



GASP Professional Development Project **Literary and Visual Arts**

Model Project: Where The Wild Things Are—Bringing Together Literary and Visual Arts Through Poetry Writing, Printmaking and Bookmaking!

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Introduction

Poetry writing, printmaking and bookmaking are art forms that have a long and rich tradition separate from each other and also together in our ancient, modern and contemporary worlds. This integrated arts project brings them together to enhance and extend school culture and curriculum through self-expression that draws on personal and cultural histories, strengthens language skills, develops leadership skills and brings alive the joy of learning through the arts. The poetry writing, printmaking and bookmaking including illustration, lettering and collage directly support classroom curriculum and celebrate the ordinary and not so ordinary wild animals that inhabit the world around us. The project utilizes age-appropriate writing templates and brainstorming techniques to build and strengthen basic language skills such as vocabulary development, language extension through simile and metaphor and capitalization, spelling and punctuation protocols. The project introduces simple printmaking and bookmaking tools and materials that allow students to explore the basic elements of art such as line, color, shape and form. The project supports and reaches not just the students who are always open and ready to learn but also the students who find classroom learning challenging including special education students by offering them multiple “ways in”—with some students connecting more to the poetry writing, others to the miniature printmaking and others to the bookmaking or cross-age mentoring.

Drawing on the spirit and tradition of the great Chilean poet Pablo Neruda’s odes and to the English poet Christopher Smart’s poem from the 1700s *For My Cat Jeoffrey* students are engaged in learning about or researching then brainstorming and writing tribute poems to animals to which they feel a personal connection. The bookmaking is focused on making covered dos á dos (or back-to-back) book structures with hand-lettered poem pages, fly leaf papers and simple miniature print inside and cover label collages. The dos á dos book (or back-to-back), is a variation of the basic accordion structures which have a long and rich history in many parts of Asia including China, Japan, Korea, Thailand, India and Burma. Accordion book structures or *codices* are also found in the ancient Aztec and Mayan cultures of Mexico and Central America. The miniature printmaking provides students with a simple and successful introduction to all parts of block printmaking—from making contour line drawings to transferring them to a compressed foam print block to inking with acid free ink pads and then printing images by applying even rubbing pressure to the back of the block.

A note to say that although the presentation of this project is targeted to 3rd grade students, the steps and processes can be adapted and simplified for younger students by using an ode poem format instead of a tribute poem format and by leaving out the fly leaf papers and substituting drawings for miniature prints (see *Animal Ode Template With Transcribing Numbers* in **Supporting Resources**). The steps and process can also become more involved and complex for older students, with students improvising on the tribute poem template, spending more time on developing collective nouns, descriptive language and similes, creating multiple miniature print images and

more involved inside and cover collages and sewing instead of gluing in poem pages. The typical number of sessions for this project is eight 45 to 90 minute sessions, usually with shorter sessions necessary for the poem writing and longer sessions required for the printmaking and bookmaking. A remarkably successful way to bring this project to younger students is through partnering up an older grade class with a younger grade class and first carrying the project out with older students who then become Art Buddy mentors with the younger students helping them learn about and write animal poems and construct books.

The intent of this project is to support integrated literary and visual arts teaching and learning that is age-appropriate and yet holds high expectations for students, that demonstrates how content standards—English-Language Arts, Visual Arts and Science as well as Mathematics—can be delivered and met. An explicit goal of this project is to build proficiency in reading and writing by bringing learning alive for the students through the arts—to challenge them to excel and offer them opportunities to draw on prior knowledge and practice craft and to instill within them a sense of pride and accomplishment. The project models how engaged integrated teaching and learning can be carried out in the classroom and how that learning can be deepened and extended for students through final in-class gallery viewings of their completed books and structured “making learning visible” reflections (for older grade students) and also to families and the broader school community through school-wide display of books and poetry presentations.

A final word about the importance of creating teacher models which are necessary not only for introducing the project but for showing the steps along the way—students who see their teachers taking the risks of writing and sharing their own animal tribute poems, of making line drawings and miniature print images, of constructing the dos á dos book structures are not only inspired by their teachers’ examples (this is particularly true for students who are less comfortable with the kind of risk-taking that writing poems and making art can involve) but by engaging in the project step-by-step teachers have a deeper understanding of how to prepare and make adjustments for their particular classes and grade levels. By engaging personally in the art-making teachers are able to reflect on where and how they can build on making cross-curriculum connections and on where and how students may need more or less instruction and time. If possible, the best approach is for a younger grade level teacher (K-3rd) to partner with an older grade level teacher (4th-8th) and carry the project out as a cross-age collaboration, with the older grade level class engaging in the project a step ahead of the younger grade level class then taking on the role of Art Buddy mentors, helping younger students write poems, make mini-prints and construct books.

Arts Area and Grade Level Focus

Literary and Visual Arts—Poetry Writing, Printmaking and Bookmaking, 2nd-8th grade focus, with tips for scaling down for younger students and up for older students

Connections To Elements of Art/Principles of Design

This project emphasizes **line**, **color**, **shape** and **form** through writing poems, making miniature prints and constructing books. Poetry allows students to engage with oral and written literary traditions. **Line** and **space** as well as **rhythm & movement** are inherent to both written and spoken poetry. In poetry writing students are writing in **lines** which together make up sentences, are using descriptive language and poetic devices like alliteration, collective nouns, similes and juxtaposition to capture the **color**, **shape**, **form** and nature or spirit of their animals and their habitats and through this discover the musicality or **rhythm & movement** of how words come together. The content of the poems informs choices for the miniature print images as well as the colors of the papers used to construct the books. In miniature printmaking, students explore **line** through making simple contour line drawings of animals then transferring the images to print blocks. In both miniature printmaking and bookmaking, students make **color** and design choices appropriate to animals and their habitats and informed by the poems they have written. Both the completed poems and the completed books allow students to experience **balance & proportion** and **harmony & unity** which are key principles of design.

Connections To Core Curriculum and Content Standards

Where The Wild Things Are supports teaching and learning for K-8th grades in English/Language Arts through reading then writing poems which build skills and proficiency in reading, writing and public speaking; in Science through learning about and researching animals and the habitats they live in; in Visual Arts through drawing and printing images and constructing books which utilize quality affordable art materials and introduce age-appropriate and manageable steps. Additionally, students are engaged in learning and applying Mathematics knowledge and skills through using non-standard measurement techniques in both transcribing poems onto book pages, folding inside accordion book structures and covering covers. Lastly, the project provides the option of mentoring experiences for older students which allow them to “teach what they know” and develop leadership skills by serving as Art Buddy mentors for younger students.

English/Language Arts

In Language Arts, authentic writing experiences using rich poetic forms that draw on prior knowledge, make new discoveries, connect to other subject areas (in this project particularly to science), strengthen vocabulary, use simile and metaphor and application of capitalization, spelling and grammar standards:

- Students read and respond to historically or culturally significant works of world literature, particularly American and British literature.
- Students engage in determining central ideas or themes of text and analyzing their development and then summarizing the key supporting details and ideas.
- Students 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.
- Students determine and articulate the relationship among the purposes and characteristics of different forms of poetry (e.g., ballad, lyric, couplet, epic, elegy, ode and sonnet).
- Students read and understand grade-level-appropriate material. They describe and connect the essential ideas, arguments and perspectives of text and relate text structure, organization and purpose.

Students apply strategies to comprehend, interpret, evaluate and appreciate poetry through:

- Identifying the form of the poem and learning how different poets explore the same theme and form.
- Identifying theme, metaphor and simile, sensory imagery and descriptive language, collective nouns, alliteration and rhyme, patterns, line and stanza.
- Placing poem in historic and/or cultural context and understanding poet’s point of view.
- Discovering meaning and emotional connections with written and performed poetry.

Students employ a range of writing strategies to compose original written work through:

- Writing poems, specifically lyric and free verse poems including the tribute poem or ode.
- Using metaphor, simile, alliteration, collective nouns and juxtaposition to create rich and powerful descriptive language and images.
- Employing line and stanza formats appropriate to content and form of poem.
- Crafting effective titles, openings and closings for poems.
- Using grammar, punctuation and capitalization protocols in writing poems.
- Practicing editing and revision through writing first and second drafts and transcribing poems to books pages.

Science

In Science, research and learning about wild animals and the habitats they live in—their size, shape and attributes, their behaviors and lifespan and their distinct characteristics and attributes:

- Students observe, describe, compare and sort and communicate observations of common (and not so common) animals by using the five senses.
- Students identify that different animals inhabit different kinds of environments and have external features that help them thrive in different kinds of places.

- Students learn about diverse life forms in different environments such as oceans, deserts, tundra, forests, grasslands and wetlands.
- Students learn ecosystems can be characterized by their living and non-living components.
- Students gain an understanding of the earth's complex ecology and biodiversity, specifically in relation to the wildlife that inhabits earth's lands, oceans and atmosphere.

Visual and Performing Arts

In Visual Arts, hands-on arts experiences that allow students to create works of art based on observations of objects in daily life and to apply the foundational art elements of line, color, shape and form through making miniature block prints and constructing accordion dos á dos (or back-to-back) books and then creating label and mini-print collages for the insides and covers of the completed books:

- Students are introduced to historical and cultural content and create artwork based on observations of actual objects and everyday scenes.
- Students distinguish among various media and art elements and designs.
- Students demonstrate use of tools, materials and art-making skills and processes.
- Students perceive and understand differences in mood created by warm and cool colors as well as how negative and positive shapes and contrast are used in original works of art.
- Students perceive and experience *balance & proportion, rhythm & movement* and *unity & harmony* in creating original works of art.
- Students use specific media and process to express moods, feelings, themes and/or ideas including using accurate proportions and perspective to create expressive drawings.
- Students develop increasing skill in the use of at least three different media and demonstrate increased knowledge of technical skills in using more complex two-dimensional art medias and processes.

Steps and Tips

Students are introduced to model poems and books then write their own animal tribute poems using the poem template. Students make miniature print images, select papers and construct books and then bring all the parts together in making dos á dos (or back-to-back) books. The project concludes with a final in-class and/or school-wide display of completed books and poetry reading presentation which provide opportunities for students to reflect on what they have learned. [For a pre-project look at the project in step-by-step photos see *Making Learning Visible-Arena 2013-2014* in **Supporting Resources**. For a pre-project introduction to reading and writing poems and to ode and tribute poem writing refer to *An Introduction To Reading And Writing Poems* and *Poems In Praise Of Ordinary Things—Ode And Tribute Poems* in **Supporting Resources**. For a pre-project look at making dos á dos books refer to *Variations On Accordion And Dos Á Dos Book Structures* in **Supporting Resources**.]

Step One: (Two 45-60 minute sessions) Students look at model books and read model poems aloud, using guest poet and audience guidelines (see *Guest Poet Reading And Class Audience Listening Guidelines Handout* in **Supporting Resources**). For younger students, model poems are printed out on large-scale charts and read together as a class. Students are introduced to writing animal tribute poems by writing a class poem together—using large-scale animal facts to practice researching about an animal and its habitat and using large-scale animal tribute poem template (see *Animal Tribute Pre-Writing Brainstorm Template Handout* and *Animal Tribute Poem Template With Transcribing Numbers Handout* in **Supporting Resources**), with teacher modeling brainstorming finding inventive descriptive words, creating similes and collective nouns (see *Examples Of Collective Noun Starters Handout* in **Supporting Resources**). Students then select their own animals and write their own animal tribute poems, with the opportunity to share their poems and practice reading them aloud as guest poets.

Step Two: (One 90 minute session) Students revisit model books and identify book parts. Students also revisit their completed poems and note colors of animals and their habitats then select inside and cover papers for their dos á dos book structures. Teacher models folding valleys and mountains into an accordion

and then takes students through the process step-by-step, using both visual modeling and auditory reminders (“corner to corner” followed by “soft fold in the middle, hard fold, hard fold” then “check, check” and “zip, zip, zap”) and counting mountains and valleys as they are folded. Teacher models covering foam board covers with Thai Banana or Mango and Lama Li Lotka cover papers and then takes students through the process, again using both visual modeling and auditory reminders (“one edge, two edge, three edge, four edge” followed by “glue, glue, glue everywhere in the middle glue” then “press one, press two, press three . . . press ten”). The long sides of the book covers are glued first then the short sides, pausing to demonstrate how to fold and glue the right triangle corners and help students make the triangles. [See *Variations On Accordion And Dos Á Dos Book Structures* in **Supporting Resources**.]

Step Three: (Two 45-60 minute sessions) Students practice transcribing or copying poems onto practice poem pages (see *Poem Page Template Handout* in **Supporting Resources**—two copies copied onto regular copy paper) in pencil, with students and teacher checking spelling and punctuation as well as centering on the page and spacing between lines. Students then transcribe poems onto good poem page paper (see *Poem Page Template Handout* in **Supporting Resources**—two copies copied onto Southworth paper) again in pencil first, using the practice pages as their models or guides and again with both students and teacher making a final proofread. Students then copy over poems in color art pens, selecting pens the color of their animals and habitats and using one color for the title and their name and a second color for the poem.

Step Four: (One 90 minute session) Students look back at animal fact sheets and images to select images to use for the simple line or contour drawings of their animals. Teacher models large-scale for students how to make animal shapes and how to scale a simple contour drawing down to size. Students then practice making line drawings of animals using the *Mini-Print Template Handout* in **Supporting Resources**. Teacher models how to transfer image to miniature print block using mechanical pencil and listening for the “crunching” sound to achieve the right pressure. Teacher models how to ink the block using the archival ink pads and what different color inks looks like on different color papers as well as how to gently clean off the blocks with household wipes in between.

Step Five: (Two 60-90 minute sessions) Teacher and students look back at model book and how all the parts come together. Students select fly leaf papers and teacher models how to glue down four poem pages, using plenty of glue and cover or “blanket” sheet so that good poem pages are not smudged. Poem pages are first glued to fly leaf papers then to book inside accordion structure, with students lightly numbering accordion #1-#4 in the middle of each of the four front sections and then checking to make sure the correct poem pages are glued to the correct book pages. Students create back mini-print collage and nameplate for animal (first in pencil then color art pens) and glue down back two pages to fly leaf papers then to the back of the accordion structure (making sure the pages are glued in right side up), again using plenty of glue and cover sheet. Students then glue top and bottom covers to accordion book structures. Teacher models how to create mini-print cover label and glue that to top cover and students complete their dos á dos books. Students put books on display, read poems aloud and engage in final reflection (see *Final Reflection Inquiries Handout* in **Supporting Resources**).

Depending on the grade level, number of students, prior arts experience and whether or not the project is set up as a cross-class, cross-age collaboration, you may need an additional session or two to carry out the project. Also, the project can be adapted and scaled back to carry out in fewer sessions (see **Tips for Scaling Project and Further Opportunities**). A reminder to set aside enough pre-project time to prepare materials and/or recruit older students to help you do so. Finally, and perhaps most importantly, remember that there are no truly “wrong ways” or mistakes that can’t be fixed—in fact, sometimes the “mistakes” or “wrong ways” lead to new discoveries or even better ways for carrying out the poem writing and art making. Much of the success of this project has been acquired by working with students and teachers in a wide range of class and school settings, observing them in the process and refining the project based on their discoveries or challenges.

Tools and Materials

Poetry Writing

- Model poems, pre-writing and poem templates (including your own—see **Supporting Resources**), pencils and erasers.
- Student friendly printable animal facts and images at (also see animal flashcards in **Resource Books**):
 - *National Geographic Kids* creature feature at <http://kids.nationalgeographic.com/kids/animals/creaturefeature/>
 - *CA and WA NatureMapping Program* animal facts for kids at <http://naturemappingfoundation.org/natmap/ca/>
 - *a-z animals* at <http://a-z-animals.com/animals/>)
- Cathleen Micheals at cm@mcn.org or at 707-877-3357 for technical support email or telephone follow up and for additional poetry writing resources and handouts.
- Staples at www.staples.com for 25% Fine Laser (32 lb) and Southworth Fine Granite (32 lb) papers for poem pages and pencils for transcribing.

Miniature Printmaking

- Model print and template (including your own—see **Supporting Resources**).
- Blick Arts Materials at www.dickblick.com for Inovart Presto foam printing plates with adhesive back for mounting on foam board blocks.
- Frantic Stamper, Inc at <http://www.franticstamper.com> for Brilliance Archival Pigment ink pads and Brilliance Archival Pigment ink refills for making prints.
- Paper Source at <http://www.paper-source.com> for text papers for printing mini-prints.
- Rite Aid for Rite Aid brand Home Disinfecting Wipes Lemon Scent (alcohol and Clorox free) for cleaning off mini-print blocks.

Bookmaking

- Model book (your own completed book)
- Blick Arts Materials at www.dickblick.com for foam board, Thai Banana and Mango papers and Nepalese Lama Li Lotka papers for covers, Fabriano Tiziano and Canson Mi-Tientes papers for inside accordions, Elmer's All Purpose glue sticks, Fiskars scissors and Pentel color art pens and Staedtler Triplus Fineliner art pens.
- Clean 8.5 x 14 and 11 x 17 copy paper to use as gluing “placemats” (to keep desk and book clean) and as cover or “blanket” sheets to prevent smudging of transcribed poem pages, with large sheets uses a placemats and smaller sheets as blankets. [Note: Papers can be used again and again is they are not too messy.]

Supporting Resources

Project Step-By-Step Process Photographs

- Making Learning Visible-Arena 2013-2014

Poetry Writing

- An Introduction To Reading And Writing Poems
- Poems In Praise Of Ordinary Things—Ode And Tribute Poems
- Guest Poet Reading And Class Audience Listening Guidelines Handout
- Animal Tribute Pre-Writing Brainstorm Template Handout
- Examples Of Collective Noun Starters Handout
- Animal Tribute Poem Template With Transcribing Numbers Handout
- Poem Page Template Handout
- Animal Ode Template With Transcribing Numbers Handout
- Final Reflection Inquiries Handout

Miniature Printmaking

- Animal Mini-Print Template Handout

Bookmaking

- Variations On Accordion And Dos Á Dos Book Structures

Resource Books

Poetry Writing

- *Artful Teaching—Integrating the Arts for Understanding Across the Curriculum, K-8*, David M. Donahue and Jennifer Stuart, Editors (Teachers College Press) at www.tcpress.com.
- *Pablo Neruda—Selected Poems (A Bilingual Edition)*, Pablo Neruda (Houghton Mifflin) on Amazon at <http://www.amazon.com/Neruda-Selected-English-Spanish-Edition/dp/0395544181>.
- *Animal Flashcards, Ages 9 Months and Up, Flash of Brilliance* at www.flashofbrilliance.com.
- *Animals of All Kinds Flash Card, Ages 4-Up*, School Zone Publishing Company at www.schoolzone.com.
- *North American Wildlife Flash Cards* (Impact Photographics) on Amazon at http://www.amazon.com/North-American-Flash-Cards-Snakes/dp/B00E0MD1NW/ref=sr_1_fkmr0_3?s=toys-and-games&ie=UTF8&qid=1405454942&sr=1-3-fkmr0&keywords=Impact+Photographics+Flash+Cards+North+American+Wildlife.
- *The Clear and Simple Thesaurus Dictionary*, Harriet Wittels and Joan Greisman (Grosset & Dunlap/Penguin Group) at www.penguin.com/youngreaders.
- *Pantone Colors*, Pantone (abramsappleseed) at www.abramsappleseed.com.
- *A Cache of Jewels and Other Collective Nouns*, Ruth Heller (Grosset & Dunlap/Penguin Group) at www.penguin.com/youngreaders.
- *A Zeal of Zebras—An Alphabet of Collective Nouns*, Woop Studios (Chronicle Books) at www.woopstudios.com or at www.chroniclekids.com.

Miniature Printmaking and Bookmaking

- *Baby Food*, Saxton Freymann and Joost Elffers (Arthur A. Levin Books/Scholastic Press) at www.scholastic.com.
- *Lots of Spots*, Lois Ehlert (Beach Lane Books/Simon and Schuster) at www.KIDS.SimonandSchuster.com.
- *Just Us Two—Poems About Animal Dads*, Joyce Sidman and Susan Swan (The Millbrook Press) at www.millbrookpress.com.

Project Objectives & Habits of Mind

Through this project students are given an opportunity to **express** themselves while they learn skills, **observe** and **develop craft** in poetry writing, printmaking and bookmaking. As this is a multi-session project students have the opportunity to **engage & persist**. As this project is multi-faceted students have the opportunity to **stretch & explore** through the use of different tools and materials as well as by being introduced to how to **envision** or see how all the parts will come together. Finally, students are able to **reflect** on what they are learning individually and in collaboration with others.

Objective One: Students **observe** and **express** the attributes and characteristics of animals through researching and brainstorming ways to describe and then **develop craft** through reading and writing animal tribute poems. Students **observe** and **express** through drawing simple contour animal drawings and miniature print images.

Objective Two: Students **engage & persist** through editing and transcribing completed animal tribute poems and finalizing miniature print images. Students **stretch & explore** through brainstorming descriptive words, similes and collective nouns for animal tribute poems and through learning how to use high quality arts tools and materials in transcribing poems, making miniature prints and constructed dos á dos books.

Objective Three: Students **express** and **envision** through selecting colors of pens, inks and papers used for making miniature prints and constructing books and through bringing all parts of the completed dos á dos books together. Students **reflect** on arts learning and art-making process through final in-class and school-wide book displays and poetry presentations.

Making Learning Visible



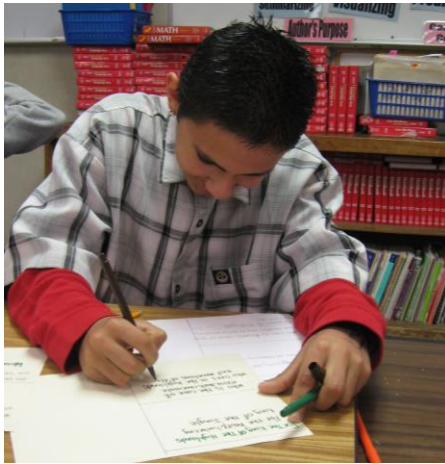
3rd Grader "Guest Poet" Reading Model Bird Tribute Poem Aloud



8th Graders Selecting Animal Fact Cards For Tribute Poems



5th Grader Transcribing Tribute Poem Onto Dos á Dos Book Practice Pages



8th Grader Transcribing Tribute Poem In Color Art Pens Onto Dos á Dos Book



8th Graders Selecting Cover And Inside Accordion Papers For Dos á Dos Books



3rd Grader "Guest Poet" Reading Aloud Finished Bird Tribute Poem



3rd Grader "Walking The Book" And Gluing Dos á Dos Bird Tribute Poem Book Cover



8th Graders Folding Mountains And Valleys For Dos á Dos Book Structure Accordions



3rd Grader Gluing Poem Pages Into Dos á Dos Bird Tribute Poem Book



3rd Grader Making Bird Drawing For Mini-Print Block Using Model Illustration



8th Grader Making Corner Triangles To Glue Dos á Dos Book Covers



8th Grader Printing Miniature Block Aimal Prints With Archival Inks



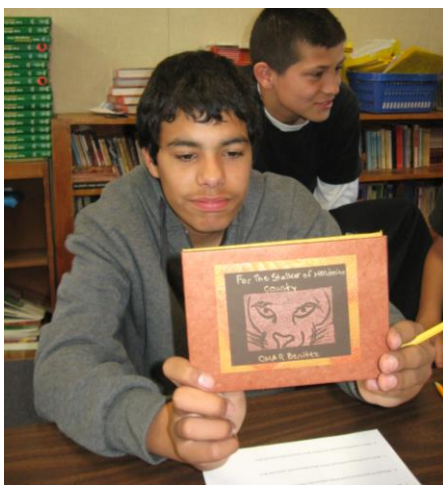
8th Grader Putting Together Dos á Dos Animal Tribute Book



2nd Graders Making Miniature Block Prints For Tree Ode Dos á Dos Books



4th Grader With Completed Dos á Dos Book At Final In-Class Reflection



8th Grader Looking At Finished Dos á Dos Tribute Poem Book At Final Class Reflection



8th Grader Reading Aimal Tibute Poem From Completed Dos á Dos Book At Open House



Student With Finished Dos á Dos Book And Her Mom At Open House Exhibit Display

Tips for Scaling Project and Further Opportunities

As noted above, depending on the grade level, number of students, prior arts experience and whether or not the project is set up as a cross-class, cross-age collaboration, you may need an additional session or two to carry out the project. Also, the project can be adapted and scaled back to carry out in fewer sessions. For example, in K-1st grade classes students can be introduced to and the write animal odes (see *Animal Ode Template With Transcribing Numbers Handout* in **Supporting Resources**) rather than animal tribute poems and the bookmaking can be simplified by leaving out the addition of the fly leaf papers and the back miniature print collage and animal nameplate. Additionally, if students are not writing ready the poems can be typed up in an ABC dot font that younger students then trace over in color art pens. Finally, the project can be scaled up for older students in 9th-12th grade classes, by asking them to improvise on the animal tribute poem template and/or add in additional lines and also improvise on the design and layout of the poem, book pages, back inside miniature print collage and animal nameplate and cover miniature print label collage including having students sew in rather than glue down poem pages and/or vary page size and dimensions. [For further information and support in scaling this project down for younger students or up for older students including alternate simpler slat book structures for younger students and more involved sewn dos á dos book structures for older students, contact Cathleen Micheals at cm@mcn.org or at 707-877-3357.]