

A stylized, hand-drawn illustration of a cell. The cell has a large, purple, irregularly shaped nucleus with yellow outlines and small black dots. The cytoplasm is a light blue-grey color with darker blue-grey cilia or microvilli extending from the cell surface. The background is a solid yellow color. In the top right corner, there is a small black arrow pointing right followed by the word "ASYMPTOTE".

ASYMPTOTE

Spring 2023 educator's guide



EDUCATOR'S GUIDE

Spring 2023 | VIVARIUM

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INTRODUCTION

Welcome to the Spring 2023 issue of the *Asymptote* Educator's Guide!

Our latest guide contains five unique lesson plans to help you bring exciting and diverse world literature into all sorts of classrooms. Each lesson is paired with poems, fiction, and nonfiction from "Vivarium," our Spring 2023 issue, which is available here:

<http://asymptotejournal.com/apr-2023>

The first lesson in this guide "The Performance of Literary Character," encourages students to take an active role in examining character traits and adapting fiction for the stage. "Tanka: Expressing Emotion in Five Lines," the second lesson, provides students with an opportunity to explore evocative language and compose their own original tanka. "Unreliable Narrators and Narrative Authority in Fiction" uses two short stories to analyze the relationship between author, narrator, and reader. "Moments that Matter," prompts students to think about the role of happiness in society and to write about events that inspire feelings of collective joy. In the final lesson in this guide, "Capturing the Present Moment," students delve into the relationship between art, literature, and the surrounding socio-political context.

We realize that the age ranges and instructional contexts for each lesson vary, and so we encourage educators to adjust these lessons to meet their needs and to record these modifications. Your classroom and teaching experiences are valuable to us, and hearing about them helps us improve our formation for the next guide. Please leave feedback and suggestions here: <http://tinyurl.com/asymptote4edu>.

Finally, if you like what we do and want to get involved, we would love to hear more from you! We are currently seeking contributors willing to share thoughts and experiences about teaching world literature through the *Asymptote* blog which can be found here: <https://www.asymptotejournal.com/blog/>

We'd especially love to read and share anecdotes from the lessons you teach based on this guide or using other *Asymptote* content. Let your stories inspire others! *Asymptote for Educators* is interested in publishing student work as well. If your students have produced excellent responses to the assignments offered in this guide, other work to do with *Asymptote* content, or want to participate in the global conversation about translated literature as it relates to them, we are currently accepting submissions.

If you're interested in contributing, collaborating, or if you'd like to give us additional feedback, please contact us at education@asymptotejournal.com.

The Performance of Literary Character

From *Mole Crickets* by Maria Galina, translated by Lisa C. Hayden

<https://www.asymptotejournal.com/fiction/mole-crickets-maria-galina/>

In these lessons, students will read an extract from Galina's *Mole Crickets* with a focus on the two unnamed main characters, the protagonist and his client. The students will then use the translator's note as a tool to unlock clues in the story about the protagonist's profession and the context of their conversation. The next task is a structured analysis of both characters, which is achieved via group work and close reading, with a plenary that brings together the results. For the next lesson, pairs rehearse and then each perform a section of the extract in front of the class. Whole-class feedback ensures the students reflect on the creative and dramatic process before writing and performing the next imagined encounter between the protagonist and his client, thus going beyond the extract.

Learning Objectives

By the end of these lessons, students should be able to:

- Describe both the protagonist and his client in the extract from *Mole Crickets*
- Use the translator's note to find further clues about the plot
- Identify different aspects of character in *Mole Crickets*
- Interpret literary characters via dramatic performance
- Adapt fiction for the stage
- Give feedback and reflect on the performance and adaptation of fiction
- Create a further scene from *Mole Crickets*

Assessment

- Whole-class discussion
- Partner rehearsal and performance
- Whole-class feedback
- Collaborative creative writing

Approximate Grade Level

High school students

University students

Materials Needed

From *Mole Crickets* by Maria Galina (tr. by Lisa C. Hayden)

<https://www.asymptotejournal.com/fiction/mole-crickets-maria-galina/>

Approximate Length

Lesson one (60 minutes)

Lesson two (45 minutes)

Lesson three (60 minutes)

Pre-lesson activities

Students read the extract from *Mole Crickets* and prepare the following questions for a general discussion:

1. What do you think the protagonist does for a living?
2. How far would you describe the protagonist as a recluse?
3. In which ways does the protagonist attempt to control his image? What does this tell us about him?
4. The protagonist claims that most people want to be a sailor or a cosmonaut when they grow up. What are the most popular choices in your country, and why?
5. How do you think the client is feeling by the end of their encounter?
6. How does that differ from what the protagonist is feeling about the encounter?
7. What do you think the protagonist means by "Once again, on the one hand, it's easier to work with sensible people, but on the other, it's more complicated. That's basically how everything always is."?

Lesson One

Introduction (15 minutes)

As a whole class, discuss the questions provided before reading, as well as anything else that stood out to the students.

Reading the Translator's Note (15 minutes)

Students read translator's note (accessible in the drop-down menu next to the text) and discuss the following questions with a partner:

1. What has been clarified in the text since reading the translator's note?
2. Which clues in the text can you find now that you've learned the protagonist's profession?

Partners report their views back to the class, as well as any differences of opinion they might have had.

Looking at Character (30 minutes)

The students will now take a closer look at the two main characters. Draw an example table on the board and have the students copy, or provide a print-out.

Character	What do we learn about the character?	Adjectives to describe this character	What questions do you have?
Protagonist			
Client			

As this is an extract from a novel, their questions could be just as interesting to discuss as what is presented, as well as for the stage where the students have to fill in the gaps.

Split the class into two halves or four groups, depending on size. Half of the class will focus on the protagonist, and the other half will focus on collecting information on his client. After the students have had around ten minutes to fill in their tables from the text, either ask each group to fill in the table on the board with their ideas or ask for feedback from the class and fill in the table on the board yourself, with the students copying.

If the time permits, you could discuss the main similarities and differences between the characters at the end of the lesson, and how successful Galina (and the translator) has been at making them seem lifelike or natural.

Homework Task

Students divide themselves into pairs, or you divide them into pairs. Then, divide the story's dialogue into four roughly equal sections as below and assign one section to each pair:

1. "You don't need to take off your shoes" → "What's that for?"
2. "We moved here... I went into the fourth grade" → "Something like that."
3. "Where do you like to take vacations?" → "Hold on. That's enough for now."
4. "You said yourself to talk about what I wanted." → "Okay."

Pairs rehearse and practice their dialogue outside of class in order to put together a performance of the extract from *Mole Crickets* at the start of the next lesson.

Students do not have to stick to the exact words in the story, as Galina's style poses an interesting question: *Is there anything they may have said to each other that has not been included in the story? Has anything been skipped over?*

Of course, the first and last lines need to stay the same, as these are the signal lines for the changeover. Make sure the students are aware of these possibilities for adaptation while explaining the task.

Lesson Two (45 minutes)

Introduction (10 minutes)

Ask the students to reflect on their processes of rehearsal by collecting all the aspects they considered while rehearsing on the board. This will also help the students to bear in mind what they can give feedback on after the performance.

Aspects could include:

- Tone of voice
- Delivery (intonation, speed, etc.)
- Body language
- Facial expression
- Staging
- Volume
- Pitch
- Timings (reacting to the other character)

Performing the Scene (20 minutes)

Ask for a volunteer pair from each section to perform their section at the front of the class.

Before the performance starts, assign a non-performing pair to closely watch and give detailed feedback to each performing pair. This helps the feedback to stay specific and focused. Ideally, assign a non-performing pair to a performing pair who rehearsed the same section of the story. The pairs perform at the front of the class. Remind them to try to keep the changeovers as streamlined as possible.

After the entire performance, assigned non-performing pairs (or any others) give feedback on the three different sections:

1. Which aspects were particularly successful?
2. What could still be improved? (What would you have done differently?)
3. How did the representations of the characters differ from each other in the performance?

Writing the Next Scene (15 minutes)

Towards the end of the lesson, students can make a start on what will be their homework project with their partner: Writing the scene as a script of the next meeting between the protagonist and his client, considering the following questions:

1. What might the protagonist have prepared for his client?
2. How might the client react?
3. How would they be feeling towards each other? (more or less comfortable, formal, relaxed, etc.)

Remind the students to take into consideration all they have observed in the performances, as well as what we already know about the characters (and which gaps they could fill with their imagination), and the aspects to be considered when rehearsing and performing a script.

If you are doing this lesson with high school students, you may want to recap the standard format of a script with them first. Each script should be no longer than a few minutes, and should be rehearsed before the next lesson.

Lesson Three

Performances (45 minutes)

Each pair performs the next scene (or take volunteers in larger classes). Decide whether you would like to have a short feedback round after each script, or add a longer feedback round at the end of the lesson.

Whole-class Discussion (15 minutes)

Here are some suggested discussion questions for the students to reflect on the whole process:

1. How subjective is the interpretation of literary characters?
2. How 'accurately' do you think the characters were portrayed when comparing them to Galina's prose?
3. How did factors and aspects outside of the written word affect these portrayals?
4. What can fiction do that scripts and performances can't, and vice-versa?
5. How was the experience of turning fiction into a script?
6. How does the performance of a script aid the writing process?

Tanka: Expressing Emotion in Five Lines

Two Poems by Pamela Proietti, translated by Donna Mancusi-Ungaro Hart and Stephen Eric Berry)

<https://www.asymptotejournal.com/poetry/two-poems-pamela-proietti/>

In this lesson, Pamela Proietti's *Two Poems*—written in Italian, translated into English, and following the traditional Japanese form—are a springboard for discussing the structure of tanka and intricacies of language. These collaboratively translated poems are accompanied by an in-depth translator's note which provides additional insight into the poems and the translation process. After reading and discussing the texts, students compose their own tanka poems.

Learning Objectives

By the end of this lesson, students should be able to:

- Identify the characteristics of tanka
- Analyze the structure and language of the poems
- Write an original tanka poem

Assessment

Independent reading

Class discussion

Poetry writing assignment

Approximate Grade Level

High school students

University students

Materials Needed

Two Poems by Pamela Proietti (tr. by Donna Mancusi-Ungaro Hart and Stephen Eric Berry)

<https://www.asymptotejournal.com/poetry/two-poems-pamela-proietti/>

Further reading (optional)

Tanka (includes a definition of tanka and a link to more examples)

<https://poets.org/glossary/tanka>

Approximate Length

Lesson one (45 minutes)

Lesson One

Reading (20 minutes)

As students enter the classroom, the teacher may want to project images of Sicily or a map of Italy to create interest and introduce context for the reading.

Students read the poems “Pinhole” and “Sicily.” As they read the poems individually, they should highlight any words that they feel are particularly evocative. Students share ideas with a partner.

Divide the board into two sections, one for each poem. Have representatives write the words they have chosen in the corresponding section. As a class, ask students to share their words, why they chose them, and what kinds of feelings, memories, or images they might suggest.

Example answers:

- In “Pinhole,” the words “sun, September, green, light” are related to nature or the change of seasons. They might suggest the warmth of the sun, memories of sunny days, or feelings of longing or desire.
- In “Sicily,” the words “ruddy, island” suggest images of Sicily, and words like “safe, story, street” all start with /s/ and might allude to something secretive.

Translator’s Note (20 minutes)

The two poems are both labeled as tanka. Ask students: What do you know about tanka? What are its characteristics?

Read translator’s note independently, taking note of the characteristics of tanka. Then discuss the following questions as a class.

- “She also strived to follow the traditional rule whereby the opening three verses (often appearing in original collections as a single line) are the most important part of the poem – so much so that they can be taken alone as with *haiku* (which follows the 5-7-5 syllable-count). The last two 7-7 verses can be explanatory of what is expressed in the first three, or they can be contradictory and belie the first part.” How do you think this information relates to the two poems?
- “... Italian utilizes frequently the *synalephe*—blending of two syllables into one ...” Can you think of any examples of synalepha in English? Like the example given in Italian, it may blend sounds from two words, for example “the elite”.
- What did you find most interesting from the translator’s note?

Assign homework (5 minutes)

Write an original tanka poem. It should include several points learned in the lesson (e.g., syllable structure, synalepha, images from nature, and traditional rules regarding the first three lines and the last two lines). If desired, write a poem inspired by Proietti’s: a tanka which evokes a picture of a specific place or presents a snapshot of human interaction or emotion.

Translate a tanka poem. If students are proficient in another language or studying another language, they can translate one of the poems into the target language, keeping the syllable structure in mind.

Unreliable Narrators and Narrative Authority in Fiction

“Weird” by Margit Löhmus, translated by D. E. Hurford

<https://www.asymptotejournal.com/fiction/weird-margin-lohmus/>

In this lesson, students will explore the relationship between the author, narrator, and reader. They will examine *Weird* by Margit Lohmus, evaluating the unreliability of the narrator and linking the “strangeness” of her character with both fractured identity and destabilisation of a text. They will begin to connect this to authorial intent. In the following lesson, they will compare *Weird* with *The Yellow Wallpaper* by Charlotte Perkins Gilman, drawing on themes of female experience and mental health and links to narrative form and genre. They will complete the lesson by writing a comparative essay interrogating the authors’ intentions in using unreliable narrators in the texts.

Learning Objectives

By the end of the lessons, students should be able to:

- Identify the purpose of an unreliable narrator
- Make inferences about texts and identity
- Examine a text’s narrative authority
- Compare two literary texts

Assessment

Comprehension Questions

Class Discussion

Essay Question

Approximate Grade Level

High School Students

University Students

Materials Needed

Weird by Margit Lohmus by Margit Löhmus. (tr. by D. E. Hurford)

<https://www.asymptotejournal.com/fiction/weird-margin-lohmus/>

The Yellow Wallpaper by Charlotte Perkins Gilman

<http://image.guardian.co.uk/sys-files/Books/documents/2009/01/09/TheYellowWallpaper.pdf>

Approximate Length

Lesson one (60 minutes)

Lesson two (60 minutes)

Lesson One

Warm up (10 minutes)

Think, pair, share:

What makes a reliable witness? Imagine you were investigating a crime. Which characteristics would you look for in a witness to ensure the veracity of their statement?

Ask students to share their ideas with the group. Collect them on the board.

Develop thinking by asking why they think these characteristics are important.

What is a narrator? Class Discussion (10 minutes)

Ask students to define “narrator”. Draw out a distinction between the author and the narrator.

Why is narrative perspective important? Refer to first person narration and its benefits. (Possible answers: sense of immediacy, creates intimacy and trust with reader) Now ask, how would reading change if you couldn’t trust the speaking “I”?

Reading and Discussion (30 minutes)

Introduce the text to students and read aloud as a class.

Display the following questions on the board:

Questions to ask about the narrator:

1. Is the narrator too self-interested to be reliable?
2. Is the narrator experienced enough to be reliable?
3. Is the narrator knowledgeable enough to be reliable?
4. Is the narrator moral enough to be reliable?
5. Is the narrator too emotional to be reliable?
6. Are the narrator’s actions consistent with their words?

Students answer the following questions independently about the first half of the text:

- Look at the opening paragraph. How might references to the narrator’s senses work as metaphor?
- How does the author destabilise the narrator’s authority in the second paragraph? (Point out the juxtaposition of the opening and closing lines of the paragraph: “blur” vs. “I know”.)
- Look at the third paragraph. Is the narrator amoral? How does this affect their reliability?

Plenary (10 minutes)

Students give feedback on their thoughts.

Ask students what relationship the author expects them to have with the narrator. Ask them to think about why for the next lesson.

Lesson Two

Warm up (5 minutes)

Recap learning from previous lesson. Remind students of answers to the question about the relationship between readers and the narrator. Ask them why they think the author does this.

Collect answers on the board, highlighting verbs to show authorial intent. (Answers could include: destabilise, undermine, question).

Reading (30 minutes)

Introduce *The Yellow Wallpaper*. Ask students to think about narrative perspective / narrative authority as they read.

Class Discussion (5 minutes)

How does narrative voice work in this story? Can we make any comparisons with *Weird*? (Possible answers: female voices/experiences/fractured identity; mental health; genre (Victorian Gothic for *The Yellow Wallpaper* and surrealist elements for *Weird*))

Independent Writing (20 minutes)

Essay question: Why do the writers of *Weird* and *The Yellow Wallpaper* use narrators to destabilise the text? Support your answer with evidence from the text.

Moments that Matter

***Liberating Joy* by Julius Sasnauskas, translated by Delija Valiukenas**

<https://www.asymptotejournal.com/nonfiction/liberating-joy-julius-sasnauskas/>

Writing about the Lithuanian team's victory in the 2003 European Basketball championship, Julius Sasnauskas comments on the relationship between sports, politics, and religion. Students read and discuss *Liberating Joy*, reflecting on their personal definitions of happiness, as well as the significance of joy experienced as a nation. Then they compose an original piece based on one of the themes in the text.

Learning Objectives

By the end of this lesson, students should be able to:

- Discuss the role of joy in society
- Practice reading skills (e.g., skimming, scanning, intensive reading)
- Compose an original writing assignment based on one of the themes of the text

Assessment

Independent reading

Small group discussion

Informal and formal writing assignments

Approximate Grade Level

University students

Materials Needed

Liberating Joy by Julius Sasnauskas, tr. by Delija Valiukenas

<https://www.asymptotejournal.com/nonfiction/liberating-joy-julius-sasnauskas/>

Further reading (optional)

Different cultures define happiness differently by Arthur C. Brooks

<https://www.theatlantic.com/family/archive/2021/07/happiest-country-definition/619441/>

Lithuania

<https://www.britannica.com/place/Lithuania>

Hoops and glory: Why basketball is Lithuania's 'second religion' by Saulius Jakucionis

<https://www.ft.com/content/9e7e1552-d829-45c0-8ca6-1fe8e14fe868>

Approximate Length

Lesson one (45 minutes)

Lesson two (45 minutes)

Lesson One

Warm up (15 minutes)

In preparation for the class, have students freewrite about the following questions. Students should bring their freewriting to class and be prepared to discuss it with a partner or small group.

1. How would you define happiness? (e.g., achieving a goal, feeling safe or calm, spending time with friends or family, engaging with hobbies and interests)
2. Can you describe a time that you felt very happy? What happened? How does it relate to your definition of happiness?
3. Have you ever had an experience of collective joy within a group, community, or nation? What happened? (e.g., a sports team victory, a concert, a religious event, a holiday, an event with family or friends) How did the thrill and excitement of the event bring people together?

The concept of happiness can vary across cultures. Depending on the aims and composition of the class, the teacher might want to bring up these variations during the discussion. One resource on the topic is *Different cultures define happiness differently* by Arthur C. Brooks (see Further Reading).

Reading skills (15 minutes)

Skimming

Distribute the piece. Ask students to skim the piece. Set a time limit (about 1-2 minutes) and then ask students to predict the genre, main topics, and if they already have any background information about the topics (e.g., Lithuania, basketball).

Scanning

Next ask students to scan the piece for answers or clues to the following questions about Lithuania. (This step can be skipped if students are already familiar with Lithuania.) (Information from Britannica <https://www.britannica.com/place/Lithuania>)

1. Question: What are the three colors of Lithuania's flag?
Answer: yellow, green, red
2. Question: Where is Lithuania located?
Answer: Lithuania is in northeastern Europe along the Baltic Sea and is bordered by Latvia, Belarus, Poland, and the Russian oblast of Kaliningrad
3. Question: What is the predominant religion in Lithuania?
Answer: Roman Catholic
4. Question: Before declaring independence in the 1990s, Lithuania had previously been occupied by which countries?
Answer: Russia, Germany, U.S.S.R.
5. Question: What is the national sport of Lithuania?
Answer: basketball

Reading (15 minutes)

Students begin reading *Liberating Joy* individually during the remaining class time and finish for homework. As students read, they should highlight something they agree or disagree with, something they have a question about, and something they find interesting or thought-provoking. They should be prepared to share and discuss the selected passages in the next class.

Lesson Two

Review the reading (15 minutes)

Students share highlighted passages with a partner or small group, especially ideas that they agreed, disagreed, or found thought-provoking. During this time, the teacher can answer any questions that students have.

After the small group discussion finishes, reconvene students in plenary. Ask for a representative of each group to share ideas.

Discussion (15 minutes)

What is the significance of joy and happiness for a nation? Why do you think the title is *Liberating Joy*? If necessary, the teacher may guide the discussion using some of the following quotations.

- *A nation finds its defining moments—its pivotal words and life-changing symbols—in forever new and different places. And it celebrates its solidarity wherever and whenever it experiences a free and unfettered joy.*
- *Happiness is a dangerous thing, a force to be reckoned with. It can overturn more than a telephone booth.*
- *I can even see writing off the entire 2003 championship season and everything associated with it as just another display of the ancient formula for keeping the civic peace through “bread and circus.” With “circus” being more satisfying, at times, than “bread.”*
- *So where should we suggest the nation look for joy?*

Translator’s Note (15 minutes)

Read the author’s bio and the translator’s note, drawing particular attention to the following passage.

What I found challenging about “Liberating Joy” were its references to Catholic doctrine. They seemed problematic for a secular topic and an amorphous audience. Particularly in paragraph ten, where the reference was essential to the argument rather than just a nod to the author’s clerical background.

What do you think about this comment from the translator? Do you think that the author’s references to religion add to or detract from the author’s message? Why or why not?

Writing Assignment

Depending on the aims of the class, the teacher or individual students should select one of the following topics for their original writing assignment. Completed assignments should be approximately 1-2 pages in length. If time allows, have students share their work during the next class.

- **Joy:** How would you define joy? In your culture, what do you think is the best place for people to look for collective joy (e.g., sports, concerts, religion, words, symbols)? What is the role of joy in a society? Are your ideas similar or different to the author's ideas?
- **Sports:** How do you think sports and national unity are connected? What are the pros and cons of connecting the two? Can you describe a defining moment of national unity or identity related to sports (any country or time period)? What was the moment? Why was it significant? How did it contribute to a feeling of national unity or identity among a group of people?
- **Reading Response:** What is your reaction to the reading? Students may want to refer to the passages they highlighted to help them complete the assignment. Some possible questions to consider in the assignment: What did you agree or disagree with in the reading? What did you learn from the reading? How did the reading relate to your previous knowledge or experience? Do you think that the author's references to religion add to or detract from the author's message?

Capturing the Present Moment

From “Exquisite Corpse” by Malú Urriola, translated by Elena Barcia

<https://www.asymptotejournal.com/poetry/malu-urriola-seven-poems/>

This lesson will encourage students to critically analyse a series of seven poems by Elena Barcia. They will develop an understanding of Dadaism and Stream of Consciousness while researching how socio-political context and art movements have an impact on writing and poets. They will then write their own poem and do some research into other poets.

Learning Objectives

By the end of this lesson, students should be able to:

- Critically analyse poetry
- Understand the concepts of Dadaism and Stream of Consciousness
- Discuss ideas related to the poem
- Recognize the socio-political histories that have defined literature
- Conduct independent research on poets

Assessment

Participation in group discussions

Discussions and research on Dadaism and Stream of Consciousness

Completing homework, including creative writing and research on poets

Approximate Grade Level

University students

Materials Needed

From *Exquisite Corpse* by Malú Urriola (tr. by Elena Barcia)

<https://www.asymptotejournal.com/poetry/malu-urriola-seven-poems/>

Dada Art Movement

<https://www.theartstory.org/movement/dada/>

[https://www.tate.org.uk/art/art-](https://www.tate.org.uk/art/art-terms/d/dada#:~:text=Dada%20was%20an%20art%20movement,Art%20Critic%20(1919%E2%80%93320))

[terms/d/dada#:~:text=Dada%20was%20an%20art%20movement,Art%20Critic%20\(1919%E2%80%93320\)](https://www.tate.org.uk/art/art-terms/d/dada#:~:text=Dada%20was%20an%20art%20movement,Art%20Critic%20(1919%E2%80%93320))

Dada Word Play

https://www.moma.org/learn/moma_learning/themes/dada/word-play/

Stream of Consciousness Definition

<https://liberalarts.oregonstate.edu/wlf/what-stream-consciousness>

Supplementary Materials

Glossary of Poetic Terms

<https://poets.org/glossary>

Dada Poetry Movements

<https://pubs.lib.uiowa.edu/dadasur/article/29437/galley/137812/view/>

Approximate Length

Lesson one (75-90 minutes)

Lesson two (50 minutes)

Lesson One

In-class discussion in groups (45 minutes)

Divide the class into groups of 5 or 6 to analyse the poems.

- Ask students to read the seven poems and jot down their initial impressions or annotations.
- Then ask students to come together as a group and choose/discuss 3-5 key features. (They can use the glossary of poetic terms in the supplementary material to aid them).
- Once they have chosen the features, they should spend some time discussing 4 main themes they have noticed across the poetry collection.
- Each student should pick one poem that they think is the most relevant to them and justify why to their group.
- Ask students to listen to the poems read by the poet in its original language (available at the Asymptote link).
- Does listening to the poems in its original language add a new layer of understanding?

In class discussion with teacher (35-45 minutes)

As a class, discuss the features that the students have chosen, and write them on the whiteboard or online whiteboard on Zoom. Class discussion questions:

- Are there any poems that seem similar? And if so, what ties them together?
- What effect does the first-person perspective have on the poem?
- How does repetition work in these poems? How different would the poems be without the repetition?
- Who is addressed as the “you”?
- What is the role of nature in the poems?
- What is the relationship between nature and the poet?

Lesson Two

In-class discussion (50 minutes)

Ask students to research Dadaism, using the links in Materials Needed above as a starting point. Conduct a class discussion on Dadaism based on the following questions:

- What is the relationship between art and literature?
- What are some other art movements you know of that have influenced literature? Or vice versa?
- What are some unique features of Dadaism that are present in Urriola’s poems?

Ask students to research Stream of Consciousness, using the links in Materials Needed above as a starting point. Conduct a class discussion on Stream of Consciousness, based on the following questions:

- How does Urriola use stream of consciousness in her poems?
- In which poem/poems is/are the stream of consciousness most evident?
- Do you perceive and understand the poems differently after reading about Dadaism? How?
- How does the period that writers live in influence their work?
- How do other writers influence each other, both in terms of style and material?

Homework

- Make a list of 3 poets who have the same writing style as Urriola and select a poem by each one. Then write a brief description of how their writing styles intersect with Urriola's and what their influences were.
- Write a 20-line stream of conscious poem, following Urriola's poems as examples.

FEEDBACK

Thanks for taking the time to read our Spring 2023 Educator's Guide. We hope you found it useful and engaging.

Have questions, comments, critiques, or testimonials?

Please leave your feedback at <http://tinyurl.com/asymptoteforedu>. We look forward to hearing from you!

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