

Name _____

Extra Credit Packet for Poets of the Middle East, Asia and Australia
Monday, October 26th-November 2nd

You may complete the following packet this week for extra credit. I will be collecting it on Tuesday, November 3rd. The extra credit points will vary based on the quality of completion.

www.graphicmaps.com

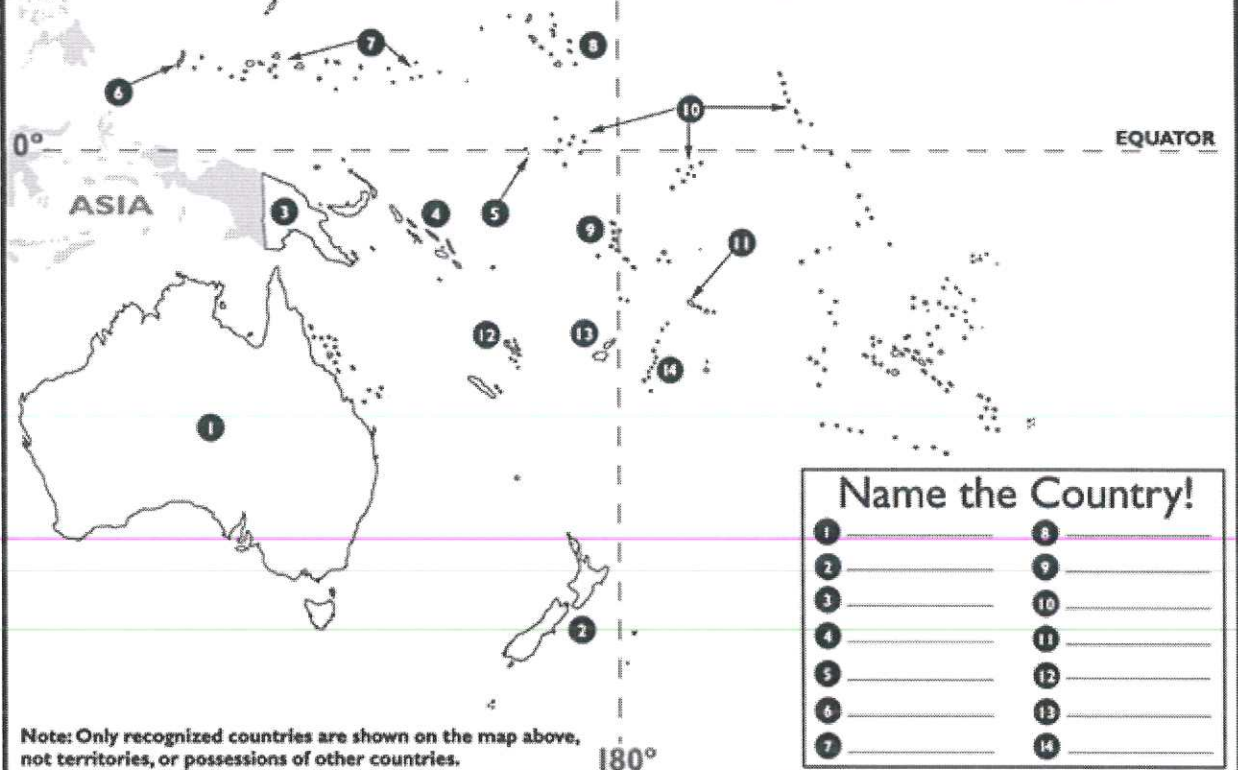
Europe Asia

This country cropped for space considerations

Name the Country!

1 _____	13 _____	25 _____	37 _____
2 _____	14 _____	26 _____	38 _____
3 _____	15 _____	27 _____	39 _____
4 _____	16 _____	28 _____	40 _____
5 _____	17 _____	29 _____	41 _____
6 _____	18 _____	30 _____	42 _____
7 _____	19 _____	31 _____	43 _____
8 _____	20 _____	32 _____	44 _____
9 _____	21 _____	33 _____	45 _____
10 _____	22 _____	34 _____	46 _____
11 _____	23 _____	35 _____	47 _____
12 _____	24 _____	36 _____	

Australia/Oceania



Name the Country!

1	_____	8	_____
2	_____	9	_____
3	_____	10	_____
4	_____	11	_____
5	_____	12	_____
6	_____	13	_____
7	_____	14	_____

An Arab Shepherd Is Searching for His Goat on Mount Zion¹

Yehuda Amichai

Before You Read

Yehuda Amichai (1924–2000) grew up in Palestine. During World War II, he fought with the Jewish Brigade of the British Army. He became a naturalized citizen of Israel when that nation was created in 1948, then fought again in the Arab-Israeli War the same year. Amichai has been called “the most widely translated Hebrew poet since King David.” His books of poetry include *Songs of Jerusalem and Myself*, *Amen*, and *Even a Fist Was Once an Open Palm with Fingers*.

World Context Having studied Hebrew literature and biblical texts at Hebrew University, Amichai is well-placed to comment on conflicts between Arabs and Israelis. In the poem that follows, Amichai narrows the conflict to two men.



LITERARY LENS: CULTURAL SYMBOLS

As you read, look for **symbols** from Middle Eastern cultures. What might they stand for?

An Arab shepherd is searching for his goat on Mount Zion
and on the opposite mountain I am searching
for my little boy.

An Arab shepherd and a Jewish father
both in their temporary failure.
Our voices meet above the Sultan's Pool²
in the valley between us. Neither of us wants
the child or the goat to get caught in the wheels
of the terrible *Had Gadya*³ machine.

Afterward we found them among the bushes
and our voices came back inside us, laughing and crying.

¹ **Mount Zion:** a hill located in Jerusalem

² **Sultan's Pool:** a low-lying pool outside Jerusalem's famous walls

³ **Had Gadya:** Hebrew for “one kid”; A Passover poem that illustrates a chain of events in which a goat is bitten by a cat which is bitten by a dog, and so forth. The poem is about the cycle of retribution.

Lit. of East Asia
+ Pacific Rim

Searching for a goat or a son
has always been in the beginning
of a new religion in these mountains.

Read and Think Critically

Identify, Interpret, Evaluate



1. **CULTURAL SYMBOLS** Identify the symbols in the poem that have cultural significance to the people of the Middle East. Explain their importance.

2. What do you think is the meaning of the last three lines of the poem?

3. Why is the **allusion** to *Had Gadya* appropriate to the theme of this poem?



4. **FIND MULTIMEDIA SOURCES** Use a search engine or library database to find video or audio files of the *Had Gadya* song. After your research, explain in a paragraph whether or not you think the song is a good detail in the poem. Give reasons for your answer.



Prep Work for Monday, October 26th
Yehuda Amichai

Please document your answers to the "Read and Think Critically" Questions on this sheet for Yehuda Amichai's poem "An Arab Shepherd is Searching for His Goat on Mount Zion."

1. _____

2. _____

3. _____

*You do not need to complete #4 of the "Read and Think Critically" Section.

Lit. of East Asia
+ Pacific Rim

Song of Becoming

Fadwa Tuqan

Before You Read

Born in Palestine, Fadwa Tuqan (1917–2003) was forced to leave school at age 13 because a boy sent her a flower. Her brother, the famous poet Ibrahim Tuqan, brought her to Jerusalem to live and introduced her to great literature. She learned to write traditional poetry and then expanded into free verse. She writes about love and loss, at both a personal and a national level.

World Context Since 1948, Israel has been warring with its neighbors over land, especially the territories of the West Bank and Gaza, which the Palestinians claim as their own. Tuqan wrote "Song of Becoming" after the Arab defeat in the Arab-Israeli War of 1967.



LITERARY LENS: INTERPRETATION

As you read, be aware of the process you use to **interpret** the meaning of the poem.

They're only boys
who used to frolic and play
launching rainbowed kites
on the western wind,
their blue-red-green kites
whistling, leaping,
trading easy laughter and jokes
dueling with branches, pretending to be
great heroes in history.

Suddenly now they've grown,
grown more than the years of a normal life,
merged with secret and passionate words,
carried love's messages like the Bible or Quran,¹
to be read in whispers.
They've grown to become trees
plunging deep roots into earth,
stretching high towards the sun.
Now their voices are ones that reject,
that knock down and build anew.
Anger smouldering on the fringes of a blocked horizon,

¹ **Quran:** (also Koran), the Muslim holy book

invading classrooms, streets, city quarters,
centering on squares,
facing sullen tanks with streams of stones.

Now they shake the gallows of dawn
assailing the night and its flood.
They've grown more than the years of a life
to become the worshipped and the worshippers.

When their torn limbs merged with the stuff of our earth,
they became legends,
they grew into vaulting bridges,
they grew and grew, becoming
larger than all poetry.

Translated by Naomi Shihab Nye

Read and Think Critically

Interpret, Infer, Analyze, Compare



1. **INTERPRETATION** How do the boys who have been “dueling with branches” turn into trees? Interpret the meaning of this transformation and explain the process you use to understand it.
2. Why do you think the poet brings up both the Bible and the Quran?
3. What is the cumulative effect of all the participles (words ending in *-ing*)? Reading the poem aloud may help you answer that question.



4. **USE AN ART RESOURCE** In a collection of contemporary art from the Middle East, find a painting that depicts the Arab-Israeli conflict. Write a paragraph explaining what kinds of things the painting can convey that Tuqan's poem cannot. Also explain what poetry can convey that the painting cannot.

Prep Work for Tuesday, October 27th
Fadwa Tuqan

Please document your answers to the "Read and Think Critically" Questions on this sheet for Fadwa Tuqan's poem "Song of Becoming."

1. _____

2. _____

3. _____

*You do not need to complete #4 of the "Read and Think Critically" Section.

An Ancient Temple.

Bei Dao

Before You Read

Bei Dao (1949–) is the pen name of Zhao Zhenkai, who was born in Beijing, China. He joined the Red Guard in 1960 to take part in Chairman Mao Tse-tung's Cultural Revolution. He grew disillusioned with Maoism and became involved in China's democracy movement. He also helped create an intensely personal verse genre called "cloud/mist poetry." He was away from China in 1989 during the pro-democracy demonstration at Tiananmen Square, which ended in the massacre of hundreds of protesters. Nevertheless, the government accused him of helping to incite the protest, and he has remained in exile ever since. Despite his hardships, he warns poets not to underestimate their own importance, because poetry "came into the world when humans did. It's what

makes human beings human." His works in English translation include *City of the Sun*, *The August Sleepwalker*, and *Forms of Distance*.

World Context "An Ancient Temple" was included in the 1982 *Meng Long Shi (Misty Poems)*. The Misty Poets, as they were called, rejected social realism, the officially-sanctioned artistic ideology of the Communist Party. They sought, instead, to evoke subjective experience through ambiguous (misty) images and metaphors.



LITERARY LENS: SENSORY DETAILS

As you read, watch for ambiguous images and metaphors created through **sensory details**.

The long ago songs of a bell
weaved this spider web; in the column's crevices,
grown outward, one sees annual rings there for the counting.
No memories are here; stones
that merely scattered the echoes in this mountain valley,
have no memories.
That little path, even, by-passed it;
its dragons and strange birds are gone.
They took with them the silent bells that hung from the eaves.
They took the unrecorded legends of the place, too.
The words on the walls are all worn clean and torn.
Maybe if it caught on fire

.....

one could read the words on the inside.
See the annual growths of the wild grasses,
so indifferent.
They don't care if they submit to any master,
to the shoes of the old monks,
or to the winds, either.
Out front the sky is held up by a broken stone tablet.
Still, led by the gaze of some living person,
the tortoise may revive and
come out carrying his heavy secret,
crawl right out there on the temple's threshold.

Translated by Gordon T. Osing and De-An Wu Swihart

Read and Think Critically

Cite, Identify, Interpret, Explain



1. **SENSORY DETAILS** Cite an ambiguous image from the poem. Then identify the emotion or idea that you feel the poet is evoking through the image.
2. Select a line or phrase from the poem that you feel could stand as a thematic statement of the entire poem. Explain your choice.



3. **GENERATE A QUESTION** The setting of "An Ancient Temple" appears to be an abandoned Buddhist temple. Do enough focused research on Buddhism or Buddhist temples in China to generate a focused research question.

Prep Work for Wednesday, October 28th
Bei Dao

Please document your answers to the "Read and Think Critically" Questions on this sheet for Bei Dao's poem "An Ancient Temple."

1. _____

2. _____

*You do not need to complete #3 of the "Read and Think Critically" Section.

Thoughts of Hanoi.

Nguyen Thi Vinh

Before You Read

In the 1950s, Nguyen Thi Vinh (1924–) relocated from her hometown in North Vietnam to Saigon in the South to escape Communist rule. She remained in Saigon even after the Communists gained control of the whole country in 1975. In the late 1980s, Vinh left her homeland and traveled by boat to Norway, where she has resettled with her husband and children.

World Context During the Vietnam War (1954–1975), Hanoi, then the capital of North Vietnam, was heavily bombed. Communist forces eventually prevailed over the South, and Hanoi became the capital of the united territories.



LITERARY LENS: SETTING AND TONE

As you read, consider the **tone** used to describe the **setting** of the poem.

The night is deep and chill
as in early autumn. Pitchblack,
it thickens after each lightning flash.

I dream of Hanoi:

Co-ngu Road
ten years of separation
the way back sliced by a frontier of hatred.
I want to bury the past
to burn the future
still I yearn
still I fear
those endless nights
waiting for dawn.

Brother,
how is Hang Dao now?
How is Ngoc Son temple?
Do the trains still run
each day from Hanoi
to the neighboring towns?
To Bac-ninh, Cam-giang, Yen-bai,

the small villages, islands
of brown thatch in a lush green sea?

The girls
bright eyes
ruddy cheeks
four-piece dresses
raven-bill scarves¹
sowing harvesting
spinning weaving
all year round,

the boys
ploughing
transplanting
in the fields
in their shops
running across
the meadow at evening
to fly kites
and sing alternating songs.

Stainless blue sky,
jubilant voices of children
stumbling through the alphabet,
village graybeards strolling to the temple,
grandmothers basking in twilight sun,
chewing betel leaves
while the children run—

Brother,
how is all that now?
Or is it obsolete?
Are you like me,
reliving the past,
imagining the future?
Do you count me as a friend
or am I the enemy in your eyes?
Brother, I am afraid

¹ raven-bill scarves: head scarves folded into triangles, like the bill of a bird

that one day I'll be with the March-North Army²
meeting you on your way to the South.
I might be the one to shoot you then
or you me
but please
not with hatred.

For don't you remember how it was,
you and I in school together,
plotting our lives together?
Those roots go deep!

Brother, we are men,
conscious of more
than material needs.
How can this happen to us
my friend
my foe?

Translated by Nguyen Ngoc Bich

Read and Think Critically

Identify, Cite, Integrate

1. Identify the person the speaker is addressing and the context. Cite specific lines from the poem to support your response.



2. **SETTING AND TONE** Identify the tone used to describe the setting of this poem. Cite details that support your response.

3. This poem contains several long **stanzas** of description. Description normally slows reading. Identify the technique the writer uses to keep the descriptive stanzas from dragging.

4. Imagine you are separated from a sibling or friend in a violent civil war such as the Vietnamese conflict. Compose a letter in which you remind your sibling or friend of your shared upbringing.



5. **TAKE NOTES** Use a general reference work to get an overview of the Vietnam War. Take notes on key events of the conflict.

² **March-North Army:** the South Vietnamese army marching into North Vietnam

Prep Work for Thursday, October 29th
Nguyen Thi Vinh

Please document your answers to the "Read and Think Critically" Questions on this sheet for Nguyen Thi Vinh's poem "Thoughts of Hanoi."

1. _____

2. _____

3. _____

4. _____

*You do not need to complete #5 of the "Read and Think Critically" Section.

The Shadow

Tōge Sankichi

Before You Read

Tōge Sankichi (1921–1953) was a student in Hiroshima when the atomic bomb was dropped on that city. He survived the initial explosion but later suffered from leukemia—an effect of radiation from the bomb. Sankichi died from leukemia when he was 36. “The Shadow” can be found with other poems about the atom bomb in *Hiroshima: Three Witnesses*.

World Context Of his attempt to capture the bomb blast and its after-effect, Sankichi said he “couldn’t strike the reality.” He felt, though, that his poetry is a gift for those who seek to “consider the feelings we in Hiroshima have about the bomb.”



LITERARY LENS: LANGUAGE AND TONE

How do the **language choices** help set the **tone** in the following poem?

Cheap movie theaters, saloons, fly-by-night markets,
burned, rebuilt, standing, crumbling, spreading like the itch—
the new Hiroshima,
head shiny with hair oil,
barefaced in its resurgence;
already visible all over the place,
in growing numbers, billboards in English;
one of these: “Historic A-Bomb Site.”

Enclosed by a painted fence
on a corner of the bank steps,
stained onto the grain of the dark red stone:
a quiet pattern.

That morning
a flash tens of thousands of degrees hot
burned it all of a sudden onto the thick slab of granite:
someone’s trunk.

Burned onto the step, cracked and watery red,
the mark of the blood that flowed as intestines melted to mush:
a shadow.

Ah! If you are from Hiroshima
and on that morning,
amid indescribable flash and heat and smoke,
were buffeted in the whirlpool of the glare of the flames, the
shadow of the cloud,
crawled about dragging skin that was peeling off,
so transformed that even your wife and children
would not have known you,
this shadow
is etched in tragic memory
and will never fade.



Right beside the street where the people of the city come and go,
well-meaning but utterly indifferent,
assaulted by the sun, attacked by the rain, covered over by dust,
growing fainter year by year: this shadow.

The bank with the "Historic Site" sign at the foot of its steps
dumped out into the street pieces of stone and glass, burned gritty,
completed a major reconstruction,
and set the whole enormous building sparkling in the evening sun.
In the vacant lot diagonally across,
drawing a crowd: a quack in the garb of a mountain ascetic.

Indifferent, the authorities say: "If we don't protect it with glass
or something,
it will fade away," but do nothing.
Today, too,
foreign sailors amble up in their white leggings,
come to a stop with a click of their heels,
and, each having taken a snapshot, go off;
the shoeshine boy who followed them here
peers over the fence, wonders why all the fuss,
and goes on his way.

Translated by Richard H. Minear

Read and Think Critically

Identify, Describe, Interpret



1. **LANGUAGE AND TONE** Identify specific lines from the poem that help set the tone. Then describe the tone of the poem in a brief statement.
2. Interpret the title of the poem.
3. Consider the last line of the poem. Explain its effect.



4. **USE PRIMARY SOURCES** Find primary source documents written by survivors of the Hiroshima bomb blast. Select three quotations you might use in a paper on the topic.

Prep Work for Friday, October 30th
Toge Sankichi

Please document your answers to the "Read and Think Critically" Questions on this sheet for Toge Sankichi's poem "The Shadow."

1. _____

2. _____

3. _____

*You do not need to complete #4 of the "Read and Think Critically" Section.

Eve to Her Daughters

Judith Wright

Before You Read

Judith Wright (1915–2000) was an Australian writer, conservationist, and activist for the rights of Aboriginal people. At the outbreak of World War I, she returned to her family home in New South Wales. “I knew then,” she said, “how closely connected I was to that landscape. I began

to write again, and the poems came closer to what I’d hoped for.”

World Context According to Judaism, Christianity, and Islam, Eve was the first woman, and Adam was the first man.



LITERARY LENS: VOICE

Listen to the **voice** of Eve as you read.

It was not I who began it.
Turned out into draughty caves,
hungry so often, having to work for our bread,
hearing the children whining,
I was nevertheless not unhappy.
Where Adam went I was fairly contented to go.
I adapted myself to the punishment: it was my life.

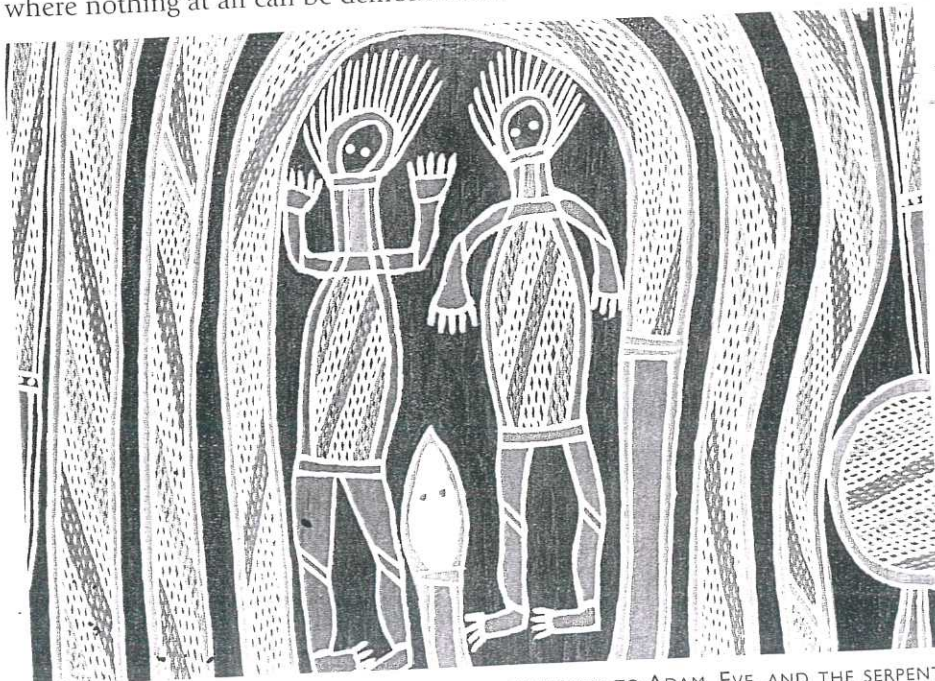
But Adam, you know . . . !
He kept on brooding over the insult,
over the trick They had played on us, over the scolding.
He had discovered a flaw in himself
and he had to make up for it.
Outside Eden the earth was imperfect,
the seasons changed, the game was fleet-footed,
he had to work for our living, and he didn’t like it.
He even complained of my cooking
(it was hard to compete with Heaven).

So, he set to work.
The earth must be made a new Eden
with central heating, domesticated animals,
mechanical harvesters, combustion engines,

escalators, refrigerators,
and modern means of communication
and multiplied opportunities for safe investment
and higher education for Abel and Cain
and the rest of the family.
You can see how his pride has been hurt.

In the process he had to unravel everything,
because he believed that mechanism
was the whole secret—he was always mechanical-minded.
He got to the very inside of the whole machine
exclaiming as he went, So this is how it works!
And now that I know how it works, why, I must have invented it.
As for God and the Other, they cannot be demonstrated,
and what cannot be demonstrated
doesn't exist.
You see, he had always been jealous.

Yes, he got to the center
where nothing at all can be demonstrated.



BARK PAINTING DEPICTING THE ABORIGINAL EQUIVALENTS TO ADAM, EVE, AND THE SERPENT

And clearly he doesn't exist; but he refuses
to accept the conclusion.
You see, he was always an egotist.

It was warmer than this in the cave;
there was none of this fallout.
I would suggest, for the sake of the children,
that it's time you took over.

But you are my daughters, you inherit my own faults
of character;
you are submissive, following Adam
even beyond existence.
Faults of character have their own logic
and it always works out.
I observed this with Abel and Cain.

Perhaps the whole elaborate fable
right from the beginning
is meant to demonstrate this; perhaps it's the whole secret.
Perhaps nothing exists but our faults?

But it's useless to make
such a suggestion to Adam.
He has turned himself into God,
who is faultless, and doesn't exist.

Read and Think Critically

Describe, Contrast, Cite



1. **VOICE** People often create an image of a person based solely on his or her voice. Describe Eve based on her voice in this poem.
2. Eve has a different **interpretation** of the traditional Creation story found in the Bible. In what important ways is her version different?
3. How does Eve characterize Adam in this poem? Cite details.



4. **CITE SOURCES ACCURATELY** Wright alludes to several events found in the Biblical story of Adam and Eve. Create a chart that lists Wright's allusions and the original Biblical events.

Prep Work for Monday, November 2nd
Judith Wright

Please document your answers to the "Read and Think Critically" Questions on this sheet for Judith Wright's poem "Eve to Her Daughter."

1. _____

2. _____

3. _____

*You do not need to complete #4 of the "Read and Think Critically" Section.