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Book bento boxes: Creative reading response
Dr Jennie Bales and Louise Saint-John

Book bento boxes (BBBs) are a recent reader response strategy that offers students an alternative visual and creative approach to reflecting on a text. Through the lens of reader response theory this article demonstrates how BBBs provide an outlet for critical and creative thinking, visual arts and the application of technology for responding to texts and presenting ideas. While this strategy explicitly supports the English curriculum, it can also be harnessed to express understanding in other subject areas. Practical applications will be explored through examples created for Year 10 English and Stage 2 history tasks.

When the BBB strategy was introduced to a cohort of post graduate students enrolled in Literature Across the Curriculum (a Master of Education subject for Teacher Librarianship) at Charles Sturt University, it was received with enthusiasm. Students quickly saw the potential of this relatively new reader response strategy that offers students an alternative visual and creative approach to reflect on a text. Initially adopted by adult readers, the strategy has found leverage in secondary English classrooms. However, as this article will demonstrate, BBBs provide a creative and enjoyable opportunity for students of all ages to make connections between their reading and related content. The underlying principles can be adapted, making this a flexible and engaging option for a range of ages and capabilities.

Conceptual origins
The Japanese are renowned for simple lines, artistic design and expressive layout in many fields. This is demonstrated in the art of ikebana and in food presentation through the bento box which turns a simple single take-away meal into a visual delight. The notion of a book bento box is based on the premise of taking a single idea (bento), in this case a book, and presenting its themes in 'bite sized' portions within a confined unit (a box) in a purposeful and artistic way. Kelsey Kloss (2016) credits the Instagrammer @BookBento with this idea of compiling and presenting small objects to capture the themes and inspiration within a book, where 'every object is meticulously arranged and organized in the snapshots'.

As can be seen in these Instagram images , this is a highly visual, innovative and interactive technique that invites book lovers to design, create, hyperlink and share responses to books in an artfully arranged interactive collage. This article includes digital samples from Year 10 English students responding to a short story of their choice. A physical, rather than digital, rendering of the BBB format is another possibility that will be explored later in the article.

Responding to literature

Researchers and professionals in the field of children's literature (Yopp and Yopp, 2014; Miller, 2010; Miller and Kelly, 2013 and Krashen, 2011, 2018) identify some key approaches to establish a strong reading culture within the library and across the school. Book bento boxes are ideal for helping students to identify and connect with themes, topics and compelling issues as they read. Book bento boxes can also cater for individual and small group literary experiences and offer an enjoyable and engaging extension of the reading experience that differs from the more traditional book report. The final product can be an individual or shared compilation and ideally there will be opportunities for students to discuss and explore their responses to the text during the design, development and presentation processes. Reader response theory, as explained in the following video (1:57), is steeped in the notion of shared experiences and these can readily be embedded into the reading and response cycle.

YouTube video: 'Reader Response Theory'

An important aspect of the BBB is the sharing of a creator's thoughts that reflect their personal interpretations of a text. Typically, as the strategy has been inspired by technology, a BBB will often be in a digital format, harnessing interactive components to provide annotations during the publishing process. It is the combination of the box components supported by annotations that result in a product that explicitly addresses English K-10 Syllabus. An aspect of the syllabus requires students to reflect on their learning and empowers them to become confident communicators, as well as critical and imaginative thinkers. These elements are demonstrated in the following paired images of a Year 10 student's response to the short story 'Raymond's Run' by Toni Cade Bambara. The image on the left presents a collection of articles titled 'Visual Representation of Raymond's Run' and the image on the right illustrates one of the hyperlinked annotations.

Connection Between Both Texts

Both the film 'Mean Girls' and the short story 'Raymond's Run' showcase several stereotypes of females, while focusing on how mean girls can be to each other, no mater what age.

"I'm thinking that girls never really smile at each other because they don't know how and don't want to know how and there's probably no one to teach us how, cause grown-up girls don't know either." This thought that Squeaky has during a 'conversation' with Gretchen is incredible profound for someone of her age. She realises that she's never really seen any girl of any age smile at another girl and mean it - not even "grown up girls". It shows that not even the normal, kind and very simple act of smiling at someone is something that very rarely happens in real life now. Society expects girls not to be nice to each other, they are expected

Image:Visual representation of the novel 'Raymond's Run' on the left. On the right is an example of a hyperlinked annotation. Both created by Emma, using Thinglink.

Multimodal expression - the technology connection

The book bento box provides a medium to enhance visual literacy through the creation of multimodal text in a digital or physical format (Ljungdahl and March, 2014, p. 261). It can be used as a response to or analysis of a focus text, thereby developing the imaginative and critical thinking of both the reader and responder. In most examples, Thinglink has been the tool of choice, but other programs such as Glogster , Piktochart , Padlet , Wakelet support digital storytelling and are easy to use and incorporate into the school's learning management system or online platform. The apps are free to use in an educational setting (though some have limited functionality without a paid subscription). Book bento boxes created on an app and uploaded to Instagram limits the content to still images. However, the tools listed above allow for the inclusion of interactive components such as video, hyperlinks, maps, music and created documents such as Google Docs . The General Capabilities within the Australian Curriculum that address a number of 21st century skills including communication, interaction, collaboration, ICT competence and the development of visual literacy can be enhanced through the interpretation and creation of visual images, and BBBs support the application of many of these skills.
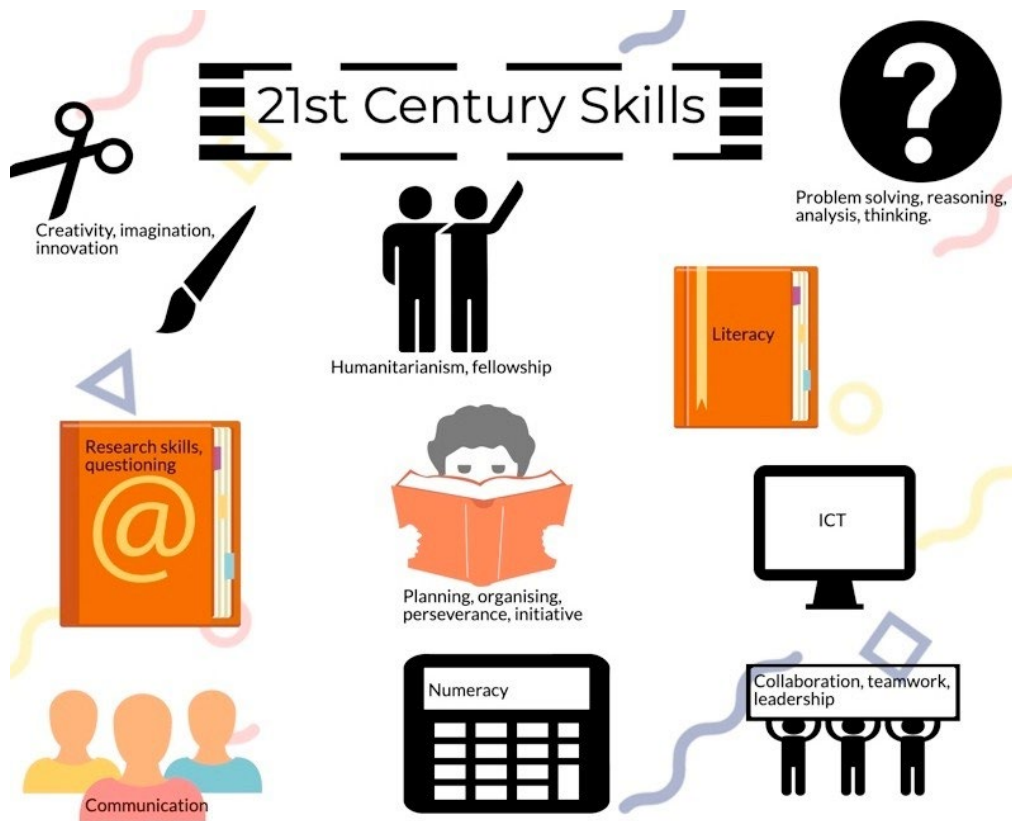

Image:'21st century skills' Louise Saint-John (2020)

Young people today require the ability to read and create multimodal texts. Burke and Hemmett (2009, p 1) highlight the importance of incorporating opportunities for multimodal expression as part of assessment requirements. Such projects are often collaborative and incorporate a suite of 21st century skills in their creation. After reading or sharing a text, students' use of the BBB model encourages them to plan and organise the content to be displayed. They are required to consider the purpose and reason for each component, along with the layout, research, compilation and placement of written annotations to communicate their ideas.

Opportunities for creative and critical thinking

This creative approach encourages students to make the link between stories and related content whereby both imaginative and innovative thinking are activated. Purposeful thinking and intentional creation extend students' visual literacy, allowing them to devise or develop concepts in a meaningful way. Book bento boxes enable students to display understanding and knowledge creatively and artistically whilst challenging a viewer to interpret, analyse or infer the concepts being promoted. This aligns with Ross Johnston's key defining qualities of visual literacy being 'the ability to analyse the power of the image and the how of its meaning in its particular context' (Winch, et al. 2010. p. 620).

As a means of expression, the BBB provides a flexible option for students and allows for unlimited imagination and creativity. Age and understanding will be reflected in the complexity of the work, including age appropriate online links. Book bento boxes can also encourage students for whom English is not their first language to display understanding, knowledge and analytical skills moving beyond the constraints of solely written English. Book bento boxes can be presented simply or can be used to encourage higher order thinking. Students can make new links, formulate concepts and creatively apply new ideas to specific texts.

Image:'All Summer in a Day' by Ray Bradbury, Thinglink

As seen in the above example , opening an image within Thinglink allows a reader to navigate the various buttons embedded in components and to explore the creator's reasoning, interpretations and the connections made in relation to the focus text.

Supporting English and the visual arts

English and visual arts are subjects that naturally lend themselves to the BBB. Students can use their visual literacy skills to present their ideas about how their topic is relevant to the real world and make connections with other texts and ideas. For example on the Instagram page @BookBento the BBB is used to great effect for Jane Austen's 'Pride and Prejudice' . Chosen objects surrounding the book cover are evocative of time and place in the novel.

Students could also make use this format to demonstrate themes and connections they have made and indicate how a text participates in a conversation within their own society and the framework of broader world view. A case in point is the consideration of gender stereotypes. For instance, the role of women is a quintessential theme that is as relevant today as it was in earlier

times. Students could demonstrate their research and understanding by making comparisons between women in classic literature and women in the modern literary canon.

Digital apps work equally well in the purview of visual art. Creation of an artwork such as that on L Frank Baum's 'The Wonderful World of Oz ' displays skillful design in which each visual item is conceived and rendered with care. This medium also allows for more expressive illustration whereby painting, drawing or sculpture can be interwoven and linked to digital annotations. A work based on Doris Lessing's book 'Flight' demonstrates how both English and visual art objectives can be incorporated into the creation of a piece of work created in Thinglink .

Image:Visual representation of 'Flight' by Doris Lessing

Wider possibilities

The book bento box strategy can readily be applied to learning areas other than English. For instance there are picture books that support many curriculum areas and are an ideal medium to encourage student reflection and to spur further investigation. A BBB example created by Jeannie Bales (2018) displays a book bento box expressing her thoughts on 'Mallee Boys ' by Charlie Archbold (2017). In this example, Bales explores the use of different buttons to help create a sense of journey as well as sequencing the annotations on the narrative.

Although the use of technology can enhance the communication options and expand the sharing of ideas, the book bento box model is easily adaptable to a material format. A physical collection of items photographed and then printed, along with hand drawn illustrations and oral explanations provide an alternative approach. The pinup board below shows examples of physical BBBs from Stage 2 students undertaking a humanities and social sciences unit supported by story books.

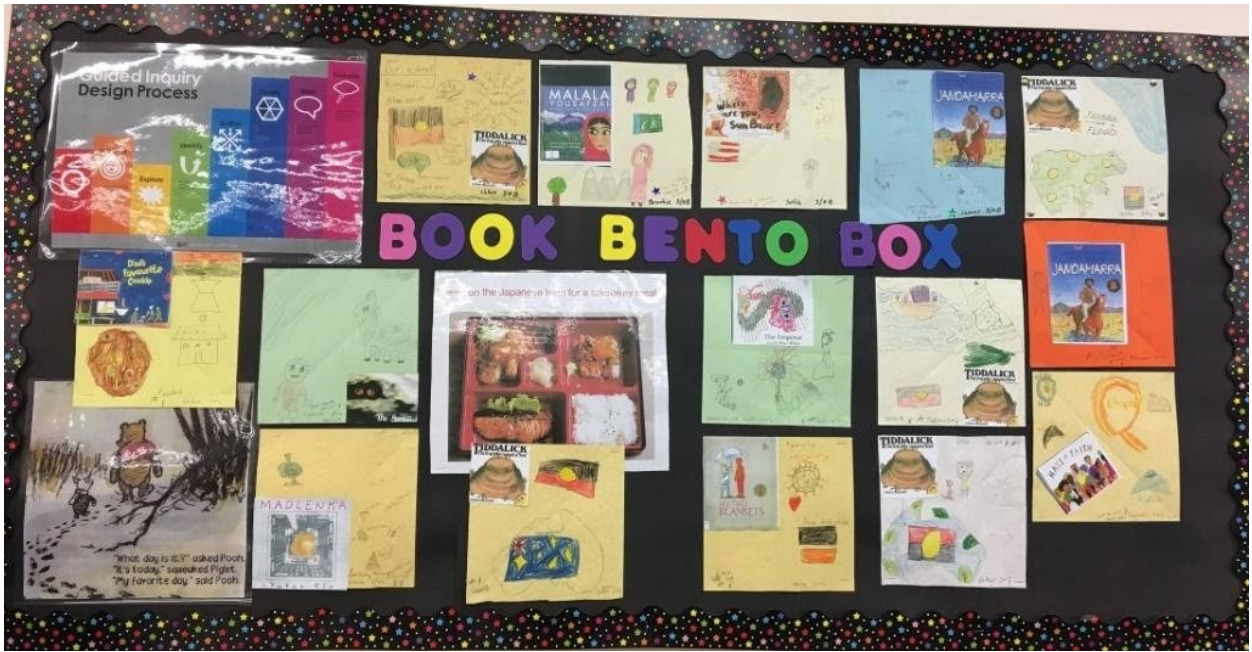Image:A school library display of mixed media book bento boxes created by Stage 2 students in response to a text of their choice

The following examples present products from the Stage 2 library research unit. Using paper as the 'box' students have identified items and events inspired by a book and have drawn these on the paper.
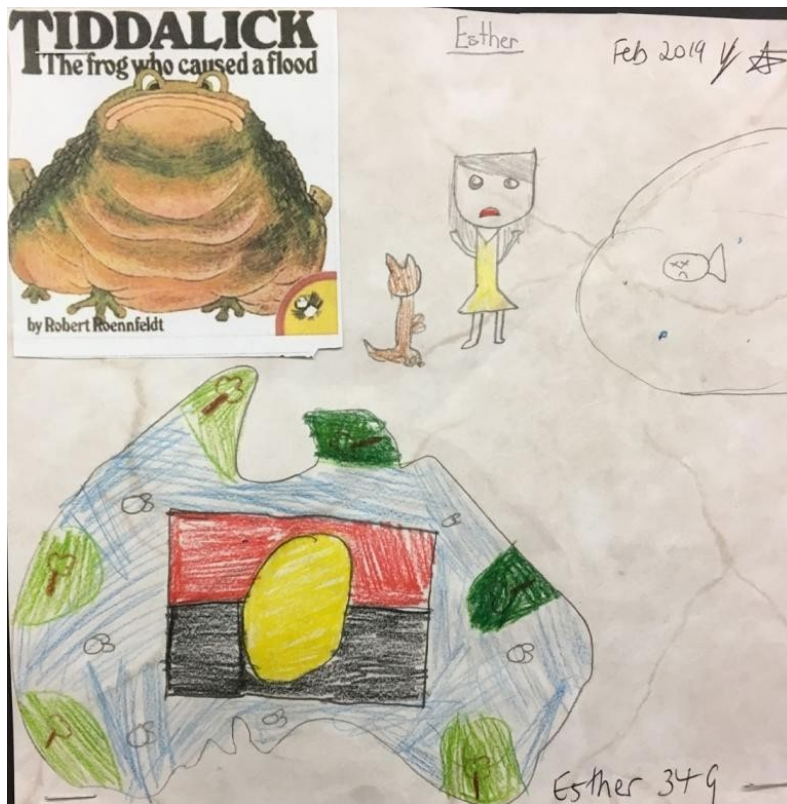

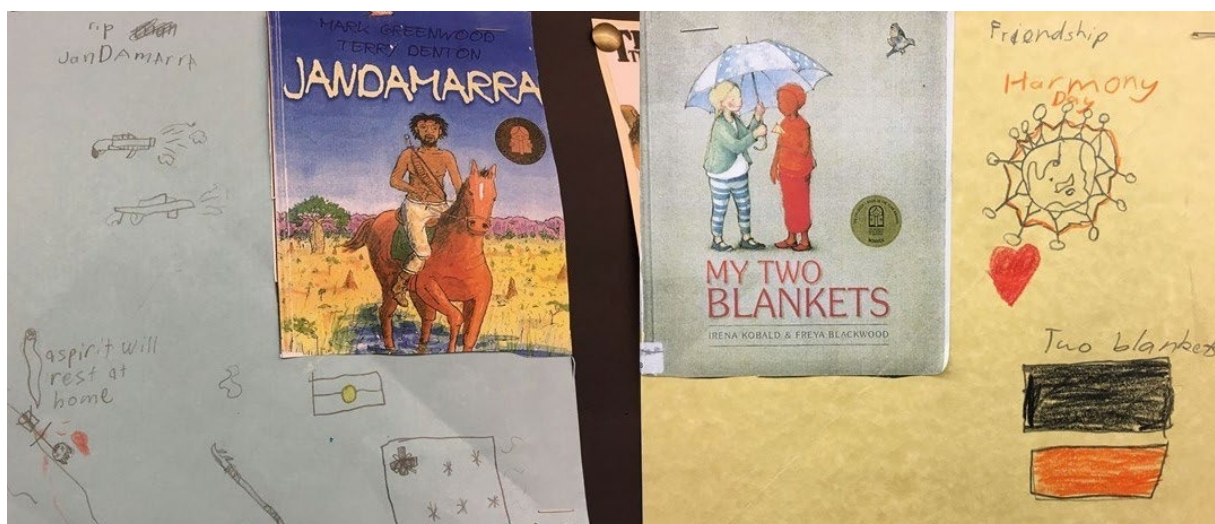Image:Book bento box of 'Tiddalick: The frog who caused a flood' by Robert Roennfeldt

Image:Book bento box illustrations on specific cultural themes

The examples provided here indicate a range of strategies that students can employ by taking the underlying principles of the book bento box and adapting them to suit individual learning styles, interpretations and preferences. Book bento boxes encourage creativity, and as such, will inspire students to adapt the format to suit their own purposes.

A Year 10 teacher and supporting teacher librarian indicated that Book bento boxes were well received by students and a popular choice. With clear learning expectations and guidelines, Thinglink provided the necessary tools for students to address all aspects of the task including image selection, placement, and the thoughtful annotations embedded within. The teacher librarian, Helen Styan, was excited by the possibilities of this reflection strategy and intends to include BBBs in future units of work. In addition, a number of tertiary students working towards their teacher librarianship qualifications expressed interest in the idea, seeing great potential for providing an original and engaging learning opportunity for students to reflect on reading experiences.

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'Read for your life!' An interview with Ursula Dubosarsky

Ursula Dubosarsky

In February, Ursula Dubosarsky was announced as the new [Australian Children's Laureate](#) for 2020-2021. In this role, she continues the work of Morris Gleitzman, Leigh Hobbs, Jackie French, Boori Monty Pryor and Alison Lester in promoting 'the importance of reading, creativity and story in the lives of young Australians' (Australian Children's Laureate Foundation, 2019). Ursula generously shared her time with us to reflect on her aspirations for young readers during her laureateship.

YouTube video: '[Ursula Dubosarsky's Laureate mission](#)' by Story Box Library

The theme for your two-year term is 'Read for your Life'. How do you view the urgency and transformational power of reading in the lives of young Australians in 2020?

I think we can all agree on the transformational power of reading. I can't imagine there is a single person in Australia who does not want every child to be a good reader – by which I mean someone who loves to read, reads a lot and is comfortable reading a wide range of material and writing styles. What sometimes seems to be forgotten is that to be a good reader you actually have to read! Reading is the only way to improve your reading and become a happy and adventurous and empowered reader. And of course, with the advent of the scintillating digital age, it has become harder to sustain the kind of reading that makes that kind of good reader.

This theme also recognises that reading often drops off after primary school. Why do you think this happens?

Children are reading fewer books as they get older! It is the sustained, varied, sometimes challenging reading of books – fiction and non-fiction – that turns someone into the kind of able, versatile and therefore empowered reader that we all want our children to be. Obviously they are reading all the time on their devices. They are chatting, sending each other photos and videos, skimming through moments of interest – as we all do, all the time, every day. It's part of being a modern person. But they are not reading books on their devices. Some do, of course, but sales of digital books remain

low across all age groups – particularly the young. If we want children and young people to keep reading, we need to provide access to paper and cardboard books, which is often their preferred format. Children continue to want books, if they are given the opportunity. Sales of paper and cardboard books for children are not dwindling – if anything, they are growing.

> *It is the sustained, varied, sometimes challenging reading of books – fiction and non-fiction – that turns someone into [an] able, versatile and therefore empowered reader…*

For schools, what's the secret to developing reading as a lifelong habit?

I think the school library and teacher librarians can play such a crucial role in developing the reading habits of children. Reading is the foundation and cornerstone of education, obviously. It seems to me of vital importance that the school sets aside a dedicated, loved room or building that is called a library, that symbolises that pivotal role of reading. A library is not just a useful databank for various school projects; it is a source of continuously developing imaginative reading. So this library needs books! It can't simply be a beautiful room with a row of computers. It is a space that needs to be curated by a professional librarian. Reading is about opportunity, and that is what the library can provide to every student in the school – a space to read and experiment with a wide range of fiction and non-fiction books. As all readers know, developing your own reading taste is sometimes a slow process of discovery and trial and error, and students need time and opportunity to do this. But once they find what they really love to read they will never stop reading.

Out of curiosity, your novels often include a historical setting. What role have libraries played in the research for your writing?

The very first novel I ever wrote, 'Zizzy Zing', over 30 years ago, was a time-slip novel, set during the 1938 sesquicentenary in the Blue Mountains of Sydney. When I got the idea, I went straight to the State Library of NSW, to look through microfiche copies of the newspapers of the period I was writing about. I've always turned first to newspapers and films when researching for books. I want to get a sense of what the people of the time were actually reading, to try and understand the impression they had of the world, rather than relying on a mediated version through history books. In other words, I am a primary sources writer! Ten years later, with 'The Red Shoe', set in 1954 during the Petrov Crisis, I did exactly the same thing. I spent so many fascinating hours in the State Library of NSW with the microfilm and the video resources – I never wanted to leave!

When I wrote 'The Blue Cat' 15 years after that, the wondrous digital world had arrived. Consequently, my newspaper reading and film discovery was performed online rather than within the physical library – although still using the library resources (in that instance, largely the amazing [Trove](#) at the National Library of Australia). I also found the collection at Stanton Library and the librarians and historians of North Sydney Council extremely helpful – well vital, really – for 'The Blue Cat'. Especially for filling in those gaps of knowledge with photographs and ephemera. The access to this material gave me a great psychological boost, to more deeply immerse my mind and feelings into the period, to write about it (I hope) with more confidence and at least some authenticity.

Over the next two years, how do you plan to bring your love of books into the lives of Australian children and young people?

I've chosen to concentrate largely on one simple message to the children of Australia – get down to your local library and join up! Actually get a library card with your name on it, that you can use to borrow as many books as you like, as often as you like, for free.

This is not, in any sense, a position to undermine the fundamental importance of the school library and teacher librarians. It is a recognition, though, that not all children sadly have access to school libraries. And it is also a way of including the family in the reading life of a child – that as members of their local library, children and their families will develop the habit of going to the library regularly and borrowing books – a habit that will continue all their lives. 'Read for your life!' as my Laureate slogan says!

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SPaRK – This is a Poem that Heals Fish

Dr Cathy Sly

Resource overview

Engage students in the delights of poetic style with this whimsical picture book by Jean-Pierre Simeon and Olivier Tallec. 'This is a Poem that Heals Fish' tells the tale of Arthur's concern for his beautiful red fish, Leon, which seems to be unwell. Arthur fears the fish will die of boredom.

When he calls on his mother for advice about how to save his fish, she suggests that Arthur should give him a poem. Uncertain what a poem actually is, the young boy goes in search of this enigma.

After scouring the house and not finding a poem anywhere, Arthur goes out into his community to ask the people he knows. The bicycle repairman, the baker, an old man, Arthur's grandparents and even his pet canary all offer him their own impressions of what a poem is. When Arthur returns to Leon, he admits that he has not found a poem, but he recites what each person has told him. Arthur's collection of imaginative, sensory fragments creates an 'accidental poem' and the beautiful red fish revives. In response to Arthur's poem, the fish comments, 'And my poem is my silence ...'
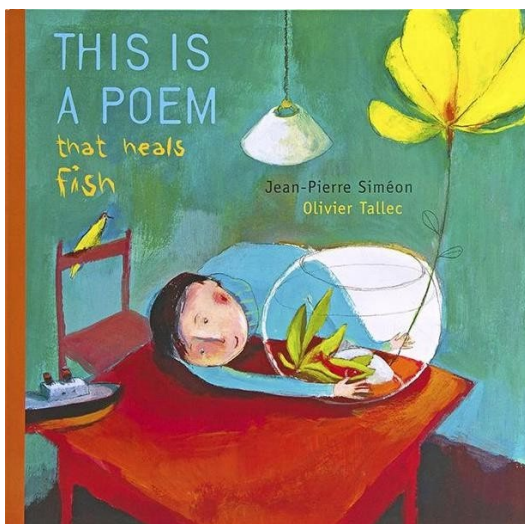

Image:This is a Poem that Heals Fish

Educational significance

With imagination, sensitivity and astutely employed poetic devices, 'This is a Poem that Heals Fish' lends itself to considering the English textual concepts of style and connotation, imagery and symbol. The text's concise verbal language and whimsical illustrations exude the essence of the poetic style. Explicit teaching of the textual concepts will give students a clear understanding and will enable them to examine the text through these lenses. They should discover that the poetic style is built on carefully honed elements of connotation, imagery and symbol which, when used in a particular manner, enable ordinary aspects of life to be seen anew.

Suggestions for using this text

'This is a Poem that Heals Fish' is an intriguing picture book that fosters an understanding of the nature of poetry. In terms of investigating style, both the written and visual modes of the text provide examples of the imaginative, sensitive and whimsical. In addition, an investigation of the textual concept of Connotation, imagery and symbol can be supported and enhanced by examining the figurative language and sensory images evident in both the written text and the illustrations.

Understanding style at different stages of learning

Stage 3

Students understand that particular styles result from the use of identifiable language features appropriate to each mode and medium.

They learn that

- style may be changed by manipulating certain elements

- style creates connections between and among texts

- literary devices such as sound, images and figurative language can enhance expression

- personal style can be cultivated. (English textual concepts)

Syllabus links

- experiment with text structures and language features and their effects in creating literary texts, for example, using imagery, sentence variation, metaphor and word choice (ACELT1800)

- recognise and explain creative language features in imaginative, informative and persuasive texts that contribute to engagement and meaning

- identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse (ACELT1617).

Stage 4

Students understand that style is a way of conveying individuality, specialised knowledge and values.

They learn that

- they need a range of styles for their personal, social and academic contexts

- style is understood through exposure to wide reading in a variety of styles

- style can be imitated and adapted

- particular styles have particular effects

- style is an important element in the pleasure of the text. ([English textual concepts](#))

Syllabus links

- use increasingly sophisticated verbal, aural, visual and/or written techniques, eg imagery, figures of speech, selective choice of vocabulary, rhythm, sound effects, colour and design, to compose imaginative texts for pleasure

- identify and evaluate devices that create tone, for example humour, wordplay, innuendo and parody in poetry, humorous prose, drama or visual texts (ACELT1630).

Understanding connotation, imagery and symbol at different stages of learning

Stage 3

Students understand that richer meanings are produced when responders recognise and engage with imagery.

They learn that

- imagery prompts evocative comparisons which may add new meanings to a text

- figurative language extends the meanings of words

- figurative language compresses ideas through the connections it makes

- figurative language can persuade, inform and engage audiences emotionally in different modes and media. ([English textual concepts](#))

Syllabus links

- understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes (ACELT1611)

- identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse (ACELT1617).

Stage 4

Students understand that the effect of imagery is subjective.

They learn that

- imagery and symbol communicate through associations which may be personal, social or cultural

- words invite associations (connotations) in responders which bring related ideas and feelings to a text

- figurative language can invite participation creating emotional resonances or potentially exclude and challenge. ([English textual concepts](#))

Syllabus links

- explore and appreciate the aesthetic qualities in their own and other texts and the power of language to communicate information, ideas, feelings and viewpoints

- understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)

- interpret and analyse language choices, including sentence patterns, dialogue, imagery and other language features, in short stories, literary essays and plays (ACELT1767).

Teaching activities

Prereading

Apart from explicitly teaching the focus concepts, spend some time considering the pivotal question of this narrative: What is a poem?

Ask students to consider dictionary definitions of 'poem' and 'poetry' such as those suggested below, and then compare these with comments made by poets about poetry (see suggestions below).

Ask students to explain what a poem or poetry is. Ideas could be compiled and presented as a class diagram.

What is a poem?

Working with dictionary definitions and peoples' perceptions.

Dictionary definitions:
poem - *noun*
1. a composition in verse, especially one characterised by artistic construction and imaginative or elevated thought.
2. a composition which, though not in verse, is characterised by beauty of language or thought. *Macquarie Dictionary*

poetry - *noun*
1. the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful, imaginative, or elevated thoughts.
2. literary work in metrical form; verse.
3. prose with poetic qualities.
4. poetic qualities however manifested.
5. poetic spirit or feeling.
6. something suggestive of or likened to poetry. *Macquarie Dictionary*

Image:Poem/Poetry - Macquarie Dictionary

Poets' comments on poetry

'Poetry is what in a poem makes you laugh, cry, prickle, be silent, makes your toe nails twinkle, makes you want to do this or that or nothing, makes you know that you are alone in the unknown world, that your bliss and suffering is forever shared and forever all your own.' - Dylan Thomas

'Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity.' - William Wordsworth

'Poetry is a language in which man explores his own amazement.' - Christopher Fry

'Poetry is an echo, asking a shadow to dance.' - Carl Sandburg

'A poem begins as a lump in the throat, a sense of wrong, a homesickness, a lovesickness.' - Robert Frost

Applying ideas to the focus text

Both the front and back covers of 'This is a Poem that Heals Fish' provide an opportunity for investigating elements of visual literacy.

Ask students to look closely at the picture on either the front or back cover of this book and to suggest any of the elements used by the illustrator that convey a poetic mood. By considering such aspects as line, shape, colour, texture, modality, juxtaposition of subjects, salience and symbolism, the students examine style and look for visual elements that use connotation, imagery or symbolism to communicate a richer level of meaning.

Reading

Depending on the number of books available, this text can be read aloud to the class or read in small groups. The images form an important part of the narrative and need to be studied closely. An online audio-visual reading of the book is available at 'This is a poem that heals fish Story Board Read-Aloud '.

Focusing on style and connotation, imagery and symbol

'This is a Poem that Heals Fish' makes use of a fusion of verbal and visual symbols to convey its story and themes. Both the written and illustrative content may be considered poetic. That is, they employ elements of style that seek to invoke a reader's emotions or imagination. In terms of language, this involves word combinations chosen for their sound and rhythm as well as the use of poetic devices such as simile, metaphor and imagery. Thus, the written language can be investigated through the textual concept connotation, imagery and symbol. The fanciful illustrations enhance the poetic style by establishing a dream-like atmosphere. Therefore, the artistic elements that create the tone, mood and symbolism of the pictures can be considered in detail.

Ideas for promoting deep thinking and discussion

Using a table like the one presented below, students make notes about the characters and their responses to Arthur's question, 'What is a poem?'

Students contemplate what the written text tells us about each of the people to whom Arthur speaks. Examine how and what the illustrations add to our understanding of these characters and their responses to Arthur's question, 'What is a poem?'

Students:

- make notes independently and contribute their findings to a class discussion

- work in groups whereby each group focuses on one of the characters and later reports their collaborative findings to the class.

What does the written and visual text tell a reader about each character?		
Character	Written information	Visual information
Lolo (pp.14-17)		
Mrs Round (pp.18-21)		
Mahmoud (pp.22-25)		
Aristophanes (pp.26-29)		

Image:Sample note-taking table

The paradox of Arthur's investigation

When he returns to his ailing fish, Arthur sadly tells Leon that he has been unable to find a poem. Nevertheless, he recites what he has discovered about a poem. When these disparate ideas, couched in figurative language, are put together, it appears that Arthur has indeed found a poem.

Activities

Students look closely at Arthur's recital of ideas about poetry (p.38) and explain why this could be considered a poem.

Look at the layout and examine the words and phrases to discover examples of figurative language such as:

- Similes

- Metaphors

- Repetition

- Alliteration

- Personification

- Juxtaposition

- Enjambment

- Rhythm

Arthur's poem (pp.44-45) is presented in a visual and verbal manner. Students discuss how the images and typography on these final pages add another dimension to the ideas delivered in the written text.

Experimenting

Encourage students to create their own poems about poetry using words and images.

For inspiration and ideas:

1. Read 'Distant Rain' by Shaun Tan in 'Tales from Outer Suburbia' (pp.28-35).

Image:Distant Rain by Shaun Tan

Shaun Tan presents a poem in the style of a collage made up of scraps of written text and sketches. His poem, 'Distant Rain', is about what happens to fragments of poetry that different people write, and may provide inspiration for students to create their own mixed media poetry.

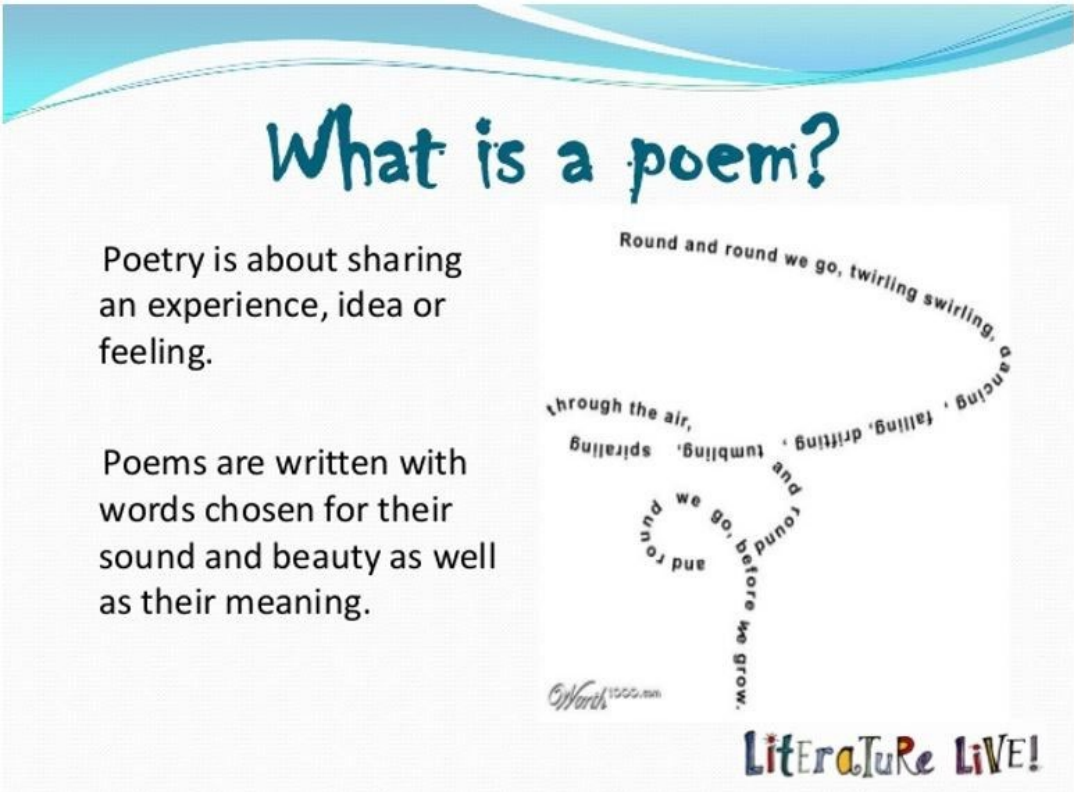2. As in the examples below, typographical features can be used to enhance a poem.

What is a poem?

Poetry is about sharing an experience, idea or feeling.

Poems are written with words chosen for their sound and beauty as well as their meaning.

Round and round we go, twirling swirling, dancing, falling, drifting, tumbling, spiralling through the air, and round and round we go, before we grow.

LiTEraTuRe LiVE!

Image:Using typographical features to enhance a poem

3. Blackout poems are also an interesting way to create poems. These involve selecting words from a page taken from an old book.

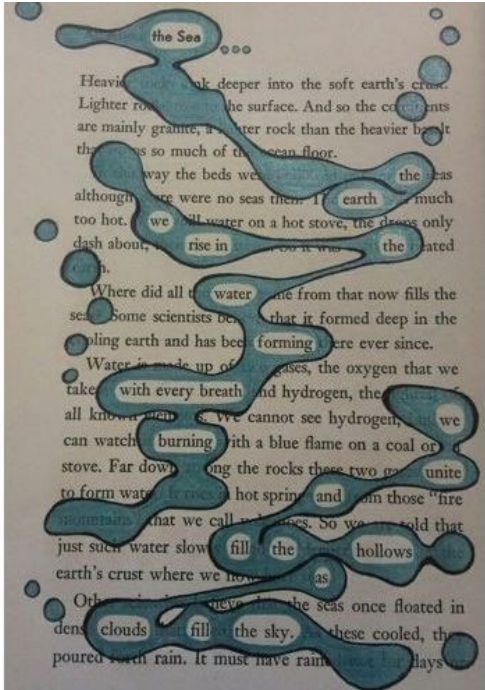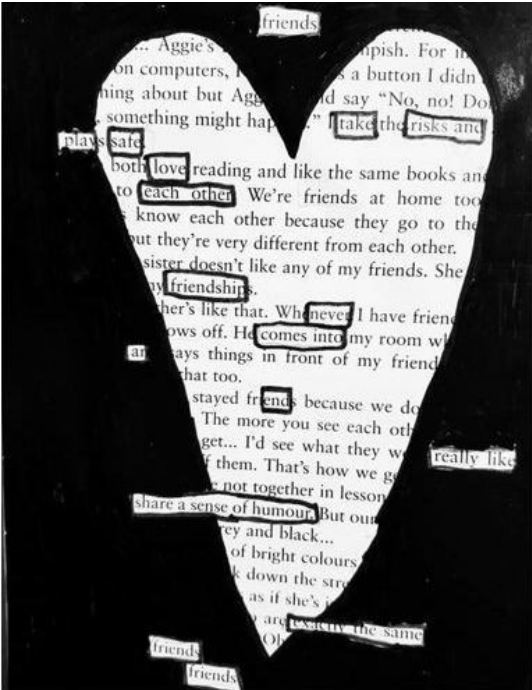Here are some examples from many that have been collected on Pinterest .

Image:Blackout poems (source: Pinterest)

Image:Blackout poems (source: Pinterest)

References and further reading

Blackout poems. *Pinterest* .

Braydon, G. '*What is a poem?* '. *Poetry project*.

Kennedy, C. (2017). *This is a poem that heals fish story board read-aloud* . YouTube.

Simeon, J.P. & Tallec, O. (2007). *This is a poem that heals fish*. NY: Enchanted Lion Books.

Tan, S. (2008). 'Distant rain', in *Tales from outer suburbia*. Toronto, Canada: McClelland & Stewart.

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