

MARIAN SCHOOL OF QUEZON CITY

Fides et Veritas

A COMPREHENSIVE LEARNING PLAN

- To be delivered online
- In two consecutive sessions of one-hour duration each session.
- For the subject ENGLISH, Junior High School Grade 8: AFRO-ASIAN LITERATURE
- Lesson 3: Japanese Literature, focus on “The Haiku”
- A printout of the Lesson Proper (in module form) will be distributed to the students.

AN INCH LONG BUT A MILE DEEP

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June 2020

PART I: OBJECTIVES (DESIRED RESULTS)

1. Transfer Goal

At the end of the lesson, I expect my students to be able to write their own haikus with confidence and competence.

2. Essential Questions

- a. Is it possible to tell a story in just three lines, using seventeen syllables only?
- b. How can something which is only an inch long be miles deep at the same time?

3. Essential and Enduring Understanding

Writing haiku invests us with the ability to follow the rules of form and structure and heightens our awareness of the beauty of the natural world and our place in it.

4. Knowledge to be gained

My students will have an in-depth knowledge of this shortest of Japanese poems.

5. Skill to be acquired

My students will have the ability to write haikus of their own.

6. Values to be imbibed

Acquiring the skill of writing haiku develops in the students the habit of thinking twice before actually saying what's on their mind, of being circumspect in their words and deeds. They will tend to be more cautious and prudent, striving to say something of real import and significance while at the same time avoiding making unnecessary "sound and fury." After all, less could be more. We must live lives patterned after the haiku ---- simple but profound. In short, an inch long but a mile deep.

PART II: PERFORMANCE TASK (ASSESSMENT)

Instruction: Write five (5) original haikus in English. The theme is about something that most of you can easily relate to: "YOUNG LOVE."

Take into account all that you have learned about the haiku and apply it to your opus, which you will compile in a folder to be submitted two weeks from today. Perhaps adding some drawings, sketches, fold-outs (origami) or even a diorama will help us to "get" your message, and also get you additional points for extra effort.

Be brave. Be very brave. Be in love. Hay, Naku! Write a Haiku!

Sample 1:

Love at First Whiff

Smelling your perfume,
a flower bloomed in my heart.
Blustery May day!

Sample 2:

Dog-bit Crazy Love

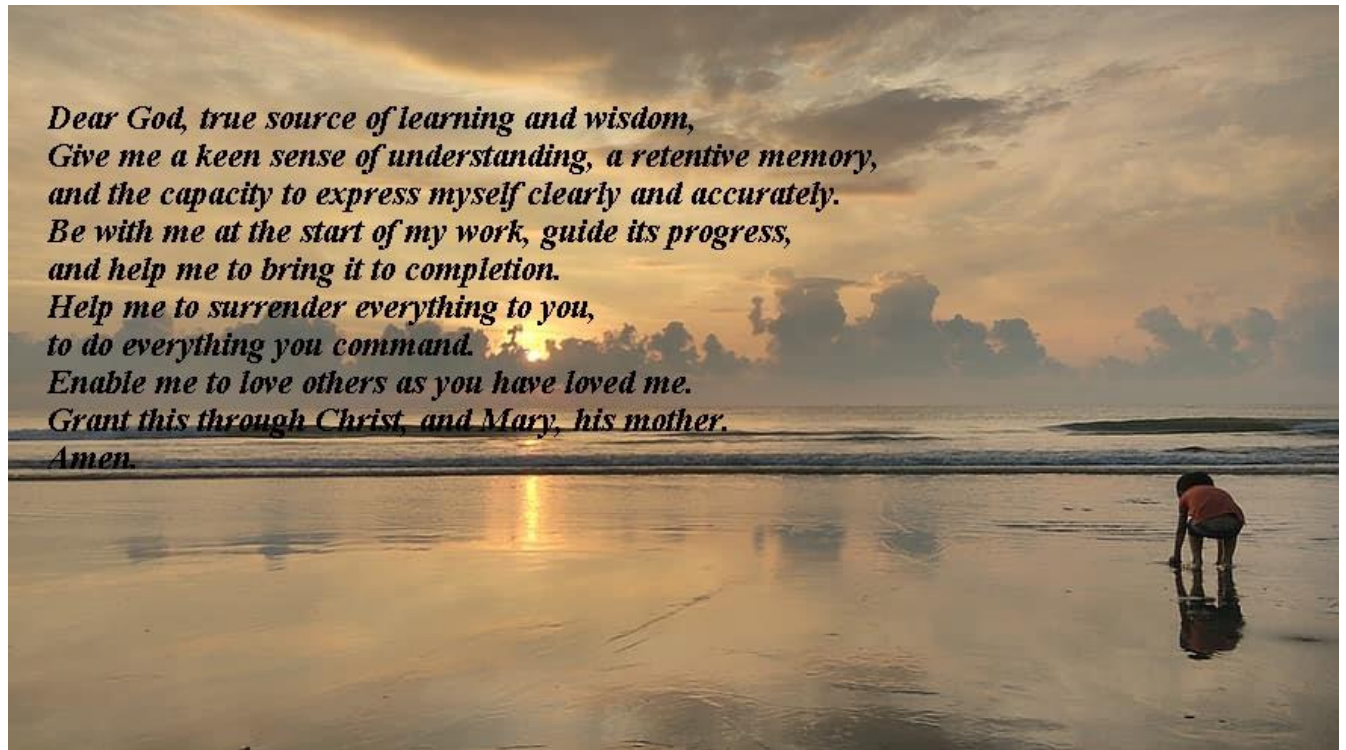
Tonight we're in love!
Floating at sea big, bright and silly ----
Our fool moon!

HAIKU EVALUATION RUBRIC

CRITERIA	4 (Distinguished)	3 (Proficient)	2 (Basic)	1 (Unsatisfactory)	SCORE
FORM	Poem conforms to the 5-7-5 syllable pattern	Poem follows the 3-line pattern but lacks 1 or 2 syllables or has more than 17	Poem follows the 3-line pattern but has more than 2 syllables lacking or has more than 17	Poem does not follow the 5-7-5 syllable pattern	
CONTENT	Poem clearly centers around nature and captures a single scene or moment	Poem centers around nature and somewhat captures a single scene or moment	Poem makes some reference to nature but fails to present a scene or moment	Poem makes no reference to nature and does not depict any scene or moment	
USE OF IMAGERY	Poem includes vivid imagery	Poem uses some imagery.	Poem hardly includes imagery.	Poem does not include imagery	
CONVENTIONS	There are no errors in grammar, spelling, S-V agreement and tense	There are a few errors in grammar, spelling, S-V agreement and tense	There are several errors in grammar, spelling, S-V agreement and tense	There are many errors in grammar, spelling, S-V agreement and tense	
				TOTAL SCORE	16

LESSON PROPER

Prayer Before Study



*Dear God, true source of learning and wisdom,
Give me a keen sense of understanding, a retentive memory,
and the capacity to express myself clearly and accurately.
Be with me at the start of my work, guide its progress,
and help me to bring it to completion.
Help me to surrender everything to you,
to do everything you command.
Enable me to love others as you have loved me.
Grant this through Christ, and Mary, his mother.
Amen.*

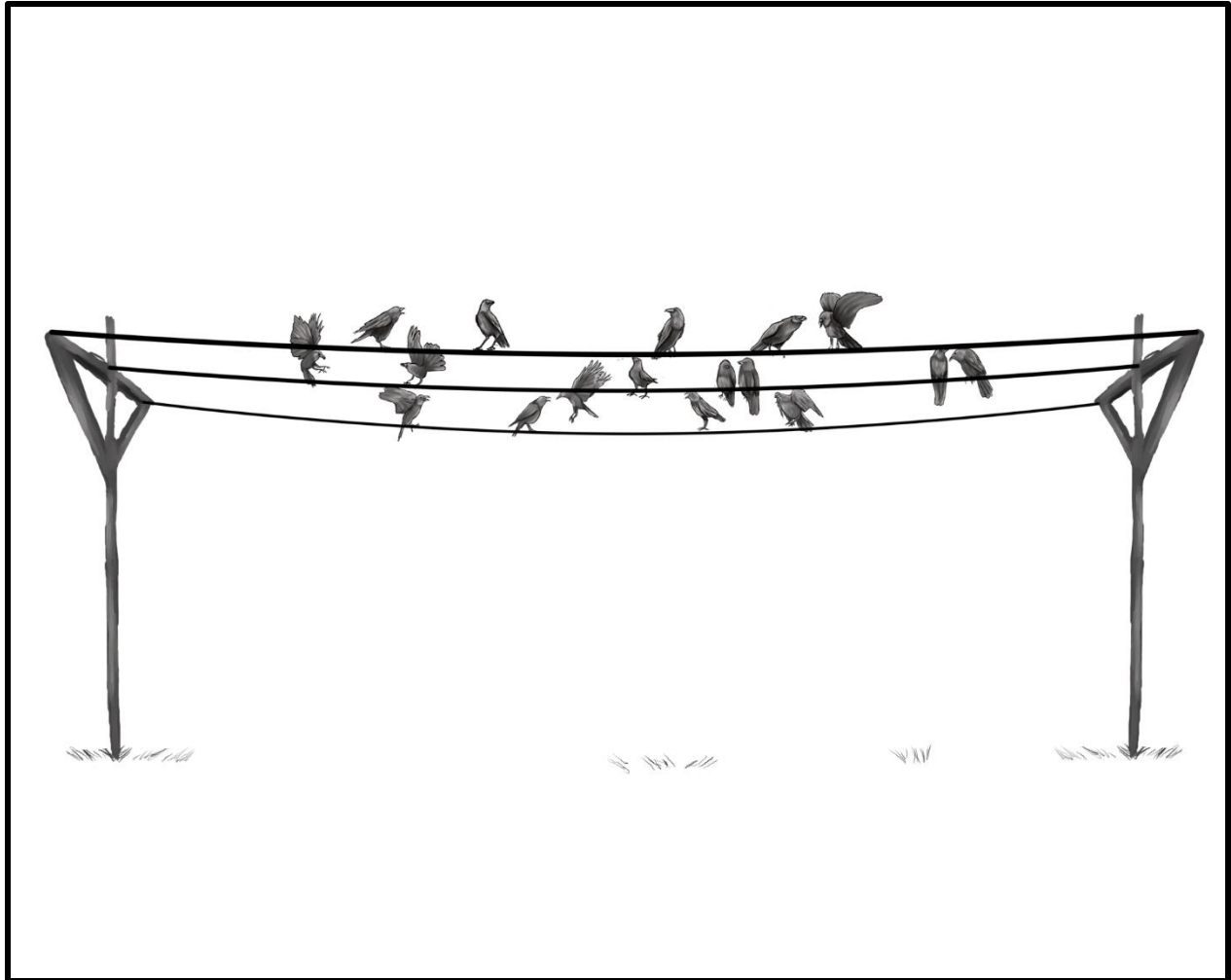
1. Introduction (Warmer-upper)

I used to stutter when I was in grade school. Being conscious of my speech impediment, I was therefore shy and introverted, or, perhaps, it was shyness that made me stutter. At any rate, one seemed to be feeding upon the other. It got so bad that my father brought me to a speech therapist who gave this advice, among many others: “Limit your speech to three words per sentence.” And so I did. My father also opened my eyes to the beauty of Chinese poetry, which are mostly short and never long, such as Wang Wei. On my own, I discovered haiku. All these seemed to have helped, and before I noticed it myself, I have lost the stutter and regained my confidence. But, to this day, I retained my old habit of delivering speech that is both guarded and laconic, concentrating my message in as few words as possible. I have acquired the discipline of always saying things which may be just an inch long but which is in fact a mile deep.

2. Motivation / Inspiration

Hook the students’ attention by presenting your illustration which shows 17 crows perched on 3 clotheslines. This happens to be a graphic representation of the haiku’s general and basic form: it contains 17 syllables arranged in 3 lines. The first line has 5 syllables, the second 7 and the third 5.

Show also the accompanying caption you wrote, in the form of a haiku:



**Random thoughts come to roost —
Seventeen crows on three clotheslines.
Storm season.**

3. The form and structure of the haiku

The haiku is the shortest of Japanese poems, consisting of three lines of five, seven and five syllables respectively, seventeen syllables all told. It has no meter and no rhyme.

Here is a classic example of a haiku written by Matsuo Basho (1644-1694), Japan's greatest haiku master :

**Kare-eda ni
Karasu no tomarikeri
Aki no kure**

**On a bare branch
A crow is perched —
Autumn evening.**

Flash on screen the painting of Caspar David Friedrich titled “Tree of Ravens” (1882).



4. The substance of the haiku

“Seventeen syllables” and “reference to the seasons” are the two essential elements in haiku.

Most haiku reflect nature or one of the four seasons. The time of the year and the time of the day are often an intrinsic part of a haiku. In the first example I presented, what is the time or season of the year? (*Answer: Autumn.*) And what is the time of the day? (*Answer: Evening.*)

The words or phrases may name the season directly (“a summer day”), may tell the temperature or condition of the weather (“a cold wind”), or may name something that typically happens at a certain season (“harvest” or “monsoon”).

Here in the Philippines, we only have two seasons — the wet and the dry.

5. The soul and essence of haiku

A haiku gives the reader a sense of something happening at a special moment in time, something which caused the writer to pause and reflect.

The focus is on the momentary impression of a particular scene or occurrence. Haikus are basically short, imagistic poems about the things that connect people to nature. When we write a haiku, we are saying: “It is hard to tell you how I am feeling deep inside, but if I share with you the event that brought about these emotions, perhaps you will have the same feelings.”

Here is another example, this time from Yosa Buson (1716-1784):

**Tsurigane ni
Tomarite nemuru
Kocho kana**

**Upon the temple bell
a butterfly
is sleeping well.**



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What is that special moment in time which caused Buson to pause and reflect? (*Answer: He noticed that a butterfly had alighted on a temple bell, which could be rung at any time.*) What is the momentary impression you get from reading this haiku? (*Answer: A sense and feeling of absolute peace and contentment, of calm, trust and confidence.*) What is being suggested, therefore? (*Answer: We must be resolute and steadfast even in the face of impending disaster or adversity.*)

6. Summation

Brevity and suggestiveness are the life and soul of haiku.

- a. A haiku is a short poem written in three lines.
- b. It contains 17 syllables, divided as follows:
 1. first line – 5 syllables
 2. second line – 7 syllables
 3. third line – 5 syllables
- c. It has no metre and no rhyme.
- d. It is always about a single moment, scene or experience.
- e. Nature is its main focus and concern.
- f. There is often reference as to the season of the year or the time of the day.

- g. The momentary episode is captured, much like a snapshot, through the use of rich and vivid images.

7. **Give the assignment.**

ADDITIONAL READINGS

I now present two of my own original haikus for you to evaluate and critique in your own time. I've provided guide questions to help you "get" the message, both manifest and implied, of these two haikus.

Oyayi*

**My senile mother
sings for me a lullaby;
puts herself to sleep**

* Oyayi (Tagalog): lullaby

Guide Questions:

1. A story told in a poem is always more compact than a story told in prose. To answer the Essential Questions I asked at the beginning of our discussion, can you tell me the "story" behind this haiku about my mother?
2. Is there a reference to "time" or "season" in the haiku? What is the "time" being suggested in the haiku?
3. Is there a figure of speech imbedded in the haiku? Where lies the irony?

Picking Flowers for Use in Ikebana*

**Thrice did I attempt
before your perfect flower
my dagger wavered**

* Ikebana: the Japanese art of arranging flowers

Guide Questions:

1. This haiku can be interpreted and understood on two levels. Can you identify the two stories being told?
2. Why did I use the word "dagger" instead of "shears," "scissors" or "cutter"?
3. Can you now recount those two stories in a way that they become "an inch long but a mile deep"?

FOUND IN TRANSLATION

**My senile mother
sings for me a lullaby;
puts herself to sleep**

(English)

**Ipinaghele ako
ng aking matanda nang nanay...
nakatulog siya.**

(Filipino)

年迈的妈妈
为我唱催眠曲；
自己却先入眠

(Chinese)

**Ni nanangko a kabaw
kantaannak ti duayya;
isut' nakaturog**

(Ilocano)

老齡の母
私のために子守歌を歌う
自ら眠ってしまう

(Japanese)

FOUND IN TRANSLATION

Picking Flowers for Use in Ikebana

Thrice did I attempt.....
before your perfect flower
my dagger wavered

(English)

Pamumupol ng Bulaklak para sa Ikebana

Tatlong beses nagtangka....
sa harap ng iyong perpektong bulaklak
punyal ko'y umurong

(Filipino)

为插花玩艺摘鲜花

面对你完美的花
我尝试了三次
我的尖刀动摇了

(Chinese)

Panagpuros ti Sabsabong para iti Ikebana

Namitlo a pinadasko.....
iti sango ti perfekto a sabongmo
nagduadua ti imukok

(Ilocano)

生け花に使う花の摘み取り

三度試みた.....
あなたの完璧な花の前で
私の短剣が揺れた

(Japanese)