

Exploring Identity Through Poetry and Images

Nancy Ventresca

Introduction

Thurgood Marshall Elementary is a large suburban elementary school located in Newark, Delaware. It is the largest elementary school in the Christina School District and many families choose to live in the many homes and apartments that are located in close proximity. Its population is extremely diverse and it has a rich multicultural environment. Because of the many languages spoken in our students' homes, we have two full time English Language teachers and a full time assistant. According to the Delaware Office of Education¹ we had 782 students last year and student attendance for this year is now well closer to 900. Last year enrollment was 33% African American, 28% White, 26% Asian, 7.5% Hispanic/Latina and 5% Multi-Racial. Nineteen percent were English Language Learners. When I asked our English Language Learners team about this year's numbers, they told me that they are currently serving 151 students, with the lowest number in the 5th grade (14 students) to a high of 32 students in kindergarten. This data reflects an influx of families from countries such as India, Pakistan, Iran, Iraq and several countries in Africa. Just this month, ten more new students registered from foreign countries.

As the Advanced Academics Teacher, it is my role to challenge the top academic students from each grade. My program focuses on grades three through five, but I also have recess clubs and meet with primary students once a week for creative and critical thinking mini-sessions. My students have been identified by standardized tests of achievement and a gifted screener called the Cognitive Abilities Test that I administer each spring to second graders. Teachers and other staff members can also nominate students. Because of the many rental properties nearby, it is not unusual that a teacher may refer a student brand new to the school. In my classes we have challenging English Language Arts and Math curriculums and we also pursue other cross curricular topics and integrate S.T.E.A.M. (Science, Technology, Engineering, Art and Math) at least once a week. Competitions are also a part of our program, both during and after the school day. And this is exactly where this unit comes in.

Rationale

Poetry can help us see differently, understand ourselves and others, and validate our human experience. It enhances thinking skills and promotes human connections²

By the time my students begin fifth grade, most have been with me for several years. We have a unique relationship in that I have been able to see them grow and develop their knowledge and skills and we often know each other pretty darn well. I have built

relationships with their parents and they often seek my input in deciding on the next step to middle school. Most parents are apprehensive about middle school and many are really worried about peer pressure and less than savory influences. This unit was created in response to the late elementary student's need to understand who they are, where they came from and where they fit in the world.

The activities in this unit and exposure to poetry will be revisited throughout the school year. However, the cultural identity focus will be a first unit in the fall. The use of poetry to respond to visual images and art will be revisited and poems will frequently be shared in Socratic Seminars and small group discussions. Unlike regular classroom teachers, I have the opportunity to integrate cross curricular activities and unique experiences because my students come to me on a resource basis, during intervention time each day for sixty minutes. It is truly a chance for enrichment and challenge beyond their grade level.

While my students are usually voracious readers, few seem to enjoy writing and most say they aren't "good" at poetry. I hope to change these feelings towards expressing themselves with poetry and help them gain confidence in sharing it in a safe environment. We know that family, culture and traditions have a significant influence in who we are. Therefore, this unit encourages students to delve into their family's history through communication, critical thinking and exploring the thoughts and feelings of their loved ones. It addresses Common Core standards in writing, listening and communicating, and even visual arts and understanding multi-modal texts.

Learning Objectives

This unit addresses students' needs for Social Emotional Development and self-expression. As these upper elementary students think more deeply about their family, cultures and histories, they will have the opportunity to express themselves with poetry and share themselves with their peers in a unique way.

The **Enduring Understandings** that students will come away with at the end of this unit include *that everyone has a unique story to tell and that our past experiences influence our identity today*. As they try their hand at writing a variety of styles of poetry, they will also understand *that writing is a process that includes planning, drafting and revising*.

They will understand that *authors and artists often convey messages and themes that are not easily interpreted and that careful analysis of the partnered images can reveal clues for interpretation*. Finally, students will understand that *visual images are not just pictures, but include gestures, facial expressions, slogans, photography, and graffiti, that can evoke feelings and create personal connections through time and experiences*.

This unit will be guided by **Essential Questions** such as:
“What is identity? How does my past and family influence how I feel about myself? What is Ekphrasis? How can I express the way that visual images and art can make me feel?”
Addressing these essential questions will begin with understanding a variety of poetic forms and then require the students to apply their new knowledge to personal and social communication as they begin to dig deeper and take a closer look at their own identity.

Content Objectives

I must admit that when Dr. David Teague began to discuss Ekphrasis, I was unfamiliar with the term. But as I listened to his presentation, the idea for this unit was born. “What if”, I asked myself, “my unit used poetry, cultural art and design to explore identity?” Given the varied cultures of my students, I thought it would be so meaningful to learn about each other through the telling of family stories through narrative poetry, images, and art of the many countries that brought them to our school. We could expand our own knowledge of the world and each other, all while students are actually learning about themselves. It also ties into a previous unit that I created that helped students better analyze visual images as a means of understanding visual messages. But first, just what is Ekphrasis?

Simply put, Ekphrasis is a visual description of art. It is yet another gift from the Greeks, whose goal was to paint a rich visual image in a reader’s mind. Homer’s vivid description of Achilles’ shield in the Iliad is as an early example of Ekphrasis. Written more than 2,500 years ago, Homer detailed the appearance of this shield in 130 lines in Book 18 of the Iliad. Most are not nearly that long, but for the purposes of my elementary students, Ekphrasis can be defined as the careful physical description of an existing piece of art or a visual image, written as poetry. It is poetry inspired by artwork. Merriam Webster says that it is “a relatively new entry in our dictionary” and that it is “the practice of using words to comment on a piece of visual art”³

Our discussions then turned to the many ways in which words can make us feel. Through the exploration of some carefully curated selections from our seminar leader, we began to tune into the thought that a poem is not so much about what it does, but rather what it means. Starting with the concrete words, there is a moment where the concrete and the abstract split, and there is a leap to the world of metaphor. Thus words are figurative and the richness, precision and play in word and language can become poetry. So what is a simple definition of poetry? It is complex, concrete words that are put together with intentional precision and efficiency, written in lines (structured) like music (with beats per measure) that can convey a message and/or evoke emotion from the reader. That may sound kind of messy, but it is a reminder that language and structure are all you need to be a poet.

A Connection to Our Past

*Poetry is ultimately mythology, the telling of the stories of the soul These stories recount the soul's passage through the valley of this life—that is to say, its adventure in time, in history.*⁴

For my students, poetry can make learning about the past and looking towards the future even more fun, and more challenging. This unit asks them to look into their family history to trace their roots in order to better understand their own story. Poems, photographs, architecture and artifacts of their home countries will become inspiration for their poems. They will also provide rich inspiration for discussion, as they find that they may have more in common than originally thought. These connections are extremely important for social emotional development and building community, which is just as important as the Language Arts standards that are addressed by this unit. Research has shown that “promoting social and emotional skills leads to reduced violence and aggression among children, higher academic achievement and an improved ability to function in schools and in the workplace”.⁵ Our school has a Mindfulness Initiative that is starting to take off and I think it truly is an important part of what children can learn in school. Although students have many influences including family, community and society, the school can create a safe learning environment in which to further develop emotional intelligence that can be practiced on a daily basis.

The Importance of Cultural Identity

Every student in our classrooms has their own unique story. They also seek connections with others. Because our school is so diverse, an appreciation of our differences AND similarities is paramount. We have now had families with several siblings arrive for school with virtually no English. It is hard to imagine how intimidating this must be for a child. Our school family does a wonderful job connecting with these students and it is inspiring to watch them soar. However, these students bring a richness to our culture when their differences are respectfully celebrated, as in Multicultural Night, when families bring the flavor and colors of their native lands. We have had very impressive displays of dancing, music, flavors and games, shared by entire families who are thrilled to share their homelands. In this unit, students are encouraged to share their cultures with their classmates through writing prose and poetry, visual images and family mementos—Ekphrasis!

Seminar Experience: An Evening with an Art Educator

Our seminar was extremely lucky to spend an evening with Nancy Hirsch an artist and educator who works with the Delaware Institute for the Arts in Education. She did an amazing job of immersing us in art and visual thinking strategies. Each seminar Fellow became engaged with a work of art and wrote about it. Her workshop provided rich ideas for beginning to engage my students in this practice, in ways that might make it less

threatening. For instance, we had a gallery walk in which we added to a word bank for each piece using sticky notes. These words banks were then very useful in writing poetry about one of the pieces.

Another interesting strategy that I know my students will love was a collaborative activity in which one partner is given a photograph or painting and describes it as best they can. Then the other partner takes what they heard and writes about it. The writing is shared and then the writer is shown the image. This activity incorporates a variety of skills, including observing detail, communicating clearly, creativity, and using descriptive imagery.

This particular seminar experience prompted me to seek out a scholarship program at the Delaware Art Museum that will provide transportation and entrance to the museum for my students.⁶ This Red Apple Fund for Student Enrichment could offer my Title I students the opportunity to enjoy a museum, which might be a first experience for them. If I am a recipient of a grant, it will truly be a capstone event for this unit.

Trying Our Hand at Writing

Poetry can strike fear in the hearts of many, including teachers. Perfect (1999) explains that these fears may stem from our perceived need as educational leaders to be highly skilled in the teaching of poetry methods and conventions, including an understanding of how to analyze and interpret poetry. Sometimes, this can lead some teachers to simply avoid teaching poetry writing. Sure, many share poems found in anthologies and texts but the experience can end there. And that is so sad! Perfect goes on to say that “by discussing each of these, teachers may be convinced to dismantle their fears or negative feelings and become willing to give poetry a new try”⁷ My experiences in this seminar made me feel a lot like I think my students might. As time went on, we wrote more and more each evening and although many of us were reluctant at first, as we wrote, shared, listened and laughed, those walls began to come down and I found myself writing more. Not having a strong background in art, I also learned a lot about approaching a work of art. I asked myself, “what do I notice first?” and then I would go back again and again, asking “what else do you notice?” And this led me back to my previous unit that taught me how to look at works of art.

Looking at Works of Art

There is no question that art and visual images can conjure up emotions. Images can make us feel happy, sad or even uncomfortable. If its contents are familiar, we can make connections. Pictures can teach us things about place that we have never been before or remind us of places we have been. There are styles of art that we may like best and some we don't particularly appreciate. No matter the feeling, I want my students to understand

that they don't have to "like" a piece to be able to analyze, discuss and maybe even learn from it.

In his article "Three simple steps to understand art: look, see, think⁸", lecturer Kit Messham Muir provides a brief guide to meeting a new piece of art that I think will be easy for my students to understand, whether the image in front of them is a classic painting or a glossy magazine advertisement. The first step is to *look*: literally, use the eyes to simply take it all in. Ask the most basic of questions: what is the medium? (painting, photo, portrait?) and how does it look overall? (shiny? dirty? messy? organized?)

The second step is to *see*: it involves applying meaning to what is seen. One must understand and keep in mind that what is viewed are the artist's chosen symbols meant for the viewer's interpretation. This is why people can walk away from seeing the same work of art and have differing opinions about it.

The third step is to *think*: the viewer pulls together the information from steps one and two and thinks creatively about the image. This should also include information available about the context of the art; where, when, who created it. Considering the time period in which something is created can be very helpful in understanding the artist's theme or message.

Front Loading: Tools My Students Need

My students will need to revisit and strengthen their identification and use of figurative language. This will be accompanied by mentor texts that provide clear examples of the use of figurative language to stimulate visual imagery for the reader. For instance, *Owl Moon*⁹ by Jane Yolen is one of my favorites to teach simile, metaphor, personification. Some may require a revisiting of syllabication as well. They will also need to develop their knowledge of poetry genres and these will be taken one at a time. For this unit, we will begin with the three genres of poetry: Lyric, Narrative and Dramatic.

Lyric poems are often short poems that are expressions of the poet's own thoughts and feelings. They can often be identified by the use of the first person (I) and is usually intended to express feelings, not to tell a story. On the other hand, a narrative poem is written to do just that: to tell a story. In seminar, we discussed the Scottish ballad of *Sir Patrick Spence*¹⁰ and we felt ourselves drawn into the story of this legend. Much like a short story, this genre skillfully gets the reader's attention with a colorful character, and engaging events that follow. The third genre is the dramatic poem, which presents the voice of a character speaking directly to the reader. Consider the dramatic monologue in a play, when the actor turns to the audience to let them in on a little secret. My favorite example of this is Robert Browning's *My Last Duchess*¹¹. I always get a chill as I think

about this man casually discussing the demise of his former wife! A close second is Edgar Allen Poe's *The Telltale Heart*¹², another creepy one!

Poetry Forms

The following is a brief description of the various poetic forms that will be covered in this unit.

Acrostic poems are familiar to my students as they are essentially a listing of characteristics of the topic.

Ballads are narratives that tell a story, and are often tragic, heroic tales of a brave proud individual, where the second and fourth lines rhyme in four line stanzas. A good example that we discussed is *the Goodley Fere*¹³ by Ezra Pound.

Cinquains are five line poems that often have one central image and a set number of syllables. It is a strict form, with a syllabic pattern of 2-5-7-7-2.

Concrete poems are very visual, with the words actually written in the shape of the topic, such as *Concrete Cat* by Dorothi Charles or other examples available from Poem A Day.¹⁴ These are fun and are readily applicable to a variety of themes!

Erasure or Blackout poems are also kind of visual, where redacted words leave behind a poem, taken from a large amount of text such as a newspaper or magazine. It is considered a form of found poetry, where the poet creates his art from an existing large portion of text.

Haiku poems are often brief, lyric poems that make use of prime numbers of syllables, such as 3-5-5. I especially love the dog haikus, since I am a dog person. If you are too, don't miss the "10 Haiku Poems Written by Dogs".¹⁵ This type of poem is very old, dating back to 13th century Japan and are often about an aspect of nature. This type of poetry will be accessed for me after taking my students outside with their iPads and cameras to create a photo gallery of what they see.

Pantoums are long poems, with repeating lines and a strict structure. The lines repeat in a prescribed pattern. Bonnie Goldberg's book, *Room to Write*¹⁶ is a great resource for this particular form of poetry.

Narrative poems are often written to tell a story or series of events. *Sir Patrick Spence*¹⁷ is a great example of this form.

Given that my unit was created for fifth graders, these are the forms that are addressed in this unit.

Teaching Strategies:

Collaborative Writing

By sharing the writing, students will feel more comfortable getting started with writing poetry. So, throughout this unit students will have the opportunity to write together, prompted by a piece of prose, a photo or other visual image. Using an organizer similar to a placemat, with the prompt at the center, each student will write their responses. This may be brainstorming words and connections, or phrases. This initial activity can then be carried forward towards individual poems or continued as a team writing activity.

Interactive Poetry Notebooks

Students will create personal poetry interactive notebooks to assist in their writing process and the elements of poetry. I like using interactive notebooks because they can be a meaningful working portfolio. By creating their own notebook, students can organize and synthesize their thoughts, take ownership of their learning through color and creativity, and in the end, have a wonderful resource for studying and extension of their learning. It becomes a handy tool as they apply their fresh knowledge to new and more complex situations. This portfolio can also be an important tool for formative and summative assessment of the unit.

Digital Storytelling

Because the fifth graders in my school each have an iPad assigned to them, this is a powerful tool in expressing themselves. This year I am learning how to use Flipgrid¹⁸, a video discussion platform that allows students to record their responses to a given prompt. Basically, a Grid is created by the teacher with a code, so that only students with the grid URL can find that particular grid. This forum can be used throughout the year, with the teacher continuing to add questions or topics for student responses. There is no creation of accounts on Flipgrid, making it very easy for students to use. They simply access the Grid using the teacher provided code and the free app. This can be done as homework as well if students have technology resources at home.

For purposes of this unit, Flipgrid will be a fabulous tool for sharing about individual cultures and family customs. If used from home, students can also involve family members in their posts, thus extending the learning into the home and building on the social emotional aspect of the unit. When shared, these voices will deepen the connection and enhance the cultural identity.

Templates and Mentor Texts

As forms of poetry are shared, each will be introduced with a mentor text and a student template. My students like to try things out this way. It takes away the fear of getting things “wrong” and gets them writing almost immediately. By using a template and mentor text, they can try things out in a non-threatening way. It is like a rough draft and a way to get to play with a poetry form. There are many resources found at the end of this unit that can provide assistance with this. I chose poems that I thought they would like, then created templates to guide them for their initial writings.

Classroom Activities

The following is a sample of the activities to be included in this unit.

Classroom Cultural Calendar

As an invitation to share student cultures, a Classroom Cultural Calendar will be created and posted. Students will be provided with blank calendars to take home and an explanation will be provided, asking families to mark special days, events, traditions and holidays that are celebrated in their culture and by their families. Photos and images from their homeland will also be encouraged. Students will then share their calendars and a combined Classroom Cultural Calendar will be created. This is a great start for me, since my group is small but very culturally diverse. The photos can provide rich stimuli for Ekphrasis and poetic expression.

A Multicultural Collage

Similarly, the next assignment will be creating a Multicultural Collage. Now that the students are gaining a better understanding of the cultures of their peers, this learning will be extended by having students create a mixed media collage. Using photos, magazines, printed images of people, scraps of fabric, stamps, and maps, each student will utilize this variety of materials to create a collage to represent the diversity of students in our class and school. Students will be encouraged to include structures, architecture, maps and cultural icons. In addition, they will be encouraged to create their collage in a shape that is representative of them. The final piece of this collage is for the students to write a statement, quote or poem that captures the spirit of their collage. This will become an important part of their product and student projects will be shared and displayed widely.

A Clever Intermission: Love That Dog!

While the above mentioned cultural connections are developing, students will read the book *Love That Dog*¹⁹. This is essentially a long, narrative poem about a boy who thinks he hates poetry. By carefully weaving some wonderful poems throughout, Creech is able to discuss poetry in a way that is very relatable for children, as they follow along the main character’s journey towards telling his own story in a poem. IT is the perfect book to begin the study of poetry.

Responding to Visual Images

These beginning activities will build a foundation, celebrating the students' heritage and diversity. From here, the poetry piece of the unit will become active. Using mentor texts and templates, students will try their hand at writing poetry in response to their own and others' cultural projects.

By asking families to share their memories and connections to their own past, students will think deeply about themselves and their place in the world. By sharing and writing about it among their peers, they will strengthen their social emotional learning muscles and have some fun with their writing.

I asked families to help their students choose an item that represented a strong family/cultural connection. One student brought a leather family shield from Iraq, another brought a beautiful necklace from Uganda and some brought a photo or food. The resulting Ekphrasis was extremely inspiring and they were so proud!

This type of activity can be used throughout the year for creative thinking and writing inspired by other visual images. In the book *Paint Me A Poem*²⁰, Rowden provides a multitude of poems written in response to museum art pieces. Students can then search out their own art that they appreciate to share as writing prompts. This type of ownership of activities and opportunities to lead the class are meaningful to students.

Haiku and Photography

I am fortunate to have access to student cameras and will take my students outside to integrate photography into this unit. In pairs students will explore the woods, butterfly garden and field to take pictures. Back in the classroom these digital images will be uploaded to a shared folder. Students will share their thoughts about the photos they took and can then write Haiku poems based on the photos they took.

Conclusion

This unit was originally created for my advanced fifth graders but I have also used parts of it with my third and fourth graders. My goal is to encourage my students to play with words and create written pieces in response to a variety of prompts: visual, emotional and concrete. By connecting with and sharing their cultures with one another, students will develop their identity and social and emotional selves. The activities that require connecting with their ancestry will encourage them to appreciate where they came from. This is especially important as these students near the end of their time at our school and prepare to head off to middle school. It is my hope that they will enjoy and remember the activities in this unit as they move forward in their academic careers. Written pieces can be assessed with rubrics created by the teacher or available on the internet. Student reflection is also recommended at every step of this journey through the use of Flipgrid, student surveys and written reflections in their interactive notebooks.

Resources

National Poetry Month: Day Ten. Accessed October 28, 2018.

<https://mseffie.com/assignments/poem-a-day/10.html>.

Join this mailing list for a constant supply of new poems and discussions!

Bailey, Angie. "10 Haiku Poems Written by Dogs." Dogster. May 13, 2015. Accessed October 28, 2018. <https://www.dogster.com/bolz/10-dog-haiku-poems-by-dogs>.

Amusing book to introduce Haiku.

Browning, Robert. "My Last Duchess by Robert Browning." Poetry Foundation.

Accessed October 28, 2018. <https://www.poetryfoundation.org/poems/43768/my-last-duchess>.

This is a spooky example of Ekphrasis!

"Christina School District School Profiles."

<http://profiles.doe.k12.de.us/SchoolProfiles/District/Default.aspx?checkSchool=0&districtCode=33&district=Christina>.

Creech, Sharon. *Love That Dog*. New York: HarperCollins, 2006.

A short novel with poetry woven in as it tells the story of a boy and his feelings about the loss of his dog.

"Ekphrasis." Merriam-Webster. Accessed October 28, 2018. <https://www.merriam-webster.com/dictionary/ekphrasis>.

Goldberg, Bonni. *Room to Write: Daily Invitations to a Writers Life*. New York: G.P. Putnam's Sons, 1996.

Kennedy, X. J., and Dana Gioia. *Backpack Literature: An Introduction to Fiction, Poetry, Drama, and Writing*. Boston: Pearson, 2016.

An excellent reference for most literary topics.

Kit Messham-Muir Senior Lecturer in Art History and Theory. "Three Simple Steps to Understand Art: Look, See, Think." *The Conversation*. October 26, 2018. Accessed October 28, 2018. <http://theconversation.com/three-simple-steps-to-understand-art-look-see-think-33020>.

Koch, Kenneth. *Rose, Where Did You Get That Red? Teaching Great Poetry to Children*. New York: Vintage Books, 1990.

Awesome resource for teaching poetry.

Koch, Kenneth. *Wishes, Lies, and Dreams with a New Afterword by the Author*. New York: Chelsea House Publishers, 1999.

Great reference for working with young poets.

Kunitz, Stanley. "Quote." Poets.org. August 03, 2017. Accessed October 28, 2018.
<https://www.poets.org/>.

Perfect, K. A. "Rhyme and Reason: Poetry for the Heart and Head." *The Reading Teacher* 52 (1999): 728-37.
Excellent teacher resource.

Pound, Ezra. "Francesca." Poets.org. January 25, 2015. Accessed October 28, 2018.
<https://www.poets.org/poetsorg/poem/ballad-goodly-fere>.

"Red Apple Fund." Red Apple Fund: Delaware Art Museum. Accessed October 28, 2018.
<https://www.delart.org/education/red-apple-fund/>.

Rowden, Justine. *Paint Me a Poem: Poems Inspired by Masterpieces of Art*. Honesdale, PA: Wordsong/Boyd's Mills Press, 2005.
Great for introducing Ekphrasis to elementary students.

"Sir Patrick Spence." 14. Sir Patrick Spence. Traditional Ballads. 1909-14. English Poetry I: From Chaucer to Gray. The Harvard Classics. Accessed October 28, 2018.
<https://www.bartleby.com/40/14.html>.

"The Poetry of Scotland - Ballads, Robert Burns, Other Poetry and Worst Poet." Poetry, Songs and Writers of Scotland - Poems, Ballads by Robert Burns, William McGonagall, Modern Poets, Poem of the Month, Glossary of Scots Words. Accessed October 28, 2018. <http://poetryofscotland.co.uk/Ballads/patrick.php>.

"The Tell-Tale Heart." The Tell-Tale Heart - Poe's Works | Edgar Allan Poe Museum. Accessed October 28, 2018. <https://www.poemuseum.org/the-tell-tale-heart>.

"Welcome to Poetry4kids.com." Poetry4kids. Accessed December 14, 2018.
<https://www.poetry4kids.com/>.

Yeats, William Butler. "Sailing to Byzantium by William Butler Yeats."
<https://www.poetryfoundation.org/poems/43291/sailing-to-byzantium>.

Yolen, Jane. *Owl Moon*. New York: Philomel Books: Ill., 1987.
Rich figurative language in a tender story of a young girl and a family tradition.

Appendix: Implementing District Standards

Enduring Understandings:

Students will understand:

- that everyone has a unique story to tell and that our past experiences influence our identity today. As they try their hand at writing a variety of styles of prose, they will also understand that writing is a process that includes planning, drafting and revising.
- that authors and artists often convey messages and themes that are not easily interpreted
- that careful analysis of the partnered images can reveal clues for interpretation.
- that visual images are not just pictures, but include gestures, facial expressions, slogans, photography, and graffiti, that can evoke feelings and create personal connections through time and experiences
- that are basic elements of poetry
- that writing is a process that includes planning, drafting and revising.

Essential Questions

- What is identity?
- How does my past and family influence how I feel about myself?
- What is Ekphrasis?
- How can I express the way that visual images and art can make me feel?
- How can visual images communicate a message or theme?
- Why do people respond differently to the same visual image?

Standards Addressed

CCSS.ELA-LITERACY.W.5.4

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.RL.5.7: Analyze how visual and multimedia elements contribute to the meaning, tone or beauty of a text (e.g. Graphic novel, multimedia presentation of fiction, folktale, myth, poem).

CCSS.ELA-LITERACY.RH6-8.7: Integrate visual information with other information in print and digital texts.

CCSS.ELA-LITERACY.W.5.7: Conduct short research projects that use several sources to build knowledge through investigation of different aspects of a topic.

CCSS.ELA-LITERACY.W.5.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.5.10

Write routinely over extended time frames (time for research, reflection, and revision)

and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

DELAWARE STANDARDS FOR VISUAL ARTS:

Anchor Standard 7: Perceive and analyze artistic work

Anchor Standard 8: Interpret intent and meaning in an artistic work

Notes

¹"Christina School District School Profiles,"
<http://profiles.doe.k12.de.us/SchoolProfiles/District/Default.aspx?checkSchool=0&districtCode=33&district=Christina>.

² Perfect, K. A. 1999. "Rhyme and reason: Poetry for the heart and head". *READING TEACHER*. 52 (7): p.728

³ <https://www.merriam-webster.com/dictionary/ekphrasis>

⁴ Stanley Kunitz, <https://www.Poets.org>

⁵ <http://www.edutopia.org/social-emotional-learning-introduction>

⁶ The Red Apple Fund <http://www.delart.org/education/red-apple-fund/>

⁷ Perfect, K. A. 1999. "Rhyme and reason: Poetry for the heart and head". *READING TEACHER*. 52 (7): 728-737

⁸ Kit Messham-Muir Senior Lecturer in Art History and Theory, "Three Simple Steps to Understand Art: Look, See, Think," *The Conversation*, October 26, 2018, accessed October 28, 2018, <http://theconversation.com/three-simple-steps-to-understand-art-look-see-think-33020>.

⁹ Jane Yolen, *Owl Moon* (New York: Philomel Books: Ill., 1987).

¹⁰ Sir Patrick Spence. Traditional Ballads. 1909-14. *English Poetry I: From Chaucer to Gray*. The Harvard Classics, accessed October 28, 2018, <https://www.bartleby.com/40/14.html>.

¹¹ Robert Browning, "My Last Duchess by Robert Browning," Poetry Foundation, accessed October 28, 2018, <https://www.poetryfoundation.org/poems/43768/my-last-duchess>.

¹² "The Tell-Tale Heart," The Tell-Tale Heart - Poe's Works | Edgar Allan Poe Museum, accessed October 28, 2018, <https://www.poemuseum.org/the-tell-tale-heart>.

¹³ Ezra Pound, "Francesca," Poets.org, January 25, 2015, accessed October 28, 2018, <https://www.poets.org/poetsorg/poem/ballad-goodly-fere>.

¹⁴ National Poetry Month: Day Ten, accessed October 28, 2018, <https://mseffie.com/assignments/poem-a-day/10.html>.

¹⁵ National Poetry Month: Day Ten, accessed October 28, 2018, <https://mseffie.com/assignments/poem-a-day/10.html>.

¹⁶ Bonni Goldberg, *Room to Write: Daily Invitations to a Writers Life* (New York: G.P. Putnam's Sons, 1996).

¹⁷ Ibid

¹⁸ <http://flipgrid.com>

¹⁹ Sharon Creech, *Love That Dog* (New York: HarperCollins, 2006).

²⁰ Justine Rowden, *Paint Me a Poem: Poems Inspired by Masterpieces of Art* (Honesdale, PA: Wordsong/Boyd's Mills Press, 2005).