

CLIL Lesson Outline Celebrating EDL & WHDs

Topic/Title: Poetry, AI & I

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Target group: students aged 15-16 (level of English B1/B2)

Duration: 135-150 minutes (three English lessons, 3x45/50min, in Croatia/Romania)
+ 40 min (one collaborative Zoom lesson)

Background information: This lesson plan was created for the purpose of educating students/junior European Parliament ambassadors within the extracurricular EPAS program & the international eTwinning project **STEAM EPASsionates**, aimed at introducing STEAM (concretely Arts) into ELT through CLIL lessons. Students work in their classes (with their English teachers), collaborate with their eTwinning partners (via WhatsApp/Instagram) & present their collaborative work at a Zoom meeting (as well as *Canva* platform).

Aim(s) – broad & general, setting the overall purpose of lessons	To celebrate European Heritage Days (7-15 Sept) & European Day of Languages (with the topic <i>Languages for Peace</i> , Sept 26) 2024 by developing students' understanding of some Romanian & Croatian expressionist poems, and the impact of poetry/art on one's well-being. (On May 2, 2025 Croats celebrate the 100th death anniversary of Antun Branko Šimić, on May 9, 2025 Romanians celebrate the 130th birth anniversary of Lucian Blaga; both were renowned expressionist poets.)
Learning objectives – specific and detailed, outlining the steps students need to take to achieve the aims	
Content objectives – specific goals related to what students should know and be able to do in the subject area by the end of the lesson	Students will be able to recognize the elements of expressionist, as well as (post-) impressionist, paintings and poems (as part of the world's art, and Romanian and Croatian literature). Students will be able to analyse and interpret the poems, and explain how they relate to their personal experience and well-being. Students will be able to use AI-tools (in a safe and ethical way) for personal expression & digital creation.
Language objectives – specific goals related to the language skills students should, such as new vocabulary, sentence structures or discourse functions	Students will be able to construct an oral/a written interpretation of the poems, using specific vocabulary and structural elements. Croatian and Romanian students will be able to mediate, use English to facilitate the understanding of their poetic messages/interpretations. Students will develop their (creative-) writing skills, creating personal/collaborative poetry, as well as their presentation skills, sharing poetic/personal messages with their (Romanian/Croatian) peers/collaborators.
4Cs – Content, Communication, Cognition & Culture	
1. Content	
Subject matter	The teaching subject is Art, concretely poetry (Croatian/Romanian expressionist poems). The content is chosen based on the national (Cro/Rom) curriculums, within the topic <i>Well-being</i> .
Relevance	The content is relevant because it emphasises the importance of multiculturalism (on the European Heritage Days) & multilingualism (on the European Day of Languages). It is engaging because it encourages self-reflexion and the understanding of the inner self through collaboration and mediation. It is age-appropriate (most teenagers having the need to contemplate/work on their personal well-being) and linked to the students' knowledge and real-world applications. Students have some knowledge about lyric interpretation and art/history movements, and will gain insight in the new interpretation elements and artistic styles, which will facilitate future learning.

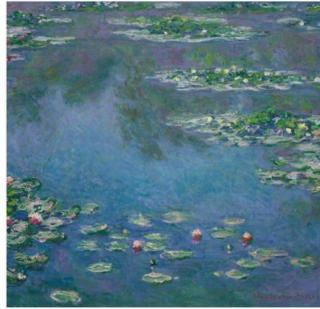
2. Communication/Language	
Language learning	Students will use English, as well as their mother tongue Croatian/Romanian, for communication and collaboration in class and online (with their eTwinning/EPAS partners). They will practice speaking, listening, reading, writing and mediation in English while engaging with the subject content.
Language support – linguistic scaffolding provided by the teacher	(Romanian & Croatian English) Teachers will provide key vocabulary, phrases and sentence structures (questions that facilitate the understanding of expressionist paintings and lyric interpretations). They will provide examples of AI-generated digital creations, as well as structured creative writing tasks.
Lang. learning objectives	Stated above.
3. Cognition	
Cognitive skills	Students will be challenged to develop higher-order thinking skills, such as analyzing and evaluating work of art (paintings, AI-images, poems), and creating (literary interpretations, personal poems, AI/digital work), rather than just remembering and understanding.
Critical thinking	Students will be encouraged to think critically about the content, ask questions, and apply their knowledge in new (personal-related) contexts (Zoom meeting).
Cognitive engagement	The lessons will promote active learning (in pairs/groups) and deep content understanding through international peer-communication and collaboration.
4. Culture (and Community)	
Cultural awareness	The lessons will incorporate cultural elements, concretely world art and Romanian/Croatian literature, helping students develop intercultural understanding – students will compare cultural practices, discussing personal and global issues (like solitude, self-reflection, empathy, provoking thought, universal truths, immortality through poems, aesthetic beauty, catharsis...).
Cultural integration	The lessons will explore how the content (poems, well-being) relates to different (Cro/Romanian) cultures or how it can be understood from a global perspective.
Global citizenship (EPAS)	The lessons will encourage students/EP junior ambassadors to view themselves as part of a global (sustainable) community, fostering empathy, respect for diversity and an understanding of global issues, particularly the value of art, concretely poetry, and the importance of peace and well-being.
Language Triptych	
Language of learning	Students will need the specific language – art movements' names, poetic vocabulary, figures of speech, exemplary questions, elements of poetic/lyric/literary interpretation – to understand the content (authentic paintings, poems).
Language for learning	Students will ask questions, analyse/describe images, read/listen/write exploring the Net, collaborate with peers (in class and online) to participate in classroom activities and communicate effectively during the lessons.
Language through learning	Students will acquire basic structures of Romanian (Cro students) and Croatian (Rom students) through engaging with multilingual content and participating in classroom and online activities.
Lesson planning & structure	
Activities & learning outcomes (defined by the National English Curriculum, the measurable results indicating Sts have achieved the objectives and met the aims)	Class management, skill developed Time slot
Pre-task activities (25 min)	
Step 1: Warm-up activities – Art/Music appreciation (SŠ (1) EJ A.2.1., SŠ (1) EJ A.2.4.) - Students lay down, and relax listening to music – Don McLean: Vincent (Starry, Starry Night, 3:58 https://www.youtube.com/watch?v=oxHnRfhDmrk) After a minute of silent-reflection time, Sts try to guess what/who the song is about. They are allowed to search the Net for any information. A brief discussion follows.	Frontal (& individual) work, listening comprehension 8 min

Steps 2-3: Introducing the topic & activating prior knowledge/pre-teaching (artistic movements & vocabulary) (SŠ (1) EJ A.2.1., SŠ (1) EJ A.2.4., SŠ (1) EJ C.2.5.)

- Students look at the paintings projected on the board, and try to recognize/guess the names of the paintings & some of the world's most famous (post-)impressionist & expressionist artists. They try to name the paintings' styles & discuss their characteristics. A [collaborative Mentimeter mind map](#) is created, depicting the atmosphere, emotional state of the people, emotions evoked by the paintings...
- The teacher uses [THIS Google-presentation](#) to guide students' work, elicit their answers, interpretations, and build on their knowledge about art movements.



[Starry night](#) (1889), Vincent van Gogh



[Water lilies](#) (1906), Claude Monet



Mentimeter



Edvard Munch, [The Scream](#) (1893)



[Self-Portrait with Chinese Lantern Plant](#) (1912) by Egon Schiele



[Several Circles](#) (1926), Wassily Kandinsky

Step 4: Anticipating the elements of the literary/lyric interpretation (theme, tone/mood, voice/speaker, sound/rhythm, imagery, symbolism/allegory...) SŠ (1) EJ A.2.1., SŠ (1) EJ A.2.4., SŠ (1) EJ C.2.4.-5.

- The teacher announces the topic: *We will read, listen to, analyse & interpret some poetry today.* Students look at the AI-generated images (based on the words from the poems to be analysed) projected on the board, and try to recognize/guess the art movement/poetic style, and elements of the literary/poetic interpretation. The teacher encourages the discussion by asking specific questions, e.g. *Can you anticipate the art movement, theme, tone, rhythm, speaker/voice...? Can you recognize some of the symbols, imagery...?*

Prompts used to create AI-generated images (Bing Image Creator):

The pale, soft face of a dark-haired man, poet, in his middle years is full of emotion; the writer is sitting at his desk in a modest room by the window, reflecting on himself, tired of life and his own changes; he wishes to be transformed into a star, so he could be the light to the souls lost in the dark; after a black, abyssal, and agonizing night, a crystal-clear morning slowly dawns; through the window, fields, meadows, and a river can be seen. No text on the image. Color image. (*My transfigurations*, A. B. Šimić)

A middle-aged poet is at his desk, surrounded by a deep silence, he thinks he hears moonbeams striking on the windows. (*Silence*, L. Blaga)

The man is walking proudly under the stars, small but recognizable, important and proud. Idyllic image, no text included. (*Pjesnici, Opomena*, A. B. Šimić)

Frontal (& individual) work, speaking/describing a painting, discussion, digital creation

10 min

Frontal (& individual) work, speaking/describing an image, discussion

7 min



Task-based learning (75 min)

– through meaningful & relevant tasks, using both content knowledge & language skills

Step 1-2: Croatian & Romanian poetry appreciation SŠ (1) EJ A.2.1., SŠ (1) EJ A.2.4., SŠ (1) EJ C.2.4.-5.

- The teacher reads the original poem *Moja preobraženja* by the Croatian expressionist poet Antun Branko Šimić (in Croatian) and its English translation; students listen to the Romanian translation recorded by the Romanian student. In a brief discussion, after a minute of silent-reflection time, students compare their anticipations (based on AI-generated images) to their while-/post-reading impressions and experiences.
- The teacher reads (the English translation of) the poem *Silence* by the Romanian expressionist poet Lucian Blaga; students listen to the Romanian original recorded by the Romanian student. The teacher stimulates the same type of discussion...

Steps 3-6: Literary (comparative) analysis & (collaborative) interpretation SŠ (1) EJ A.2.4., SŠ (1) EJ B.2.1./2./4., SŠ (1) EJ C.2.1.-5.

- Students are assigned to groups (of 4), half of the class working on one, and half on the other poem. Every pair of students is given **Worksheet 1/2**, containing the Croatian/Romanian poem, a short author's biography and a set of comprehension questions, containing elements of literary analysis. After individual silent reading, students work in pairs, analysing the poem and answering the questions.
- Students turn to the pair behind/in front of them to compare their findings and/or assist/get assisted from their peers, and construct a collaborative literary interpretation.
- The representatives of each group present their collaborative work.
- In a brief discussion, students decide upon the common elements in the two poems, and possibly create a collaborative Mentimeter word cloud.

Steps 7-8: Collaboration with Romanian/Croatian students (who will previously do the same tasks – Worksheets 1/2 – in their class, with their English teacher) SŠ (1) EJ A.2.4.

- Students will meet online (during an English lesson, or at home) to discuss and compare their analyses and interpretations, and provide feedback for their peers (needed to complete the final task on the Worksheet 2).
- Students will suggest two-three extra poems by their national expressionist poets for their international peers to explore. Croatian students' suggestion is: *Pjesnici/Poets* &

Frontal (& individual) work, loud reading, listening, discussion, 5+5 min

Individual and pair work; silent reading, analysis, discussion, writing 15 min

Group work, analysis, discussion, writing (20 min), presenting (10 min), discussion & digital creation (5 min)

International communication, mediation & collaboration 10-15 min (some work done at home)

<p>Opomena/Warning by Antun Branko Šimić (because not many others have been translated into English) – the links are included on the Worksheet 1. Romanian students will prepare short presentations/interpretations of the suggested poems, using AI-generated images to depict the main messages.</p>																														
<p style="text-align: center;">Post-task activities (35+40 min)</p> <p>– consolidating learning through discussion, reflection, and further practice</p> <p>Steps 1-2: Creative writing & digital/AI creation SŠ (1) EJ A.2.4.-5., SŠ (1) EJ C.2.1.-5. - Creative writing tasks are based on topic vocabulary from the selected poems – the topic/theme is Peace/Tolerance/Inclusion/Well-Being. Students create personal (blackout)/AI-assisted poetry and/or (Suno AI) music; their work is added to THIS EDL contest platform. - Students prepare digital/AI materials – a collaborative Canva presentation with poetic and personal messages, in English and their mother tongue, depicted by AI-generated images. (Students may wish to complete their work as homework assignment).</p> <p>Step 3: Celebrating multiculturalism & multilingualism SŠ (1) EJ A.2.4., SŠ (1) EJ B.2.1./2./4., SŠ (1) EJ C.2.1.-6. - Students will meet online at the end of Sept 2024 (Zoom meeting to celebrate European Heritage Days and European Day of Languages). They will present their work... and possibly further contribute to their collaborative Canva presentation with poetic and personal messages (or collaborative <i>Suno.AI</i> music)... They may start their presentations by introducing themselves in a new foreign language (Rom/Cro), instead of English, along with their mother tongue. (They will have to pre-teach their peers ...)</p>		<p>Individual, pair or group work, digital/AI-creation 20+15 min</p> <p>Frontal work, presentation, discussion 40 min</p>																												
<p style="text-align: center;">Assessment (5 min)</p> <p>Evaluation rubric is prepared to (self-/peer-) evaluate content knowledge and language development, as well as collaboration and pair-/group-work contribution. Formative assessment is provided during the lesson, and summative assessment follows (at the end of students' work).</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 25%;">Criteria</th> <th style="width: 25%;">Excellent (3 points) Active participation, great contribution</th> <th style="width: 25%;">Good (2 points) Active in some activities (mostly the ones of interest), contributed to some extent</th> <th style="width: 25%;">Poor (1 point) Not very active, did not contribute (much)</th> </tr> </thead> <tbody> <tr> <td>Song/Image interpretation</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Reading comprehension (literary analysis) tasks</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Writing (literary analysis) tasks</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Creative writing &/or AI-generated/Digital creation</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Presentation</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Group/Pair work/contribution</td> <td></td> <td></td> <td></td> </tr> </tbody> </table> <p style="text-align: center;">6-9 (Pass); 10-12 (C); 13-15 (B); 16-18 (A)</p>		Criteria	Excellent (3 points) Active participation, great contribution	Good (2 points) Active in some activities (mostly the ones of interest), contributed to some extent	Poor (1 point) Not very active, did not contribute (much)	Song/Image interpretation				Reading comprehension (literary analysis) tasks				Writing (literary analysis) tasks				Creative writing &/or AI-generated/Digital creation				Presentation				Group/Pair work/contribution				<p>Table filling/ Assessing 5 min</p>
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Scaffolding & support																														
Visual aids	<p>Authentic materials:</p> <ul style="list-style-type: none"> - YouTube audio/video (song <i>Vincent</i>) and paintings depicting (Post-) Impressionism & Expressionism; Worksheet 1/2; rubric for self-/peer-evaluation; - teacher's AI/Bing Image Creator-generated images (depicting selected poems); - original poems by Cro/Romanian poets, and literary translations 																													
Modeling and examples	<p>The teacher uses the Google-presentation with warm-up/introductory materials (paintings, AI-images) & important information to guide students' work</p>																													

	(questions guiding image/painting analysis and literary interpretation)
Differentiation	The teacher adapts the lesson to meet the needs of students with different language proficiency levels and learning styles: - literary translations and questions guiding literary/poem analysis & interpretation (for less proficient students); - creative writing tasks & additional materials/links to explore (for more proficient students) – see Authentic Resources below
Interaction & collaboration	
Student interaction	- promoting peer interaction through pair/group work, discussions & collaborative tasks, which encourages the use of the target language in a social context
Teacher interaction	- the teacher acts as a facilitator, guiding students through the learning process, providing feedback and adjusting support as needed
Authentic resources	
Real-world materials	The teacher and students use authentic resources that are relevant to the content area and reflect real-world use of the language: - video/song Vincent (Starry, Starry Night , 3:58) by Don McLean; - websites that contain the selected work of art and facilitate differentiation: 50 Impressionist Paintings that Changed Art Forever What Are the Best-known Post-Impressionist paintings Expressionism: 10 Iconic Paintings & Their Artists Antun Branko Šimić: https://www.enciklopedija.hr/clanak/simic-antun-branko Lucian Blaga & his poetry: https://allpoetry.com/Lucian-Blaga
Cross-curricular subjects/links enhancing interdisciplinary learning and making the content more meaningful	- Croatian Language/Literature (communicative linguistic competence & creative expression SŠ (1) HJ A.2.3., HJ B.2.1., B.2.3.-4.; culture/media SŠ (1) HJ C.1.1.-2.); - Civic Education (goe C.4.3.), Sustainable Development (odr A.4.1., odr C.3.4.); - Personal Development (osr A.4.1.-2., osr B.4.1.-2., osr C.4.4.); - Learn How to Learn (uku A.4/5.3.-4., uku B.4/5.4., uku C.4/5.4., uku D.4/5.1.-2.), ICT (ikt A.4.2.-3., ikt B.4.1.-3., ikt D.4.1.); - Mental & social health (zdr B.4.1 / A., zdr B.4.1 / B.)
STEAM elements	
Technology: - digital literacy – understanding how to use computers, the Internet and various software applications (for communication, collaboration & digital creation); typing, navigating digital environments and understanding basic online safety and ethics; - cybersecurity – applying basic principles of protecting computers, networks and data from digital attacks, which includes understanding how to secure information and the importance of privacy; - artificial Intelligence (AI) – introduction to how machines can learn from data and make decisions (creating prompts); understanding basic concepts of algorithms, data processing, and ethical considerations; - networking – understanding how different devices connect, communicate & collaborate over networks, including the basics of how the Internet works	
Arts - visual arts – analysing/creating drawings and paintings, traditional forms of visual expression, focusing on techniques, color theory, composition and visual storytelling (which help in visualization, conceptualization, and design thinking); - digital arts – creating artwork using digital tools like graphic design software, digital painting, and animation; - literary arts – creative writing (developing skills in storytelling, poetry and narrative construction, which emphasizes language arts, communication and the ability to convey complex ideas creatively); - art history, criticism and theory – understanding art movements (studying the history of art and its movements, developing the ability to critically analyze and interpret artworks, including discussions on the ethical implications of art in society); - virtual reality (VR) and augmented reality (AR) art – creating immersive experiences through VR and AR, blending technology with artistic expression	

AI-tools

ChatGPT , Bing Copilot	free natural language processing AI-tools
Bing Image Creator , Suno AI , Ideogram , Runway	AI Image/Story/Video/Music Generators
Spatial.io	a cutting-edge platform that redefines virtual collaboration by creating immersive 3D spaces where users can meet, work, share digital creations and interact

Worksheet 1 – Antun Branko Šimić's BIOGRAPHY

Antun Branko Šimić (1898–1925) was a significant Croatian expressionist poet, known for his contribution to **modern Croatian literature**. Born in Drinovci (near Grude), Bosnia and Herzegovina, Šimić grew up in a region that was rich in cultural diversity. He was a **leading figure of the Croatian avant-garde movement** and was influenced by European modernism, particularly Expressionism.

He attended primary school in his native village and later studied at various schools, including the Franciscan classical grammar school in Široki Brijeg. His unruly spirit led him to change surroundings frequently (Široki Brijeg, Mostar, Vinkovci). Šimić began writing poetry at a young age and moved to Zagreb to study, where he became involved with literary circles. Šimić founded journals like "Vijavica" and "Juriš," wrote poems, literary critiques, and translated works. His health suffered due to a modest income and dedication to his literary work. He died in 1925, leaving behind anthological poems such as "Pjesnici" (Poets) & "Smrt i ja" (Death & I). His poetry is characterized by intensity, emotional depth, often exploring themes of **existentialism, life, death, & the human condition**. He experimented with form and language, **breaking away from traditional styles** and embracing **free verse & modernist techniques**.

His famous (the only) collection of 48 poems, **Preobraženja (Transfigurations)**, published in 1920, is a reflection of his inner struggles & philosophical reflections. Despite his brief life (he died of tuberculosis at the age of 27) Šimić's work left a lasting impact on Croatian literature, inspiring future generations of poets and writers. His contribution to modernist poetry in Croatia remains highly regarded, and he is considered one of the country's most important (expressionist) poets of the 20th century. On May 2, 2025 Croats celebrate his 100th death anniversary.

If you want to explore more about A. B. Šimić: <https://www.enciklopedija.hr/clanak/simic-antun-branko>
Šimić's poetry: https://travelhonestly.com/wp-content/uploads/2020/04/Simic_both.pdf
<https://brucespoems.blogspot.com/2017/05/warning-antun-branko-simic.html>

Moja preobraženja

Ja pjevam sebe kad iz crne bezdane i mučne noći
iznesem blijedo meko lice u kristalno jutro
i s pogledima plivam preko polja livada i voda

Ja pjevam sebe koji umrem na dan bezbroj puta
i bezbroj puta uskrsnem

O Bože daj me umorna od mijena
preobrazi u tvoju svijetlu
nepromjenjivu i vječnu zvijezdu
što s dalekog će neba noću sjati
u crne muke noćnih očajnika

Transformările mele (Romanian translation)

Eu cânt despre mine când îmi iau fața palidă și moale
din noaptea întunecată, fără zi și neliniștită,
și o aduc în dimineața cristalină,
înotând cu privirea peste câmpuri, pajiști și ape.

Eu cânt despre mine, care mor de nenumărate ori în fiecare zi
și învii de nenumărate ori la fel de des.

My Transfigurations, A. B. Šimić

I sing of myself when I take my pale soft face
from the dark, dayless and uneasy night
into the crystal morning
and I swim across the fields, meadows, and waters with my gaze.

...

I sing of myself which dies an infinite amount of times daily
and resurrects an infinite amount of times as well.

Oh God, transform me, because I'm tired of changes,
into your bright, unchanging, and eternal star
which will shine at night from a distant sky
into the black grief of the nocturnal desperates.

Oh, Dumnezeule, transformă-mă, căci sunt obosit de schimbări,
în steaua ta strălucitoare, neschimbătoare și veșnică,
care va străluci noaptea dintr-un cer îndepărtat,
în durerea neagră a disperaților nocturni

TASK: Analyse & interpret the poem using these key elements:

1 Title (What does the title suggest? Does it provide insight into the poem's subject, theme, content, or tone?)

2 Theme & Message (What are the central ideas or themes? Consider what the poem is about on a deeper level – love, death, nature, time, identity... What message(s) do you think the poet is trying to convey?)

3 Tone and Mood (What is the tone of the poem? Is it joyful, sad, melancholic, nostalgic, angry, reflective, or something else? What mood/emotional atmosphere does the poem create? How does it make you feel?)

4 Language and Diction (What kind of language does the poet use – formal, colloquial/informal, archaic/old-fashioned, modern? Are there any unusual or significant word choices (diction) – metaphors, similes/comparisons, repetitions, personifications, hyperboles/exaggerations, apostrophes/addressing a dead/absent person or God, rhetorical questions?)

5 Imagery (What images are created by the poet's words? Imagery appeals to the senses – sight (visual imagery), sound (auditory), smell (olfactory), touch (tactile), taste (gustatory), movement (kinesthetic), physical states like hunger, tiredness (organic imagery). How do these images contribute to the overall meaning or effect of the poem?)

6 Form and Structure (What is the structure of the poem, stanzas, line length, rhyme scheme? Is it a sonnet, free verse, haiku, or another (regular/irregular) form? How does the structure contribute to the poem's meaning?)

7 Sound and Rhythm (How does the poem sound when read aloud? Consider the use of rhyme, onomatopoeia, alliteration & assonance/repeating the same (vowel) sound in a group of words. What is the rhythm of the poem – a regular beat, or more free-flowing? How does it affect the poem's tone or mood?)

8 Voice and Speaker (Who is the speaker/persona/lyrical subject of the poem? Is it the poet, a fictional character, or an undefined voice? What is the relationship between the speaker and the subject? Consider whether the speaker is personally involved, detached, or critical of the subject matter.)

9 Symbolism and Allegory (Are there any symbols in the poem, objects/characters/actions representing larger ideas or concepts? Does the poem function as an allegory – an extended metaphor where the entire poem represents sth else?)

10 Context (What is the historical, cultural, or personal context of the poem? How does the poet's background influence the poem? Consider the poet's life experiences, beliefs, and other works.)

11 Personal Response (What is your personal reaction to the poem? What emotions or thoughts does the poem evoke in you? Can you connect it to your own life & experiences, or broader themes in literature & life?)

12 Personal Response from your Romanian/Croatian peer-collaborator (what he/she liked/disliked, found challenging):

Worksheet 2 – Lucian Blaga's BIOGRAPHY

Lucian Blaga (1895–1961) was a prominent Romanian philosopher, poet, playwright, and diplomat, whose work significantly influenced Romanian culture in the 20th century. Born on **May 9, 1895**, in Lancrăm, a village in Transylvania, Blaga was the son of a priest and grew up in a rural setting that deeply influenced his later philosophical and poetic work. Blaga studied theology and philosophy at universities in Sibiu, Vienna, and Bucharest. His philosophical work is marked by his exploration of the "mioritic space," a concept that reflects the unique cultural and spiritual landscape of the Romanian people, deeply rooted in their geographical and historical context. His most significant philosophical works include "The Trilogy of Culture," "The Trilogy of Knowledge," and "The Trilogy of Cosmology," where he delved into metaphysics, epistemology, and the philosophy of culture.

As a poet, Blaga is celebrated for his evocative and symbolic poetry, which blends Romanian folklore with existential and metaphysical themes. His notable poetry collections include "Poemele luminii" (Poems of Light) and "În marea trecere" (In the Great Passage). His work often reflects a profound sense of mystery, spirituality, and a deep connection to nature. Blaga is often associated with **Expressionism** through his poetry and philosophical writings. His connection to Expressionism can be seen in use of symbolism and metaphor, focus on inner experience (the struggle with the unknown, the mysteries of existence, and the tension between the self and the external world), philosophical exploration, stylistic features including intense, vivid imagery and a dramatic tone.

In addition to his literary and philosophical pursuits, Blaga also served as a diplomat, holding posts in various European capitals, and was a member of the Romanian Academy. However, after World War II, his work and career were suppressed by the communist regime in Romania due to his nonconformist ideas and his refusal to align with the official Marxist ideology. Despite this, Blaga continued to write, and his works gained renewed recognition after the fall of communism. He passed away on May 6, 1961, in Cluj-Napoca, leaving behind a legacy as one of Romania's most influential intellectuals and creative minds.

If you want to explore more about L. Blaga & his poetry: <https://allpoetry.com/Lucian-Blaga>

Silence (L. Blaga)

Such a deep silence surrounds me,
that I think I hear
moonbeams striking on the windows.

In my chest,
a strange voice is awakens
and a song plays inside me
a longing that is not mine.

...

They say that ancestors, dead before their time,
with young blood still in their veins,
with great passion in their blood,
with the sun still burning in their blood

come,
come to continue to live
within us
their unfinished lives.

Such a deep silence surrounds me, that I think I hear
moonbeams striking on the windows.

O, who knows, soul of mine, in which chest you will sing
you also, after centuries,
in soft ropes of silence,
on harps of obscurity - the drowned longing
and the pleasure of living torn? Who knows?
Who knows?

TASK: Analyse & interpret the poem Analyse & interpret the poem using these key elements:

1 Title (What does the title suggest? Does it provide insight into the poem's subject, theme, content, or tone?)

2 Theme & Message (What are the central ideas or themes? Consider what the poem is about on a deeper level – love, death, nature, time, identity... What message(s) do you think the poet is trying to convey?)

3 Tone and Mood (What is the tone of the poem? Is it joyful, sad, melancholic, nostalgic, angry, reflective, or something else? What mood/emotional atmosphere does the poem create? How does it make you feel?)

4 Language and Diction (What kind of language does the poet use – formal, colloquial/informal, archaic/old-fashioned, modern? Are there any unusual or significant word choices (diction) – metaphors, similes/comparisons, repetitions, personifications, hyperboles/exaggerations, apostrophes/addressing a dead/absent person or God, rhetorical questions?)

5 Imagery (What images are created by the poet's words? Imagery appeals to the senses – sight (visual imagery), sound (auditory), smell (olfactory), touch (tactile), taste (gustatory), movement (kinesthetic), physical states like hunger, tiredness (organic imagery). How do these images contribute to the overall meaning or effect of the poem?)

6 Form and Structure (What is the structure of the poem, stanzas, line length, rhyme scheme? Is it a sonnet, free verse, haiku, or another (regular/irregular) form? How does the structure contribute to the poem's meaning?)

7 Sound and Rhythm (How does the poem sound when read aloud? Consider the use of rhyme, onomatopoeia, alliteration & assonance/repeating the same (vowel) sound in a group of words. What is the rhythm of the poem – a regular beat, or more free-flowing? How does it affect the poem's tone or mood?)

8 Voice and Speaker (Who is the speaker/persona/lyrical subject of the poem? Is it the poet, a fictional character, or an undefined voice? What is the relationship between the speaker and the subject? Consider whether the speaker is personally involved, detached, or critical of the subject matter.)

9 Symbolism and Allegory (Are there any symbols in the poem, objects/characters/actions representing larger ideas or concepts? Does the poem function as an allegory – an extended metaphor where the entire poem represents sth else?)

10 Context (What is the historical, cultural, or personal context of the poem? How does the poet's background influence the poem? Consider the poet's life experiences, beliefs, and other works.)

11 Personal Response (What is your personal reaction to the poem? What emotions or thoughts does the poem evoke in you? Can you connect it to your own life & experiences, or broader themes in literature & life?)

12 Common elements of the two poems (Šimić & Blaga): _____

13 Personal Response from your Romanian/Croatian peer-collaborator (what he/she liked/disliked, found challenging):
