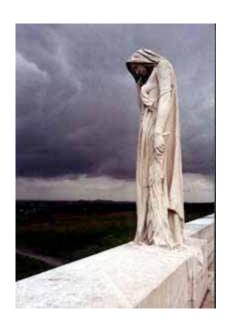
War and Words: A Poetry 12 Unit Plan



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Global Rationale

This unit is designed to introduce and engage students in both the craft of creating poetry and the practice of literary analysis. Exploring language through the context of war and its relevant issues—nationalism, the destruction of a younger generation, political rhetoric—students will be encouraged to participate in all aspects of poetry—from its enjoyment and creation to its analysis and critique.

Poetry offers the ideal forum for exploring issues of war as the personal nature of poetry captures the intensity of emotion that war evokes and its brevity allows explicit demonstration of how language can be manipulated to create certain stylistic effects. In their journey through this unit, students will learn both how to identify and use conventions of language to increase the effectiveness of their writing, as well as develop their critical thinking capacities through thoughtful critiques of poems from a variety of genres—war, as a highly politicized issue, affords much opportunity to do this.

Unit Duration

This unit is comprised of 12 lessons at 75 minutes each.

Poems Used

See:

Appendix—Poems

Unit Objectives

Students will be able to:

- ✓ Correctly identify and use poetic conventions
- ✓ Correctly identify poetic forms
- ✓ Write poetry that reflects their own feelings, thoughts, and beliefs, in a variety of poetic genres
- ✓ Analyse and critique various poems on the effectiveness of both the poem's form and content

✓ Explore the connections between historical poetry, contemporary poetry and their lived experiences

Prescribed Learning Outcomes

As taken from the B.C. Ministry of Education's *Integrated Resource Package* for English 12

- ✓ Develop coherent and plausible interpretations of sophisticated or abstract materials
- ✓ Interpret and synthesize information from more than one source to develop and explain positions
- ✓ Interpret ambiguities in written, oral, or visual works and support their interpretation with evidence from that work
- ✓ Make connections between their own values, beliefs, and cultures and those reflected in literature and mass media
- ✓ Demonstrate a willingness to explore diverse perspectives to develop or modify viewpoints
- ✓ Demonstrate an appreciation of the power and beauty of language, past and present
- ✓ Analyse, compare, and critique different presentations of the same ideas, information, or issues
- ✓ Describe potential sources of bias
- ✓ Evaluate the conventions of language used in a variety of literary and non-literary forms
- ✓ Adapt their use of language register and the sophistication of grammatical constructs for specific audiences and purposes
- ✓ Apply various strategies to generate and shape ideas

TEACHING/LEARNING OPTIONS

Students will accomplish the prescribed learning outcomes by:

- Reading poetry and sharing their own poetry with peers
- Reading and comparing the poetry of various poets
- Writing poetry using specific poetic conventions and techniques
- ➤ Having students engage in poetic "scanning" exercises
- ➤ Working collaboratively with peers to analyse and critique poetry
- Examining popular music as a form of poetry
- Providing written analyses or critiques of poems

ASSESSMENT/EVALUATION

Assessment and evaluation for this unit are both formative and summative and is, for the most part, criterion-referenced in nature.

For more details on implementation, see Lesson Plans. For more details (of quiz, assignments, etc.), see Appendix—Assessment and Evaluation

❖ Participation (/5)

o To what extent do students engage with the poetry (i.e. participate in discussion, share their poetry or the poetry of others with peers)?

❖ Poetic Device Assignment (/15)

o Students will be given a poem in which they must scan and identify certain poetic conventions and structures

❖ Poetry Analysis Assignment (/15)

o Students will write a formal paragraph comparing two poems

❖ Quiz (/30)

o On poetic terminology: conventions, forms, techniques

❖ Portfolio (/30)

- An on-going collection of journals to be handed in near the end of the unit. Journals will consist of responses to individual poems and small assignments
 - See Appendix—Assessment and Evaluation for Portfolio Contents

❖ Final Project (/30)

O Students will be asked to compose 5 poems. These poems will be expected to adhere to certain poetic forms (e.g. one poem must be free-verse, another must be a sonnet, etc.) and must incorporate a set number of the poetic conventions introduced earlier in the unit. The poems must be presented in an aesthetically pleasing manner that reflects a theme of the student's choosing.

TOTAL: 125 possible marks

NB

- A modified copy of this rubric will be distributed to students the first week of the unit
- These methods of assessment may be "tweaked" depending on the demands of the class

LESSON OVERVIEW

Lesson	Unit Introduction
Lesson	2 Poetic Forms
Lesson	3 Poetic Forms (continued)
Lesson	4 Poetic Devices
Lesson	5 Poetic Devices (continued)
Lesson	6 Test Introduction to "Themes and Interpretation"
Lesson	7 Writing and Interpreting Poetry
Lesson	8 Nationalism
Lesson	9 What About the Women and Children?
Lesson	10 War and the Present
Lesson	11 Final Project Work
Lesson	12 Conclusion

LESSON 1: Unit Introduction

Objectives

- To introduce and engage the students in the unit on War Poetry
- Teach students how war poetry developed as a genre.

Contents and Materials

- Overheads of War photographs (See Appendix—Resources)
- Recording of various war songs (See Appendix—Resources)
- Handouts: Unit Rubric and Portfolio Contents (See Appendix—Assessment and Evaluation)

Hook (~15 min)

- Display the overheads (one at a time) while playing the war songs.
- Discussion
 - o What kind of emotions do the photos evoke?
 - O What about the music? Do the photos and the music send mixed messages about war? Why do you think this is?
 - o Many of the soldiers who fought in the war were not much older than you are now—what kinds of emotions do you think they were feeling? How would you feel if you were in their position?

Procedure

(~5 min)

- Distribute Unit Rubric, Portfolio Contents handouts and explain to class
 - o Check for understanding—"are there any questions"

(~ 15 min)

- Divide students into groups of 4
- Have them brainstorm on the topic of war

(~ 15 min)

- Reconvene as a large group and create a large mind-map of War on the chalk/whiteboard, based on the ideas that the students came up with in their smaller groups
 - o Have a student write on board so teacher can facilitate discussion more easily

(~20 min)

- Lecture: Background on War Poetry
 - o How did war poetry develop as a genre?
 - o Why was it important?
 - o What are the characteristics of war poetry and how does it reflect its social context?

Closure

(~ 5 min)

- Check for understanding "are there any questions?"
- Assignments:
 - o Portfolio Entry # 1 (Due next class)
 - o Distribute poems to be read for next class

Assessment and Evaluation

- Informal observation of discussion group participation
- Portfolio Entry #1

Extra time?

- Students can start reading poems for next class
 - O Make observations about the form of the poem—What do you notice? What effect does this create?

LESSON 2: Poetic Forms

Objectives

- Students will be able to distinguish the rhyme scheme of a poem
- Students will be able to name and identify the component characteristics of common poetic forms

Contents and Materials

- Recording of pieces from different musical genres (e.g. rap, classical, country, love ballad, children's song)
- Handouts—Poetic Forms (See Appendix—Handouts)
- Copies of Five Ways to Kill a Man and Gassed Last Night (See Appendix—Poems)

Hook

(~ 10 min)

- Play musical pieces
- Discuss
 - o How are these songs different from each other? (Themes, language, etc.)
 - o How do these musical *forms* differ from each other? (E.g. is the structure of a classical piece the same as a structure to a rap song?)

Procedure

(~ 15 min)

- Distribute handouts of Poetic Forms
 - o Students should keep it handy and use it as a study guide, both for class and provincial
- Read aloud: Five Ways to Kill a Man
 - o Discussion: What's one of the first things you notice about the poem?

 Do any of the images seem familiar to you? → Lead into discussion of allusion
 - O Does the poem have a discernible rhyme scheme?
 - Discuss definition and characteristics of <u>Free Verse</u>

(~ 15 min)

- Transition to rhymed poetry (e.g. "Let's move on to something a little more structured.")
- Teach students how to identify the rhyme scheme of a poem
- Practice: Display overhead of *Gassed Last Night*, invite students to identify the rhyme scheme of the poem (mark it with an overhead pen as you go along)

(~ 25 min)

- Transition into Group work (e.g. "Certain kinds of poems can be rhymed or unrhymed. What distinguishes them as a certain poetic form are the themes it deals with or the way in which it addresses these themes")
- Divide students into groups of 4
- Give each group a poem of a specific poetic form (e.g. Elegy, narrative, ode, etc.), along with a description of the characteristics of that poetic form. Students are to read the poem and the description, and decide what the most important characteristics of their poetic form are.
- Groups will then read their poems aloud and explain to the class the characteristics of that particular poetic form (i.e. They must "teach" their poetic form to the class)
 - As the groups present their poems and descriptions, the remainder of the class will fill in their handouts on Poetic Forms (i.e. the handout will have missing information which can only be filled in by listening to the presentations)

Closure

(~ 5 min)

- Check for understanding
- Collect Portfolio Entry #1

Assessment and Evaluation

- Informal assessment of students' participation in class and during group work

- Part of the quiz (See Lesson Plan 6) will evaluate students' knowledge on rhyme scheme and poetic forms
 - This knowledge can only be learned by paying attention to the class presentation on poetic forms—it is not included on the handout and will not be addressed specifically by the teacher in a formal lecture

Extra Time?

- Students can be asked if their observations from <u>Portfolio Entry # 1</u> yielded any interesting insights that they'd like to share with the class

LESSON 3: Poetic Forms (continued)

With thanks to Prof. Davison

Objectives

- Students will be able to identify the characteristics of a sonnet
- Students will be able to identify the difference between an English (Shakespearean) and Italian (Petrarchan sonnet)
- Students will be able to scan poems successfully

Contents and Materials

- 1 copy of each of the 4 sonnets to be studied in class, cut up into their 14 lines and placed in an envelope—one sonnet per envelope. (See Appendix—Poems)
- 4 blank overheads and 4 overhead pens
- Overheads w/ the sonnets printed on them

Hook

(~ 20 min)

- Divide students into 4 groups, give each group an envelope with the cut up sonnet in it
 - o Do not tell students that it is a sonnet
- Tell each group they are to re-construct the poem inside the envelope. They are to use all of the strips of paper inside, and write their reconstructed poem on the blank overhead
- Groups will present their reconstructed sonnets to the class

Procedure

(~ 25 min)

- o Definition of sonnet:
 - A rigid 14 line verse form, with variable structure and scheme according to type
- o -Petrarchan (Italian) sonnet:
 - Put up The Soldier and Peace and read them aloud
 - Ask for thoughts, comments, interpretations
 - Characteristics Mark them on overhead as these are explained
 - Octave (define this) and Sestet (define this) between which a break thought occurs.
 - Rhyme scheme: abab cdcd; the sestet, efg efg
 - o Variations can occur in this particular sonnet form.
- o Shakespearean (English) sonnet:
 - Put up Sonnet 29 and Safety and read them aloud
 - Ask for thoughts, comments, interpretations
 - Characteristics Mark them on overhead as these are explained
 - 3 quatrains (define this), and concluding couplet (define this)
 - Rhyme scheme: abab cdcd efef gg or abba cddc effe gg
 - Iambic pentameter → lead into discussion of...

(~ 25 min)

- Scanning
 - Teach students how to scan.
 - **These notes can be filled in on Poetic Forms hand out
 - o Rhyme scheme (already covered, but can be reviewed)
 - o Meter pattern of stressed/unstressed syllables in line of poetry
 - o Feet—iambic, anapestic, trochaic, dactylic, spondaic
 - Choral Utterance Exercise
 - Designed to help students "hear" stressed and unstressed syllables

- o "The grizzly bear is strong and wild; it has devoured the infant child"
- Have students repeat it aloud, then have students whisper it
- Discuss how stressed and unstressed syllables can be identified
- Write phrases of varying poetic meter on chalk/whiteboard
 - Do a choral reading of sentences
 - Ask for volunteers to come and write stress and unstressed marks on the phrases

Closure

 $(\sim 10 \text{ min})$

- Check for understanding
- Assign Homework:
 - o Portfolio Entry # 2 Due next class
- Hand back Portfolio Entry # 1

Assessment and Evaluation

- Informal assessment of students' participation and engagement in class
- Part of the upcoming quiz (See Lesson Plan 6) will ask students to identify and name the characteristics that distinguish a Shakespearean sonnet from a Petrarchan Sonnet
- Assignment of <u>Portfolio Entry # 2</u>
 - o Designed to invite students to consider the interplay between form and content

Extra Time?

- Allow students to start on assignments

LESSON 4: Poetic Devices

** With Thanks to Mr. McKenzie for these ideas **

Objectives

- Students will be able to identify standard poetic devices

Contents and Materials

- Copies of *Death of a Ball Turret Gunner* (See Appendix—Poems)
- Copies of Poetic Devices Handout (See Appendix—Handouts)
- A piece of red paper

Hook

(~ 15 min)

- Hold up a picture (with no words)
- Ask students to write down a description of the red paper
- Explain:
 - o Metaphor
 - o Simile
 - o Symbol
 - How do these enhance our understanding of poetry?
 - Look again at the picture—write down any metaphors, similes, or symbols that the picture conjures
 - Discuss

Procedure

(~ 20 min)

- Lecture:
 - o Poetry as image-making
 - Define image
 - o Explanation (with examples) of:
 - Hyperbole and Litotes
 - Personification and apostrophe
 - Metonymy and synecdoche
 - Oxymoron
 - Elicit examples from students' own experiences

(~ 25 min)

- Exercise:
 - o Read aloud: The Death of a Ball Turret Gunner
 - o Ask for comments, interpretations
 - o Discuss—what poetic devices are present in this poem
 - Have students re-write the poem without using any poetic devices
 - I.e. students are not allowed to use metaphor, hyperbole, personification, etc.
 - o Share re-written poems

Closure

- Review class and check for understanding
- Relate use of poetic devices to world outside of poetry
- Assign Homework:
 - o Review poetic terms
 - o Assign Portfolio Entry #3
- Collect Portfolio Entry #2

Assessment and Evaluation

- Informal assessment of students' engagement, participation in class
- Bell activity (to be done next class—See Lesson Plan 5)
- Portfolio Entry #3

Extra Time?

- Discuss: what examples of poetic devices can be found in the mass media?

LESSON 5: Poetic Devices (continued)

Objectives

- Students will review the poetic devices learned last class
- Students will increase their repertoire of poetic devices
- Students will review for the poetry quiz (next class)

Contents and Materials

Candy

Hook

(~ 5 min)

- Bell activity
 - A list of the poetic devices discussed last class will be written on the board. Students will have 5 minutes to give me examples of any three of the poetic devices

Procedure

(~ 15 min)

- Mini Lecture:
 - o Explain and give examples of:
 - Onomatopoeia
 - Oxymoron
 - Caesura
 - Euphemism
 - Students can be writing the information from the lecture onto their Poetic Devices handouts

(~ 25 min)

- Review Game:
 - The class will be divided into 2 teams. One person from each time must come to the front and face another person from the other team. A piece of chalk will be placed between them. The teacher reads out an example of a poetic device (devices learned this class are fair game). The first person to grab the chalk and write the poetic device on the board scores a point. Nobody is allowed to repeat their turn until everybody from the class has gone up. The team with the most points wins candy.
 - Alternatively, if there is an exceptional student, he or she may be given another job that still allows him or her to participate (e.g. they may be the ones who call out the examples)

(~ 25 min)

- In-class Assignment
 - o Poetic Device Assignment (See Appendix—Assessment and Evaluation)

Closure

(~ 5 min)

- Collect in-class assignment
- Collect Portfolio Entry #3
- Hand back Portfolio Entry #2
- Remind students of the quiz next class

Assessment and Evaluation

- Review game assesses students' knowledge of poetic devices
- In-class assignment is designed to assess students' knowledge of poetic devices and scanning abilities
- Quiz next class will evaluate students' knowledge on the material covered so far

Extra time?

- Students can start studying for the quiz next class

LESSON 6

Objectives

- Students will be evaluated on their knowledge of the material covered thus far
- Students will be introduced to the analytical and creative aspect of poetry

Contents and Materials

- Copies of the Poetry Quiz (See Appendix—Assessment and Evaluation)
- Copies of the Final Project handout (See Appendix--Handouts

Procedure

(~ 45 min)

- Collect Poetic Device Assignment
- Administer the test

Hook (Introduction to next section of unit)

(~ 25 min)

- Discussion
 - o What does poetry mean to you?
 - o What is the difference between good poetry and bad poetry? Is there such a thing?
 - o How should we read poetry? (Aesthetic and efferent reading)
 - o Writing poetry \rightarrow why do we do it?
 - o What experiences (good or bad) have you had in writing or interpreting poetry?
 - o What are your concerns about the next part of the unit? (Writing and interpreting poetry)

Closure

(~ 5 min)

- Hand back Portfolio Entry #3
- Brief comments about the objectives of the "Themes and Interpretation" section of the unit
- Remind students that Final Projects are due at the end of the unit, and they should start thinking about them
 - Distribute Final Project handouts (Appendix—Assessment and Evaluation)—to be reviewed next class

LESSON 7: Writing and Interpreting Poetry

Objectives

- Students will be introduced to writing poetry and sharing their poetry with peers
- Students will be able to interpret a poem's meaning
- Students will be able to support their interpretations through textual evidence

Contents and Materials

- Chart paper and felts
- Overhead of *In Flanders Fields* (See Appendix—Poems)
- Copies of *The Hero* and Interpretation questions (See Appendix—Assessment and Evaluation)

Hook

(~ 15 min)

- Teach Students "How to Write a Rotten Poem" (See Appendix—Resources)
- Give them time to construct poems of their own → To be included as Portfolio Entry # 4
- Teacher shares his or hers w/ class and asks for volunteers to read their own

Procedure

(~ 25 min)

- Introduction to poetry writing go over Final Project handout
 - o Transition "Now to give you some practice in writing poems..."
- Divide students randomly into 5 groups
- Give each group a piece of chart paper on which the names of three types of poems are written (e.g. Haiku, Limerick, concrete), along with the characteristics of that poem
 - o E.g.
- Haiku
 - A short, 3 line poem that is Japanese in origin
 - 1st line—5 syllables, 2nd line—7 syllables, 3rd line—5 syllables
 - Haikus usually focus on things in nature or a specific emotion or image
- Have groups construct one of each type of poem around a theme that you give them
 - o The themes don't have to serious—they can be trivial or humorous
 - E.g. Soap-on-a-rope
- Readers theatre—groups will come to the front of the class to read their poetry in an engaging way
 - o I.e. they must "perform" their poems
- Poems can be posted around the room afterwards

(~25 min)

- Transition to interpreting poetry (E.g. Part of this unit includes not only writing poetry, but also reading and analysing it..."
- Mini-Lecture: How to effectively analyse poetry (to be elaborated upon next class)
 - o Using textual evidence to support your claims
 - No "right" or "wrong," but claims must be clearly evidenced
 - Questioning author intent
 - Tone (define)
 - Language
 - Imagery
 - Use of contrast, irony, poetic devices
- Short Exercise in analysing poetry (to be done orally)
 - In Flanders Fields
 - What contrasts are presented in the poem? What effect do they have?
 - Who is speaking? What challenge to they present?
 - What is the tone of the poem? How is the tone created?

Closure

Thank students for poetic contributions

- Check for understanding of material covered in class
- Hand back Poetic Device Assignment
- Assign Homework
 - o <u>Portfolio Entry #5</u>: *The Hero* and interpretation questions

Assessment and Evaluation

- Informal assessment of students' engagement and participation in class
- Portfolio Entry #5 a practice in interpreting poetry

Extra time?

- Allow students to start on their assignment

LESSON 8: Nationalism

Objectives

- Students will develop their critical thinking skills through poetry analysis
- Students will develop their formal writing skills through poetry analysis

Contents and Materials

- Copies of *The Second Coming* (See Appendix—Poems)
- Copies of *Dulce et Decorum Est* and *Pro Patria* (See Appendix—Poems)

Hook

(~ 15 min)

- Collect Portfolio Entry #5
 - o Discussion:
 - Any thoughts, comments on poem? What did students think of it?
 - Tell students that *The Hero* caused controversy b/c it did not valorize war and challenged conceptions of soldiers
 - Transition to...
- Quote on overhead:
 - "Old men make wars that young men have to fight"
 - Students are to think about this in relation The Hero and to today's lesson

Procedure

(~ 25 min)

- Distribute copies of *The Second Coming* and read it poems aloud
- Mini-Lecture: Background (on poems and author)
- A Look at Language:
 - For both poems, discuss:
 - Images
 - Poetic Devices
 - Tone
- Discussion
 - o Check for basic comprehension (e.g. what is happening in this poem?)
 - Inside-Outside discussion circles
 - Students are divided into 2, and form two circles, one inside the other. One person from the inside circle must face one person from the outside circle (L2 learners or exceptional students can be paired with stronger students). Discussion questions are posed, and pairs discuss. After awhile, the person on the *outside* "reports" the discussed response.
 - Do you agree that in the modern world "things fall apart; the centre cannot hold?"
 - How does Yeats use the unhearing falcon as a symbol of what is happening in the world?
 - What would you expect to appear at the second coming? How does that differ from what the speaker suggests will appear?
 - What historical forces do you thin prompt people, including poets, to predict vast upheavals, new civilizations and even the end of the world?
 - o Transition to... (E.g. "we had some great responses, now it's time to consider how we might organize express our thoughts and interpretations most effectively → a skill that is required both on the provincial and in the real world)

(~ 25 min)

- Lecture:
 - Writing analytical paragraphs
 - Using and incorporating textual support
 - Things to consider
 - Student writing samples

Closure

- Check for understanding
- Relate poetry analysis to "real world skills"
 - o Critical thinking
 - o Using supporting evidence
 - o Considering how socio-historical context affects interpretation
- Assignment (*due next class*)
 - o Poetry Analysis (See Appendix—Assessment and Evaluation)

Assessment and Evaluation

- Informal observation of students' engagement and participation in class discussion
- Poetry Analysis assignment

Extra Time?

- Allow students to get started on assignment

LESSON 9: What About the Women and Children?

Objectives

- Students will examine how forces of sexism, racism and war come together in poetry
- Students will read and analyse of poetry of war-time women and children
- Students will be able to define and identify the irony and theme of a poem

Contents and Materials

- Pictures of war-time advertisements for women (See Appendix—Resources)
- Copies of *The Wind on the Downs* and *Over the Top* (See Appendix—Poems)
- Copies of *What do I Remember of the Evacuation* (See Appendix—Poems)
- Postcards—enough for each students

Hook

(~ 15 min)

- Show students war-time advertisements
 - o Discuss:
 - How are women portrayed in these posters?
 - Why do you think women are portrayed like this?
 - What sorts of assumptions are made in these posters?
 - Do these posters challenge or confirm your perception of wartime women?

Procedure

 $(\sim 20 \text{ min})$

- Mini-lecture:
 - o Women and wartime
- Read aloud: The Wind on the Downs and Over the Top
- Divide students into groups of 4
 - Discuss
 - How are these poems different from each other?
 - Thematic treatment
 - Language
 - What effect does the informal language of Bristowe's poem create? What about the romantic formalism of Allen's poem?
 - Do these poems reflect the assumptions and portrayals of women that we saw in the war-posters?
- Groups will share their answers with class

(~ 10 min)

- Freewrite:
 - Write about something you witnessed as a child, but did not realize the significance of until you were older.
 - o Ask for volunteers

(~ 20 min)

- Read aloud What Do I Remember of the Evacuation?
- Briefly comment on the experience of minorities (e.g. Japanese Canadians) during the war
- In-depth analysis of poem
 - o Language
 - o Imagery and tone
 - What are the main images in the poem?
 - How are these established?
 - o Irony—define irony and invite class to identify the irony in the poem
 - How does this irony contribute to the poem's effectiveness?
 - o Theme—define theme and ask students to identify it

- If you were to draw a visual that represented the theme of the poem, what would you draw and why?
- How does this poem expose some of the darker truths of society, past and present?

Closure

- Closing comments
 - o The experience of women and children is often downplayed in war studies, but they offer valuable insight and perspectives that shouldn't be neglected
 - o Despite valorization of war in poetry, racism and sexism still present
- Collect Poetry Analysis Assignment

Assessment and Evaluation

- Informal observation of students' engagement and participation in group activity

Extra Time?

- Students can share ideas from free-write
- Students can use extra time to start on their Final Projects

LESSON 10: War and the Present

Objectives

- Students will analyse music as a type of poetry
- Students will be able to make thematic comparisons between music from the past and music from the
 present

Contents and Materials

- Recording of U.S. Marines Hymn
- Recordings and Lyrics to...(See Appendix—Poems)
 - o Blowin' in the Wind and Where is the Love

Hook

(~ 10 min)

- Play U.S. Marines Hymn
 - o Discuss
 - What did you think?
 - How did that song make you feel?
 - What is the tone of that song?

Procedure

(~ 15 min)

- Lecture:
 - o Current War Poetry
 - How does it differ from the poetry of the 2 World Wars?
 - Music
 - What role did music play during the war
 - Why is music an especially powerful genre?
- Ask for comments, questions

 $(\sim 20 \text{ min})$

- Divide class into 4 groups
 - o Each group will be given one of the 2 songs
 - They are not to tell anybody else what their song is
- Groups must analyse the lyrics
 - o Theme(s)
 - o What is the tone of the song?
 - o Attitudes—what is the speaker's attitude towards war?
 - o Intent—What do you think the purpose of the song is?
 - o Audience—for what social groups are these songs intended?

 $(\sim 20 \text{ min})$

- After the small groups discuss, groups with the same song will group together such that the class is now divided into 2 instead of 4
- Each larger group will explain their poem without giving the song title
- Play the songs
 - o Give the song titles
 - o Explain that while one song is current (2003) the other song was written over 40 years ago(1962)
 - o Draw the class' attention to the striking similarities between the songs
- What has changed? What hasn't?

Closure

(~ 10 min)

- Check for understanding
- Reiterate the power of music as a poetic form
- Hand back Poetry Analysis Assignment

- Assign Homework
 - o PORTFOLIOS (including Portfolio Entry # 6) ARE DUE NEXT CLASS!
 - Go over in detail what the portfolio should include
- Remind class that they will have the entire next period to work on their projects as they are due class after next, and that they should bring all necessary materials as they will *not* be allowed to go to their lockers to get it.

Assessment and Evaluation

- Informal observation of students' engagement and participation in class
- Portfolio Entry # 6

Extra Time?

- Reiterate expectations and marking rubric for the Portfolio and the Final Project

LESSON 11: Final Project Work

Objectives

- Students will work on their Final Projects

Contents and Materials

- N/A

Hook

- N/A

Procedure

- Collect Portfolios from students

(70 min)

- Allow students class time to:
 - Work on Final Projects
 - o Ask questions regarding any part of the unit

Closure

- Remind students that Final Projects are due next class

Assessment and Evaluation

- Final Projects are due next class

LESSON 12: Conclusion

Objectives

- To summarize and review the unit
- To address any lingering questions or concerns the students may have regarding poetry

Contents and Materials

- Overhead of *There Will Come Soft Rains* (See Appendix—Poems)
- A piece of Chart Paper and a felt

Hook

(~ 10 min)

- Put up overhead of There Will Come Soft Rains
- Read the Poem aloud
- Ask for comments, questions

Procedure

(~ 30 min)

- Summarize unit concepts and themes
 - o Explain the unit objectives explicitly to students
- Explain how the study of poetry is applicable to "real life"
 - o Getting enjoyment from language
 - o Understanding how language can be manipulated to create a certain effect
 - o An awareness of poetic conventions—make us more effective writers and communicators
- Touch on Provincial Exam
 - What will you need to know about poetry for the final exam, and how have these issues been addressed throughout the course of the unit?

(~ 10 min)

- Thank the students for the hard work that they have put in during the unit
- Ask the students what useful things they got from the unit, ask the students what they would have liked to spend more time on

Closure

(~ 25 min)

- Explain that as a concluding activity for poetry, we will all contribute to a class poem
 - On a piece of chart paper, the teacher will write the create the first line of the poem, and fold it over so that it is not visible
 - o The chart paper and pen will be passed on to the next student who will write the second line of the poem (without knowing what the first line is), and fold the paper over before handing it to the third person.
 - This will continue until everyone in the class has contributed to the poem
 - Students may write anything they wish so long as it is not crude or offensive to anyone
- Share the poem aloud and post it on the wall as a testament to:
 - o The classroom community
 - o The act of creating poetry
- Collect Final Projects

Assessment and Evaluation

- N/A

Extra Time?

- Ask the students for any final questions
- Brief introduction to next unit

ENDNOTES

- 1. All of these lesson plans can be "tweaked" to account for the various demands of the classrooms, including exceptional students and second language learners (L2s). For example, gifted students, in addition to the regular work assigned throughout the unit, may be given the additional assignment of examining the life and work of a major war poet. Or, they may be asked to do an in-depth study of contemporary war poetry or the poetry of women during wartime. For students who are struggling with the course material (E.g. L2s, students with learning disabilities), a more scaffolded approach to the unit would be required, with a more explicit and concrete explanation of concepts, a slower pacing, and, naturally, realistic expectations that reflect the students' abilities.
- 2. No formal overheads for this unit have been included. Rather I leave this to the discretion of the individual teacher. For example, in the unit plans where it says "copies of X poem" under Contents and Materials, the teacher may wish to transcribe the poem out of the Appendix onto an overhead rather than individual sheets for the students. I have provided enough information both in the lesson plans and in the Resources section of the appendix such that if a teacher wished to make an overhead for any part of the unit, they have the adequate means to do so. Similarly, where it says in a Lesson Plan to place a certain poem on the overhead, the teacher can refer to Appendix—Poems for a copy.

Appendix: Poems

Five Ways to Kill a Man

Edwin Brock

There are many cumbersome ways to kill a man: You can make him carry a plank of wood to the top of a hill and nail him to it. To do this properly you require a crowd of people wearing sandals, a cock that crows, a cloak to dissect, a sponge, some vinegar and one man to hammer the nails home

Or you can take a length of steel, shaped and chased in a traditional way, and attempt to pierce the metal cage he wears. But for this you need white horses, English trees, men with bows and arrows, at least two flags, a prince and a castle to hold your banquet in

Dispensing with nobility, you may, if the wind allows, blow gas at him. But then you need a mile of mud sliced through with ditches, not to mention black boots, bomb craters, more mud, a plague of rats, a dozen songs and some round hats made of steel

In an age of aeroplanes, you may fly miles above your victim and dispose of him by pressing one small switch. All you then require is an ocean to separate you, two systems of government, a nation's scientists, several factories, a psychopath and land that no one needs for several years

These are, as I began, cumbersome ways to kill a man. Simpler, direct, and much more neat is to see that he is living somewhere in the middle of the twentieth century and leave him there

Gassed Last Night

Gassed last night and gassed the night before, Going to get gassed tonight if we never get gassed anymore When we're gassed we're sick as can be, 'Cos phosgene and mustard gas is too much for me

They're warning us, they're warning us One respirator for the four of us Thank your luck stars that three of us can run, So one of us can use it all alone.

Bombed last night and bombed the night before Going to get bombed tonight if we never get bombed anymore When we're bombed we're scared as we can be. God strafe the bombing planes from High Germany.

They're over us, they're over us, One shell hole for just the four of us, Thank your lucky stars there are no more of us, 'Cos one of us could fill it all alone.

The Soldier

Rupert Brooke

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

Peace

Rupert Brooke

Now, God be thanked Who has matched us with His hour, And caught our youth, and wakened us from sleeping, With hand made sure, clear eye, and sharpened power, To turn, as swimmers into cleanness leaping, Glad from a world grown old and cold and weary, Leave the sick hearts that honour could not move, And half-men, and their dirty songs and dreary, And all the little emptiness of love!

Oh! we, who have known shame, we have found release there, Where there's no ill, no grief, but sleep has mending, Naught broken save this body, lost but breath; Nothing to shake the laughing heart's long peace there But only agony, and that has ending; And the worst friend and enemy is but Death.

Safety

Rupert Brooke

Dear! of all happy in the hour, most blest He who has found our hid security, Assured in the dark tides of the world at rest, And heard our word, 'Who is so safe as we?' We have found safety with all things undying, The winds, and morning, tears of men and mirth, The deep night, and birds singing, and clouds flying, And sleep, and freedom, and the autumnal earth.

We have built a house that is not for Time's throwing. We have gained a peace unshaken by pain for ever. War knows no power. Safe shall be my going, Secretly armed against all death's endeavour; Safe though all safety's lost; safe where men fall; And if these poor limbs die, safest of all.

Sonnet 29

William Shakespeare

When, in disgrace with Fortune and men's eyes I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like this to one more rich in hope,
Featured like him, like him with friends possessed
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;

Yet in these thoughts myself almost despising, Haply I think on thee, and then my state, Like to the lark at break of day arising From sullen earth, sings hymns at heaven's gate For thy sweet love remembered such wealth brings That then I scorn to change my state with kings.

The Death of the Ball Turret Gunner

Randall Jarrell

From my mother's sleep I fell into the State, And I hunched in its belly till my wet fur froze. Six miles from earth, loosed from its dream of life, I woke to black flak and the nightmare fighters. When I died they washed me out of the turret with a hose.

NB

A ball turret was a Plexiglas sphere set into the belly of a B-17 or B-24, and inhabited by two .50 caliber machine-guns and one man, a short small man. When this gunner tracked with his machine guns a fighter attacking his bomber from below, he revolved with the turret; hunched upside-down in his little sphere, he looked like the foetus in the womb. The fighters that attacked him were armed with cannon firing explosive shells. The hose was a steam hose.

Anthem for a Doomed Youth

Wilfred Owen

What passing-bells for these who die as cattle?
--Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs,The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all? Not in the hands of boys, but in their eyes Shall shine the holy glimmers of goodbyes. The pallor of girls' brows shall be their pall; Their flowers the tenderness of silent minds, And each slow dusk a drawing-down of blinds.

In Flanders Fields

John McCrae

In Flanders fields the poppies blow Between the crosses, row on row, That mark our place; and in the sky The larks, still bravely singing, fly Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

The Second Coming

W.B. Yeats

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all convictions, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand.

The Second Coming! Hardly are those words out
When a vast image out of Spiritus Mundi

Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

The Wind on the Downs

Marian Allen

I like to think of you as brown and tall,
As strong and living as you used to be,
In khaki tunic, Sam Brown belt and all,
And standing there and laughing down at me.
Because they tell me, dear, that you are dead,
Because I can no longer see your face,
You have not died, it is not true, instead
You seek adventure in some other place.
That you are round about me, I believe;
I hear you laughing as you used to do,
Yet loving all the things I think of you;
And knowing you are happy, should I grieve?
You follow and are watchful where I go;
How should you leave me, having loved me so?

We walked along the tow-path, you and I, Beside the sluggish-moving, still canal; It seemed impossible that you should die; I think of you the same and always shall. We thought of many things and spoke of few, And life lay all uncertainly before, And now I walk alone and think of you, And wonder what new kingdoms you explore. Over the railway line, across the grass, While up above the golden wings are spread, Flying, ever flying overhead, Here still I see your khaki figure pass, And when I leave the meadow, almost wait That you should open first the wooden gate.

Over the Top

Sybil Bristowe

Ten more minutes! – Say yer prayers, Read yer Bibles, pass the rum! Ten more minutes! Strike me dumb, 'Ow they creeps on unawares, Those blooming minutes. Nine. It's queer, I'm sorter stunned. It ain't with fear!

Eight. It's like as if a frog Waddled round in your inside, Cold as ice-blocks, straddle wide, Tired o' waiting. Where's the grog? Seven. I'll play yer pitch and toss – Six. – I wins, and tails yer loss.

'Nother minute sprinted by 'Fore I knowed it; only Four (Break 'em into seconds) more 'Twixt us and Eternity.
Every word I've ever said Seems a-shouting in my head.

Three. Larst night a little star Fairly shook up in the sky, Didn't like the lullaby Rattled by the dogs of War. Funny thing – that star all white Saw old Blighty, too, larst night.

Two. I ain't ashamed o' prayers,
They're only wishes sent ter God
Bits o' plants from bloody sod
Trailing up His golden stairs.
Ninety seconds – Well, who cares!
One –
No fife, no blare, no drum –
Over the Top – to Kingdom Come!

What Do I Remember of the Evacuation?

Joy Kogawa

What do I remember of the evacuation? I remember my father telling Tim and me About the mountains and the train And the excitement of going on a trip. What do I remember of the evacuation? I remember my mother wrapping A blanket around me and my Pretending to fall asleep so she would be happy Although I was so excited I couldn't sleep (I hear there were people herded Into the Hastings Park like cattle. Families were made to move in two hours Abandoning everything, leaving pets And possessions at gun point. I hear families were broken up Men were forced to work. I heard It whispered late at night That there was suffering) and I missed my dolls. What do I remember of the evacuation? I remember Miss Foster and Miss Tucker Who still live in Vancouver And who did what they could And loved the children and who gave me A puzzle to play with on the train. And I remember the mountains and I was Six years old and I swear I saw a giant Gulliver of Gulliver's Travels scanning the horizon And when I told my mother she believed it too And I remember how careful my parents were Not to bruise us with bitterness And I remember the puzzle of Lorraine Life Who said "Don't insult me" when I Proudly wrote my name in Japanese And Tim flew the Union Jack When the war was over but Lorraine And her friends spat on us anyway and I prayed to the God who loves All the children in his sight That I might be white.

Blowin' in the Wind

Bob Dylan

How many roads must a man walk down
Before you call him a man?
How many seas must a white dove sail
Before she sleeps in the sand?
How many times must the cannon balls fly
Before they're forever banned?

The answer, my friend, is blowin' in the wind, The answer is blowin' in the wind.

How many years must a mountain exist
Before it is washed to the sea?
How many years can some people exist
Before they're allowed to be free?
An' how many times can a man turn his head,
An' pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind, The answer is blowin' in the wind.

An' how many times must a man look up
Before he can see the sky?
An' how many ears must one man have
Before he can hear people cry?
An' how many deads will it take till he knows
That too many people have died?

The answer, my friend, is blowin' in the wind, The answer is blowin' in the wind.

Where is the Love

Black Eyed Peas

What's wrong with the world, mama People livin' like they ain't got no mamas I think the whole world addicted to the drama Only attracted to things that'll bring you trauma Overseas, yeah, we try to stop terrorism But we still got terrorists here livin' In the USA, the big CIA The Bloods and The Crips and the KKK But if you only have love for your own race Then you only leave space to discriminate And to discriminate only generates hate And when you hate then you're bound to get irate, yeah Badness is what you demonstrate And that's exactly how anger works and operates Nigga, you gotta have love just to set it straight Take control of your mind and meditate

Let your soul gravitate to the love, y'all, y'all

Chorus:

People killin', people dyin' Children hurt and you hear them cryin' Can you practice what you preach And would you turn the other cheek

Father, Father, Father help us Send us some guidance from above 'Cause people got me, got me questionin' Where is the love (Love)

Where is the love (The love) Where is the love (The love) Where is the love The love, the love

It just ain't the same, always unchanged New days are strange, is the world insane If love and peace is so strong Why are there pieces of love that don't belong Nations droppin' bombs
Chemical gasses fillin' lungs of little ones
With the ongoin' sufferin' as the youth die young
So ask yourself is the lovin' really gone
So I could ask myself really what is goin' wrong
In this world that we livin' in people keep on givin' in

Makin' wrong decisions, only visions of them dividends

Not respectin' each other, deny thy brother A war is goin' on but the reason's undercover The truth is kept secret, it's swept under the rug If you never know truth then you never know love Where's the love, y'all, come on (I don't know) Where's the truth, y'all, come on (I don't know) Where's the love, y'all

Chorus

I feel the weight of the world on my shoulder As I'm gettin' older, y'all, people gets colder Most of us only care about money makin' Selfishness got us followin' in the wrong direction Wrong information always shown by the media Negative images is the main criteria Infecting the young minds faster than bacteria Kids act like what they see in the cinema Yo', whatever happened to the values of humanity Whatever happened to the fairness in equality Instead in spreading love we spreading animosity Lack of understanding, leading lives away from unity That's the reason why sometimes I'm feelin' under That's the reason why sometimes I'm feelin' down There's no wonder why sometimes I'm feelin' under Gotta keep my faith alive till love is found

Chorus:

Lesson 12

There Will Come Soft Rains

Sara Teasdale

There will come soft rains and the smell of the ground, And swallows circling with their shimmering sound;

And frogs in the pools singing at night, And wild plum trees in tremulous white;

Robins will wear their feathery fire, Whistling their whims on a low fence-wire;

And not one will know of the war, not one Will care at last when it is done.

Not one would mind, neither bird nor tree, If mankind perished utterly;

And Spring herself, when she woke at dawn Would scarcely know that we were gone.

Appendix: Assessment and Evaluation

Unit Rubric

In this unit we will explore different types of war poetry—past and present. The purpose of this unit is to introduce you to various poetic forms and poetic devices. You will be expected not only to read and write poetry, but also to think critically and probe for the poem's deeper meaning.

You will be evaluated on:

❖ Participation (/5)

O Do you participate in class? Do you volunteer your opinions and interpretations? Do you cooperate during group-work?

❖ Poetic Device Assignment (/15)

You will be expected to scan for meter and rhyme and identify the poetic devices in a given poem.

❖ Poetry Analysis Assignment (/15)

O You will be expected to write a formal paragraph in which you analyse two assigned poems.

Quiz (/30)

o Poetic terminology: conventions, forms, techniques

❖ Portfolio (/30)

- An on-going collection of journals to be handed in near the end of the unit. Journals will consist of responses to individual poems and small assignments. There are 6 in total.
 - These journals will be collected and marked for completion throughout the unit, but you are expected to re-submit all six journals together on ______ so tha they can be marked for content as well.

❖ Final Project (/30)

o Please refer to the Final Project handout that will be distributed later in the unit.

TOTAL: 125 possible marks

Portfolio Contents



Entry #1

Enter *War* into a search engine (e.g. altavista, yahoo, google, hotbot, infoseek). Look at the first ten (10) sites that come up. Based on your results, answer ONE of the following in a short paragraph (~ 250 wds):

- If an alien landed and its only source of information about war was the Internet, what would they learn about war from the first 10 sites returned by your search engine?
- Is war always about military conflict what other types of wars are there?
- Based upon your 10 sites, what are or have been the most important wars?
- What powerful words and images are associated with war in your sites?
- Based upon this quick research what generalizations could you make about war

Entry # 2

Read Anthem for a Doomed Youth:

Anthem for a Doomed Youth

Wilfred Owen

What passing-bells for these who die as cattle?
--Only the monstrous anger of the guns.
Only the stuttering rifles' rapid rattle
Can patter out their hasty orisons.
No mockeries for them from prayers or bells,
Nor any voice of mourning save the choirs,The shrill, demented choirs of wailing shells;
And bugles calling for them from sad shires.

What candles may be held to speed them all?

Not in the hands of boys, but in their eyes

Shall shine the holy glimmers of goodbyes.

The pallor of girls' brows shall be their pall;

Their flowers the tenderness of silent minds,

And each slow dusk a drawing-down of blinds.

Answer the following questions:

- o How does the speaker's response to the tragedy of war compare to your own? Explain.
- o What does the poet suggest by comparing the soldiers to cattle?
- O Why would prayers and bells be "mockeries"?
- O Anthem for a Doomed Youth is a sonnet. In what way does the sestet answer or comment on the octave?

Entry # 3

Find a picture without any words on it (this must be included when you hand in your portfolio). Think of something that this picture is metaphorical of (i.e. what does it represent to you)? Write a short paragraph justifying your metaphor. That is, what comparisons do you see between the picture and the idea/feeling/experience it is metaphorical of?

Entry #4

Your 'Rotten Poem'

Entry #5

Read The Hero by Seigfreid Sassoon:

'Jack fell as he'd have wished,' the mother said,
And folded up the letter that she'd read.
'The Colonel writes so nicely.' Something broke
In the tired voice that quivered to a choke.
She half looked up. 'We mothers are so proud
Of our dead soldiers.' Then her face was bowed.

Quietly the Brother Officer went out.

He'd told the poor old dear some gallant lies
That she would nourish all her days, no doubt
For while he coughed and mumbled, her weak eyes
Had shone with gentle triumph, brimmed with joy,
Because he'd been so brave, her glorious boy.

He thought how 'Jack,' cold-footed, useless swine,
Had panicked down the trench that night the mine
Went up at Wicked Corner, how he'd tried
To get sent home, and how, at last, he died,
Blown to small bits. And no one seemed to care
Except that lonely woman with white hair.

Answer the Following Ouestions:

- 1) How did Jack die?
- 2) Is Jack a hero or a coward? Did he stand up for what he believed in, or did he run away from his problem?
- 3) What would you have done if you were Jack?
- 4) How does the narrator feel about war? How do you know?
- 5) What is the narrator saying about soldiers? How does this compare to some of the other war poetry we have encountered so far? Or, how does this compare to the images of soldiers we are presented with in the media?
- 6) Comment on the effect that the contrast between the first two stanzas and the last stanza has on the poem.
- 7) Give an example of metaphor from the poem.

Entry #6

Find a song that you like (it does not have to be a war song). Type up the lyrics and identify any poetic devices in it. Interpret the song, *using textual evidence*. What does this song mean/what is this song about? What is the song's tone? What is the poet/singer's attitude or intent? Why is the song important to you?

Poetic Device Assignment



Scan the following poem.

Label the poetic devices/structures where appropriate. Complete the questions at the bottom.

Ten Days Leave (W. D. Snodgrass)

He steps down from the dark train, blinking; stares At trees like miracles. He will play games With boys or sit up all night touching chairs. Talking with friends, he can recall their names

Noon burns against his eyelids, but he lies Hunched in his blankets; he is half awake But still lacks nerve to open up his eyes; Supposing it were just his old mistake?

But no; it seems just like it seemed. His folks Pursue their lives like toy trains on a track. He can forsee each of his father's jokes Like words in some old movie that's come back.

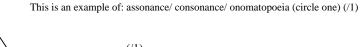
He is like days when you've gone some place new To deal with certain strangers, though you never Escape the sense in everything you do, "We've done this all once. Have I been here, ever?"

But no; he thinks it must recall some old film, lit By lives you want to touch; as if he'd slept And must have dreamed this setting, peopled it, And wakened out of it. But someone's kept

His dream asleep here like a small homestead Preserved long past its time and memory Of some great man who lived here and is dead. They have restored his landscape faithfully:

The hills, the little houses, the costumes: How real it seems! But he comes, wide awake, A tourist whispering through the priceless rooms Who must not touch things or his hand might break

Their sleep and black them out. He wonders when He'll grow into sleep so sound again.



(/1)

(/1)

Identify:

- Rhyme Scheme (/1)
- Meter (mark the stressed and unstressed syllables for the first 2 lines) (/2)

Underline 3 similes (/3)

A dominant pattern of imagery for this poem is _____(/2)

What is this poem about? Use evidence from the poem to support your answer. (/3)

Poetry Analysis Assignment



Read the following poems. In a formal paragraph, analyse and compare the poems. Is their treatment/attitude towards war similar or different? You may wish to address theme, imagery, tone, attitude or language. Support your interpretations with evidence from both poems.

Dulce et Decorum Est

Wilfred Owen

Bent double, like old beggars under sacks, Knock-kneed, coughing like hags, we cursed through sludge,

Till on the haunting flares we turned our backs And towards our distant rest began to trudge. Men marched asleep. Many had lost their boots But limped on, blood-shod. All went lame; all blind; Drunk with fatigue; deaf even to the hoots Of disappointed shells that dropped behind.

GAS! Gas! Quick, boys! -- An ecstasy of fumbling, Fitting the clumsy helmets just in time; But someone still was yelling out and stumbling And floundering like a man in fire or lime. -- Dim, through the misty panes and thick green light As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight, He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace Behind the wagon that we flung him in, And watch the white eyes writhing in his face, His hanging face, like a devil's sick of sin; If you could hear, at every jolt, the blood Come gargling from the froth-corrupted lungs, Obscene as cancer, bitter as the cud Of vile, incurable sores on innocent tongues,—My friend, you would not tell with such high zest To children ardent for some desperate glory, The old Lie: Dulce et decorum est Pro patria mori.

Pro Patria

Owen Seaman

England, in this great fight to which you go Because, where Honour calls you, go you must, Be glad, whatever comes, at least to know You have your quarrel just.

Peace was your care; before the nations' bar Her cause you pleaded and her ends you sought; But not for her sake, being what you are, Could you be bribed and bought.

Others may spurn the pledge of land to land, May with the brute sword stain a gallant past; But by the seal to which you set your hand, Thank God, you still stand fast!

Forth, then, to front that peril of the deep With smiling lips and in your eyes the light, Steadfast and confident, of those who keep Their storied scutcheon bright.

And we, whose burden is to watch and wait-High-hearted ever, strong in faith and prayer, We ask what offering we may consecrate, What humble service share.

To steel our souls against the lust of ease; To find our welfare in the common good; To hold together, merging all degrees In one wide brotherhood;--

To teach that he who saves himself is lost; To bear in silence though our hearts may bleed; To spend ourselves, and never count the cost, For others' greater need;--

To go our quiet ways, subdued and sane; To hush all vulgar clamour of the street; With level calm to face alike the strain Of triumph or defeat;--

This be our part, for so we serve you best, So best confirm their prowess and their pride, Your warrior sons, to whom in this high test Our fortunes we confide.

Both *Dulce et Decorum Est* and *Pro Patria* are allusions to a line from Horace: "Dulce et decorum est pro patria mori"—It is sweet and fitting to die for one's country.

Poetry Quiz

I. DEFINITIONS: Match the term for the right with its correct meaning from the left by placing the correct letter in the space provided. Not all terms will be needed.

1 The repetition of initial consonant sounds	S	A. Simile	
2 Deliberate exaggeration or overstatement		B. Onomatopoeia	
3 A figure of speech in which a speaker dir		C. Litotes	
an absent person or personified quality	•	D. Symbol	
4A direct comparison between two unlike t	things	E. Assonance	
5The repetition of vowel sounds in stressed	syllables containing	F. Caesura	
dissimilar consonant sounds	,	G. Metonymy	
6 The descriptive language used in poetry to	o re-create sensory images	H. Alliteration	
7. A figure of speech that substitutes someth		I. Apostrophe	
for the thing actually meant		J. Hyperbole	
8 A figure of speech that compares two diss	similar things by using	K. Consonance	
a key word such as "like" or "as"	2 , 2	L. Imagery	
9 Anything that stands for or represents son	nething else	M. Metaphor	
10 A figure of speech that fuses two contradi		N. Oxymoron	
•		O. Synecdoche	
 Happy grief Death, that long sleep Blow, blow thou winter wind Thou art not so unkind/ As man's ingratitude. Tyger, tyger burning bright In the forest of the night, What immortal hand or eye Dare frame thy fearful symmetry? If she had never taken the apple, we would 	B. Qu C. Oz de D. Al E. Mo	postrophe natrain xymoron Ilusion etaphor	
III DOETIC FORMS. Change the degerint	an fuam tha night which	hast fits the neetic form on the left	
III. POETIC FORMS: Choose the descripti	_		
Write the correct letter in the space provide	ed. Not all descriptions	win be needed.	
1 Iambic Pentameter	A. An Octave and a Se	stet	
2 Free Verse		B. A song of praise to someone or something still alive	
3Stanza		C. No set rhyme scheme or rhythm pattern	
4 Elegy		D. A group of lines in a poem, seen as a unit	
5 Meter		n a definite rhyme scheme	
J 1110101	F. Five accented beats per line, accent on the 1 st syllable F. A poem's rhythmical pattern		
	- · ·	ar pattern Pal lyric poem about death	

What is the difference between an English (Shakespearean) sonnet and an Italian (Petrarchan) sonnet? Give an example of each. (/10)

H. Five accented beats per line, accent on the 2nd syllable

Poetry Quiz (KEY)

- Meter

Expression and mechanics

Examples (from class)

I. / 10	II. /5	III. /5	
Н	С	Н	
J	E	C	
I	A	D	
M	В	G	
E	D	F	
L			
G			
A			
D			
N			
What is the difference between an English (Shakespearean) and Italian (Petrarchan) Sonnet?			
Students should mention:			
- Rhyme scheme (students should identify rhyme scheme of each) /2			
- Octave and Sestet (Petrarchan) vs. Quatrains and a couplet (Shakespearean) /3			

Shakespearean → Sonnet 29, Safety Petrarchan → The Soldier, Peace

Paragraph: /10 total

/1

/1 /1

/2

Final Project

You are to write 70 lines of poetry, divided into as many poems as you like (with a minimum of four poems). You will receive bonus marks if you write 90 or more lines. Your poems do not have to be about war, but you should choose one theme that unifies your project.

Please be appropriate, both in your choice of themes and your language. If you choose to use obscenities, you must be able to justify why that language is necessary to your poem. This is your chance to be creative—Have fun and experiment!

Please write at least four (4) poems, including at least 1 sonnet, 1 free verse poem, and 1 elegy. As well, you must, incorporate 3 examples from groups A and B, and 2 examples from group C:

Group A

- Onomatopoeia
- Assonance
- Consonance
- Alliteration
- Simile

Group B

- Apostrophe
- Metaphor
- Hyperbole
- Imagery

Group C

- Oxymoron
- Synecdoche
- Metonymy
- Symbolism

Present your project in a manner that is both aesthetically pleasing and reflective of the theme you explore through your poetry.

Your project is due on	

Appendix: Handouts

Poetic Forms

These are some of the common poetic forms. Some of the forms have missing information. Fill in the information about them as it is discussed in class.

**Keep this handout with your notes as a study guide, both for the in-class quiz and for the provincial exam.

Lyric

Subjective, reflective poetry with regular rhyme scheme and which reveals the poet's thoughts and feelings to create a single, unique impression.

Concrete Poem

A poem with a shape that suggests its subject

Couplet

A pair of rhyming lines written in the same meter

Narrative

Sonnet

English (Shakespearean)

Italian (Petrarchan)

Ode

Blank Verse

Unrhymed lines of iambic pentameter.

Free Verse

Epic

Long, dignified narrative poem, which gives the account of a hero important to his nation or race.

Dramatic Monologue

Lyric poem, in which the speaker tells an audience about a dramatic moment in his/her life and, in doing so, reveals his/her character.

Elegy

Ballad

Simple, narrative verse which tells a story to be sung or recited; the folk band is anonymously handed down, while the literary ballad has a single author.

Idyll or Pastoral

Lyric poetry describing the life of the shepard in pastoral, bucolic, idealistic terms.

Villanelle

French verse form strictly calculated to appear simple and spontaneous: five tercets and a final quatrain, rhyming aba aba aba aba abaa. Lines 1,6,12,18 and 3,9,15,19 are refrain.

Light Verse

General category of poetry written to entertain, such as lyric poetry, epigrams, and limericks. It can also have a serious side, as in parody or satire.

Haiku

Japanese verse in three lines of 5, 7, and 5 syllables, often depicting a delicate image.

Limerick

Humorous nonsense verse in five anapestic lines rhyming aabba: a-lines being trimeter and b-lines dimeter.

Meter

Meter

The pattern of stressed and unstressed syllables in a line of poetry

Foot

The unit of a meter. A foot is composed generally of two or three syllables containing one stressed syllable and one or two unstressed syllable.

Typical Feet

```
u = unstressed
/ = stressed

Iambic ( u / )
Anapestic ( u u / )
Spondaic (/ / )
Trochaic ( / u )
Dactylic ( / u u )
```

Number of Feet (beats) in a line:

```
Three — trimeter
Four — tetrameter
Five — pentameter
Six — hexameter
```

E.g. **Ring** around the rosy = Trochaic trimeter

Poetic Devices

Alliteration – The repetition of initial consonant sounds.

Allusion – Reference to a well-known person, place, event, literary work, or work of art

Apostrophe – A direct address to an absent person or personified quality, object or idea

Assonance - The repetition of vowel sounds

Caesura – A natural pause or break in the middle of a line of poetry

Conceit - An unusual and surprising comparison between two very different things

Consonance – Repetition of consonant sounds in stressed syllable containing dissimilar vowel sounds

End-stopped Line – A line of poetry that concludes with a break in the meter and in the meaning

Figurative Language/ **Figure of Speech** — Writing or speech not meant to be interpreted literally; language used imaginatively

Hyperbole – Deliberate exaggeration or overstatement

Imagery – The descriptive language used in poetry to re-create sensory experiences

Metaphor – A direct comparison between two objects with the intent of giving clearer meaning to one of them.

Mood – (atmosphere) is the feeling created in the reader by a poem or literary work

Motif – Recurring literary convention or an element repeated w/in a literary work

Onomatopoeia - The use of words which imitate sound.

Oxymoron – Figure of speech that fuses to contradictory or opposing ideas

Personification - A figure of speech which endows animals, ideas, or inanimate objects with human traits or abilities.

Point-of-view - The author's point-of-view concentrates on the vantage point of the speaker, or "teller", of the story or poem.

- 1st person: the speaker is a character in the story or poem and tells it from his/her perspective (uses "I")
- **3rd person limited**: the speaker is not part of the story, but tells about the other characters but limits information about what one character sees and feels.
- **3rd person omniscient**: the speaker is not part of the story, but is able to "know" and describe what all characters are thinking.

Repetition - the repeating of words, phrases, lines, or stanzas.

Rhyme - The similarity of ending sounds existing between two words.

Rhyme scheme - The sequence in which the rhyme occurs. The first end sound is represented as the letter "a", the second is "b", etc.

Run-on Line – A poetic line that does not contain a pause or a stop at the end

Scansion – The process of analyzing the metrical pattern of a poem

Speaker - The imaginary voice assumed by the writer of the poem—the character who tells the poem

Stanza – A group of lines in a poem seen as a unit

Includes: **couplet** (2 lines), tercet (3 lines), **quatrain** (4 lines), cinquain (5 lines), **sestet** (six lines),heptastich (seven lines), and **octave** (8 lines)

Symbol – Anything that stands for or represents something else

Synecdoche – Figure of speech in which a part of something is used to stand for the whole

Simile - A comparison between two objects using a specific word or comparison such as "like", "as", or "than".

Theme – Central idea, concern, purpose

Tone – Writer's attitude toward the readers and toward the subject

Appendix: Resources

Books

Bowler, Ellen *et al*, eds. *Literature: The British Tradition*. New Jersey: Prentice Hall, 1996. Silkin, Jon. *The Penguin Book of First World War Poetry*. 2nd ed. New York: Penguin, 1997. Stallworthy, Jon. ed. *The Oxford Book of War Poetry*. Oxford University Press, 2003.

<u>Images</u>

http://www.archives.gov/exhibit_hall/powers_of_persuasion/powers_of_persuasion_home.html

Music

http://www.brownielocks.com/sixtieswarsongs.html

Useful Websites

http://www.onlinepoetryclassroom.org

- Offers some interesting ideas on how to teach a unit of war poetry (Gr. 8-12)

http://community-2.webtv.net/Cirocco2/centerHowtoWritea/

- Template: How to Write a Rotten Poem

http://www.oucs.ox.ac.uk/ltg/projects/jtap/tutorials/intro/

- Excellent site on poets and poetry from the Great Wars. Offers glossed poems as well as background and literary analyses of famous war poems.

http://www.angelfire.com/wa/warpoetry/

- Poetry collection. Includes both contemporary and older war poetry

http://english.unitecnology.ac.nz/resources/units/conflict_war/home.html

- Comprehensive unit plan on teaching war literature. More suited to Grades 8-10.