

II.B.4.6

Literatur – Poetry

Performing poetry – Mit A. Gormans „*The Hill We Climb*“, weiteren Gedichten und eigenen kreativen Texten arbeiten (ab Klasse 10)

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Im Zuge der performativen Mode in der Lyrik im 21. Jahrhundert lernen die Schülerinnen und Schüler in dieser Unterrichtsreihe den Performativcharakter von Gedichten im Bereich *Spoken word poetry* bzw. *Performance poetry* kennen. Die Lernenden erfahren die Macht der poetischen Darbietung, indem sie zunächst performative Gedichte bzw. Gedichtvorträge analysieren und anschließend eigene Gedichte produzieren, um diese letztendlich bühnentauglich zu inszenieren.

KOMPETENZPROFIL

Klassenstufe:	ab Klasse 10
Dauer:	ca. 12 Unterrichtsstunden
Inhalt:	Spoken word poetry, performing poetry, political/social change, life lessons
Kompetenzen:	1. Lese-/Hör-Seh-Verstehen: sich durch Bedeutungsaushandlungen (<i>Negotiation of meaning</i>) Zugänge zu Gedichten und Gedichtvorträgen verschaffen; 2. Schreiben: kreative Texte schreiben
Material:	Texte, Videos, Arbeitsblätter zur aktiven Wortschatzarbeit und Ideensammlung

Quizlet

Auf einen Blick

1. Stunde

Thema: Thinking about poetry / Approaching performance poetry

M 1 **What is (not) poetry?** / Bewusstmachen der Besonderheiten von Poesie, erstes Annähern an das Thema „Performance poetry“

Benötigt: Abspielmöglichkeit für das Video, ggf. digitale Endgeräte & Kopfhörer
 ggf. Endgeräte und Beamer/Whiteboard für die digitale Alternative

2.–5. Stunde

Thema: Analysing Amanda Gorman's poem *The Hill We Climb* and her performance of it

M 2 & M 3 **Amanda Gorman: *The Hill We Climb*** / Bewusstmachen des Gedichtkontextes, Analysieren der Performance, Vokabelarbeit, Analysieren des Inhalts bzw. der verwendeten Stilmittel in ihrer Funktion

ZM 1 **Vocabulary (M 2)** / Wortarbeit zu M 2

Homework: Practise performing the part you have been assigned. Make sure your body language and facial expressions contribute to the poem's message. Follow the instructions on the cue card. Be prepared to present it (in your group) next time.

Benötigt: Abspielmöglichkeit für das Video, ggf. digitale Endgeräte & Kopfhörer
 Endgeräte und Beamer/Whiteboard für die digitale Vokabelübung
 ggf. Rollen in Gruppenstärke von ZM 1 für M 2

6.–8. Stunde

Thema: Analysing Sarah Kay's poem *If I Should Have a Daughter* and her performance of it

M 4–M 6 **Sarah Kay: *If I Should Have a Daughter*** / Analysieren des Inhalts bzw. der verwendeten Stilmittel in ihrer Funktion, Analysieren der Körpersprache bzw. der gesprochenen Sprache, Lesen eines Interviews

Benötigt: Abspielmöglichkeit für das Video, ggf. digitale Endgeräte & Kopfhörer
 ggf. Beamer/Whiteboard für die digitalen Alternativen



9. Stunde

Thema: Writing a stage poem

M 7 **Planning and writing your own stage poem** / Generieren von Ideen für das eigene Gedicht, Verfassen eines eigenen Gedichts

ZM 2 **Collecting ideas for your poem (M 7)** / Hilfestellung für die Ideensammlung für die eigenen *poems*

Benötigt:

- ggf. Kopien in Klassenstärke von ZM 2 für M 7
- ggf. Endgeräte und Beamer/Whiteboard für die digitale Alternativen

10. Stunde

Thema: Poetry revision: peer editing

M 8 **Giving constructive feedback on a poem** / kriterienorientiertes Korrigieren der Gedichttexte

11. Stunde

Thema: Performing poetry

M 9 **How to perform poetry** / Vorbereiten und Einüben des eigenen Gedichtvortrags

Benötigt: Abspielmöglichkeit für das Video, ggf. digitale Endgeräte & Kopfhörer

12. Stunde

Thema: Giving a poetry performance

M 10 **Performing your own poem** / kriterienorientiertes Bewerten der Gedichtperformances

Minimalplan

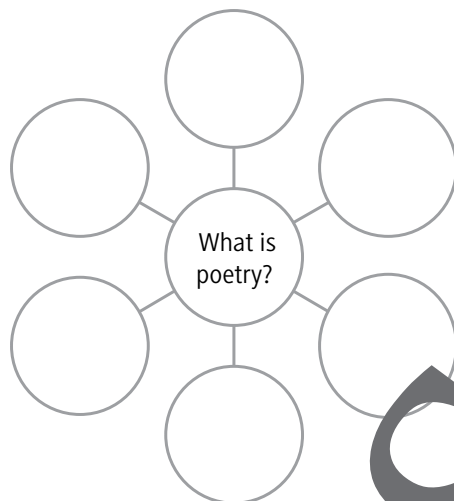
Wenn das Unterrichtsmodell bei Zeitknappheit nicht im hier vorgeschlagenen Umfang durchführen lässt und die Lehrkraft den Reihenschwerpunkt ausschließlich auf den Performance-Aspekt des Beitrags setzen möchte, kann die umfangreiche Vokabel- und Analysearbeit bei der Behandlung von Amanda Gormans Gedicht „*The Hill We Climb*“ ausgelassen werden. So ließe sich die Unterrichtsreihe um mindestens zwei Unterrichtsstunden auf insgesamt 10 Stunden reduzieren.

What is (not) poetry?

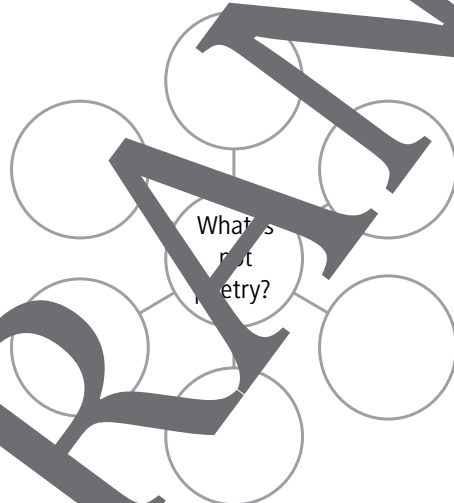
There is no doubt you have dealt with poetry before. But can you say what poetry is (not)?

Tasks

1. Work in pairs. Brainstorm what poetry is and fill in the cluster. Feel free to add more circles if you need to.



2. Now think about what poetry is *not* and fill in the second cluster.



3. Find another pair and present your clusters to each other. Agree on two characteristics that a poem should definitely have. Share your ideas with the whole class.

4. Watch Sarah Kay reading a text called *The Type* at <http://raabe.clic.at/SarahKayTheType> [last access: 06/12/2021].

In pairs discuss the following questions. Share your results in class.

- a) To what extent can Sarah Kay's text be considered a poem, too?
- b) How does it make you feel? Explain.
- c) How does Sarah Kay perform her text? Consider her body language and her facial expressions.
- d) What are some striking features of her language? Read the grid below and use some of the terms to describe Sarah Kay's language.



M 1



Amanda Gorman: *The Hill We Climb* – Context and comprehension

M 2a



Photo: Carlos M. Vazquez II/Wikimedia cc by sa 2.0 © Jacobs Stock Photography Ltd/DigitalVision

Tasks

1. Preparing for the poem
 - a) What helps you to 'find light' in times that seem dark? Share your thoughts in pairs.
 - b) Considering the events leading up to U.S. President Joe Biden's inauguration on 20 January 2021. Why might some Americans have felt they were trying to 'climb a hill'? Again, share your ideas with your partner.
 - c) Why might an incoming president invite a poet to read during an inauguration ceremony? What might the poem be about? What clues does the title provide? Once more, share your ideas with your partner.
 - d) Read the information box about Amanda Gorman, the author of the poem *The Hill We Climb*.

Amanda Gorman (born 1998) is a poet and an activist. Her work focuses on issues of oppression, feminism and marginalisation. Gorman was the first person to be named *National Youth Poet Laureate*. In 2021, she delivered her poem *The Hill We Climb* at the inauguration of U.S. President Joe Biden. Her inauguration poem generated international acclaim, and shortly thereafter two of her books achieved bestseller status.

- e) Watch Amanda Gorman reading her poem *The Hill We Climb* at <https://raabe.click/GormanTheHillWeClimb> [last access: 06/12/2021]. Listen carefully and fill in the gaps.

You can also complete this task online as a *LearningApp*.

Follow the link or scan the QR code: <https://learningapps.org/view22718950>



Sarah Kay: *If I Should Have a Daughter*

M 4a



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Tasks

- Preparing for the poem
 - What would you tell your future daughter? What advice would you give her? What advice have your parents given you? Make notes.
 - Share your ideas with your partner and discuss what other aspects Sarah Kay might share with her audience in a poem with the title *If I Should Have a Daughter*.
- Watch Sarah Kay perform her poem *If I Should Have a Daughter* at <https://raabe.click/SarahKayDaughter> [last access: 06/12/2021].
 - Listen carefully and compare Sarah Kay's advice for her future daughter with your own results from 1 a) and b).
 - Compare your results with your partner's and discuss what strikes you most about the poem and/or Sarah Kay's performance.
 - Watch the performance again and answer the following questions:
 - What role does Sarah Kay play in her poem?
 - What feelings and emotions does she convey?
 - What role does she want to play in her daughter's life?



Sarah Kay: *If I Should Have a Daughter* – Analysis

M 4b

Tasks

3. Analysing the performance and the text

- a) Work in groups of four. Each one of you will concentrate on *one* of the following aspects.

1 Content

- Take a close look at the content of Sarah Kay's poem. Answer the following questions:
 - Why does she want to paint the solar systems on the back of her daughter's hand?
 - What does she mean when she says, "But getting the wind knocked out of you is the only way to remind your lungs how much they like the taste of air" (ll. 6–7)?
 - For what do the "rain boots" (ll. 18/19) metaphorically stand?
 - What is meant by "because there's nothing more beautiful than the way that the ocean refuses to stop kissing the shoreline no matter how many times it's been away" (ll. 28–30)?
 - Why does she want her daughter to believe that the world is made out of sugar?
- Note down at least one question that you would like to discuss in relation to the poem.
- Get together with students that dealt with the same task and discuss your results. Add their ideas to your notes. Present your questions from 2. and discuss them.
- Prepare the presentation of your results to your (home-)group members.

2 Rhetorical Devices

- Identify some rhetorical devices that Sarah Kay employs in her poem. Highlight them in the text and make notes on their effects: In what way do they underline and strengthen what is said in the poem?
- Get together with students that dealt with the same task and discuss your results. Add their ideas to your notes.
- Prepare the presentation of your results to your (home-)group members.

3 Body Language

- Watch Sarah Kay's performance and take a close look at her body language (gestures and facial expressions). Note down and highlight specific examples of how she uses body language to underline and strengthen her main points.
- Get together with students that dealt with the same task and discuss your results. Add their ideas to your notes.
- Prepare the presentation of your results to your (home-)group members.

4 Style of Spoken Language

- Watch Sarah Kay's performance and focus on rhythm, intonation, tone and stress. Highlight words/phrases that seem particularly important. Why do you think she stresses these parts specifically?
- Get together with students that dealt with the same task and discuss your results. Add their ideas to your notes.
- Prepare the presentation of your results to your (home-)group members.

- b) Present your results to your fellow group members. Afterwards, discuss in what way content, rhetorical devices, body language and the style of spoken language intertwine to strengthen what Sarah Kay wants to express. Formulate a concluding evaluation of your results.

How to perform poetry

Before rehearsing your poetry performance, you are going to watch a video clip that will provide you with ideas on how to put on a compelling show for the audience. Joseph Coelho, a poet and performer, looks at how poetry can be staged, bringing the words to life rather than keeping them on the printed page.



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Tasks

- How to perform poetry
 - Watch the video at <https://raabe.clicks.de/josephCoelho> [last access: 06/12/2021].
 - Watch the video again. What techniques can you use to enhance the performance of poetry? Take notes.
 - Talk to your partner. What have you learned about performing poetry?
- Warm-up activity
 - Now that you know the basics of performing poetry, the poet Simon Mole will show you a warm-up activity called *Poetry Ping-Pong*. Watch the video at <https://raabe.clicks.de/SimonMole> [last access: 06/12/2021].
 - In pairs, choose a random line from one of your poems and play a round of *Poetry Ping-Pong*. Once you are ready for a bigger challenge, choose a whole stanza or a part from each of your poems and play two more rounds of *Poetry Ping-Pong*.
 - Now it is time to practise performing your own written poem individually. Read through the cue card *How to perform a poem* again and follow the instructions.

Tip: Ask your teacher for some private space for rehearsal if you feel uncomfortable in your classroom. Alternatively, your teacher will assign this for homework. Either way, be prepared to present your performance (in small groups) next time!

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