

## **Images and Impressions**

Grade Level: 7<sup>th</sup> grade Language Arts and Visual Arts

Presented by: Derrick Belanger and Linda Schmale

Length of Unit: 5 lessons

### **I. ABSTRACT**

- A. This unit consists of five lessons that introduce students to Impressionist painting and Imagist poetry. Students learn about the historical and cultural content surrounding both Impressionism and Imagism as well as similarities and differences which link the two movements together. Students will also compose an Imagist poem as well as paint an Impressionist picture to show their mastery of the two artistic styles.

### **II. OVERVIEW**

- A. Concept Objectives
1. Develop an understanding of the Impressionist and Imagist movements.
  2. Recognize connections between visual arts and language arts that cause them to share a similar purpose, subject matter, historical periods, and cultural context.
- B. Content from the *Core Knowledge Sequence*
1. Cassatt, Mary. "The Boating Party"
  2. Dickenson, Emily. "Because I Could not Stop for Death"
  3. Degas, Edgar. "Dancing Lesson"
  4. Monet, Claude. "Impression, Sunrise"
  5. Monet, Claude. "The Waterlily Pond"
  6. Renoir, Pierre-Auguste. "The Luncheon of the Boating Party"
  7. Williams, William Carlos. "The Red Wheelbarrow"
  8. Williams, William Carlos. "This is Just to Say"
- C. Skill Objectives
1. Locate and select relevant information. (Colorado Language Arts Standard – 5)
  2. Read, respond to, and discuss novels, poetry, short stories, or plays. (CLAS – 6)
  3. Read, respond to, and discuss novels, poetry, short stories, or plays that represent points of view from places, people, and events that are familiar and unfamiliar. (CLAS – 6)
  4. Apply knowledge of literary techniques to understand text. (CLAS – 6)
  5. Choose a range of words that are precise and vivid. (CLAS – 2)
  6. Plan, draft, revise and edit for a legible final copy. (CLAS – 2)
  7. Students will use a viewfinder to identify an image. (Jefferson County Visual Arts Standard 2C)
  8. Student will operate a Polaroid camera to capture their image. (JC VAS 2C)
  9. Students will use a KWL chart to organize previous and new knowledge of Impressionism. (JC VAS – 1E & 1H)

10. Students will compare and analyze Impressionist paintings and Polaroid photographs. (JC VAS – 1E & 1H) (JC VAS 5A & 5B)
11. Students will write a definition of Impressionism using complete sentences, correct spelling, grammar and punctuation. (CLAS – 2) (JC VAS 5A & 5B)
12. Students will organize information using a Venn diagram. (JC VAS – 1E & 1H)
13. Students will create an Impressionist painting using white tempera paint and colored chalk on 18 X 24 tag board. (JC VAS 3A,C, D, E & F)

### III. BACKGROUND KNOWLEDGE

#### A. For Teachers

1. Adventures in American Literature. Orlando, Florida: Harcourt Brace Jovanovich, Inc., 1989. ISBN# 0-15-334872-0.
2. Filreis, Al. “Imagism (defined),” *Modern and Contemporary Poetry* [On-line]. Available URL: <http://www.gvsu.edu/websterm/imagism-def.html>.
3. “Imagism,” *Poetic Modes: Symbolism, Imagism, Modernism* [On-line]. Available URL: [http://www.gvsu.edu/websterm/Poetic\\_Modes.htm](http://www.gvsu.edu/websterm/Poetic_Modes.htm).
4. Welton, Jude. Impressionism. New York, New York: Dorling Kindersley, 1999. ISBN# 0-7894-5583-8.
5. Whitley, Peggy. “American Cultural History 1910-1919,” Kingwood College Library [On-line]. Available URL: <http://www.nhmccd.edu/contracts/lrc/kc/decade10.html>.
6. Posters of Impressionism available through the following web sites: <http://www.art.com> and <http://printfinders.com>

#### B. For Students

1. For Imagism, students should have an understanding of America’s Progressive Era, as well as an understanding of the rules and language of poetry. For Impressionism, students should have an understanding of the elements of art and principles of design, and the use of a viewfinder.

### IV. RESOURCES

- A. Marshall, Michael J. Realms of Gold A Core Knowledge Reader Volume Two. Charlottesville, Virginia: Core Knowledge Foundation, 2000. ISBN# 1-890517-23-2.
- B. Mason, Antony. Monet. Hauppauge, New York: Barron’s Educational series, Inc., 1995. ISBN# 0-9120-9174-4.
- C. Skira-Venturi, Rosabianca. A weekend with Degas. New York, New York: Rizzoli International Publications, Inc., 1992. ISBN# 0-8478-1439-4.
- D. Skira-Venturi, Rosabianca. A weekend with Renoir. New York, New York: Rizzoli International Publications, Inc., 1996. ISBN# 0-8478-1921-3.
- E. Venezia, Mike. Mary Cassatt. Chicago, Illinois: Children’s Press, 1993. ISBN# 0-516-42278-2.
- F. Welton, Jude. Monet. New York, New York: Dorling Kindersley, 1992. ISBN# 0-7894-4880-7.

## V. LESSONS

### Lesson One: A Slice of Life (Two Days)

#### A. *Daily Objectives*

1. Lesson Content
  - a. Brainstorm definition of Impressionism
  - b. Characteristics and traits of Impressionism
  - c. Make connections between history and art
2. Concept Objective(s)
  - a. Develop an understanding of the Impressionist and Imagist movements.
3. Skill Objective(s)
  - a. Students will use a viewfinder to identify an image.
  - b. Student will operate a Polaroid camera to capture their image.
  - c. Students will use a KWL chart to organize previous and new knowledge of the Impressionist.
  - d. Students will compare and analyze Impressionist paintings and Polaroid photographs.
  - e. Plan, draft, revise and edit for a legible final copy.

#### B. *Materials*

1. Polaroid Camera(s)
2. Polaroid film
3. Cardboard view finder
4. "Impression, Sunrise"(1872) - Claude Monet
5. "Dancing Lesson" (c.1876) - Edgar Degas
6. KWL Chart (Appendix A)
7. Overhead projector
8. Markers for overhead projector

#### C. *Background Notes*

Impressionists sought to depict modern life and leisure activities of fellow Parisians, paint in open air, and use a lighter palette. The artists of the impressionist movement rebelled against the French school of Art, L'ecole des Beaux Art, and the Salon. The school or movement takes its name from Monet's painting "Impression, Sunrise" which a satirical writer used as the focus of his attack on the first show of the 30 members of the Societe Anonyme des Artistes Peintres, Graveurs. (Limited Company of Painting and Printmaking Artists). Impressionist included Monet, Manet, Degas, Cassett, Cezanne, Gauguin, Pissarro, Renoir and others. The movement lasted from the first show in 1874 to the last show in 1886.

Napoleon III ruled France from 1851 to 1871. During his rule Paris was transformed from a medieval city with inadequate sanitation to a modern metropolis with sidewalk cafes, theaters and restaurants. The working class residents were displaced to the outskirts of the city and the wealthy middle class moved into the rebuilt city center.

The invention of photography and metal paint tubes along with the industrial

revolution play a role in the Impressionist movement.

D. *Key Vocabulary*

1. En plein air painting –outside painting
2. Palette – range of colors used by an artist, also flat surface used to mix arrange and mix paints
3. L’ecole des Beaux Arts – official French school of art
4. Salon – official Art Exhibit established in 1667 in France
5. Impressionism – a school of art that was concerned with the depiction of everyday life, painting in open air, and capturing light and movement through their palettes and brush strokes; the Impressionist’s exhibits were held in Paris from 1874-1886

E. *Procedures/Activities Day One:*

1. Instruct students on the use of Polaroid cameras.
2. Divide students into pairs. Take students outside and instruct them to use their viewfinder to find a slice of the landscape or activity of the school that interests each set of partners. Hand out cameras. Have students take one photograph per team. (Allow for a few mistakes.)
3. Return to classroom and have the students pin their photographs next to posters of Monet’s “Impression, Sunrise” and Degas’ “Dancing Lesson.”
4. Using transparency of a KWL (Appendix A), hand out KWL charts to students and start to brainstorm with students what they think they know about Impressionism and fill the transparency. Have students suggest time periods, locations, inventions and artists they think might relate to the movement. Have students write down the following six questions about Impressionists under what they want to learn:
  - a. Who were the Impressionists?
  - b. Where are they located?
  - c. What is time period?
  - d. What is happening during this time period in history that affected them?
  - e. Why was their art different?
  - f. What inventions were important to the movement?Set KWL aside.
5. Have students compare their Polaroid photographs to the posters. Ask the students to identify features that are the same or different. Ask the students what percent of the landscape or activity they identified through their viewfinder outside is in their photograph. What is the source of light in the photo, in the painting? How would you describe the colors? How is line used or evident? What is the composition?
6. Collect KWL charts from students.

**Day Two:**

1. Hand out KWL charts and review information and questions from Day One on chart.
2. Introduce vocabulary words (except Impressionism) and have students organize on chart as knowledge they already know, or need to learn.
3. Have the students refer to and fill in their charts as teacher explains the

following facts about Impressionism:

- a. Impressionists were a group of mainly French artists. They included Monet, Manet, Degas, Renoir, Cezanne, Gauguin, Cassatt, and Pissarro. (54 different artists participated in 8 Impressionist shows.)
- b. The Impressionists were based mainly in Paris, France.
- c. The Movement is considered to have started in 1874 when the first of eight shows was organized. The Movement was given the name Impressionism by a satirical reviewer mocking Monet's painting *Impression, Sunrise*. The last show was in 1886 at which time another reviewer declared the movement dead.
- d. France was ruled by Napoleon III from 1851 to 1871. Paris was rebuilt from a medieval city to a modern metropolis. Working classes were displaced by wealthy middle classes in the city center.
- e. The Impressionist art was different in from the official school of art of France. 1) Instead of painting allegory, history or mythological paintings the Impressionist sought to paint from everyday life, slice of the present. 2) Most chose to work *en plein air* –in the open air rather than in the artificial lighting of a studio. 3) The Impressionists sought to capture light and movement through the use of a lighter palette and allowing their brush strokes to show.
- f. The important inventions were:
  - i. the camera, which captured the image differently than the human eye
  - ii. the metal paint tube, which allowed artists the freedom to paint on site without mixing oils and pigments
  - iii. the advent of the railroad allowed easy access to the countryside and the leisure activities of the Parisians

F. *Evaluation/Assessment*

Using complete sentences have the students write a definition of Impressionism in their own words based on the information recorded on their KWL charts. It should include the three major differences from the official school of art, name a minimum of three artists in the movement, place and the time period. Turn in definition for assessment with KWL charts.

G. *Standardized Test/State Test Connections*

1. Communication: Students recognize and use visual arts as a language for communication. (JC VAS-1E & 1H)
2. Perception: Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JC VAS 2C)
3. Heritage: Students relate the visual arts to historical, cultural and personal history. (JC VAS 4A)
4. Aesthetics: Students analyze, interpret and evaluate the characteristics, merits, and meaning of works of art. (JC VAS 5A & 5B)

**Lesson Two: Creating the Impressionist Painting**

- A. *Daily Objectives*
1. Lesson Content
    - a. Analyze Impressionist art
    - b. Create an Impressionist painting
  2. Concept Objective(s)
    - a. Develop an understanding of the Impressionist and Imagist movement.
  3. Skills Objective(s)
    - a. Students will compare and analyze Impressionist paintings.
    - b. Students will organize information using a Venn diagram.
    - c. Students will select image through use of viewfinder taken previous day.
    - d. Students will create an Impressionist painting using white tempera and colored chalk on 18 x 24 tag board.

- B. *Materials*
1. "The Waterlily Pond" (1899) Claude Monet
  2. "The Boating Party" (1893 – 1894) Mary Cassatt
  3. "The Luncheon of the Boating Party" Pierre-Auguste Renoir
  4. Colored Chalks
  5. 18 X 24 white tag board
  6. Drawing boards
  7. Masking tape
  8. White tempera paint
  9. Paper cups for tempera
  10. Smocks or paint shirts
  11. Cardboard view finders
  12. Cart or trays
  13. Drying rack

C. *Background Notes*

Mary Cassatt was one of three women considered an Impressionist. She was an American. The other women were Berthe Morisot and Marie Bracquemond. As women they were not allowed as much freedom in their subject matter and hence chose scenes and images that are more domestic. All three painting exemplify the Impressionists' goals of painting an everyday image, en plein air painting and lighter palettes with strong brush strokes.

Dipping the colored chalk into white tempera paint and applying to the tag board in quick strokes will help the students to imitate the lighter palette of the Impressionist. When the strokes have more colored chalk than tempera the student should dip the chalk into the tempera again. The quick short strokes and juxtaposition of complementary colors will enable them to capture movement and the impression of light. The tempera paint will also build up on the surface giving it an *impasto* effect. It is helpful to have the students tape their tag board to their drawing board to keep the tag board flat and to develop a natural border around the edge, which is helpful if the work is selected for matting and framing later.

D. *Key Vocabulary*

1. Impasto – thick raised brush strokes used in applying the paint
2. Juxtaposition – when something is next to or close to something else

E. *Procedures/Activities Day Three:*

1. Return KWL charts and definitions to students.
2. Draw a Venn diagram on the board. Hand out paper for students to draw their own Venn diagram to fill in during class discussion. (see sample Appendix B)
3. Analyze and discuss Monet's Waterlily Pond. Compare to Renoir's Luncheon of the Boating Party and Cassatt's Boating Party. Have teacher or students fill in key points on board during discussion. Direct students to fill in areas in common and areas of difference. Have students identify two strongest elements of art and principles of design in each painting. Point out *Impasto*, thickly applied paint, and the *juxtaposition* of complementary colors.
4. Collect Venn diagrams.
5. Hand out rubric for painting. (Appendix C )
6. Demonstrate taping tag board to drawing board with masking tape.
7. Demonstrate the technique of dipping the colored chalks into white tempera and applying in short quick strokes. Show the juxtaposition of colors and impasto.
8. Hand out cardboard viewfinders, tag board, tape and drawing boards. Have a cart or trays with colored chalks and paper cups filled white tempera paint.
9. Take students and cart outside.
10. Have students use their viewfinder to determine their image. Circulate among students and approve image. Have students lightly sketch out with a pencil. Once image has been approved and sketched, have students get colored chalk and white tempera paint in a paper cup from the cart.
11. Students should continue to work on their image until five minutes before end of class. Have students return materials to cart and place their artwork on a drying rack.

**Day Four:**

1. Have students continue to work on their image.
2. Circulate through the class offering suggestions, informal critiques and challenging students to self-critique according to the rubric handed out on previous day.
3. Have students finish up about ten minutes before the end of class. Clean up supplies and pin painting to a bulletin board for the whole class to see.
4. In remaining minutes have a mini-critique. Give each student the opportunity to point out an element of art, an area where they feel it is particularly successful in creating an Impressionistic painting.

F. *Evaluation/Assessment*

1. Venn diagram – This should include three facts they have in common and two differences per artist.
2. Informal critique – Teacher will be looking for elements of art and statements that indicate understanding of Impressionism. (Light,

- 3. movement, impasto, juxtaposition of color, etc . . . )
- 3. Completed Painting – see rubric.
- G. *Standardized Test/State Test Connections*
  - 1. Communication: Students recognize and use visual arts as a language for communication. (JC VAS-1D & H)
  - 2. Perception: Students know, understand, and apply basic components of the visual arts as they solve visual problems. (JC VAS 2A & G)
  - 3. Application: Students know, understand, and apply materials, techniques, processes and technology related to the visual arts. (JC VAS 3A, C, D, E & F)
  - 4. Heritage: Students relate the visual arts to historical, cultural and personal history. (JC VAS 4A)
  - 5. Aesthetics: Students analyze, interpret and evaluate the characteristics, merits, and meaning of works of art. (JC VAS 5A & B)

### **Lesson Three: An Introduction to Imagism**

- A. *Daily Objectives*
  - 1. Lesson Content
    - a. Definition of Imagism
    - b. Background of Imagism
  - 2. Concept Objective(s)
    - a. Develop an understanding of the Impressionist and Imagist movements
    - b. Recognize connections between visual arts and language arts that cause them to share a similar purpose, subject matter, historical periods, and cultural context
  - 3. Skill Objective(s)
    - a. Locate and select relevant information. (CLAS – 5)
    - b. Read, respond to, and discuss novels, poetry, short stories, or plays. (CLAS – 6)
    - c. Read, respond to, and discuss novels, poetry, short stories, or plays that represent points of view from places, people, and events that are familiar and unfamiliar. (CLAS – 6)
    - d. Apply knowledge of literary techniques to understand text. (CLAS-6)
- B. *Materials*
  - 1. “Because I Could Not Stop For Death” by Emily Dickinson
  - 2. “The Red Wheelbarrow” by William Carlos Williams
  - 3. The Polaroid picture taken during Lesson One

- C. *Background Notes*

The Imagist movement in poetry came about late in America’s Progressive Era, sometime between 1910 and 1912. It was started mainly by the poet Ezra Pound, who would later become known as one of the most influential poets of the twentieth century.

The Imagists came about in reaction to the genteel poetry of the day. The current poetry showed life as cheerful and focused on subjects that were uncontroversial and deliberately inoffensive. The Imagists saw the world around them, which included a highly industrialized society, a flourishing number of monopolies despite wins in the Antitrust movement, child labor, poverty, and World War I on the horizon.

The poetry of the Imagists sought to focus on the everyday life that the poets experienced. Ezra Pound defined four principles for the movement: 1) direct concentration on the image – the object itself; 2) use of everyday language that the average person could read, as well as finding the precise word; 3) creation of new rhythms; and 4) complete freedom in the choice of subject. Imagists expressed complex thoughts and emotions in a single moment, capturing an image of what they saw in the world around them.

D. *Key Vocabulary*

1. Chronological – in order of time
2. Synonymous – different words that have the same meaning
3. Imagism – a movement in poetry, started between 1910 – 1912 by Ezra Pound, that rebelled against genteel poetry; it aimed at capturing complex thoughts and emotions in a single moment, and capturing an image of what they saw in the world around them
4. Genteel – well-behaved poetry that avoids controversial and realistic subject matter; it instead focuses on inoffensive inward feelings as well as being written in a purified, rather vague, poetic language

E. *Procedures/Activities*

1. Tell the students that today we are going to be studying Imagist poetry and how it connects to Impressionist painting. Tell the students that they will need to have their notebooks ready for the day, and that they should take at least one page of notes.
2. Brainstorm with the students on what comes to mind when they think of an image. What are some of the differences that come to mind between the words image and impression? Are there any differences or are the words synonymous (explain meaning of synonymous to the students)? Students should find that the words are similar. They may and should come up with some differences i.e. *An image is something that you see, but an impression is something that you are left with.* Make sure to point out to students that even though there are differences, the words are still linked together.
3. Take out one of the Polaroid pictures that was taken during Lesson One. Remind the students that an impressionist would look at the entire landscape of the picture. Now tell the students to focus in on just one object in the picture. Explain to the students that that is what an Imagist would do.
4. Explain that like the Impressionists, the Imagists were rebelling against the art of their time period. They focused on poetry instead of painting. Then, explain the history of Imagism to the students. Make sure to

include the definitions of Imagism and genteel, as well as explaining the four principles of Imagism. Remind students that these should be included in their notes for the day.

5. Point out that both Imagism and Impressionism were focusing on the real world around them. Also explain that Imagism comes chronologically (define the term) after the Impressionists.
  6. Have the students read the poem, “Because I Could Not Stop For Death” by Emily Dickinson. Go over the rhythm, rhyme, and meter of the poem with the students. Explain how the poem does not focus on the world around the poet. Point out how some of the words like “Gossamer” and “Tippet” are not everyday language.
  7. Have the students read the poem, “The Red Wheelbarrow” by William Carlos Williams. Point out how this poem meets the criteria of the four chief principles of Imagism. Have the students discuss the differences they see between the two poems.
  8. At the end of the lesson, collect the notes for evaluation.
- F. *Evaluation/Assessment*
1. The notes will be reviewed to make certain that the student has written down correct information on the four principles of Imagism and the definition of Imagism.

#### **Lesson Four: Writing an Imagist Poem**

A. *Daily Objectives*

1. Lesson Content
  - a. Review of Imagism
  - b. Writing and drafting an Imagist poem
2. Concept Objective(s)
  - a. Develop an understanding of the Impressionist and Imagist movements
3. Skill Objective(s)
  - a. Apply knowledge of literary techniques to understand text. (CLAS – 6)
  - b. Read, respond to, and discuss novels, poetry, short stories, or plays. (CLAS – 6)
  - c. Choose a range of words that are precise and vivid. (CLAS – 2)
  - d. Plan, draft, revise and edit for a legible final copy. (CLAS – 2)

B. *Materials*

1. “This is Just to Say” by William Carlos Williams
2. A variety of simple objects i.e. balls, cut out shapes, food, musical instruments
3. Peer editing guide

C. *Background Notes*

Students should already know how to peer edit (Lesson Three), and they should be familiar with Imagism from the previous lesson. The objects should be placed around the edges of the room in various locations. Make certain that the objects are spread out.

- D. *Key Vocabulary*
1. Homogenous – the same
  2. Imagism (as review)
- E. *Procedures/Activities*
1. Hand back the students' notes.
  2. Explain that for this lesson the students will analyze one more Imagist poem and then will work on writing an Imagist poem of their own.
  3. Review yesterday's material by questioning the class. Ask questions like, "What is Imagism?", "When did it come about?", "What are the four chief principles of Imagism?", "What similarities and differences does Imagism have with Impressionism?".
  4. Read the poem, "This is Just to Say" by William Carlos Williams. Again, have the class analyze the poem by explaining how it meets the principles of Imagism.
  5. After analyzing the poem, explain to the students the activity for the day. Point out to all the objects around the room and tell the students that they will be writing an Imagist poem about one of the objects in the room. Tell the students that the poem must meet the four criteria of an Imagist poem. Tell the students that they may pick any of the objects in the room, even if they all picked the same object, the poems would not be homogenous (define the term).
  6. After the students finish writing their poems, split them up into partners and have them peer edit the poems. The students have to follow the rubric that you hand out (See Appendix D).
  7. When the students are finished, they must compose a second draft with significant revisions.
  8. Once a student finishes a second draft, he will bring his draft up to the teacher for a final edit.
  9. After the teacher gives the poem an edit, the student will then compose the final draft. This draft will be graded.
  10. Teacher collects the peer edit and all the drafts completed by the students
- E. *Evaluation/Assessment*
1. Follow the rubric included in Appendix E for specifics in assessing the final drafts.

### **Lesson Five: Synthesis**

- A. *Daily Objectives*
1. Lesson Content
    - a. Students will paint an Impressionist painting based on the Imagist poem they composed in Lesson Four
    - b. Students will compose an Imagist poem based on the Impressionist painting they created in Lesson Two
  2. Concept Objective(s)
    - a. Develop an understanding of the Impressionist and Imagist movements.

- b. Recognize connections between visual arts and language arts that cause them to share a similar purpose, subject matter, historical periods, and cultural context.
- 3. Skill Objective(s)
  - a. Students will create an Impressionist painting using white tempura and colored chalk on 18 X 24 tag board. (JC VAS 3A, C, D, E & F)
  - b. Choose a range of words that are precise and vivid.(CLAS – 6)
  - c. Plan, draft, revise and edit for a legible final copy. (CLAS – 2)

B. *Materials*

- 1. Colored chalks
- 2. 18 X 24 white tag board
- 3. Drawing boards
- 4. Masking tape
- 5. White tempura paint
- 6. Paper cups for tempera
- 7. Smocks or paint shirts
- 8. Cart or trays
- 9. Drying rack

C. *Background Notes*

- 1. Students, at this point in time, will have a strong background knowledge of Impressionism and Imagism (i.e. Lessons 1-4). Please note that the number of days that this lesson will take greatly depends on the speed of the students in completing their projects.

D. *Key Vocabulary*

- 1. Synthesis – a process of reasoning in which the conclusion is reached directly from given propositions and established or assumed principles

E. *Procedures/Activities*

- 1. Tell students that today they will be starting their final projects for the Impressionist and Imagist unit. For the final project, students will complete an Imagist poem based on the Impressionist painting they created in Lesson Two, and an Impressionist painting based on the Imagist poem they wrote in Lesson Four. Tell students that they will be completing the painting first.
- 2. Hand out the rubric for the painting to each student as well as tag board, tape and drawing boards. Have a cart or trays with colored chalks and paper cups filled with tempera paint.
- 3. Have students read over their poem and start lightly sketching the image from the poem. Once image has been approved by teacher and sketched, have students get colored chalk and white tempera paint in a paper cup from the cart.
- 4. Students should continue to work on their image until five minutes before the end of class. Have students return materials to cart and place artwork on a drying rack. Students will continue working until their paintings are completed.

5. Once the paintings are completed, students will go back and view their paintings from Lesson Two. Students will be handed a copy of the peer edit sheet and the rubric for the poem (Appendices D –E).
  6. The students will then begin drafting a poem based on their painting.
  7. Once the students finish writing their poems, split them up into partners and have them peer edit their poems. The students have to follow the rubric from the peer edit sheet.
  8. When the students are finished, they must compose a final draft with significant revisions.
  9. Teacher collects the peer edit and all the drafts completed by the students.
- F. *Evaluation/Assessment*
1. Teacher will grade the artwork and poem based on the rubrics contained in Appendices C & E.

## VI. CULMINATING ACTIVITY

- A. Students will mat their Impressionist paintings and a copy of their related Imagist poems. Create a display to be viewed during a “Curriculum Night” or “Back to School Night” for parents and teachers.

## VII. HANDOUTS/WORKSHEETS

Appendices A - E

## VIII. BIBLIOGRAPHY

### A. Impressionism Resources

1. Mason, Antony. Monet. Hauppauge, New York: Barron’s Educational Series, Inc., 1995. ISBN# 0-9120-9174-4.
2. Skira-Venturi, Rosabianca. A weekend with Degas. New York, New York: Rizzoli International Publications, Inc., 1992. ISBN# 0-8478-1439-4.
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### B. Imagism Resources

1. Adventures in American Literature. Orlando, Florida: Harcourt Brace Jovanovich, Inc., 1989. ISBN# 0-15-334872-0.
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KWL

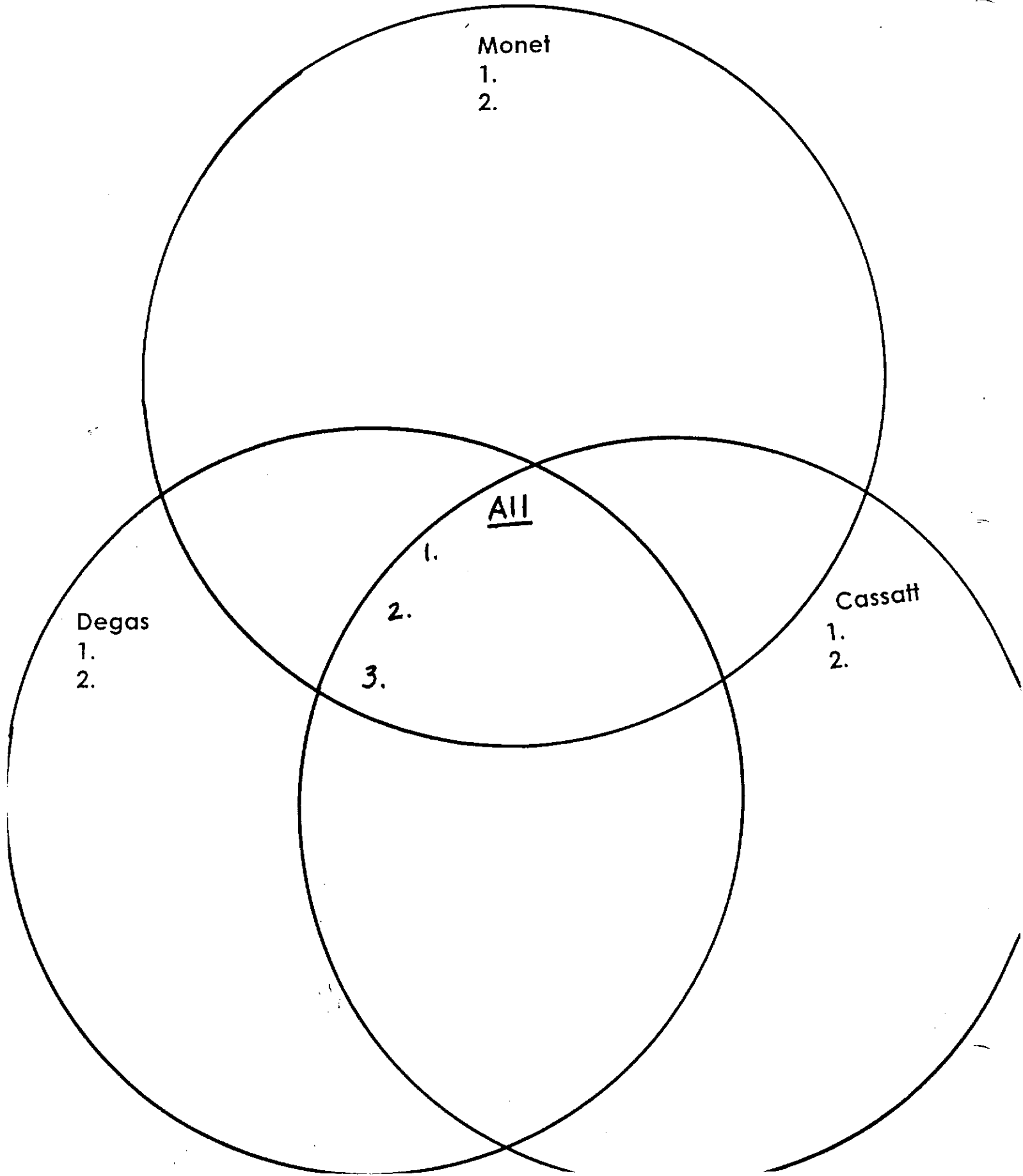
Appendix A

What do I <b>KNOW</b> ?	What do I <b>WANT</b> to know ?	What Have I <b>LEARNED</b> ?
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# Venn Diagram

## Appendix B





# Appendix D

## Imagist Poem Peer Edit

Peer Editor (you) \_\_\_\_\_ Poet (author) \_\_\_\_\_ Date \_\_\_\_\_

- |                                       |     |    |
|---------------------------------------|-----|----|
| 1. Does the poem have a title?        | Yes | No |
| 2. Is the title relevant to the poem? | Yes | No |

Explain:

- |                                     |     |    |
|-------------------------------------|-----|----|
| 3. Does the poem focus on an image? | Yes | No |
|-------------------------------------|-----|----|

Explain:

- |                                         |     |    |
|-----------------------------------------|-----|----|
| 4. Does the poem use everyday language? | Yes | No |
|-----------------------------------------|-----|----|

Explain:

5. Change at least two words in the poem to make the poem easier to read.

6. Describe the rhythm of the poem? How could it be improved?

9. How does the subject of the poem (i.e. the object ) meet the criteria for an imagist poem?

10. What other changes would you make to the poem (spelling, grammar, structure, metaphors etc . . .)?

