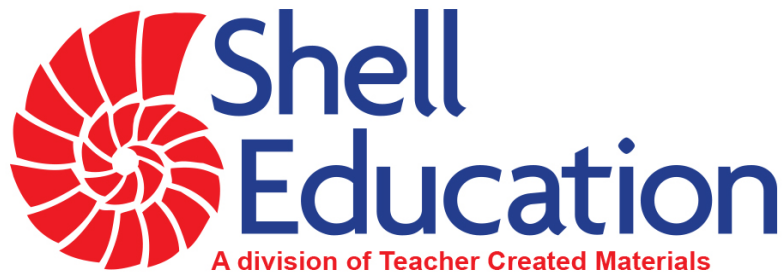


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— SECOND EDITION —

INTEGRATING THE ARTS IN SOCIAL STUDIES

30 Strategies to Create
Dynamic Lessons

Jennifer M. Bogard
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Preface

Welcome to the second edition of the Integrating the Arts series! Now, more than ever, educators are experiencing what the arts have always offered: instructional approaches for social-emotional learning and culturally responsive teaching that values students' funds of knowledge and lived experiences.

This series of books was launched initially to share more widely the success of arts integration in transforming classrooms, and to foreground effective and easy-to-implement ideas. Since the first editions were published, educators have reached out telling us their stories and experiences using these strategies with their students.

We're so grateful for the feedback we received from educators. We loved hearing how you could flip through the books with your colleagues at planning time and choose a lesson to implement that afternoon or the next day. The practical aspect of the books was a highlight of the feedback. We learned that the lessons were versatile and worked with a wide variety of topics and learning targets. You'll find this continues to be a focus in our latest work, where we offer even more learning experiences for your classroom.

Here's what you'll find new and different in the second edition:

- inclusion of diverse perspectives and culturally responsive strategies that invite students to tap into their individual ideas and lived experiences
- a variety of student examples
- carefully selected ideas for mentor texts of multiple genres and modalities
- suggestions for the inclusion of primary sources

- several new strategies to bring to your classroom
- call-out boxes to highlight key insights and ideas
- resources for finding texts that bring diverse voices to your classroom
- a new structure in the movement chapter that provides additional details for classroom implementation
- a focus on the elements and key vocabulary of each art form
- updated standards

Dig in and enjoy! Let the power of the novelty of the arts bolster deep engagement with your content areas. We hope you create, experiment, and explore the artistic strategies alongside students, curating your own portfolio of creative work.

.....

"The arts help children develop creative problem-solving skills, motor skills, language skills, social skills, decision-making skills, risk-taking skills, and inventiveness."

—Sharuna Segaren (2019, para. 20)

.....

Poetry

Understanding Poetry

Poetry engages students in writing, reading, speaking, and listening. Creating poems can capture the essence of an idea. As stated by Polly Collins, “When students create poems about topics of study, they enhance their comprehension through the connections they have made between the topic and their own lives, the topic and the world around them, and the poetry and the content texts they have read” (2008, 83). Exploring history through the writing of poetry allows students to consider historic or geographic concepts in new ways and share their understanding through language and metaphor. Often students enjoy creating poems but are not sure how to begin. The strategies provide guidance that will help students identify and work with rich language to explore ideas and deepen comprehension. Though poems often rhyme, they do not need to, and sentences do not always need to be complete. “We are more interested in ‘surprising images’ or words that have a special sound pattern. They empower students to be ‘word-gatherers’” (McKim and Steinbergh 1992). Students are invited to put words together in unconventional ways, drawing on evocative language and the playful juxtaposition of ideas, and create images through words as they write poems about concepts in geography, history, and world history. This active engagement changes students’ relationships with social studies as they find their own language to describe what they know.

By working with poetic language, symbolism, and metaphors, students can deepen their understanding of ideas and develop their abilities to express. Dr. Janette Hughes notes, “Poetry encourages an economy and precision in language that transfers to other types of oral and written communication” (2007).

Creating poetry to explore social studies builds conceptual understanding. When students become poets, they fine-tune their writing and explore the use of patterns, rhythm, and

metaphor. Writing poems challenges students to use language in fresh ways and develop a deeper understanding of social studies.

Elements of Poetry

The following list of terms related to poetry is informed by the Academy of American Poets (n.d.), and the work of Kwame Alexander (2019), Georgia Heard (1999), and Mary Oliver (1994).

- **Sound:** The creation of meaning with sound, often through the use of onomatopoeia, assonance, consonance, alliteration, and more.
- **Rhythm:** The beat of the poem, created through pattern, repetition, rhyme, syllables, and more.
- **Imagery:** Precise word choices and figurative language create an image in the reader’s mind by evoking the senses and imagination.
- **Structure:** The organization of ideas. Some poems are free verse, others follow a specific form. Intentional line breaks and use of space on the page create meaning.
- **Density:** What is said (or can be said) in the space; density distinguishes poetry from regular speech and prose.
- **Audience:** Poets write with their audience in mind, revealing tone or attitude toward the message, subject, and more.

Poetry (cont.)

Strategies for Poetry

Poems for Two Voices

Compare and contrast is one of the most effective instructional strategies that teachers can use (Marzano 2007). A poem for two voices encourages students to explore two different perspectives on a topic. This form of poetry works well with opposite but related concepts or perspectives. Similarities and differences between concepts can be explored, providing the rhythm and feel of a dialogue. The poem is constructed by two writers, encouraging conversation about the content being explored and the ways to best translate ideas into poetic form. This collaborative work enables students to share what they know with their peers and to deepen learning. These poems also prompt students to better differentiate between two concepts being learned at the same time.

Spoken Word Poetry

Spoken word poetry has gained popularity in the last few decades, providing students with opportunities to share their writing and ideas in compelling new ways. Writing and performing their own poetry gives students the opportunity to explore a wide range of topics and issues from their own perspective as they “build their vocabulary of feeling, train their emotional intelligence, and prepare themselves to speak more accurately and confidently about any piece of writing or work of art” (Poetry Out Loud, n.d., 20). “Characterized by rhyme, repetition, improvisation, and word play, spoken word poems frequently refer to issues of social justice, politics, race, and community” (Poetry Foundation, n.d.).

“I try and urge my students to think that the questions they have as people and as citizens can be processed by the writing of a poem. I ask them to write, sometimes, about things they haven’t got their heads around, things they don’t understand, things that are unresolved, things that worry them. Somehow, we get to think about the ideas and the themes and the facts. We’re moved by them. We’re made to see them in new ways. We also get to think about what language is doing in the poem.”

—Tracy K. Smith (2018)

Found Poetry

This strategy prompts students to find and collect words or phrases from a variety of sources and encourages experimentation with the placement and juxtaposition of ideas to reveal fresh language, insights, relationships, and content connections. “Found poetry refashions a nonpoetic text (newspaper article, instruction manual, dictionary entry, etc.) into poetry through lineation, excision, and collage practices” (Poetry Foundation 2015, para. 1).

McKim and Steinbergh write about the juxtaposition of words, noting, “The very fact of manipulating the words, discarding some, trading others, adding what one needs for sense, can teach us something about selection and choice in making poems. Joining two or three words that normally do not appear together can make fresh images, charging them with new energy and excitement” (1992). “Writing found poems is a structured way to have students review material and synthesize their learning” (Facing History and Ourselves, n.d., para. 1).

Poetry (cont.)

“I Am From” Poems

This biographical strategy gives students the opportunity to investigate traditions, attitudes, environmental influences, and commonly held perceptions about a particular idea or within a particular era. Inspired by George Ella Lyon (2010), “I Am From” poems follow a pattern using the phrase *I am from* and can be created through student responses to prompts (Kuta 2003). Using the senses to reflect on what has been seen, heard, smelled, touched, and tasted, students become aware of how they (or characters, fictional or real) have been shaped by their unique experiences. The observations and reflections help students become aware of how time and place can influence one’s perspectives. When written about characters, students consider how context and background influence the development of a character’s frame of reference.

Odes

An ode celebrates and praises. As Collom and Noethe (2005, 139) explain, “The ode is a song or lyric poem that celebrates a thing or person. The Greek poet Pindar (522–443 BC) first used the form to describe athletic glories. Usually, an ode addresses a person or thing not present. Traditionally, an ode exalts the qualities of its subject, illustrating it with elevated praise, but modern poets have come to use odes to describe everyday things.”

For the purposes of the classroom, odes are not meant to be formulaic or have the need to follow a certain structure; instead we teach the premise of an ode—to honor, celebrate, and praise—and encourage students to be creative in how they would like to structure their poems. This tends to inspire a love for poetry.

“I don’t believe a poem can change the world.... But I believe it can change a person. And a person can change the world.

—Richard Blanco (Colby Museum of Art, n.d.)

"I Am From" Poems

Model Lesson: I Am From History

Overview

In this lesson, students take on the point of view of a historical figure and consider the influences in their life, the turning points, and the time period in which they lived. "I Am From" poems were developed by teacher and writer George Ella Lyon (2010) and suggest a writing prompt for exploring personal histories and influences. Students begin each stanza with the phrase *I am from* and then introduce specific details of the individual's life, such as special people, places, objects, influences, cultural traditions, foods, and sayings.

Materials

- ▶ *Sample "I Am From" Poems* (pages 123–125)
- ▶ *"I Am From History" Planner* (page 126)
- ▶ *Poetry Craft Tips* (page 104)
- ▶ *Tips for Performing Poetry* (page 106) (optional)
- ▶ *Elements of Poetry* (page 93)

Standards

Grades K–2

- ▶ Compares and contrasts historical figures and their contributions to the community
- ▶ Demonstrates understanding of word relationships and rhyme in writing
- ▶ Links events in a poetic narrative

Grades 6–8

- ▶ Recognizes the historical influence of specific individuals, based on values such as fairness, equity, and justice
- ▶ Demonstrates understanding of language, word relationships, and rhyme in writing
- ▶ Organizes clear and coherent writing appropriate to poetic form

Grades 3–5

- ▶ Compares and contrasts historical figures and identifies their contributions to our past
- ▶ Uses knowledge of language and rhyme in writing
- ▶ Organizes clear and coherent writing appropriate to poetic form

Grades 9–12

- ▶ Recognizes the historical influence of specific individuals, based on values such as fairness, equity, and justice
- ▶ Demonstrates understanding of figurative language, word relationships, and nuances in word meanings
- ▶ Produces clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience

"I Am From" Poems (cont.)

Preparation

Read the *Sample "I Am From" Poems* to become familiar with how the format can be used to write about a historical figure, and select one you would like to share with students. You may prefer to search online or write your own "I Am From" poem to share with students to better match your selected unit/topic of study. In the days and weeks prior to this lesson, assign or have students choose and conduct research about a historical figure, focusing on important life moments and experiences. Additional suggestions are provided in the Specific Grade-Level Ideas.

Procedure

1. Have students tell how they would respond to someone who asks casually, "Where are you from?" Then, have students discuss how their response would be different if a good friend asked, "So, how did you get to be you?"
2. Explain to students that they will think and write about a significant figure in world history. They will write a biography, or life story, from this person's perspective in the form of an "I Am From" poem.
3. Read aloud your selected example "I Am From" poem(s). Discuss the ways in which the writer(s) describes the subject's life experiences.
4. Assign or have students to choose a significant figure in world history about whom to write a poem. Distribute the *"I Am From History" Planner* and have students discuss the various categories and possible responses. Consider adding additional prompts based on specific figures you are working with. Review the poem(s) you read in relation to the *"I Am From History" Planner*.
5. Allow time for students to reflect and record words, phrases, or sentences about their historical figures.
6. Have students use their recorded words and phrases to create their own "I Am From" poems about the historical figure they chose. Make sure students understand that they do not have to include all the topics or all the words they recorded within a single poem. Circulate among students and use the Planning Questions to guide students' work.
7. Provide time for students to confer about their poems in pairs and revise as necessary using *Poetry Craft Tips*.
8. Have students practice presenting their poems orally to one another. Provide students with *Tips for Performing Poetry*. Use the Discussion Questions to lead discussion about the poems.

Planning Questions

- ▶ Who influenced your historical figure? How?
- ▶ What places or settings influenced your historical figure?
- ▶ What important story does the historical figure need to tell?
- ▶ What interests and passions does the historical figure have?
- ▶ How could you use language to capture how the historical figure might recite the poem?
- ▶ What poetic devices can you use (repetition, metaphor, alliteration)?

Invite students to write an "I Am From" poem to document for themselves or for future generations their experience of living during the time of a pandemic.

“I Am From” Poems *(cont.)*

Discussion Questions

- ▶ What did you learn about the historical figure?
- ▶ What are some ways the poems are different? The same?
- ▶ What are some examples of words or phrases that reveal where the historical figure is from (places, experiences, people, objects)?
- ▶ How did your use of language impact meaning?

Specific Grade-Level Ideas

Grades K–2

Introduce your students to educator and poet Georgia Heard’s ideas about heart mapping. (Find videos of Georgia Heard talking about heart maps online to learn more.) Invite your students to create a heart map that includes people, places, things, and more that are important to them. Using their completed heart maps, invite them to write an “I Am From” poem about their own lives. Be mindful that some students might include personal information that they might not want to share with others, and you might offer them the idea of sharing just one line of their poem or one part of their map.

You might also work with students to write an “I Am From” poem together, drawing from the content of a social studies unit. Then invite students to work with a partner to add one more stanza to the class poem. Topics or titles might include: “I am from firefighting” (or other community helpers), “I am from the classroom” (or school), and more.

Grades 3–5

Students can explore the immigrant experience by writing an “I Am From” poem through the perspective of a main character in the book *La Frontera: El Viaje con Papá/My Journey with Papa* by Deborah Mills and Alfredo Alva or the book *Dreamers* by Yuyi Morales. To learn more about these books, visit the *Classroom Bookshelf* blog (www.theclassroombookshelf.com/2018/09/la-frontera-and-dreamers/).

Students can also speak from the perspective of places, rivers, cities, and countries to explore the various cultural influences within a particular region.

Grades 6–8

Have students write “I Am From” poems using different types of primary and secondary sources and consider the motives, interests, and bias expressed in them. They can use eyewitness accounts, letters, diaries, artifacts, photos, magazine articles, newspaper accounts, and hearsay.

Grades 9–12

In addition to the ideas for grades 6–8, share with students the Smithsonian’s online collection called “Fabulous Footwear,” (www.si.edu/spotlight/shoes) and invite them to choose an image of a shoe, read the history, and write an “I Am From” poem from the perspective of the shoe or the person who wore it, revealing culture and history.

Sample "I Am From" Poem, K–5

Rosa Parks

I am from the South
Pine Level, Alabama
Cooking, sewing, and helping with chores
Maintaining my grandparents' farm

I am from family,
Mama, Sylvester, and my grandparents
Who instilled the importance of self-respect, and education in a
life well lived

I am from grandfather who taught me
"Never to accept mistreatment"
Who cultivated my feisty approach to life

I am from faith
Sunday church and daily prayers
Preparing me for the challenges ahead
A foundation assuring triumph over adversity

I am from courage
A Black woman in 1955
Taking a stand on a city bus in Montgomery
Refusing to leave my seat
Arrested and taken to jail that day
Losing my job at the Montgomery Fair department store.

Never daunted, never gave up
I am from resilience

Sample "I Am From" Poem, 6–12

Rosa Parks

I am from the South
Pine Level, Alabama
Cooking, sewing, and helping with chores
Maintaining my grandparents' farm

I am from family,
Mama, Sylvester, and my grandparents
Who instilled the importance of self-respect, and education in a
life well lived

I am from grandfather who taught me
"Never to accept mistreatment"
Who cultivated my feisty approach to life

I am from faith
Sunday church and daily prayers
Preparing me for the challenges ahead
A foundation assuring triumph over adversity

I am from resistance
Growing up in the era of Jim Crow
Enduring the separation of Black from White
In all aspects of life

I am from love
A marriage proposal on our second date
Ray and I shared a passion for racial politics
And a commitment for change

I am from action
Working with the National Association for the Advancement of
Colored People (NAACP)
Registering voters
And following cases of racial discrimination and violence.

(Continued)

Sample "I Am From" Poem, 6–12 *(cont.)*

Rosa Parks *(cont.)*

I am from courage
A Black woman in 1955
Taking a stand on a city bus in Montgomery
Refusing to leave my seat
Arrested and taken to jail that day
Losing my job at the Montgomery Fair department store.

I am from determination
The Montgomery Bus Boycott started on the day of my trial.
For 381 days we came together and stayed together
We walked, carpooled, and took taxis rather than city buses.
The boycott took a scale never seen before,
Never seen again.
A model for human rights throughout the world.

I am from Activism
Working with youth through education
To reach their potential
Making the world a better place
One choice at a time

These poems were inspired by "Rosa Parks: In Her Own Words" on the Library of Congress website (www.loc.gov/exhibitions/rosa-parks-in-her-own-words/) and the poem "Rosa Parks," by Nikki Giovanni.

Name: _____ Date: _____

"I Am From History" Planner

Directions: Complete the chart by brainstorming ideas for an "I Am From" poem about a historical figure. Then, on a separate sheet of paper, write your poem, beginning a line with "I am from" and developing the idea over one or more lines. Then start fresh with "I am from" and add more ideas.

What influenced your historical figure's life?	What important moments took place in your historical figure's life?
What were your historical figure's wishes, wants, or needs?	What places, objects, traditions, or beliefs were special to your historical figure?
What words or quotes did your historical figure actually say?	What is important to know about the time in which your historical figure lived?