

# Table of Contents

<b>Introduction</b> . . . . .	4	<b>Poetry</b> . . . . .	129
<b>How to Use This Book</b> . . . . .	11	Understanding Poetry . . . . .	131
<b>Correlation to the Standards</b> . . . . .	19	Strategies for Poetry . . . . .	132
<b>Creative Movement</b> . . . . .	21	Dialogue Poems . . . . .	134
Understanding Creative		Rhyme and Rhythm . . . . .	141
Movement . . . . .	23	Juxtaposition . . . . .	146
Strategies for Creative		Bio Poems . . . . .	150
Movement . . . . .	24	Reversos . . . . .	157
Embodiment . . . . .	26	<b>Storytelling</b> . . . . .	163
Interpretation . . . . .	32	Understanding Storytelling . . . . .	165
Moving Statues . . . . .	38	Strategies for Storytelling . . . . .	166
Choreography . . . . .	43	Personification . . . . .	168
Movement Phrases . . . . .	51	Exaggeration . . . . .	173
<b>Drama</b> . . . . .	59	The Untold Story . . . . .	179
Understanding Drama . . . . .	61	Retelling . . . . .	187
Strategies for Drama . . . . .	62	Collaborative Storytelling . . . . .	192
Teacher-in-Role . . . . .	65	<b>Visual Arts</b> . . . . .	197
Tableaux . . . . .	72	Understanding Visual Arts . . . . .	199
Enacting Scenes . . . . .	78	Strategies for Visual Arts . . . . .	200
Monologue . . . . .	82	Visual Narrative . . . . .	202
Improvisation . . . . .	90	Visual Patterns . . . . .	208
<b>Music</b> . . . . .	95	Representation . . . . .	213
Understanding Music . . . . .	97	Mixed Media . . . . .	222
Strategies for Music . . . . .	98	Transformation . . . . .	228
Found Sounds . . . . .	100	<b>Appendix A: References Cited</b> . . . . .	233
Songwriting . . . . .	105	<b>Appendix B: Assessment Forms</b> . . . . .	238
Chants . . . . .	112	<b>Appendix C: Recommended</b>	
Mash-Up . . . . .	118	<b>Resources</b> . . . . .	242
Soundscapes . . . . .	124	<b>Appendix D: Contents of the</b>	
		<b>Digital Resource CD</b> . . . . .	249
		<b>Appendix E: Acknowledgments</b> . . . . .	253



# Poetry

---

## Understanding Poetry

Poetry engages students in writing, reading, speaking, and listening. Creating poems can capture the essence of an idea. As stated by Polly Collins, “When students create poems about topics of study, they enhance their comprehension through the connections they have made between the topic and their own lives, the topic and the world around them, and the poetry and the content texts they have read” (2008, 83). Developing understanding of language arts through the creation of poems allows students to consider concepts related to language arts in new ways and to share their understanding through language and metaphor. Often, students enjoy creating poems but are not sure how to begin. The strategies provide guidance that will help students identify and work with rich language to explore the intricacies of language arts. Though poems often rhyme, they do not need to, and sentences don’t need to always be complete. “We are more interested in ‘surprising images’ or words that have a special sound pattern. They empower students to be ‘word-gatherers’” (McKim and Steinbergh 1992). Students are invited to put words together in unconventional ways, drawing on evocative language, playful juxtaposition of ideas, and creating images through words as they write poems about concepts in language arts. This active engagement changes students’ relationships with language arts as they find their own language to describe what they know.

By working with poetic language, symbolism, and metaphors, students can deepen their understanding of ideas and develop their abilities to express. Dr. Janette Hughes (2007) notes that “poetry encourages an economy and precision in language that transfers to other types of oral and written communication.”

Using poetry to explore language arts builds conceptual understanding. When your students become poets, they fine-tune their writing and explore the use of patterns, rhythm, and metaphor. Writing poems allows students to use language in fresh ways and develop a deeper understanding of language arts. As LaBonty and Danielson (2004) note, “it is obvious that both poetry and math rely on patterns and are dependent on students’ skill with language, whether it is the language of verse and rhythm or the language of symbols and signs.”

## Strategies for Poetry

### ∞ Dialogue Poem

Compare and contrast is one of the most effective instructional strategies that teachers can use (Marzano 2007). A dialogue poem encourages students to explore two different perspectives on a topic. This form of poetry works well with opposite but related concepts or perspectives. Similarities and differences between concepts can be explored, providing the rhythm and the feel of a dialogue. The poem is constructed by two writers, encouraging conversation about the content being explored and the ways to best translate ideas into poetic form. This collaborative work allows students to share what they know with their peers and to deepen learning. These poems also prompt students to better differentiate between two concepts being learned at the same time.

### ∞ Rhyme and Rhythm

This strategy invites students to work in verse as ideas are translated into rhyming words and phrases. LaBonty notes that “a preference for rhyme and rhythm is contained in the linguistic make-up of all humans; rhyme is easier to recall than prose; rhythm helps carry the predictability of language. There is pattern and measure in every language and in the way we structure our lives” (1997). Though poems do not need to rhyme, rhymes can unify a poem, and the repeated sound can help to connect a concept in one line to that in another. Also, simple rhymes can serve as a memory device (Jensen 2008). Students are even more likely to remember poems they create themselves. Here, students are invited to explore their interpretations of poetry, the rhythmic patterns of poetry, and the various poetic devices as they read poetry aloud.

# Poetry *(cont.)*

## ∞ Juxtaposition

This strategy prompts students to find and collect words from a variety of sources and encourages placement of words and phrases in a variety of ways to reveal fresh language and insights. McKim and Steinbergh note that with word bowl poetry, “the very fact of manipulating the words, discarding some, trading others, adding what one needs for sense, can teach us something about selection and choice in making poems. Joining two or three words that normally don’t appear together can make fresh images, charging them with new energy and excitement” (1992).

This strategy allows students to work with descriptions of concepts to create poems that reveal relationships and ideas about content in unique and enlightening language. Putting words together through juxtaposition allows students to boil ideas down to their essence. Students will benefit from having a range of words available from which to draw.

## ∞ Bio Poems

This biographical strategy allows students to investigate traditions, attitudes, environmental influences, and commonly held perceptions about a particular idea or within a particular era. Inspired by George Ella Lyon (2010), bio poems follow a pattern using the phrase *I am from* and can be created through student responses to prompts (Kuta 2003). Using the senses to reflect on what has been seen, heard, smelled, touched, and tasted, students become aware of how they (or characters, fictional or real) have been shaped by their unique experiences. The observations and reflections help students become aware of how time and place can influence one’s perspectives. When written about characters, students consider how context and background influence the development of a character’s frame of reference.

## ∞ Reversos

An inventive form of poetry has been introduced by Marilyn Singer (2010). Poems are written so that they are readable forward and backward. Both directions have a different meaning. These poems draw students’ attention to how lines are linked, how meaning builds in different ways, and how phrasing can be turned on its head as lines are developed to work in both directions. In order to write this “two-poems-in-one,” Singer gives this advice: “Writing a reverso is like playing a game. First, you need to let your mind relax. If you’re writing about fairy tales, you need to find strong stories with dual points of view. If you’re writing about other topics, you could start with a few lines that can be flipped—kind of like finding an image that’s the core of the poem. You can build the poem from there. I use a lot of participles, infinitives, and single word sentences as well as things that can be turned into questions and interjections.”

# Juxtaposition

## Model Lesson: Word Bowls and Found Poems

### Overview

Students create poems using existing words and phrases they find in texts such as recipes, magazines, newspapers, song lyrics, clothing catalogs, letters, or their writer’s notebooks. They choose words or phrases that speak to them—words that create mental images or spark interest. Students experiment with line breaks to create meaning and explore how the poem looks and sounds. Students are also encouraged to experiment with a variety of ways to juxtapose the words and may add others as needed.

### Standards

#### K–2

- Writes in a variety of forms or genres
- Uses descriptive words to convey basic ideas

#### 3–5

- Writes narrative accounts, such as poems and stories
- Uses descriptive and precise language that clarifies and enhances ideas

#### 6–8

- Uses a variety of prewriting strategies
- Uses descriptive language that clarifies and enhances ideas

### Materials

- Print materials with words that students can cut out (newspapers, catalogs, magazines, school flyers, menus, etc.)
- *Found Poem Example* (page 149, foundexample.pdf)
- Scissors
- Bowls or reusable containers

### Preparation

Gather print materials so that students can choose words to be placed in word bowls and used in their found poetry. Familiarize yourself with the notion of found poetry. Additional ideas are provided in the Specific Grade Level Ideas.

# Juxtaposition *(cont.)*

## Procedure

- 1.** Begin by activating students' prior knowledge about poetry by asking questions such as, "What poems have you read or written yourself? What makes a poem different from a story?" "Do poems have to rhyme?" "How are words, phrases, and sentences formatted in a poem?" "How do readers know when to pause while reading a poem aloud?" "Why would a poet include line breaks in a poem?"
- 2.** Discuss how poets use different strategies when writing poetry. For example, some poets may have a plan in mind, such as looking for words about a specific topic. Other poets may choose random words that sound interesting and combine them in surprising ways to discover meaning.
- 3.** Read aloud the *Found Poem Example* (page 149) to students. Explain that this poem was created by pulling words from a magazine article about Iceland in *National Geographic*. Explain how the words from the article were arranged in a special way to make meaning. Have students share their thoughts about the poem and the meaning that they understand from reading it.
- 4.** Model for students how to browse through materials and use scissors to cut out significant words. Place those words in a bowl or other container. Ask students to help you draw several words from the bowl and create a class found poem by arranging the selected words. The idea is to put the words together in a variety of ways until they create a clear sense of the idea being explored. As appropriate, encourage metaphors, similes, and the use of imagery, sensory descriptors, and feeling words.
- 5.** After you have completed an example together, students are ready to prepare for their own poems. Provide students with print materials and scissors. Each student should get a bowl or some kind of reusable container.
- 6.** Have students individually create found poems by cutting words or phrases from magazines or other materials.
- 7.** Tell students to rearrange the words they have found to create different line breaks and read each configuration aloud to hear the impact on meaning and rhythm. Have students also listen to other students read their poems aloud to determine if the poems sound the way they intend.
- 8.** Ask students to choose their favorite configuration and read their poem aloud to the class. Discuss the process, using the Questions for Discussion.

# Juxtaposition *(cont.)*

## Questions for Discussion

- What did you learn through the process of creating your own poem?
- What unique or fresh language came out of the exploration of juxtaposing different words and phrases?
- What did you learn from listening to the poems of others?

## Specific Grade Level Ideas

### **K-2**

Students should work in small groups or as a class to create the found poem. Choose appropriate words from texts to explore for the word bowl activity. Discuss the use of punctuation and how readers know when to pause in the poem.

### **3-5**

The activity can be used as written. Students can also read an article from a magazine, such as *TIME® for Kids*, *Ranger Rick*, or *National Geographic Kids™*. They can choose words and phrases that summarize the main idea of the article and present the main idea through a found poem. Students can also search for words to create figurative language such as metaphor, simile, and onomatopoeia.

### **6-8**

Students can provide copies of their first drafts as well as their final poems along with individual reflections on the process. Have students choose passages from lengthy texts and convey the essence of meaning through a found poem. For example, how might a found poem capture the essence of a president's address to the nation?

Students can also use their writer's notebooks to record words they find online, such as blogs, and movies with subtitles. They can record the words on index cards, create a found poem, and rearrange the line breaks by moving the cards.

# Found Poem Example



## Iceland

by Sean Williams

3 million years ago, ice age

Ancient lava flows from a volcanic crater

Waterfall roars for centuries

Mossy islands, hot springs

Seabirds breed here, on an arch 40 feet high

Winter, at the far bank of the river

On an overlook after midnight, an outlaw

Is protected from the north wind