Activity: The Song of War: Poetry from the Pacific Theater

Guiding question:
How does war poetry express and communicate the experiences of service members?

DEVELOPED BY JENNIFER CAMPLAIR

Grade Level(s): 6-8, 9-12
Subject(s): Language Arts, Social Studies
Cemetery Connection: San Francisco National Cemetery, Manila American Cemetery
Fallen Hero Connection: Motor Machinist’s Mate First Class Clayton Lloyd Landon
Overview

Using poems as primary sources, interactive technology from the American Battle Monuments Commission, and photography from Manila American Cemetery, San Francisco National Cemetery, the National Memorial Cemetery of the Pacific, the USS Oklahoma Memorial, and Corregidor Island, students will analyze poems in their historical context and produce Found Poetry.

Historical Context

In late 1942, U.S. Marines took part in the Solomon Islands Campaign in the Pacific, also known as Guadalcanal. This was the beginning of the land offensive against Japan, and after almost one year of fighting, the Allies came away with their first major offensive victory. The U.S. Army, Marine Corps, and Navy fought a virtually unknown enemy at great risk and cost. The victory at Guadalcanal provided an airfield for aviation support and laid the foundation for the continuing counteroffensive in the Pacific. Following the battle, Guadalcanal served as an airfield and staging base for Allied forces in the region.

Objectives

At the conclusion of this lesson, students will be able to

• Identify common themes or ideas in war poetry;

• Predict and analyze how poetry differs from other forms of journalism during World War II; and

• Create a found poem focused on a theme identified in the poetry.

Standards Connections

Connections to Common Core

CCSS.ELA-LITERACY.RL.9-10.2 Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
CCSS.ELA-LITERACY.W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-Literacy.RH.9-10.3 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of how key events or ideas develop over the course of the text.

**Connections to C3 Framework**

D2.His.1.9-12. Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.

D2.His.6.9-12. Analyze the ways in which the perspectives of those writing history shaped the history that they produced.

**Documents Used ★ indicates an ABMC source**

**Primary Sources**

Anonymous, “Up There in the Skies,” April 17, 1943
*The Hell Hawks Poems: Poems from the War in the South Pacific*
Published by John Livingood, 2011

*The Hell Hawks Poems: Poems from the War in the South Pacific*
Published by John Livingood, 2011

“Over the Horizon,” April 13, 1943
*The Hell Hawks Poems: Poems from the War in the South Pacific*
Published by John Livingood, 2011

Private James G. Hall, “Edson’s Ridge,” April 13, 1943
*The Hell Hawks Poems: Poems from the War in the South Pacific*
Published by John Livingood, 2011

**Secondary Sources**

*World War II: An Interactive History ★*
American Battle Monuments Commission
Materials

- T4 SCOUT Handout
- T4 SCOUT Answer Key
- Found Poetry Instructions and Rubric
- Photographs for Found Poetry
- Computer with internet capability and projector to access *World War II: An Interactive History*
- Markers and large chart paper for each group (optional)

Lesson Preparation

- Make one copy of the poem “In Flight” for each student.
- Divide each class into five groups.
- Choose one poem for each group. Make enough copies for groups throughout the day.
  - **Teacher Tip:** Read the poems ahead of time and choose poems at an appropriate level of difficulty for your students.
- Make two copies of T4 SCOUT Handout for each student.
- Make one copy of the Found Poetry Instructions and Rubric for each student.
- Make one set of Photographs for Found Poetry for each group of five or six students.
- Set up classroom technology and test all online resources before class.

Procedure

**Activity One: Historical Context (30 minutes)**

- Brainstorm
  - Make a T-chart on the board (or have students make one in their notes) and ask students to brainstorm the characteristics of war poetry versus other non-fiction genres that could be produced during a war (newspapers, diaries, non-fiction history, etc).
  - Urge students to consider tone, imagery, audience, author’s purpose. Ask them, *Why would an author choose a particular genre?*
  - Write down all ideas from students. This is a “brain dump” and should be interactive.
- Project the *World War II: A Visual History* Interactive. Click “enter,” then “1942,” then “Guadalcanal.”
  - Watch the clip and have students turn and talk with partners about two observations from the clip.
  - Read aloud the summary of the Guadalcanal Campaign.
  - Ask the students, *What was the importance of this island? What conditions would make fighting difficult?*
  - **Teacher Tip:** Stress the importance of the airfield on Guadalcanal and note countries involved in this battle and the length of the campaign.
Activity: The Song of War: Poetry from the Pacific Theater

• Project a copy of the T4 Scout Handout on the board.
• Distribute a copy of the poem, “In Flight” and a blank T4 Scout Handout to each student.
• Model the analysis of the poem “In Flight” using the T4 SCOUT analysis of poetry. This is best done on an overhead and as a think aloud. To model:
  ◦ Read through poem once aloud.
  ◦ Model annotation of the poem to students.
  ◦ Note important details and literary devices.
  ◦ Focus on theme and connect into common themes of war poetry.
  ◦ Ask students to follow along with the teacher, filling out the T4 SCOUT Handout.
  ◦ **Teacher Tip:** A T4 Scout Answer Key for the poem “In Flight” is provided to assist you.

**Activity Two: War Poetry Analysis (30 minutes)**

• Divide the class into five groups.
• Give each group a copy of a Hell Hawks poem and a T4 SCOUT Handout. You can assign a poem to each group or allow student groups to select a poem.
• Ask each student group to complete the T4 SCOUT Handout for the poem they have been assigned. They can complete on regular paper or on a large sheet of chart paper if desired.
• Share (verbally or through a gallery walk) their poems and analysis with the class.

**Assessment: Found Poetry (45 minutes)**

• Divide students into groups of five or six students each.
• Review the themes found in war poetry discussed previously.
• Distribute one copy of the Found Poetry Instructions and Rubric to each student.
• Distribute one set of Photographs for Found Poetry to each group.
• Review the directions and rubric and check for understanding.
  ◦ **Teacher Tip:** Examples of found poetry can be found at: [https://historytech.wordpress.com/2008/09/26/tip-of-the-week-found-poetry/](https://historytech.wordpress.com/2008/09/26/tip-of-the-week-found-poetry/).

**Methods for Extension**

• Teachers can assign a piece of nonfiction reading about World War II. After reading the nonfiction piece, students can use a T4 SCOUT Handout to compare their poem with the nonfiction piece. Students can write an essay comparing and contrasting the differences between the nonfiction selection and the poetry.
• Students with more interest in the Hell Hawks and Doc Livingood can visit the website [http://www.vmf-213.com/](http://www.vmf-213.com/).
• Teachers can enhance students’ interest in literature and journalism in World War II by
exploring the related lesson plans on ABMCEducation.org:
- History and Journalism: Examining the Events of World War II Through a Journalistic Lens
- Words of War

Adaptations

- Students can complete the assessment as a group.
- Teachers can assign poems on basis of reading level.
Hell Hawks Poetry

IN FLIGHT

In flight I seek and find fair Heaven’s prize,
As free of care I skim the earth below,
And speeding, darting, playing learn to know
The freedom God created in the skies.
Scenes only Heaven yields can thrill these eyes
Which from on high have seen the sunset’s glow,
The birth of stars and planets row on row,
And beauties God to earth-bound man denies.
For I have lived with birds and clouds and stars,
And shared the secrets known to air-borne things;
And soared far beyond the hold of man-made bars,
And felt vast power surging through my wings.
In flying I have transcended man’s estate,
And found through space a path to Heaven’s Gate.

A Sonnet
Guadalcanal, May 7, 1943
Capt. T.H. Brown
Hell Hawks Poetry

Up There in the Skies

“What do you find up there in the Skies?
I said.
He smiled to himself; and then lowered his head.

“There is quiet in the skies.
I know—for I’ve been there.
There is peace, too;
But not now:

“There is happiness in the skies.
I know—for I’ve felt it.
There is revenge, too--
In our vow.

“There is beauty in the skies.
I know—for I’ve seen it.
There is war, too,
And death, now:

Quiet, peace, happiness, and beauty--
these will last
The many ages through where all hate is past.”

Guadalcanal, April 17, 1943
Hell Hawks Poetry

IN MEMORIAM-
WADE H. BRITT, Jr.
Major, USMC,
CO of VMF-213

There's no one can take his place
In the hearts of us one and all.
The high and low; the best and worst
Must go when He gives the call.

And now the best of us all is gone--
And it's no disgrace to weep,
But we'll carry on as he taught us to,
While he guides us from his sleep.

Guadalcanal, April 13, 1943
Brown
Hell Hawks Poetry

WHY?

Death Calls!
Some go--
And in going haven’t time to pause a bit and think
Of the things they leave behind them:
The sun - a woman’s kiss - a long and cooling drink.

Death calls!
Some stay-
And in staying pause, ponder a bit and think;
Then return to the things that are left them:
The sun - a woman’s kiss - a long and cooling drink.

Guadalcanal, April 13, 1943
Brown
**Hell Hawks Poetry**

**Letter To:**

Dear Mother, Father, Sister, Wife, and Friend

Of that fine boy who flew away to die,

Who fought for right and freedom in the sky,

And fighting, prove his worth - and met his end;

I write this message Billy asked I send.

The bravery of his words and feeling my

Poor efforts can’t convey; but still I’ll try.

“If I should go, this favor you can lend,”

He said, “Please tell them life was not in vain,

For all it’s riches it has showered on me.

I’ve worked and played; I’ve loved, was loved. The pain

Death leaves with them my one regret will be.

They’ve made my life complete, though short its span.”

He died for his belief. He died a man.

A Sonnet
Guadalcanal, June 24, 1943
Brown
**Hell Hawks Poetry**

**EDSON’S RIDGE**

“--- who’s there!” - a shot! Machine guns stuttered--
That’s just the way it started,
That holocaust of blood and flame,
Where weary pals were parted.

“They’re down below and on our flanks”
This word was passed about,
When suddenly from on our left,
There came this awful shout

“They’ve fixed their steel and here they come,
A runnin’ and a screamin’!
Hold your ground and give ‘em hell,
And cut them till they’re streamin’”

Three times they came and thrice they fell,
Bewildered, beaten-, broken;
And then they knew, and knew it well-,
That Edson’s men weren’t jokin’!

Many were the men we lost,
That bloody hellish night;
But through that blood and hell
WE FOUGHT
And fought with all our might.

Then came the silence of the dawn,
The dawn that we had prayed for.
The battle’s won!--And rest is here;
The rest that we made way for.

The Jap’s, I doubt, will ne’er forget
That night they tried to raid us.
When asked who beat them at their game,
They’ll utter, “Edson’s Raiders!”

Pvt. James G. Hall
Hell Hawks Poetry

THE ONLY WAY TO WIN

It takes a little courage,
And a little self-control,
And some grim determination,
If you want to reach a goal.

It takes a deal of striving,
And a firm and stern set chin,
No matter what the battle,
If your really out to win.

There’s no easy road to glory,
There’s no rosy road to fame,
Life, however we may view it,
Is no simple parlor game.

But it’s prizes call for fighting,
For endurance and for gut,
For a rugged disposition
And a “don’t know when to quit”.

Anonymous
(possibly by Captain Brown)
Hell Hawks Poetry

OVER THE HORIZON

There’s a story that needs telling
Of our friends that don’t come back
Of the boys who’ve left our Hell Hawks
Of the comrades that we lack.

There was Britt and Tate and Eckart,
There was Peck and Pancho too.
Every one of them is gone now,
But their mem’ries follow through.

When the legends that will follow
Are all spun in years to come,
We will talk of these dead heroes,
They who died to sink the Sun.

Was there ever squadron so gifted
As were we with Britt to lead?
Was there ever a squadron struck harder
By a more ill-fated deed?

A man loved as well as respected
From the low to high in ranks
To have known and followed this leader
Was an honor. We give our thanks.

Then of Tate we’ll all remember
How he grinned and laughed away
All the luck misfortune sent him
Up until that fateful day.

And of Eckart, unassuming
With his pipe and quiet way
Of the four who turned back forty
Its’ for Lee we stopped to pray

Next of those whose name we honor
Was a boy in years and ken,
But he flew and fought a veteran;
Peck was liked by all his men.

There is naught but good to say now
Of the one shot down in flame.
All the oldest of the Hell Hawks
Will long honor Poncho’s name.
Hell Hawks Poetry

OVER THE HORIZON cont.

That’s the story needed telling
Of our friends who won’t come back.
There are others who are missing,
Other comrades that we lack.

There is Winnia and Spoede,
There is “Bluebeard” Votaw, too
There’s a chance they’ll be returning
And we fondly pray they do.

Tho’ we’ve gotten 67,
And we’ve only lost these 8
And these 8 are all we’ve lost
We’d return the 67,
For not one is worth the cost.

Brown
# T4 Scout Handout

**Student Name:**

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<thead>
<tr>
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<tbody>
<tr>
<td><strong>T1</strong></td>
<td>Title:</td>
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<tr>
<td><strong>T2</strong></td>
<td>Topic:</td>
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<td><strong>T3</strong></td>
<td>Tone:</td>
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<td><strong>T4</strong></td>
<td>Theme:</td>
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<td><strong>S</strong></td>
<td>Specifics:</td>
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<td><strong>C</strong></td>
<td>Comparisons:</td>
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<td><strong>O</strong></td>
<td>Organization:</td>
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<td>Unusual:</td>
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<td><strong>T</strong></td>
<td>Theme Examples:</td>
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</tbody>
</table>
# T4 Scout Answer Key

<table>
<thead>
<tr>
<th>T1</th>
<th><strong>Title:</strong> Students should think about the title. Is it symbolic? Does it references something else or give the reader a hint of what is to come? Revisit the title after reading the poem.</th>
</tr>
</thead>
<tbody>
<tr>
<td>T2</td>
<td><strong>Topic:</strong> Make a list of topics this covers. This should be broad and usually universal ideas (love, war, death, loss etc.).</td>
</tr>
<tr>
<td>T3</td>
<td><strong>Tone:</strong> The writer's attitude toward the subject.</td>
</tr>
<tr>
<td>T4</td>
<td><strong>Theme:</strong> Using one of the topics, develop a sentence that encompasses the theme of the poem. This should be universal and not too specific.</td>
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**Specifics:** Look for common literary devices found in poetry: alliteration, imagery, personification, parallel structure, metaphor, simile etc. Consider the significance and role they play in the poem.

**Comparisons:** What does the poet compare or contrast and what is the significance?

**Organization:** What is the structure of the poem? Is there a set form or rhyme scheme? What effect does that have on the poem? What person is the poem written in?

**Unusual:** Is there anything that jumps out as unusual in the poem?

**Theme Examples:** What is evidence from the text proves the theme?
<table>
<thead>
<tr>
<th>T1</th>
<th>Title: “In Flight”</th>
</tr>
</thead>
<tbody>
<tr>
<td>T2</td>
<td>Topic: love of flying, honoring the joy and fulfillment found in flying, finding what fulfills a person can be a religious experience</td>
</tr>
<tr>
<td>T3</td>
<td>Tone: tone remains the same throughout--religious, appreciative, thankful “Heaven’s prize,” “free of care,” “found space...to Heaven’s gate”</td>
</tr>
<tr>
<td>T4</td>
<td>Theme: Finding what fulfills you can be a religious experience even in the midst of hard times (war).</td>
</tr>
</tbody>
</table>


Comparisons: man’s insignificance compared to God’s power, Heavenly vs. earthly, Man-made (plane) vs. nature, Man vs. heaven, Earth vs. sky

Organization: sonnet-- ABBA CDDC EFEF GG (usually a form used to express love and passion), First person “I seek”

Unusual: in the midst of war pilot has profound peace, Idealistic view of war? No indication or reference of resentment or cynicism

Theme Examples: “shared secrets known to airborne”, “Soared far beyond the hold of man-made bars” takes the author beyond the chains of daily life, “Transcended...path to heaven’s gate”
Found Poetry Instructions and Rubric

1. Choose a theme on writing about war from the previous class discussion (honor, character, bravery, fear, etc.).

2. Look at the pictures and circle or highlight a list of words, details, and phrases that reflect your theme and the historical time period. Choose the most powerful, moving, and interesting words.

3. List these words in the order they were found (skipping lines) making sure each word supports the theme and tone you want to convey.

4. You can make minor changes to create the poem—punctuation, tenses, plurals or possessives and capitalization. Add words if necessary for poem to make sense.

5. Make sure you edit and revise and give your poem a title.

<table>
<thead>
<tr>
<th>Advanced</th>
<th>Proficient</th>
<th>Basic</th>
<th>Emerging</th>
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</thead>
<tbody>
<tr>
<td><strong>Diction</strong></td>
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<tr>
<td>• Selected words are powerful and moving.</td>
<td>• Selected words are strong and logical.</td>
<td>• Selected words are somewhat logical, some choices are confusing.</td>
<td>• Selected words are illogical or do not make sense.</td>
</tr>
<tr>
<td>• The progression of words is uninterrupted and smooth.</td>
<td>• The progression of words is mostly smooth.</td>
<td>• The progression of words may stumble or be unclear.</td>
<td>• The progression of words is confusing.</td>
</tr>
<tr>
<td>• There are no unnecessary words in the poem.</td>
<td>• There are a few unnecessary words in the poem.</td>
<td>• There are many unnecessary words in the poem.</td>
<td>• There are many unnecessary words in the poem.</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
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</tr>
<tr>
<td>• The theme is clear and supported by all word choices.</td>
<td>• The theme is clear.</td>
<td>• The theme is somewhat clear and supported by some word choices.</td>
<td>• The theme is not clear and not supported by all word choices.</td>
</tr>
</tbody>
</table>
Photographs for Found Poetry

San Francisco National Cemetery

Presidio

When the United States took possession of California in 1846, U.S. troops seized the old fort—which the Spanish called Presidio de San Francisco. In November 1846, this land was set aside as a U.S. military reservation by presidential executive order. During the Civil War, Union troops began to convert the former Spanish-Mexican post into a modern army facility. Construction began in earnest in 1862. A new parade ground, 130 yards wide and 510 yards long, formed the core of the post. New frame buildings faced onto this open space. The buildings, typical of posts west of the Mississippi River, included barracks, chapel, bakery, officers’ quarters, offices, and maintenance shops. The facility was manned throughout the Civil War, but Confederate forces were never a threat.

The Presidio was designated a National Historic Landmark in 1962.

National Cemetery

Soon after taking control of the Presidio, the U.S. Army established a post cemetery here. On December 12, 1884, the post cemetery and additional acreage was designated San Francisco National Cemetery. It was the first one built on the West Coast. With this accomplishment, the War Department realized a coast-to-coast system of more than eighty national cemeteries. Remains from abandoned military posts along the Pacific and western frontier were reinterred in the cemetery.

Two early cemetery monuments are located near the officers’ circle. The George H. Thomas Post No. 2, Grand Army of the Republic, donated the granite obelisk to commemorate Union soldiers who died during the Civil War. It was dedicated on Memorial Day 1893. The Pacific Coast Garrisons Monument, a zinc figure of a soldier on a pedestal, was dedicated to the U.S. Army and Union Navy on Memorial Day 1897.

Medal of Honor Recipients

Four long-bowed Civil War Medal of Honor recipients who died in the twentieth century are buried here.

Maj. James Coon, 143rd New York Infantry, seized the regimental colors and led an advance on the enemy that ensured a brigade to follow. Though wounded, he rallied the line to rout at Hatcher’s Run, Virginia, February 4, 1865 (Section 09, Grave 80-1).

Sgt. James Coughlin (Madison), 8th New York Cavalry, captured Gen. George Crook’s headquarters flag at Waynesboro, Virginia, March 2, 1865 (Section 08, Grave 37).

Maj. Oliver D. Greene, U.S. Army, formed men into columns while under heavy fire and positioned them at Antietam, Maryland, September 17, 1862 (Section 09, Grave 49-8). Greene retired in 1896 with the rank of colonel.

First Lt. William Rufus Shafter, 7th Michigan Infantry, was wounded when he led a charge across an open field. He hid his injuries for three days until other wounded had left. Fajer Oaks, Virginia, May 31, 1862 (Section 05, Grave 50-3). Shafter later joined the Regular Army. He was promoted to brigadier general in May 1898 and led troops in Cuba during the Spanish-American War.
Photographs for Found Poetry cont.

Manila American Cemetery

Here are recorded the names of Americans who gave their lives in the service of their country and who sleep in unknown graves 1941-1945.
Photographs for Found Poetry cont.

National Memorial Cemetery of the Pacific

THE SOLEMN PRIDE
THAT MUST BE YOURS
★ ★ TO HAVE LAID ★ ★
SO COSTLY A SACRIFICE
UPON THE ALTAR
OF FREEDOM

IN THESE GARDENS ARE RECORDED
THE NAMES OF AMERICANS
WHO GAVE THEIR LIVES
IN THE SERVICE OF THEIR COUNTRY
AND WHOSE EARTHLY RESTING PLACE
IS KNOWN ONLY TO GOD

Indicates MEDAL OF HONOR Award
Photographs for Found Poetry cont.

Corregidor Island

**THAILAND-BURMA DEATH RAILWAY**

The allied prisoners of war and the Asians slave workers who worked in the construction of the railway are treated by the Japanese like working animals, with a little rest and more work and short of food and water. Killings and other form of executions are rampant. Of the 250,000 work force, only half have survived. The working site is crucial and dangerous, penetrating mountains and virgin forest, many have died from snake bite. The railway was scheduled to be finished in 1943. As depicted in the movie the “River Kwai”, the actual situation is worse. Many have died from malaria and cholera; victims of cholera are burned alive.

**JAPANESE HELL SHIPS**

(48” x 31”)

Of all the cases of brutality and mistreatment accorded to prisoners of war that have come out of WW II, none can compare with the torment and torture suffered by our soldiers who were prisoners of the Japanese aboard the ships Onyoku Maru, Brazil Maru and Enoura Maru on the voyage from Manila to Japan during the months of December 1944 and January 1945.

It is a saga of men driven to madness by sadistic and insensitive captors. Out of the 1,619 men who set sail on the voyage that winter, less than 200 survived.

“I have read diaries written on the tombs of recorded testimony, have talked to survivors and no place in recorded history can one find anything so gruesome and horrible. No mitigating circumstance can explain or condone such cruelty. The vile conduct of captors will live in infamy.”

Gen. MacArthur’s comment about the Hell Ships episode
Photographs for Found Poetry cont.

Corregidor Island cont.
Photographs for Found Poetry cont.

Corregidor Island cont.

MALINTA TUNNEL
BEGUN IN 1922 AND SUBSTANTIALLY COMPLETED IN 1932. THE TUNNEL COMPLEX CONSISTED OF EAST-WEST PASSAGE MEASURING 836 FT. LONG BY 24 FT. WIDE 13 LATERALS ON ITS NORTH SIDE AND 11 LATERALS ON THE SOUTH SIDE. REINFORCED WITH CONCRETE WALLS, FLOOR AND OVERHEAD ARCS WITH BLOWERS TO FURNISH FRESH AIR AND A DOUBLE-TRACK ELECTRIC CAR LINE ALONG THE MAIN TUNNEL. MALINTA PROVIDED BOMBPRESS SHELTER FOR THE 1,000 BED HOSPITAL MACARTHUR’S USAFFE HEADQUARTERS, SHOPS AND VAST LABYRINTH STOREHOUSE DURING THE SIEGE OF CORREGIDOR.
BEFORE THIS WEST ENTRANCE OF MALINTA TUNNEL ON THE AFTERNOON OF 30 DECEMBER 1944, MANUEL L. QUEZON AND SERGIO OSMEÑA WERE INAUGURATED INTO THEIR SECOND TERM AS PRESIDENT AND VICE-PRESIDENT OF THE PHILIPPINE COMMONWEALTH IN SIMPLE CEREMONIES ATTENDED BY MEMBERS OF THE CORREGIDOR GARRISON.

BROTHERS IN ARMS
IN THESE HALLOWED SURROUNDINGS WHERE HEROES SLEEP MAY THEIR ASHES SCATTER WITH THE WIND AND LIVE IN THE HEARTS OF THOSE WHO WERE LEFT BEHIND.
THEY DIED FOR FREEDOM’S RIGHT AND IN HEAVEN’S SIGHT THEIRS WAS A NOBLE CAUSE.
Photographs for Found Poetry cont.

Corregidor Island cont.
Photographs for Found Poetry cont.

USS Oklahoma Memorial

MANNING THE RAILS

As navy vessels pass through Pearl Harbor,
sailors and marines stand at attention
along the ships railing and superstructure
the crew’s dress uniforms contrast sharply
against the grey vessels.

The design of this memorial is a bold
expression of the USS Oklahoma’s lost crew
members.

The symbolism incorporates navy tradition,
giving life to this memorial.

The black granite panels suggest the once
formidable hull of the USS Oklahoma while
the 429 white marble standards represent
each of its lost souls. Each white marble
standard is for an individual in his pristine
dress uniform and is inscribed with his name
and rank. Walk among the lost sailors and
marines and understand their sacrifice.

In full dress uniforms, the ship’s crew
stands at attention in a display of respect
and honor - coming home for the final time
by Manning the rails.

Dedicated December 7, 2007
Photographs for Found Poetry cont.

USS Arizona Memorial
Photographs for Found Poetry cont.

USS Bowfin Memorial

**LOST SUBMARINE MEMORIAL**

*Squalus Rising*

United States Submarine Losses — Prior To and After World War II —

*He goes a great voyage that goes to the bottom of the sea.*
George Herbert, *Jacula Prudentum*, 1651

Throughout the history of submarine development, men have fought enemies as just as lethal as any human foe. Those who have the deep-sea sealed cylinders of steel encounter dangers beyond those of any surface craft. The end could come with the sudden collapse of the pressure hull, or the lingering agony of suffocation, on the bottom with no way up, colliding with merchant ships, a coast guard cutter, and even a sister submarine claimed the lives of a majority of submariners lost before World War II. Many others were lost in sinkings due to mechanical malfunctions, such as in the well-known Squalus and Thresher disasters. Following is a listing of U.S. submarine losses involving fatalities which occurred prior to our entry into World War II, and of those that were lost since the war’s end.

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<thead>
<tr>
<th>Submarine</th>
<th>Location</th>
<th>Date</th>
<th>Losses</th>
</tr>
</thead>
<tbody>
<tr>
<td>USS F-4</td>
<td>Off Honolulu, Hawaii</td>
<td>March 25, 1915</td>
<td>31</td>
</tr>
<tr>
<td>USS F-1</td>
<td>Off Point Loma, California</td>
<td>December 17, 1917</td>
<td>19</td>
</tr>
<tr>
<td>USS F-3</td>
<td>Off Baja California (1920)</td>
<td>March 12, 1920</td>
<td>4</td>
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<tr>
<td>USS B-8</td>
<td>In Lusitania, Panama Canal Zone</td>
<td>October 28, 1922</td>
<td>3</td>
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<tr>
<td>USS S-4</td>
<td>Off Block Island, Rhode Island</td>
<td>September 25, 1925</td>
<td>52</td>
</tr>
<tr>
<td>USS G-2</td>
<td>Off Provins Town, Massachusetts</td>
<td>December 17, 1927</td>
<td>40</td>
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<tr>
<td>USS S-40</td>
<td>Off Portsmouth, New Hampshire</td>
<td>May 23, 1929</td>
<td>26</td>
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<tr>
<td>USS G-1</td>
<td>Off Cape Cod, Massachusetts</td>
<td>June 26, 1941</td>
<td>35</td>
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<tr>
<td>USS S-1</td>
<td>Off Galveston, Texas</td>
<td>August 26, 1941</td>
<td>1</td>
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<tr>
<td>USS S-2</td>
<td>Off New Bedford, Massachusetts</td>
<td>April 10, 1943</td>
<td>129</td>
</tr>
<tr>
<td>USS S-3</td>
<td>Off Gulf of Leningrad, Russia</td>
<td>May 21, 1945</td>
<td>1</td>
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</tbody>
</table>

*DEDICATED TO SUBMARINERS, FROM ALL NATIONS, WHO HAVE BEEN LOST AT SEA.*