

# Standards-Aligned Lesson Plan

Middle School  
English/Language Arts:  
Edmondson Park  
(Nashville, TN)

*Developed in partnership with the  
Metropolitan Nashville Arts Commission.*

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## Planning and Presenting an ELA Lesson Based on CCSS

### 7<sup>th</sup> Grade

#### Section I: Planning

**Overview:** This section focuses on the elements to consider when planning for a CCSS lesson, such as ELA Anchor Standards, content standards, clear learning targets, task objectives, new learning for students, anticipated learning challenges, scaffolding, opportunities for differentiation, ways to prompt student thinking through assessing and advancing questions, instructional strategies to be used in the lesson, and materials and resources.

<b>Lesson Topic: William Edmondson and the impact of legacy: how can one life affect others?</b>	<b>Time Frame/Lesson Length: 90 minute class period (with homework/assignment to be completed outside of class)</b>
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<b>ELA Content Standards</b>	<b>Anchor Standards</b>	<b>Assessments</b> ✓ <b>Formative</b> ➤ <b>Summative</b>
CCSS.ELA-Literacy.RL.7.9 Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	CCSS.ELA-Literacy.CCRA.R.9 Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.	<u>Summative:</u> Students will complete a Venn Diagram graphic organizer analyzing the differences in portrayal of William Edmondson in his biography and in the poetry of Elizabeth Spires.
CCSS.ELA-Literacy.SL.7.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	<u>Formative:</u> Students will prepare for a Socratic Seminar through close reading of the text and personal reflection and response to guiding questions <u>Summative:</u> Students will participate in a Socratic Seminar, or student driven discussion, about the idea of a “legacy” and how our actions and work can affect others’.
CCSS.ELA-Literacy.W.7.3 Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	CCSS.ELA-Literacy.CCRA.W.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.	<u>Summative:</u> Students will craft a first person narrative poem that represents the legacy they wish to establish.

<b>Planning Element</b>	<b>Description</b>
<b>Clear Learning Targets</b>	<ul style="list-style-type: none"> <li>I can compare and contrast the different portrayals of William Edmondson based on his biography and the fictional poetry of Elizabeth Spires.</li> <li>I can participate in a class discussion by presenting my ideas and using accountable language when responding to my peers’ ideas and thoughts.</li> </ul>

	<ul style="list-style-type: none"> <li>• I can write a narrative poem that presents the legacy I would like to leave.</li> </ul>
<b>Task Objectives (steps to reach mastery of clear learning targets)</b>	<ul style="list-style-type: none"> <li>• Build background about William Edmondson and legacy</li> <li>• Read biography of William Edmondson</li> <li>• Read poetry by Elizabeth Spires</li> <li>• Work with partner to compare and contrast portrayals and characteristics of Edmondson using Venn Diagram</li> <li>• Reflect on discussion questions and prepare for Socratic seminar</li> <li>• Participate in Socratic seminar, taking notes and adding to the discussion</li> <li>• Reflect on the discussion, write final thoughts on discussion questions in notes</li> <li>• Review elements of poetry, brainstorm topic for legacy poem</li> <li>• Craft a narrative poem that represents desired legacy</li> </ul>
<b>New Learning</b>	<ul style="list-style-type: none"> <li>• History of William Edmondson</li> <li>• Meaning and significance of legacy</li> <li>• Comparing a historical and fictionalized account of an individual</li> <li>• Participating in a Socratic Seminar</li> <li>• Writing personal narrative poetry</li> </ul>
<b>Anticipated Learning Challenges</b>	<ul style="list-style-type: none"> <li>• Challenging vocabulary in biographies</li> <li>• Analysis of portrayal of Edmondson in each piece</li> </ul>
<b>Scaffolding (to address learning difficulties)</b>	<ul style="list-style-type: none"> <li>• Teacher will model each task as it is introduced to show students how to successfully complete each part of the lesson.</li> <li>• Teacher will provide first example of similarities and/or differences for the Venn Diagram activity</li> <li>• Teacher can host a “practice” Socratic seminar with a few students if class has not engaged in this type of discussion prior to this lesson.</li> </ul>
<b>Opportunities to Differentiate Learning (explain how you address particular student needs by differentiating process, content, or product)</b>	<ul style="list-style-type: none"> <li>• Students needing additional learning supports will be paired with strong students in partner work</li> <li>• Teacher will provide additional supports to students in need by providing directions in different formats, accepting shortened responses, providing access to a computer or dictionary for help with challenging vocabulary, answering questions and giving extended time to complete tasks as feasible.</li> </ul>
<b>Questioning: Planning to Illuminate Student Thinking</b>	<p><i>Assessing questions:</i></p> <ul style="list-style-type: none"> <li>• How is Edmondson portrayed differently in his biography and in the fictional poetry of Elizabeth Spires?</li> <li>• What is a legacy?</li> <li>• How has Edmondson’s life continued to influence others’, even after it has ended?</li> </ul> <p><i>Advancing questions:</i></p> <ul style="list-style-type: none"> <li>• Is establishing/leaving a legacy important?</li> <li>• Can you influence your own legacy? If so, how?</li> <li>• What factors contribute to Edmondson’s legacy? What evidence makes you think that?</li> <li>• How do you think Edmondson would feel reading Spire’s poetry? What makes you think that?</li> <li>• Is Spires influencing history and/or Edmondson’s legacy with her poems? Support your claim with evidence.</li> </ul>
<b>Instructional Strategies</b>	Direct instruction, partner work, Socratic seminar, individual reflection, writing workshop

Materials and Resources	<ul style="list-style-type: none"> <li>• Biographies of Edmondson: <ul style="list-style-type: none"> <li>○ <i>Edmondson, William (c.1870–1951)</i>- Johnson, Stephanie Anne for blackpast.org</li> <li>○ <i>William Edmondson</i> - Stacy C. Hollander , Museum of American Folk Art for tennesseeencyclopedia.net</li> </ul> </li> <li>• <i>I Heard God Talking to Me: William Edmondson and His Stone Carvings</i> by Elizabeth Spires</li> <li>• <a href="https://www.youtube.com/watch?v=23nvsOudLs0">https://www.youtube.com/watch?v=23nvsOudLs0</a></li> <li>• Student copies of Venn Diagram, Socratic Seminar note-taking template, reflection notes</li> </ul>
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## Section II: Presentation

**Overview:** This section focuses on the steps involved in presenting the lesson. The lesson presentation is divided into segments, such as “Framing the Lesson,” “Exploring the Texts,” “Sharing, Discussing and Analyzing Text Evidence,” “Closing the Lesson,” and “Extending the Learning.” For each of these lesson elements, there is an explanation of the procedure, teacher actions, and student outcomes.

🔔 Framing the Lesson (10 minutes)		
Detailed Procedure	Teacher Action	Student Outcomes
<ul style="list-style-type: none"> <li>• Students will learn about William Edmondson via a video clip.</li>   <li>• Students will learn about the Edmondson Park project via direct instruction.</li>   <li>• Students will engage in a discussion about the video clip and the background information.</li>   <li>• Students will be introduced to the theme of “legacy.”</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher will present students with background information about William Edmonson using the YouTube video <a href="https://www.youtube.com/watch?v=23nvsOudLs0">https://www.youtube.com/watch?v=23nvsOudLs0</a></li>   <li>• Teacher will introduce the Edmondson Park Project.  Suggested talking points are: “There is a new park in Nashville that is being built to honor Mr. Edmondson. It will feature art from other self-taught artists from the South. This is a testament to the important life that Mr. Edmondson led. Imagine leaving such an impact on the world that a city decides to honor your legacy with a park! And your work inspired many others to follow in your footsteps! How would you feel about that?”</li>   <li>• Teacher will introduce the idea of a legacy and bridge this idea with Edmondson and his life.  Suggested talking points are: “when a person’s life is very influential, and their history impacts other people’s lives, it is called leaving a legacy. We are going to explore this idea of legacy today</li> </ul>	<ul style="list-style-type: none"> <li>• Students will have a foundation of knowledge of William Edmondson, the Edmondson Park project, and importance of legacy</li> </ul>

	<p>and use Mr. Edmondson as our special case study. First, we will examine the different ways that Mr. Edmondson is portrayed in two genres of text – a biography and fictionalized poetry written from his perspective by another artist. Next, you will reflect on the big ideas of legacy and prepare your thoughts for a Socratic Seminar to be held at the end of the lesson. Your homework tonight will be to write your own legacy poem to be shared in class tomorrow.”</p> <ul style="list-style-type: none"> <li>• Teacher will share lesson objectives and distribute student materials.</li> </ul>	
<p>🌀 <b>Exploring the Text(s) (40 minutes)</b></p>		
<p><b>Detailed Procedure</b></p> <ul style="list-style-type: none"> <li>• Students will be introduced to the purpose of the activity for the day.</li> <li>• Students listen as teacher models a close reading strategy.</li> </ul>	<p><b>Teacher Actions</b></p> <ul style="list-style-type: none"> <li>• Teacher will distribute student copies of William Edmondson’s biography (see appendix) and two poems from Elizabeth Spires.</li> <li>• Students will be strategically partnered to provide scaffolding support for students needing it.</li> <li>• Teacher will introduce the activity.</li> </ul> <p>Suggested talking points include: “Your job today is to tear into the idea and meaning of leaving a legacy. You have a reflection document (included in appendix) to track your thinking about certain questions. Please read each text closely, using annotations to note important details and jotting notes that you can develop for the Socratic Seminar later in class.”</p> <ul style="list-style-type: none"> <li>• Teacher will model how to close read the biography by modeling using annotations and asking comprehension questions/making connections to prior knowledge out loud to the class. Suggested sample annotations: <ul style="list-style-type: none"> <li>• underline or circle first sentence to show how to identify important facts</li> <li>• After reading about Edmondson’s parents, make a connection to this experience or pose a question such as “I wonder how this event shaped the rest of William’s life.” and write</li> </ul> </li> </ul>	<p><b>Student Outcomes</b></p> <ul style="list-style-type: none"> <li>• Students will analyze each text through annotation and reflection on analysis questions.</li> <li>• Students will be prepared for the Socratic Seminar with thoughts and details to add to the discussion (formative assessment).</li> </ul>

<ul style="list-style-type: none"> <li>• Students participate in close reading activity by reading each text and annotating the text by marking key details.</li> <li>• Students will be introduced to the Venn Diagram activity.</li> <li>• Students will listen as teacher models the Venn Diagram activity.</li> </ul>	<p>this directly on the text.</p> <ul style="list-style-type: none"> <li>• Teacher will instruct students to close read and annotate the rest of the biography as well as the two poems by Elizabeth Spires.</li> <li>• Teacher will set timer for 25 minutes</li> <li>• Teacher will circulate as students read the texts to offer additional support, monitor comprehension and answer clarifying questions.</li> <li>• When timer sounds, Teacher will call for students' attention.</li> <li>• Teacher will introduce the Venn Diagram and reflection questions.</li> </ul> <p>Suggested talking points include: "After reading these two different genres about Mr. Edmondson, I started to notice some similarities and differences between them. Something I found very interesting while both texts was how he is portrayed as a character by the biographer and by the poet Elizabeth Spires. I wanted to see how many similarities and differences we could tease out by reading each text closely and thinking about the question: how is William Edmondson portrayed in this text? We will use this Venn Diagram to help us organize our thoughts."</p> <ul style="list-style-type: none"> <li>• Teacher will model how to identify and use the Venn Diagram.</li> </ul> <p>Suggested talking points include: "I noticed that the poems are written in first person point of view, which means we are reading the words with Edmondson's voice, or at least the voice that Spires thinks he would have had. In the biography, we did not get this perspective. So I'm going to jot this idea down in both the circle for the poem (T will write "first person point of view – personal voice" in</p>	
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<ul style="list-style-type: none"> <li>• Students will participate in Venn Diagram practice.</li> <li>• Students will complete the analysis questions for each text and work to compare and contrast the text using a Venn Diagram.</li> </ul>	<p>poetry circle) and the circle for the biography (Teacher will write “third person point of view – no personal voice” in the biography circle).</p> <ul style="list-style-type: none"> <li>• Teacher will ask for students to identify one similarity in the two texts’ portrayal of Edmondson and model how to write it in the intersection of the two circles.</li> <li>• Teacher will direct students to complete the Venn Diagram with two additional similarities and differences and to also complete the reflection questions based on their reading of the text.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will have compared and contrasted the portrayal of Edmondson in his biographies and in the fictionalized poetry of Elizabeth Spire (formative assessment).</li> </ul>
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**© Sharing, Discussing, and Analyzing Text Evidence (25 minutes)**

<p><b>Detailed Procedure</b></p> <ul style="list-style-type: none"> <li>• Students will participate in a Socratic Seminar activity.</li> </ul>	<p><b>Teacher Actions</b></p> <ul style="list-style-type: none"> <li>• Teacher will introduce/review guidelines for participating in a Socratic Seminar (see appendix). <ul style="list-style-type: none"> <li>• Teacher will explain that students will be conducting the discussion and responding to each other directly, not to the teacher.</li> <li>• Teacher will post guidelines for “accountable talk” on a projector or poster.</li> <li>• Teacher will remind students to take notes of interesting points their peers have made, and to record their own participation.</li> <li>• Teacher will display the rubric that will be used to evaluate participation in the seminar (see appendix).</li> <li>• Teacher will track participation on a publicly displayed chart (see appendix).</li> <li>• Teacher will begin discussion with a question from the Reflection and Analysis Student Handout (see appendix).</li> <li>• Students will discuss the question and begin the Socratic Seminar.</li> <li>• Teacher will set a timer for 20 minutes.</li> <li>• Teacher prompt discussion if there is a natural pause.</li> <li>• Teacher will prompt/re-direct discussion/ask</li> </ul> </li> </ul>	<p><b>Student Outcomes</b></p> <ul style="list-style-type: none"> <li>• Students will collaboratively discuss the texts, analyzing the similarities and differences in the portrayal of Edmondson in his historically accurate biography and fictionalized poems by Elizabeth Spire.</li> <li>• Students will collaboratively discuss the importance and nature of a legacy and gain insight and understanding of how the concept impacts their own life.</li> <li>• Students will gain practice in presenting their ideas, listening to others’ and responding to ideas in a professional and thoughtful manner.</li> </ul> <p>The Socratic Seminar is a summative assessment.</p>
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	<p>questions when one topic has been exhausted or discussion strays from topic</p> <ul style="list-style-type: none"> <li>• When timer goes off, the discussion will end</li> </ul>	
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**☐ Closing the Lesson (10 minutes)**

<b>Detailed Procedure</b>	<b>Teacher Actions</b>	<b>Student Outcomes</b>
<ul style="list-style-type: none"> <li>• Students will silently reflect on the lesson by recording their final feelings on the topics presented and discussed during the lesson.</li> <li>• Students will volunteer to share any final thoughts on the subject.</li> </ul>	<ul style="list-style-type: none"> <li>• Teacher will distribute reflection notes.</li> <li>• Teacher will ensure students are able to reflect silently and thoughtfully.</li> <li>• Teacher will facilitate student sharing of their reflections.</li> </ul>	<ul style="list-style-type: none"> <li>• Students will finalize thoughts and opinions on the topics discussed.</li> <li>• Students will begin to think about the legacy they would like to create</li> </ul>

<p><b>📖 Extending the Learning</b> (introduction will take <b>5 minutes at the end of class</b>)</p> <ul style="list-style-type: none"> <li>○ Teacher will introduce the poetry writing assignment (This is a summative assessment--see appendix).</li> <li>○ Teacher will share the rubric that will be used to grade the poem (See Legacy Poem Assignment and Rubric in the appendix).</li> <li>○ Students will ask clarifying questions</li> </ul>
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<p><b>Appendices:</b></p> <ul style="list-style-type: none"> <li>• <a href="https://www.youtube.com/watch?v=23nvsOudLs0">https://www.youtube.com/watch?v=23nvsOudLs0</a></li> <li>• William Edmondson Biography</li> <li>• Reflection and Analysis Student Handout</li> <li>• Socratic Seminar Information</li> <li>• Socratic Seminar Participant Observation Checklist</li> <li>• Legacy Poem Assignment and Rubric</li> </ul>
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## Socratic Seminar Information

(found via Jessica Caldwell/<http://www.teacherspayteachers.com/Store/From-Chopsticks-To-Mason-Jars>)

## Teacher Information

*What is a Socratic Seminar?*

A Socratic Seminar is a form of teaching. Socrates believed that students learned best when they had to think for themselves. Socrates would respond to student questions not with answers, but rather with more questions. Rather than the teacher simply filling the students' heads with ideas students form their own thoughts and share them with the rest of the class. Students examine a similar piece of text or problem and then share a dialogue to come to a better understanding.

*How do you make sure students keep discussing?*

Always, always, always have a pre-discussion activity. This will ensure students come prepared and ready to discuss. Also, it will be important for the teacher to have some open-ended questions ready.

*Do students actually like this?*

Yes! Students love having those "Ah-HA!" moments. The Socratic Seminar is the perfect place for them to take place. They love that they are running the class and answering (and asking) the questions that interest them.

*There is no way that this works.*

That's not a question, and yes it does. Since expectations are always made clear ahead of time students know what they are supposed to do, plus they like it! Management is rarely a problem when students are doing something they enjoy. While some students may be hesitant to offer opinions and add to the dialogue at first, with continued practice they will become pros! **It is also a great way to build a culture of collaboration in a class!!**

*At the beginning of Socratic Seminar:*

I go over and stress the guidelines of Socratic seminar. Then I tell the students how many times I want them to contribute.

### *During Socratic Seminar:*

I use the check sheet and check each time a student participates. At the end I evaluate and decide whether the participation was at the A, B, C, D or F level.

## Guidelines

- It is not a debate, but rather a discussion.
- Students must address each other by name and use “I” phrases.
- I agree with \_\_\_\_\_ because \_\_\_\_\_
- I disagree with \_\_\_\_\_ because \_\_\_\_\_
- No raising hands (everyone’s favorite rule)
- You must back up statements with textual evidence (with specific page numbers) or theories/methods discussed in class.
- No side discussions.
- No talking over each other.
- Respect everyone’s opinions.
- Anyone may ask questions of the group at any time.
- Talk to the group, not to the teacher.
- Because this is a dialogue and not a debate we must:
  - Suspend judgment
  - Explain reasoning and be able to see its limits
  - Communicate assumptions
  - Exploring many viewpoints

## Set-Up

### **For classes of 20 or fewer:**

Students should arrange desks in a circle facing inward.

### **For classes of more than 20**

- Students should split in half and arrange two sets of circles—an inner circle and an outer circle.
- The inner circle will participate while the outer circle does a related activity.
- Take notes
- Keep “score” for a partner in the inner circle (see “Scoring and Rubrics” on page ).
- Fill out a graphic organizer related to the seminar
- Circles will switch halfway through so all students get a

chance to complete all activities.

## Sample Questions

*Sample questions to serve as the key question or interpret the text:*

- What is the main idea or underlying value in the text?
- What is the author's purpose or perspective?
- What does (a particular phrase) mean?
- What might be a good title for the text?
- What is the most important word/sentence/paragraph?

*Sample questions to move the discussion along:*

- Who has a different perspective?
- Who has not yet had a chance to speak?
- Where do you find evidence for that in the text?
- Can you clarify what you mean by that?
- How does that relate to what (someone else) said?
- Is there something in the text that is unclear to you?
- Has anyone changed their mind?

*Sample questions to bring the discussion back to students in closing:*

- How do the ideas in the text relate to our lives?
- What do they mean for us personally?
- Why is this material important?
- Is it right that....?
- Do you agree with the author?

*Sample debriefing questions:*

- Do you feel like you understand the text at a deeper level?
- How was the process for us?
- Did we adhere to our norms?
- Did you achieve your goals to participate?

# Socratic Seminar Participant Observation Checklist

found via Boulder Valley, CO School District

## Socratic Seminar Observation Checklist

Your Name: \_\_\_\_\_ Partner's Name: \_\_\_\_\_

*Directions: Each time your partner does one of the following put a check in the box.*

Speaks in the discussion

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Makes eye contact with other speakers or as she/he speaks

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Refers to the text

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Asks a new or follow-up question

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Responds to another speaker

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Paraphrases and adds to another speaker's ideas

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Encourages another participant to speak

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Interrupts another speaker

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Engages in side conversation

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Dominates the conversation

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AFTER the discussion: What is the most interesting thing your partner said?

AFTER the discussion: What would you like to have said in the discussion?

**Edmondson, William (c.1870–1951)**



William Edmondson was the first black artist to have a solo show at the Museum of Modern Art (MOMA), New York in 1937. He grew up near Nashville, Tennessee. Edmondson's father, George, died when he was quite young and his mother Jane became a farm worker to support the family. With a belief that his work was inspired by God, Edmondson began carving tombstones and later expanded his work to include sports heroes, animals, birdbaths, and figures from the Bible.

Edmondson had very little formal education and as a young man he worked for railway shops in Nashville, Chattanooga, and St. Louis. He was also employed at various times as a farmhand, horse groom, orderly, fireman and handy man. When Edmondson began work as the helper for a stonemason, he discovered his talent for stone carving and built his own carving tools by forging railroad spikes. In the early 1930s during the Depression, he began carving tombstones for Nashville's black community using pieces of limestone that had been thrown away. With the sound of Edmondson's hammer ringing in the neighborhood, people stopped by and bought tombstones for a few dollars. Edmondson never married.

A very religious man, Edmondson believed that God guided his creative endeavors and the subject matter reflected his faith. In one example, he created *Martha and Mary*, a sculpture based on these prominent Biblical figures. Eventually his fame spread beyond Nashville because his sculpture was displayed in 1937 at his first one-person exhibition at MOMA. At the end of the exhibit it was sold to a prominent collector. From that point his work was recognized in national art circles.

On several occasions, Edmondson said he was not concerned about the sale of his work because he was doing the carvings for God. Although he spent the majority of his life in Nashville, Edmondson connected with Harlem Renaissance artist Aaron Douglas and writer James Weldon Johnson in a discussion about art and ideas. Edmondson worked as an artist on Works Progress Administration (WPA) projects in Nashville from 1939-1941.

In addition to his MOMA show in New York, Edmondson had solo shows at The Montclair Art Museum (New Jersey) and The Cheekwood Fine Arts Center, The Nashville Artist Guild, and The Tennessee State Museum (all in Nashville, Tennessee). His work was included in group exhibitions in Washington, D.C., New York, San Francisco, and Paris, France. Edmondson's work is in the permanent collections of The Montclair Art Museum (New Jersey), The University of Rochester (New York), the San Francisco Museum of Art, and in Washington, D.C. at The Hirshhorn Museum and Sculpture Garden, The National Museum of American Art and the Smithsonian Institution.

William Edmondson died in Nashville in 1951 of a heart attack. He was around 81 at the time of his death.

**Sources:**

Romare Bearden and Harry Henderson, *A History of African American Artists: From 1791 to the Present* (New York: Pantheon Books 1993); Alvia J. Wardlaw, et al., *Black Art Ancestral Legacy: The African Impulse in African American Art* (New York: Harry N. Abrams Inc. 1999)

**Contributor:**

Johnson, Stephanie Anne  
*California State University, Monterey Bay*

## Reflection and Analysis Student Handout

**Step 1:** Read all of the texts, annotating them with connection, questions and taking note of word choice and phrasing.

- Edmondson's biography by blackpast.org
- Elizabeth Spire's poems
  - *The Gift, A Conversation, A Vision*

**Step 2:** Respond to four or more of the following questions with your thoughts after reading the texts.

1. What is a legacy?

2. How has Edmondson's life continued to influence others', even after it has ended?

3. Is establishing/leaving a legacy important?

4. Can you influence your own legacy? If so, how?

5. What factors contribute to Edmondson's legacy?

6. How do you think Edmondson would feel reading Spire's poetry? How would you feel reading poetry written by someone else from your point of view?

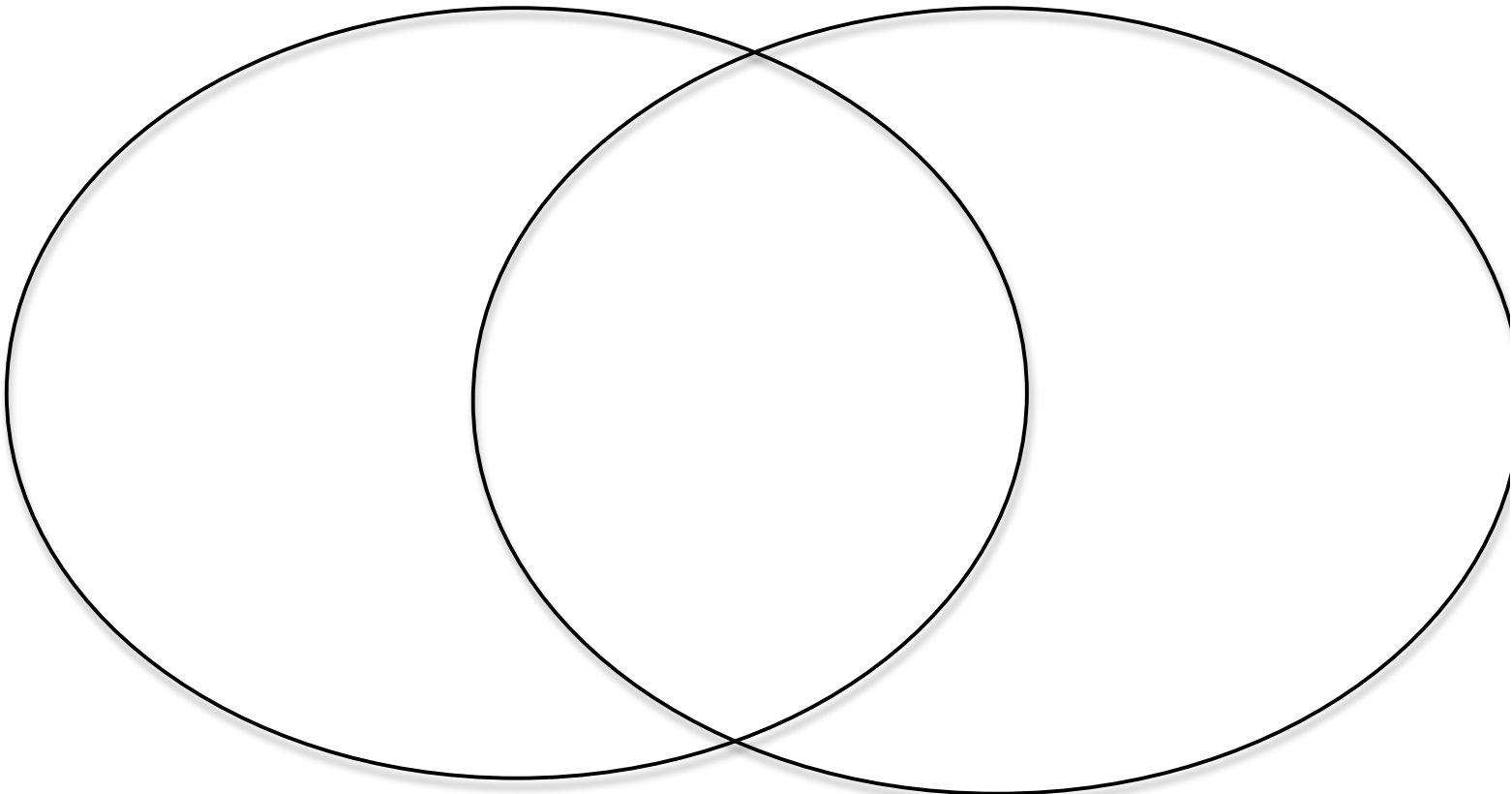
7. Is Spire influencing history and/or Edmondson's legacy with her poems?

Step 3: Consider this question: **how is William Edmondson portrayed in this text?** Identify at least three similarities and differences between how Edmondson is portrayed in the biographical account of his life and the fictionalized poetry by Spire.

**Biography**

**Similarities**

**Spire's Poetry**





## Legacy Poem Assignment

**Step 1:** What would you like your legacy to include? What types of habits, deeds, achievements would you like to be remembered for? Brainstorm using the following charts.

• Five adjectives I would like to be used to describe my legacy:

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• Five acts or deeds I would like to accomplish:


**Step 2:** Draft a poem. You should write from first person point of view (use I, me, my and describe things as you would experience them). Your poem should be at least ten lines and should portray the ideas you brainstormed above. You can be as creative as you would like. Write something you would be proud to leave behind as a piece of your legacy.

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**Rubric:**

Criteria	4	3	2	1
Reflection, thought, effort, care	The poem shows strong evidence of student reflection, thought, effort and care. Them poem represents a strong point of view.	The poem shows evidence of student reflection, thought, effort and care. Them poem represents a strong point of view.	The poem shows some evidence of student reflection, thought, effort and care. Them poem represents a strong point of view.	The poem shows weak or no evidence of student reflection, thought, effort and care. Them poem represents a strong point of view.
Point of view	Poem is written using first person point of view with no errors.	Poem is written using first person point of view with few errors.	Poem is written using first person point of view with several errors.	Poem is not written using first person point of view.
Structure	The poem’s structure and format allows for the development of ideas and ease of reading	The poem’s structure and format does not hinder the development of ideas or ease of reading	The poem’s structure and format somewhat allows for the development of ideas and ease of reading	The poem’s structure and format interferes with the development of ideas and ease of reading
Grammar, spelling, conventions	The mechanics, spelling and grammar of the poem contains no errors	The mechanics, spelling and grammar of the poem contains two or fewer errors	The mechanics, spelling and grammar of the poem contains five or fewer errors	The mechanics, spelling and grammar of the poem contains many errors and interferes with the poem’s meaning and readability

Score: \_\_\_\_\_/16