

Educator's Lesson Plan and Notes

The educator's lesson plan has been designed to accompany the resource, [little red comma: Mustafa Centre. A Fact Sheet](#).

Class (Level and Stream)	Lower Secondary
Subject	Language & Literature
Unit & Topic	Exploring Social History and Urban Development in Singapore Literature
Prior Knowledge (Context of Lesson):	<ul style="list-style-type: none"> • Students should have listened to the respective poems on the <i>little red comma</i> microsite at least once. • Students should have awareness of the practice of annotation. • Students should have knowledge of basic essay writing skills such as writing a topic sentence, making a claim with supporting evidence.
Lesson Objectives: Aligned with learning Outcome/s from the 2019 Literature in English syllabus (p. 22)	Outcomes By the end of the lesson, students will be able to: <ul style="list-style-type: none"> • use choral reading to experience the different voices in the poem • respond to stylistic elements with heightened interest, slowing themselves down to consider possible implications of stylistic choice the poet has made • understand the effects of the writer's use of structure, anaphora and situational irony • construct a sensitive and informed creative response to the subject matter of the poem through collaboration in peer group dialogue and writing

Brief Overview of Lesson (1hr 40 min to 2hr 00mins) Lesson 1 of 2 (50 - 60 mins)		
1	5 mins	Settle down, Lesson Materials & Lesson Objectives
2	15 mins	Activity 1: Choral Reading 1A: Assign students → Choral reading 1B: Debrief of choral reading
3	15 - 20 mins	Activity 2: Appreciating Style and Structure Short lecture on Thematic Framing (Discussion optional) Whole-class discussion on structure and footnotes
4	15 - 20 mins	Activity 2: Appreciating Style and Structure Small-group discussion on anaphora + situational irony Whole-class discussion on effects

Lesson 2 of 2 (50 - 60 mins): “Not Just A Footnote”		
1	10 - 15 mins	Activity 3: Invitations to Feeling
2	20 - 25 mins	Activity 3: “Not just a Footnote” – Creative Response Writing of response poem
3	10 - 15 mins	Extension Activity: Reading aloud of response poems
4	5 mins	Teacher debrief on how writers’ use of style can be used to communicate a message about individuals in society.

LESSON OUTLINE

Lesson 1 of 2 (50 - 65 mins)		
Time / Duration	Activity	Materials Required / Notes (if any)
5 mins	<p>Settle down, Access Check & Lesson Objectives</p> <p>Teacher to ensure access to <i>little red comma</i> microsite is consistent for all students, with at least 1 working device per pair.</p> <p>Teacher to give out Handout 1: Poem in Original Format to students.</p> <p>Teacher to explain to students that the version of the poem on the microsite and the original poem are of different formats.</p> <p>Teacher to explain that students will learn about appreciating style in the first lesson and construct an informed creative response to the poem in the second lesson.</p>	<ul style="list-style-type: none"> • Projector • Laptop • Personal Learning Devices • Earpieces (at least 1 set per pair of students) • Student Handout 1: Poem in Original Format
10 mins	<p>ACTIVITY 1: CHORAL READING</p> <p>Teachers assign students to read the stanzas and footnotes. Suggestions include:</p> <p>Individual stanzas: Assign an individual student to read each stanza.</p> <p>Footnotes: Assign a chorus (group of students) to read each footnote whenever it is referenced in the poem. These will come as interruptions to the reading of individual stanzas. This can range from a fixed group of students, to the rest of the class who are not reading the individual stanzas.</p>	<ul style="list-style-type: none"> • Student Handout 1: Choral Reading
5 - 10 mins	<p>ACTIVITY 1: CHORAL READING</p> <p>Post-reading Questions:</p> <ol style="list-style-type: none"> 1. Across both the stanzas and footnotes, what are the top three to five lines that are most impactful to you? Highlight them. <p>Teacher to get students to keep these lines in mind as the class explores the appreciation of style and structure in Handout 2.</p>	<ul style="list-style-type: none"> • Student Handout 1: Post-reading Reflections

<p>15 mins</p>	<p>ACTIVITY 2: APPRECIATING STYLE & STRUCTURE</p> <p>Teacher to give out Handout 2: Appreciating Style and Structure to students.</p> <p>Activity 2A: Thematic Framing (optional)</p> <p>Teacher to open with a short thematic framing lecture on <u>belonging and displacement</u> based on contents in Activity 2A.</p> <p><u>Discussion is optional</u> for students to offer a short response. Teachers can encourage students to interpret the significance of style and structure in relation to these thematic frames.</p> <p>Activity 2B: Use of Structure</p> <p>Teacher to first introduce the three main areas of style the lesson will focus on. Option for teacher to use volunteer readers to read the explanations in Handout 2.</p> <p>Teacher to explain the first stylistic element: <u>use of structure</u> and <u>footnotes</u>.</p> <p>The discussion question for the unusual use of footnotes can be conducted with Think-Pair-Share or whole-class discussion for the open-ended question.</p>	<ul style="list-style-type: none"> • Projector • Laptop <ul style="list-style-type: none"> • Student Handout 2: Thematic Framing & Use of Structure
<p>15 - 20 mins</p>	<p>ACTIVITY 2: APPRECIATING STYLE AND STRUCTURE</p> <p>Activity 2C & 2D: Appreciating Use of Anaphora & Situational Irony</p> <p>Teachers continue to explain how anaphora and situational irony works respectively.</p> <p>Teachers can further invite students to work on pairs, groups or whole-class level to discuss responses to the significance of the use of anaphora and situational irony as per Handout 2.</p> <p><u>Note on 'effects on the reader':</u> It is hoped that students will not just give superficial responses such as “attract the reader / engage the reader / make the poem more interesting to read”.</p> <p>Teachers can acknowledge that these are valid points, but they may not be insightful. In literary</p>	<ul style="list-style-type: none"> • Projector • Laptop <ul style="list-style-type: none"> • Student Handout 2: Appreciating Use of Anaphora & Situational Irony

	analysis, when we explain the effect of a text on the reader, it is more insightful to suggest what meanings readers can interpret as a result of being attracted / engaged / interested by the text.	
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Lesson 2 of 2 (50 - 60 mins)		
10 - 15 mins	<p>Activity 3: Not Just a Footnote...</p> <p>Teacher to give out Handout 3: Not Just a Footnote</p> <p>Teacher to briefly explain that literary texts can introduce ethical invitations to readers. (See handout).</p> <p>Activity 3A: Invitations to Feeling Teacher to open up small group discussion for the following questions about the poem:</p> <ol style="list-style-type: none"> I. What significant events have affected Mustaq in the text? II. How does he respond? III. What are your feelings towards Mustaq as you learn of his experiences? <p>Students are to work together and refer to the original poem and discuss their answers before presenting to the class. Teachers can get different groups to share 1 answer each.</p>	<ul style="list-style-type: none"> • Student Handout 1: Poem in Original Format • Student Handout 3: Not Just a Footnote...
20 - 25 mins	<p>Activity 3B: Creative Response</p> <p>Teacher to introduce creative response task:</p> <p>As an individual, pair or group task, write a short response poem of at least 8 lines from the perspective of one of the workers in Mustafa Centre who is faced with the closure of the Serangoon Plaza branch.</p> <p>In your short response poem, make use of the anaphora “not just a/an...” and end your poem with “We are not just a footnote.”</p> <p>Teacher to monitor students’ progress.</p>	<ul style="list-style-type: none"> • Student Handout 1: Poem in Original Format • Student Handout 3: Not Just Any Footnote...

<p>10 - 15 mins</p>	<p>Extension Activity</p> <p>If time permits, teacher can conduct extension task. As a class, read aloud your original response poems either individually or by way of choral reading.</p>	<ul style="list-style-type: none"> • Student Handout 1: Poem in Original Format • Student Handout 3: Not Just a Footnote...
<p>5 mins</p>	<p>Teacher debrief on how writers' use of style can be used to communicate a message about individuals in society.</p>	

SUGGESTED ANSWERS

Handout 2

Activity 2B: Use of structure and footnotes

a. What is unusual about the poet's use of footnotes?

Where possible, compare the original version of the poem with the version of the poem on the microsite, where the original footnotes of the poem are presented as the main text, and vice versa.

Suggested answers:

In the original version of the poem, the stanzas of the poem are made up of historical, factual information about the life of Mustaq Ahmad and the history of Mustafa Centre. At the same time, the poet uses footnotes that are written like topic sentences that explain / declare the thematic significance of the historical and factual information.

This is unusual because usually poets do not directly try to explain the symbolic meaning of the poem they have written within the very poem itself.

The poet may have done so because she believes it is important to create an empowering interpretation of Mustaq Ahmad and Mustafa Centre from the point of view of the marginalised.

Other possible answers:

This is meant to counter the unfair treatment from official authorities like the government and to insist they will not be forgotten by official history.

This is meant to suggest that Mustaq's and Mustafa's story is significant enough to be included in official history instead of being overlooked.

Activity 2C: Appreciating Use of Anaphora

b. Extending from these effects, what is one thematic significance of the poet's use of anaphora in the footnotes of this poem? You can consider the theme of who gets to feel a sense of belonging as a Singaporean.

Start of analysis	Adapt from the list of stylistic effects (i–iv)	Thematic Significance
<p>In the footnotes of the poem, the poet uses anaphora “This is a poem about” to...</p>	<ol style="list-style-type: none"> 1. ...clearly connect the ideas of displacement and belonging in the poem. 2. ... express a strong feeling of empowerment. 3. ... create a rousing rhythm. 	<p><i>This is significant as the repeated phrasing shows how important it is:</i></p> <ol style="list-style-type: none"> 1. <i>to restore dignity in the stories of Singaporeans whose lives and business have been displaced by government policies</i> 2. <i>to affirm those who have been labelled as foreigners even when they have clearly rooted themselves here.</i>

Activity 2D: Appreciating Use of Situational Irony

c. How does the poet use situational irony to communicate a message about who gets to feel a sense of belonging as a Singaporean?

Suggested Answer:

The poet uses situational irony when stating that “Mustaq Ahmad becomes a Singapore citizen in 1991 and has lived in Singapore 63 out of the 68 years of his life” / stating that in the 2006 National Day Rally speech, Prime Minister Lee called Mustaq “the right kind of foreigner”.

This is ironic because even though Mustaq was not born here, he has lived here most of his life, which would mean he belongs here. However, there is a discrepancy as he is still made out to be a foreigner and only accepted into Singapore society after he has proven himself to be economically beneficial to the country.

This suggests that national belonging to Singapore may be conditional to some Singaporeans, especially ethnic minority ones, even though this is the main country they have lived and worked in almost all their lives.

Another example:

In the last line of the poem, the poet quotes Mustaq Ahmad as saying “There is nothing to feel bad about the place that we do not own.”

This is situationally ironic because Mustaq Ahmad is a citizen of Singapore, and has managed to build a successful business, and yet his tone of resignation shows that he has no choice and ownership over the property he has paid for because the government can simply take over it for redevelopment purposes, which he cannot reject.

This suggests that even though Singaporeans establish their roots and livelihood here, authorities can easily disrupt their lives, which suggests that Singaporeans do not have their own right to their own land.

Handout 3: Not Just A Footnote...

Activity 3A: Invitations to Feeling

In small groups, discuss the following questions about the poem:

- i. What significant events have affected Mustaq in the text?
- ii. How does he respond?
- iii. What are your feelings towards Mustaq as you learn of his experiences?

Significant events affecting Mustaq	How Mustaq responds	Your feelings towards Mustaq
<i>In 1971 the government imposes a ban on street stalls, which affects him.</i>	<i>He rents a 900 square foot space to sell ready-made garments.</i>	<ul style="list-style-type: none"> - Impressed by his resourcefulness - Amazed by the success of his stall such that he can afford to rent a bigger place
<i>His mother dies when he is at a very young age, and he leaves home to be with his father who sells tea and bread from a pushcart in Singapore.</i>	<i>He sets up a stall next to his father's to sell handkerchiefs and socks that he buys with his own pocket money.</i>	<ul style="list-style-type: none"> - Impressed by his resilience and resourcefulness despite the tragedy of his mother's death - Admire his entrepreneurial spirit and skills
<i>In 2017, Mustaq Ahmad was asked to vacate the space in Serangoon Plaza for redevelopment.</i>	<p><i>He paces up and down, gazes at the empty shelves.</i></p> <p><i>He shrugs off the impending closure, saying, 'There is nothing to feel bad about the place that we do not own.'</i></p>	<ul style="list-style-type: none"> - Indignant that he is made to feel that he cannot be too attached to the place he has successfully built up, which he is forced to give up - Admire how he manages to accept such an unfair decision with grace