

MATSUO BASHŌ – FURU IKE YA



"In writing do not let a hair's breadth separate your self from the subject." – Matsuo Basho

LENGTH: Four 45-minute classroom sessions

OBJECTIVES:

- Introduce Poetry Inside Out
- Define and introduce the process of translation
- Identify the linguistic, ethnic, and cultural resources of the class and community
- Identify meaning and/or message in poetry

MATERIALS:

- Matsuo Bashō Poem Pages packet for each student **Single-sided copies help in process of translation*
- PIO Teacher's Guide
- Videos (optional)
 - For a look at the Japanese countryside as experienced by Matsuo Basho: Matsuo Basho by . (https://www.youtube.com/watch?v=zXvzgR3A9_I)
 - For a musical rendition of the haiku: Dmitri N. Smirnov: Dream Journey I by Dmitri Smirnov (<https://www.youtube.com/watch?v=zzUVKsl-Gy8>)

BASHŌ: SESSION ONE OVERVIEW

(See each sessions "Notes for Teaching" section for more details regarding the activities in this unit)

ACTIVITIES	PARTICIPANT STRUCTURE
<p>I. Introduction to Poetry Inside Out</p> <ul style="list-style-type: none"> • Brief introduction to Poetry Inside Out and overview of the unit • Why group work is essential to this process • Document the cultural and linguistic resources in the classroom <ul style="list-style-type: none"> ◦ How many different languages do the students speak? What languages do their relatives speak? ◦ How many students have relatives that come from or live in other countries? 	Introduction
<p>II. Unpacking TRANSLATION</p> <ul style="list-style-type: none"> • First in pairs and small groups, have students generate some ideas about <i>translation</i>. What is it? When do we use it? Why do we use it? • As each group reports to the class, write their ideas on the board • Remind students that all of their cultural and linguistic resources are essential translation tools. 	Small group work and whole class discussion
<p>III. Biography: Who is Matsuo Bashō?</p> <ul style="list-style-type: none"> • Each student reads the biography silently, circling key concepts and words that they feel are important • Ask for a volunteer or two to read the biography aloud. More than one reading is preferred. • As a whole class, review the words and key concepts that have been identified. Ask students why they identified each particular word and in what ways they may be helpful in translating the poem • On the board, write down the key things learned about Bashō 	Individual student work and whole class discussion
<p>IV. Wrap-up</p> <ul style="list-style-type: none"> • Questions and/or revelations • Preview of next session's activities 	Whole class

NOTES FOR TEACHING LESSON ONE

BEFORE YOU START

- Establish stable groups for the Poetry Inside Out unit:
 - 4 students per group (students will regularly work in pairs within the group of four)
 - Make groups as diverse as possible in terms of language, ethnicity, gender, and ability
- Translate the poem: Taking note of aspects of the poem, language, and/or poet that may be of interest to your students or enrich the translation process. As you translate, look for patterns, rhythm, cognates or other items that may help the students translate or understand the poem's meaning.
- Prepare materials
- Read through the notes and background information section of each poem page. The "Notes for Teaching" accompany the lesson plans and include more helpful information. The "Background Information" section of each poem page also includes useful information regarding the poem, poet, country of origin, and language.

SESSION ONE

I. INTRODUCTION TO POETRY INSIDE OUT

Brief introduction to PIO and overview of unit

- It is important during the first lesson to introduce students to the practice and culture of Poetry Inside Out. Begin by briefly describing the three key parts of Poetry Inside Out: Translating, Talking and Listening, and Collaborating.

Why group work is essential to this process

- Poetry Inside Out is done in collaborative groups. The groups remain stable for the whole unit. Group work is especially important in the PIO curriculum because when translating all knowledge, experience and cultural and linguistic resources contribute to the translation process. Each person's wisdom is essential. Establishing groups and creating specific practices for cultivating communication – listening and talking – is essential.
- Getting students to talk and listen to each other requires some changes in the organizational structure of the classroom. Introduce 'Handing Off' protocol to encourage students to talk to each other instead of 'reporting' to the teacher.
- When you begin it may be necessary to have some rules in place such as – call on someone new, or girls call on boys. Another useful rule is to call on someone quickly. Ease with this practice increases over time, thus it is a good idea to use with all whole class discussions.
- Talking and listening is essential to PIO's success. In addition to 'Handing-off, during the first PIO lessons it is also helpful to introduce a couple of simple 'Talk Moves.' While it takes time and repetition to introduce new practices, once students experience the value, they become a natural part of the classroom culture.

Document the cultural and linguistic resources in the classroom

- The beauty of translating anything, in particular poetry, is that the act of translating requires that we draw on all of our life experiences. All are part of our translation tool bag and a resource for the translator. Above all, each student's cultural and linguistic knowledge are particularly helpful.

II. UNPACKING TRANSLATION

- An essential feature of this work is to make visible the process of unpacking word meaning. Poetry Inside Out students acquire this understanding through a variety of repeated activities – such as finding the perfect word for a translation, defending an opinion, or listening to peers. It is also a skill that is developed over time through practice. A simple word meaning exercise is described below.

Word Meaning Exercise:

TRANSLATION is an excellent candidate for this exercise. The practice of collaboratively defining words surprises all with the added depth and breadth of the meaning of the word.

1. Initiate a conversation with the students about what they think it means to translate.
2. Write the word TRANSLATION on the board and ask students to define the word. Write down all responses. As students offer meanings for this word be sure to make a distinction between *translation* and *interpretation*. Translation deals with written communication, allowing time for contemplation. Interpreting is all about the spoken word, relying on the interpreter to make the shift from one language to another in real time. Many of your students will have experience interpreting for their families. The focus of Poetry Inside Out is translation.
3. Keep notes of the students' responses on chart paper or white board for later reference.
4. Once the students have translated a number of poems, revisit students' comments. This process makes explicit how their understanding has changed and expanded. This simple exercise is a beginning step in the process of heightening awareness for uncovering the meaning of words in context.

III. BIOGRAPHY: WHO IS MATSUO BASHŌ?

- *Look at the Poem Pages Packet* – It is worth spending a few minutes going over the parts of the poem page package. Just as predicting what is to be read before reading a passage helps enhance comprehension, previewing materials prepares the student for learning the forth-coming material and the accompanying practices.
- *Have each student read the biography silently, circling key concepts and important words.* This is an excellent pre-reading strategy that slows down the reading process and requires students to think deeply not only about the words on the page, but also in reference to the other words on the page and the subject of the biography. This practice also prepares students to listen more attentively to the biography once it is read. Reminder: More information can be found about Bashō in following section, Background Notes.
- *Ask for a volunteer or two to read the biography.* Reading aloud is a powerful practice that has implications for both the one that is reading and the ones that are listening. Words spoken aloud present an opportunity for honing another kind of comprehension skill.
- *As a whole class discuss “circled” words and key concepts.* The discussion of the ‘circled’ words is a powerful metacognitive practice that builds vocabulary and the capacity to comprehend text. Have students pay particular attention to, and give the reasoning behind, the words and concepts they selected. This process builds the practice of looking for resources and sources of information in addition to the glossary when in the process of translating.

IV. WRAP-UP

- Questions and/or revelations. The closing of the day's activities is a good way to cement learning. Last words, at times, can be good indications of student engagement.
 - What did we learn about translation?
 - What was easy?
 - What was hard?
 - Review the cultural and linguistic resources in the classroom
 - In what ways are these important and a resource?
 - How do we honor and put them to use?
 - Thoughts and ideas about group work
 - What was easy?
 - What was hard?
 - Other thoughts and ideas?
- Previewing tomorrow. As explained above 'pre-viewing' work to come is an essential strategy for promoting learning.

BASHŌ: SESSION TWO OVERVIEW	
ACTIVITIES	PARTICIPANT STRUCTURE
I. Review work and process <ul style="list-style-type: none"> • Overview of session • Revisit Bashō's life and discuss why knowing about him and his life is important in the translation process 	Whole class
II. Preparing to translate: Introducing Japanese and rōmaji <ul style="list-style-type: none"> • Discuss the Japanese language: Where is it spoken? By how many people? What does the Japanese language look like? • Discuss which Talk Moves may be of use and when they could be used 	Whole class
III. Step One: Phrase by Phrase <ul style="list-style-type: none"> • Ask for volunteers to read the poem aloud • If there is no fluent speaker of Japanese it's a good idea to watch the video: 古池や 蛙飛び込む水の音 by Bunryu Kamimura • Review "Translation Circle" protocol found in the Teacher's Guide with the whole class • Students work in pairs on Phrase by Phrase translations 	Whole class and work in pairs
IV. Wrap-up: What did you learn? (Take notes on chart paper) <ul style="list-style-type: none"> • From translating? • From the poem? • From working with others? • What Talk Moves did you use and how were they helpful? 	Whole class

SESSION TWO

I. Review work and process

- *Overview of day.* Reviewing the day is an important strategy for preparing students (especially English language learners) for full participation in the day's work.
- *Review key concepts and words identified in the previous session* – ask students have any reflections to add before beginning the translation process.

II. PREPARING TO TRANSLATE: INTRODUCING JAPANESE AND RŌMAJI.

- *Explore the Japanese language* – *Where it is spoken? By how many people? What does Japanese look like?* See the 'Background Notes' section of the poem page for more information about Japan and the language.
- *Explain the purpose of Rōmaji.* See the 'Background Notes' page for more information

III. STEP ONE: PHRASE BY PHRASE

- *Ask for volunteers to read the poem* – *don't forget yourself as a potential volunteer.* Before reading the poem aloud, have everyone read the poem silently to themselves. As each one reads have the students examine the Japanese characters that correspond with the Rōmaji and look for any possible patterns. Remind students about the Reading Aloud tips.
- If there is no fluent speaker of Japanese available, it is suggested that you use the audio file contained in the AUDIO folder in the teacher's toolbox
- *Review Translation Circle protocol.* A good careful set up of the translation process is especially important in the beginning of a Poetry Inside Out workshop.
- *Students work in pairs on Phrase-by-Phrase translations.* Explain the Phrase-by-Phrase process. If there is someone in the group that has a particular expertise in the language of the poem, have them act as resource supporting their partner through this phase of the process. In this phase of the work they might want to put several choices for each word and phrase. Often the correct word choice is not clear until they have all the words are in place and the meaning begins to emerge. Remember – translating is like solving a riddle.

Note: For some students it is important to have some time alone. Remember, participation in Poetry Inside Out is meant to be a collaborative endeavor. That said, sometimes, for some students, having some time to work alone is important. This is not true for all students at all times.

IV. WRAP-UP - WHAT DID YOU LEARN? (Take notes on chart paper)

- From translating? From the poem? Working with others? Reflection is a good tool for making new learnings concrete. Take notes on chart paper as a way to document change in thinking and understanding over time.

BASHŌ: SESSION THREE OVERVIEW	
ACTIVITIES	PARTICIPANT STRUCTURE
I. Review work and process <ul style="list-style-type: none"> • Overview of session 	Whole class
II. Step Two: Make It Flow <ul style="list-style-type: none"> • Review the Make It Flow process in “Translation Circles” • Pairs share their Phrase by Phrase translations with each other • Create a single Make It Flow translation • Prepare to Defend Your Translation. 	Small group work
III. Step Three: Sharing and defending translations <ul style="list-style-type: none"> • Sharing translations as a class • Students fill out the “Defending Your Translation” worksheet <ul style="list-style-type: none"> ○ What three phrases or words were challenging to translate? Interesting to translate? ○ How did this poem make you feel? ○ What do you think the poet is trying to communicate? 	Whole class and individual student work
IV. Wrap-up <ul style="list-style-type: none"> • Questions and/or revelations • Preview of last session’s activities 	Whole class

SESSION THREE

I. REVIEW WORK AND PROCESS

- *Overview of session.* Ask students if they have any questions or concerns about the previous days work, reviewing what they took away and felt they learned.

II. STEP TWO: MAKE IT FLOW

- *Review the Make it Flow process.* Explain to the student that making a translation flow involves giving meaning to the poem's translation and find the words that convey that meaning.
- *The pairs share their Phrase- by-Phrase translations with group.* The pairs within each group of four share their Phrase-by-Phrase translations. Each pair reads and talks about their work, word choices, and rationale behind their overall translation. Remind the students that a Phrase-by-Phrase translation is a rough draft. At this stage, putting more than one possibility for a word can be a good idea.
- *Create a single make it flow version.* Through group consensus, the two pairs combine their work to create a single make it flow version.
- *Prepare to Defend Your Translation.* The final step in this phase for each group to fill out the "Defending Your Translation" work page and to prepare to make contributions to whole class discussion

III. STEP THREE: SHARING AND DEFENDING TRANSLATIONS

- *Sharing Translations.* Each group reads their translations aloud to the whole class at least 2 times. While one group is reading have the others pay close attention, taking notes of elements they find particularly interesting. Before start review 'Tips for Reading Aloud.'
- *Each group defends their translation.* Each group fills out the one defending your translation worksheet.
 - What three phrases or words were challenging to translate? Interesting to translate?
 - How did this poem make you feel?
- *What do you think the poet was trying to communicate?* Have a whole class discussion about the possible meanings of this poem.

IV. Wrap up

- *Foreshadowing the last day*

BASHŌ: SESSION FOUR OVERVIEW	
ACTIVITIES	PARTICIPANT STRUCTURE
<p>I. Review work and process</p> <ul style="list-style-type: none"> • Overview of session • What do the students now understand about the translation process? 	Whole class
<p>II. Unpacking FIDELITY</p> <ul style="list-style-type: none"> • What is <i>fidelity</i>? • Read the various translations of this haiku (see handout) • The translator's responsibility to the poet & text 	Group and whole class work
<p>III. Individual drafts and final thoughts</p> <ul style="list-style-type: none"> • Students work individually to create their own translations • Those who want can share • What is Bashō communicating with this haiku? 	Individual student work and whole class
<p>IV. Wrap-up</p> <ul style="list-style-type: none"> • Feelings and reflections on translating poetry 	Whole class

SESSION FOUR

I. REVIEW WORK AND PROCESS

- *Overview of day.* What are the new understandings about the translation process?

II. Unpacking FIDELITY

- *What is Fidelity?* Use the “Finding Word Meaning” protocol used earlier in this lesson with the word ‘Translation to unpack the word and concept of fidelity.
- *What is Bashō communicating with this Haiku?* Each group reads and takes notes about the various versions of the Bashō poem paying particular attention to meaning and the individual words that convey that meaning.
- *The translator’s responsibility to fidelity.* As a whole class discuss the translator’s responsibility to fidelity.

III. Individual drafts and final thoughts

- *Creating individual translations.* On a separate piece of paper, each student makes a clean copy of this translation that communicates individual preferences and choices.
- *What is Bashō communicating in this haiku?* On the same page the final translations, have students write what they feel the poem means. It is possible to translate a poem and lose that meaning. Each student individually reviews his or her group’s translation. The student is welcome to make adjustments in the translation to make it their own – and make a clean copy of the poem. See below for other students’ examples.
- Those who want can share. This is a good time to let those who want to share do so, others may still feel a little shy about sharing work as this is the beginning of the workshop. Below are examples of student translations and their interpreted meanings.

<p>Haiku - Matsuo Bashō Translation by Susanna Robell</p> <p>Look at this old pond The frog plunges A splash out of the water</p> <p>My interpretation of this poem the frog takes the place of human, when Basho says the frog plunges in the water it is saying the human jumping into death, and the death the pond.</p>	<p>Haiku - Poem by Matsuo Bashō Translation by Sam Jones</p> <p>Look at the Pond Frog Leaping Water Moving Like a Fountain</p> <p>The poem is a metaphor for life and death. The frog is life because he jumps in there. The water is death because death takes us in, calms us down and smooth’s us out as though we were never there.</p>	<p>Haiku - Poem by Matsuo Bashō Translation by Stella Buscamante</p> <p>Ancient frogs diving in their ancient pond; where cold water is splashing.</p> <p>Basho wrote about a place or something he imagined. This makes me think he wrote this about what he wanted; he wanted to be able to go to a ‘happy place’.</p>
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IV. WRAP UP:

- *Discuss feelings and thoughts about translating poetry.* The students have just completed an impressive piece of work. It is helpful for them to spend some time enjoying their achievements. It is also a scaffold for the forthcoming work as they build and strengthen newly acquired skills and habits.

VIII. SHARING TRANSLATIONS

- Have each group reads their translations at least two or three times. Other groups jot notes about what is different about each group's translation.
- Once all the groups are finished reading their translation, have a whole class discussion about the differences in the translation, what was difficult and what is this poem communicating.
- There is of course no right answer, but students to need explain their thinking.

ACADEMICALLY PRODUCTIVE TALK¹

WHAT IS ACADEMICALLY PRODUCTIVE TALK?

- Everyone can hear and understand what is being said, every single student is part of the conversation.
- The conversation is focused, coherent, rigorous, and leads to deep conceptual understanding.
- Students are motivated to participate, want to go public with their thinking, feeling like they have a stake in the conversation.
- Conversation is not just for good talkers; everyone has a right and responsibility to contribute.
- Teachers guide students in new ways of talking, reasoning, and collaborating with one another.

WHAT ARE THE ELEMENTS OF ACADEMICALLY PRODUCTIVE TALK?

- A BELIEF THAT STUDENTS CAN DO IT
 - A belief that all students can learn from participating in well-structured discussions, and that all students are smart and capable of doing this. In addition, a teacher must be committed to two major learning objectives:
 - A deep understanding of concepts (as contrasted to familiarity with concepts)
 - A commitment to the development of each student's ability to learn, with increasing independence
- WELL-ESTABLISHED GROUND RULES
 - Most important is that students listen to one another attentively and respond respectfully.
 - Students have to feel a sense of trust that their ideas are taken seriously and that disagreements are handled respectfully, and that ideas—not individuals—are challenged
- CLEAR ACADEMIC PURPOSES
 - Plan and prepare for discussions.
 - Understand the key concepts in play, and how they relate to other concepts that students have learned or will learn later.
 - Take the time to get clear on the specific academic purposes of each discussion.
- DEEP UNDERSTANDING OF THE ACADEMIC CONTENT
 - The better you understand the content, the better you will facilitate discussions.
- A FRAMING QUESTION AND FOLLOW-UP QUESTIONS
 - The teacher starts the discussion with an open, clear, framing question. It should be designed to spark multiple positions, perspectives, or solution paths that can be taken, explicated, and argued for with evidence.
- AN APPROPRIATE TALK FORMAT
 - Different talk formats create opportunities for students to talk and allow for different kinds of participation and practice. Three formats are particularly productive:
 - Whole group
 - Small group
 - Partner talk
- A SET OF STRATEGIC “TALK MOVES” (SEE NEXT PAGE FOR TALK MOVES)

¹ Michaels, Sarah and Cathy O'Connor. “What Is Academically Productive Talk?” *Talk Science Primer*. Cambridge: TERC, 2012.

GOALS FOR PRODUCTIVE DISCUSSIONS AND TALK MOVES

DIFFERENT TALK MOVES DO DIFFERENT KINDS OF WORK IN ACHIEVING GOALS FOR PRODUCTIVE DISCUSSIONS

GOAL: INDIVIDUAL STUDENTS SHARE, EXPAND, AND CLARIFY THEIR OWN THINKING

- Time to Think:
 - Partner Talk
 - Writing as Think Time
 - Wait Time
- Say More:
 - “Can you say more about that?” “What do you mean by that?” “Can you give an example?”
- So, Are You Saying...?:
 - “So, let me see if I’ve got what you’re saying. Are you saying...?” (Always leaving space for the original student to agree or disagree and say more)

GOAL: STUDENTS LISTEN CAREFULLY TO ONE ANOTHER

- Who Can Rephrase or Repeat?
 - “Who can repeat what Javon just said or put it into their own words?” (After a partner talk)
 - “What did your partner say?”

GOAL: STUDENTS DEEPEN THEIR REASONING

- Asking for Evidence or Reasoning:
 - “Why do you think that?” “What’s your evidence?” “How did you arrive at that conclusion?”
 - “Is there anything in the text that made you think that?”
- Challenge or Counterexample:
 - “Does it always work that way?” “How does that idea square with Sonia’s example?”
 - “What if it had been a copper cube instead?”

GOAL: STUDENTS THINK WITH OTHERS

- Agree/Disagree and Why?:
 - “Do you agree/disagree? (And why?)”
 - “Are you saying the same thing as Jelya or something different, and if it’s different, how is it different?”
 - “What do people think about what Vannia said?”
 - “Does anyone want to respond to that idea?”
- Add On:
 - “Who can add onto the idea that Jamal is building?”
 - “Can anyone take that suggestion and push it a little further?”
- Explaining What Someone Else Means:
 - “Who can explain what Aisha means when she says that?”
 - “Who thinks they could explain in their words why Simon came up with that answer?”
 - “Why do you think he said that?”

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