



Curriculum Units by Fellows of the Yale-New Haven Teachers Institute
2021 Volume II: Developing Anti-Racist Curriculum and Pedagogy

The House On Mango Street: Examining Race, Racism, and Power

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by Carolyn L. Streets

Introduction

I am a general education middle school English Language Arts teacher and have taught this novel using traditional English Language Arts strategies. I have primarily used this novel to meet reading objectives during my poetry unit to teach students about the novel's literary devices such as imagery, personification, and metaphor for example. Lessons often examined how literary devices gave insight into the character's motivations and would then scaffold learning into character analysis. The novel also explores themes of culture and identity, so initiating activities would build discussion on how House on Mango Street connects to other novels my students may have read. Discussions would center on popular young adult literature (and in some cases, the movie adaptation) about immigrant- minority culture and experiences such as *The Sun is Also a Star* (Yoon, 2016), *The Arrival* (Tan, 2006), *The Hate You Give* (Thomas, 2017), and *Americanized* (Saedi, 2018). Connections made between these novels would serve as an entry point building students' background knowledge and used as reference points during lessons. Learning objective outcomes concluded with a writing project where students would write personal narratives and vignettes in the author's poetic style. This unit presents an instructional shift that incorporates culturally relevant pedagogical frameworks into novel study to foreground issues of race, racism, and power that underpin the novel.

To appreciate the work of this unit, it is important to understand the importance of culturally responsive pedagogy. According to the U.S. Department of Education Equity and Excellence Commission, student populations largely comprised racially, ethnically, culturally, and linguistically diverse backgrounds and will continue to exponentially grow, comprising diverse families. Yet, curriculum and instructional practices have largely ignored the cultural and linguistic characteristics of diverse learners.¹ Students' race, ethnicity, and cultural background significantly influence their achievement² and like many classrooms, the English Language Arts classroom has traditionally been a place where teachers use culturally relevant pedagogy within their instruction.

The argument for culturally relevant pedagogy is not new. Baldwin's 1963 argument is poignant: the purpose of education is to address injustice in society. To do so, one must dismantle myths about one's own superiority and embrace critical thinking and action.³ Classrooms must reflect the unique needs of students from diverse backgrounds, yet many teachers are inadequately prepared with the relevant content knowledge, experience,

and training.⁴ Research confirms that students' academic engagement and achievement increases when they are taught in a culturally relevant manner.⁵ But, with ever-growing political pressure placed on teachers to maintain race-neutral classrooms, many face challenges applying culturally relevant pedagogy and strategies to implement the framework within their classrooms. Culturally relevant pedagogy is important as these pedagogical tools foster equitable and inclusive classrooms. It also emphasizes tools for creating inclusive spaces for teachers to reflect on their practice while examining how personal bias may impact their teaching. The national conversation about the validity of these practices, and in some cases the call for the complete removal of them, is concerning as cultural gaps between teachers and students hinders the ability of educators to effectively teach all students.⁶

The House On Mango Street provides an occasion for students to analyze the similarities and differences between themselves, their lives, (the main protagonist) Esperanza's life of marginalization, and how she orients herself within systems of power. While developing this unit, considerations were paid to how the objectives, strategies, and lesson of this unit envisions ways to do this so students can approach the novel as both a great work of literature and an entry point into examining systems of power in a culturally affirming context. To do this, instruction will remix reading and writing objectives of past lessons to help students to "see" the novel through different perspectives. First, this remix will help students to understand that on its surface, the House On Mango Street presents as randomized short stories about growing up Chicano and within a specific socio-economic class as told through the perspective of a young female protagonist. But as the novel unfolds, a larger obdurate context emerges foregrounding the confluence of race, racism, and power that systematically excludes minority groups from the "American" mainstream. Secondly, lesson activities will provide space for students to unpack what this means by exploring the novel's commentary on the experience of "otherness." For example, the protagonist, Esperanza poetically alludes to this in the chapter My Name, "In English, my name means hope. In Spanish, it means too many letters. It means sadness. It means waiting. It is like the number nine, a muddy color." This can be heavy work. However, teaching House On Mango Street without critical inquiry into issues of race, racism, and power is problematic as it may leave student engagement at the surface level. Lastly, given my sense of responsibility as an anti-racist teacher, this unit presents a newly understood challenge of how to teach this novel in a way that is both culturally affirming and influences students to reflectively engage with the House on Mango Street and build their own agency over how they understand themselves, each other, and the world around them.

Rationale

The House on Mango Street is cemented within the canon of adolescent literature. It is required reading in several school districts and widely taught in many middle and high school ELA classrooms. The novel's literary elements such as theme, symbolism, and figurative language in combination with vignette writing in the author's style, makes this novel a popular choice among ELA teachers. To meet reading and writing standards in my middle school classroom, novel study on the House on Mango Street was approached using traditional English Language Arts strategies. As I was developing this unit, questions arose about how instructional moves could build pathways for students to critique and raise questions about issues of race, racism, and power within a culturally affirming context. The goal is for students to understand how the main character orients herself within systems of power, and for students to uncover any insights they may gain through this examination. While working on this unit, I wondered how I would create a remixed lesson that produced

alternative ways to address what already exists within my classroom's novel study. I also wondered how I could apply culturally responsive teaching to help students, like the main character, to understand the importance of their voices and perspectives. Culturally relevant pedagogy values and uses the characteristics, experience, and perspectives of ethnically diverse students to frame pedagogy and attitudes. Therefore, developing instructional approaches that affirmed students' cultural identities and experiences and valued class discussions, student input and observations, required much thought.

Background

I teach at a public school in a large urban district and my content area is middle school English Language Arts (ELA). Students are tracked according to their math scores and placed in 50 minute A/B blocks with five classes per day. Students rotate core classes of ELA, Math, Social Studies, Engineering, and Science with each semester divided into four quarters. There are no AP course offerings in the middle school. The ELA curriculum is aligned with Common Core Reading and Writing State Standards with performance and significant tasks for each quarter. Performance tasks are mini-projects students complete throughout each quarter, graded formatively, leading up to a culminating a significant task which is graded summative. There are four core texts to be read quarterly within each grade level throughout the district. Core texts, performance, and significant tasks are selected, suggested, and designed by the district's Literacy Department. My classroom is a literacy rich environment complete with its own classroom library. Students are expected to independently pleasure-read in addition to the core texts, articles, and resources included in daily instruction. There is usually extra time in the quarter to incorporate additional novels which are read as a class. My classroom library is curated as an extension reflective of culturally responsive teaching that values students' lived experiences, learning styles, ethnic history, and accomplishments.⁷ Within the library, students will find books that speak to their cultural identities.

In my school context, I have autonomy over the established ELA curriculum. As a member of my school's literacy department, I work collaboratively in vertical teaming to build more content into the established curriculum, build stronger alignment with my school's magnet theme, and create support structures within my content area to encourage and support high student achievement. The autonomy I have allows me to create additional curricular opportunities for students like this unit.

Ekphrastic poetry and culturally responsive pedagogical instruction:

I chose ekphrastic poetry as a means for novel study because I imagined my students would appreciate an alternative way to analyze the novel. Using the ekphrastic poetry framework, this unit seeks to develop best practices that enhance analysis skills and help students take a deeper dive in identifying and understanding how systems of power (the main systems evident in the novel's plot line are those of socio-economic status and gender inequality) favor or work against the status of marginalized communities, and how those communities orient themselves to those forces. For this unit, instructional approaches will specifically examine systems of power through the lens of Esperanza, the main character in the novel, to investigate how she navigates her coming of age within these systems. Also, within the characters' experiences a key theme of identity emerges, therefore student understanding must reflect viewpoints on identity. So, instructional outcomes will encourage students to think broadly about their own identities. The main character identifies and defines herself with the meaning of her name, her cultural heritage, the societal expectations versus her

own expectations as related to her gender, and where she lives, to name a few examples. For instance, this is immediately seen in the first chapter, “There...I lived there...I knew then I had to have a house. A real house. One I could point to. But this isn't it. The house on Mango Street isn't it. For the time being, Mama says. Temporary, says Papa. But I know how those things go.”

In my English Language Arts classroom, the novel study approach traditionally encompasses the process of reading and studying a novel as a class while incorporating skills readers use for comprehension, building fluency, and applying literacy concepts. Incorporating the ekphrastic poetry framework differs from past novel study. This is an instructional approach that renders questions about how arts integration can align with or diverge from past instructional moves to create a critical remix of the traditional novel study approach. While developing this unit, I came to appreciate Chalmers’s critical examination on ethnocentric ideologies, and how those ideologies can perpetuate and reproduce notions of superiority in art education.⁸ Although this unit is not about traditional forms of art integration, it can be incorporated as an instructional strategy and from this, I began thinking about my own instructional practices. On first glance, it seems like culturally responsive teaching and arts integration are disconnected, separate entities. Culturally responsive frameworks affirms students racial and ethnic backgrounds,⁹ while arts integration is a means in which students construct meaning through an art form. However, issues of diversity, race, class, and power have been addressed by numerous art educators,¹⁰ and can be used as an instructional strategy. To better frame this, I draw upon three examples that I believe strongly connect to Cisneros’ work. The first is seen in a poignant example of the creation of an ekphrastic poem in Robert Hayden’s “Middle Passage.”¹¹ Hayden’s work is widely revered as the primary example of how an ekphrastic poem uses a multitude of literacy techniques to convey meaning to the reader. The first lines in stanza one are gripping: “*Jesús, Estrella, Esperanza, Mercy/Sails flashing to the wind like weapons/sharks following the moans the fever and the dying/horror the corposant and compass rose.*” Hayden notes his intent of the poem was to, “contribute toward an understanding of what our African-American past had really been like.”¹² Using adaptations of ship logs, testimony, prayer and song the poem created both a visceral and lyrical description of the Atlantic slave trade. The second recognizes contemporary works of art created by various artists for an exhibition presented by the National Museum of Mexican Art that “are based on some of the central topics brought to light in this consciousness-raising novel.”¹³ Of note is the work of artist Alejandro Romero (b. 1948) who produced the artwork for the first edition of the novel. An examination of the images, placement of those images, color choices, and why Cisneros chose this particular image to represent her book for example provides for rich analysis beyond traditional questions “what do you notice about the book’s cover?” during novel study. The artists included in this exhibition are extensive and their collective works illuminate how artistic interpretations merge with literature and can be used to engage in novel study through fresh perspectives. The third considers Whitehead’s exploration of the works of Kerry James Marshall. Whitehead notes that Marshall’s body of work, “confronts political and social invisibility of African Americans,” and are best described as “emotional images of the African American urban experience.” Additionally, Whitehead points out how Marshall’s work calls upon the notion of “psychological invisibility associated with the American mindset toward African Americans.”¹⁴ Arguably, this notion is similar to Cisneros’ approach in *House on Mango Street* where the author herself notes that the novel was written as a counter to the dominant narratives that excluded voices of color. Thus, analysis of artistic interpretations as they connect to character analysis is apropos to the key purposes of this unit. I draw upon this and other works as a guide which are further elaborated upon in the objectives and strategies section of this unit.

An ekphrastic poem is a vivid description of a scene or a work of art where the observer narrates and reflects on the elements of a painting or sculpture. Through this process, the observer amplifies and expands its

meaning. A working definition of this process can be understood as an approach to teaching in which students construct and demonstrate understanding through an art form. This approach goes beyond my past instructional practices of arts-enhanced English Language Arts skills, like incorporating a multimedia component into a paper or presentation. An arts-enhanced curriculum is important in its own right and providing instructional opportunities for students to employ an art form to showcase their understanding can satisfactorily address learning objectives. The argument for educators to “reconsider their basic assumptions about art and its relationship to society to guide inquiry in the field”¹⁵ is understood in the purposes of this unit. I seek to draw a distinction between arts-enhanced and a newly considered approach to arts-integration. Although both forms mutually reinforce connection between the reader and subject, art-integration through the ekphrastic poetry frameworks offers new possibilities for subject area learning and addresses gaps in past instructional approaches through art-integration.

The novel was chosen for this unit because the author’s work established a distinct voice within the canon of adolescent literature. Cisneros explains that the “meaning of literacy success is that I could change the way someone thinks about my community, or my gender, or my class.” It addresses complex societal issues like racism, gender, and classism. It is written in short vignettes using literacy concepts like theme, symbolism, and figurative language. The story’s relatable subject matter about coming of age has universal appeal and is widely embraced by students.

This novel is a part of my classroom reading list and is read annually during novel study. Most importantly, Cisneros is a writer-poet whose work is an example of how the artist, through the works of art, challenges the dominant narrative. With this in mind and having taught this novel for several years, it is important to consider new ways to approach learning objectives with the goal of sourcing increasingly sophisticated and creative tools placing students at the center of their own learning. There is a wealth of resources within the visual arts exploring women-centered points of view which can be used strategically to enhance students’ understandings about the main character’s viewpoints within the novel, starting with the novel’s own cover art. In fact, there are at least seven versions of the novel’s cover art rendering a multiplicity of artistic interpretations of the novel’s key purposes. By centering arts-integration within traditional English Language Arts skills, students will be better positioned to engage in a creative process of the ekphrastic poetry framework while developing higher ordered character analysis skills. This is an instructional shift that addresses curricular objectives and an approach not previously considered in past instructional approaches.

Objectives:

Objectives will center upon skills that scaffold learning during novel analysis using ekphrastic tools. The novel is written in short vignettes in which chapters can stand alone or be read in random order. Students will be given a choice of chapters, reading a minimum of five chapters in random or successive order. Of note, some chapter’s deal with complex issues of mature topics and may not be appropriate for younger audiences, so instructional decisions to omit some chapters are up to the teacher’s discretion. Unit objectives draw upon middle school English Language Arts Common Core standards for reading literature and writing, but can be differentiated and adapted to fit any grade level. For reading, students will develop their thematic interpretations and use those interpretations to determine how a character develops over the course of the selected text and engage in overall novel analysis. For writing, students will use narrative techniques to create their own ekphrastic poems that convey their experiences with themes apropos to the text.

Additionally, there are a plethora of resources teachers can draw upon. This unit provides several online resources that teachers can utilize. First, as a reference point, 10 Ekphrastic Poems on JSTOR¹⁶ is a free digital online library for scholars, researchers, and students providing articles and original research. From this resource, consider viewing Hayden's work. As referenced in the unit introduction, this work is a primary example of the power of an ekphrastic poem and can be found in print at the poetryfoundation.org. It is also seen in powerful multimedia imagery that combines the reading of the poem with clips from the 1997 film *Amistad*.¹⁷ Likewise, The Museum of Contemporary Art in Chicago has an online video¹⁸ featuring Kerry James Marshall discussing his artistic process. His discussion accompanied with selected artworks can jumpstart student understandings of ekphrastic tools and thematic connections to the text. Teachers can couple readings from the article titled *American People, Black Light: Faith Ringgold's Paintings of the 1960s* presented by the National Museum of Women in the Arts¹⁹ along with a video retrospective of the artist's work²⁰ provides content teachers can incorporate as well. Another online resource titled *A Short Checklist of African American Poetry on Artwork and Artists*²¹ uses political art from notable artists students may be familiar with like Jean-Michel Basquiat and Frida Kahlo. Of note, an interview titled *The House on Mango Street-The Story*²² is one of several in a series of interviews where Cisneros discusses her artistic process as a writer and how art influences her writing. An internet search of the novel's cover art will yield at least seven renderings of the novel's cover art which can be used to springboard teaching objectives.

Of note, this novel has implications for collaborative learning. For example, *House On Mango Street* touches upon issues like the redlining of neighborhoods and how those practices affected Esperanza's schooling, History/Social Studies teachers can collaboratively work with English Language Arts teachers to dive deeper into the historical roots of redlining and how discriminatory practices continued to perpetuate cycles of poverty for marginalized groups.

Strategies

The strategies addressed in this unit will center upon ekphrastic poetry tools. They will also reflect upon the following essential questions: 1. Why is it important to use the art strategy of poetry? 2. How can the art strategy of poetry foster more possibilities that may not be as evidence in other forms of responses?

Strategy 1: Students will recognize traits of ekphrastic poetry using the I see, I think, and I wonder stems to create brief responses to the observations made from the chosen artwork.

Strategy 2: Students will use ekphrastic tools to convey both the seen and unseen.

Strategy 3: Students will use the tools of ekphrastic poetry to engage in careful subject matter observation and build discussion on those observations.

Strategy 4: Students will examine various forms of art and ekphrastic poetry examples created from the observer's interpretations of the art examined.

Lessons

The first lesson presents a traditional approach for novel study. Reading objectives would focus on literacy devices and how those devices help students draw interpretations of what they read. Writing objectives would call for students to complete a short personal narrative or vignette in the author style.

Traditional Lesson Outline:

1. Introduction/warm-up:
 - a. Book talk/pass
 - b. Sticky-note observations or connections students made between *House on Mango Street* and other novels.
 - c. Facilitate discussion on student observations.
2. Modeling/Guided/Independent Practice
 - a. Read selected chapter(s) from novel (whole group/independently)
 - b. Use graphic organizer to identify poetic devices
 - c. Identify word choice and poetic devices that emphasize meaning and connect to character analysis
 - d. Summarize word choices that helped to draw conclusions about what was read.
3. Guided/Independent practice-writing
 - a. Use writing graphic organizer to outline main ideas.
 - b. Provide writing prompts to help students generate/focus narrative topics
 - c. Write a short narrative essay or vignette in the author's style.
 - d. Edit, revise, and publish
4. Closure/Assessment
 - a. Students present their work.
 - b. Grading based on standard ELA narrative writing rubric.

Remixed Lesson Outline:

For reading, students will develop their thematic interpretations and use those interpretations over the course of the selected text. For writing students will use narrative techniques to create their own ekphrastic poems that convey their experiences with themes apropos to the text.

Lesson Outline:

5. Introduction/warm-up:
 - a. Gallery walk
 - b. Sticky-note observations during gallery walk
 - c. Facilitate discussion on images selected in gallery walk
6. Modeling
 - a. Read a poem thematically connected to selected chapters
 - b. Read a selected chapter from the novel
 - c. Examine artwork thematically connected to selected chapters- connect back to gallery walk
 - d. Character/novel analysis observations using a graphic organizer showing what the main character thinks, says, and feels.
 - e. Identify word choice and poetic devices that emphasize meaning and connect to character

- development and developing interpretations of novel analysis
- f. Draw conclusions emphasizing implicit meaning about the main character/novel.
 - g. Connect back to artwork and poetry to make further implicit meanings about the main character/novel.
7. Guided practice (Small groups)
 - a. Use See/Think/Wonder graphic organizer about how the poem and artwork connect to reveal meaning about the selected chapters as centered on the main character/novel.
 - b. Connect back to character/novel analysis graphic organizer add additional observations
 - c. Identify one form of figurative language that reveals meaning about the main character/novel.
 - d. Draw conclusions emphasizing implicit meaning about the main character/novel.
 - e. Draw conclusions about a selected poem and artwork that emphasizes meaning about the main character/novel
 - f. Writing- create one-pager about students' conclusions
 8. Independent practice-reading
 - a. Students select chapters to read.
 - b. Write a narrative analyzing the main character/novel using ekphrastic tools.
 - c. Connect to artwork that supports conclusions
 - d. Create artwork that supports conclusions
 - e. Writing- expand one-pager about students' conclusions
 9. Independent practice-writing
 - a. Students select chapters to read.
 - b. Write a poem or narrative in a poetic style analyzing the main character/novel using ekphrastic tools.
 - c. Writing- expand, edit and revise one pager about students' conclusions
 - d. Connect to artwork that supports conclusions
 - e. Create artwork that supports conclusions
 10. Closure
 - a. Recreate gallery walk using students' artwork, poetry and main character/novel analysis
 11. Assessment
 - a. Holistic assessment of student's work

Suggested Classroom Activities:

Classroom activities for this unit occur during reading and writing workshops over the course of three weeks (estimated). This is dedicated instructional time where students can specifically work on reading or writing objectives individually or in small or whole groups. Students who need additional support will have the option to use audio supports while reading selected chapters. Audio supports such as headphones are provided as part of my classroom supplies. The audio book is mainly accessed online. Reading pacing during whole group sessions will be facilitated by the teacher. Pacing will occur according to the student's ability when reading independently. Additional chapters may be assigned for homework. The suggested activities are modeled off of the "Arts Integration Project" that examines art integration into the curriculum. ²³.

Activity 1:

During reading workshop, the teacher will explain to students that they will be reading *The House On Mango Street* by Sandra Cisneros. Students will be asked to pay close attention to clues about the author as these clues will give them insights and hints about the novel's purposes. The teacher will give students a presentation piece to introduce the author (there are several online resources already available for use). In small groups, students will go back to the presentation and pick out one insight about the author that they think is most important in giving them hints about the novel's purposes. Groups will sticky-note their selections during a gallery walk. During the gallery walk activity, students will use the I observe/I wonder/I question stems as they examine the different renderings of the novel's cover art. Students will be encouraged to complete a minimum of two observations, wonderings, and questions based on their observations. Students will sticky-note their stems during the gallery walk. For closure, the teacher will summarize key findings from both the author presentation and gallery walk. For independent practice, students will read a chapter from the novel (preferably the first chapter) and write about how what they read connects to the classroom observations, wonders, or questions.

Activity 2:

During reading workshop, students will be asked to take a poetic leap. Students will be given an Ekphrastic Packet containing three (or more) poems that thematically relate to selected chapters from *House on Mango Street* (teachers will need to source these poems). Students will analyze the poems and discuss how they may relate to the different renderings of the novel's cover art. Go back to the chapters read and select one or two poetic devices (metaphor, personification, imagery, and others). Focus on these devices to model for students as you write an ekphrastic poem with student input. Students will be encouraged to draft their own ekphrastic poem summarizing the chapter(s) read.

Activity 3:

During reading workshop, students will have the choice to read a poem thematically connected to selected chapters in the novel or go back and analyze the artwork from one of the novel covers. Students will write a brief response describing the connections understood between the poem, chapter, or artwork. Students may go back to review the observations, wonder, and questions from the previous day to help them as they read and make connections. With teacher discretion, students will choose chapters of their choice to read. Students will complete analysis of the character/novel using a graphic organizer to show their drawn conclusions emphasizing implicit meaning about the main character/novel. This process can be repeated over the course of the unit/weeks. Student's conclusions should show growth in analysis as they engage with the text and activities.

Activity 4:

During writing workshop, students will be asked to write a short personal narrative or vignette in the author style. Narratives or vignettes can be the students' personal focus or center on their conclusions about the character/novel. Students can be encouraged to create their own artwork that thematically connects to the novel. Students will post their pieces as a concluding gallery walk.

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Appendix on Implementing District Standards

Common Core English Language Arts Standards, College and Career Readiness Anchor Standards for Reading focus on building foundations for college and career readiness. The standards emphasize that students must ‘read widely and deeply from a broad range of high-quality, increasingly challenging literary and informational texts to gain literary and cultural knowledge as well as familiarity with various text structures and elements.’ Such texts include stories, dramas, and poems from diverse cultures and time periods. Common Core English Language Arts Standards for middle school addressed in this unit include:

Key Ideas and Details:

CCSS.ELA-LITERACY.CCRA.R.1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Craft and Structure:

CCSS.ELA-LITERACY.CCRA.R.4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-LITERACY.CCRA.R.5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.CCRA.R.10

Read and comprehend complex literary and informational texts independently and proficiently.

¹ Orosco, 2010; Orosco & O’Connor, 2011

² Harry & Klingner, 2006; Orosco & Klingner, 2010; Skiba et al., 2011

³ Baldwin, A Talk to Teachers (1963)

⁴ Au, 2009; Cummins, 2007

⁵ Gay, 2002; Ladson-Billings, 1994; Sampson and Garrison-Wade, 2011

⁶ (Gay, 2010; Ladson-Billings, 2009)

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¹⁶ "10 Ekphrastic Poems." JSTOR, 7 June 2021, <http://JSTOR.org>.

¹⁷ "Middle Passage." The Mexican Museum of Art, 7 June, 2021, www.mcachicago.org/kjm

¹⁸ "Kerry James Marshall: Mastery." The Mexican Museum of Art, 7 June, 2021, www.mcachicago.org/kjm

¹⁹ National Museum of Women in the Arts

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²¹ Rambsy, H. A short checklist of African American poets on artworks & artists. 2017. Accessed 7 June, <https://www.culturalfront.org/2017/01/a-short-checklist-of-african-american.html?m=1>.

²² "The House on Mango Street- The Story." Accessed 7 June,

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²³ Pham, H. (2021). Ekphrastic Poetry. Center for Children and Youth, University of Arkansas.

<https://teachersinstitute.yale.edu>

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