

## Activity

Students critically analyze and synthesize how two different mediums support a theme. The themes are the title of each panel. The two mediums are the poem and song associated with each panel.

## Grades

9-12

## Content Areas

English Language Arts

## Skills

- Comparison essay writing
- Supporting claims with evidence
- Music analysis
- Poetry analysis

## Understandings

1. Theme is the main idea or underlying meaning to a body of work.
2. The themes of a museum exhibition are expressed and supported by the poetry, artwork, and music included therein.

## Procedure

1. Guide students through a *Takuwe* panel using a Close Reading Protocol. A model for close reading can be found at <https://www.facinghistory.org/resource-library/teaching-strategies/close-reading-protocol>. This protocol has students read the text multiple times, summarize the most important aspects of the panel, and create visual images to capture the “essence” or theme of the text. Adapt this approach as needed for the classroom. Identifying and analyzing themes will be the focus of the following activities, so it is important for students to have a working understanding of the concept beforehand. The panel of each title is an easily identifiable theme, but students will be asked to think critically about how the information, poetry, and music of each panel supports (or fails to support) that title.
2. Students will complete a “3-2-1 response” to the text using the format below. This can be done verbally in small groups, or as a written exercise.
  - Three: Describe three things you learned from this text.
  - Two: Ask two questions about the text.
  - One: Describe one thing that either struck you or moved you while reading the text.
3. After students have become familiar with the information on the panel and have a foundation with which to further investigate, they conduct a detailed analysis of the selected panel’s poem and song. The goal of this analysis is to critically think about and identify how (the different ways) the authors or musicians support the theme of the panel through their works. Teachers may use their own strategies for analyzing poetry and music, or may use the following “Unfolding Poetry” and “Unfolding Music” strategies as a guide. The poetry strategy was adapted for this resource using information from “Professor Norland’s Wikispace”, originally found at <https://professornorland.wikispaces.com/file/view/Unfolding+poetry.pdf>. As of July 31, 2018, this website is no longer available. The music strategy included below was adapted for this resource using information from a blog by Reuben Raman at Splice: The Creative Hub for the Modern Musician. For more in depth information about music analysis, please go to <https://splice.com/blog/4-tips-to-help-you-better-analyze-music/>.

4. Use a Jigsaw Teaching activity to engage students in analytical discussion. Groups of three to five students should be organized by teacher discretion. Half of the groups focus on the poem while the other half focus on the musical composition. After small groups have analyzed their song or poem according to the guides below, all the “poetry students” should convene to plan their lesson for the rest of the class and likewise with the “music students”. If there are 6 or more groups, create a group-to-group sharing plan and rotate groups. For more information about the Jigsaw Teaching strategy, please go to Facing History’s resource at <https://www.facinghistory.org/resource-library/teaching-strategies/jigsaw-developing-community-and-disseminating-knowledge>.
5. After becoming familiar with both the poem and song associated with a specific *Takuwe* panel, students will write a comparison essay using their analysis as support for their claims. A comparison essay takes note of either similarities, or similarities and differences. For this essay students will compare how two different mediums (song and poem) support a common theme (panel title). Assessments should evaluate how well a student’s writing makes a point or serves a purpose by bringing fresh clarity, insight or focus to the theme, in addition to following any formatting guidelines. The essay’s length and format may be adapted according to teacher preference but essays should distinctly include Claim, Evidence, and Interpretation of Evidence.

### Unfolding Poetry Reading Guide

1<sup>st</sup> READ: *What is this?*

1. Describe the format of the poem:
  - A. What the poem looks like?
  - B. How many stanzas are there?
  - C. Are there repeating words or lines? What are they?
  - D. What is unique or interesting about the way this poem is formatted?
2. This poem is:
  - A. a story (beginning, middle, and end).
  - B. a description of a feeling or idea, like love, trust or justice.
  - C. a description of a thing like a mountain, flower or person.
  - D. a “snapshot” of a moment in time.

2<sup>nd</sup> READ: *What is going on?*

3. Summarize the action of this poem in a sentence.

3<sup>rd</sup> READ: *What is the mood? What is the author’s tone? Check for figurative language.*

4. Look for imagery. Underline any you find and label what kind it is in the margins (*sight, sound, touch, taste, smell*).
5. Put a box around any personification that you find.
6. Circle and label any metaphors (m) or similes (s).
7. What is the environment/weather like?
8. Describe the most prominent feeling or feelings in the poem.

4<sup>th</sup> READ: *Do you get what the poet wants you to feel/understand?*

9. What words or lines from the poem support the theme?
10. What concepts or ideas from the poem support the theme?
11. Describe the main idea or main statement the author is making about the theme?

### Unfolding Music Listening Guide

Pre- Listening: *Wave Form Image*

1. Look at the Wave Form image and describe what you see.
2. What is unique about this image?
3. What is the length of the song?

1<sup>st</sup> Listen: *Active Listening: As you listen to the song take note of the elements of music listed below.*

4. Circle the elements of music you identify as you listen.
  - A. Melody—the tune of the music.
  - B. Harmony—the chords and chord progression.
  - C. Rhythm—the beat and groove of the song.
  - D. Form/Song Structure—the different sections in the song.
  - E. Texture—the number of layers of music in the song.
  - F. Tempo—the beats-per-minute.
  - G. Timbre—the different qualities of sounds used.
  - H. Dynamics—the ebb and flow or musical arch of the song.
  - I. Mix—the sonic qualities of the song.
5. Describe your experience listening to the song:
  - A. What is your first reaction after listening to the song?
  - B. What type of sounds do you hear? (instruments, vocals, other sounds)
  - C. Describe the words or lyrics (if applicable).

2<sup>nd</sup> Listen: *Active Listening: Look at the waveform image as you listen.*

6. What do you notice about the wave form and the music?
7. What three elements stood out to you?
  - A. What makes each of these elements unique?
  - B. How are each of the elements used in the song? Can you determine their function?
  - C. Are any of these elements repeated in the song? Can you determine a pattern?

3<sup>rd</sup> Listen: *Active Listening: Focus your attention on the sonic qualities of the mix.*

8. What are the sonic colors of the mix? (dark, bright, dirty muddy, cloudy, illuminating etc.)
9. Describe any particular sounds that stand out to you.
10. How is the balance in the mix? Is there an instrument intentionally louder than others? How does that affect the main idea of the song?
11. Describe the most prominent feeling in the song.

4<sup>th</sup> Listen: *Active Listening: Focus on how the music related to the theme.*

12. Explain the main idea of the song.
13. What elements, words and/or lines support the main idea?
14. Why do you think the poet wrote this poem?