

Understanding By Design Unit Template

Title of Unit	Canadian Poetry	Grade Level	12
Subject	ELA 30	Time Frame	11 classes
Developed By	Carla Mysko		

Stage 1 - Identify Desired Results

<p>Broad Areas of Learning How are the BAL incorporated into this unit?</p> <p><i>Lifelong Learners:</i> This unit will prepare students to consider place and context as a resource for understanding poetry. They will learn skills for writing poetry that they will practice in class that will help them build a positive attitude towards poetry and a deeper understanding of poetic language.</p> <p><i>Sense of Self, Community and Place:</i> Students will understand that the place a writer or poet comes from, and the time in which they live, contributes to their voice and the way they express themselves. They will connect themselves to the activities that give them voice in this unit.</p> <p><i>Engaged Citizens:</i> By giving students a venue to use their voice and express opinion (particularly in the poetry slam) students can engage themselves in issues and share their insights.</p>	
<p>Cross curricular Competencies How will this unit promote the CCC?</p> <p><i>Developing Thinking:</i> Exploration of language, thinking and use of creativity in expression. <i>Developing Identity and Interdependence:</i> Possibility of individual accomplishment, exploring issues of identity. <i>Developing Literacies:</i> Using various language constructions, interpreting and exploring communication. <i>Developing Social Responsibility:</i> Exploring issues of national identity and individuality.</p>	
<p>Learning Outcomes What relevant goals will this unit address? (<i>must come from curriculum; include the designations e.g. IN2.1</i>)</p> <p>CR A 30.1: View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, and Canadian texts that address: identity, social responsibility, social action (agency) CR A 30.2: View and evaluate critically information and ideas obtained from First Nations, Métis, Saskatchewan and Canadian visual and multimedia texts... CC A 30.1: Create a range of visual, multimedia, oral and written texts that explore: identity, social responsibility, social action</p>	
<p>Enduring Understandings What understandings about the big ideas are desired? (what you want students to understand & be able to use several years from now) What misunderstandings are predictable?</p>	<p>Essential Questions What provocative questions will foster inquiry into the content? (open-ended questions that stimulate thought and inquiry linked to the content of the enduring understanding)</p>

<p><i>Students will understand that...</i> Poetry is an extension of the world as each individual comes to understand it. A person's point of view is coloured by their upbringing and where they came from. Students will be exposed to different types of poetry and poets who from all across Canada and who are from different backgrounds.</p> <p><i>Related misconceptions...</i> A popular misconception is that poetry is just one thing, with rhyming patterns and flowery words. People often think that poetry is always an expression of the positive and doesn't speak about injustice or discontent. I want students to veer from the misconception that poetry is boring.</p>	<p><i>Content specific....</i> Why does Leonard Cohen refer to god as G-d? How is a poetry slam similar to a rant? How is it not? Can a poetry slam be funny and also express anger? How is Al Purdy a "sensitive man"? What is the structure of the glossa? What is the purpose of the glossa? What is the difference between alliteration, rhyme and onomatopoeia in sound poetry? In what ways do poets express their discontent or relay topics of injustice with language? Are there any specific examples of this? Where are some examples of the poet's personal viewpoint or opinion coming through?</p> <p><i>FNMI, multicultural, cross-curricular...</i> What makes Gottfried or Chief Dan George's poetry different? Without knowing that the poem is written by P.K. Page or Margaret Atwood, can you tell it is written by a woman?</p>
<p>Knowledge: What knowledge will student acquire as a result of this unit? This content knowledge may come from the indicators, or might also address pre-requisite knowledge that students will need for this unit.</p>	<p>Skills What skills will students acquire as a result of this unit? List the skills and/or behaviours that students will be able to exhibit as a result of their work in this unit. These will come from the indicators.</p>
<p><i>Students will know...</i> Students will understand the elements of poetry in terms of the figurative language; they will be tested on this on the final exam for this grade level. Students will understand how to construct a comparative analysis, sestina, glossa, poetry slam, and sound poem. They will perform a poetry slam and know what is expected. Students will know that there are many styles of poetry and different types of writers of it. They will know that the lives of the writer affect the content of the writing.</p>	<p><i>Students will be able to...</i> Students will be able to write a comparative analysis, sestina, glossa, freestyle poem, and write and perform a poetry slam. Students will be able to listen and read the words of the poet and be able to respond to the poems. They will be able to listen to the words of the poet and use this information to understand the poetry and possibly the poet's life. They will be able to follow instructions given directly or by example in order to create.</p>

Stage 2 – Assessment Evidence

<p>Performance Task Through what authentic performance task will students demonstrate the desired understandings, knowledge, and skills? (describes the learning activity in "story" form. Typically, the P.T. describes a scenario or situation that requires students to apply knowledge and skills to demonstrate their understanding in a real life situation. Describe your performance task scenario below) By what criteria will performances of understanding be judged?</p>	
<p>GRASPS Elements of the Performance Task</p>	
<p>G – Goal <i>What should students accomplish by completing this task?</i></p>	<p>For a final assessment, students have two tasks. Firstly, they will be completing the writing and performance of a "slam poem" and secondly, they will be analyzing a poem of their choice by a Canadian poet. They will be looking for specific elements of figurative language and poetry and also for evidence of the poet within the poem. This will require some biographical research and writing. It will be good practice for their grade 12 exam. The students will be active listeners, but also active participants in this poetry unit. They will have a chance to create their own work as well as looking at the work of others. The entire unit will be broken down into a package that contains their poetry and the work of others as well as researched analysis. The main goal of this unit is to create an awareness of Canadian poetry and the elements of construction as well as exploring the Canadian identity in writing. The relevant audience is the grade 12 class and the work being studied</p>
<p>R – Role <i>What role (perspective) will your students be taking?</i></p>	
<p>A – Audience <i>Who is the relevant audience?</i></p>	

S – Situation The context or challenge provided to the student.	is appropriate for all levels.
P – Product, Performance What product/performance will the student create?	
S – Standards & Criteria for Success Create the rubric for the Performance Task	Rubric is attached to the plan.
Other Evidence Through what other evidence (work samples, observations, quizzes, tests, journals or other means) will students demonstrate achievement of the desired results? Formative and summative assessments used throughout the unit to arrive at the outcomes.	Student Self-Assessment How will students reflect upon or self-assess their learning?
Formative – observations, journals Summative – written poetry, analysis, poetry slam performance	Students will be able to evaluate their work through a self-assessment rubric. This will assess their written and performative work for the unit.

Stage 3 – Learning Plan

What teaching and learning experiences will you use to:

- achieve the desired results identified in Stage 1?
- equip students to complete the assessment tasks identified in Stage 2?

Where are your students headed? Where have they been? How will you make sure the students know where they are going? What experiences do the learners bring to the unit? How have the interests of the learners been ascertained? Have the learners been part of the pre-planning in any way? What individual needs do you anticipate will need to be addressed? Learning environment: Where can this learning best occur? How can the physical environment be arranged to enhance learning?

By the end of this unit, my students will be using poetry reading strategies of previewing, re-reading, visualizing, clarifying and evaluating. They will understand the construction of a sestina, glosa, slam, and other poem. They will be able to construct using elements of poetry such as alliteration, onomatopoeia and rhyming schemes and they will understand why they are doing this. There has already been some exposure to poetry during this term and they have a basic understanding of the slam from a previous activity, but they will be given rules for construction and performance. Learners have not been part of the pre-planning, but have been exposed to the poetry of at least one of the poets through music. There are no EAL students in this class, but there may be a need to provide individual support to some struggling students. Some students may be more engaged to write with headphones or in separate locations of the school. Four students have been provided with modified programming.

How will you engage students at the beginning of the unit? (motivational set)

(From Amanda Lyons) Students were asked to bring in their favourite song lyrics (ones that lacked repetition and contained minimal curse words). Students will be shown how lyrics are actually poetry, and by bringing a favourite song and identifying what makes it interesting or impactful, students will identify their thoughts on poetry as a valid format for personal expression for difficult issues. The hope is to create an open-mind for the poetry unit. Students will be watch two videos – “Universal Soldier” by Buffy Sainte Marie and “Heroes” by Wab Kinew. They will answer questions about each song and relate it to their lives and make connections to the question of “What is poetry?” There will then be a package of poetry for the entire unit, including questions and assignments that will be handed out for the students to work on throughout the unit.

What events will help students experience and explore the enduring understandings and essential questions in the unit? How will you equip them with needed skills and knowledge?

#	Lesson Title	Lesson Activities	CCCs	Resources
1	What is poetry?	1. During class, students will be listening closely to two songs played in class. The first song, “Universal Soldier” by Buffy Sainte-Marie, was a song produced in 1964 in	DT, DL, DI &I	• Buffy St. Marie “Universal Soldier” music video

		<p>response to the Vietnam War. The second song, “Heroes” by Wab Kinew, was produced in 2009 and focuses on heroes in the Aboriginal community.</p> <ol style="list-style-type: none"> 10-15 min. What is poetry? Concept Map 20-25 min. What makes a good song? Discuss aspects of a good song with them. Think-Pair-Share: Favorite song lyrics activity/questions to answer (formative assessment – partner work). If they don’t have lyrics they can have 5 min. to find some quickly. 10 min. Listen to Buffy St. Marie and Way Kinew Songs – how does each fit into the poetry unit? 10 min. Explanation of “Heroes”/”Universal Soldier” assignment and the due date for all assignments in the package. 		<p>http://www.youtube.com/watch?v=devgkHk9c8</p> <ul style="list-style-type: none"> Wab Kinew “Heroes” music video http://www.youtube.com/watch?v=3U14KmH1zMc Reader response handout Comparative Analysis handout (NFB) Printed lyrics for “Universal Soldier” (lyrics.com) and “Heroes” (McGraw Hill digital social textbook) Biography of Wab Kinew (included) and Buffy Sainte-Marie (from official website)
2	What is poetry? Work Period	<ol style="list-style-type: none"> Using the poetry package given, the questions and assignment, students will complete the assignment which is a comparative assignment – 50-60 min. 	DT, DL, DI &I, DSR	<ul style="list-style-type: none"> Reader response handout Comparative Analysis handout (NFB) Printed lyrics for “Universal Soldier” (lyrics.com) and “Heroes” (McGraw Hill digital social textbook) Biography of Wab Kinew (included) and Buffy Sainte-Marie (from official website)
3	Can. Poet-A-Day – Al Purdy	<ol style="list-style-type: none"> 5-10 min. - Introduce the video of Al Purdy’s poem, “At the Quinte Hotel” and play it from YouTube. 10 min. - Provide students with the printed poem, questions and assignment. Question the students about the poem and the video. 15 min. – Read the Sestina, explain the form. 5 min. - Assign the work to be done. 20 min. – Work time 	DT, DL, DI &I	<ul style="list-style-type: none"> YouTube video of “At the Quinte Hotel” by Al Purdy http://www.youtube.com/watch?v=R1dc9OaS8GU “At the Quinte Hotel” by Al Purdy; taken from <u>Open Country: Canadian Literature in English</u> by Robert Lecker. “Sestina On the Train” by Al Purdy; taken from <u>In Fine Form: The Canadian Book of Form Poetry</u>. Handout on Al Purdy and the assignments (NFB)

4	Can. Poet-A-Day – Earle Birney	<ol style="list-style-type: none"> 5 – 10 min. - Introduce sound poetry and the poet Earle Birney and handout a student activity sheet for the poet ask that the sheet be filled out. Explain the listening prompts required. 45-50 min. Watch the NFB film, <i>Earle Birney: Portrait of a Poet</i>. 	DT, DL, DI &I	<ul style="list-style-type: none"> Birney, Earle; Fall by fury, and other makings NFB film, <i>Earle Birney: Portrait of a Poet</i>. Student Activity Sheet (NFB)
5	Can. Poet-A-Day – Earle Birney #2	<ol style="list-style-type: none"> (10 min.) Hand out poetry packages including “David”, “From the Hazel Bough” and “Trawna Tuh Belvul” and “Canada: Case History” and recap the poet Earle Birney and ask the following questions: <ul style="list-style-type: none"> Why do you think the film we watched opens and closes with Birney reading from a poem that is based more on sounds than words? Earle Birney has been called the “grand old man of Canadian poetry”, a title which suggests literary immortality. Yet Birney argues that the concept of literary immortality does not exist because language changes and poets reflect this in their poetry. Do you agree with his assessment? Why does he deserve this title? Who else might deserve such a title? Is there a grand old woman? (15-20 min.) Watch the animated films for “Trawna...” and “...Hazel Bough”. Talk about sound poetry. (5 min.) Talk about the assignment. (5 min.) Work time (20 min.) 	DT, DL, DI &I	<ul style="list-style-type: none"> Birney, Earle; Fall by fury, and other makings “Trawna Tuh Belvul” animated film http://www.nfb.ca/film/trawna_tuh_belvul “From the Hazel Bough” animated film http://www.nfb.ca/film/poets_on_film_no_2 David handout - http://resource.rockyview.ab.ca/rvlc/ela201/related_read/sigex/david.pdf Sound devices handout - http://homepage.smc.edu/meeks_christopher/SOUND%20DEVICES%20USED%20IN%20POETRY.htm
6	Can. Poet-A-Day – Leonard Cohen	<ol style="list-style-type: none"> (45-50 min) This lesson is based on viewing the NFB film, <i>Ladies and Gentlemen...Mr. Leonard Cohen</i>. Students will be exposed to the jazzy 1965 black-and-white film portrait of the imaginative energies, lyrical and comic, of the young Leonard Cohen – a poet, novelist and songwriter. Students will complete the activity sheet as they watch the film. (5-10 min.) Students will listen to the music of Leonard Cohen and hear a selection of his poetry. (5 min.) I will hand out the assignment and explain. <ul style="list-style-type: none"> <i>This may require an additional work period to catch up with the assignments to be added to the schedule.</i> 	DT, DL, DI &I, DSR	<ul style="list-style-type: none"> Cohen, Leonard; Book of longing NFB film, <i>Ladies and Gentlemen...Mr. Leonard Cohen</i>. Student Activity handout (NFB)
7	Can. Poet-A-Day – P.K. Page	<ol style="list-style-type: none"> (40 min.) This lesson is based on viewing the NFB film, <i>Still Waters: The Poetry of P.K. Page</i>. Students will complete the student activity sheet as they watch the film. Explanation of the glosa form that P.K. Page uses. (5 min.) Handout of assignment and exit pass. (15 min.) 	DT, DL, DI &I	<ul style="list-style-type: none"> Page, P.K.; Hologram: a book of glosas NFB Film <i>Still Waters: The Poetry of P.K. Page</i> http://www.nfb.ca/film/still_waters/ Student activity handout (NFB)
8	The Poetry Slam	<ol style="list-style-type: none"> Students will watch 3 videos of poetry slams performed in Canada by Canadian poets. They will be asked questions about the content of these videos and what they noticed about how these poems were performed. (15-20 min) 	DT, DL, DI &I, DSR	<ul style="list-style-type: none"> “We Are More” by Shane Koyczan http://www.youtube.com

		<ol style="list-style-type: none"> We will discuss the details of how a slam is performed and make arrangements in terms of order of performing and dates these will be handed in and performed (10 min) They will be given a handout on slam poetry and the assignment that is expected of them to cap off the poetry unit. The assignment will be discussed and they may begin the writing of the poem. They must create cue/recipe cards and practice. (25 min.) 		<p>/watch?v=BQbQGn_rqT w&list=WLAh41Tlr_By wCIOMeosQbMWI0dN AQzXmC</p> <ul style="list-style-type: none"> “Dear Younger Self” by Ivan Coyote http://www.youtube.com/watch?v=2NDBc5E7vKc&list=WLAh41Tlr_By wCIOMeosQbMWI0dN AQzXmC TEDxTerryTalks – Francis Arevalo – Slam Poetry! http://www.youtube.com/watch?v=YFmNdv_9hEo&list=WLAh41Tlr_By wCIOMeosQbMWI0dN AQzXmC Poetry slam rules http://www.poetryslam.com/index.php?option=com_content&task=view&id=10&Itemid=25
9	Day of Writing	<ol style="list-style-type: none"> Using the handout on slam poetry and the assignment, students will continue writing their “slam” poems and use the available time to rehearse their poems in pairs. The performance must be at least 90% memorized. (50 – 55 min.) <i>- There may need to be one more work period added to the schedule for this.</i> 	DT, DL, DI &I, DSR	Poetry slam rules http://www.poetryslam.com/index.php?option=com_content&task=view&id=10&Itemid=25
10	Slam Performances Day #1	<ol style="list-style-type: none"> Students will perform their poetry in order of the number they have drawn. They have 3 minutes each to do this. (55 min.) 	DT, DL, DI &I, DSR	
11	Slam Performances Day #2	<ol style="list-style-type: none"> The remainder of the students will be performing their poetry slams in order of the number they drew. They have 3 minutes each to perform. (25 min.) The remainder of class time will be spent on completing the work package assigned. (25-30 min.) 	DT, DL, DI &I, DSR	

Assess and Reflect (Stage 4)

Considerations	Comments
Required Areas of Study: Is there alignment between outcomes, performance assessment and learning experiences?	Yes, there is an alignment in the variety offered to student and in the choices available in the assignments.
Adaptive Dimension: Have I made purposeful adjustments to the curriculum content (not	For struggling students: I will be using many videos and examples so that the students can get a feel for how poetry can

<p>outcomes), instructional practices, and/or the learning environment to meet the learning needs and diversities of all my students?</p>	<p>sound and why it was written. I am providing a printed package for the student to refer to. I will be providing individual support as needed. Some students will be able to perform their slam poetry individually or through video for the teacher instead of the whole class.</p> <p><u>For students who need a challenge:</u> I have created a package of activities and choices that the students can make for analyzing and creating poetry.</p>
<p>Instructional Approaches: Do I use a variety of teacher directed and student centered instructional approaches?</p>	<p>Direct instruction: structured overview, didactic questions, guided & shared Indirect instruction: reading for meaning, inquiry, concept attainment, reflective discussion Experiential: experiencing, sharing, analyzing and processing, inferring, applying principles. Independent: learning activity package, project</p>
<p>Resource Based Learning: Do the students have access to various resources on an ongoing basis?</p>	<p>We are using YouTube, National Film Board of Canada online and a printed list of resources.</p>
<p>FNMI Content and Perspectives/Gender Equity/Multicultural Education: Have I nurtured and promoted diversity while honoring each child's identity?</p>	<p>I am using songs by Buffy Sainte Marie and Wab Kinew for FNMI content. I am using P.K. Page for a female perspective in poetry and a variety of poets from across Canada for a national perspective.</p>

From: Wiggins, Grant and J. McTighe. (1998). *Understanding by Design*, Association for Supervision and Curriculum Development, ISBN # 0-87120-313-8 (pbk)

Canadian Poetry
ELA 30



Canadian Poetry

Handouts:

Canadian Poetry Guide, Poetry Terminology

1. Buffy Sainte Marie and Wab Kinew

Handouts:

Response chart, lyrics (“Universal Soldier” and “Heroes”)

Assignments:

- Questions & Response Chart
- Comparative Analysis

2. Al Purdy

Handouts:

“At the Quinte Hotel”, “Sestina on a Train”

Assignments:

- Questions
- Assignment – Sestina

3. Earle Birney

Handouts:

Activity sheet, Assignment sheet, “Trawna Tuh Belvul”, “From the Hazel Bough”, “Canada: Case History: 1945”, “David” Sound Devices in Poetry

Assignments:

- Student Activity Sheet
- Assignment

4. Leonard Cohen

Handouts:

Poems (“Darkness Enters”, “Tired”, “The Beach at Kamini”), Student Activity Sheet, Assignment Sheet

Assignments:

- Student Activity Sheet
- Assignment

5. P.K. Page

Handouts:

Student Activity Sheet, “Inebriate”, Assignment Sheet, Exit Pass

Assignments:

- Student Activity Sheet
- Exit Pass
- Assignment

6. Poetry Slam

Handouts:

Poetry Slam, Assignment Sheet

Assignments:

- Written Poem

****At the end of this unit there will be a test on poetic devices.****

Poetry Terminology (devices) - - *You will be tested on this!*

Acronym: The initial letters form an acronym. For example: R.H.S. or R.C.M.P.

Alliteration: The repetition of the initial letter. For example: softly, silently...

Allusion: A passing reference to some person, place or event that has literary, historical, geographical or mythological significance. For example: "Without him Caesar would have stood alone."

Antonyms: Words that mean the opposite. For example: big/small.

Autobiography: The life story of the author.

Biography: The life story of someone other than the author.

Blank Verse: Unrhymed verse usually written in iambic pentameter – Shakespeare wrote in this style.

Cliché: A tired and worn out expression. Often these are idioms that are overused such as "quiet as a mouse". **Don't use these in your writing!**

Climax (or turning point of a story): The point of highest interest or greatest intensity in a story.

Colloquialism: Language common to an area or used everyday in casual situations. For example: Ok.

Denouement (or resolution of a story): This follows the climax, the unraveling of a story to its conclusion.

Dialect: The distinct manner of speaking by groups of people from a particular region or social class.

Didactic literature: This is literature that is intended to instruct or teach a lesson.

Dramatic Irony: The characters in a play are unaware of events that the audience knows about.

Euphemism: An expression used that is milder or softer in meaning. For example: "He passed away" instead of "he died".

Flashback: A situation or event from an earlier time.

Foreshadowing: Hints or clues of what's to come, often in an ominous way.

Free Verse: Poetry that has no regular rhyme or rhythm.

Homonyms: Words that sound the same but have different meanings: For example: plane and plain.

Hyperbole: This is an exaggeration used for effect. For example: "He must have been ten feet tall!"

Idiom: Sayings that if taken literally would not make sense. For example: Don't count your chickens before they hatch.

Limerick: A humorous verse of poetry, each stanza has five lines with a rhyme scheme of aabba.

Metaphor: Direct comparison of two unlike things. Ex: "The sun is our drum".

Onomatopoeia: The sound a word is associated with. "The chains clanked."

Oxymoron: The combination of two contradictory terms.

Paraphrase: Rewording of a passage into your words, as long as the original.

Paradox: A contradictory statement containing truth. Ex: "This is a lie".

Parody: A literary work that imitates another work for humorous and often satirical purposes. For example: "Yo, Canada".

Personification: Giving inanimate objects human-like qualities. For example: "The wind whispered my name".

Précis: The rewording of a passage to get only the main ideas, usually about 1/3 of the original.

Pun: A play on words.

Simile: A direct comparison of two unlike things using "like" or "as".

Soliloquy: A speech in a play that is spoken out loud by the actor when they are alone on stage so the audience knows what they are thinking.

Theme: The message the author is sending in the story.

Verbal Irony: Saying the opposite of what you really mean. For example: "I love your haircut" – said in a sarcastic tone.

What is Poetry? (Adapted from Amanda Lyons) Lesson 1 of 11

Grade Level: 12 Subject: ELA 30 Prepared By: **Carla Mysko** Date: October 21, 2013

Overview & Purpose:

Students will learn what poetry is and that it has an origin that is connected to the poet's understanding of place, time and opinion. This lesson is to challenge student understanding of poetry.

PGP goal(s) addressed:

- 1.1 Ensures the participation and success of all students.
- 1.4 Analyzes the classroom environment and makes adjustments to enhance social relationships and student motivation/engagement.
- 2.3 Develops knowledge and understanding of students' distinct cultural, ethnic and language background and applies it to anti-oppressive teaching practices.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.
 Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.
 Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I, DSR

	Teacher	Students	
<p>Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> Listening, sharing, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared), didactic questions), Indirect instruction (reading for meaning, reflective discussion, concept mapping, writing to inform), Independent study (homework/project package), Interactive (think/pair/share). <i>Knowledge:</i> Students will learn what poetry is and that it has an origin that is connected to the poet's understanding of place, time and opinion. This lesson is to challenge student understanding of poetry. <i>Outcomes:</i> CR A 30.1: CR A 30.2:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Computer • Internet • Speakers • Reader response handout • Comparative Analysis handout • Pen • Paper • Printed lyrics for "Universal Soldier" and "Heroes" • Biography of Wab Kinew (included) and Buffy Sainte-Marie (from official website)
<p>Assessment (Steps to check for student understanding – must assess outcomes.)</p>	<p>Discussion, question and answer, assessing the sharing and filling out of the chart for completeness and on-task behavior, summative marking of the comparative analysis.</p>		

Accommodations/Modifications	Students are being played music, but are also provided with printed lyrics for both songs. They are provided with handouts in case they are not able to work with other students and must work independently. They are able to listen to the music on a computer in the library with headphones if it is not possible to have them in class for whatever reason.		
Procedures	<ol style="list-style-type: none"> 1. During class, students will be listening closely to two songs played in class. The first song, “Universal Soldier” by Buffy Sainte-Marie, was a song produced in 1964 in response to the Vietnam War. The second song, “Heroes” by Wab Kinew, was produced in 2009 and focuses on heroes in the Aboriginal community. 2. 10-15 min. What is poetry? Concept Map 3. 20-25 min. What makes a good song? Discuss aspects of a good song with them. Think-Pair-Share: Favorite song lyrics activity/questions to answer (formative assessment – partner work). If they don’t have lyrics they can have 5 min. to find some quickly. 4. 10 min. Listen to Buffy St. Marie and Way Kinew Songs – how does each fit into the poetry unit? 5. 10 min. Explanation of “Heroes”/”Universal Soldier” assignment and the due date for all assignments in the package. 	<ul style="list-style-type: none"> - Students will concept map poetry. - Students will discuss what makes a good song. - Students will work in partners and fill out the Reader response chart - Students will listen to music played in class and attempt to answer how these would fit into a poetry unit. - Students will listen to explanation of an assignment and take a package with them. 	<p>Other Resources (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> • Buffy St. Marie “Universal Soldier” music video http://www.youtube.com/watch?v=devgkH_zK9c8 • Wab Kinew “Heroes” music video http://www.youtube.com/watch?v=3U14KmHlzMc
Closure (Reinforce the lesson)	As we go through this poetry unit, I would like you to think about where the poet is coming from. Take note of the poet’s identity, nationality, time and place to make deeper connections to the context of the poetry. Make decisions about the purpose of poetry and its creation in society. You will be doing a comparative analysis of the two songs used in class. There is a handout for this and the assignment is due November 1 (no exceptions).		

Questions for Student Lyrics – Your Favourite Song

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. What are the lyrics about? 2. What is the mood of the lyric and how does it make you feel? 3. What is the message or them of the lyrics? 4. What did you like least about the lyrics? | <ol style="list-style-type: none"> 5. What did you like best about the lyrics? 6. What type of figurative language or poetic devices did the writer use? 7. What type or rhythm or meter is used in the lyric? 8. How is this poetry? How does this aid your understanding of poetry? |
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Reader’s Response Chart

Instructions: Complete the chart using your lyrics below.

1. On the left hand side of the column, write down what personal qualities or events relevant to this particular song might influence your response? Ex. where were you when you first heard the song?
2. On the right hand side of the column, write down textual features that will influence your response.
3. In the middle, this is your chance to connect the two ideas.

Reader Response and Your Lyrics Context		
What factors surround my reading of the song are influencing my response?		
Name:	Meaning	Text: (ex. “Invincible” by Hedley)
<i>Relevant personal qualities or events</i>	<i>Context (connect the two concepts)</i>	<i>Influencing text</i>
(ex. – strength in weakness, determination, bad day...)	(ex. The first time I heard the lyrics I was ...)	(ex. “lost my way, oh I was fighting...”)

Comparative Analysis

Instructions:

You will be completing a 2-4 page comparative analysis of these two Canadian Aboriginal artists: Buffy Sainte-Marie and Wab Kinew written in a double-entry journal format.

Requirements:

These responses should be typed, double-spaced, 12 point, Times New Roman font (or neatly written). Writing is to be done in complete sentences, not jot notes or as a list. Attach this sheet to your paper when you hand it in.

Here are some questions that ***must*** be answered in your response:



1. **Is this song poetry and why?** (3 marks)
2. What was your initial reaction to each song? How can you relate to this song? (1 mark)
3. How does listening to “Universal Soldier” with lyrics change your perception of what you are listening to, versus “Heroes” where no lyrics were provided? (2 marks)
4. What do the lyrics *say* on a literal level? Consider the word choice, melodic voice versus rap, and tone of the song. (2 mark)
5. What are some major issues or problems each artist refers to within their music? (5 mark)
6. What do you think is the *meaning* behind each artist’s music? (5 mark)
7. What was happening in the time each artist produced their song that could have influenced their lyrics? (Ex. Vietnam war for Buffy Sainte-Marie). What is happening that influenced Wab Kinew? Think of some things happening in the news right now. (5 marks)
8. *Deeper Understanding*: How have historical and contemporary First Nations, Métis, and Inuit landscapes shaped our national landscape? What landscapes do the First Nations, Métis, and Inuit peoples, authors, and artists present? (2 marks)



Student Name: _____

Date Handed In: _____

Total Marks = _____ /25

Heroes

Rap Lyrics



Written by Wab Kinew

Wab Kinew has won an Aboriginal Peoples Choice Music Award for his hip-hop music and an imagineNATIVE Film + Media Arts Festival award and New York Festivals Finalist certificate for his journalism at the CBC. He was also nominated for a Future Leaders of Manitoba award in 2010. He has a BA in economics and has training in the traditional medicine ways of his Anishnabe people.

Before

Reflect on the title of the rap and look at the photo on the opposite page. What connections do you make between the two?

During

As you read, make a list of all the heroes the writer mentions. Highlight the heroes you have not heard of before.

Tips

sun dance: a spiritual ceremony practised among First Nations peoples, marked by several days of fasting and group dancing

kookum: grandmother [in the Ojibwe and Cree languages]

I hear a lot of people say the Native community needs heroes ... well, we already have our heroes so let's just take a minute to remember them.

How did Louis Riel become a buffalo soldier?

Stood up to Canada, the father of Manitoba.

How did Fontaine get the apology?

He told his story then he said come on follow me.

That's the good thing that he passed it on,
like the teachings passed at the sun dance before dawn.

How did Waneek take a knife to the ribs,
then represent this country? Damn, she forgives.

And how does Leonard Peltier get out of bed each day?

Finding hope in the hopeless it's the Indian way.

And why did Tommy Prince fight for all Canadian people,
when right here at home he wasn't considered an equal?

Overseas he fought with the heart of a warrior
then came back home to be treated like a foreigner.

So yeah, I'm a live real lavish

for all the times you called my people savage.

How did Kateri know that she should keep up the faith?

Time to put the first Native saint in her proper place.

How did Buffy St. Marie know to keep on singing?

"Bury My Heart At Wounded Knee" it keeps on ringing.

How did Freddy Krueger know he had to stand up?

Since I saw the photo knew I had to man up.

How did Peguis know he should help that white man?
Did he understand others would take his land?
But damn, the worst is over now.
The bro Adam Beach is on movie posters now.
This is big Wab, still reppin' the Rez.
Though I'm in the city no I won't soon forget
what the elders taught me: Always to share.
My people don't want the pride? Well, I don't care.
How did K'naan know the world need this song?
Well, I'll never know the answer so I just sing along like ...

*Yeabbbbbbbbbb, some true Native heroes right there.
If you haven't heard about them, learn about them.
I'd tell you to go read a book about them but they don't write about our heroes
in the history books.
So go ask an elder, go ask Grandma, go ask Kookum.
Better yet ask Wab Kinew.
I've got opinions for days.
Gladly talk your ear off.
And this is just the beginning.
This could be a 500 bar song.
One bar for every year of oppression, one bar for every rhyme I got to make an impression ...
on today's youth.*

THIS SELECTION HAS
NOT BEEN PURCHASED



Canadian soldier Patrick Cloutier and Brad Larocque, known as Freddy Krueger, come face to face on September 1, 1990, during the Oka Crisis. The Oka Crisis was a land dispute between the Mohawk community of Kanesatake and the town of Oka, Quebec.

What Inspired Me to Write This Selection

“ My inspiration arose when speaking to my kickboxing coach. He’s non-Native but works with a lot of Aboriginal kids. He said that the Native community is in need of heroes, which led me to think that we have a ton of great heroes—they’re just not recognized or celebrated enough. So I decided to celebrate them in a piece. ”

After

- 1. Critical Literacy** Who would be most likely to listen to this rap? Do you think the intended audience influenced the way the writer wrote it?
- 2. Reading for Meaning** Do you think this rap is effective in delivering its message? Why or why not?
- 3. Student Voice** How does your own definition of heroes compare with the writer’s idea of heroes as presented in this rap?
- 4. Understanding Form and Style** What stylistic elements make this selection a rap?
- 5. Metacognition** What strategies did you use to make sense of the rap?

Beyond

Listening and Speaking Select one of the heroes the writer mentions. Research this person and present your findings to the class in a form of your choice.



Universal Soldier by Buffy Sainte-Marie

He's 5 foot 2 and he's 6 feet 4
He fights with missiles and with spears
He's all of 31 and he's only 17.
He's been a soldier for a thousand years

He's a catholic, a Hindu, an atheist, a Jain
A Buddhist, and a Baptist and Jew.
And he knows he shouldn't kill
And he knows he always will kill
You'll for me my friend and me for you

And He's fighting for Canada.
He's fighting for France.
He's fighting for the USA.
And he's fighting for the Russians.
And he's fighting for Japan
And he thinks we'll put an end to war this way.

And He's fighting for democracy,
He's fighting for the reds
He says it's for the peace of all.
He's the one, who must decide,
who's to live and who's to die.
And he never sees the writing on the wall.

But without him,
how would Hitler have condemned him at Dachau?
Without him Caesar would have stood alone
He's the one who gives his body
as a weapon of the war.
And without him all this killing can't go on

He's the universal soldier
And he really is the blame
His orders comes from
far away no more.

They come from him.
And you and me.
And brothers can't you see.
This is not the way we put an end to war

Comparative Essay Writing Day - (lesson 2 of 11)

Grade Level: 12 Subject: ELA 30 Prepared By: **Carla Mysko** Date: October 31, 2013

Overview & Purpose:

Students will learn what poetry is and that it has an origin that is connected to the poet's understanding of place, time and opinion. This lesson is to challenge student understanding of poetry.

PGP goal(s) addressed:

- 1.1 Ensures the participation and success of all students.
- 2.1 Creates and maintains a learning environment that encourages and supports the growth and potential of the whole student.
- 6.6 Establishes a classroom environment that supports learning and develops responsible learners.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.
Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.

Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I, DSR

	Teacher	Students	
<p>Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> analyzing, defining poetic devices <i>Strategies:</i> Direct instruction, Indirect instruction (reading for meaning, reflective discussion, concept mapping, writing to inform), Independent study (homework/project package). <i>Knowledge:</i> Students will learn what poetry is and that it has an origin that is connected to the poet's understanding of place, time and opinion. This lesson is to challenge student understanding of poetry. <i>Outcomes:</i> CR A 30.1: CR A 30.2: CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Reader response handout • Comparative Analysis handout (NFB)
<p>Assessment (Steps to check for student understanding – must assess outcomes.)</p>	<p>Students will have a marked comparative analysis based on a 25 point rubric.</p>		
<p>Accommodations/Modifications</p>	<p>Some students will be unable to write the analysis, but instead will be marked based on the answers to the questions given.</p>	<p>Students will write a comparative analysis independently.</p>	

Procedures	<ol style="list-style-type: none"> 1. Explanation of double-entry journal format – T-graph. (5 min.) 2. Using the poetry package given, the questions and assignment, students will complete the assignment – (50-60 min.) 		Other Resources (e.g. Web, books, etc.) <ul style="list-style-type: none"> • Printed lyrics for “Universal Soldier” (lyrics.com) and “Heroes” (McGraw Hill digital social textbook) • Biography of Wab Kinew (included) and Buffy Sainte-Marie (from official website)
Closure (Reinforce the lesson)	This class you were given time to work on the comparative analysis. This is a skill that may be tested on your final exam. It is important that the paper be complete, proofread and well-done. If you are not finished, please complete this as homework and hand in with the rest of the package.		

Canadian Poet A Day - Al Purdy (Inspired by National Film Board of Canada) Lesson 3 of 11

Grade Level: 12	Subject: ELA 30	Prepared By: Carla Mysko	Date: October 22, 2013
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<p><i>Overview & Purpose:</i> Students will know that there are many styles of poetry and different types of writers of it. They will know that the lives of the writer affect the content of the writing. They will begin to look at the messages and meaning behind the writing.</p> <p><i>PGG goal(s) addressed:</i></p> <p>1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.</p> <p>1.5 Provides opportunities for students to demonstrate their understandings in multiple ways.</p> <p>6.4 Plans and develops engaging and authentic lessons that demonstrate knowledge and confidence in subject matter.</p> <p>6.5 Incorporates available technology in pedagogically appropriate ways.</p>	<p><i>Broad Areas of Learning:</i></p> <p>Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.</p> <p>Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.</p> <p>Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.</p> <p><i>Cross Curricular Competencies:</i></p> <p>DT, DL, DI&I</p>
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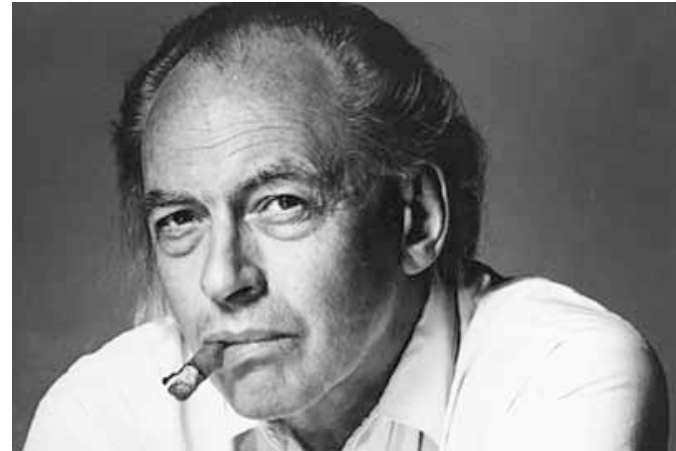
	Teacher	Students	
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<p>Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared), didactic questions), Indirect instruction (reading for meaning, reflective discussion, concept mapping, writing to inform), Independent study (homework/project package), Interactive (think/pair/share). <i>Knowledge:</i> Students will learn what poetry is and that it has an origin that is connected to the poet's understanding of place, time and opinion. This lesson is to challenge student understanding of poetry. <i>Outcomes:</i> CR A 30.1: CR A 30.2: CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Pen • Paper • Handout on Al Purdy and the assignments
<p>Assessment (Steps to check for student understanding – must assess outcomes.)</p>	<p>Students will be answering questions and creating a sestina that assesses their understanding of the poetry form.</p>		
<p>Accommodations/Modifications</p>	<p>Some students will be unable to complete a sestina but they may write a freeflow poem instead. They will be able to answer the questions and hand this in as part of their assignment.</p>		

<p>Procedures</p>	<ol style="list-style-type: none"> 1. 5-10 min. - Introduce the video of Al Purdy’s poem, “At the Quinte Hotel” and play it from YouTube. 2. 10 min. - Provide students with the printed poem, questions and assignment. Question the students about the poem and the video. 3. 15 min. – Read the Sestina, explain the form. 4. 5 min. - Assign the work to be done. 5. 20 min. – Work time 	<ul style="list-style-type: none"> • Students will view a dramatized version of a poem. • They will read the printed version and answer the questions given. • Students will listen to the explanation of a sestina and details of the assignment. • Students will begin work on the assignment. 	<p>Other Resources (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> • YouTube video of “At the Quinte Hotel” by Al Purdy http://www.youtube.com/watch?v=R1dc9OaS8GU • “At the Quinte Hotel” by Al Purdy; taken from <u>Open Country: Canadian Literature in English</u> by Robert Lecker. • “Sestina On the Train” by Al Purdy; taken from <u>In Fine Form: The Canadian Book of Form Poetry</u>.
<p>Closure (Reinforce the lesson)</p>	<p>Though no class time will be given to complete this assignment, it is expected to be handed in and is due at the same time as the rest of the work.</p>		

At the Quinte Hotel by Al Purdy

I am drinking
I am drinking beer with yellow flowers
in underground sunlight
and you can see that I am a sensitive man
And I notice that the bartender is a sensitive man too
so I tell him about his beer
I tell him the beer he draws
is half fart and half horse piss
and all wonderful yellow flowers
But the bartender is not quite
so sensitive as I supposed he was
the way he looks at me now
and does not appreciate my exquisite analogy
Over in one corner two guys are quietly making love
in the brief prelude to infinity
Opposite them a peculiar fight
enables the drinkers to lay aside
their comic books and watch with interest
as I watch with interest
A wiry little man slugs another guy then tracks him bleeding into the toilet
and slugs him to the floor again
with ugly red flowers on the tile
three minutes later he roosters over to the table where his drunk friend sits
with another friend and slugs both
of em ass-over-electric-kettle
so I have to walk around
on my way for a piss
Now I am a sensitive man
so I say to him mildly as hell
“You shouldn’ta knocked over that good beer
with them beautiful flowers in it”
So he says to me “Come on”
So I Come On
like a rabbit with weak kidneys I guess
like a yellow streak charging
on flower power I suppose
& knock the shit outa him & sit on him
(he is just a little guy)
and say reprovngly



“Violence will get you nowhere this time chum
 Now you take me
 I am a sensitive man
 and would you believe I write poems?”
 But I could see the doubt in his upside down face
 in fact in all the faces
 “What kinda poems?”
 “Flower poems”
 “So tell us a poem”
 I got off the little guy but reluctantly
 for he was comfortable
 and told them this poem
 They crowded around me with tears
 in their eyes and wrung my hands feelingly
 for my pockets for
 it was a heart-warming moment for Literature
 and moved by the demonstrable effect
 of great Art and the brotherhood of people I remarked
 “—the poem oughta be worth some beer”
 It was a mistake of terminology
 for silence came
 and it was brought home to me in the tavern
 that poems will not really buy beer or flowers
 or a goddam thing
 and I was sad
 for I am a sensitive man

Questions:

We will be looking at these questions in class, but please do include your individual answers in a package with the other assignments.

1. Looking at the above poem...are your feelings about the poem changed by seeing it in print versus seeing the video?
2. Can you connect this poem to anything in your life? Is there anything that seems familiar?
3. Does the man in the poem think that telling the bartender that the beer is “half fart and half horse piss” is a compliment? Why would he say that? What does he mean?
4. Al Purdy writes, “Over in one corner two guys are quietly making love in the brief prelude to infinity”. *Be mature about this question please...* To what is he referring? What are the two guys doing, is this literal or figurative language?
5. Why is he a “sensitive man”? He keeps saying that, so find evidence where you think he is sensitive and what he means.
6. Can you spot any poetic devices used by the poet in this poem? List them and give evidence (examples).
7. What are your thoughts about this poem? Do you like it? Why or why not? Is there something that bothers you or you have questions about?
8. *Deeper Understanding:* This poem involves the landscape of mind and heart. Is this as important as the physical landscapes of Canada?

Mark: /8

Sestina

Invented in France during Medieval times. It does not rhyme, but does take advantage of the repetition of words. According to the book, In Fine Form: The Canadian Book of Form Poetry, there may have been some sort of “magical significance” to the order in which the repetition appears. The sestina works well for poems that involve obsession because of the constant repetition. The basics of a sestina: 6 unrhymed stanzas of 6 lines and an *envoy* of 3 lines.

Stanzas: 1-2-3-4-5-6
 6-1-5-2-4-3
 3-6-4-1-2-5
 5-3-2-6-1-4
 4-5-1-3-6-2
 2-4-6-5-3-1

Envoy: Written as 2-5/4-3/6-1. 5-3-1 are used at line ends, 2-4-6 are used mid-line.

Sestina On A Train by Al Purdy

I've always been going somewhere – Vancouver
or old age or somewhere ever since I can remember:
and this woman leaning over me, this madwoman
while I was sleeping, whispering, “Do you take drugs?”
And the sight of her yellow-white teeth biting
the dark open wide and white eyes like marbles

children play with but no children play with marbles
like those – saying, “Do you take drugs?” And Vancouver
must be somewhere near this midnight I can't remember
where tho only the sister holding the madwoman,
fighting her: me saying stupidly, “No, no drugs.”
She wanting to talk and sitting there biting

at something I couldn't see what the hell she was biting,
only her white eyes like aching terrible marbles
and mouth crying out, “I don't want to go to Vancouver!
Don't let them take me!” She didn't remember
the sad scared children, children of the madwoman
herself, recognized only me the stranger, asking what drugs

I took and wouldn't stop asking that. What such drugs
do besides closing those eyes and keeping those teeth from biting
that tongue into rags and soothing a forehead damp as marble's
cold stone couldn't be altogether bad eh? All the way to Vancouver

where I was going and thought I could remember
having lived once I comforted the madwoman

while the sister minded her frightened children: madwoman,
courtesan, mother, wife, in that order. Such drugs
as I know of don't cause this snapping and biting
at shadows or eyes like glaring lacustral marbles
and mouth crying, "Don't let them take me to Vancouver!"
And leaning her head on my shoulder's scared calm ...I remember

now the promise I made and do not wish to remember
going somewhere and falling asleep on the train and the madwoman
shakes me softly awake again and, "Yes I do take drugs,"
I say to her and myself: "I get high on hem and peyote biting
at scraps of existence I've lost all the smoky limitless marbles
I found in my life once lost long before Vancouver –"

I've forgotten that child, his frantic scratching and biting
for something he wanted and lost – but it wasn't marbles.
I remember the Mountie, then the conductor's "Vancouver next!
Vancouver!"

Questions:

Answer the questions in class and also write your answers and include in your poetry package.

1. What is Purdy's obsession in this poem?
2. To what do the marbles refer? Do they ever change meaning?
3. After researching Al Purdy, is there any significance to this poem and the poet's life? Is this a true story or does it have elements of truth?
4. The punctuation is not consistent, is there a reason for this? Re-write the first two poems with proper punctuation. Does it still flow fluidly? Does it sound poetic or make sense at all?
5. Do you like the poem or the form of the poem? Why or why not?
6. *Deeper Understanding*: What are Purdy's attitudes to and concerns about the natural and constructed (eg. political, virtual, linguistic) landscapes in which he lives, and how does he express and act upon those attitudes and concerns?

Mark: /6

Assignment:

- Answer the above questions
- Find a topic that you think about when you think about obsession.
- Write a sestina, using the format given. This should be typed, 12 point, Times New Roman with a clear title that is reflective of the poem's content.

Mark: /15

Canadian Poet-A-Day – Earle Birney (Inspired by National Film Board of Canada) Lesson 4 of 11

Grade Level: 12 Subject: ELA 30 Prepared By: **Carla Mysko** Date: October 23, 2013

Overview & Purpose: Students will know that there are many styles of poetry and different types of writers of it. They will know that the lives of the writer affect the content of the writing. They will begin to look at the messages and meaning behind the writing.

PGG goal(s) addressed:

- 1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.
- 1.5 Provides opportunities for students to demonstrate their understandings in multiple ways.
- 6.5 Incorporates available technology in pedagogically appropriate ways.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.
 Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.
 Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I

	Teacher	Students	
Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)	<p><i>Tasks:</i> Listening, analyzing, defining poetic devices</p> <p><i>Strategies:</i> Direct instruction, Indirect instruction (reading for meaning)</p> <p><i>Knowledge:</i> Students will learn what poetry is and that it has an origin that is connected to the poet's understanding of place, time and opinion. This lesson is to challenge student understanding of poetry.</p> <p><i>Outcomes:</i> CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Pen • Paper • Handout – Student Activity Sheet
Assessment (Steps to check for student understanding – must assess outcomes.)	There is a student activity sheet that students will fill out while watching the film. It will be the measure of listening.		
Accommodations/Modifications	No modifications are necessary, however help will be given if students do not understand the questions.		

<p>Procedures</p>	<ol style="list-style-type: none"> 1. 5 – 10 min. - Introduce sound poetry and the poet Earle Birney and handout a student activity sheet for the poet ask that the sheet be filled out. Explain the listening prompts required. 2. 45-50 min. Watch the NFB film, <i>Earle Birney: Portrait of a Poet</i>. 		<p>Other Resources (e.g. Web, books, etc.)</p> <ol style="list-style-type: none"> 7. Television, VHS cart. 8. NFB film, <i>Earle Birney: Portrait of a Poet</i>. 9. Birney, Earle; <u>Fall by fury, and other makings</u>
<p>Closure (Reinforce the lesson)</p>	<p>Next class you will get a greater exposure to the poetry styles of this poet.</p>		

Student Activity Sheet:

NFB Film - *Earle Birney: Portrait of a Poet* (1981) – Directed by Donald Winkler

As you are watching the film, complete the following chart on Birney's life.

Earle Birney	Notes
Process of Writing	
Parents' Background	
Schooling	
Experiences in war	
First experiences with writing	
Experiences during the summers of 1922-23	
University experience	
Political affiliations	
Experiences after the war	
Accomplishments as a scholar	
His perfect place to write	
His various projects (at the time of the making of the film)	

Canadian Poet-A-Day – E. Birney #2 (Inspired by National Film Board of Canada) Lesson 5 of 11

Grade Level:

12

Subject: ELA 30

Prepared By: **Carla Mysko**

Date: October 24, 2013

Overview & Purpose: Students will be exposed to the purpose and methods of using sound in poetry to create an effect. This is an important part of teaching about the poetic devices.

PGG goal(s) addressed:

- 1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.
- 1.5 Provides opportunities for students to demonstrate their understandings in multiple ways.
- 3.4 Empowers students by assisting in development of understandings of democratic action.
- 6.5 Incorporates available technology in pedagogically appropriate ways.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.
Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.

Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I

	Teacher	Students	
<p>Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared), didactic questions), Indirect instruction (reading for meaning, reflective discussion, concept mapping, writing to inform), Independent study (homework/project package), Interactive (think/pair/share). <i>Knowledge:</i> Students will be exposed to the purpose and methods of using sound in poetry to create an effect. This is an important part of teaching about the poetic devices. <i>Outcomes:</i> CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Pen • Paper • “David” handout • “From the Hazel Bough” handout • “Trawna Tuh Belvul” handout • Assignment handout • Sound devices handout
<p>Assessment (Steps to check for student understanding – must assess outcomes.)</p>	<p>Marks are based on the assignment chosen by the student (out of 15).</p>		
<p>Accommodations/Modifications</p>	<p>There are multiple ways for students to show their understanding that range from simple to difficult.</p>		

<p>Procedures</p>	<ol style="list-style-type: none"> 1. (10 min.) Hand out poetry packages including “David”, “From the Hazel Bough” and “Trawna Tuh Belvul” and “Canada: Case History” and recap the poet Earle Birney and ask the following questions: 2. Why do you think the film we watched opens and closes with Birney reading from a poem that is based more on sounds than words? 3. Earle Birney has been called the “grand old man of Canadian poetry”, a title which suggests literary immortality. Yet Birney argues that the concept of literary immortality does not exist because language changes and poets reflect this in their poetry. Do you agree with his assessment? Why does he deserve this title? Who else might deserve such a title? Is there a grand old woman? 4. (15-20 min.) Watch the animated films for “Trawna...” and “...Hazel Bough”. 5. Talk about sound poetry. (5 min.) 6. Talk about the assignment. (5 min.) 7. Work time (20 min.) 	<ul style="list-style-type: none"> • Students will read and listen to poems and answer questions. • Students work on assigned work. 	<p>Other Resources (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> - “Trawna Tuh Belvul” animated film http://www.nfb.ca/film/trawna_tuh_belvul_1 - “From the Hazel Bough” animated film http://www.nfb.ca/film/poets_on_film_no_2 - David handout - http://resource.rockyview.ab.ca/rvlc/ela201/related_read/signex/david.pdf - Sound devices handout - http://homepage.smc.edu/meeks_christopher/SOUND%20DEVICES%20USED%20IN%20POETRY.htm - Birney, Earle; <u>Fall by fury, and other makings</u>
<p>Closure (Reinforce the lesson)</p>	<p>Please keep on top of the assignments – the key is to connect with something with each one of the poets or their work. Sound devices are often used in children’s poetry and literature – just as some of these devices are also used in modern music. Remember that the entire package of assignments is due at the same time.</p>		

Earle Birney Assignment

Please choose from one of the following activities:

1. Examine the poem that established his reputation: “David”. Using sound, music, movement and/or images, prepare a group oral reading of “David”. Write a short 1-page reflection paper on how this poem contributes to an understanding of Canadian literature and how it represents landscape.

or

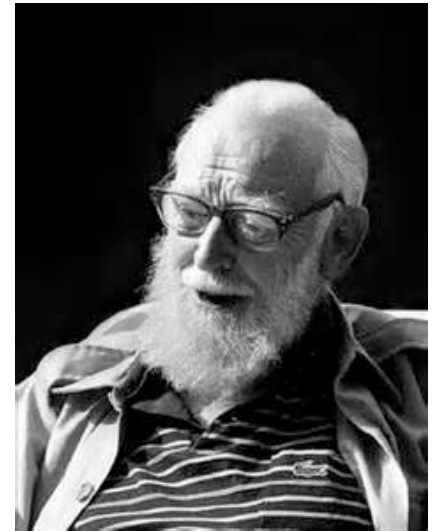
2. Birney is recognized as one of our country’s first poets to write, and indeed emphasize, the normal, everyday rhythms of speech. Write a 2-page reflection paper that addresses the following requirements:
 - a) Examine some of his sound poems, include at least one with your paper.
 - b) How does his expressive use of sound support the ideas that his poems convey?
 - c) Are these poems witty games with words or do they employ sound effects for an effect?

or

3. At his memorial, a colleague quoted Birney as saying, “No one wants merely to live, but to affirm life. We all need the therapy of fancy and play, honest emotion, pity, laughter, job. Especially the joy that comes when the words move someone else from mere living to being Alive, Alive-O!” Write a 1-2 page paper that addresses:
 - a) How does this description compare to his portrayal in the film?
 - b) Giving one poem as an example, point out where his beliefs are evident in the writing.

or

4. A parody is a humorous, mocking imitation of another work. Good parodies catch the special manner and flavor of the originals. Choose one of Birney’s poems, such as “Canada: Case History”, and write a parody.



Marks: /15

Toronto To Belleville By Canadian Pacific

TRAWNA TUH BELVUL BY KNAYJIN PSIFIK
(for Ron & Lorna Everson)

Sound poem

Tickets! Wear yuh goan? Tickets! Oshwa? Upta en
upta en faren. Tickets tickets!
Wear you goan Oshwa? Oh Otwa right dare firs coach
Wear yuh goan? Trennon? Upta en
Belleville? Upta en en en yeah Hurry tup. . . .
Awwwww bord! . . . Aw bord. . . . Bore. . . . Bord!

Uhmh hunhun Uhmh Ay du dun Day duh dun
day duh duh day duh duh
WACKITY duh duh WACKITY CLAG CLANG duh duh
WANGDITTY KLONG
duh DUB de dub deDUB de dub de DRUB de DRUB
de WANGITY WACKLEDEE GELACK GELACK
DUB de dub de DUB de dub de didee
Dub de Didee Dub de Didee de didee de dee
past the Guild and blast the mills
and whatta lotta whatta lotta lotta autos lotta autos
o good grayshun land of goshen autos waitin
autos banded by the station for the Go train
on we rush skirting the bluffs swirling the roughs
starling the puffs the smelling the luffs
the luff the lufflee flowers the weeds the flowers
the weeds in the ditch always a ditch
tall with weeds and full of shitch
that fits a ditch but not the flowers
bowers in the whitch? towers of kitsch flowers for rich
KLANITY BANG CANG Can cans in the ditch
no plans for the ditch
log in the ditch dog by the ditch
dog after bitch rogue after tits poles with the ditch
always the poles poles and poles and slow int-oo Whit-
WAKKITY KLANG into what? into Whit into WHIT BEEEEE
Witby! Ay duh dah duh fhnn nmmm
Anyone fer Whitby? Out this door
CLANGITY WHAM BonK clumpity bong. . . .
Awwwww BORD. . . .Bord!

Sound of the
starting

Uhmh Uhmh Ay dahdun DAY duh dun day DAY duh
de died de dee beside the sea beside the LAKE
beside the Lake beside the see teehee
beside the lakesea the sealake and theres a ship
& whats after Whit? apart from a ditch? a scarp on a slake
WALKITY KANG DE DIEDEEAdEE de wen de leevy
O when you leave a tittle station and
goo cheevin hoo the nation wen you leaf a leetle patience
and go chuggin thru the marmacans so buggin to
the marmaland go joggin thru the marmalade the BOOOOOO
the bish the bird the bush the bard the bosh
the birch the barm the farm alarm the harm
the barn the barmy farmlands the squirmy wormlands
where there arent so many farmers not a farmhand not a —
dots of oil tanks lots of gravel pots of houses all alike
theres a factory making tractories baking trucks and
faking cars and tracks and lime and making time
may king sweat shirts may king time and grime and dimes
making making making hay
nnnwroooooo. . . .oooooo oo de DEB de didy
DUB de did Dud de OSHee dub de OSHAWA! Oshwaaa
Ay de fnnm KLANG ITY bumMM step down . . .
Boy up Mombaby up

. . . .Awlabord! . . .KLANGITY. . . .Ay de fnnm de diddle
de drub de drub de WAMGOTY WACKITY
Dob de doe de dub de boe de Boe de BOWMANVILLE
Bowmanville Bowmanville that was Bowmanville
that was Bow-Diddety dee ditty ded daddy de
KRANG GRANDKIXIG day klasses baby dozes boy doesnt
de kassay de hiss-hissy de kaskastle
bluecattle NEW CASTLE newcastle WAKKITY CLANG

de diddy de diddy de ho de SHUT THAT DOOR de did
 SHLANGGG the door the pore and on for more
 and more and for pore for port and for whore for Port
 PORT HOPE was *Porthope* that wasnt a stop no stop at hope
 no hope you dope to port to lope KLAND DE DUPpity
 and wheeeee the train goes round the corner
 wheee the corner goes round the train
 goes BANGLE the trains not round the train has angles
 whangles every coach is angled different
 angle bangle wrangle seats are jangled sideways dangled
 bags jerked bags of the jerks fall in aisles whumph
 HWAAAHH WAWWAWA baby's waking baby's squawking
 stuff him a bottle stiff him a battle stop the blattle
 blittle glub glub blissful baby blissful
 smallboy jealous ballboy jailsus mauls his ma
 FOOOOO! food he wants but Maw is nauseous
 offspring sprongs and ransacks baskets biscuits
 dippity dup the train is dubbiting huppity slowing
 dub-a-dee SCREECH KLANGITY KLANG de KLOE de COE
Coeburg! . . Coeburgawlabord stepdown KLANGITY
 BOMP huroo de boy departs and WAW aw waa de bay
 de baby de mom dey all stepdown depart de hooo de ray
abord! Awwww-bord bord

Now we're leaving little Coeburg feeling hungry
 for a Joeburg with a WACKETY BONG an ong an ong
 and over the lanes and under the cranes and over
 the crows the crows in droves and passing the drains
 pass-ing. . .the. . .box. . .cars faster afstrrr fastrrr
 passing th frrreights and on in the trrrrain
 passing daisies oxeye daisies foxeyed crazies
 on in our train in the rain and the smoke blowing
 flowing slowing and into trendy trammelled TRENNON!
 Ay de deb—*Trenton nex* de dub de Trennnnonnn!
 KLANGITY thiswayout KLONG BLUmph
 stepdown. . . *Bord!*

Aw de fnnnhm de diddy de hoede WAKITTY BANG
 zipping past th poisonivy bending out of wendy Trennon
 not so trendy not so friendly Tick-*utts.* . . .Tix please
 Wending past the weedy ditches lending eye to randy goat
 goat and goatsbeard blueweed white and bindweed blue
 once again the curves are angles ANGLE BANGLE
 angles trying to be curves curve to jerk and crurk—
 girl is trainsick trainsack shamealack shamble retch
 and lake again and gulls and kildeer crakes and fens
 charming stinkweed stinking mayweed purple vetch
 mills and poles o see the fleabane mulleins yarrows
 sparrows harrows starlings on the poles on the boles

now were sliding into siding sliding now we're meeting
 another train that's passing no it's standing what!
we're passing passingpassing who is what is passing
 life is passing life is butta life is buttacuppa
 buttacuppas in the ditches cuppa yella butta dream
 purple loosestrife yardsan yardsa purpur goosestride
 gardensfulls of vetches tufted vetches creamy vetches
 mottled vetches wretched thistles bull and thistles sow
 thistles nodding thistles scotch and O Can-a-da
 our own our native Thistle Thistle? WHISTLE!
 slowing now past goats in pasture stoats in stoathouse
 BELL! and houses old red brick and climbing ivy
 chickens chickening out from us from *our* belllllll
 clothes fly up on cottage closelines loathlines
 boxy flumes with bladder campion foxy plumes of wild
 barley lousewort mousewort dandy lions yellow toadflax
 yellow cat's ear streets and elms and BELLLL and
 BELLVUL! *Belvulnex* swayout De Dub de Dub-bid-dee
 whnhmmmm squee-ik Bellllllll-KLANGity KLONG
 Stepdown. . . *Hi there Ron, hi Lorna*

Ontario, July 1977

From The Hazel Bough by Earle Birney

I met a lady
 on a lazy street
hazel eyes
 and little plush feet

her legs swam by
 like lovely trout
eyes were trees
 where boys leant out

hands in the dark and
 a river side
round breasts rising
 with the finger's tide

she was plump as a finch
 and live as a salmon
gay as silk and
 proud as a Brahmin

we winked when we met
 and laughed when we parted
never took time
 to be brokenhearted

but no man sees
 where the trout lie now
or what leans out
 from the hazel bough

Military Hospital, Toronto 1945/Vancouver 1947

Canada: Case History: 1945 by Earle Birney (1904 - 1995)

This is the case of a high-school land,
deadset in adolescence;
loud treble laughs and sudden fists,
bright cheeks, the gangling presence.
This boy is wonderful at sports
and physically quite healthy;
he's taken to church on Sunday still
and keeps his prurience stealthy.
He doesn't like books, except about bears,
collects new coins and model planes,
and never refuses a dare.
His Uncle spoils him with candy, of course,
yet shouts him down when he talks at table.
You will note he's got some of his French mother's looks,
though he's not so witty and no more stable.
He's really much more like his father and yet
if you say so he'll pull a great face.
He wants to be different from everyone else
and daydreams of winning the global race.
Parents unmarried and living abroad,
relatives keen to bag the estate,
schizophrenia not excluded,
will he learn to grow up before it's too late?

Sound Devices Used In Poetry

A List of Definitions

Sound devices are resources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound. After all, poets are trying to use a concentrated blend of sound and imagery to create an emotional response. The words and their order should evoke images, and the words themselves have sounds, which can reinforce or otherwise clarify those images. All in all, the poet is trying to get you, the reader, to sense a particular thing, and the use of sound devices are some of the poet's tools.

These definitions, by the way, come by way of the **Glossary of Poetic Terms**, which can be found on the Internet at <http://shoga.wwa.com/~rgs/glossary.html>

ACCENT

The rhythmically significant [stress](#) in the articulation of words, giving some [syllables](#) more relative prominence than others. In words of two or more syllables, one syllable is almost invariably stressed more strongly than the other syllables. Words of one syllable may be either stressed or unstressed, depending on the context in which they are used, but connective one-syllable words like, *and, but, or, to*, etc., are generally unstressed. The words in a line of poetry are usually arranged so the accents occur at regular intervals, with the [meter](#) defined by the placement of the accents within the [foot](#). Accent should not be construed as [emphasis](#).

Sidelight: When a syllable is accented, it tends to be raised in pitch and lengthened. Any or a combination of stress/pitch/length can be a metrical accent.

ALLITERATION

Also called *head rhyme* or *initial rhyme*, the repetition of the initial sounds (usually consonants) of stressed syllables in neighboring words or at short intervals within a line or passage, usually at word beginnings, as in "wild and woolly" or the line from the poem, *Darkness Lost*:

From somewhere far beyond, the flag of fate's caprice unfurled,

Sidelight: The sounds of alliteration produce a gratifying effect to the ear and can also serve as a subtle connection or emphasis of key words in the line, but should not "call attention" to themselves by strained usage.

ASSONANCE

The relatively close juxtaposition of the same or similar vowel sounds, but with different end consonants in a line or passage, thus a vowel rhyme, as in the words, *date* and *fade*.

CONSONANCE

A pleasing combination of sounds; sounds in agreement with [tone](#). Also, the repetition of the same end consonants of words such as *boat* and *night* within or at the end of a line, or the words, *cool* and *soul*, as used by Emily Dickinson in the third stanza of *He Fumbles at your Spirit*.

CACOPHONY (cack-AH-fun-ee)

Discordant sounds in the jarring juxtaposition of harsh letters or syllables, sometimes inadvertent, but often deliberately used in poetry for effect, as in the opening line of *Fences*:

Crawling, sprawling, breaching spokes of stone,

Sidelight: [Sound devices](#) are important to poetic effects; to create sounds appropriate to the [content](#), the poet may sometimes prefer to achieve a cacophonous effect instead of the more commonly sought-for [euphony](#). The use of words with the consonants *b, k* and *p*, for

example, produce harsher sounds than the soft *f* and *v* or the liquid *l*, *m* and *n*.

DISSONANCE

A mingling or union of harsh, inharmonious sounds that are grating to the ear.

EUPHONY (YOO-fuh-nee)

Harmony or beauty of sound that provides a pleasing effect to the ear, usually sought-for in poetry for effect. It is achieved not only by the selection of individual word-sounds, but also by their relationship in the repetition, proximity, and flow of sound patterns.

Sidelight: Vowel sounds are generally more pleasing to the ear than the consonants, so a line with a higher ratio of vowel sounds will produce a more agreeable effect; also, the long vowels in words like *moon* and *fate* are more melodious than the short vowels in *cat* and *bed*.

INTERNAL RHYME

Also called *middle rhyme*, a [rhyme](#) occurring *within* the line, as in the poem, *The Matador*:

His childhood fraught with lessons taught by want and misery

METER

A measure of rhythmic quantity, the organized succession of groups of [syllables](#) at basically regular intervals in a [line](#) of poetry, according to definite metrical patterns. In classic Greek and Latin [versification](#), meter depended on the way long and short syllables were arranged to succeed one another, but in English the distinction is between accented and unaccented syllables. The unit of meter is the [foot](#). Metrical lines are named for the constituent foot and for the number of feet in the line: *monometer* (1), *dimeter* (2), *trimeter* (3), *tetrameter* (4), *pentameter* (5), *hexameter* (6), *heptameter* (7) and *octameter* (8); thus, a line containing five [iambic](#) feet, for example, would be called *iambic pentameter*. Rarely does a metrical line exceed six feet.

Sidelight: In the composition of verse, poets sometimes make deviations from the systematic metrical patterns. This is often desirable because (1) variations will avoid the mechanical "te-dum, te-dum" monotony of a too-regular rhythm and (2) changes in the metrical pattern are an effective way to emphasize or reinforce meaning in the [content](#). These variations are introduced by substituting different feet at places within a line. (Poets can also employ a [caesura](#), use [run-on lines](#) and vary the degrees of [accent](#) by skillful word selection to modify the rhythmic pattern, a process called [modulation](#). Accents heightened by semantic [emphasis](#) also provide diversity.) A proficient writer of poetry, therefore, is not a slave to the dictates of metrics, but neither should the poet stray so far from the meter as to lose the musical value or emotional potential of rhythmical repetition. Of course, in modern [free verse](#), meter has become either irregular or non-existent.

MODULATION

In poetry, the harmonious use of language relative to the variations of [stress](#) and pitch.

Sidelight: Modulation is a process by which the stress values of [accents](#) can be increased or decreased within a fixed [metrical](#) pattern.

NEAR RHYME

Also called *slant rhyme*, *off rhyme*, *imperfect rhyme* or [half rhyme](#), a [rhyme](#) in which the sounds are similar, but not exact, as in *home* and *come* or *close* and *lose*.

Sidelight: Due to changes in pronunciation, some near rhymes in modern English were [perfect rhymes](#) when they were originally written in old English.

ONOMATOPOEIA (*ahn-uh-mah-tuh-PEE-uh*)

Strictly speaking, the formation or use of words which imitate sounds, like *whispering*, *clang* and *sizzle*, but the term is generally expanded to refer to any word whose sound is suggestive of its meaning.

Sidelight: Because [sound](#) is an important part of poetry, the use of onomatopoeia is another subtle weapon in the poet's arsenal for the transfer of sense impressions through [imagery](#).

Sidelight: Though impossible to prove, some philologists (linguistic scientists) believe that all language originated through the onomatopoeic formation of words.

PHONETIC SYMBOLISM

Sound suggestiveness; the association of particular word-sounds with common areas of meaning so that other words of similar sounds come to be associated with those meanings. It is also called *sound symbolism*.

Sidelight: An example of word sounds in English with a common area of meaning is a group beginning with *gl*, all having reference to light, which include: *gleam*, *glare*, *glitter*, *glimmer*, *glint*, *glisten*, *glossy* and *glow*.

RESONANCE

The quality of richness or variety of [sounds](#) in poetic [texture](#), as in Milton's

... and the thunder ... ceases now To bellow through the vast and boundless Deep.

RHYME

In the specific sense, a type of [echoing](#) which utilizes a correspondence of sound in the final accented vowels and all that follows of two or more words, but the preceding consonant sounds must differ, as in the words, *bear* and *care*. In a poetic sense, however, *rhyme* refers to a *close similarity* of sound as well as an *exact* correspondence; it includes the agreement of vowel sounds in [assonance](#) and the repetition of consonant sounds in [consonance](#) and [alliteration](#). *Differences* as well as *identity* in sound echoes between words contribute to the [euphonic](#) effect, stimulate intellectual appreciation, provide a powerful mnemonic device, and serve to unify a poem. Terms like [near rhyme](#), [half rhyme](#), and [perfect rhyme](#) function to distinguish between the types of rhyme without prejudicial intent and should not be interpreted as expressions of value. Usually, but not always, rhymes occur at the ends of lines.

Sidelight: Early examples of English poetry used [alliterative verse](#) instead of rhyme. The use of rhyme in the end words of [verse](#) originally arose to compensate for the sometimes unsatisfactory quality of [rhythm](#) within the lines; variations in the patterns of [rhyme schemes](#) then became functional in defining diverse [stanza forms](#), such as, [ottava rima](#), [rhyme royal](#), [terza rima](#), the [Spenserian stanza](#) and others. Rhyme schemes are also significant factors in the definitions of whole poems, such as [ballade](#), [limerick](#), [rondeau](#), [sonnet](#), [triolet](#) and [villanelle](#).

RHYTHM

An essential of all poetry, the regular or progressive pattern of recurrent [accents](#) in the flow of a poem as determined by the [arses](#) and [theses](#) of the metrical [feet](#), i.e., the rise and fall of [stress](#). The measure of rhythmic quantity is the [meter](#).

Sidelight: A rhythmic pattern in which the [stress](#) falls on the final [syllable](#) of each foot, as in the [iamb](#) or [anapest](#), is called a *rising* or *ascending* rhythm; a rhythmic pattern with the stress occurring on the first syllable of each foot, as in the [dactyl](#) or [trochee](#), is a *falling* or *descending* rhythm.

Sidelight: From an easy lilt to the rough [cadence](#) of a primitive chant, rhythm is the organization of sound patterns the poet has created for pleasurable reading.

Canadian Poet-A-Day – Leonard Cohen (Inspired by National Film Board of Canada) Lesson 6 of 11

Grade Level:

12

Subject: ELA 30

Prepared By: **Carla Mysko**

Date: October 25, 2013

Overview & Purpose: Students will look at the work of a poet who is also a noted recorded artist and will see a sample of his writing and be exposed to the idea of viewpoint.

PGG goal(s) addressed:

- 1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.
- 1.5 Provides opportunities for students to demonstrate their understandings in multiple ways.
- 3.4 Empowers students by assisting in development of understandings of democratic action.
- 6.4 Plans and develops engaging and authentic lessons that demonstrate knowledge and confidence in subject matter.
- 6.5 Incorporates available technology in pedagogically appropriate ways.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.
Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.

Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I, DSR

	Teacher	Students	
<p>Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction, Indirect instruction (reading for meaning, reflective discussion, concept mapping, writing to inform), Independent study (homework/project package) <i>Knowledge:</i> Students will look at the work of a poet who is also a noted recorded artist and will see a sample of his writing and be exposed to the idea of viewpoint. <i>Outcomes:</i> CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Pen • Paper • Student activity handout • poems handout
<p>Assessment (Steps to check for student understanding – must assess outcomes.)</p>	<p>Students will fill out a student activity sheet while watching the film and will be doing graded work.</p>		
<p>Accommodations/Modifications</p>	<p>There are several assignments to choose from that provided varied challenge for each student. There should be something for each student to pick from.</p>		

<p>Procedures</p>	<ol style="list-style-type: none"> 1. (45-50 min) This lesson is based on viewing the NFB film, <i>Ladies and Gentlemen...Mr. Leonard Cohen</i>. Students will be exposed to the jazzy 1965 black-and-white film portrait of the imaginative energies, lyrical and comic, of the young Leonard Cohen – a poet, novelist and songwriter. Students will complete the activity sheet as they watch the film. 2. (5-10 min.) Students will listen to the music of Leonard Cohen and hear a selection of his poetry. 3. (5 min.) I will hand out the assignment and explain. 4. - <i>This may require an additional work period to catch up with the assignments to be added to the schedule.</i> 	<ul style="list-style-type: none"> • Students will watch a film and be active listeners and viewers. • Students fill in an activity sheet. • Students will listen and answer questions and begin work on assignments. 	<p>Other Resources (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> - NFB film, <i>Ladies and Gentlemen...Mr. Leonard Cohen</i>. - Cohen, Leonard; <u>Book of longing</u>
<p>Closure (Reinforce the lesson)</p>	<p>Leonard Cohen’s work has a varied style. He uses a paragraph, free style kind of writing and occasionally writes in haiku. He practices the various forms and uses a variety of poetic conventions. Next class we will look at a poet who is most famous for a very specific poetry form.</p>		

The Darkness Enters by Leonard Cohen

The darkness enters my hotel room
like a curtain coming through a curtain
billowing into different shapes of darkness
wings here a gas mask there,
simple things and double things
I sit upright on the edge of the bed
and I impede the falling darkness
with my many personalities
just as high spiked fence
with the tips painted gold
interferes with the French rain
For a number of luminous hours
it is a standoff
Often during this highly charged segment

of my usually monotonous life
a woman enters the room with a pass-key
and in small ways manages to communicate
that we might have lived our lives together
had circumstances been otherwise
I like it especially
when she addresses me in the familiar form
of her incomprehensible language
but always in the back of my mind
I know the important moments
are on their way
and I am that high iron fence
with the spikes painted gold
holding off the inevitable

Tired

We're tired of being white and we're tired of being black, and we're not going to be white and we're not going to be black any longer. We're going to be voices now, disembodied voices in the blue sky, pleasant harmonies in the cavities of your distress. And we're going to stay this way until you straighten up, until your suffering makes you calm, and you can believe the word of G-d who has told you so many times, and in so many ways, to love one another, or at least not to torture and murder in the name of some stupid vomit-making human idea that makes G-d turn away from you, and darken the cosmos with inconceivable sorrow. We're tired of being white and we're tired of being black, and we're not going to be white and we're not going to be black any longer.

The Beach at Kamini

The sailboats
 the silver water
the crystals of salt
 on her eyelashes
All the world
 sudden and shining
the moment before G-d
 turned you inward

Student Activity Sheet:

Ladies and Gentlemen...Mr. Leonard Cohen (1965) Directed by Donald Brittain and Don Owen

As you watch the film, make notes on the following aspects of this “stand-up comic, novelist, poet and very confident young man.” Use the following categories as general guidelines:

- Family Background

- Influences of his grandfather

- What he cares about

- Successes

- Friends

- Attitudes towards poetry

- How he rebels

- His writing habits

- His attraction to violence

Leonard Cohen Assignment

Choose from one of the following:

1. Leonard Cohen said he finds nourishment in a) the crowds; b) solitude; and c) the ancient. Research his poems and find evidence of these influences in his poetry. Include a sample from at least two poems where you have found these references. Write about what you found and if this is significant based on what you know about him from the video or other research. Include Cohen's concept of landscape and how it has influenced him as an artist.

or

2. Research Leonard Cohen's poems and find 5 poems or songs that you enjoy. Include these poems and explain why you chose each poem with a well-written paragraph for each poem.

or

3. Leonard Cohen uses different styles of poetry to express himself. In one scene of the movie, Cohen describes being inspired by his careful examination of the Classified Section of several newspapers and he wrote his comedy act about the hair asylum. Examine the Classified Section of several newspapers or magazines and write a poem, speech or song based on your findings.



Marks: /10

Canadian Poet-A-Day – P.K. Page (lesson 7 of 11)

Grade Level: 12 Subject: ELA 30 Prepared By: Carla Mysko Date: October 28, 2013

Overview & Purpose: Students will be exposed to a poetry form that honours the work of another poet or lyricist. They will learn about the glosa and the work of a noted Canadian women poet.
PGG goal(s) addressed:
 1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.
 1.5 Provides opportunities for students to demonstrate their understandings in multiple ways.
 3.4 Empowers students by assisting in development of understandings of democratic action.
 6.4 Plans and develops engaging and authentic lessons that demonstrate knowledge and confidence in subject matter.
 6.5 Incorporates available technology in pedagogically appropriate ways.

Broad Areas of Learning:
 Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.
 Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.
 Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.
Cross Curricular Competencies:
 DT, DL, DI&I

	Teacher	Students	
Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)	<i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared, didactic questions), Indirect instruction (reading for meaning, writing to inform), Independent study (homework/project package) <i>Knowledge:</i> Students will be exposed to a poetry form that honours the work of another poet or lyricist. They will learn about the glosa and the work of a noted Canadian women poet. <i>Outcomes:</i> CC A 30.1:		Materials Needed <ul style="list-style-type: none"> • Pen • Paper • Student activity handout • Poetry sample • Assignment handout • Exit pass handout
Assessment (Steps to check for student understanding – must assess outcomes.)	Students will be filling out an activity handout and will be creating a poem based on the glosa style. They will be filling out an exit pass.		
Accommodations/Modifications	The assignment offers two options for learners. Both are accessible to students of different learning styles.		

<p>Procedures</p>	<ol style="list-style-type: none"> 1. (40 min.) This lesson is based on viewing the NFB film, <i>Still Waters: The Poetry of P.K. Page</i>. Students will complete the student activity sheet as they watch the film. 2. Explanation of the glosa form that P.K. Page uses. (5 min.) 3. Handout of assignment and exit pass. (15 min.) 	<ul style="list-style-type: none"> • Students will be active listeners and will answer questions based on the film they have seen. • Students will work on questions and the assignment. 	<p>Other Resources (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> - NFB Film <i>Still Waters: The Poetry of P.K. Page</i> http://www.nfb.ca/film/still_waters/ - Page, P.K.; <u>Hologram: a book of glosas</u>
<p>Closure (Reinforce the lesson)</p>	<p>I hope you are enjoying the variety of exposure that you are getting to different poetry forms. Please keep up your work on the at home projects and assignments. It is important that what you hand in is thoroughly completed when it is handed in. Next class we are moving into something you have probably seen or heard and it is very similar to “the rant” style. It is called the poetry slam.</p>		

Student Activity Sheet
Still Waters: The Poetry of P.K. Page (1983) Directed by Donald Winkler

As you are watching the film, describe her responses to the following:

- Her interest in labyrinths and mazes

- Her two earliest memories

- Her parents

- Her experience in Sarcee Camp

- Her life in Montreal in the 1940s

- Her first meeting of Arthur Irwin, her husband

- Her reasons for taking a break from writing while in Brazil

- Her attitudes toward religion

- The most serious thing she has had to confront

Exit Pass Questions:

1. Why did the filmmaker begin with close-ups of dolls' faces and eyes?

2. She describes Melanie as being her underside in her poem, she says, "I am not Melanie". How do you account for this difference?

3. Consider the effect of the repeated final line in the poem, "Hold me. Hold me." How does it contribute to the poem's tone and feeling?

Exit Pass Questions:

4. Why did the filmmaker begin with close-ups of dolls' faces and eyes?

5. She describes Melanie as being her underside in her poem, she says, "I am not Melanie". How do you account for this difference?

6. Consider the effect of the repeated final line in the poem, "Hold me. Hold me." How does it contribute to the poem's tone and feeling?

Exit Pass Questions:

7. Why did the filmmaker begin with close-ups of dolls' faces and eyes?

8. She describes Melanie as being her underside in her poem, she says, "I am not Melanie". How do you account for this difference?

9. Consider the effect of the repeated final line in the poem, "Hold me. Hold me." How does it contribute to the poem's tone and feeling?

P.K. Page Assignment

Choose from one of the following assignments:

1. In the film we gain insight into P.K. Page through a series of family photos: of her mother, father, and Sarcee Indians. Select 5 photos of your family and/or friends and use them as inspirations for writing. You must create at least 5 poems in whatever form you choose.

or

2. In her poem, “Inebriate”, P.K. Page takes the final four lines of Cohen’s poem, “I have not lingered in European monasteries”. Select any four last lines of a **Canadian** poem or song lyrics and follow the glosa format that Page uses to work into a glosa of your own.

The format is:

The opening quatrain is the writing of the other poet, followed by four ten-line stanzas, their concluding lines taken consecutively from the quatrain; their sixth and ninth lines rhyming with the borrowed tenth. If you don’t understand, please re-read the poem and ask for help.



Marks: /15

Inebriate by P.K. Page

*During the day I laugh and during the night I sleep.
My favourite cooks prepare my meals,
my body cleans and repairs itself,
and all my work goes well.*

I Have Not Lingered in European Monasteries Leonard Cohen

Here is eternity as we dream it – perfect.
Another dimension. Here the ship of state
has sprung no leaks, the captain doesn't lie.
The days are perfect and each perfect minute
extends itself forever at my wish.
Unending sunlight falls upon the steep
slope of the hillside where the children play.
And I am beautiful. I know my worth
and when I smile I show my perfect teeth.
During the day I laugh and during the night I sleep.

A dreamless, healing sleep. I waken
to everlasting Greece as white and blue

Poised between Earth and Heaven, here I stand
proportions perfect – arms and legs outspread
within a circle – Leonardo's man.
So do I see the giddy Cosmos. Stars
beyond stars unfold for me and shine.
My telephoto lens makes visible
time future and time past, and timeless time
receives me like its child. I am become
as intricate and simple as a cell
and all my work goes well.

as music in my head –
an innocent music.
I had forgotten such innocence exists,
forgotten how it feels
to live with neither calendars nor clocks.
I had forgotten how to un-me myself.
Now, as I practise how and my psyche heals
my favourite cooks prepare my meals.

I am not without appetite, nor am I greedy.
My needs are as undemanding as my tastes:
spring water, olives, cucumber and figs
and a small fish on a white plate.
To lift my heart I have no wish for wine –
the sparkling air is my aperitif.
Like Emily I am inebriate.
Rude health is mine – and privilege. I bathe
in sacred waters of the river Alph.
My body cleans and repairs itself.

The Poetry Slam (lesson 8 of 11)

Grade Level:

12

Subject: ELA 30

Prepared By: **Carla Mysko**

Date: October 29, 2013

Overview & Purpose: Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance.

PGG goal(s) addressed:

1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.

1.3 Uses constructivist principles to guide student learning.

3.3 Demonstrates, shares, and assists students in developing critical insights into current issues. 6.4 Plans and develops engaging and authentic lessons that demonstrate knowledge and confidence in subject matter.

6.5 Incorporates available technology in pedagogically appropriate ways.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.

Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.

Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I, DSR

	Teacher	Students	
<p>Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)</p>	<p><i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared), Indirect instruction (writing to inform), Independent study (homework/project package), Interactive (think/pair/share). <i>Knowledge:</i> Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance. <i>Outcomes:</i> CR A 30.1: CR A 30.2: CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Pen • Paper • Poetry slam/assignment handout
<p>Assessment (Steps to check for student understanding – must assess outcomes.)</p>	<p>Students will be assessed based on written and performed spoken poetry.</p>		
<p>Accommodations/Modifications</p>	<p>Students that feel incapable of performing in front of the class will perform privately or on video.</p>		

<p>Procedures</p>	<ol style="list-style-type: none"> 1. Students will watch 3 videos of poetry slams performed in Canada by Canadian poets. They will be asked questions about the content of these videos and what they noticed about how these poems were performed. (15-20 min) 2. We will discuss the details of how a slam is performed and make arrangements in terms of order of performing and dates these will be handed in and performed (10 min) 3. They will be given a handout on slam poetry and the assignment that is expected of them to cap off the poetry unit. The assignment will be discussed and they may begin the writing of the poem. They must create cue/recipe cards and practice. (25 min.) 	<ul style="list-style-type: none"> • Students will be active listeners and respond to questions. • Students will work on the writing of a poem. 	<p>Other Resources (e.g. Web, books, etc.)</p> <ul style="list-style-type: none"> • “We Are More” by Shane Koyczan http://www.youtube.com/watch?v=BQbQGn_rqTw&list=WLAh41Tlr_BywClOmEosQbM WI0dNAQzXmC • “Dear Younger Self” by Ivan Coyote http://www.youtube.com/watch?v=2NDBc5E7vKc&list=WLAh41Tlr_BywClOmEosQbM WI0dNAQzXmC • TEDxTerryTalks – Francis Arevalo – Slam Poetry! http://www.youtube.com/watch?v=YFmNdv_9hEo&list=WLAh41Tlr_BywClOmEosQbM WI0dNAQzXmC
<p>Closure (Reinforce the lesson)</p>	<p>You will have time to work on the assignment next class. Please bring your recipe/cue cards so that you can print your poem on these next class.</p>		<ul style="list-style-type: none"> • Poetry slam rules http://www.poetryslam.com/index.php?option=com_content&task=view&id=10&Itemid=25

Poetry Slam



What is poetry slam?

- Simply put, poetry slam is the competitive art of **performance poetry**. It puts a dual emphasis on writing and performance, encouraging poets to *focus on what they're saying and how they're saying it*.

What is a poetry slam?

- A poetry slam is a *competitive event* in which poets perform their work and are **judged by members of the audience**. Typically, the host or another organizer selects the judges, who are instructed to give numerical scores (*on a zero to 10 or one to 10 scale*) **based on the poets' content and performance**.

What are the rules?

- Though rules vary from slam to slam, the basic rules are:
 - Each poem must be of the **poet's own construction**;
 - Each poet gets **three minutes** (plus a ten-second grace period) to read one poem. If the poet goes over time, points will be deducted from the total score.
 - The poet **may not use props, costumes or musical instruments**;
 - Of the scores the poet received from the five judges, the high and low scores are dropped and the middle three are added together, giving the poet a total score of 0-30.

How does it differ from an open mike reading?

- Slam is engineered for the audience, whereas a number of open mike readings are engineered as a support network for poets. Slam is designed for the audience to react vocally and openly to all aspects of the show, including the poet's performance, the judges' scores, and the host's banter.

What can the audience do?

- The official MC spiel of Poetry Slam, Inc. encourages the audience to respond to the poets or the judges in any way they see fit, and most slams have adopted that guideline. **Audiences can boo or cheer at the conclusion of a poem, or even during a poem.**
- At the Uptown Slam at Chicago's Green Mill Tavern, where poetry slam was born, the audience is instructed on an *established progression of reactions if they don't like a poet, including finger snapping, foot stomping*, and various verbal exhortations. If the audience expresses a certain level of dissatisfaction with the poet, the poet leaves the stage, even if he or she hasn't finished the performance. Though not every slam is as exacting in its procedure for getting a poet off the stage, the vast majority of slams give their audience the freedom and the permission to express itself.

What kind of poetry is read at slams?

- Depends on the venue, depends on the poets, depends on the slam. One of the best things about poetry slam is the range of poets it attracts. You'll find a diverse range of work within slam, including *heartfelt love poetry, searing social commentary, uproarious comic routines, and bittersweet personal confessional pieces*. Poets are free to do work in any style on any subject.

How did poetry slam start?

- In 1984, construction worker and poet Marc Smith started a poetry reading at a Chicago jazz club, the Get Me High lounge, looking for a way to breathe life into the open mike format. The series, and its emphasis on performance, laid the groundwork for the brand of poetry that would eventually be exhibited in slam. In 1986, Smith approached Dave Jemilo, the owner of the Green Mill (a Chicago jazz club and former haunt of Al Capone), with a plan to host a weekly poetry competition on Sunday nights. Jemilo welcomed him, and the Uptown Poetry Slam was born on July 25 of that year. Smith drew on baseball and bridge terminology for the name, and instituted the basic features of the competition, including judges chosen from the audience and cash prizes for the winner. The Green Mill evolved into a Mecca for performance poets, and the Uptown Poetry Slam continues to run every Sunday night.

Does slam have a motto?

- Former Asheville, N.C. slammaster Allan Wolf coined the phrase, "*The points are not the point; the point is poetry*" prior to the 1994 National Poetry Slam in Asheville. The phrase has become a mantra of sorts, reminding poets and organizers that the goal of slam is to grow poetry's audience. New York City poet Taylor Mali, a member of multiple championship teams, has modified the motto to read, "*The points are not the point; the point is to get more points than anyone else*", but we're pretty sure he's got his tongue planted firmly in cheek when he says that.

What is the difference between slam poetry and poetry?

- That's not the right question to ask. There is *no such thing as "slam poetry"* even though the term "slam poet" seems to have gained acceptance. Those who use the term "slam poetry" are probably thinking more of hip-hop poetry or loud, in-your-face, vaguely poetic rants. The more useful question to ask is "What is the difference between spoken word and poetry?" **Spoken word is poetry written first and foremost to be HEARD.** At any given slam, much of the work presented could be called spoken word.

Poetry Slam Assignment

1. You are writing to yourself as though speaking to your 30-year-old self. Unlike Ivan Coyote's "Dear Younger Self", you will title this "Dear Older Self".

Things to think about to create your poem:

- What do you want the older you to know, remember or work for?
- What would you hope you would still be doing or what should you stop doing?
- What do you hope you will have?
- Who will you be?
- Are you willing to settle for less?
- Will you be single or married? Are you happy about that?
- Will you have children? What are their names?
- Will you travel or have travelled?
- Will you have completed schooling?
- Will you be working in your dream job?
- Do you have a relationship with your family that is satisfying or more resolved?
- Are you still thinking about your high school crush/girlfriend/boyfriend?
- Where do you live?
- Are you happy?
- Are you healthy?

2. You need to write a rough draft of this poem and a good draft. You will need to rehearse this poem as it is expected that it be as close to memorized as possible. You may use cue (recipe) cards to help you remember your talking points. You will be handing in your final draft, double-spaced, 12 pt. Times New Roman.
3. Requirements: You need to convince the audience of something. Start with an idea and include facts, names, places and research what it is you want to talk about. There should be evidence of poetic devices in the work: ex. alliteration, onomatopoeia, rhyming, and metaphor. **Be original – no clichés if you can avoid them.** Have a high point (like a climax) to your poem and end on a confident note that tells the listener that you are confident in what you have said and you stand by your words.
4. **Practice, Practice, Practice.** You will be performing this for the class. You will be timed and you will have judges actively participating in your slam. **Be prepared to go on the day you are scheduled.** Failure to present on your assigned day will result in a loss of marks unless arrangements are made personally with your teacher(s).

Marks: /5 – Printed Poem
 /10 – Performance (determined by the teacher and the judges)

Writing the Slam (lesson 9 of 11)

Grade Level: 12 Subject: ELA 30 Prepared By: **Carla Mysko** Date: October 30, 2013

Overview & Purpose: Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance.

PGG goal(s) addressed:

- 1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.
- 1.3 Uses constructivist principles to guide student learning.
- 3.3 Demonstrates, shares, and assists students in developing critical insights into current issues.

Broad Areas of Learning:

Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.

Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.

Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.

Cross Curricular Competencies:

DT, DL, DI&I, DSR

	Teacher	Students	
Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)	<i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared), Indirect instruction (writing to inform), Independent study (homework/project package), Interactive (think/pair/share). <i>Knowledge:</i> Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance. <i>Outcomes:</i> CR A 30.1: CC A 30.1:		Materials Needed <ul style="list-style-type: none"> • Pen • Paper • Recipe/cue cards • Poetry slam/assignment handout
Assessment (Steps to check for student understanding – must assess outcomes.)	Questioning, teacher circulation and monitoring work progress.		
Accommodations/Modifications	If students need to perform privately or want to make other arrangements, this is the time to do this.		

Procedures	<p>1. Using the handout on slam poetry and the assignment, students will continue writing their “slam” poems and use the available time to rehearse their poems in pairs. The performance must be at least 90% memorized. (50 – 55 min.)</p> <p>- There may need to be one more work period added to the schedule for this.</p>	<ul style="list-style-type: none"> • Students will listen attentively follow instructions for the writing of their poems. • Students will write a rough draft of their poem, write a good copy and print out cue cards. • If they are done writing, they will begin practicing their poetry presentation. 	Other Resources (e.g. Web, books, etc.)
Closure (Reinforce the lesson)	<p>Next class you will begin performing for me. Remember you have only 3 minutes and you are required to perform this. We will be seeing you in order so be on time. If you are using profanity, please see me to run the language past me. Make sure you are dressed to perform – dress for the subject you are presenting. You may use you cue cards in a pinch but not for direct reading from. You are expected to be at least 95% memorized.</p>		

Slam Performance Day #1 (lesson 10 of 11)

Grade Level: 12	Subject: ELA 30	Prepared By: Carla Mysko	Date: October 31, 2013
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<p><i>Overview & Purpose:</i> Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance.</p> <p><i>PGG goal(s) addressed:</i></p> <p>1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.</p> <p>1.3 Uses constructivist principles to guide student learning.</p> <p>3.3 Demonstrates, shares, and assists students in developing critical insights into current issues.</p>	<p><i>Broad Areas of Learning:</i></p> <p>Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.</p> <p>Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.</p> <p>Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.</p> <p><i>Cross Curricular Competencies:</i></p> <p>DT, DL, DI&I, DSR</p>
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	Teacher	Students	
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Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)	<i>Tasks:</i> Listening, analyzing, defining poetic devices <i>Strategies:</i> Direct instruction (guided & shared), Indirect instruction (writing to inform), Independent study (homework/project package), Interactive (think/pair/share). <i>Knowledge:</i> Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance. <i>Outcomes:</i> CC A 30.1:		Materials Needed <ul style="list-style-type: none"> Recipe/cue cards
Assessment (Steps to check for student understanding – must assess outcomes.)	Students are assessed by the students who are marking the performances and also based on the criteria given by the teacher.		
Accommodations/Modifications	None		
Procedures	1. Students will perform their poetry in order of the number they have drawn. They have 3 minutes each to do this. (55 min.)	<ul style="list-style-type: none"> Students will listen attentively, respond to performers and perform poems if it is their turn. 	Other Resources (e.g. Web, books, etc.)
Closure (Reinforce the lesson)	If you didn't perform today, you are performing next class. Please be ready and don't forget to dress for the subject you are presenting.		

Slam Performance Day #2 (lesson 11 of 11)

Grade Level: 12	Subject: ELA 30	Prepared By: Carla Mysko	Date: October 31, 2013
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<p><i>Overview & Purpose:</i> Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance.</p> <p><i>PGG goal(s) addressed:</i></p> <p>1.2 Uses a variety of ways to identify and build on student academic, physical, spiritual and social strengths.</p> <p>1.3 Uses constructivist principles to guide student learning.</p> <p>3.3 Demonstrates, shares, and assists students in developing critical insights into current issues.</p>	<p><i>Broad Areas of Learning:</i></p> <p>Lifelong learners – understanding the purpose of poetry and the where it comes from/exists.</p> <p>Sense of Self, Community and Place – building connections to events and opinions by a poet and to how the student chooses to understand.</p> <p>Engaged Citizens – creating awareness that the music of a generation stems from poetry and is often a response to something greater.</p> <p><i>Cross Curricular Competencies:</i></p> <p>DT, DL, DI&I, DSR</p>
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	Teacher	Students	
Outcomes/Indicators (Learning tasks; Specifies strategies, processes, and knowledge that will be learned. Approx. 1-3 outcomes from the Saskatchewan Curriculum that could be assessed)	<p><i>Tasks:</i> Listening, analyzing, defining poetic devices</p> <p><i>Strategies:</i> Direct instruction (guided & shared), didactic questions), Indirect instruction (reading for meaning, reflective discussion, concept mapping, writing to inform), Independent study (homework/project package), Interactive (think/pair/share).</p> <p><i>Knowledge:</i> Students will understand that the purpose of slam poetry is to express an impassioned view. They will work with a form that requires both writing and oral performance.</p> <p><i>Outcomes:</i> CC A 30.1:</p>		<p>Materials Needed</p> <ul style="list-style-type: none"> • Pen • Paper • Recipe/cue cards
Assessment (Steps to check for student understanding – must assess outcomes.)	Students are assessed by the students who are marking the performances and also based on the criteria given by the teacher.		
Accommodations/Modifications	The private viewings will begin today, as well as those who prefer to perform via video.		
Procedures	<ol style="list-style-type: none"> 1. The remainder of the students will be performing their poetry slams in order of the number they drew. They have 3 minutes each to perform. (25 min.) 2. The remainder of class time will be spent on completing the work package assigned. (25-30 min.). 	<ul style="list-style-type: none"> • Students will listen attentively, respond to performers and perform poems if it is their turn. • Students will work on any outstanding work. 	<p>Other Resources (e.g. Web, books, etc.)</p>
Closure (Reinforce the lesson)	You have the rest of the class to work, use this time wisely. Please turn in the entire work package on time on the due date assigned.		

Canadian Poetry Unit Assignments – Marking Sheet

Name: _____

Buffy Sainte Marie and Wab Kinew

Response Chart.....	/3
Comparative Analysis.....	/25
<i>Poet Total</i>	<i>/28</i>

Al Purdy

"At the Quinte Hotel" Questions.....	/8
Poet Questions.....	/6
Assignment – Sestina.....	/15
<i>Poet Total</i>	<i>/29</i>

Earle Birney

Student Activity Sheet.....	/6
Assignment.....	/15
<i>Poet Total</i>	<i>/21</i>

Leonard Cohen

Student Activity Sheet.....	/9
Assignment.....	/10
<i>Poet Total</i>	<i>/19</i>

P.K. Page

Student Activity Sheet.....	/4
Exit Pass.....	/1
Assignment.....	/15
<i>Poet Total</i>	<i>/20</i>

Poetry Slam

Written Poem	/5
Performance	/10
<i>Poet Total</i>	<i>/15</i>

Total Marks	/132	+ Bonus Mark = _____	(_____ %)
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Comments: