

**POETRY in Motion Unit**  
**Visual/Oral Representation of a Poem**  
**English 10-1 Ekphrasis Project**

**Assignment:** Create a work of art that is **your** visual and oral representation of a poem.

Remember how Auden took Brueghel's painting *The Fall of Icarus* and wrote a poem expressing his view of the painting (or Ferlinghetti's interpretation of Goya's works); well, you are doing something similar. Except you are doing the reverse—you are taking a poem that has been written already and creating a visual / oral representation of it; this visual/oral representation reflects **your** interpretation of the poem!

View Julian Grey's "animated" interpretation of Billy Collins's poem "[Forgetfulness](#)" (or "[The Dead](#)" or "[Some Days](#)").

Choose a poem that **inspires** you to create your own work of art. A list of appropriate poems can be found on the class wiki ([barkerWCHS.wikispaces.com](http://barkerWCHS.wikispaces.com)). If you wish to pursue a poem that is not on the list, see Ms. Barker first.

**Visual Mediums:** PhotoStory 3 (desktop), MovieMaker (desktop), [Animoto](#) or [PhotoPeach](#) (on-line). (FYI: if you choose an on-line video maker, you will need to use Jing or Camtasia to narrate!)

**STEP 1**

Poets create "word pictures," using special tools to evoke strong visual and sensory experiences for the reader. Look for **vivid** language in the poem that creates visual and/or sensory images. Carefully select "words or phrases" from the poem (create a word list). These words/phrases/lines should create "word pictures" or "sensory images" that can be reproduced "visually".

**STEP 2**

Examine your word list. Next, map (using a graphic organizer) how you might visually represent those key words with a concrete image. You may have to create visual symbols to represent specific words or phrases.

\* Mapping involves using a thought web / mind map, or a simple outline or jot list, so choose one that works best for you. Eg. Inspiration 8 (desktop) or [Freemind](#) or [Edraw](#)

**STEP 3**

Choose a visual medium to express your idea(s).

**STEP 4**

Consider the rubric entitled "Visual Representation Rubric" before you start so that you know what your goals are at this point. When you are done, make sure your product meets the criteria established in that evaluation guide.

**STEP 5**

Begin creating your "work of art". Remember this: your visual representation of the poem is, in a sense, a visual metaphor for the poem's "BIG" idea or theme.

## STEP 6

How you organize and pace the work will affect your narration. Read the poem carefully, making sure the images and the right words or phrases are synchronized (matched). Be prepared to narrate the text more than once to get it just right. Pause for emphasis. Change tone (cadence and/or rhythm) for effect. Read with feeling. No monotone recordings please.

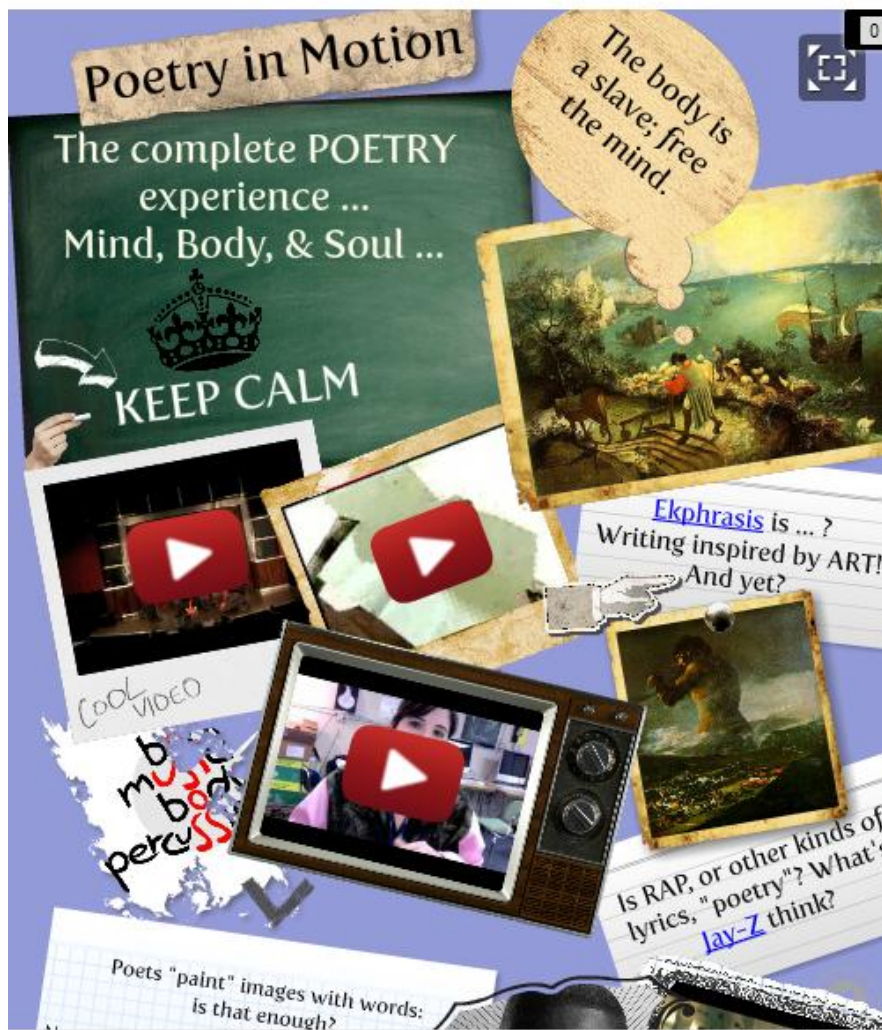
\*Including music is **optional**, but if you wish to incorporate it into the piece you may do so. Choose wisely. You do not want the music to drown out your narration, nor do you want it to clash with the poem's message (BIG idea).

To record you may use Audacity (desktop) or Jing (desktop). Camtasia, also works. Microphone headsets are recommended. The school has 15 headsets.

## STEP 7

Once your visual/oral representation is complete, write a  $\frac{3}{4}$  - 1 page write up that examines and / or explains your choices. Eg. look and feel, pace, symbolic meanings (choice in objects or shapes), metaphorical meanings, images and events, music (if included). All items should support your interpretation of the poem's "BIG" idea or theme.

Good luck! I look forward to "screening" your work of art!



# Visual/Oral Representation Rubric

Student: \_\_\_\_\_

Non-negotiable Task: Personal Response

Criteria	Level 1	Level 2	Level 3	Level 4
<ul style="list-style-type: none"> <li>information, ideas (write up)</li> </ul>	<input type="checkbox"/> presents limited appropriate and relevant information and ideas	<input type="checkbox"/> presents some appropriate and relevant information and ideas	<input type="checkbox"/> presents considerable appropriate and relevant information and ideas	<input type="checkbox"/> presents well-thought-out and insightful information and ideas
<ul style="list-style-type: none"> <li>critical thinking / metaphorical thinking</li> <li>how it connects to the poem and its "theme"</li> </ul>	<input type="checkbox"/> incorporates metaphorical images that provide very little insight or thoughtfulness (about the work's "big" idea).	<input type="checkbox"/> incorporates metaphorical images that offer conventional insight or thoughtfulness (about the work's "big" idea).	<input type="checkbox"/> incorporates metaphorical images that are relatively interesting or insightful; these images also some thoughtfulness (about the work's "big" idea).	<input type="checkbox"/> incorporates metaphorical images that are engaging or surprising; these images also promote thoughtfulness (about the work's "big" idea).
<ul style="list-style-type: none"> <li>creative thinking/risk taking (impact on audience)</li> </ul>	<input type="checkbox"/> takes few risks to include unexpected or unconventional features	<input type="checkbox"/> takes some risks to include unexpected or unconventional features	<input type="checkbox"/> takes considerable risks to include unexpected or unconventional features	<input type="checkbox"/> shows a high degree of risk taking to include unexpected or unconventional features
<ul style="list-style-type: none"> <li>visual elements (e.g., line, shape, form, colour, space, tone)</li> </ul>	<input type="checkbox"/> choice and arrangement of images and text (if any) show limited command of visual elements	<input type="checkbox"/> choice and arrangement of images and text (if any) show some command of visual elements	<input type="checkbox"/> choice and arrangement of images and text (if any) show considerable command of visual elements	<input type="checkbox"/> choice and arrangement of images and text (if any) show extensive command of visual elements
<ul style="list-style-type: none"> <li>principles of design (e.g., balance, contrast, emphasis, movement, pattern, unity)</li> </ul>	<input type="checkbox"/> layout shows limited command of the elements of design	<input type="checkbox"/> layout shows some command of the elements of design	<input type="checkbox"/> layout shows considerable command of the elements of design	<input type="checkbox"/> layout shows extensive command of the elements of design
<ul style="list-style-type: none"> <li>oral interpretation of the poem (expression, intonation, and pace)</li> </ul>	<input type="checkbox"/> tone of voice was not used to convey emotion or meaning  <input type="checkbox"/> read the poem too fast or too slow and made no attempt to use pace to help convey meaning	<input type="checkbox"/> changes in tone and expression were rarely used; very little feeling & meaning  <input type="checkbox"/> read the poem too fast or too slow, but attempted to use pace to convey meaning	<input type="checkbox"/> changes in tone and expression were used, but were not fitting for the poem at times  <input type="checkbox"/> read the poem at a rate that was neither too fast nor too slow, but didn't use pace as a means to convey meaning (for dramatic effect)	<input type="checkbox"/> uses tone of voice effectively to convey emotions; successfully read with feeling and meaning.  <input type="checkbox"/> read the poem at a rate that was neither too fast, nor too slow, and used pace to add meaning to the poem (slowing down for dramatic effect or speeding up when appropriate based on content)

**Total = /24 marks**