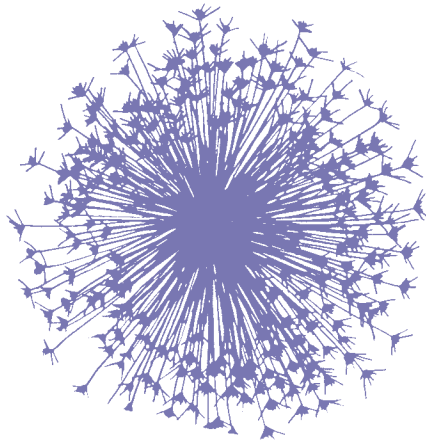


From Onion Odes to Harvest Haiku:
Exploring Agriculture Through Poetry



Summer Institute for Educators 2008

This document is the result of the author's participation in the BC Agriculture in the Classroom Foundation's Summer Institute for Educators in 2008. This third year level course in curriculum design (CUST 396) is offered every other year through the University of British Columbia's Faculty of Education's Office of External Programs.

In the summer of 2008 the Foundation partnered with the Teachers of Home Economics Specialist Association – THESA – and the Office of External Programs to make the Summer Institute a part of the Home Economics Education Diploma Program. This program consisted of 10 three credit courses that closely examined the Home Economics Curriculum IRP's and explored creative ways to address the learning outcomes.

Participants (30 educators from a variety of secondary disciplines and from many regions of the province) were based at Clarence Fulton Secondary in Vernon BC. As a result of visits to local farms and through intensive classroom work they developed a number of teaching strategies drawn from the agricultural, environmental, economic and nutritional concepts featured in the IRP's.

Participants taking the course for credit created teaching modules such as this to share with other educators around the province.

The BC Agriculture in the Classroom Foundation is supported by the BC Ministry of Agriculture and Lands as well as the agricultural community. Participants were sponsored for their farm tours as well as their meals (prepared by our Summer Institute chef using fresh and delicious local products).

Visit the BC Agriculture in the Classroom website at www.atic.ca/bc for further information on this and our many other exciting programs or to order additional resources for your classroom.

Thank you for bringing agriculture to your classroom. We hope that you too will find it a great teaching tool to enhance your lessons.

www.atic.ca/bc

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From Onion Odes to Harvest Haiku: Exploring Agriculture Through Poetry

1. Project Synopsis:

The following unit plan and associated lesson plans attempt to raise student awareness of the importance of agricultural processes, practices and issues in our lives today, and encourage the exploration of agricultural topics through poetry. Each lesson plan is structured around a central theme or idea which draws an explicit connection between agriculture and poetry. The underlying assumption is that both poetry and agriculture are about the wonder and pleasure that humans can find in the natural world, and that whether through words or through nurturing plants and animals, humans can observe, appreciate, express and participate in the creativity, magic and celebration of creation.

The target audience is a grade 9 English class. Because English is a mandatory course for all students, integrating agricultural topics into the English Language Arts curriculum affords the wider student body an opportunity to explore agricultural topics, thereby increasing agricultural awareness and knowledge among all students. It is critical that all students know where our food comes from, and they are made conscious and activist regarding food politics and choices. Studying agriculture through poetry provides students with a new lens through which to see the world.

The teaching activities comprising this unit include hands-on, experiential learning and higher level critical analysis skills. Lesson plans encompass a range of teaching activities from personal reflection, fruit and vegetable taste-testing, class discussions, and partner and small group discussions and activities.

2. Rationale for the Project:

Food and Nutrition awareness and knowledge is more important for students today than perhaps ever before. Obesity rates are at unprecedented levels, and younger and younger students are being diagnosed with such diet-related illnesses as Type II Diabetes and high blood pressure. Moreover, a significant percentage of the daily dietary intake of youth today is comprised of packaged, pre-processed convenience foods, foods that contain a high level of trans-fats, sugar, sodium, food additives and preservatives. No previous generation has subsisted on such a diet, meaning that youth today are essentially guinea pigs in the long term health consequences of the fast-food, pre-processed diet (Nestle, 2002, pp.175-176). In fact, experts are now contending that the current generation may be the first in a long time to have a shorter life expectancy than their parents (Smith and MacKinnon, 2007, p. 5).

An awareness and knowledge of agricultural is critical for all students and citizens in a society. As the British Columbia Cattlemen's Association bumper sticker states, "If you eat you are involved in agriculture." If, as Wendell Berry states, "eating is an agricultural act (Berry, 1990)," then all students must be encouraged to become critically aware of how their personal food choices affect not only themselves and their health, but the health of their communities, local economies, and the environment both locally and globally. In this sense, integrating agriculture into the classroom is both necessary and vitally important. It raises students' awareness of agricultural and food issues, and encourages them to make more conscious and responsible food choices in their own lives. As Malcolm Riley argues, students can be taught how to think, act and eat in more defensible and 'greener' fashion (Riley, 2005, pp. 44-47). By integrating agriculture into less conventional curriculum areas such as English, a mandatory school subject, potentially all students can be reached with this vitally important knowledge.

Moreover, by exploring agricultural topics through English, and especially through an expressive and creative medium such as poetry, students are encouraged to think outside the box. They are also challenged to approach and observe their world in new and unique ways. It encourages them to see that agriculture and agricultural awareness is not only about food and food choices, but also and more fundamentally, about how we see our world and our roles and responsibilities in it. By integrating agriculture and poetry, students engage in the types of thinking and activities that result not only in knowledge and awareness, but also in critical analysis and action. The hope and goal is that through poetic inspiration and creative expression, students will be transformed from passive persons into agents of personal and social change.



3. Unit Plan Overview: Agricultural Poetry Unit for English 9

Lesson Plan	Central Theme	Topics	PLOs
LP One	We are all Connected	1. Elements of poetry 2. Elements of agriculture 3. The web of life 4. Connections between agriculture and poetry 5. The Ode 6. Element Odes	A1 A2 A3 A4 A8 A10 B5 B8 B10 B12 B13 C1 C2 C3 C4 C5 C6 C7 C10 C12 C13 C14

Lesson Plan	Central Theme	Topics	PLOs
LP Two	In Agriculture, like in Poetry, Beauty is in the Details	1. Adjectives and the power of observation and description 2. Observation and description in agriculture; the value of local knowledge and experience 3. Adjective poem 4. Empowering Draft Odes Through Adjectives	A1 A2 A3 A8 A10 B1 B6 B8 B10 B12 B13 C1 C2 C3 C4 C5 C6 C7 C10 C12 C13 C14

Lesson Plan	Central Theme	Topics	PLOs
LP Three	Agriculture, like Poetry, is Intended to be Shared	1. Poetry Showcase: Reading Poems Aloud 2. The pleasure of food and our favourite foods 3. Ode to An Onion 4. Food Tasting and Ode Writing Activity	A1 A2 A3 A4 A8 A10 A12 B1 B6 B7 B8 B10 B12 B13 C1 C2 C3 C4 C5 C6 C7 C10 C12 C13 C14

Lesson Plan	Central Theme	Topics	PLOs
LP Four	Agriculture, like Poetry, is About Celebration	1. The Harvest as An Event and Experience 2. The Industrial Food System and Cultural Loss of Concepts of Seasonal Eating and Harvest 3. Gratitude Poem: Across Nebraska 4. The Haiku 5. Gratitude Poem and Haiku on a seasonal and harvest theme	A1 A2 A3 A8 A10 B1 B6 B7 B8 B10 B12 B13 C1 C2 C3 C4 C5 C6 C7 C10 C12 C13 C14

Lesson Plan	Central Theme	Topics	PLOs
LP Five	Agriculture, like Poetry, is a Feast for both the Eyes and the Mouth	1. The Sensory Nature of Agriculture and Poetry 2. Poster Showcasing Agricultural Poetry	A1 A2 A3 A8 A10 A12 B1 B3 B5 B6 B7 B8 B10 B12 B13 C1 C2 C3 C4 C5 C6 C7 C10 C12 C13 C14

For detailed information on the Prescribed Learning Outcomes for English Language Arts 9, please see the Appendix.

Lesson Plan One

Course: English Language Arts

Grade: 9

Lesson Title/Theme: We are All Connected

Brief Overview: Students begin the unit by identifying and exploring the constituent elements of poetry and agriculture. Focusing on agriculture, they examine the web of life, and determine that we are all interconnected and interdependent. By identifying similarities, students are then encouraged to draw connections between agriculture and poetry. Students are introduced to the ode as a poetic form, and write two odes on the elements and/or processes that sustain life.

Learning Outcomes: Please see attached Unit Overview.

Lesson Objectives:

- to introduce students to the unit
- to get students thinking about poetry and agriculture, and the connections between the two
- to mitigate potential apprehension of poetry by having students first write a patterned ode, enabling them to experience a feeling of success as a poet.

Time Required: 1 class of 77 minutes duration.

Procedures:

- Introduce Unit on Agricultural Poetry. State that objective is to explore agriculture through poetry.
- What is poetry? Have each student take a piece of paper and brainstorm all the characteristics of poetry they can think of. With contributions from students, compile a comprehensive list on the board of the characteristics of poetry.
- What do living things require to live? Have students compile another list through brainstorming. Encourage them to think in terms of plants, animals and people. Again, with contributions from students, compile another comprehensive list on the board. (For example, water, air, food, shelter, warmth etc.).
- Note that at the most basic level, 4 elements are necessary for life on earth: water, air, earth (soil), and fire (the sun).
- Sketch a diagram on the board illustrating the web of life. Sketch should include how plants grow in soil using water, air and sun, by means of the process of photosynthesis. Water evaporates from streams and lakes, and comes down as the rain and snow that irrigates the plants. The sun

provides light and warmth, and the rotation of the earth creates the seasons necessary for the growth of certain plants. Plants become food for animals. Humans eat plants and animals. Plants, animals and humans die and feed the soil and the chain is continued. (Refer to What Does It Take to Produce Food? map cited below).

- Have each student partner with the person sitting behind them. Using the lists and diagram on the board, have each duo identify the ways in which poetry and agriculture (the web of life) are similar.
- Facilitate class discussion of students' ideas and observations, noting them down on board or paper. After class, create a poster capturing the classes' ideas and hang on the wall as a reference for future unit discussions and activities. Add ideas to the poster as the unit progresses. For example, the poster might state that Agriculture and Poetry are both about repetitive patterns and rhythm. Another idea is that both involve observation and creation. Both can be hard work, and so on.
- Hand out the Introduction to the Ode Worksheet, and briefly introduce the ode. Following the basic ode pattern provided, students create an ode to one the elements (earth, water, air, fire). They are to focus on describing the essence of this element, and its contribution to the web of life and agriculture.
- Students then choose another element, or an aspect of the web of life or agriculture, and write an ode to it. Students are encouraged to move beyond the ode pattern provided and experiment with their own structures, patterns, and ideas. Suggested topics might be an Ode to Photosynthesis or an Ode to Humus.

Assessment Strategies:

- Introduction to the Ode Worksheet
- Element Ode and Agricultural Ode

Lesson Resources:

- Introduction to the Ode Worksheet (attached)
- What does it take to produce food? Map available from Agriculture in the Classroom Foundation, British Columbia. www.aitc.ca/bc
-
- Suggestions to extend the lesson if appropriate:
- Visit and observe a farm or the school garden
- Work at a farm or in the school garden
- Visit an agriculture-related business or value-added processor
- Look at the farm or school garden's compost pile, and discuss how compost is a microcosm of the web of life.
- Plant the seeds of a fast-growing plant such as beans or radishes and observe how they grow and what factors contribute to their growth.

References: See the Unit Bibliography that follows.

Lesson Plan Two

Course: English Language Arts

Grade: 9

Lesson Title/Theme: In Agriculture, like in Poetry, Beauty is in the Details

Brief Overview: Students will review the function of adjectives in writing, and explore the power of precise observation and descriptive. Students will also explore the importance of observation and description in the agricultural realm, and the value of local knowledge and experience versus a remote food production system that cannot be accurately observed, described or known. Students will then practice using adjectives effectively by writing an adjective poem. They will then revise the odes they drafted last class, and empower them through the effective use of precise and powerful adjectives.

Learning Outcomes: Please see attached Unit Overview

Lesson Objectives:

- Cultivate a conscious awareness of the processes of thought, observation and description that underpin good writing
- Encourage careful attention to meaningful word choice in writing
- Cultivate a critical awareness of the importance of observation and description when it comes to food production and food choices in our daily lives.

Time Required: 1 class of 77 minutes duration.

Procedures:

- Hand out Adjective Worksheet and review what adjectives are, and their function in sentences. Emphasize that adjectives create power and interest in writing. Have students complete the adjective exercises of Part B on the Adjective Worksheet.
- Review correct responses on Part B, and have students correct their work with a different colour of ink.
- Discuss as a class why observation and description are critical life skills. Discuss the notion of the 100 Mile Diet, or the local/seasonal food movement. In small groups, have students explore the importance of observation and description in the agricultural realm. Each group should list reasons why it is important for us all to cultivate a high level of observation and description when it comes to food production and the food choices in our daily lives. What is the value of local knowledge and experience in agriculture and food choices versus a remote food production system that cannot be accurately observed, described or known? Each group will write their ideas on an overhead transparency, and report out to the class.

- Explain adjective poem exercise on the Adjective Worksheet, and have students write an adjective poem.
- Poetry Workshop Time: Students work at revising the odes they drafted in the previous class, adding descriptive words. Goal at end of the class is to have 2 polished, powerful odes and 1 adjective poem to share with the class. Next class there will be an opportunity to read one's poems aloud if a student wishes to do so.
- Assessment Strategies:
 - Adjective Worksheet and Adjective Poem submitted for assessment.
 - Revised Odes (Element Ode and Agricultural Ode) submitted for assessment.

Lesson Resources:

- Adjective Worksheet

Suggestions to extend the lesson if appropriate:

- Examine adverbs as well as adjectives, and write an adverb poem on an agriculture-related topic.

References:

Haughian, Sheree, and Zerbst, Cathy, eds. *Language Power: Book G*. Toronto: Gage Learning Corporation, 2002.

Hodges, John C., and Whitten, Mary E. *Harbrace College Handbook, Canadian Edition*. Toronto: Longman Canada Limited, [1941] 1979.

Lesson Plan Three

Course: English Language Arts

Grade: 9

Lesson Title/Theme: Agriculture, like Poetry, is Intended to be Shared

Brief Overview: Students are encouraged to think of food and poetry in terms of the pleasure and enjoyment that is afforded by each. Students first share in the poetic sharing experience by voluntarily reading their poems aloud to the class. Students then share in Pablo Neruda's enthusiasm for the onion by a class reading of his Ode to an Onion. Next, students enjoy agricultural food products through a fruit and vegetable tasting activity. The emphasis in this activity is on the pleasure afforded through food, and especially with one's favourite foods. Students then pay homage to their favourite fruit or vegetable through their own celebratory ode.

Learning Outcomes: Please see attached Unit Overview.

Lesson Objectives:

- To celebrate the pleasures afforded by both poetry and agricultural food products.
- To explore the value and importance of local and seasonal eating.
- To gain more experience with careful choice of descriptive words, use of poetic devices, and the ode.

Time Required: 1 class of 77 minutes duration.

List of Materials:

- 1 tray of fruit and vegetable pieces per group for taste-testing activity. As much as possible, the choice of foods should be local and seasonal.

Procedures:

- Class begins with a Poetry Showcase where students volunteer to read their poetry to the class.
- Think/Pair/Share Activity: Each student thinks of his or her favourite food. He or she then notes down how he or she would describe it, and how good it tastes, to someone. Students then pair up and share their ideas with another student. Quick class debrief of what students discovered about food and how and what it is that they enjoy about their favourite food.
- Pablo Neruda's Ode to an Onion is handed out to students. Teacher reads ode aloud as students follow along.

- With a copy of Ode to an Onion on the overhead, class discusses and analyzes the ode, identifying how Neruda describes the onion, his use of descriptive language and poetic devices etc. Using an overhead pen, significant segments of the poem are highlighted on the transparency. Students are encouraged to copy these highlights and notes down for future reference.
- Students break into groups and engage in a local and seasonal fruit and vegetable taste-testing activity. As they taste different fruits and vegetables, they are to take notes on their observations on the Taste-Testing Observation Sheet (attached), using the most relevant, precise and descriptive adjectives they can think of.
- Students then return to their own desks where they celebrate their favourite fruit or vegetable through an ode in a vein similar to Neruda's Ode to an Onion. In their ode, students should consider how the fruit or vegetable grows, its taste and texture, its use (culturally, seasonally, in cuisine) and value (in terms of agriculture, nutrition, cuisine)

Assessment Strategies:

- Taste-Testing Observation Sheet
- Ode to a Fruit or Vegetable

Lesson Resources:

Ode to An Onion by Pablo Neruda (attached, available at www.foodmuseum.com)

Taste Testing Observation Sheet (attached)

Suggestions to extend the lesson if appropriate:

- Before or after the fruit and vegetable taste-testing activity, introduce each of the fruits and vegetables to the class, providing information on its classification, origins, how it is grown, etc. Discuss how flavour, texture, and nutritional value are all enhanced when food is locally sourced and seasonal rather than imported long distances. Discuss how much of the pleasure of food comes from knowing it has a brief season when it is at its peak, and when we almost gorge ourselves because of its short period of abundance.
- While exploring Ode to an Onion, pass several onions and/or onion halves around the class so that students can smell and observe them.
- Using William Carlos Williams' *The Red Wheelbarrow* as inspiration, have students write an agriculturally-themed found poem.
- Have students write an agriculturally-themed diamante poem.

References:

www.foodmuseum.com Food Blog

Kingsolver, Barbara, Hopp, Steven L., and Kingsolver, Camille. *Animal, Vegetable, Miracle: A Year of Food Life*. New York: Harper Perennial, 2007.

Smith, Alisa, and MacKinnon, J.B. *The 100-Mile Diet: A Year of Local Eating*. Random House Canada, 2007.

Lesson Plan Four

Course: English Language Arts

Grade: 9

Lesson Title/Theme: Agriculture, like Poetry, is About Celebration

Brief Overview: Reviewing how the industrial food system has led to the cultural loss of the concepts of seasonal eating and the harvest, students will explore the harvest as both an event and an experience. With a focus on thanksgiving, students will read the gratitude poem *Across Nebraska* by Deanna Mason. They will then review the poetic elements and structure of the haiku. Students will then write their own harvest haiku and gratitude poem with a focus on the personal and cultural meaning of harvest and seasonal abundance. In their haiku and gratitude poems, students will focus on British Columbia and its agricultural products, and preferably on the agricultural products produced in their own community.

Learning Outcomes: Please see attached Unit Overview

Lesson Objectives:

- to cultivate an appreciation of British Columbia and its agricultural products
- to encourage a sense of gratitude and thankfulness for the natural resources and food produced in British Columbia
- to further explore and practice poetic expression
- to examine additional poetic forms (gratitude poem, haiku)

Time Required: 1-2 classes of 77 minutes duration

Procedures:

- Divide students into small groups. Drawing on their own knowledge and experience, have them list everything they know about the harvest both as an event and an experience. When they have completed this task (approximately 10 minutes), provide them with a photocopied excerpt from *The 100 Mile Diet* about increasing food miles and the decline of seasonal and local eating. Have students discuss and summarize how the industrial food system has led to the cultural loss of the concepts of seasonal eating and the harvest.
- Have each group report out to the class. Facilitate a class debrief and discussion on their findings. Raise the question whether we as a society have lost a sense of appreciation and gratitude/thankfulness for our food given its abundance, and the availability of whatever we want year round.

- Provide students with the *Agricultural Celebration* hand-out (see appendix). Read as a class. Have small groups discuss hand-out, and devise strategies for re-embracing a celebration of local and seasonal food and eating, and the harvest.
- Have students return to their own seats. Emphasize that the harvest is about celebration and gratitude. Have them brainstorm on a sheet of paper everything that they can think of for which they are grateful (allow 5 minutes).
- Read aloud the gratitude poem *Across Nebraska* by Deanna Mason. Note how the poem is filled with a sense of wonder and thankfulness.
- As an individual activity, have students identify and number all the different things for which the poet is grateful. Have them then circle all the different ways she attempts to describe the clouds, and different efforts she makes to put her observations and experiences into words. Note the poetic devices she uses. Have students share their findings through a class discussion, and as they share, circle their findings on the poem via an overhead.
- Using their list of things for which they are grateful as inspiration, have students write their own gratitude poem. The poem should be about a thing or things that are agriculturally-related. For example, a sweater or socks made from wool could be a seasonal harvest product.
- Review and discuss the poetic elements and structure of the haiku. Students will then write a harvest haiku focusing on the personal and cultural meaning of the harvest and seasonal abundance.
- Note: in both their haiku and gratitude poems, students will focus on British Columbia and its agricultural products, and preferably on the agricultural products produced in their own community. Provide students with information on local agricultural products from *Grow BC* book, either as hand-out or provide book as a reference.

Assessment Strategies:

- Harvest Haiku
- Gratitude Poem
- Participation marks for being on-task and participating in small group and class discussions.

Lesson Resources:

- *The 100 Mile Diet* excerpt hand-out
- Haiku worksheet (attached)
- Gratitude Poem *Across Nebraska* by Deanna Mason (attached)
- Information on local agricultural products from "*Grow BC:*" *A Guide to BC's Agricultural Resources* (either provide book as a student resource, or photocopy sections on products grown in local area and provide to students as a handout)
- *Agricultural Celebration* hand-out (attached)
- Pablo Neruda's *Ode to my Socks*

Suggestions to extend the lesson if appropriate:

- Extend agriculture focus beyond food into other agriculturally-related products such as wool. Use Pablo Neruda's *Ode to My Socks* to explore gratitude for other agricultural products.

References:

British Columbia Agriculture in the Classroom Foundation. *"Grow BC:" A Guide to BC's Agriculture Resources*. Abbotsford, BC: British Columbia Agriculture in the Classroom Foundation, 2008.

Smith, Alisa, and MacKinnon, J.B. *The 100-Mile Diet: A Year of Local Eating*. Random House Canada, 2007.

Lesson Plan Five

Course: English Language Arts

Grade: 9

Lesson Title/Theme: Agriculture, like Poetry, is a Feast for both the Eyes and the Mouth

Brief Overview: Students will explore how both agriculture and poetry encompass a range of sensory experiences, most notably sight and sound. As a culminating learning activity, students will create a poster showcasing their agricultural poetry.

Learning Outcomes: Please see attached Unit Overview

Lesson Objectives: To examine and explore how both agriculture and poetry are sensory experiences.

Time Required: 1-2 classes of 77 minutes duration

List of Materials:

- Poster paper
- Old magazines to cut up for pictures
- Pencil crayons, crayons, paints, felt markers
- Access to a computer lab
-

Procedures:

- In groups, have students explore the various ways that poetry and agriculture involve our senses. For example, we eat food and we speak poetry. We enjoy gazing on the beauty of the harvest, we read poetry. We hear the sounds of agriculture, we hear poetry (onomatopoeia, etc.).While agricultural practices also involve smell and touch, poetry when well done can also make these senses come alive for us, especially through certain poetic devices such as metaphors, similes, personification and onomatopoeia.
- Have students construct a creative poster that celebrates and showcases their agricultural poetry. They may include all or some of their poems. The central criterion is that they present their work in an artistic and creative fashion, and incorporate an agriculturally-based theme. Provide students with required supplies, or have them bring their own.
- When complete, students will present their posters to the class. In their presentations they will explain the approach that they took and why, and they will read at least one of their poems.

Assessment Strategies:

- Poster Assignment and Evaluation Rubric

Lesson Resources:

- Poster Assignment and Evaluation Rubric Hand-Out (attached)

Suggestions to extend the lesson if appropriate:

- Have students write a shape poem, explicitly illustrating the visual nature of poetry
- Rather than a poster, have students demonstrate their learning by means of an illustrated anthology showcasing their agricultural poetry. Poetry anthologies should present poems in a cohesive and polished manner, complete with an artistic and creative approach to presentation.
- Have students end the unit with a reflective writing activity where they reflect upon their learning experiences, and articulate how they will translate their knowledge and learning into action. The following questions could be addressed through reflective writing:
 - What did you especially enjoy about this unit?
 - What did you not particularly enjoy about this unit?
 - What did you wish we had done in this unit but didn't?
 - How much effort and focus did you put into your learning during this unit?
 - What learning goals will you set for yourself for the next unit we cover?
 - What facts or information did you find particularly interesting during this unit?
 - In what ways will what we have learned during this unit change your attitudes or behaviours?
 - What little changes do you intend to make immediately?
 - What big change will you work toward 6 months down the road?

References:

- See Unit Bibliography that follows

Unit Plan Appendix

Prescribed Learning Outcomes for English Language Arts 9 Referenced in Unit Overview:

Oral Language (Speaking and Listening)

Purposes (Oral Language)

A1: interact and collaborate in pairs and groups to

- Support the learning of self and others
- Explore experiences, ideas, and information
- Understand the perspectives of others
- Comprehend and respond to a variety of texts
- Create a variety of texts

A2: express ideas and information in a variety of situations and forms to

- Explore and respond
- Recall and describe
- Narrate and explain
- Persuade and support
- Engage and entertain

A3: listen to comprehend, interpret, and evaluate ideas and information from a variety of texts, considering:

- Purpose
- Messages
- Tone
- Structure
- Effects and impacts
- bias

Strategies (Oral Language):

A4: select and use a range of strategies to interact and collaborate with others in pairs and groups, including:

- selecting methods for working together effectively
- listening actively
- contributing ideas and encouraging ideas of others

- demonstrating awareness of diverse points of view
- reaching consensus or agreeing to differ

Thinking (Oral Language):

A8: speak and listen to make personal responses to texts, by

- making connections with prior knowledge and experiences
- describing reactions and emotions
- generating thoughtful questions
- developing opinions with reasons

A10: speak and listen to synthesize and extend thinking, by

- personalizing ideas and information
- explaining relationships among ideas and information
- applying new ideas and information
- transforming existing ideas and information

A12: recognize and apply the structures and features of oral language to convey and derive meaning, including:

- context
- text structures
- syntax
- diction
- usage conventions
- rhetorical devices
- vocal techniques
- nonverbal techniques

Reading and Viewing

Purposes (Reading and Viewing)

B1: read, both collaboratively and independently, to comprehend a variety of literary texts, including:

- literature reflecting a variety of times, places and perspectives
- literature reflecting a variety of prose forms
- poetry in a variety of narrative and lyric forms
- significant works of Canadian literature (e.g., the study of plays, short stories, poetry, or novels)
- traditional forms of Aboriginal and other cultures
- student-generated material

B3: view, both collaboratively and independently, to comprehend a variety of visual texts, such as

- broadcast media
- web sites
- graphic novels
- film and video
- photographs
- art
- visual components of print media
- student-generated material

Strategies (Reading and Writing):

B5: before reading and viewing, select and use a range of strategies to anticipate content and construct meaning, including

- interpreting a task
- setting a purpose
- accessing prior knowledge
- making logical predictions
- generating guiding questions

B6: during reading and viewing, select and use a range of strategies to construct, monitor, and confirm meaning, including

- predicting, questioning, visualizing, and making connections
- making inferences and drawing conclusions
- differentiating main ideas and supporting details
- summarizing
- using text features
- determining the meaning of unknown words and phrases
- self-monitoring and self-correcting

B7: after reading and viewing, select and use a range of strategies to extend and confirm meaning, including

- responding to text
- asking questions
- reviewing text and purpose for reading
- making inferences and drawing conclusions
- summarizing, synthesizing, and applying ideas

Thinking (Reading and Viewing)

B8: explain and support personal responses to texts, by

- making connections with prior knowledge and experiences
- describing reactions and emotions
- generating thoughtful questions
- offering and supporting opinions using evidence

B10: synthesize and extend thinking about texts, by

- personalizing ideas and information
- explaining relationships among ideas and information
- applying new ideas and information
- transforming existing ideas and information

Features (Reading and Viewing)

B12: recognize and explain how structures and features of text shape readers' and viewers' construction of meaning, including

- form and genre
- functions of text
- literary elements
- literary devices
- use of language
- non-fiction elements
- visual/artistic devices

B13: demonstrate increasing word skill and vocabulary knowledge, by

- analyzing the origins and roots of words
- determining meanings and uses of words based on context
- identifying, selecting, and using appropriate academic and technical language
- using vocabulary appropriate to audience and purpose

Writing and Representing

Purposes (Writing and Representing)

C1: write meaningful personal texts that explore ideas and information to

- experiment
- express self
- make connections
- reflect and respond

- remember and recall

C2: write purposeful information texts that express ideas and information to

- explore and respond
- record and describe
- analyse and explain
- persuade
- engage

C3: write effective imaginative texts to explore ideas and information to

- make connections and develop insights
- explore literary forms and techniques
- experiment with language and style
- engage and entertain

C4: create thoughtful representations that communicate ideas and information to

- explore and respond
- record and describe
- explain and persuade
- engage

Strategies (Writing and Representing)

C5: select and use a range of strategies to generate, develop and organize ideas for writing and representing, including

- making connections
- setting a purpose and considering audience
- gathering and summarizing ideas from personal interest, knowledge, and inquiry
- analyzing writing samples or models
- setting class-generated criteria

C6: select and use a range of drafting and composing strategies while writing and representing, including

- using a variety of sources to collect ideas and information
- generating text
- organizing ideas and information
- analyzing writing samples or models
- creating and consulting criteria

C7: select and use a range of strategies to revise, edit, and publish writing and representing, including

- checking work against established criteria
- enhancing supporting details and examples
- refining specific aspects and features of text
- proofreading

Thinking (Writing and Representing)

C10: write and represent to synthesize and extend thinking, by

- personalizing ideas and information
- explaining relationships among ideas and information
- applying new ideas and information
- transforming existing ideas and information

Features (Writing and Representing)

C12: use and experiment with elements of style in writing and representing, appropriate to purpose and audience, to enhance meaning and artistry, including

- syntax and sentence fluency
- diction
- point of view
- literary devices
- visual/artistic devices

C13: use and experiment with elements of form in writing and representing, appropriate to purpose and audience, to enhance meaning and artistry, including

- organization of ideas and information
- text features and visual/artistic devices

C14: use conventions in writing and representing, appropriate to purpose and audience, to enhance meaning and artistry, including

- grammar and usage
- punctuation, capitalization, and Canadian spelling
- copyright and citation of references
- presentation/layout

Introduction to the Ode Worksheet

A. What is an Ode?

An ode is a type of long lyric poem that is serious in subject and elevated in style. A lyric poem is a fairly short poem presenting a single speaker who expresses a state of mind, or a process of thought and feeling. Lyric poems are non-narrative, meaning that they do not tell a story. (Ballads are they types of poems that tell stories). Originally lyric poems were short songs accompanied by the music of a lyre.

The stanzas in an ode may be either patterned or irregular. (Varying or irregular stanzas are common in contemporary odes). Odes are often written to praise or glorify someone or something, whether a person, a hobby or an abstract idea or concept. They can be passionate and descriptive in nature, or calm and meditative.

B. Writing an Element Ode:

At the most basic level, the 4 elements necessary for life on earth are water, air, earth (soil), and fire (the sun).

For this exercise, you will choose one of these elements. Following the pattern outlined below, you will write a basic ode celebrating, glorifying and praising this element. Focus on describing the essence of this element, and its contribution to the web of life and agriculture. Remember to use lots of precise and powerfully descriptive adjectives.

Ode to _____

Oh _____

You are so _____

When I think of you I _____

And then I _____

Oh _____

You are so _____

C. Writing an Agricultural Ode:

Choose another element, and focusing on an aspect of agriculture or the web of life that you find particularly interesting, write a second ode to it. (This may be either the same element you chose for your first ode or another element).

In this second ode, make sure you move beyond the ode pattern provided above and experiment with your own approach and ideas. Your stanzas may either repeat a regular pattern or be irregular. For example, you might write an Ode to Photosynthesis or an Ode to Compost or Humus.

Be creative and imaginative, and remember to pay attention to your word choices!

D. Polishing Your Odes:

Edit and revise your two ode poems and write out final and polished versions free of spelling or grammatical errors. Hand in the final draft of your poems with this completed worksheet.

Adjective Worksheet

A. What is an Adjective?

- An adjective is a word that modifies a noun or pronoun. It can describe, limit, or identify the noun or pronoun. Modify is a fancy word that means to qualify, refine, or restrict the meaning of a word.
 - Example: He loves oatmeal muffins.
- A descriptive adjective adds details and answers the question, What is it like?
 - Examples: fresh salsa, black sweater
- A limiting adjective makes the noun or pronoun it modifies more specific and concrete. Some common limiting adjectives are few, many, every, each, both, several, some, any, most and one. Limiting adjectives such as a, an, and the are also known as articles.
 - Examples: a mango, each bicycle, both friends
- A proper adjective is an adjective that is formed from a proper noun. It always begins with a capital letter.
 - Examples: Chinese oranges, French cheese

Our focus will be on descriptive adjectives. Descriptive adjectives add interest, excitement, precision and detail to one's writing. Rather than writing that is boring and ordinary, when we carefully chose appropriate and meaningful adjectives, our writing becomes powerful, imaginative and interesting.

B. Practice Using Adjectives

I. Underline the adjectives in the following sentences. (Hint: if you are having trouble, first identify the noun(s) and verb(s) in the sentence).

1. When Mom doesn't have any time to cook, I make some pasta for dinner.
2. We managed to get an excellent table at the new Japanese restaurant in town.
3. Father kept his valuable medal in a small case made of red velvet.

II. Write four adjectives to describe each noun.

1. forest _____ _____ _____ _____
2. garden _____ _____ _____ _____
3. sun _____ _____ _____ _____
4. boots _____ _____ _____ _____

III. The sentences below have few adjectives. Rewrite each sentence using descriptive adjectives. Try to paint a vivid mental picture through words.

1. The horse rolled in the manure.

2. She exited the barn during the blizzard.

3. The farmer is wearing overalls.

4. Her brother stuck his foot into the pond.

5. The farmhouse is near the cattle pen.

6. The garden is full of flowers and vegetables.

7. The sheep entered the house during the storm.

8. The dog barked at the cat.

9. The girl from the city smelled the farm.

10. She entered the pumpkin in the fair.

IV. Adjective Poem.

Choose an agricultural activity or item, and list 10-15 descriptive adjectives that relate to it. Write a free verse poem about your agricultural activity or item, incorporating your adjectives in a creative and engaging fashion.

V. Polish Your Adjective Poem:

Edit and revise your adjective poem, and write out a final, polished version free of spelling or grammatical errors. Hand in the final draft of your poem with this completed worksheet.

(Some portions of this worksheet were modified from Haughian & Zerbst, 2002, p. 59, and Hodges & Whitten, 1979, 40).

Pablo Neruda's *Ode to an Onion*

Onion,
luminous flask,
your beauty formed
petal by petal,
crystal scales expanded you
and in the secrecy of the dark earth
your belly grew round with dew.
Under the earth
the miracle
happened
and when your clumsy
green stem appeared,
and your leaves were born
like swords
in the garden,
the earth heaped up her power

showing your naked transparency,
and as the remote sea
in lifting the breasts of Aphrodite
duplicating the magnolia,
so did the earth
make you,
onion
clear as a planet
and destined
to shine,
constant constellation,
round rose of water,
upon
the table
of the poor.

You make us cry without hurting us.
I have praised everything that exists,
but to me, onion, you are
more beautiful than a bird
of dazzling feathers,
heavenly globe, platinum goblet,
unmoving dance
of the snowy anemone

and the fragrance of the earth lives
in your crystalline nature.

Source: www.foodmuseum.com Food Blog

Taste-Testing Observation Sheet

Remember to choose powerful and descriptive adjectives!

Fruit or Vegetable	Colour	Texture	Taste	Comments

Agricultural Celebration Hand-Out

A. The Significance of the Harvest:

The harvest is a time of celebration marking the period when products of agricultural labour are ready to pick, eat, enjoy and preserve for the winter months. It is the highlight of the seasonal pattern that structures agricultural activity.

The harvest is a time of beauty, abundance, feasting, and celebration. In traditional agricultural communities, the fall fair was an annual harvest event where people came from far and wide to showcase the products of their agricultural labours, and enjoy and various recreational and social activities. Through the fall fair, human skills, abilities and accomplishments were observed and recognized, as were the animals, birds, plants and other agricultural elements that contributed to the success of the harvest.

B. Cultural Loss of the Harvest as an Idea and Activity:

In the industrial and global food system that is commonplace today, we can have foods whenever we desire them, whether they are in season locally or not. All we need to do is to go to our neighbourhood grocery store where these foods have been imported from throughout the world for our convenience and consumption.

On the other hand, a local and seasonal approach to eating means that we eagerly await and anticipate the seasonal arrival of various fruits and vegetables, and we savour, enjoy and celebrate each food as it comes into season. During the harvest season, when local food products are at their prime and abundant, we embrace these foods and preserve them for later use, knowing that the arrival of winter is not far off.

As a culture, we have lost the sense of wonder, celebration, and thankfulness that is at the heart of the harvest. With so much food available to us all the time, the harvest has in many ways become a meaningless concept. We have forgotten to take time to be thankful for all the foods we enjoy, and for the abundance that we take for granted. As a culture, if we think to give thanks for the abundant foods we enjoy, we tend to do it only on the one formal day set aside for such thanksgiving.

C. Re-Embracing the Harvest as a Idea and Activity

As a society and as individuals, we need to choose to move back toward seasonal and local eating. Why? The main reasons are because local and seasonal foods are fresher, more flavourful, and better nutritionally. Many foods that are bred to be easily transportable aren't as juicy and tasty as they are naturally, for example strawberries and peaches, or they would rot while in transit. We are better off purchasing tree ripened peaches from our neighbourhood orchardist, as invariably they will be far sweeter and juicier. Foods that are transported long distances are usually quite old by the time we get them, especially fruits and vegetables that come from the other side of the world. Moreover, all that transportation adds up to a lot of fossil fuels being burned, making a significant contribution to environmental pollution and global warming.

D. Food for Thought and Discussion:

1. What do you think it means to re-embrace the harvest as an idea and activity?
2. What could you do as an individual to re-embrace the harvest as an idea and activity?
3. What could your family, your neighbourhood and your city do?

Deanna Mason's Across Nebraska

Thank you God for this dome of sky, for clouds brushing the tops of corn, for the nurse telling Alvin who lives in the Bronx that farmers feed corn-tops to cows, and how she grew up "right over there," pointing out the window of the bus, "about fifty or so miles." Thank you for these trails across the prairie, the same trails wagons made, now paved, for us, for this Trailways bus, for all the people talking about Iowa, Ohio, Colorado, how it is where I live, in Lincoln, Toledo, Sioux City, Grand Junction. Thank you for this country and the people

in it, Jeff on leave from the Army, Lois going home to Idaho, Martin and Malcolm going to visit Grandmother, the little boy standing in the aisle next to me saying, "You uh ole Coke bottle is whut you is," laughing and patting my arm with both his hands, slapping out the rhythm of "You uh olde tire swing out in thuh yard, a trash can top use for a helmet." Thank you for this boy and his song out of the blue, for Beethoven and Sony, for the 6th Symphony over and over from Grand Central Station to Castro Street across this country of blue sky and Alabama cotton ball white clouds.

Thank you for the telephone poles whizzing by, for rolled up hay on the ground, a white cow and her calf, the head-set I'm wearing and the miracle it is. Thank you for these bridal satin white clouds painted on Japanese silk screen of periwinkle blue sky, for the rush of Nebraska, these fields rushing by, for paved roads through green woods, silos, mud, mothers combing children's hair, black walnut trees, three rows of corn in a front yard, an old barn leaning to one side, a chicken coop painted red, and five children playing Peas Porridge Hot on this bus right now.

Thank you for sky as blue as true blue, as blue as a first prize ribbon for the best peach pie at the county Fair for these powdered sugar clouds, these butter frosting clouds, these best white cake and icing clouds, for Beethoven and children laughing, for this Trailways bus, this day in July, for the cottony soft comforting white flannel blanket clouds, for air conditioning, Cokes, potato chips, people, Pepsi cups, ice, lined sheets of paper and a good pen, for Greg, Robin and Pat, for Gin Rummy, for the little girl crawling under my knees, for Teresa and her two children three rows up,

for Mother Teresa, for Sister Teresa, for Saint Teresa who said "God, You know my heart," for the young man in the back in black leather and chains, tattoos on both arms, who stood up and took off his reflecting sun-glasses fifty miles out of Chicago to say, "God! this is beautiful! This is my country!" Thank you for these Queen Anne's lace clouds, these dandelion puff clouds, these Bing Crosby priest movie clouds, these Little House on the Prairie childhood clouds, these fairy-tale, story-book, happy ending clouds with real true silver linings, and for the dome of the cornflower blue Nebraska sky.

Source: Lown & Steinbergh, 1996, pp. 147-148.

Haiku Worksheet

A. What is a Haiku?

The haiku is a Japanese poetic form. It is a very short lyric poem that represents a poet's impression of a natural object or scene, viewed at a particular season or month.

The structure of a haiku is very precise. It is comprised of only 3 lines, and seventeen syllables total. The first line must have 5 syllables, the second must have 7 syllables, and final line has 5 syllables. Haiku do not rhyme. The goal of a haiku is to paint a mental image in the mind of the reader. With only 3 short lines in which to accomplish this, the poet must choose his or her words very carefully.

B. Sample Haiku

Here is an example of a haiku.

The Apple

Red and rosy skin,

Juicy, crunchy hard white flesh,

Reward the big bite.

C. Writing a Harvest Haiku:

Reflect on what the harvest and seasonal abundance means to you. Focusing on British Columbia and its agricultural products, or even better, an agricultural product produced in your own community, choose a topic on which to focus your haiku. Write a haiku. Edit and revise your haiku, and write it out in a polished form to hand in.

Excerpts on Industrial vs Seasonal/Local Eating from Smith and MacKinnon's *The 100-Mile Diet: A Year of Local Eating*.

For copyright purposes a relevant excerpt has not been included here.

While numerous different excerpts would be appropriate, it is recommended that pages 28 through 33 be used to explore the concepts of food miles and industrial eating, and pages 42 through 45 to examine seasonal and local eating.

Pablo Neruda's *Ode to My Socks*

Maru Mori brought me
a pair
of socks
knitted with her own
shepherd's hands,
two socks soft
as rabbits.
I slipped
my feet into them
as if
into
jewel cases
woven with threads of
dusk
and sheep's wool.

Audacious socks,
my feet became
two woolen
fish,
two long sharks
of lapis blue
shot
with a golden thread.
two mammoth blackbirds.
two cannons,
thus honored
were
my feet
by
these
celestial
socks.
They were
so beautiful
that for the first time
my feet seemed
unacceptable to me,
two tired old
fire fighters
not worthy
of the woven
fire
of those luminous
socks.

Nonetheless,
I resisted
the strong temptation
to save them
the way schoolboys
bottle
fireflies,
the way scholars
hoard
sacred documents.
I resisted
the wild impulse
to place them
in a cage
of gold
and daily feed them
birdseed
and rosy melon flesh.
like explorers
who in the forest
surrender a rare
and tender deer
to the spit
and eat it
with remorse,
I stuck out
my feet
and pulled on
the
handsome
socks,
and
then my shoes.
So this is
the moral of my ode:
twice beautiful
is beauty
and what is good doubly
good
when it is a case of two
woolen socks
in wintertime.

Source: Lown & Steinbergh, 1996, p. 146.

Poster Assignment and Evaluation Rubric Hand-Out

A. Poster Assignment

Choose an agricultural theme on which you would like to focus your poster. Construct a poster representing your ideas about this agricultural theme, and incorporating at least three of the agricultural poems that you have written into your poster. Present your ideas and poetry in an artistic and creative manner, incorporating illustrations, pictures, graphics and so forth. You will then present and explain your poster to the class, and read one or more of your poems.

B. Poster Evaluation Rubric

Criteria	4	3	2	1	0
Poster effectively depicts relevant agricultural theme					
Poster incorporates creative and artistic presentation					
Poster contains at least 3 original agricultural poems					
Presentation and explanation of poster is clear and interesting.					
During presentation of poster, at least one original poem from poster is read aloud to class.					

Total Poster and Presentation Mark:

/20

Comments:

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