



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
2011 Volume III: The Sound of Words: An Introduction to Poetry

Linking the Senses: A Unit Connecting Visual and Spoken Rhythms

Curriculum Unit 11.03.12
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The spiritual life, to which art belongs and of which she is one of the mightiest elements, is a complicated but definite and easily definable movement forwards and upwards. This movement is the movement of experience. It may take different forms, but it holds at the bottom to the same inner thought and purpose.

---Wassily Kandinsky ¹

Introduction

As an adolescent, my favorite part of English was always the unit on poetry. I found the impossible language of Shakespeare and the soothing words of Robert Frost similar to a difficult puzzle that I was trying to solve. These words were something I wanted to understand more clearly. In finding this deeper understanding, I could compare them to what I was feeling and similar experiences I may have had in my own life. I longed for the emotional connection and found that there were many poems that I read that validated my feelings. I loved to create this connection through the writing and reading of poetry, and have discovered a similar interest in many of my students. I find poetic words and phrases in their sketchbooks, written on their arms and textbook covers. It seems there are many adolescents who connect to poetry and its emotion, its passion and its mystery. Poetry reflects their sometime tumultuous lives. By linking both poetry and emotion and sound and the senses, I hope to inspire students to create both poetry and art that are also connected.

I am a Visual Art teacher for grades five through eight in an arts magnet middle school in New Haven. Our school is an inter-district magnet school, which means we serve many neighboring cities and towns, as well as New Haven. As a result, we have an extremely diverse population of students. Our school offers each student a rich arts curriculum, which includes an art emphasis class. Emphasis classes meet twice per week. The class serves as the students' main area of artistic study for the school year. I appreciate and foster the diversity I see in each of my students, and am inspired by the individual voices, styles and experiences that they bring to their pieces of art. I am hoping that through the teaching of this unit, I will encourage the poetic expression of their voice through art and poetry, both metaphorically and literally.

In this unit, I plan to connect poetry and art in a variety of interesting ways. I will use rhythm, a principle of art

that generally creates visual patterns in a work of art to connect to the sound of rhythm in poetry. I will also use a connection of the senses, or Synesthesia, to further saturate students in both poetry and visual art. A connection will be made for the students between verbal and visual patterns, and students will truly experience a unique connection to these senses and also the connection made between these senses.

Rationale

When thinking about the reasons to teach certain units, my thoughts always focus on the increasingly important task of opening up young eyes to the vast world beyond their sight line. The poetry/art link is important to teach. In the teaching of interdisciplinary units of study, students are more likely to be enriched by both subject areas, and truly learn from the experience. I am proposing in this unit the linking of senses, which will lead the students to experience both of these forms in a positive way and create expressive works on both sides.

I personally teach art for such a wide variety of reasons, and the more I read about the importance of art and the benefits of an arts education, the more motivated I become to further enhance my own development and the development of my students.

In a report published by the National Endowment for the Arts, the links between Arts and Education are drawn and it seems as though the data is supportive of arts in education. Schools with a strong arts program regularly gain such benefits as:

- Intensified student motivation to learn;
- Better attendance among students and teachers;
- Increased graduation rates;
- Improved multicultural understanding;
- Renewed and invigorated faculty;
- More highly engaged students;
- Development of higher order of thinking skills, creativity, and problem-solving ability; and
- Greater community participation and support ²

The report further concluded:

The arts contribute to an overall culture of excellence in a school. They are an effective means of connecting

children to each other and helping them gain an understanding of the creators who preceded them. They provide schools with a ready way to formulate relationships across and among traditional disciplines and to connect ideas and to notice patterns. Works of art provide effective means for linking information in history and social studies, mathematics, science, and geography. A work of art can lead to many related areas of learning, opening lines of inquiry, revealing that art, like life, is lived in a complex world not easily defined by discrete subjects. ³

Poetry is an aspect of Language Arts that most middle school students are interested in and it serves as a source of inspiration. Over the years, I have read students' poetry displayed throughout the hallways and have seen aspects of them through this poetry that I never knew existed. Their honesty and emotion continues to intrigue me. I have always wanted to harness the intensity of these poems in their art. My primary reason for writing this unit is so that I can utilize the emotive nature of poetry and draw out creativity through each student's artwork.

Connection of the Senses / Synesthesia

Synesthesia is defined as "a condition in which one type of stimulation evokes the sensation of another, as when the hearing of a sound produces the visualization of a color." ⁴ Wassily Kandinsky is an artist who is known now as a Synesthete. His paintings have a strong connection to music. His book, *Concerning the Spiritual in Art*, is a resource that reinforces the idea of Synesthesia. There are also many contemporary artists and musicians who are known as Synesthetes such as Lady Gaga, John Mayer, Stevie Wonder, Tori Amos, Billy Joel, Duke Ellington, Marilyn Monroe. These artists, and musicians attribute music to color or textures, or actually see colors through different musical notes. The connection is made between more than one of their senses at a time.

Connecting the senses has always been of great interest to me. There have been times where I have experienced art in many different ways. I have heard the sound of music, or smelled the green of grass while looking at a painting, or somehow became a shape in an abstract piece of sculpture. I am looking for my students to use sound to connect to their art and to use art to connect to poems. The more ways we can reach our students, the more fulfilling their educational experiences will become. Interdisciplinary units of study truly enrich the students' understanding of all the material covered in that unit. Using this connection of the senses will enhance students' awareness of both art and sound, each in the light of the other.

When considering areas of focus within Visual Art units that I am writing, I often utilize Bloom's Critical Thinking questioning strategies to enhance students' learning through the teaching of the unit. Students will primarily be focused on Bloom's levels five and six, which are synthesis and evaluation. Synthesis deals with "compiling information together in a different way by combining elements in a new pattern or proposing alternate solutions." ⁵ This connection is the academic version of Synesthesia. Students will do this by creating works of art that are connected to poetry. The poetry will serve as the information and the combination will be the poetry and art connection. The focus on evaluation is "presenting and defending opinions by making judgments about information, validity of ideas or quality based on a set of criteria." ⁶ Students will hone their evaluative skills by analyzing poems, pieces of art and questioning their meaning, making conclusions, assessing value and importance, as well as attributing sound to specific works of art.

Connecting the Visual Arts and other disciplines, such as Language Arts, is a National Standard, Connecticut State Standard, as well as a New Haven Public Schools Power Standard. We connect Visual Art to other disciplines to further enhance learning, understanding and mastery of both subject areas. We also teach

interdisciplinary units of study to provide students with an understanding of connections in our world.

Inspiration

At the beginning of every unit, I introduce artists and their work to the students for inspiration and ideas. Art History and the study of artists is a good way for them to begin to form connections to their own work. Because this unit will focus in part on finding an artistic voice, both literally and metaphorically, I will use examples of art that can be connected to sound. An example of this is Op Art paintings by Bridget Riley. When discussing art that is not abstract, we can say the voice is the mood the piece creates, such as a Picasso painting from his Blue Period. Generally, these paintings use cool colors, like blue and create a melancholy feeling. The voice in one of these pieces would be one of sadness and the sound would be one that reflects this emotion.

In addition to art and artists, I will also introduce the students to poetry and poets. While reading these poems, the students will discuss the art elements and principles that the sounds can reflect, which can give them ideas on how to create their own pieces of art based on poems. The artists that I have chosen can be adapted to grade level and student needs, but the following are a few that I intend to use in the teaching of this unit.

Elements and Principles of Art

When teaching Visual Art, we must focus on an understanding of the Elements and Principles of Art and Design. There are many different names for these, and even different lists. I will follow the most popular compilation of these as found in the book *Teaching Children Art* by Hobbs & Rush. In Grades 5 and 6, I focus on teaching the elements, which are color, line, shape, value, texture and space. In Grades 7 and 8, we reinforce the elements and begin implementation of the principles, which are variety, unity, movement, stability, rhythm, and balance. "Rhythm is the repetition of identical or similar units in a series. Rhythm in art controls the tempo of movement in a picture or design." ⁷ Rhythm is closely related to movement, which is an abstract concept for students in middle school. We will compare rhythm and sound throughout the course of this unit.

M. C. Escher

An easy place to begin when discussing the art principles of movement and rhythm is M.C. Escher. He was born in 1898 into a Dutch family of engineers. His body of work is vast and much of it focuses on tessellations, which are excellent representations of rhythm and often used to connect Mathematics and Visual Art. I will show the students many of Escher's artworks and tessellations. Some examples of pieces we will look at and discuss are *Circle Limit IV*, *Symmetry Work 25*, *Three Worlds*, *Depth*, *Symmetry Work 105*, *Symmetry Work 85* and *Whirlpools*. We will discuss how these works represent rhythm artistically, and how they can actually create sound in our minds. I will ask students to attribute sound to these pieces of art as one of my classroom activities. We will do this by analyzing the shapes used in the pieces and trying to find a way to create some kind of verbal pattern that coincides with the visual pattern created in the work.

Bridget Riley

Another artist we will discuss is Bridget Riley and her Op Art paintings. Riley is an English painter who was inspired by Georges Seurat. Op Art, or optical illusions can create a sound. Through the use of visual rhythm and line, many of these pieces can create a visual melody. I will ask the students to try and make sounds that they feel represent the painting. Some of her paintings are a variety of wavy lines, which create some tension. Students will hum a syllable or variety of syllables to represent a work in sound. Works like these focus on the artistic principle of rhythm and will help facilitate the sound-art connection. I feel that all works of art metaphorically have a voice. In an Op Art painting, the voice can be the digitized sounds that the shapes create. Her optical illusions create a visual sound, or rhythm. "Her almost hypnotic images (which she calls 'mysterious presences') are meant to remind the viewer of a feeling or memory." ⁸ We will look at Bridget Riley's *Breathe*, *Blaze 1*, *Streak*, and *Current*.

Wassily Kandinsky

As previously stated, Wassily Kandinsky is an artist with a firm connection to music, or a Synesthete. Using Kandinsky and his abstract paintings will allow students to connect to music, not just sound. His pieces share similar names of musical elements such as Composition and Improvisation. You can also find musical symbols within some of his paintings. He claimed that "music can respond and appeal directly to the artist's 'internal element' and express spiritual values, thus for Kandinsky it is a more advanced art". ⁹ Kandinsky was said to have painted while listening and in response to certain composers of classical music. I will try to recreate this in an activity with students by downloading pieces he listened to and have students create paintings while listening.

Voice / Sound

There are a wide variety of definitions for the word "voice" as defined by the Merriam-Webster dictionary. A few examples of these are: "the power or ability to produce musical tones; an instrument or medium of expression; expiration of air with the vocal cords drawn close so as to vibrate audibly." ¹⁰ Sound is defined by the same source as: "the sensation perceived by the sense of hearing; and mechanical radiant energy that is transmitted by longitudinal pressure waves in a material medium (as air) and is the objective cause of hearing." ¹¹ In a piece of art, voice, is generally interpreted by the viewer. However, it may have had an intended meaning by the artist who created it. I want my students to be able to somehow connect these visual pieces to sounds they create. They should understand that voice is the way the piece of art speaks to us as the audience. What is this piece saying to us? What is the message it is trying to convey? Sound is not predicated on meaning, it is rather defined by the visual rhythms created in the piece.

Poetry/Poets

There are so many poems that can be used to inspire young readers. This is another aspect of my unit that can and should be adapted based on the target class. I chose several books and poems that I felt would help me make the connection between art and poetry. Edgar Allan Poe is an obvious choice for middle school. His language is easy to understand and his subject matter is extremely intense. I also will use Langston Hughes, as many of the students are familiar with his poetry as well. *The Block* uses Romare Bearden's collages as a backdrop for Langston Hughes's poems. The examples I will use provide a good foundation for the connection between the poem and images or symbols that can be used to further convey the meaning of the poem. For example, in *The Block*, Romare Bearden's collages reflect life during the Harlem Renaissance, with both its

beautiful, exciting arts scene and the run down neighborhoods where many of these artists and musicians lived. This imagery is closely linked to Langston Hughes's poems, first because they were written about similar subject matter, and were created in the same time period. Their mood is similar, mostly because they were two artists struggling with many of the same issues. The link between these two artists is evident in this book and is a great example for the students. Both provide insight into the worlds of these men. The tone that the pieces create, define a mood and intensity that make both so intriguing. There is an excellent book that actually contains famous works of art, with poems written in both their original language and translated into English. This book, *Side By Side* is another resource that I will use as a starting point. Keith Haring also has a book titled *Love*, which is a poem that he wrote using his art as the backdrop. There are many of these types of books, which I will use as inspiration.

Objectives

In this unit, it is my goal for students to accomplish the following:

- Read, recite and understand a variety of poetry
- Be familiar with the work of M.C. Escher, Bridget Riley, Wassily Kandinsky
- Assert types of sounds that can be attributed to pieces of art
- Identify the principles of Rhythm and Movement in certain works of art
- Apply the principles of Rhythm and Movement in their own works of art
- Use the connection between poetry and art to deepen their understanding of the different types of voice
- Establish a firm understanding of basic poetry terms and principles of style
- Create unique, thought-provoking pieces of art that have a connection to poetry
- Effectively communicate a concept that they want to present in the form of a poem and/or piece of art

Strategies

In the preceding weeks, before this unit is introduced, students will be actively engaged in a daily journal writing activity. This is an activity that is part of my Visual Arts classes in every grade. The activity is based on the need for an inclusion of the standard of Response to Art in every class. Responding to pieces of art helps students to see, think, understand and evaluate images. Each marking period, or with classes that meet twice per week, each month, students answer questions about a different piece of art. These responses are scored by a rubric and count as one-third of the students' final marking period grade in my class. I have used Bloom's Critical Thinking questioning strategies to write these questions. There are different questions for each grade level with overlapping similarities in seventh and eighth grades and the same in fifth and sixth.

These questions also can be used as preparation for the Connecticut Mastery tests. We are required to connect to CMT preparation in our school to help the students and this is a great way to do that all year long. Below I have listed some of the questions for seventh and eighth grades.

1. Identify the art elements and principles that you see in this piece of art.
2. How has the artist used the Elements of Art to convey implied meaning of this piece? (What is the artwork telling the viewer?)
3. Each viewer has a different interpretation of the meaning of the piece of art. What is your interpretation of the meaning of this artwork?
4. How can you relate to this piece of art? Connect this artwork and/or its meaning to an experience in your life or in the world.
5. Can you assess the value or importance of this artwork? In your eyes is this artwork successful? How can you determine the success of the piece?
6. What changes would or could you make to this artwork?
7. How would these changes alter the meaning of the piece?

Although this activity is an on-going classroom activity, it is a strategy that will prepare students for this unit, as well as many other things in life! I just began to implement this writing activity this past school year, and have noticed the improvement in the students' writing in that short period of time. The students also learn how to effectively use art vocabulary to accurately describe what they are looking at. In the beginning, I would model generic responses for them to help them understand how to go about completing this activity, as they have not had too much experience with journal writing up to this point in their education. It is also a way for me to get to know them better as people. The question about connecting always elicits interesting responses.

Why is journal writing a strategy for this unit? This activity is an important preparation for the unit I am teaching for a number of reasons. First, it will help students look beyond the obvious in the pieces of art we use for discussion, which will enable them to see real sounds in a piece of art that does not actually create a literal sound. It will also continue to enhance writing skills, which they will utilize in their writing of poems. Connecting the artwork to their own life and experience will mirror some of the activities of the unit, like using images and writing poems in their own voice.

In addition to the journal writing activity, students will also be asked to listen. I will choose a poem and have a few students or all of them, recite it in class. Then students will listen to it read by the poet him/herself. We will note the differences in tone and voice and evaluate whether these differences affected our perceptions of the meaning of the poem. Another listening activity, which was briefly stated above was the creation of a painting based on music. I will use parts of Wagner's *Lohengrin* as an inspiration for students. This is the piece of music that convinced Kandinsky of the power of music. "The violins, the deep tones of the bases, and especially the wind instruments at that time embodies for me all the power of that pre-nocturnal hour. I saw all my colors in my mind; they stood before my eyes. Wild, almost crazy lines were sketched in front of me ¹²." I will try to see what type of emotion it invokes within the students and what types of pieces of art they will create in response.

Lesson Plan One - Grade 7 & 8

Lesson Overview

In this lesson, the students will participate in an open discussion of voice. We will look at several examples of paintings, sculptures and other pieces of art and discuss their voice.

Duration

One fifty-six minute class period

Previous Assignment

Students will have read several poems for homework and practiced reading them aloud in more than one voice.

Materials

Art prints of several paintings and pieces of art; a few examples include *The Scream*, Edvard Munch, 1895; *The Bedroom*, Vincent van Gogh, 1888; *Balancement*, Wassily Kandinsky, 1925; *The Tragedy*, Pablo Picasso, 1903; *Profit I*, Jean-Michel Basquiat, 1982; handouts and rubric

Instructional Objectives

- Look at examples of well known pieces of art and discuss the stories they tell
- Prepare a presentation based on a piece of art
- Choose a piece of art to narrate in front of the class and present it in the voice they feel it warrants and discuss the reasons for their choices
- Participate in an open discussion about the other students' presentations and how voice can differ depending on the interpretation

Instructional Plan

If an artwork were able to speak, what would it tell us? What story does it tell? What would the tone of voice be of the artist who is telling the story? In this lesson, I am looking for students to evaluate a piece of art and based on its qualities, attribute a sound or voice to the work. This lesson will come after the students have been reading poetry for homework and have practiced reciting what they read in class. They will have been asked to evaluate the poems and make basic generalizations about them, such as mood and subject.

We will begin this lesson with me modeling what I am asking the students to complete by the end of the class period. It is my hope that I can have each student participate in one class period, to keep the continuity of the lesson going. I will begin with one of the pieces of art listed above, or an additional piece depending on the number of students in my class. I will begin by telling a story about a piece that I chose and adjust my tone of voice according to the mood of the painting. Afterward, I will explain to students the reasons for my choice of mood and story, which will be based on the elements and principles of art. If the piece includes a lot of dark stormy skies, the overall mood will be sad, depressing or intense. If there are a lot of zigzag lines, it may contribute confusion to the piece.

I will give students a handout with some basic questions on it to help them through this process and give them some time to collect their ideas. Examples of questions may be: List the elements that you see and what they can add to the meaning of the work. What is the subject of the painting? Does the subject tell us anything about the story it could possibly tell? If it is a bigger class, it may even be beneficial to group the students in pairs to make it easier for them to come up with ideas. Students will tell the story of their painting or piece of art in an appropriate tone of voice. If they work in pairs, students have to each have a turn speaking. After each group, or student has finished, we as a class will discuss their decisions and make comments on how it was done well, and/or how it could have been changed.

Assessment

Students will be evaluated for this lesson by a rubric. This rubric will score the students based on their participation in not only their own presentation, but also comments on other students' presentations. It will also evaluate their use of art language (i.e. elements and principles) and how accurately they conveyed their ideas about the story. It will also assess the process, and how well they answered the prompt question

Lesson Plan Two - Grades 7 & 8

Lesson Overview

In this lesson, students will design their pieces of art. Each student will have a different outcome, but all must follow the same set of requirements. This lesson will be a group brainstorm - beginning with a poem and leading to the creation of a piece of art that will come during a subsequent class.

Duration

One fifty-six minute class period

Previous Assignment

The students will at this point have chosen a poem that they will use as inspiration for their piece of art.

Materials

Sketchbooks, pencils, poems

Instructional Objectives

- Choose the poem that they want to use for their final project
- Create a list of symbols they can use to represent this poem graphically
- Participate in a class discussion about these poems and help other students to generate ideas for their poems
- Choose a type of art, whether it be a painting, sculpture, mobile, etc.
- Begin to sketch ideas for the final piece of art

Instructional Plan

Students will have a list of poems to choose from for this class. These will be poems we have read as a group and they may have read for homework. I want them to be somewhat familiar with these poems so that we do not spend the whole period discussing just the poetry. Once all students have their poems, they will be given a worksheet with thought-provoking questions to get them started. A few examples of these questions may be: make a list of symbols you can use to represent an idea in this poem; write down the first color, shape, line, and texture that you think of while you are reading this poem; what do you think the poet intended for us to feel while reading this poem? What would the intended tone of voice be of the person speaks in this poem?

After students have completed this list of questions, they will discuss with a partner their responses. They will then write down some ideas for pieces of art. Will they use sculpture to further the idea of the poem, or will it be better represented in a painting? Will they use the words of the actual poem within the piece of art? The students will first ask themselves these questions and then present their conclusions to the class. This will generate a productive discussion, where students can question each other with the intention of pushing each other further in their pursuit of the art.

Assessment

Students will be assessed using a rubric. They will be evaluated on their participation and their final project ideas, which are more important than anything else. If a student does not have a solid plan in place, they will not get very far in this project. It is essential for students to give each other feedback. I have found in the past that when I pair students, or lead the class into a group discussion, the results are very positive and effective. The students' approach seems to be more intense and they have an easier time making adjustments.

Lesson Plan One - Grades 5 & 6

Lesson Overview

Students in grades five and six will participate in a poetry writing activity that is based on pieces of art.

Duration

One fifty-six minute class period

Previous Assignment

Students will be engaged in journal writing activities throughout the school year that includes response to art. This activity will help prepare them for the present lesson.

Materials

Various art prints, sketchbooks, pencils

Instructional Objectives

- Students will write a poem that is a response to a piece of art
- Students will analyze their pieces of art, identifying the elements of art
- Students will use these elements to gather information about the meaning of the piece of art

Instructional Plan

Students will look at various examples of pieces of art. They will individually identify the art elements in their sketchbooks. I am looking for them to respond with specificity, not just "I see shapes," but to describe the types of shapes they see. We will then as a group, try to come up with ideas for the meaning of the artwork, based on the elements that we see. I will provide evaluative questions to guide them through this process. Some of the questions may include: What do the colors in this piece say about the meaning? What do the lines say about the piece? Students will then write ideas for words to use in their poem. Students will begin to formulate their poems in their sketchbooks and share them with the class at the next class meeting.

Assessment

Students will be evaluated based on their participation in class. They will also be assessed on their finished poem, as well as the process they used to come up with this poem.

Lesson Plan Two - Grades 5 & 6

Lesson Overview

Students will generate a piece of art in response to a poem. Students will use keywords included in the poem to give them ideas for symbolism, and to guide them on how to use the elements of art within their piece. These pieces will be two-dimensional in nature. They will use painting (acrylic, tempera, watercolor), colored pencil, watercolor pencil or drawing.

Duration

One to two fifty-six class period

Previous Assignment

Students at this point would have completed the poetry writing in response to a piece of art. Students will have analyzed this piece of art, identified its elements and have written their own poem that serves as a representation of that piece of art.

Materials

Sketchbooks, pencils, colored pencils, acrylic paint, tempera paint, watercolor paint, watercolor pencil

Instructional Objectives

- Students will choose a poem and discuss the mood, tone, symbols and voice
- Students will try to make connections to these by attributing each of them to an element of art, such as line, shape, texture
- Students will begin sketching ideas for their pieces of art based on the poem
- Students will discuss their ideas with a partner
- Students will refine and complete their piece

Instructional Plan

Students will first read the poem that they will use for this lesson aloud. We as a class will discuss some of the basic elements of the poem, such as the mood, tone, voice and any symbols that should be included. Students will then make connections of these poetic elements to the art elements. Students will discuss these decisions with a partner. This helps students become invested in one another's work, which builds a great sense of community in the classroom. Students will then sketch their idea out in their sketchbooks. Students will again refer to their partner for critique on the sketches. Students will finalize their designs and begin/complete their final pieces of art.

Assessment

Students will be evaluated on the process of peer review, participation in open class discussion and on their final piece of art. Students are graded on pieces of art using the following categories:

- Technical mastery – 30% which is the student's ability to use the materials of the lesson
- Communication of Idea – 25% which is the student's ability to effectively communicate the idea of the project
- Creativity – 20% which is the student's ability to look beyond the requirements and apply out of the box thinking to their pieces
- Work Ethic – 25% which is the student's ability to complete "Do Now" activities, be prepared for class, use time effectively, be on time to class, participate respectfully in all open class discussions

Follow-Up Activities

All students who participate in art classes have their work exhibited in our school's end of the year art show. This show features over 300 artists from each grade level in Visual Art, Photography and Video Arts.

Implementing Educational Standards

I will use the following State of Connecticut Visual Arts Standards

- Content Standard 2: Elements and Principles

Students will understand and apply elements and organizational principles of art.

- Content Standard 3: Content

Students will consider, select and apply a range of subject matter, symbols and ideas.

- Content Standard 5: Analysis, Interpretation and Evaluation

Students will reflect upon, describe, analyze, interpret and evaluate their own and others' work.

- Content Standard 6: Connections

Students will make connections between the visual arts, other disciplines and daily life.

Resources for Teachers

Georgia Heard. *Awakening the Heart, Exploring Poetry in Elementary and Middle School* . Portsmouth, New Hampshire: Heinemann, 1999.

This book has great ideas for activities for students to create, inspire and read poetry.

Wassily Kandinsky. *Concerning the Spiritual in Art* . New York: Dover Publications, 1977

This book focuses on Kandinsky's inspiration of music, and his connections to other disciplines and to spirituality. A very interesting read and contains great insight into the world of this artist.

Jan Greenberg. *Side by Side* . New York: Harry N. Abrams, Inc., 2008

This is a great book that contains poems and the artworks they were written about next to them, in both the language they were originally written in as well as English translation.

Leonard Cohen & Henry Matisse. *Dance Me to the End of Love* . New York: Welcome Enterprises, Inc., 1995

I put this in the teacher resources because it is not appropriate for middle school students, as there are many nude figures. The poetry, however, is beautiful.

Georgia Heard. *For the Good of the Earth and Sun* . Portsmouth, New Hampshire: Heinemann, 1989.

This book seems a bit outdated, but still contains a very in-depth understanding of the teaching of poetry to young students.

Resources for Students

Langston Hughes, Romare Bearden, Bill Cosby. *The Block* . New York: Penguin Books, 1995.

A collaboration which easily connects the art of Romare Bearden to the poetry of Langston Hughes. This is a great resource for students to use for symbolism.

Brad Bagert. *Poetry for Young People – Edgar Allan Poe* . New York: Sterling Publishing Company, Inc., 1995.

This is a collection of age appropriate poems for middle school children, a good resource.

Jan Greenberg. *Side by Side* . New York: Harry N. Abrams, Inc., 2008

This is a great book that contains poems and the artworks they were written about next to them, in both the language they were originally written in as well as English translation.

Margaret Howlett, " *Special Feature on Bridget Riley – Op Art* ," Art & Man Magazine, (March 1998).

These magazines contain many visual examples, as well as background information about the works of art and the artist.

Margaret Howlett, " *Op Art – Working with Optical Illusion* ," Scholastic Art Magazine, (December 2006).

These magazines contain many visual examples, as well as background information about the works of art and the artist.

Margaret Howlett, " *M.C. Escher-Working with Repetition and Variation* ," Scholastic Art Magazine, (November 2000).

These magazines contain many visual examples, as well as background information about the works of art and the artist.

Margaret Howlett, " *M.C. Escher-Optical Art* ," Art & Man Magazine, (December 1991).

These magazines contain many visual examples, as well as background information about the works of art and the artist.

Paul Fleischman. *Joyful Noise-Poems for Two Voices* . New York: Harper & Row Publishers, 1988.

This is an interesting book for children to read about the sounds that insects make in poetry form.

Lee Bennett Hopkins. *Hoofbeats, Claws & Ripples Fins: Creature Poems* . New York: Harper Collins Publishers, 2002.

This is an interesting book for children ages 8 and up containing poems about animals.

Patricia Thomas. *Nature's Paintbox A Seasonal Gallery of Art and Verse* . Minneapolis: Millbrook Press, 2007.

This book contains some good poems about seasons with corresponding artwork.

Notes

1 Wassily Kandinsky, *Concerning the Spiritual in Art* (New York: Dover Publications, 1977)

2 National Endowment for the Arts website: <http://nea.gov/pub/amcan/Chapter6.pdf> (accessed May 16, 2011)

3 National Endowment for the Arts website: <http://nea.gov/pub/amcan/Chapter6.pdf> (accessed May 16, 2011)

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