

Teen poet Epiphany Jones was one of the winners of the 2016 Found Poetry Contest, sponsored by *The New York Times*, for her work in which she blended words and phrases from two articles to create her original poem, "AMY."

**Directions:**

1. Read Jones' poem below.
2. Read the two articles that Jones used as her source material.
3. Mark the poem below and the articles using two different colored highlighters (or underline with two different colored pencils) to show which words came from which article.
4. Although Jones was allowed by the contest rules to add up to two words of her own to make the poem flow, she didn't add any of her own words. She did, though, slightly alter one word. Mark the poem below to show which one of the words was altered.

AMY

Her soul,  
tart and smoky.  
A self-deluding White Rabbit.  
The defiant moaning withholding an ache for steady, satisfied  
silence –  
She flirts with self-destruction.  
Recognizable frustration with light and life,  
"a lost soul."  
Perversely intoxicated on the mournful sensation of punch lines  
and intended feet dragging,  
a simple refrain, a verse:  
"I said no, no, no."

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Article #1:

# Amy Winehouse, British Soul Singer With a Troubled Life, Dies at 27

By Ben Sisario

July 23, 2011

*The New York Times*

Amy Winehouse, the British singer who found worldwide fame with a sassy, hip-hop-inflected take on retro soul, yet became a tabloid fixture as her problems with drugs and alcohol led to a strikingly public career collapse, was found dead on Saturday in her apartment in London, the police said. She was 27.

The cause was not immediately known. The police said that they were investigating the circumstances of the death, but that “at this early stage it is being treated as unexplained.”

With a husky, tart voice and a style that drew equally from the sounds of Motown and the stark storytelling of rap, Ms. Winehouse became one of the most acclaimed young singers of the past decade, selling millions of albums, winning five Grammy Awards and starting a British retro-R&B trend that continues today.

Yet, almost from the moment she arrived on the international pop scene in early 2007, Ms. Winehouse appeared to flirt with self-destruction. She sang of an alcohol-soaked demimonde in songs like “Rehab” — whose refrain, “They tried to make me go to rehab/I said, ‘No, no, no,’ ” crystallized Ms. Winehouse’s persona — and before long it seemed to spill over into her personal life and fuel lurid headlines.

The interplay between Ms. Winehouse’s life and art made her one of the most fascinating figures in pop music since Kurt Cobain, whose demise in 1994 — also at age 27 — was preceded by drug abuse and a frustration with fame as something that could never be escaped. Yet in time, the notoriety from Ms. Winehouse’s various drug arrests, public meltdowns and ruined concerts overshadowed her talent as a musician, and her career never recovered.

On Saturday, as the news of Ms. Winehouse’s death spread, many musicians took to Twitter with deep sadness but no surprise. Lily Allen, who rose through the British pop scene shortly after Ms. Winehouse, called her “such a lost soul.” The singer Josh Groban wrote: “Drugs took her gift, her soul, her light, long before they took her life. RIP Amy.”

As much as her misfortunes eventually took on a sense of predictability, when Ms. Winehouse arrived with her breakthrough second album “Back to Black,” which was

released in Britain in late 2006 and in the United States the next year, she was a fresh voice with a novel take on pop history. She spoke of her love for Frank Sinatra, Thelonious Monk and Motown, as well as Nas, the hard-core New York rapper with a sharp eye for narrative detail.

Her greatest love, however, was the 1960s girl groups, something that was evident from the instantly recognizable beehive hairdo and Cleopatra makeup that she borrowed from the Ronettes. In an interview with *The Los Angeles Times* in 2007, Ms. Winehouse explained how a breakup had inspired the songs on “Back to Black,” and described her state of mind in terms of music and alcohol.

“I didn’t want to just wake up drinking, and crying, and listening to Shangri-Las, and go to sleep, and wake up drinking, and listening to the Shangri-Las,” she said. “So I turned it into songs, and that’s how I got through it.”

Amy Jade Winehouse was born in Southgate, London, on Sept. 14, 1983. Her mother, Janis, was a pharmacist, and her father, Mitch, was a cab driver who nursed a love for music. They both survive her, along with a brother, Alex.

Ms. Winehouse showed an early talent for performing, as well as an eclecticism that would characterize her later work. She loved her father’s Sinatra records, but she also liked hip-hop; at age 10 she and a friend formed a rap group called Sweet ’n’ Sour that Ms. Winehouse later described as “the little white Jewish Salt-N-Pepa.” (Ms. Winehouse was the “sour” half.)

She attended the Sylvia Young Theater School in London and later went to the BRIT School for Performing Arts and Technology, a free performing arts school there that counts several other recent female pop stars among its alumnae, including Ms. Allen and Adele, another young singer who is sometimes seen as picking up the neo-soul mantle from Ms. Winehouse.

In 2003, at age 19, Ms. Winehouse released her first album, “Frank.” Influenced by jazz, it established her as a rising star in Britain. But “Back to Black,” recorded with the producers Mark Ronson and Salaam Remi, and the Brooklyn retro-soul band the Dap-Kings, made her an international sensation. With thick horns and club-ready hip-hop beats, the album was a darkly stylish update of classic 1960s R&B, and it was adored by critics and the public alike.

According to Nielsen SoundScan, which tracks music sales, Ms. Winehouse has sold

million albums and 3.4 million tracks in the United States.

Yet, while “Rehab” was still climbing the charts, Ms. Winehouse made headlines for drug binges and arrests that left her hospitalized and forced her to cancel concert dates.

In October 2007, Ms. Winehouse and her husband at the time, Blake Fielder-Civil, were arrested in Norway on charges of marijuana possession. A month later, Mr. Fielder-Civil was arrested and accused of perverting the course of justice by trying to bribe the victim in a bar fight not to testify against him. (Ms. Winehouse and Mr. Fielder-Civil divorced in 2009.)

Perhaps the peak of Ms. Winehouse’s career was the 2008 Grammy Awards. She was nominated for six prizes and took home five, including Best New Artist. Yet even days before the show, her appearance there was uncertain because of visa problems. In the end,

she performed by satellite from London.

Although Ms. Winehouse has not made an album since “Back to Black,” she tried to revive her career several times. In a recent interview with *The New York Times*, Ms. Winehouse’s father, who released a jazz album this year, said she had been in good health lately. (Mr. Winehouse was scheduled to perform at the Blue Note jazz club in New York on Monday, but canceled after learning of his daughter’s death.)

Yet Ms. Winehouse’s most recent comeback attempt faltered badly. Last month, she canceled a European tour after a performance in Belgrade on the first night, during which she appeared to be too intoxicated to perform properly.

*James C. McKinley Jr., Ravi Somaiya and Julia Werdigier contributed reporting.*

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## Article #2:

# Disillusioned Diva With Glimmers of Soul

By Jon Pareles

May 10, 2007

*The New York Times*

Amy Winehouse is a tease. The songs on her second album, “Back to Black” (Universal Republic), revive the sound of 1960s and 1970s soul with tales of plunging into temptation and toughing out the consequences. She drinks, she cheats, she falls for the wrong guys, she cries; she refuses rehab with a magnificently simple refrain, “I said no, no, no.”

But the way she delivers those songs is far less forthright. At the Highline Ballroom on Tuesday night, she treated them with a shifting blend of casualness and concentration, arbitrary improvisation and precise inflections. She connected with the songs only intermittently, though when she did, she made a listener want more.

Ms. Winehouse is English, and British soul singing has always been at least once removed from its African-American sources. It doesn’t have the foundation that American singers often get by singing in church, since British singers are more likely to learn soul style from their record collections.

Ms. Winehouse, 23, is also separated from the music she draws on by a generation or two. Soul is a vintage style for her, a retro choice. Her backup band, the Dap-Kings, included two male singers in dark suits doing synchronized dance moves. They made a sartorial contrast to Ms. Winehouse in her halter top, tattoos and low-cut jeans, occasionally pointing a finger or pouting to hint at an old soul pose.

Ms. Winehouse has grown up on hip-hop’s version of R&B, which chops the old dramatic

arcs of soul and gospel into sound-bite hooks and showy, almost randomly applied slides and turns. Her voice glints with possibility: tart, smoky, ready to flirt or sob, and capable of the jazzy timing of a Dinah Washington or the declamation of soul singers like Martha Reeves and Carla Thomas. What she doesn’t have, and may not want, is the kind of focus the older singers brought to their songs. Onstage Ms. Winehouse added a British layer of detachment with a performance that switched between confession and indifference.

She made songs like “Just Friends” — about trying to pull away from an illicit affair, because “the guilt will kill you if she don’t first” — into games of tone and phrasing: withholding a line and then breezing through it, stretching out a note over the band’s steady beat (and its not-so-straightforward riffs; the horns quoted Jefferson Airplane’s “White Rabbit”).

But as the set continued, she started to dig into the songs. The moaning, gliding notes took on an ache or a flamboyance, and the pauses became sly and coquettish or pained. Her spontaneity grew both defiant and playful.

It didn’t always work. In “Rehab” her elongated phrases may have intended to suggest she was dragging her feet, but instead she robbed the song of its punch lines. Yet every so often she would simply nail a line, a verse, a whole song: inserting a suspenseful silence before the profanity that leaps out of “Me and Mr. Jones,” or sounding both mournful and perversely self-satisfied in “You Know I’m No Good,” or capturing the self-deluding hope and repeated disappointment of “Back to Black.”

If Ms. Winehouse were a purely old-fashioned soul singer, she’d just be a nostalgia act, though one with some telling songs. Her self-consciousness, and the bluntness she has learned from hip-hop, could help lead soul into 21st-century territory. But on Tuesday her performance only partly lived up to what her voice and her songs might hold. And a set that lasted less than an hour made her even more of a tease.