



## Auf einen Blick

### Gedicht

- M 1** **Margarita Engle, *Tula* [“*Books are door-shaped*”] / sprachliche und inhaltliche Erarbeitung des Gedichts; interpretatives lautes Lesen**
- Einbettung:** gender roles, family, education
- Klassenstufe:** ab Klasse 9

### Gedicht

- M 2** **John Arden, *Being old* / inhaltliche Erarbeitung des Gedichts unter Berücksichtigung der multiplen Intelligenzen; Schreiben eigener Gedichte zum Thema „Alter“**
- Einbettung:** family, being old
- Klassenstufe:** ab Klasse 9

### Song

- M 3** **Neil Young with Crazy Horse, *Shut it down* / inhaltliche Erarbeitung des Songs vor dem Hintergrund eigener Einstellungen; kreativer Textsortenttransfer in Form eines Gesprächs**
- Einbettung:** climate change
- Klassenstufe:** ab Klasse 9
- Benötigt:**  Möglichkeit, ein Video zu präsentieren, z. B. Beamer

### Song

- M 4** **Midnight Oil, *Beds are burning* / analytische (strukturelle) und inhaltliche Erarbeitung des Songs; rhythmisches Sprechen, Schreiben eines Kurzeassays**
- Einbettung:** ethnic minorities
- Klassenstufe:** ab Klasse 9
- Benötigt:**  Möglichkeit, ein Video zu präsentieren, z. B. Beamer

### Gedicht

- M 5** **Jamal Smith, *To White People* / inhaltliche Erarbeitung des Gedichts, Formulierung einer persönlichen Position zum Inhalt; Schreiben eines Manifests**
- Einbettung:** racism, “Black Lives Matter”
- Klassenstufe:** ab Klasse 10

## Gedicht

**M 6** **Naomi Shihab Nye, *For Mohammed Zeid of Gaza, Age 15*** / inhaltliche und analytische Erarbeitung des Gedichts; Zusammenstellen möglicher Visualisierungen des Gedichts

**Einbettung:** framing power of language, war, political activism

**Klassenstufe:** ab Klasse 10

## Gedicht

**M 7** **Tato Laviera, *lady liberty*** / sprachliche, strukturelle und inhaltliche Erarbeitung des Gedichts; interpretatives lautes Vorlesen

**ZM 2** **Vocabulary and cultural references for M 7**

**Einbettung:** American society

**Klassenstufe:** ab Klasse 11

**Benötigt:**  Kopien in Gruppenstärke der vier Abschnitte von ZM 2



## Gedicht

**M 8** **Jameson Fitzpatrick, *A Poem for Pulse*** / inhaltliche Erarbeitung des Gedichts; Formulierung einer persönlichen Position zum Inhalt

**Einbettung:** diversity, LGBTQ Pride

**Klassenstufe:** ab Klasse 11

## Gedicht

**M 9** **Rodney Gomez, *Their Bodies a Xylophone*** / inhaltliche Erarbeitung des Gedichts u. a. in einem Schreibgespräch; Schreiben eines Gedichts zum Thema

**Einbettung:** migration

**Klassenstufe:** ab Klasse 11

## Gedicht

**M 10** **Sherman Alexie, *A Dispatch from Seattle or, Nervous in the Hot Zone*** / inhaltliche Erarbeitung des Gedichts u. a. in Hinblick auf das Verhalten von Menschen in einer Krise

**ZM 3** **Vocabulary and cultural references for M 10**

**Einbettung:** American society; human behaviour

**Klassenstufe:** ab Klasse 11

**Benötigt:**  Kopien in Klassenstärke von ZM 3



## M 1

Margarita Engle, *Tula* ["Books are door-shaped"]

## A. Preparing for the poem

1. Have you experienced any situation in which either man or woman has been at a disadvantage because of their gender? Were the situations connected with work, or family, or social life, or what? Make notes.
2. Talk with a partner about such situations. Have they had any influence on your attitude to the opposite sex?
3. Work with the picture on the right.
  - a) Write down all ideas and associations it arouses.
  - b) Share your ideas in pairs.
  - c) Find a one-word title for the picture. This is also shared in pairs.
  - d) Use the ideas for a plenary discussion.



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Books are door-shaped  
portals  
carrying me  
across oceans

5 and centuries,  
helping me feel  
less alone.

But my mother believes  
that girls who read too much  
10 are unladylike  
and ugly,  
so my father's books are locked  
in a clear glass cabinet<sup>1</sup>. I gaze  
at enticing<sup>2</sup> covers  
15 and mysterious titles,  
but I am rarely permitted  
to touch  
the enchantment<sup>3</sup>  
of words.

20 Poems.  
Stories.  
Plays.  
All are forbidden.  
Girls are not supposed to think,  
25 but as soon as my eager mind  
begins to race, free thoughts

rush in  
to replace  
the trapped<sup>4</sup> ones.

30 I imagine distant times  
and faraway places.  
Ghosts.  
Vampires.  
Ancient warriors.  
35 Fantasy moves into  
the tangled<sup>5</sup> maze<sup>6</sup>  
of lonely confusion.

Secretly, I open  
an invisible book in my mind,  
40 and I step  
through its magical door-shape  
into a universe  
of dangerous villains<sup>7</sup>  
and breathtaking heroes.

45 Many of the heroes are men  
and boys, but some are girls  
so tall  
strong  
and clever  
50 that they rescue other children  
from monsters.

Source: **Engle, Margarita:** *Tula* ["Books are door-shaped"]. In: *Engle, Margarita: The Lightning Dreamer*. Houghton Mifflin Harcourt, Boston 2013; found at: <https://www.poetryfoundation.org/poems/141835/tula-books-are-door-shaped> [last access: 21/09/2020].

## M 3

Neil Young with Crazy Horse, *Shut it down*

## A. Preparing for the song

1. Visualise a place where there have been many changes in the environment. Concentrate on specific changes. Tell a partner about this place.
2. Work in groups of four.
  - a) Choose one of these quotations:

“It is horrifying that we have to fight our own government to save the environment.” – Ansel Adams

“We’re in a giant car heading towards a brick wall and everyone is arguing over where they’re going to sit.” – David Suzuki

“There is a tendency at every important but difficult crossroad to pretend that it’s not really there.” – Bill McKibben

Source: [www.goodreads.com](http://www.goodreads.com)



- b) Paraphrase the quotation into simple English.
  - c) Decide whether the quotation is relevant to your lives and your country today, and if so, give specific examples.
  - d) When each group has finished, report to the class. Note the most interesting conclusions on the board.
3. Decide what the three quotations have in common and deduce a theme.

<p>Have to shut the whole system down Have to shut the whole system down People tryin’ to save this earth From an ugly death</p> <p>5 Have to shut the whole system down People tryin’ to live, working In a world of meat factories Have to shut the whole system down All around the planet</p> <p>10 There’s a blindness that just can’t see Have to shut the whole system down They’re all wearing climate change As cool as they can be Have to shut the whole system down</p> <p>15 Shut it down, shut it down Shut it down, shut it down Have to shut the whole system down That’s the only way we can all be free Have to shut the whole system down</p> <p>20 Start again and build it for eternity<sup>1</sup> Have to shut the whole system down What about the animals? What about the birds and bees?</p>	<p>Have to shut the whole system down 25 What about the bookshelves? What about the history? Have to shut the whole system down Shut it down, shut it down Shut it down, shut it down</p> <p>30 Shut it down, shut it down Shut it down, shut it down Have to shut the whole system down When I look at the future I see hope for you and me</p> <p>35 Have to shut the whole system down Working, working for eternity Work it now Have to shut the whole system down When I look at the future</p> <p>40 I see hope for you and me Have to shut the whole system down Working for eternity Gonna shut the whole system down Got to shut the whole system down</p> <p>45 Got to shut the whole system down</p>
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*Shut it down, lyrics and music by Neil Young, © 2019 Storytone Publishing/Melodie der Welt GmbH.*

<sup>1</sup> eternity: here: very long time



**B. Working into the song**

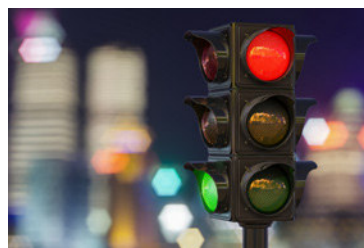
1. **Respond:** Watch the video of the song at [https://raabe.click/en\\_shutitdown](https://raabe.click/en_shutitdown). What emotions does this video most strongly convey to you? Talk to a partner and explain.

2. **Green lights, yellow lights, red lights:** As you review the song text, consider the questions below. Highlight and annotate.

a) What are the green lights here? That is, what ideas do you accept and agree with?

b) What are the yellow lights here? That is, what ideas slow you down a bit, give you pause, and make you wonder whether they are accurate?

c) What are the red lights here? That is, what ideas stop you in your tracks as a reader / listener because you doubt their truth or accuracy?



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**3. Answering back**

a) Individual work. Select one of the suggestions below and work on it.

- ▶ The songwriter is a friend of yours and has send you the song text for comment – how do you reply?
- ▶ You have come across the song text in a magazine. There are certain questions you would like to ask or comments you would like to make. Write them down and make a rough draft of your letter to the songwriter.
- ▶ You have been asked to translate the song text into your own language. The writer has agreed to help you (in English). Note down questions you would like to ask him, e.g. "What do you mean when you say 'working for eternity'?"

b) When you have finished, work with a partner. One of you is the 'friend / reader / translator', the other the 'song writer'. The 'friends / readers / translators' present their comments or put their questions; the 'writers' must try to react or answer them. Then, roles are reversed.

**C. Working out from the song**

4. As a class, brainstorm different relationships: psychotherapist / patient; old person / young person; politician / voter; CEO / political activist etc.

5. In pairs: Read the song text again and choose one of these relationships. Then work on one of the following two tasks.

a) Write a dialogue: Take one of the roles above e.g. psychotherapist. Imagine that the song's words are by the patient. What would you say as a psychotherapist? How would the patient (i.e. Neil Young) respond? Example:

Psychotherapist: How do you think we could solve the problem?

Neil Young: Have to shut the whole system down!

b) Write in the role of one of the above giving your response to the text.

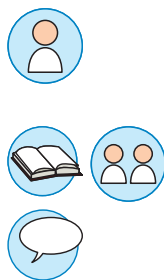
Example: The patient has a strong and persistent fantasy about shutting the whole system down. He feels that it is important ...

6. Either perform the dialogues or post up your written work for others to view.

7. Evaluation: How do the different interpretations change your appreciation of the song? Do you like the song more or less now?



## M 5

Jamal Smith, *To White People*

## A. Preparing for the poem

1. Would you regard yourself as any of the following? Be honest in your reply.  
intolerant – narrow-minded – stereotyping – biased – prejudiced – xenophobic
2. If you answered yes to any of the above, what do you think you can do about it?
3. The text below gives you an idea what the Confederacy stood for. Read it and then study the photo carefully. So, if people march through the streets flying a confederate flag, what are they declaring to others and the world? Work in pairs to suggest what message the photo displays against the background of the text.

In his „Cornerstone Speech“ on 21 March 1861, the Confederacy’s Vice President Alexander Stephens stated, „The Constitution [of the United States] [...] rested upon the equality of races. This was an error. [...] Our new government is founded upon exactly the opposite idea; its foundations are laid, its cornerstone rests, upon the great truth that the negro is not equal to the white man; that slavery subordination to the superior race is his natural and normal condition. This, our new government, is the first, in the history of the world, based upon this great physical, philosophical, and moral truth.“



Photo: picture alliance/NurPhoto

Source: **Stephens, Alexander H.:** *Cornerstone Speech*. Savannah, Georgia, March 21, 1861; found at: <https://studylib.net/doc/7805982/cornerstone-speech--national-humanities-center> [last access: 21/09/2020].

As a law enforcement officer<sup>1</sup> I solemnly swear to uphold the constitution of the United States and of the State of Minnesota; That I will bear true faith<sup>2</sup> and allegiance<sup>3</sup> to the same; That I will enforce the laws of the United States, of the State of Minnesota, and of the City of Saint Paul impartially<sup>4</sup>; That I will work in partnership with the public of the City of Saint Paul toward providing a safe environment and enhancing<sup>5</sup> the quality of life consistent with the values of our community; That I will adhere<sup>6</sup> to the ethical values of professionalism, integrity, responsiveness, sensitivity<sup>7</sup>; respect and openness; That I take this obligation freely, without any mental reservation<sup>8</sup> or purpose of evasion<sup>9</sup>; and that I will well and faithfully discharge<sup>10</sup> the duties of the office on which I am about to enter. So help me God.—

10 I wish I had something more to say about this actual oath<sup>11</sup>

Jesus died for all  
but not all lives matter  
here, to us  
equality is still

15 a discussion  
often an argument

Source: **Smith, Jamal:** *To White People* (extract). Published independently in the United States 2020.

1 **law enforcement officer:** police officer – 2 **(to) bear true faith:** (to) support – 3 **allegiance:** loyalty to state – 4 **impartial:** not favouring one person or side more than another – 5 **to enhance:** to improve – 6 **(to) adhere:** (to) follow instructions exactly – 7 **sensitivity:** the quality of being sensitive to the concerns of others – 8 **mental reservation:** a tacit withholding of full assent made when one is taking an oath (*geheimer Vorbehalt*) – 9 **evasion:** here: avoidance of a moral or legal obligation – 10 **(to) discharge:** here: (to) carry out a duty – 11 **oath:** a legally binding pledge to do sth. such as tell the truth in a court of law

## M 10

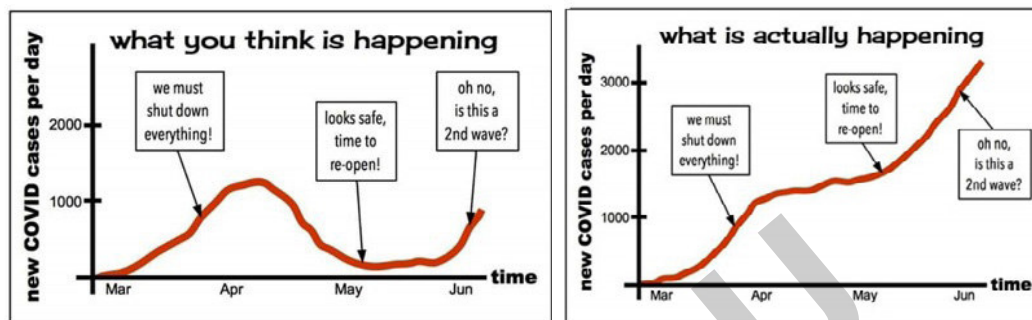
## Sherman Alexie, *A Dispatch from Seattle or, Nervous in the Hot Zone*



### A. Preparing for the poem

#### Myths and Facts

1. In pairs, examine the graphics below and list the facts and the myths in them.
2. In class, discuss why you think so many people choose to ignore facts and to believe in myths.



© Courtney Davis/Ekkehard Sprenger

Yes, we're scared but we also make  
zombie apocalypse jokes  
By texts. I don't know when I'll see  
my friends in person again.

5 We don't want to panic and overreact  
but we don't want  
To underreact. Some of my friends  
are still hosting parties.  
Some of them are still planning  
10 to take their previously  
Scheduled trips overseas. Some are  
the polite looters<sup>1</sup>  
Who are buying all the toilet paper  
in Seattle.

15 "Good for you," I text to one of them.  
"You'll be  
The most hygienic and well-stocked  
shitter in the city."  
Some of my fellow Native Americans  
20 are performing  
The highly sacred Indigenous<sup>2</sup> shrug<sup>3</sup>,  
as in, "Dude,  
They're not giving us smallpox  
blankets.<sup>4</sup>"

25 But, hey, it's the Trumps. Their  
wicked incompetence  
And delusional<sup>5</sup> arrogance is  
striking us

With smallpox of the soul.  
30 I try to listen  
Only to the health experts,  
but the dipshits<sup>6</sup>,  
Conspiracy theorists, partisan  
Hacks<sup>7</sup>, trolls,  
35 And the mentally ill dominate  
the discourse,  
As they always do. How did  
we get to a place  
Where the borderline personalities<sup>8</sup>  
40 get quoted  
As if they were experts by borderline  
journalists  
Who also act as if they're experts,  
as well?

45 Maybe the true pandemic is  
Immodesty<sup>9</sup>.  
Maybe the true pandemic is  
the loss  
Of a shared and common  
50 decency.  
But, hell, that's big talk  
for someone  
Like me, who just angrily,  
impulsively,  
55 And paranoidly bought  
\$500 worth