

Write two words describing noun in line 7.

Campesino.

Write the noun that is opposite of line 1.

SUGGESTIONS: Think of the words for the beginning and ending line. Then work on all the words in between. Try to organize the words so they flow from one to another.

Adapted from Poetry Patterns, Evan-Moor Corp. 1990

HAIKU POETRY

Haiku has three non-rhyming lines. The first line has five syllables, the second line has seven syllables, and the third line has five syllables.

<p>Sad Surroundings</p> <p><i>Row upon row of White wooden servant's cabins More horse stalls than home.</i></p> <p>-Sue Britz, a Modified Found Poem</p>
--

[5 - 7 - 5]

The Pattern

Row upon row of	5 Syllables
White wooden servant's cabins	7 Syllables
More like horses stalls than home	5 Syllables

SUGGESTIONS: Haiku is Japanese poetry. It was invented many centuries ago. It very often describes the "feeling" in weather, most often Springtime. Haiku can be written about any subject you like, but the form lends itself to thought about a single subject.

QUESTION POETRY

Question Poetry asks question of building, cars, plants, animals, or anything or anyone. There are usually four question and the pattern is AABB.

Esperanza, Hope

*Could things possibly be worse?
Why is this painful work such a curse?
Is this how we want to live?
Is this something we can forgive?*

-Sue Britz, a Modified Found Poem

The Pattern

Could things possibly be worse?

Imagine that the subject is alive

Why is this painful work such a curse?

Ask sensitive questions.

Is this how we want to live?

Try to change moods as you

Is this something we can forgive?

Try to end with a question that

SUGGESTIONS: As you write, try to ask questions that make the subject seem truly alive with a personality or have impact on the theme or subject you are addressing.

Adapted from Poetry Patterns, Evan-Moor Corp. 1990

BIO POETRY

Bio Poetry gives basic information about a person in a poetic form.

Life in a Dust Storm

Esperanza

*Worried,
Exhausted,
Preoccupied,*

Wishes *Abuelita* could see her and

Dreams of a better future.

Who knows we *all* want the same things.

Who fears *la tormenta de polvo*.

Who is afraid that the workers won't be able to breathe in the storm.

Who liked *Melina's* company.

Who believes *they* could not afford to strike.

Who loves her Papa.

Who loves her *Mama*.

Who loves her *Abuelita*.

Who loves the babies who *adore* her.

Who plans to make *Abuelita* proud.

Who plans to take her responsibilities seriously.

Who plans to crochet with *the older women*.

SUGGESTIONS: This poetry can be greatly altered to fit your style. You may wish to begin phrases with such words as: who hates to, who feels good, who feels scared, who needs, etc. Notice that the lines have an artistic style in the way they are placed on the page. This is an important part of poetry writing too. Try to have at least twenty lines so that your poem is interesting and complete.

Adapted from Poetry Patterns, Evan-Moor Corp. 1990

The Pattern

Esperanza

The name

**Worried,
Exhausted,
Preoccupied,**

Three adjectives

**Wishes Abuelita could see her and
Dreams of a better future.
Who knows we all want the same things.
Who fears la tormenta de polvo.
Who is afraid that the workers won't be able to
breathe in the storm.
Who liked Melina's company.
Who believes they could not afford to strike.**

-wishes to
 -dreams of
 -who knows
 -who fears
 -who is afraid of
 -who likes
 -who believes
 -who loves

**Who loves her Papa.
Who loves her Mama.
Who loves her Abuelita.
Who loves the babies who adore her.**

**Who plans to make Abuelita proud.
Who plans to take her responsibilities seriously.
Who plans to crochet with the older women.**

**Who understands that very little seemed to change,
except the needs of the earth.**

Lesson: Found Poetry Using Tuck Everlasting

by Sandy Spaulding

Subject(s): Language Arts, Reading	Time Allotment: One class period	(Suggested) Grade Levels: 4-5
------------------------------------	----------------------------------	-------------------------------

Materials:

- literature books, nonfiction text, pencils, paper, word processing tools optional

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • create a free form found poem from a reading selection. 	<ul style="list-style-type: none"> • Class discussion • Sharing of found poem • Found poem

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN:

1. Explain to students that they will be creating poetry from today's reading.
2. Read a passage from the text you've chosen to the students.
3. Model your thinking: choose 10-12 words or phrases that immediately caught your eye. List these in the order they were found in the reading. Continue modeling the composition process at the board by showing students how you have chosen to put these phrases together. For example, attached is the phrase list and poem sample that I wrote from *Tuck Everlasting*.
4. Give students 5 minutes maximum to brainstorm their lists, then approximately 10-15 minutes to create their poems. Volunteers can read aloud.

Extensions:

1. Use a non-fiction textbook, such as science or social studies.
2. Have students type their work.
3. Create a book of "Found Poetry."
4. Videotape students reading their poetry and play the tape at Open House.

Resources/References:

<http://teachershare.scholastic.com/resources/11007>

Words and Phrases Found in *Tuck Everlasting*

ragged blaze
breathless quiet
ringed drifted
silence
bumped
blinked
flame
candle
willy nilly

Found Poem from *Tuck Everlasting*
By Sandy Spaulding

The flame of the candle floated willy nilly into the night
Breathless quiet, it ringed us with silence
Drifted, bumped and blinked in the night.
A blessing passing us by.

LESSON - Found Poetry Lesson Using *Fever 1793*

Adapted from Marsha Waldman lesson as adapted from ReadWriteThink, *Found Poems/Parallel Poems*

Lesson Overview: Students compose found poems based on descriptive passages they have chosen from **Fever 1793** by Laurie Halse Anderson. They pick out words, phrases and lines from the prose passage then arrange and format the excerpts to compose their own poems.

(This lesson uses **Fever 1793** as an example, but would work well with any fiction using language rich in poetic techniques.)

Subject(s): Language Arts	Time Allotment: 2 Class sessions	(Suggested) Grade Levels: 5-8
---------------------------	----------------------------------	-------------------------------

Materials:

- Copies of *Fever 1793*
- Large print excerpts for motivational activity
- Overhead projector and acetates with sample passage and found poems
- Copies of Found Poem Instructions
- Copies of Rubric

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • Review the basic techniques of poetry • Select a particularly descriptive passage in a piece of prose fiction • Identify significant words, phrases and sentences in the passage • Revise found poems • Recite poems, sharing with classmates 	Evaluation of student poems based on rubric.

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN:

Session One

1. Fever 1793 has passages that are so rich and moving that they are like poems. We are going to find some of these poems in the text today.
2. Motivational activity: the following lines are printed on separate pieces of paper, in large type. Student volunteers hold up the sheets while their classmates instruct them to arrange themselves in order to create a poem. Students explain their reasons for placement; for example, images go together, one line seems to wrap it all up, lines have a similar rhythm.

The rhythmic turning of the wagon wheels
 The beat of his heart
 The hum of insects in the barley fields
 My head rested on his chest
 Blended in a lullaby

3. Define found poem: A found poem takes existing writing and reshapes it, reorders it, and presents it as a poem. Like a collage created from words, found poetry is often made from newspaper articles, street signs, graffiti, speeches, letters, or even other poems. The writer decides how to break up the lines and arrange them on the page.
4. Discussion: What are we looking for?
 - a. A passage with a clear theme or message of its own.
 - b. A passage that uses poetic techniques.
 - c. Review poetic techniques and provide handout
5. Using sample passages displayed on an overhead projector, step students through the process of composing original found poems, using the Found Poem Instructions.
6. Assignment: students search through the text, select a passage, and write a found poem. Finish for homework

Session Two

1. Students work with a partner for a peer editing session, using the Found Poem Instructions to make suggestions for improvement.
2. Students share their found poems with the class. Students make positive comments regarding one another's work.

Closing:

Remind students to look for the poems within other genres whenever they read.

Resources/References:

www.marshawaldman.com/MarshaWaldman.com/English.html

CHAPTER THREE

August 16th, 1793

*Oh then the hands of the pitiful Mother
prepared her Child's body for the grave . . .*

—Letter of Margaret Morris
Philadelphia, 1793

Dead? Polly's dead?" I couldn't have heard her properly. "Polly Logan?" The sweat on my neck turned to ice and I shivered. "Our Polly? That can't be."

I tried to remember the last time we had played together. It was before she started working for us. Last Christmas—no, well before that. Her family had moved to Third Street at least two years ago. She had been a cradle friend, the girl I played dolls with. We sang nonsense songs together when we churned butter. I could see it then, my small hands and Polly's together on the handle of the churn. I took a deep breath and closed my eyes.

14

Sample Found Poem:
In Memory of Polly

She had been a cradle friend,
The girl I played dolls with.
We sang nonsense songs together.
We churned butter,
My small hands and Polly's
Together
On the handle of the churn.
I took a deep breath.
And closed my eyes.
Dead? Polly's dead?
Our Polly?
The sweat on my neck turned to ice.
I shivered.
That can't be.

From Fever 1793 by Laurie Halse Anderson

Waldman – Found Poem

FOUND POETRY RUBRIC Sample

CATEGORY	4	3	2	1
Focus on One Theme	The entire poem is related to a distinct theme.	Most of the poem is related to the one theme.	Some of the poem is related to the theme.	No attempt has been made to focus on a theme.
Use of Details	The poem uses effective details from the original prose passage that go beyond the obvious or predictable.	The poem uses effective details from the original prose passage.	The poem uses obvious or predictable details from the original prose passage.	The poem does not use details from the original prose passage.
Logical Progressions or Sequence	The poem is presented in a logical sequence.	The poem is presented in a logical sequence, but includes 1-2 items out of order.	The poem is presented in a logical sequence, but includes 3-4 items out of order.	The poem is presented out of sequence or with an unclear order.
Clear, Consistent Tone	The poem maintains a consistent tone that clearly and effectively communicates the writer's attitude toward the subject.	The poem maintains a consistent tone that usually communicates the writer's attitude toward the subject.	The poem maintains a consistent tone but does not effectively communicate the writer's attitude toward the subject.	The poem does not maintain a consistent or clear tone.

Waldman – Found Poem

LESSON-A Bear of a Poem: Composing and Performing a Found Poem

Adapted from lesson by Katy Watson

Lesson Overview: To add to students' growing ways of looking at and listening to words, students will "mine" texts for favorite words from familiar children's literature. Working together, students select words and phrases to create a collective class poem, that they will then turn into a performance. This lesson helps students recast the text they are reading in a different genre, which in turn, makes students more insightful readers and helps develop creativity in thinking and writing.

This lesson uses books from the Berenstain Bears series as an example, but any children's books or book series can be used.

Subject(s): Language Arts	Time Allotment: Four 50 minute session	(Suggested) Grade Levels: K-2
---------------------------	--	-------------------------------

Materials:

- Children's book to serve as the inspiration for the class poem
- Paper and markers, or board and writing utensils

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • identify words in read-aloud books that help make the story appealing. • select a favorite page or passage from a book. • select favorite words or phrases from children's stories. • create a class poem using found words and phrases. • perform their piece of the poem in front of others. • listen to and critique the performance of others. • assess their efforts using a checklist. 	<ul style="list-style-type: none"> • Monitor student progress during the lesson and as students work independently through anecdotal note taking and observation. • Students can complete the <u>rubric</u> in writing or during a class discussion, using one enlarged copy where student reflections are gathered.

Academic Language: What academic language will you model and expect students to use?

TEACHING PLAN:

Session One

1. Read a favorite children's book aloud to the class. This lesson uses books from the *Berenstain Bears* series as an example, but any children's book or series can be used.
2. Invite the students to share any thoughts or comments about the story.
3. Next, share the found poem with the students that you wrote based upon your read-aloud book. However, do not use the vocabulary "found poem" with the students yet.
4. Ask the students to share any thoughts or reactions they have to your poem.
5. To facilitate the discussion, you can lead students to discover that there are similar words and phrases between the book and that piece of writing.
6. On the board, write the phrase "Found Poem" or "Found Poetry."
7. Explain to the students that your poem is a found poem, using words from the book that you have just read aloud. Explain that a found poem is a poem created by taking words and phrases from a text and arranging them into a poem.
8. Invite the students to share how found poetry is similar to or different than other poetry they know. Older students can work together to create a Venn Diagram comparing found poetry to other types of poetry.
9. As a class, craft a definition that you will use for found poetry. Record it on paper or the board.
10. Using the children's book that you have read aloud, walk the children through the procedure for creating a found poem. Or choose another favorite class book and create a found poem for the new book.

Session Two

1. Begin the session by reviewing the concept of found poetry.
2. Ask the students to share any other examples of found poetry that they know of.
3. Choose another favorite book to share with the class.
4. As you read, invite the students to take notes or record words or phrases that interest them, which they will use to create a class found poem.
5. Pass out copies of the Found Poem Planning Page for students to write words and phrases on.
6. After the story has been read and the notes have been taken, group students in pairs and ask them to share the words and phrases with each other.
7. When everyone has had a chance to share their notes, ask the students if any of them have a note that tells about the beginning of the story. Refer to the book as needed.
8. If several students volunteer, invite the class to vote on which line would make the best beginning to the found poem.
9. When a first line is found, record that line on paper or the board, and ask the student to line up first.

10. Invite the students to share lines, words, or phrases that could come next.
11. Record the suggestion of another student, and ask that student to line up next.
12. Continue this process until the entire class has volunteered a line, the poem tells a story, and a circle has been formed.
13. Read through the newly created poem entirely, with each member of the circle sharing their piece.
14. Rearrange any lines or students as needed.
15. Before the next session, type up and copy the poem created by the class to provide students with a script. Some students may be able to copy down the poem into their notebook.

Session Three

1. Pass out the copies of the class poem to the students.
2. Invite students to share their reflections, thoughts, and feelings about the found poem that the class created.
3. Make any changes or adjustments that are needed to the class poem.
4. Ask the students to highlight their speaking parts, or allow them time to make note cards with their lines.
5. Share the rubric with the students and discuss the expectations for the performance. Older students can be invited to create their own rubric based on the task at hand.
6. Be sure to discuss the qualities of a good oral presentation. You may also want to role play or model speaking in front of a group.
7. Now that the students have a rubric in front of them, provide some time for the students to practice their parts, alone or in groups.
8. Encourage students to memorize their lines in the class-created poems.

Session Four

1. When the students are prepared for the performance, invite family, friends, and other classes to attend the performance.
2. Before the students perform their poem, explain to the audience the procedure the class used to create the poem. If desired, a student or several students can tell the audience how the poem was composed.
3. Provide examples of the children's book and the poem on paper or on the board.
4. Ask students to take their place in the circle.
5. When the audience is ready, have the first student to begin with the first line of the poem.
6. Have the rest of the class take their turns, going around the circle, until the poem is complete.
7. When the performance is finished and the guests have left, ask the students to discuss what they thought of the performance.
8. Ask the students to share those thoughts and reflections using the rubric.

Extensions: Provide an example of a poem written in two or more voices, and explore how performance poetry for two voices is different from choral readings and reading for many voices.

Encourage students to add some dramatic flair to their poetry performance. Students could add actions to their lines, if time is available. Or perhaps, offer the group some rhythm instruments or other classroom items to enhance the performance.

Resources/References: <http://www.readwritethink.org/classroom-resources/lesson-plans/bear-poem-composing-performing-835.html?tab=4#tabs>

Found Poem Planning Page

Name _____

Words, Phrases, or Lines from the story today:

Using the above words, write a line for the class poem:

Now, practice what you will say and how you will say it!

Rubric for Class-Created Found Poem and Poetry Performance

SKILL	3	2	1
Participation	I shared my ideas and took part in the class poem.	I shared some of my ideas and took part in the class poem.	I showed my part in the class poem, but didn't take part in the performance.
Listening	I was a good listener.	I tried to listen most of the time.	I forgot to listen.
Speaking	I spoke loudly enough for everyone to hear.	I had to be encouraged to speak loudly enough to be heard.	I didn't speak loudly enough to be heard.
Eye Contact	I looked at my audience.	I had to be encouraged to look at my audience.	I didn't look at my audience.

FOUND POETRY SAMPLES from LITERARY TEXT

To Kill a Mockingbird Found Poem By Rachel Eliza, Virginia Beach, VA
 (Retrieved from <http://www.teenink.com/poetry/all/article/123133/To-Kill-a-Mockingbird-Found-Poem/>)

This is a truth
 that applies to the human race,
 yet to no particular race of men:
 You never really understand a person,
 until you consider things from his point of view,
 climb inside of his skin,
 and walk around in it.
 One thing that doesn't abide,
 by majority rule;
 a person's conscience.
 It was times like these
 When;
 you rarely win,
 only children weep,
 the dead bury the dead,
 one does not love breathing,
 and there's just one kind of folks:
 folks.
 I don't pretend to understand,
 Why reasonable people,
 go stark raving mad,
 simply because they're still human;
 that the one place,
 where a man ought to get a square deal,
 is in a courtroom,
 be he any color of the rainbow.
 It was times like these,
 That,
 food comes with death,
 flowers with sickness,
 and little things in between;
 two soap dolls,
 a broken watch and chain,
 a pair of good-luck pennies,
 and our lives.
 It made me sad.
 Yet delete the adjectives,
 and I'd have the facts;
 it's a sin to kill a mockingbird.

In spite of our warnings,
It drew him
As the moon
Draws water.

There he would stand,
a safe distance,
The sidewalk turned
and ran
beside the lot

There were other ways
of making people
into ghosts.

Found poem from *To Kill a Mockingbird*
Kelsey, Grade 10

Found poetry

inspired by the novel
Daniel at the siege of Boston

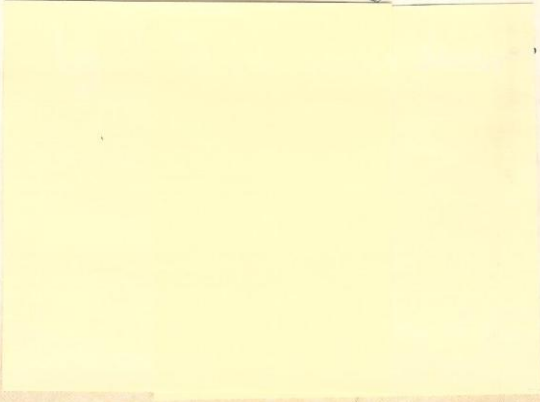
"We woke at dawn to the
distant roars and booms of cannon fire"

"Cannons crash like thunder"

"We are at war"

"But for now I was a soldier"

"Daniel I want you to run"



Bullet Hole

Inspired by the novel: Daniel at the siege of Boston 1776

A musket fired,

Then another,

I kept running,

Something hit my shoulder,

A bullet whistled past my ear,

His eyes settled on the hole in my jacket
and hat,

He noticed the bullet hole in my jacket

Father!

HISTORY ENHANCED WITH FOUND POETRY

LESSON - The Life of Lincoln

Lesson Overview: Through text books and other sources students will be exposed to a variety of sources that will help to draw a “word portrait” of what Abraham Lincoln was like. Students will study the life of Abraham Lincoln through these textual readings and will construct found poems based on descriptive words and phrases found in the narratives.

Subject(s): History, Language Arts	Time Allotment: 2 class sessions	(Suggested) Grade Levels: 5-8
---------------------------------------	-------------------------------------	----------------------------------

Materials:

- pencil, paper, solid colored paper, colored pencils, markers
- large sheets of paper (the size of poster board)
- U.S. History Textbook (such as Houghton-Mifflin, United States History: Early Years) and/or *Lincoln A Photobiography* by Russell Freedman or other text about Abraham Lincoln
- Found Poem word bank/phrases worksheet
- Hat graphic for poem

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • read text and isolate words and phrases that describe Abraham Lincoln • construct found poem based on word bank • present poem to class 	<ul style="list-style-type: none"> • Observe and assist students in highlighting and isolating key words • Found poem

Academic Language: What academic language will you model and expect students to use? Descriptive language, portrait, biography, photobiography, various vocabulary words drawn from text

TEACHING PLAN:

Introduction (Hook):

1. Give a vague description of someone in the class using only generic terms. Have students try to guess who is being identified. Then use specific words that describe another person. Compare and contrast the different approaches. Discuss the importance of using specific words to paint an accurate word description. This is how found poetry helps us draw from many words in a text in order to get the most succinct and accurate portrait of something.
2. As a class read one or two paragraphs about Abraham Lincoln—perhaps basic descriptions of what he looked like. Ask students to pick out only the words or phrases that describe him in the simplest terms. List these words and phrases on large sheet of paper or overhead.
3. Model for the class how to move the words and phrases and place them in the form of a poem. This is a found poem—created using the words we found in the text.
4. Have the students either in pairs or individually search the text for more words that describe a specific part of Lincoln’s life (his childhood, his character, his experiences as president, etc)
5. Have students arrange these found words into poetic form in rough draft.
6. Students share their work with classmate for peer editing.
7. Final draft to be done in the hat graphic.

Closure: Students share aloud their found poems and tell what they learned about Abraham Lincoln.

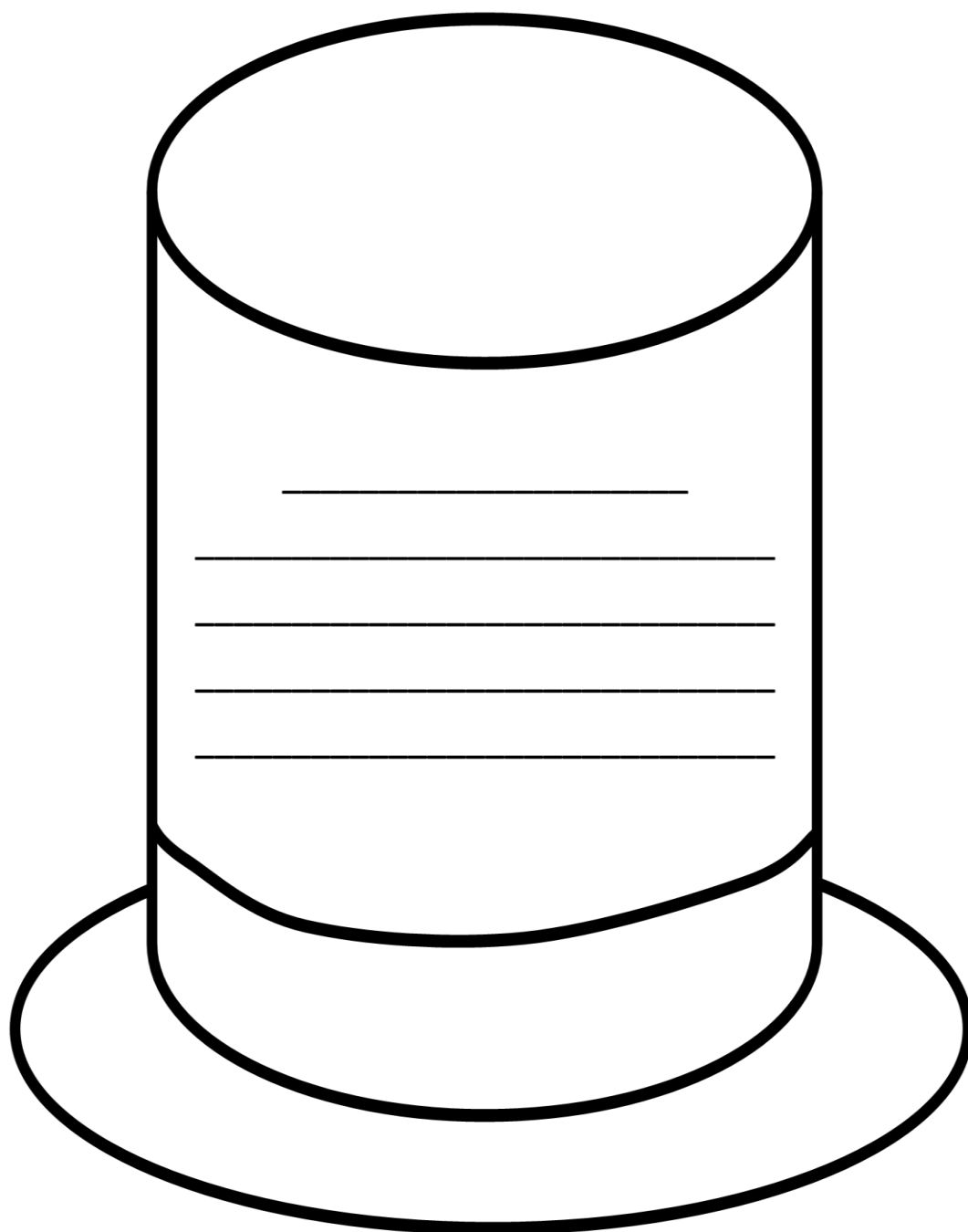
Extensions:

Older Students: Adapt this lesson for older students by having them use more advanced texts from which to draw the words for their found poetry.

Students write found poems based on Lincoln’s Gettysburg Address.

Resources/References:

Lincoln: a photobiography, by Russell Freedman, New York: Clarion Books, 1987
United States History Early Years, Boston: Houghton Mifflin, 2007



The Gettysburg Address

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom— and that government of the people, by the people, for the people, shall not perish from the earth.

GETTYSBURG

A new nation
 Four score and seven years
 All men, equal.
 Civil war,
 testing nation
 Testing to endure
 This ground a great battlefield
 a final resting place
 consecrated.
 They shall not have died in vain.
 For us living,
 unfinished work, a great task:
 A new birth of freedom
 of people, by people, for people
 all men, equal
 A new nation.

--Julie Lewis, Found Poem from Gettysburg Address

LESSON - Pioneer Poems

Adapted from lesson by Dorothy Mahoney
retrieved from <http://learning.rcmusic.ca/sites/default/files/lta-assets/braingames/pdfs/PioneerPoems04.pdf>

Lesson Overview: This lesson gives students the opportunity to think like a pioneer and to think like a poet. Personal involvement gives ownership to history. By using fail-proof formulas, students create a found poem and focus on word choice, summary, and personal expression.

Subject(s): Social Studies	Time Allotment:	(Suggested) Grade Levels: 3
----------------------------	-----------------	-----------------------------

Materials:

Blackboard, Chalk, Chart Paper,
Markers, Paper, Pencils, Pens, Colored pencils,
Copy of books about Pioneers

Objectives	Assessment (formative and summative)
Students will: <ul style="list-style-type: none"> • Choose excerpts from text • Create poems about pioneer life • Present poems to class orally 	Class discussion and participation in creating found poem Group work on reading excerpt/passage and creating found poem Written and oral presentation of poem

TEACHING PLAN:

INTRODUCTION:

- Introduce or review aspects of pioneer life.
- Whole class discussion: What is a pioneer? How did pioneers live? What hardships did pioneers have to endure? Discuss items that pioneers considered essential to their life? What items do we have today that make living easier?

INSTRUCTION:

- Read aloud a short excerpt from one of the selected books on Pioneer Life. (If at all possible, give the students a copy of the excerpt so that they read it also.) Discuss what was read.
- Create a ‘Found Poem’ with the entire class.
 - Ask each student to choose a short phrase from the excerpt that impressed or stimulated them in some way then write the phrase on a strip of paper.
 - Ask 5 or 6 students to display their phrases so that the rest of the class can read them.
 - Discuss what order the phrases might best be placed to create an interesting and insightful ‘poem’ about pioneer life. Write the suggestions on the board or on an experience chart.
 - Read the poem aloud and discuss how else the poem could be improved. Tell the students that no new words can be added, however words can be eliminated. If repetition of a phrase occurs, discuss how this could perhaps be an effective strategy using echoes.
 - Ask the students to consider whether some phrases could be used at the beginning and again at the end of the poem. What else might be changed?
 - When the class agrees on the format, copy onto chart paper and read aloud again. Now incorporate simple choral speaking strategies (soft, loud voices, faster, slower etc.) to read the poem more expressively.

APPLICATION:

- Arrange the students into groups, five or six to a group. Give each group of the short excerpt attached OR assign them to read additional passages that focus on specific topics such as: candle making, building a log cabin, harvest time, etc. from which to create poems.
- Remind the students that poetry is actually hidden in much of the printed material we read.

Sample Excerpt: “In the new land, magnificent trees of oak, maple, beech, birch, ash, spruce and pine touched the heavens, swirling the clouds by day and polishing the stars at night. With axes and aching muscles, the pioneers cleared trees to plant crops and to build log cabins. A branch became a broom or a fence post or part of a bed or chair. Smoke curled from the fireplace made of stones collected from the new fields. Life was made of simple pleasures with cider and cornbread.”

- Ask each group to create a “Found Poem” from the excerpt or other textual passages assigned. Have students follow the steps covered earlier. (Select a phrase, arrange the phrases and edit the phrases.) Remind the students that the phrase or cluster should be less than six words.
- Challenge each group to think of a suitable title for their poem and have each group write their poem on chart paper.

New Land
 Swirling the clouds
 Polishing the stars
 Magnificent trees
 With axes and aching muscles
 Pioneers cleared trees
 Smoke curled
 From the new fields

- Ask each group to practice their poem incorporating simple choral speaking strategies. Use soft/loud voices, fast/slow tempo, pauses, etc.

Closure:

- Ask each group to perform their poem for the rest of the class.
- Tape record the performances, play back, listen and make suggestions for improvement.
- Make a book of the “Found Poems” and put them on display for others to read.

Resources/References: <http://learning.rcmusic.ca/sites/default/files/ltta-assets/braingames/pdfs/PioneerPoems04.pdf>

MATHEMATICAL FOUND POETRY

LESSON - Shape Up!

Lesson Overview: Using found poetry, students will define and illustrate the properties of various geometric shapes and lines.

Subject(s): Math, Language Arts	Time Allotment: 30-60 minutes	(Suggested) Grade Levels: 4-6
------------------------------------	----------------------------------	----------------------------------

Standards: See section on Sample Standards

Materials: Math textbook, paper, pencil, drawing paper, markers

Objectives	Assessment (formative and summative)
<p>Students will: Read and review math textbook definitions of lines, circles, angles, triangles, and quadrilaterals. Identify key words that define lines, circles, angles, triangles, and quadrilaterals. Compose found poetry from reading. Create visual of assigned geometric term as well as original poem.</p>	<p>Found poem and drawing or shape.</p>

Academic Language: What academic language will you model and expect students to use?

Parallel	right angle	rhombus
perpendicular	acute angle	square
radius	obtuse angle	rectangle
diameter	equilateral	parallelogram
circle	isosceles	trapezoid
congruent	scalene	triangle

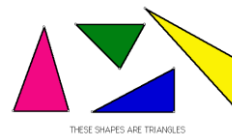
TEACHING PLAN:

1. Riddles—what am I? Recipe – list ingredients—have student guess what it makes.
2. Shapes have properties that define them. Just like finding clues helps us narrow down what an unknown item is, properties of shape help us figure out what the shape is.
3. Look at sample of text definition of the properties of shape.
4. Illustrate how to highlight key terms.
5. Construct a found poem using the terminology found in the text.
6. Assign groups of student (2-3 students/group) one of the listed shapes.
7. Have them search the text and highlight key words that help define the assigned shape.
8. Record those words on a sheet of paper (or a found poem worksheet with Key Words/Phrases)
9. Organize the words into a found poem, paying special attention to words that are repeated.
10. Write out your found poem in the shape you are defining.
11. Share the found poem with the class.
12. Mount the poems and shapes around the room.

Extensions: Have students make artistic representations of their shape.

Have students make a collage using magazines and pictures of all the things in their environment that are in the shape they wrote about. Compare a visual collage to the word collage of a found poem.

A **triangle** is a special kind of shape.



Properties of triangles

Before we decide exactly what makes a shape a triangle, we need to understand what a closed figure is. A figure is **closed** if all its sides are connected.

These figures are closed.	These figures are not closed.

A **triangle** is a closed figure with three sides. Can you think of any triangles that you see in your everyday life? (Hint: look at bridges or radio towers.)

Classification of Triangles There are many different kinds of triangles. The following table outlines some basic types of triangles.

	Acute triangles are triangles in which the measures of all three angles are less than 90 degrees.
	Obtuse triangles are triangles in which the measure of one angle is greater than 90 degrees.
	Right triangles are triangles in which the measure of one angle equals 90 degrees.
	Equilateral triangles are triangles in which all three sides are the same length.
	Isosceles triangles are triangles in which two of the sides are the same length.
	Scalene triangles are triangles in which none of the sides are the same length.

Adapted from:

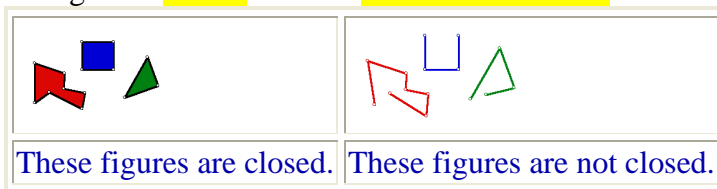
<http://www.geom.uiuc.edu/~wanous/definitionofatriangle.html#triangleproperties>

A **triangle** is a special kind of **shape**.



Properties of triangles

Before we decide exactly what makes a shape a triangle, we need to understand what a closed figure is. A figure is **closed** if all its **sides are connected**.



A **triangle** is a closed figure with **three sides**. Can you think of any triangles that you see in your everyday life? (Hint: look at bridges or radio towers.)

Classification of Triangles There are many different kinds of triangles. The following table outlines some basic types of triangles.

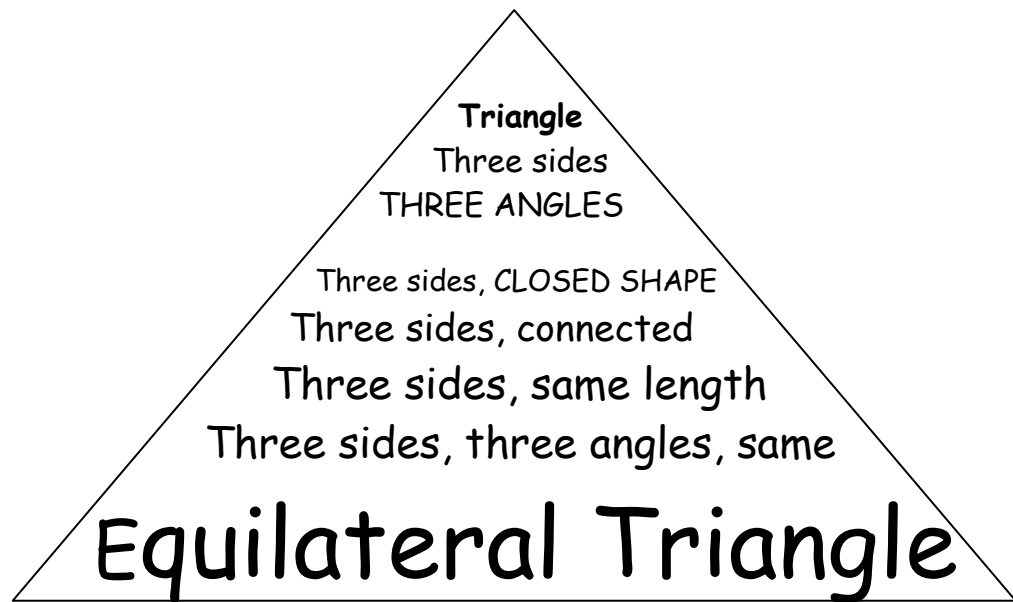
	<p>Acute triangles are triangles in which the measures of all three angles are less than 90 degrees.</p>
	<p>Obtuse triangles are triangles in which the measure of one angle is greater than 90 degrees.</p>
	<p>Right triangles are triangles in which the measure of one angle equals 90 degrees.</p>
	<p>Equilateral triangles are triangles in which all three sides are the same length.</p>
	<p>Isosceles triangles are triangles in which two of the sides are the same length.</p>
	<p>Scalene triangles are triangles in which none of the sides are the same length.</p>

Adapted from : <http://www.geom.uiuc.edu/~wanous/definitionofatriangle.html#triangleproperties>

KEY WORDS BANK

Triangle
Shape
Closed
Sides are connected
Three sides
Equilateral
Three sides
Same length

Drawing:



FINDING YOUR VOICE—JOURNAL POETRY

Jayne M. Hobgood (1998) employs the found poem techniques in her students' reading/writing logs. Her 7th and 8th grade English students have a continuing homework assignment. It is that they must read a minimum of 30 minutes each night and write a one-page written response to their reading. For one or two days a week, students record anything they want in the logs and it becomes an ongoing journal of thoughts, ideas and feelings as well as an ongoing record of growth in literacy. Hobgood found that over the course of the year, the entries grew in length and depth of expression as she guided students with entry suggestions.

After several months of journal entries have been recorded, the students are given the assignment of constructing a found poem from their own journals. The found poetry assignment involved having the students hunt through THEIR OWN WORDS in the log entries and use the same method of extracting powerful words and phrases. This re-reading of their own thoughts and impressions provided students with tremendous opportunities for self-reflection. She records that "as they read their past responses to the literature, they come to understand some things about themselves, their strongly held beliefs, their fears, obsessions, their likes and dislikes." (Hobgood, 1998) With this word bank in place, students are then prepared to construct poetry out of their own words, and often they discover the power of their own voice. Students also have the opportunity to share their poems and consequently experience great growth in meaning making, not just of the reading they have done, but also of their own experience with the reading. They begin to find that there is more in the text that resonates within them and they discover not only the power of the language of the author, but of their own voice. Hobgood concludes that these poems and activities provide "a real ownership of the learning process" for her students.

MEANING MAKING FROM TEXT

There are a variety of methods that can be utilized in teaching students to construct found poetry from text. Students must be encouraged to search text, and extract words and phrases that represent its meaning. Provide them with ample opportunity to manipulate and experiment with the language as they order and reorder words to create poems with the greatest impact. Here are some examples of the diverse methods that can be used to create, form and display found poetry:

1. **EXPLORE** everyday places for sources of Found Poetry. Be detectives!! Search for text in the world around you. See the possibilities in the ordinary places where words might be found. Some examples:

- Open the kitchen pantry and use food labels such as soup cans or cereal boxes as the source of inspiration for your poem.
- Record all the street signs between your house and school (or any other frequently used route) and then combine into a poem.
- Search the mall for words found on storefronts or sales signs.
- Look for words that appear on TV shows or commercials and compose into poetry.
- Music lyrics can be refined into found poetry. Listen with a poets ear to your favorite songs.
- Newspaper headlines and articles and want ads make for wonderful sources of poetry.
- School rules or policies posted around the classroom.
- Listing from your favorite restaurant menus—have the class guess which restaurant or fast food drive in you used as your source.
- Pamphlets, warrantees, manuals, catalogs, etc can also be great sources.

2. **WRITE CREATIVELY!** Record your poem in an innovative way. Use the physical structure of the poem to emphasize meaning or set the tone. (See samples pg.)

3. **share** your finds! Have a set aside time period in each class period or at a designated time during the week in which students can share any poetry they have written. Use this time to celebrate the art of poetry as well as the emerging poetic writers in your classroom. (Finger snapping is the appropriate “applause” in a poetry reading)

Introduction to Found Poetry Power point Presentation Slides

Found Poetry

INTRODUCTORY LESSON

Power point Presentation

Where can you find a poem??

The collage illustrates various sources of found poetry, including signs, newspapers, advertisements, books, and movie posters.

WHAT IS **FOUND POETRY**?

The rearrangement of words and phrases taken randomly from other sources (newspaper headlines, articles, bits of advertising copy, novels, street signs...) and rearranged in a manner that gives the words new form and provides clearer meaning and interpretation.

TREASURE HUNTING



Writing this type of poetry is a kind of treasure hunt. Search for interesting scraps of language, then put them together in different ways and see what comes out.



FOUND POEM



“ONE BOY TOLD ME”

By

Naomi Shihab Nye

<http://www.poetryfoundation.org/features/video/163>



What fun it is to "find" a poem. I'm not referring to a poem that you can find in a book or on a tombstone; I'm referring to a poem whose pieces you find... while driving in a car, watching TV, or choosing a flavor at Baskin-Robbins.



For example, if you go for a ride in your car, you might find some road signs that you can rearrange to tell a little story.



Don't Stop At This Restaurant

Next Exit
Taco Bell
Food
Gas

© Bruce Lansky

“Starstruck”

Justin Bieber
 Is Living the Dream
 Blessed with excellent hair
 And a baby – faced fawn
 A regular boy
 Whose greeting is a hug
 On Youtube
 He is a talented star
 Now Praised
 With Charisma and Swag
 He is so hot
 Says a 10 year old fan

<http://www.nytimes.com/2010/01/03/fashion/03bieber.html>

– Sunny, 17, Staten Island, New York

SAMPLES of Found Poetry



Chapter Three

August 16th, 1793

“Dead? Polly’s dead?” I couldn’t have heard her properly. “Polly Logan?” The sweat on my neck turned to ice and I shivered. “Our Polly? That can’t be.”

I tried to remember the last time we had played together. It was before she started working for us. Last Christmas—no, well before that. Her family had moved to Third Street at least two years ago. She had been a cradle friend, the girl I played dolls with. We sang nonsense songs together when we churned butter. I could see it then, my small hands and Polly’s together on the handle of the churn. I took a deep breath and closed my eyes.

Sample Found Poem:
In Memory of Polly

She had been a cradle friend,
The girl I played dolls with.
We sang nonsense songs together.
We churned butter,
My small hands and Polly's
Together
On the handle of the churn.
I took a deep breath.
And closed my eyes.
Dead? Polly's dead?
Our Polly?
The sweat on my neck turned to ice.
I shivered.
That can't be.

From Fever 1793 by Laurie Halse Anderson

This is a truth
that applies to the human race,
yet to no particular race of men:
you never really understand a person,
until you consider things from his point of view,
climb inside of his skin,
and walk around in it.
One thing that doesn't abide,
by majority rule;
a person's conscience.

A found poem from "To Kill A Mockingbird"

HOW TO WRITE YOUR OWN FOUND POETRY...

- 1. Choose any existing piece of literature - preferably something long like a novel or play.
- 2. Thumb through the literature and write down **words** and **phrases** you find interesting, funny, powerful anything that resonates - these can come out of context.
- 3. Re-group the words and phrases into an original poem - it doesn't have to match the original piece of literature, but you are limited to only using the words and phrases you found in the original piece.

Giant schools of striped bass/crashed ~~at night~~ ^{along} the
beaches/~~during that month~~; gulping ~~into~~ flickering clouds
of sand eels./Bluefish blitzed ~~in broad daylight~~ in the outer
harbor, ~~under flocks of screaming and diving terns and~~
along the heaving rip ~~out~~ at Wasque Point./Up-island, ~~at~~
~~over the woods~~, the small green nuggets that ~~hang~~ ^{hang} where
the blueberry blossoms ~~had fallen off a month before~~ ^{have} were
softening ~~now, and darkening~~./The last ~~of the~~ strawberries
were ripe./The corn was waist high./~~How many times had~~ ^{are}
~~he thought about~~ the last lobster he ~~had~~ eaten, ~~the last~~
clambake on the beach/before a warm fire, ~~the~~ sloppy
hands ~~and cool air~~./~~How many times had he wondered~~ ^{is there has been}
when ~~or ever~~, such perfect days ~~would~~ ^{will} come again?

The Enduring Shore, Paul Schneider

Vineyard Summer

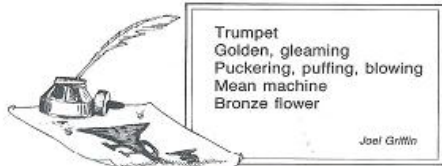
Giant schools of striped bass
Crash along the beaches,
Gulping flickering clouds of sand eels.
Bluefish blitz the outer harbor,
Under screaming, diving terns
Along the heavy rip at Wasque Point.
Up-island, small green nuggets hang
Where blueberry blossoms have fallen,
Softening, darkening.
Strawberries are ripe.
The corn, waist high.
The last lobster has been eaten;
Clambake on the beach,
A warm fire, sloppy hands, cool air.
I wonder . . . when, if ever,
Such perfect days will come again?

Marianne Richardson
Found Poem
The Enduring Shore
Paul Schneider

Figure 1. One example of the text and editing that resulted in an effective found poem

Cinquain

Cinquain is a five-line poem describing a particular subject according to the poetry pattern explained below.



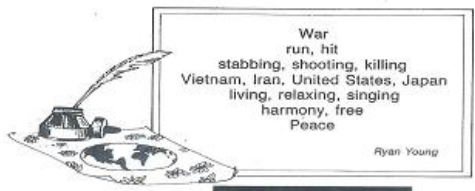
Trumpet
Golden, gleaming
Puckering, puffing, blowing
Mean machine
Bronze flower
Joel Griffin

The Pattern

- Trumpet ———— [Write one subject.
- Golden, gleaming ———— [Use two adjectives to describe it.
- Puckering, puffing, blowing ———— [Write three very descriptive action words.
- Mean machine ———— [Make a short statement.
- Bronze flower ———— [End with a synonym that has imagination in it.

Diamond Poetry

Diamond Poetry usually shows change. The beginning line and the last line are opposites or contrasting words. The poem shows gradual change from the first line to the last line. It is in the shape of a diamond.



War
run, hit
stabbing, shooting, killing
Vietnam, Iran, United States, Japan
living, relaxing, singing
harmony, free
Peace
Ryan Young

The Pattern

- War ———— [A noun opposite of the noun in the last line.
- run, hit ———— [Write two words describing line 1.
- stabbing, shooting, killing ———— [Write three words related to the noun ending with "ing" or "ed."
- Vietnam, Iran, U.S., Japan ———— [Write two nouns that relate to line 1 and two nouns that relate to line 7.
- living, relaxing, singing ———— [Write three words that end with "ing" or "ed" that relate to line 7.
- harmony, free ———— [Write two words describing the noun in line 7.
- Peace ———— [Write the noun that is opposite of line 1.



START YOUR
HUNT FOR
WORD TREASURES!

Sample Instructions for Teachers/Students

FOUND POETRY from READING

1. Students read something (short story, novel, essay, newspaper, etc.)
2. They choose a powerful message—copy it word for word.
3. They create a found poem using guidelines on handout.
4. Choose one element (word, phrase, even, metaphor, image, idea).
5. They make this element the focus of an original poem by quick-writing, “imaging” the essence of the chosen phrase or event.
6. Delete less powerful words, break into lines, etc.
7. Extend with figurative language.

FOUND POETRY from READER/WRITER LOG

1. Students choose an entry in their Readers/Writers Log.
2. Then they find the most powerful word, phrase, feeling, idea, etc.
3. Generate text—again use some quick-writing or “imaging” exercise with this “kernel” as a starting point.
4. Using the same technique as the found poem, delete the less powerful words and break into lines.4. Extend with figurative language.

(Adapted from Jayne M. Hobgood, “Finders Keepers: Owning the Reading They Do, 1998)

Sample of Process of Found Poem Construction from Text:

Giant schools of striped bass/crashed ~~at night~~ ^{along} the beaches/~~during that month~~, gulping ~~into~~ flickering clouds of sand eels./Bluefish blitzed ~~in broad daylight~~ in the outer harbor, /~~under flocks of screaming, and diving terns~~ /~~and~~ along the heaving rip ~~out~~ at Wasque Point, /Up-island, ~~all over the woods~~, the small green nuggets that ^{hang} /where the blueberry blossoms ^{have} had fallen /off a month ^S before were softening ~~now, and~~ darkening /The last of the strawberries ^{are} were ripe. /The corn was waist high. /~~How many times had he thought about~~ the last lobster ^{is-hate has been} he had eaten, /the last clambake on the beach /before a warm fire, the sloppy hands ^I and cool air? /~~How many times had he wondered~~ when ^{will} or if ever, /such perfect days ~~would~~ come again?

The Enduring Shore, Paul Schneider

Vineyard Summer

Giant schools of striped bass
 Crash along the beaches,
 Gulping flickering clouds of sand eels.
 Bluefish blitz the outer harbor,
 Under screaming, diving terns
 Along the heavy rip at Wasque Point.
 Up-island, small green nuggets hang
 Where blueberry blossoms have fallen,
 Softening, darkening.
 Strawberries are ripe.
 The corn, waist high.
 The last lobster has been eaten;
 Clambake on the beach,
 A warm fire, sloppy hands, cool air.
 I wonder . . . when, if ever,
 Such perfect days will come again?

Marianne Richardson
 Found Poem
The Enduring Shore
 Paul Schneider

Source: Rief, L. (2002). Inviting Poetry In. *Voices from the Middle*, 10(2), 46-7.

FOUND POETRY INSTRUCTIONS

1. Carefully re-read the prose text you have chosen, and look for 50-100 words that stand out in the prose passage. Highlight or underline details, words, and phrases that you find particularly powerful, moving, or interesting.
2. On a separate sheet of paper, make a list of the details, words and phrases you underlined, keeping them in the order that you found them. Double space between lines so that the lines are easy to work with. Feel free to add others that you notice as you go through the prose piece again.
3. Look back over your list and cut out everything that is dull, or unnecessary, or that just doesn't seem right for the poem. Try to cut your original list in half.
4. As you look over the shortened list, think about the tone that the details and diction convey. The words should all relate.
5. Make any minor changes necessary to create your poem. You can change punctuation and make little changes to the words to make them fit together (such as change the tenses, possessives, plurals, and capitalizations).
6. When you're close to an edited down version, if you absolutely need to add a word or two to make the poem flow more smoothly, to make sense, to make a point, you may add up to two words of your own.
7. Read back over your edited draft one more time and make any deletions or minor changes.
8. Check the words and choose a title—is there a better title than “Found Poem”?
9. Copy or type the words and phrases. Space or arrange the words so that they're poem-like. Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem.
 - Read aloud as you arrange the words! Test the possible line breaks by pausing slightly. If it sounds good, it's probably right.
 - Arrange the words so that they make a rhythm you like. You can space words out so that they are all alone or allruntogether.
 - You can also put
key
words
on lines by themselves.
 - You can shape the entire poem so it's wide or tall or shaped like an object.
 - Emphasize words by playing with **boldface** and *italics*, different size letters, and so forth.
10. At the bottom of the poem, tell where the words of the poem came from.

Adapted from “Found and Headline Poems” from *Getting the Knack: 20 Poetry Writing Exercises* by Stephen Dunning and William Stafford.

POETRY and PROSE: What's the Difference?

Nearly all writing shares the goal of communicating a message to an audience, but how that message is communicated can differ greatly. The divisions between poetry and prose aren't clear-cut, but here are some generally accepted differences:

PROSE

Most everyday writing is in prose form.

The language of prose is typically straightforward without much decoration.

Ideas are contained in sentences that are arranged into paragraphs.

There are no line breaks. Sentences run to the right margin.

The first word in each sentence is capitalized.

Prose looks like large blocks of words.

POETRY

Poetry is typically reserved for expressing something special in an artistic way.

The language of poetry tends to be more expressive or decorated, with comparisons, rhyme, and rhythm contributing to a different sound and feel.

Ideas contained in lines that may or may not be sentences. Lines are arranged in stanzas.

Poetry uses line breaks for various reasons—to follow a formatted rhythm or to emphasize an idea. Lines can run extremely long or be as short as one word or letter.

Traditionally, the first letter of every line is capitalized, but many modern poets choose not to follow this rule strictly.

The shape of poetry can vary depending on line length and the intent of the poet.

KEY WORD BANK

POWERFUL PHRASES

Record text page number where words and phrases were found. Cut out key words and powerful phrases and try different arrangements to form your found poem.

REFERENCES

- Alvermann, D., Phelps, S., & Ridgeway, V. (2007). *Content area reading and literacy: Succeeding in today's diverse classrooms*. Boston: Allyn & Bacon.
- Anderson, R. C., & Freebody, P. (1981). Vocabulary knowledge. In L. T. Guthrie (Ed.), *Comprehension and teaching: Research reviews* (pp. 77-117). Newark, DE: International Reading Association.
- Anderson, L., Krathwohl, D., Airasian, P., Cruikshank, K., Mayer, R., Pintrich, P., Raths, J., & Wittrock, M. (Eds.) (2001). *A taxonomy for learning, teaching, and assessing: A revision of Bloom's taxonomy of educational objectives*. New York: Addison Wesley Longman, Inc.
- Armbruster, B. B., & Nagy, W. N. (1992). Reading to learn: Vocabulary in content area lessons. *The Reading Teacher*, 45(7), 550-551. Retrieved from <http://www.jstor.org/stable/20200918>
- Beck, I., McKeown, M., & Kucan, L. (2002). *Bringing words to life: Robust vocabulary instruction*. New York: Guilford Press.
- Biancarosa, G., & Snow, C. (2004). *Reading next: A vision for action and research in middle and high school literacy—A report to Carnegie Corporation of New York*. Washington, DC: Alliance for Excellent Education.
- Blum, H., Yocom, D., Trent, A., & McLaughlin, M. (2005). Professional development: when teachers plan and deliver their own. *Rural Special Education Quarterly*, 24(2), 18-25. Retrieved from Questia.com.

- Bullion-Mears, A., McWhorter, J., Haag, C., Cox, M., & Hickey, S. (1997, May). *Extending literacy across the disciplines: Reading & writing poetry in middle school classrooms*. Paper presented at the Annual Meeting of the International Reading Association, Atlanta. Retrieved from EBSCOhost.
- Butler-Kisber, L. (2002). Artful portrayals in qualitative inquiry: The road to found poetry and beyond. *Alberta Journal of Educational Research*, 48(3), 229-239.
- California Department of Education (CDE). (2007). Content standards and instructional practices: Kindergarten through grade twelve. In *Reading/Language Arts Framework for California Public Schools* (p. v). Retrieved from <http://www.cde.ca.gov/ci/cr/cf/documents/rlafw.pdf>
- Carter, T. A., & Dean, E. O. (2006). Mathematics intervention for grades 5-11: Teaching mathematics, reading, or both? *Reading Psychology*, 27, 127-146.
- Chall, J., Jacobs, V., & Baldwin, L. (1990). *The reading crisis: Why poor children fall behind*. Cambridge, MA: Harvard University Press.
- DeMille, T. (2004). Seven reasons to teach poetry. *New England Reading Association Journal*, 40(1). Retrieved from Questia
- Dunning, S., & Stafford, W. (1992). *Getting the knack: 20 poetry writing exercises*. Urbana, IL: National Council of Teachers of English.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.

- Enright, K., Torres-Torretti, D., & Carreon, O. (2012). Hope is the thing with metaphors: De-situating literacies and learning in English Language Arts classrooms. *Language and Education, 26*(1), 35-51.
- Flynt, E., & Brozo, W. G. (2008). Developing academic language: Got words? *Reading Teacher, 61*(6), 500-502. Retrieved from EBSCOhost.
- Frazier, C. (2001). Using poetry to build classroom communities. *Journal of the Imagination in Language Learning, 6*, 654-658.
- Frazier, C. (2003). Building community through poetry: A role for imagination in the classroom. *English Journal, 92*(5), 65-70.
- Freeman, M. (2003). Using writing to assess student understanding of informational text. *New England Reading Association Journal, 39*(1), 21-30. Retrieved from Questia.com.
- Gamwell, P. (2005). Intermediate students' experiences with an arts-based unit: An action research. *Canadian Journal of Education, 28*(3), 359-383.
- Gorrell, N. (1989). Let found poetry help your students find poetry. *English Journal, 78*(2), 30-34.
- Granowsky, A., Williams, C., & Johns, J. (2011). *Using nonfiction in the primary grades*. Retrieved from http://www.sadlier-oxford.com/prof_development/peerrewchin.cfm?page=12
- Gregg, M., & Sekeres, D. (2006). Supporting children's reading of expository text in the geography classroom. *The Reading Teacher, 60*(2), 102-110.

- Gregg, M., & Sekeres, D. C. (2006, April). *Studying student engagement in third grade poetry lessons*. Paper presented at the annual conference of the American Educational Research Association, San Francisco.
- Gunning, T. (2004). *Creating literacy instruction for all students in grades 4 through 8*. Boston: Allyn & Bacon.
- Harmon, J., Hedrick, W., & Wood, K. (2005). Research on vocabulary instruction in the content areas: Implication for struggling readers. *Reading & Writing Quarterly, 21*, 261-280.
- Hess, K. K., Jones, B. S., Carlock, D., & Walkup, J. R. (2009). *Cognitive rigor: Blending the strengths of Bloom's Taxonomy and Webb's Depth of Knowledge to enhance classroom-level processes*. Retrieved from EBSCO.
- Higher Education Research Institute (HERI). (2005). *Spirituality and the professorate: A national study of faculty beliefs, attitudes and behaviors*. Los Angeles: UCLA, Author.
- Hobgood, J. M. (1998). Finders keepers: Owning the reading they do. *Voices from the Middle, 5*(2), 26-33.
- Holbrook, S. (2005). *Practical poetry, A non-standard approach to meeting content-area standards*. Portsmouth, NJ: Heinemann.
- Janeczko, P. B. (1999) *How to write poetry: Tips and writing exercises for fun and serious poems*. New York: Scholastic.

- Karnish, M., & Dick, R. (1977). EJ Workshop: Found Poetry. *The English Journal*, 66(4), 73-76.
- Kidwell, C. (2010). The impact of student engagement on learning. *Leadership*, 39(4), 28-31.
- Krashen, S., & Brown, C. (2007). What is academic language proficiency? *STETS Language & Communication Review*, 6(1). Retrieved from http://www.sdkrashen.com/articles/Krashen_Brown_ALP.pdf
- Langer, J. A. (1986). *Children reading and writing: Structures and strategies*. Norwood, NJ: Ablex.
- Levykh, M. G. (2008). The affective establishment and maintenance of Vygotsky's Zone of Proximal Development. *Educational Theory*, 58(1), 83-101.
- Linaberger, M. (2004). Poetry top 10: A foolproof formula for teaching poetry. *Reading Teacher*, 58(4), 366-372.
- McClure, A., & Zitlow, C. (1991). Not just the facts: Aesthetic response in elementary content area studies. *Language Arts*, 68(5), 27-33.
- Moss, B., Leone, S., & Dipillo, M. (1997). Exploring the literature of fact: linking reading and writing through information trade books. *Language Arts*, 74(6), 418-429.
- Munoz Ryan, P. (2000) *Esperanza Rising*. New York: Scholastic.

- Nagy, W., Townsend, D., Lesaux, N., & Schmitt, N. (2012). Words as tools: Learning academic vocabulary as language acquisition. *Reading Research Quarterly*, 47(1), 91-108. doi:10.1002/RRQ.011
- Nagy, W. E., & Scott, J. A. (2000). Vocabulary processes. *Handbook of reading research* (Vol. III, pp. 269–284). Mahwah, NJ: Erlbaum.
- North Carolina State Department of Public Instruction. (1997). *Arts education K-12: Integrating with reading, writing, math and other areas of the curriculum*. Arts Education Series Monograph No. 1. Raleigh, NC: Author.
- Pappas, C., Kiefer, B., & Levstik, L. (1990). *An integrated language perspective in the elementary school*. White Plains, NY: Longman.
- Parr, M., & Campbell, T. (2006). Poets in practice. *Reading Teacher*, 60(1), 36-46. doi:10.1598/RT.60.1.4
- Pearson, P., Hiebert, E. H., & Kamil, M. L. (2007). Vocabulary assessment: What we know and what we need to learn. *Reading Research Quarterly*, 42(2), 282-296. Retrieved from EBSCOhost.
- Perfect, K. A. (1999). Rhyme and reason: Poetry for the heart and head. *The Reading Teacher*, 52, 728-737.
- Perfect, K. A. (2005). *Poetry lessons everything you need*. New York: Scholastic.
- Perry, T. (2006). Teaching poetry from the inside out. *English Journal*, 96(1), 110-113.
- Pino, C. L., & Volusia County Schools. (1983). *Rx for formula poetry in the content area: An activities book*. Retrieved from EBSCOhost.

- Prendergast, M. (2006). Found poetry as literature review: Research poems on audience and performance. *Qualitative Inquiry, 12*, 369-388. Retrieved from <http://www.sagepub.com>
- Reeves, D. B. (2000). *Accountability in action: A blueprint for learning organizations*. Denver, CO: Center for Performance Assessment.
- Rief, L. (2002). Inviting poetry in. *Voices from the Middle, 10*(2), 46-47. Retrieved from Education Full Text database.
- Sanacore, J., & Palumbo, A. (2009). Understanding the fourth-grade slump: Our point of view. *Educational Forum, 73*(1), 67-74. Retrieved from EBSCOhost.
- Seely Flint, A., & Tropp Laman, T. (2012). Where poems hide: Finding reflective, critical spaces inside writing workshop. *Theory Into Practice, 51*(1), 12-19.
- Sekeres, D., & Gregg, M. (2005, October). "I'm not a poem person!" *Poetry in literacy instruction*. Paper presented at the annual meeting of the Alabama Reading Association, Huntsville, AL.
- Shugar, C., & Robinson, A. A. (2003). Into the curriculum. Creative dramatics: Language Arts/Social Studies: Found poetry from primary sources. *School Library Media Activities Monthly, 19*(6), 11-22.
- Simon, L. (2008). "I wouldn't choose it, but I don't regret reading it:" Scaffolding students' engagement with complex texts. *Journal of Adolescent & Adult Literacy, 52*(2), 134-143.
- Sprow, K. (2006). Spirituality with poetic assistance. *Adult Learning, 17*(1-4), 7-10

- Tierney, R., Soter, A., O'Flahavan, J., & McGinley, W. (1989). The effects of reading and writing upon thinking critically. *Reading Research Quarterly*, 24, 134-173.
- Vanderburg, R. (2006). Reviewing research on teaching writing based on Vygotsky's theories: What we can learn. *Reading & Writing Quarterly*, 22, 375-393.
Retrieved from <http://academic.research.microsoft.com>
- Van Wyhe, T. (2006). Remembering what is important: The power of poetry in my classroom. *The English Journal*, 96(1), 15-16. Retrieved from www.jstor.org
- Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.
- Wells, C. (2009). *The meaning makers; learning to talk and talking to learn*. Buffalo, NY: Multilingual Matters.
- Wiseman, A. (2011). Powerful students, powerful words: writing and learning in a poetry workshop. *Literacy*, 45(2), 70-77.
- Yopp, H., & Yopp, R. (2006). Primary students and informational texts. *Science and Children*, 44(3), 22-25.
- Yopp, R., & Yopp, H. (2000). Sharing informational text with young children. *The Reading Teacher*, 53(5), 410-423.
- Yopp, R., & Yopp, H. (2003). Time with text. *The Reading Teacher*, 57(3), 284-287.
Retrieved from Education Full Text database.
- Yopp, R., & Yopp, H. (2010). *Literature-based reading activities*. Boston: Allyn and Bacon.