
Lesson Plan

Music and Lyrics: The Soundtracks of our Lives

Grades	6-8
Lesson Plan Type	4-Week Critical Literacy Unit
Estimated Time	Twenty-one 50-minute sessions
Lesson Authors	Alana Smith Tuscaloosa, AL

OVERVIEW

Music plays a large role in our students' lives, and in this unit students will explore music in a variety of ways. Students will:

- Discuss music as an influence in our lives
- Explore music as literature/poetry
- Critically analyze lyrics and read them from various perspectives
- Personally reflect on music as an expression of life milestones
- Creating and sharing a personal Soundtrack of Life

FROM THEORY TO PRACTICE

Beck, A. (2005). A place for critical literacy. *Journal of Adolescent & Adult Literacy*, 48(5), 392-400.

Students need to understand how texts work, what they intend to do in the world, and how social relations can be critiqued and reconstructed

Students should be exposed to supplementary texts outside of the canon.

Students should practice reading from a resistant perspective.

Clarke, L. W. (2005). "A stereotype is something you listen to music on": Navigating a critical curriculum. *Language Arts*, 83(2), 147-157.

Teachers should place students and their experiences and interests at the center of instruction

Teachers should make opportunities to learn from their students.

Students should read texts that challenge stereotypes and help build a sense of personal identity.

Moll, L., Amanti, C., Neff, D., & Gonzalez, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. <i>Theory into Practice</i> , 31(2), 132-141.	
	Teachers should value students' "funds of knowledge" and incorporate them into instruction.
	Teachers should get to know students' political, historical, and personal situations.

Standards

NCTE/IRA, Critical Literacy, Globalization, 21st Century, ALEX Standards

NCTE	
	<ol style="list-style-type: none"> 1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works. 3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics). 6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts. 8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge. 12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).
Globalization	
	<ul style="list-style-type: none"> • Literature is broadening in terms of authors, audiences, genres, and modes of representations. Readers have an expanded set of possible identities, discourses, subjectivities, communities, and modes of interpretation. • Mass media has increasingly become a global means to convey dominant ideologies and discourses that demand critical analyses. In recognizing the identities and values being promoted through rhetorical techniques, audiences use critical strategies to achieve greater agency and consciousness in their future consumption and production.
21 st Century	
	<p>1.1.2 Use prior and background knowledge as context for new learning.</p> <p>1.1.6 Read, view, and listen for information presented in any format (e.g., textual, visual, media, digital) in order to make inferences and gather meaning.</p>

- 1.1.7 Make sense of information gathered from diverse sources by identifying misconceptions, main and supporting ideas, conflicting information, and point of view or bias.
- 1.2.4 Maintain a critical stance by questioning the validity and accuracy of all information.
- 2.1.4 Use technology and other information tools to analyze and organize information.
- 2.1.6 Use the writing process, media and visual literacy, and technology skills to create products that express new understandings.
- 3.1.3 Use writing and speaking skills to communicate new understandings effectively.
- 4.1.1 Read, view, and listen for pleasure and personal growth.

ALEX (7th grade)

- 7.1 Apply strategies appropriate to the type of reading material, including setting purposes for reading and making generalizations, to comprehend seventh-grade recreational reading materials.
- 7.2 Relate literary elements and devices to each other, including main idea and supporting details, climax, point of view, and imagery.
- 7.7 Interpret the author's message in various literary, informational, and functional texts.
- 7.9 Compose in descriptive, narrative, expository, and persuasive modes with a thesis sentence and introductory, supporting, and concluding paragraphs when appropriate.
- 7.15 Demonstrate listening skills, including identifying the main idea, detail, purpose, and bias in group discussions, public speeches, and media messages.

Resources & Preparation

MATERIALS AND TECHNOLOGY

<ul style="list-style-type: none"> • Computers with Internet access
<ul style="list-style-type: none"> • Windows Movie Maker
<ul style="list-style-type: none"> • Powerpoint
<ul style="list-style-type: none"> • Overhead projector
<ul style="list-style-type: none"> • CD player
<ul style="list-style-type: none"> • Digital or disposable cameras
<ul style="list-style-type: none"> • Scanner (optional)
<ul style="list-style-type: none"> • LCD projector (optional)
<ul style="list-style-type: none"> • Headphones (optional)
<ul style="list-style-type: none"> • A chalk board or dry erase board with chalk or markers.
<ul style="list-style-type: none"> • School-appropriate CDs and lyrics (or links to lyrics pages online), including: <ul style="list-style-type: none"> ○ “The Only Promise That Remains” Reba McIntire (feat. Justin Timberlake) ○ "At Seventeen" - Janis Ian (from <i>Between The Lines</i> album) ○ "Perfect" - Alanis Morissette (from <i>Jagged Little Pill</i> album) ○ "Ana's Song" - Silverchair (from <i>Neon Ballroom</i> album) ○ "Reflection" - Christina Aguilera (from <i>Christina Aguilera</i> album) ○ “It’s my Life”- Jon Bon Jovi

PRINTOUTS

• Musical Literary Terms
• Music as Literature Worksheet
• Musical Literary Terms Answer Key
• Literary Devices in Song Assignment
• Lyrics
• “The Only Promise That Remains” Discussion Guide
• Identity Song Discussion Guide
• Mos Def Teacher’s Guide: Point of View and Setting Discussion Questions
• Musical Literary Terms Homework
• Song Analysis Questions
• Literature Soundtrack Assignments (Two options)
• Self Reflection Sheet

WEBSITES

Flocabulary: http://www.flocabulary.com/
Flipping the Script: http://www.flippingthescript.org/
Lit Tunes: http://www.corndancer.com/tunes/tunes_main.html
Lyrics: http://www.ohhla.com/ ; http://www.dapslyrics.com/

PREPARATION

1.	Reserve computers if you do not have them available in your classroom.
2.	Choose songs to use as examples of music as literature. Locate lyrics and a recording of each song.
3.	Be ready with suggestion for “clean” songs, as well as a list of things that are not school appropriate. Be prepared to help students locate songs that have significance to their lives.
4.	Make copies of all hand-outs, worksheets, and transparencies.
5.	Prepare CD player or computer and speakers. In rooms with multiple computers, locate headphones or ask students to bring their own.
6.	This unit may be used following a poetry unit, so that students will already be familiar with terminology.
7.	Have examples of student work for each project (Powerpoint and Soundtrack) to show students.
8.	Divide students into groups of three or fewer.

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Instructional Plan

STUDENT OBJECTIVES

Students will:

Analyze music as literature: <ul style="list-style-type: none">▪ Learn the meaning of literary terms and discover how they're used in writing and lyrics.▪ Identify the point of view and setting of a song▪ Deepen understanding of other literature/Improve literary analysis skills▪ Listen to musical selections and discuss how the lyrics connect to literary terms.▪ Find their own songs and identify the literary terms in the lyrics.
Make text-to-self connections by examining the lyrics to a song they have chosen and describing how they relate to the words and music.
Express their own attitudes, experiences, and feelings about self-image and how it is influenced by the media.
Practice interpreting song lyrics without bias
Write reflectively and personally.

SESSION 1

1. Silent Sustained Reading
2. Journal- freewrite about quote: *“I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort when I am filled with music.”* – George Eliot
3. As a class, use students’ journal entries to begin discussion on the influence that music has in our lives. Discuss how lyrics are like literature. Make connections in the discussion between poetry and music. Talk about how figurative language livens writing and lyrics.
4. Pass out copies of the Musical Literary Terms. Review terms aloud, asking for examples of each from literature, poetry, and music.

http://www.corndancer.com/tunes/tunes_print/littermlp.pdf

Homework: Tell students to review Musical Literary Terms and be ready to identify the terms in songs which you will play tomorrow.

SESSION 2

Notes: Have nine songs (from Music as Literature worksheet) ready to play.

1. Silent Sustained Reading
2. Journal- Write about a song with lyrics that sound like poetry to you. What is poetic about it?
3. Hand out the Music as Literature worksheet, which includes a word bank and a list of nine songs. Review terms aloud, asking for examples of each from literature, poetry, and music.
4. Play each of the nine songs (on worksheet). Stop after each song and discuss its meaning. Prompt the students to tell you what they think the song is about.
5. Let students use their Musical Literary Terms to identify the term used in each song and complete worksheet. Ask the students to note what literary term is being used in each song and where— either the entire song or a certain line that exhibits the literary term.

http://www.corndancer.com/tunes/tunes_print/littermlp.pdf

SESSION 3

1. Silent Sustained Reading
2. Journal- What is your favorite song in the world? What makes it so special?
3. Allow students to finish Music as Literature worksheets, if needed.
4. Go over students' answers to worksheet aloud, reviewing each term as used in each song. Ask for additional examples of each term from literature, poetry, and music.
5. Allow students to get with a partner and quiz each other on the musical literary terms, to encourage mastery. After the definitions are learned, students should ask each other for examples of each term.
6. (Optional) Quiz students for a grade on musical literary terms, if needed.

Homework: Ask students to bring in at least two songs (lyrics and CD, if possible) to class that they think are good example of music as literature.

SESSION 4

1. Silent Sustained Reading
2. Journal- “Music is love in search of a word.” –Sidonie Gabrielle; “Music fills the infinite between two souls.” –Rabindranath Tagore; “Music is an outburst of the soul.” – Frederick Delius. Do you agree with any of these quotes? How would you describe/define music?
3. Assign students to groups of no more than three.
4. Ask for two student volunteers to work the CD player. Play songs (selected from student suggestions).
5. Lyrics should be provided on paper or on screen/whiteboard so students may look on while the music is being played.
6. Students will first listen to the music before analyzing, then record use of literary terms and their overall reaction to the lyrics.
7. Students will record notes individually, then discuss with group members, before finally sharing in whole class discussion.

<http://www.teachersfirst.com/winners/music-poetry.cfm>

SESSION 5

1. Silent Sustained Reading
2. Journal- What is the happiest song you know? What makes it seem so happy to you?
3. Pass out copies or project Song Analysis Questions for students to copy. The group that can get settled quickest will have first choice of the song they want to analyze.
4. Pass the lyrics to each of the group members OR allow them to view lyrics on a word processing document and make notes with the editing tools.
5. Play songs for students, or allow them to listen with headphones at a computer.
6. Students will answer questions based on lyrics, with each group member contributing to the analysis. Students should work for the remainder of class, and save work to be continued.

<http://www.teachersfirst.com/winners/music-poetry.cfm>

SESSION 6

1. Silent Sustained Reading
2. Journal- What is the saddest song you know? What makes it seem so sad to you?
3. Pass out the lyrics and group question sheets to each group (if needed) as they continue to work on their analysis.
4. Have groups present their findings in a five minute presentation. The interactive whiteboard is ideal for presenting the information both visually and verbally. Each member should contribute in some way. This should be done only if time permits. The teacher may feel it is enough that the groups completed the questions and turned them in.
5. Ask students to complete Self Reflection sheet on activity.

<http://www.teachersfirst.com/winners/music-poetry.cfm>

Homework: Tell students to listen for the use of literary terms in the songs that they hear on the radio or otherwise.

SESSION 7

Note: Reserve computer lab.

1. Silent Sustained Reading
2. Journal- What are your favorite genres of music? Is it the same or different from your favorite literature genres?
3. Ask students about the songs that they found for homework. What literary terms did they noticed being used? Ask for examples.

4. Give each student a Literary Devices in Song Assignment sheet. This sheet prompts students to find their own song and explain the literary term used and the song's meaning.
5. Go to computer lab and allow students to search for lyrics to a school appropriate song that uses a literary device. Discuss with class what make a song inappropriate.
6. Ask students to print off lyrics, once you approve of their song choice.

Homework: Bring lyrics to approved song to class to fill out Literary Devices in Song Assignment.

SESSION 8

1. Silent Sustained Reading
2. Journal- Write about a song that reminds you of a specific memory in your life. Why is the song so connected to the memory?
3. Have students fill out the Literary Devices in Song Assignment sheet using the lyrics that they printed from computer lab yesterday. Students may prepare a short Powerpoint presentation or other visual aid to use in presentation.
4. If time allows, let students share their completed assignments with a partner and get feedback.
5. Tell students that they will present their song and literary device to the class in a brief presentation. They may bring a clean version of the song to play if possible, or a link to an online mp3 of the song.

Homework: Prepare to give brief presentation of chosen song and literary device to class. Locate a link or mp3 of song and bring to class, if possible.

SESSION 9

Note: Prepare CD player and computer to play songs, if students brought them to class.

1. Silent Sustained Reading
2. Journal- How has your taste in music changed as you've grown older? Do you listen to the same genres and artists as when you were younger? If you have changed, reflect on why.
3. Have students give a brief presentation of their song and literary device. If they brought a copy of the song, play a portion of the song first.
4. Have students take brief notes of each presentation, noting student, song, literary device, and song meaning.
5. Ask students to complete Self Reflection sheet on activity.

SESSION 10

1. Silent Sustained Reading
2. Journal- Have you ever misinterpreted a song? Explain. How can a listener misread the speaker or message of a song? How can we work to not do this?

Tell students you are going to play them a song (“The Only Promise That Remains” by Reba McEntire (featuring Justin Timberlake), or any song that can be read from various perspectives.

3. Distribute a copy of the lyrics to each student. As they listen to the song and read the lyrics, they should write down their impressions of the speaker, audience, and central purpose or message of the poem.
4. Play the song for the students and ask them to write down their notes as they listen.
5. Use Discussion Guide questions (in Print outs) to help challenge students’ reading of the song and to consider alternative perspectives.

<http://www.brighthub.com/education/k-12/articles/62388.aspx>

SESSION 11

1. Silent Sustained Reading
2. Journal- Think of your three favorite songs. Did you choose them mostly because of the melody or the lyrics? Which is more important to a song’s quality?
3. Break students into small groups and pass out the lyrics to a song (or songs) that either you or the class has chosen a song that challenges students’ critical thinking in some way). Have each group identify the words and images that stand out and write them on a piece of paper. Bring the class back together and lead a discussion about their responses. Some questions can include:
 - o What is the artist saying? What is the main message?
 - o What images are referred to?
 - o What lyrical devices are used (alliteration and metaphor, for example)?
 - o Are they speaking too quickly to fully understand the message?
 - o Are there references to specific products?
 - o Are there any stereotypes reinforced? If so, which ones? Who is being empowered? Who is being silenced?
4. Ask students to turn in an exit slip as they leave, with a short summary of how their assumptions about the song were challenged in their group discussion.

SESSION 12

1. Silent Sustained Reading
2. Journal- What was your favorite song when you were little? What did you like about it? Do you feel the same way now?
3. Carousel brainstorming: Split class into groups of three or four, and provide each group of students with a piece of paper and a pencil. Give each student 60 seconds to write down whatever they already know about the topic at hand (choose topic that will be explored in song: stereotypes, violence, tragedy, love...). Instruct them to write down facts, concepts, impressions—as much as they can in just 60 seconds. Encourage them to write even if they are not 100 percent sure that what they’re writing is correct. After 60 seconds, the student must pass the paper to a teammate. Repeat this procedure until all the group members have completed the activity. Then have the groups discuss what they have written either within their small groups or as a whole class.

4. Play a song that deals with the issue or event that students wrote about (For example, “We Will Be There” by J. Miller, written about Hurricane Katrina, or “American Pie” by Don McClean, which contains many historical references)
5. Ask students to analyze and discuss the song, using the following questions:
 - What was that song about?
 - From whose perspective was it told?
 - Were there any lines that you especially liked?
 - What characters were mentioned in the song?
 - What is the timeframe for the song? When did that action take place?
 - What new information about this event/time period did you gain from the song?
6. After students share what they know about the events referred to in the song, give them the facts OR let them do their own research online, if possible.
7. Now that students have more knowledge about the topic and the song, play the song again and have your students explain the lyrics in further detail.

http://www.flocabulary.com/teacher_general_lesson_plan.html

SESSION 13

1. Silent Sustained Reading
2. Journal- Do you think celebrities always like the way they look and feel great about themselves? Did you watch, see, or listen to any type of entertainment this week that made you feel bad about yourself? Anything that made you feel good about yourself?
3. Explain to students that you will be focusing on media-- namely, music-- that deals with issues of body image, self-esteem, and eating disorders. By looking at what certain artists have to say on the subject, we'll see that they're all related--and that everyone experiences these feelings, no matter how "successful" they are or "perfect" they seem on the outside.
4. Prepare song lyrics and mp3/CD with these four songs (or substitute your own):

"At Seventeen" - Janis Ian

"Perfect" - Alanis Morissette

"Ana's Song" - Silverchair

"Reflection" - Christina Aguilera

5. Play one of the songs and ask students to just listen to it, taking note of how it makes them feel. Then pass out the song lyrics and play the song again, asking students to follow along. Use Identity Song Guide to help lead discussion.

<http://www.pbs.org/inthemix/educators/lessons/selfimage2/>

SESSION 14

1. Silent Sustained Reading

2. Journal- What does the word “home” mean to you? Where is your home? Is it a place? A person? A feeling?
3. Before distributing the lyrics to Mos Def’s song “Habitat”, ask your students to write two or three sentences that define the word “home.” They can include their impressions of “home,” as well as a definition.
 1. Distribute the lyrics, and play the song (if you have the recording).
 2. Ask students if they have any questions about what specific lines mean. If they do, direct the question to the rest of the class or consult the guide included in the Print out section.
4. Use the discussion questions class discussion or as a writing assignment.
5. Ask students for further examples of songs concerning the idea of “home”. Play songs, if time allows.

<http://www.flocabulary.com/lessonplanmosdef.html>

SESSION 15

1. Silent Sustained Reading
2. Journal- What was your favorite song when you were little? What did you like about it? Do you feel the same way now?
3. Distribute a copy of the lyrics and play Bon Jovi's "It's My Life."
4. Then, discuss the meaning and message of the song and the possible relationships to Jon Bon Jovi's life.
5. Next, have the students discuss this song in relevance to their own lives.
6. After the discussion, pass out the Soundtrack of My Life Assignment Sheet (Two options included . Explain that students must choose eight major events — births, deaths, firsts, entering middle school — in their lives and then choose songs to accompany each event.

http://www.corndancer.com/tunes/tunes_lp019/lp01_soundtrack.html

SESSIONS 16-17

1. Silent Sustained Reading
2. Journal (Session 16)- List at least 10 major events from your life that have shaped the person you are today. Choose carefully!
(Session 17)- What song most represents your philosophy of life? If you could sum up your life motto in a song, which would it be?
3. Have the students collect the titles of at least eight meaningful songs that correspond to the events they selected on Day One. The songs should be of a school-appropriate nature. By using CD Liner notes and the Internet, students will be able to find lyrics that fit their events. It is also helpful to encourage sharing of events in order for students to find songs that fit their musical tastes.

http://www.corndancer.com/tunes/tunes_lp019/lp01_soundtrack.html

SESSIONS 17-19

1. Silent Sustained Reading
Journal- (Session 17)- What do you think are the main themes of songs? Choose at least three, and discuss why you think so many musicians write about these and so many people relate to them.
(Session 18)- If you were a songwriter, what kinds of songs would you write? What genre? On what topics? Compare yourself to some modern musicians.
(Session 19)- If YOU were a song, what song would you be? Why?
2. Now that the students have created an "imaginary soundtrack" to their lives, have them write a reflective letter that explains why each event and song is included. Create examples or use examples from work by previous students to help explain the expectations of the assignment.
3. Have the students follow the outline on the student handout (Option 1) for constructing the soundtrack of their life.

http://www.corndancer.com/tunes/tunes_lp019/lp01_soundtrack.html

SESSION 20

1. Silent Sustained Reading
2. Journal- Are there any "popular" songs that you think are just silly? What do you dislike about them? What makes a song popular?
3. Allow students to share their soundtracks and visual aids in pairs, and give feedback on the various aspects of the finished product, addressing grammar and mechanics, whether it follows the directions of the assignment (have extra copies available), and the overall effectiveness of the soundtrack.

SESSION 21

1. Silent Sustained Reading
2. Journal- Now that you have created the Soundtrack for your life, think about the movie of your life! What would the title be? Who would play you? The supporting characters?
3. This is the day the writing assignment is due for presentation to the class along with a visual aide. Students need only share a small portion of their soundtrack; this helps everyone feel more comfortable in front of the class.
4. As the students share their visual aides (usually CD cases of their soundtrack) everyone in the class begins to better understand their peers, which builds a positive classroom climate and mutual respect among students.
5. As each student presents, each student writes down at least one thing that they liked about each soundtrack presentation.
6. Ask students to complete Self Reflection sheet on activity.

http://www.corndancer.com/tunes/tunes_lp019/lp01_soundtrack.html

EXTENSIONS

- Challenge students to write lyrics to a hip hop song, encouraging them to set it to music if they wish. Break students into their groups and have them each construct an original rap or poem about a meaningful topic (school, relationships, poverty, violence, etc.). Once each group has completed its rap/poem, they should pass it along to another group. The new group will take the rap/poem and develop a storyboard (or produce a video, depending on available time and resources), without the consent or input from the group that wrote it.
- After the storyboards (or videos) are complete, have the groups share them with the class. Get the reaction from the group that wrote the piece. Did the group members like how the rap/poem was visually represented? Did they have something else in mind when they wrote it? If so, how would they have visually represented it?
<http://www.flippingthescript.org/lessonplans/lyricsoflang.pdf>
- Show students video clips of slam poets such as Jessica Care More, DJ Renegade, Tracie Morris, Saul Williams, and Patricia Smith. These poets can be found reading their work on the documentary SlamNation. You could also watch Marc Smith in a live performance on the Kennedy Center's Millennium Stage Web site. Video clips are preferable due to the expressive body movements of the poets, but good audio clips would provide students with examples of inflection and tone. You can listen to audio clips of several slam poets on the Book of Voices' Catalog Web site. Go through the ARTSEdge Look-Listen-Learn: Storytellers and Their Tales with your class. Although the activity is geared for younger students, the storyteller Kuniko Yamamoto explains fundamental techniques for expressing stories by paying attention to one's voice and facial and body expressions. Have students practice reading their poems with expression, then have students compete in a poetry slam.
- Have students write letters to a news outlet or talk show (such as Oprah, Today Show, etc.), asking them to cover the issue of self-image and the media, and presenting reasons why it's an important subject.
- Have students identify one piece of media that made them angry or that they felt was unrealistic, then write a song about it by replacing the lyrics of an existing song with their own.
- Have students explore other media for expressing positive messages about self image by: writing a poem or short story, creating a drawing, painting, or collage, taking a photograph or group of photographs, composing a song, writing and performing a sketch, etc.
- Use this same "imaginary soundtrack" activity, but create the soundtrack to a novel your class is reading instead. This works extremely well because it challenges students to summarize the main ideas of each chapter with an individual song that captures or shares that same meaning. Other successful and creative ideas include a poster and presentation, an interview with the "rock star" (student), a CD release party, a mock concert, or a "behind the music" documentary.

STUDENT ASSESSMENT/REFLECTIONS

- Check student journals to ensure that they responded to each prompt. Do not grade based on content, simply check for completion and respond with comments, if you wish.
- Check to see how well students were able to:

- Make text-to-self connections by examining the lyrics to a song they chose
- Interpret song lyrics both with and without music
- Students practice assessing both their own and their peers' work using the self-reflection sheet on various assignments. You may choose to collect these and look at how well students are able to offer suggestions and insight. You can also observe informally while students are working with their partners during class sessions.
- Assess students' Soundtracks of Life, paying particular attention to the essay portion, or justification for each song.

REFERENCES AND RESOURCES

Texts:

Beck, A. (2005). A place for critical literacy. *Journal of Adolescent & Adult Literacy*, 48(5), 392-400.

Clarke, L. W. (2005). "A stereotype is something you listen to music on": Navigating a critical curriculum. *Language Arts*, 83(2), 147-157..

Cuddon, J.A. *The Penguin Dictionary of Literary Terms: Literary Theory*. Revised by C.E. Preston. 4th Edition. London: Penguin Books, 1998.

Dethier, Brock. *From Dylan to Donne: Bridging English and Music*. Portsmouth NH: Boynton/Cook. 2003.

Moll, L., Amanti, C., Neff, D., & Gonzalez, N. (1992). Funds of knowledge for teaching: Using a qualitative approach to connect homes and classrooms. *Theory into Practice*, 31(2), 132-141.

Websites:

Flocabulary

http://www.flocabulary.com/teacher_general_lesson_plan.html

<http://www.flocabulary.com/lessonplanmosdef.html>

Lit Tunes

http://www.corndancer.com/tunes/tunes_mission.html

http://www.corndancer.com/tunes/tunes_print/student01.html

http://www.corndancer.com/tunes/tunes_lp019/lp06_litterm.html

http://www.corndancer.com/tunes/tunes_lp019/lp01_soundtrack.html

Lyrics of Language

<http://www.flippingthescript.org/lessonplans/lyricsoflang.pdf>

Music and Self-Image

<http://www.pbs.org/inthemix/educators/lessons/selfimage2/>
<http://www.pbs.org/inthemix/educators/lessons/selfimage2/#materials>

Music is Poetry

<http://www.teachersfirst.com/winners/music-poetry.cfm>

Poetics of Hip Hop

<http://artsedge.kennedy-center.org/content/3656/>

Point of view Mos Def Lesson Plan

<http://www.flocabulary.com/lessonplanmosdef.html>

Reading and Listening Without Bias

<http://www.brighthub.com/education/k-12/articles/62388.aspx>

ReadWriteThink: Music and Me Lesson Plan

<http://www.readwritethink.org/classroom-resources/lesson-plans/music-visual-representations-lyrics-964.html>

Self Reflection Sheet

http://www.readwritethink.org/files/resources/lesson_images/lesson812/SelfReflection.pdf

PDFs:

Literary Term Lesson Plan

http://www.corndancer.com/tunes/tunes_print/littermlp.pdf

Lyrics of Language

<http://www.flippingthescript.org/lessonplans/lyricsoflang.pdf>

Musical Literary Term Worksheet

http://www.corndancer.com/tunes/tunes_print/muslit01.pdf

Literary Devices in Song Assignment

http://www.corndancer.com/tunes/tunes_print/littermhmwrk.pdf

Self Reflection Sheet

http://www.readwritethink.org/files/resources/lesson_images/lesson812/SelfReflection.pdf

Musical Literary Terms

Alliteration: use of repeated consonants or stressed syllables, especially at the beginning of words.

Allusion: a brief reference to a person, event, or place, real or fictitious or to a work of art; a casual reference to a famous historical or literary work.

Antithesis: a figure of speech in which words and phrases with opposite meanings are balanced against each other.

Assonance: the repetition of similar vowel sounds, often close together; the effect is usually one of euphony.

Autobiography: the first-person account of someone's life

Biography: the story of a person's life, as told by another

Caesura: a natural pause or break in a line of poetry

Carpe diem: Latin expression that means "seize the day", common literary theme

Consonance: the repetition of similar consonant sounds

Couplet: in a poem, a pair of lines that are the same length and usually rhyme and form a complete thought.

Diction: vocabulary used by a writer (ex: casual or formal)

Elegy: a poem that laments the death of a person or one that is simply sad and thoughtful

End rhyme: occurs when two or more lines end in words that rhyme.

Figure of speech: verbal expression in which words or sounds are arranged in a particular way to achieve a particular effect. (Examples are: hyperbole, metaphor, onomatopoeia, simile, and synecdoche)

Free verse: poetry composed of either rhymed or unrhymed lines that have no set meter

Hyperbole: a figure of speech in which deliberate exaggeration is used for emphasis

Iamb: a unit of rhythm in poetry, consisting of one unstressed syllable followed by one stressed syllable.

Iambic pentameter: five-beat line consisting of five iambs in each line.

Imagery: the use of vivid or figurative language to represent objects, actions, or ideas

Internal rhyme: occurs when two or more words rhyme within a single line.

Metaphor: A figure of speech in which two things are compared, usually by saying one thing is another, or by substituting a more descriptive word for the more common or usual word that would be expected.

Narrative poem: a poem that tells a story and has a plot.

Non-fiction: presented as fact; something that actually happened

Onomatopoeia: a figure of speech in which words are used to imitate sounds

Personification: a figure of speech in which nonhuman things or abstract ideas are given human attributes

Poetic meter: a term used in poetic scansion, to determine the number and placement of stressed and unstressed syllables in a line, or to ascertain whether a line is written in iambic pentameter.

Point of View/Speaker: the created narrative voice of the poem; not necessarily the author's; the one telling the story

Quatrain: a stanza or poem of four lines

Refrain: a phrase, line, or group of lines that is repeated throughout a poem, usually after every stanza.

Rhyme: the occurrence of the same or similar sounds at the end of two or more words.

Simile: a comparison between two things using "like" or "as"

Slant rhyme: occurs when rhymes are not true or exact, such as "other" and "ponder", or "desert" and "feather".

Stanza: two or more lines of poetry that together form one of the divisions of a poem

Synecdoche: a figure of speech in which a part is used to designate the whole or the whole is used to designate a part

Tone: the poet's attitude toward the subject of the poem (this may be different from the speaker's attitude).

Music as Literature

Listen to each song and fill in which literary term the song represents.

Word Bank

Imagery
Simile
Non-Fiction
Narrative Poem
Autobiography

Personification
Irony
Point-of-view
Biography
Metaphor

Song

Artist

Literary Term

<i>Umbrella</i>	Rihanna
<i>Eleanor Rigby</i>	The Beatles
<i>The Wind Cries Mary</i>	Jimi Hendrix
<i>Isn't It...</i>	Alanis Morissette
<i>Sierra Leone</i>	Kanye West
<i>Pride</i>	U2
<i>Family Portrait</i>	Pink
<i>Tom's Diner</i>	Suzanne Vega
<i>Fly Like An Eagle</i>	Seal
<i>Desert Rose</i>	Sting

http://www.corndancer.com/tunes/tunes_print/muslit01.pdf

Music as Literature KEY

Listen to each song and fill in which literary term the song represents.

Word Bank

Imagery
Simile
Non-Fiction
Narrative Poem
Autobiography

Personification
Irony
Point-of-view
Biography
Metaphor

<u>Song</u>	<u>Artist</u>	<u>Literary Term</u>
<i>Umbrella</i>	Rihanna	Metaphor
<i>Eleanor Rigby</i>	The Beatles	Narrative Poem
<i>The Wind Cries Mary</i>	Jimi Hendrix	Personification
<i>Isn't It...</i>	Alanis Morissette	Irony
<i>Sierra Leone</i>	Kanye West	Non-Fiction
<i>Pride</i>	U2	Biography
<i>Family Portrait</i>	Pink	Autobiography
<i>Tom's Diner</i>	Suzanne Vega	Point-of-view
<i>Fly Like An Eagle</i>	Seal	Simile
<i>Desert Rose</i>	Sting	Imagery

Name:

http://www.corndancer.com/tunes/tunes_print/littermskey.pdf

Literary Devices in Song

Press Play:

Each student will find a song with a literary device either expressed in the lyrics or represented by the song. The song must have (or be) a literary device (from the sheet of literary devices defined in class) or it will not count. The song may be from any genre of music, as long as it is **school appropriate**. A student may choose to play the song in class, if the lyrics are approved.

The song I chose is _____ by _____

The literary term represented in this song (or by this song) is: _____

Explain this term using the content of the song. How do you know that it is a simile, metaphor, personification, allusion, etc.?

What do you like best about this song? Explain why you like a particular line or message in the song.

What is the songwriter trying to say? _____

NOTE: Attach a copy of the lyrics to this sheet.

http://www.corndancer.com/tunes/tunes_print/littermhmwrk.pdf

“Habitat”

By Mos Def

Lyrics

[Chorus, sung:]

We've all got to have, a place where we come from
This place that we come from is called home
We set out on our travels, we do the best we can
We travel this big earth and we roam

We all got to have, a place where we come from
This place that we come from is called home
And even though we may love, this place on the map
Said it ain't where you from, it's where you at

[Simultaneously with talking:]

Home: a place where someone lives, a residence, the physical structure within which one lives, such as a house, a dwelling place with the social unit that occupies it, a household, an environment offering security and happiness, a valued place, a native habitat, a place where something is discovered, founded, developed or promoted, a source, a headquarters, a home-base, of or relating to a teams place of origin, on or into the point at which something is directed to the center or the heart.

[verse one]

I came up in the streets around some real wild brothers
With more than one name and more than one baby mother
More than one chase, been on more than one run
Got more than one enemy and more than one gun
What, what now? All that is less of one is more
While these cats that's less privileged is just more raw
Less space cause the project is laced with more floors
Less sleep cause the nights ain't peace, it's more war
The can is raw like thirsty, rainy season thunder claps
On the block with your old pop plead a number at
To the spot with the red top fiends is huddled at
To the crib where the little kids spend their summers trapped
With the jungle cats, lions and tigers, leopards and cheetahs
For gazelles you get chased like a zebra, they blaze cheeba-cheeba
And dominate the weaker on the street
Hungry bellies only love what they eat and it's hard to compete
When they smile with your heart in their teeth
And the odds is stacked high beyond and beneath
Son I been plenty places in my life and time
And regardless where home is, son home is mine

[chorus]

We've all got to have, a place where we come from
This place that we come from is called home
We set out on our travels, we do the best we can
We travel this big earth and we roam

We all got to have, a place where we come from
This place that we come from is called home
And even though we may love, this place on the map
Said it ain't where you from, it's where you at

Some people live out in-New York City
Some people live out in-Atlanta
Some people got to live-Chicago
Some people do live-Miami
All my people at-California
And other people got to live-London
And everybody got to live in the whole big world
Together just you and me

[verse two]

When I think of home, my remembrance of my beginning
Laundromat helping ma duke fold the bed linen
Chilling in front my building with my brother and them
Spending nights in Bushwick with my cousins and them
Wise town and Beat Street, federal relief
Slowly melting in the morning, grits we used to eat
Sticking to your teeth and teeth is hard to keep
With every flavor Now & Later only a dime apiece
Old timers on the bench playing cards and thangs
Telling tales about they used to be involved in things
Start to drinking, talking loud, cussing up and showing out
On the phone, call the cops, pick'em up, move'em out
[ooh-ohh-ahh]And it's all too common to start wildin'
I'm a pirate on an island seeking treasure known as silence
And it's hard to find
Block parties in dark lobbies
Funeral homes packed with only dark bodies
I can't sleep hardly, stirred up like Bob Marley
Marley Marl played the symphony, remember we recall
Son I been to many places in my space and time
and whatever my home is, son home is mine.

[chorus]

TEACHER'S GUIDE to Mos Def's song, "Habitat"
to teach **Setting** and **Voice / Point of View**

Mos Def Biogaphy

Mos Def is a rapper from Brooklyn, New York. He originally worked with Talib Kweli (another Brooklyn rapper) and the duo released *Mos Def and Talib Kweli Are Blackstar*. The song “Habitat” comes from Mos Def’s first solo album *Black on Both Sides*. He has since worked as an actor appearing in movies *16 Blocks* and *A Hitchhikers Guide to the Galaxy*. His rap songs are often personal, political and smart.

Explaining the Lines

With more than one name and more than one baby mother

The guys in Mos Def’s neighborhood had lots of nicknames and lots of children with different women (baby mothers).

***While these cats that's less privileged is just more raw /
Less space cause the project is laced with more floors /
Less sleep cause the nights ain't peace, it's more war /***

This is an example of contrast and juxtaposition. Mos Def is also demonstrating that more is not always better: More floors in the building means less space to live. More warfare on the streets means the local residents get less sleep. *JUXTAPOSITION*

For gazelles you get chased like a zebra, they blaze cheeba-cheeba

Gazelles are both an antelope-like animal and a brand of Puma shoes (that some people might try to steal, thus chase you). To blaze is to smoke, and “cheeba-cheeba” is marijuana. *WORDPLAY*

***With the jungle cats, lions and tigers, leopards and cheetahs /
For gazelles you get chased like a zebra, they blaze cheeba-cheeba /
And dominate the weaker on the street /***

This is an extended metaphor. Mos Def is comparing life on the streets to life in the jungle (or the Serengeti). Just as with most animals, a pecking-order arises and people know their place. The tougher guys “dominate the weaker on the street.” *METAPHOR*

When they smile with your heart in their teeth

Mos Def is playing with the expression “have your heart in your mouth,” which is an expression invented by Homer in the Iliad. When your heart is beating so hard that you can practically feel it in your mouth, you are scared and nervous. Here Mos Def is saying that these street guys have his heart in *their* teeth. They are making him scared. *WORDPLAY*

Spending nights in Bushwick with my cousins and them

Bushwick is a neighborhood in Brooklyn, where Mos Def grew up.

Wise town and Beat Street, federal relief

Housing projects (or 'projects') are federally subsidized to accommodate low income residents.

teeth is hard to keep with every flavor Now & Later only a dime apiece

Now and Later's are a hard chew candy that you might lose a baby-tooth trying to bite.

I'm a pirate on an island seeking treasure known as silence

This is a (beautiful) metaphor. In fact it is two metaphors together. Mos Def is a pirate, and his treasure is silence. But, as he notes, silence is hard to find. *METAPHOR*

I can't sleep hardly, stirred up like Bob Marley

One of reggae star Bob Marley's popular songs is *Stir it Up*. *WORDPLAY*

Make sure students back up their points with references to specific lines in the text.

1. Who is the speaker? What voice is he speaking with?

The rapper who wrote these lines is Mos Def and it is his voice, but that is not the full answer. Every time an author, poet or rapper writes or performs a piece of art, they become a narrator and that narrator may be just like they are in real life, or he might be different.

In this case, Mos Def is speaking with an adult's voice ("my remembrance of my beginning") but with a child's focus on the world. He is portraying his life as he actually felt it when he was young. He doesn't necessarily know what the strange guys are doing in their "huddle" ("the spot with the red top fiends is huddled at"). All he knows is that they have "red tops" (hats? hair?) and that they are "fiends" (doing something frightening, probably drugs).

He takes the word "crib," which a lot of rappers use to describe their home (i.e. MTV Cribs) and brings it back to the meaning it has for children: a baby's bed. He speaks almost from the perspective of the baby, "To the crib where the little kids spend their summers trapped." He really takes on a child's point of view when he notes that, "sticking to your teeth and teeth is hard to keep with every flavor Now & Later only a dime apiece." If at first we think that "teeth is hard to keep" is a reference to fights, we soon learn that these teeth are baby-teeth, and thing that's going to knock them out is candy.

So the speaker is an adult man from Brooklyn, but his point of view is closely related to a child's.

2. What is the setting?

The setting of this poem is Brooklyn. The poem moves freely throughout the areas of Brooklyn, sweeping in and out of Mos Def's memories. It moves from the street ("I came up in the streets...") to the tenements ("Less space cause the project is laced with more floors"). It then goes back "On the block with your old pop" then to a corner ("the spot with the red top fiends is huddled at") and then inside a house, where a baby is kept in a crib ("to the crib"). In the second verse, the poem takes us from a Laundromat with the narrator's mom to "chilling in front of my building with my brother" to a sleepover at his cousins' house. It swoops to a candy store ("Now and Later") and then to the old men sitting on benches in the park "playing cards."

3. How does Mos Def define "home"?

According to the song, home is many things. It is both the place that you come from and the place that you are currently. He notes that we all grow up somewhere, but then "We set out on our travels, we do the best we can, We travel this big earth and we roam." Home, then, has a fluid and personal definition. The definition of home changes as we get older ("it ain't where you from, it's where you at").

4. A home is different than a house. What is important about the idea of a "home"? [reflection question]

<http://www.flocabulary.com/lessonplanmosdef.html>

Song Analysis Questions

- What is the song about? What does the title have to do with the song?
- What message is the song trying to convey to the listener?
- What three poetic sound devices can you find? Write the lines that you find each devices in and explain.
- What two figurative devices (metaphor, simile, personification) can you find in the lyrics? Write the lines and explain each one.
- Are the lyrics written as lines of poetry? If not, how would you break the lines into lines of poetry?

<http://www.teachersfirst.com/winners/music-poetry.cfm>

“The Only Promise That Remains” Discussion Guide

When students hear the song, they're going to think the following:

1. The speaker is a woman in love. She has strong feelings toward her relationship and wants to be there for her partner.
2. The audience is the man she loves.
3. The central purpose is to explain to him that she loves him and will always be there for him no matter what, 4ever, like, totally.

Ask them to consider the following readings:

1. The speaker is a mother who cares very deeply about her [child](#) and will always love him no matter what. (See lines 4, 6, and 8.)
2. The audience is her child, who is probably going out on his own or starting a new phase in his life where he will be away from his mother. (See lines 3, 5, and 8.)
3. The central purpose is to let the child know that he can always come home again, no matter what, and his mom will always love him and be there for him, regardless of where life leads him. (See lines 17-19 and the refrain.)

Then challenge them to consider the other options for speaker/audience/central purpose:

- Father/Child/I will always love you. (Same references as mother version.)
- Deity/Believers/I will always love you. (See lines 12-15, 18-19, and the refrain.)
- Friend/Friend/We'll always be there for each other. (same references.)

See how many versions students can come up with. When the lesson is over, remind them to read a song or poem beyond their own personal frame of reference next time. Whether you use music lyrics to teach poetry or choose a poem of your own, the message is the same: read outside the box!

<http://www.brighthub.com/education/k-12/articles/62388.aspx?p=2#ixzz0nKhjZsFa>

“The Only Promise That Remains”
Reba McEntire, (feat. Justin Timberlake)

When the ground beneath you starts a-shakin', shakin'
And you forget the place we came from, came from
When you're lost and lookin' for your way home, you're way home to me
I'll come out and find you

When the world around you starts a-movin', movin'
And you should wonder if I still love you, love you
If you feel the darkness comin', risin' inside
I'll make a light to guide you back home

And after all the sky is fallin' down
And after all the water's washed away
My love's the only promise that remains

When your doubts have got you thinkin', thinkin'
Nothing's ever really sacred, sacred
And you're afraid you might believe it...
Believe in me
And I'll give you a reason

Cause the world around us keeps on movin', movin'
And there's no doubt that I still love you, love you
So when you feel the darkness comin', risin' inside
I'll make a light to guide you back home

And after all the sky is fallin' down
And after all the water's washed away
My love's the only promise that remains
My love's the only promise that remains
My love's the only promise that remains

And after all the sky is fallin' down
(After all the sky is fallin' down)
And after all the water's washed away
(After all the water's washed away)
My love's the only promise that remains

"At Seventeen"

By Janis Ian

I learned the truth at seventeen
That love was meant for beauty queens
And high school girls with clear skinned smiles
Who married young and then retired
The valentines I never knew
The Friday night charades of youth
Were spent on one more beautiful
At seventeen I learned the truth...

And those of us with ravaged faces
Lacking in the social graces
Desperately remained at home
Inventing lovers on the phone
Who called to say "come dance with me"
And murmured vague obscenities
It isn't all it seems at seventeen...

A brown eyed girl in hand me downs
Whose name I never could pronounce
Said: "Pity please the ones who serve
They only get what they deserve"
The rich related hometown queen
Marries into what she needs
With a guarantee of company
And haven for the elderly...

So remember those who win the game
Lose the love they sought to gain
In debitures of quality and dubious integrity
Their small-town eyes will gape at you
In dull surprise when payment due
Exceeds accounts received at seventeen...

To those of us who knew the pain
Of valentines that never came
And those whose names were never called
When choosing sides for basketball
It was long ago and far away
the world was younger than today
when dreams were all they gave for free
to ugly duckling girls like me...

We all play the game, and when we dare
We cheat ourselves at solitaire
Inventing lovers on the phone
Repenting other lives unknown
That call and say: "Come on, dance with me"
And murmur vague obscenities
At ugly girls like me, at seventeen...

"Perfect"

By Alanis Morissette

Sometimes is never quite enough
If you're flawless, then you'll win my love

Don't forget to win first place
Don't forget to keep that smile on your face

Be a good boy
Try a little harder
You've got to measure up
And make me prouder

How long before you screw it up
How many times do I have to tell you to hurry up?
With everything I do for you
The least you can do is keep quiet

Be a good girl
You gotta try a little harder
That simply wasn't good enough
To make us proud

I'll live through you
I'll make you what I never was
If you're the best, then maybe so am I
Compared to him, compared to her
I'm doing this for your own damn good
You'll make up for what I blew
What's the problem? Why are you crying?

Be a good boy
Push a little farther now
That wasn't fast enough
To make us happy

We'll love you just the way you are...
If you're perfect

"Ana's Song (Open Fire)"

By Daniel Johns/Silverchair

Please die Ana
For as long as you're here, we're not
You make the sound of laughter
And sharpened nails seem softer
And I need you now somehow
And I need you now somehow

Open fire on the needs designed
On my knees for you
Open fire on my knees desires
What I need from you

Imagine pageant
In my head the flesh seems thicker
Sandpaper tears corrode the film

And I need you now somehow
And I need you now somehow

Open fire on the needs designed
On my knees for you
Open fire on my knees desires
What I need from you

And you're my obsession
I love you to the bones
And Ana wrecks your life
Like an Anorexia life

Open fire on the needs designed
On my knees for you
Open fire on my knees desires
What I need from you

Open fire on the needs designed
Open fire on my knees desires
On my knees for you

"Reflection"

Performed by Christina Aguilera

Look at me
You may think that you see who I really am
But you'll never know me
Everyday, it's as if I play a part
Now I see, if I wear a mask I can fool the world
But I cannot fool my heart

Who is that girl I see, staring straight back at me?
When will my reflection show who I am inside?

I am now in a world where
I have to hide my heart and what I believe in
But somehow I will show the world
What's inside my heart and be loved for who I am

Who is the girl I see, staring straight back at me?
Why is my reflection someone I don't know?
Must I pretend that I'm someone else for all time?
When will my reflection show, who I am inside?

There's a heart that must be free to fly
That burns with the need to know the reason why
Why must we all conceal what we think, how we feel?
Must there be a secret me I'm forced to hide?
I won't pretend that I'm someone else for all time

When will my reflection show who I am inside?
When will my reflection show who I am inside?

Identity Song Discussion Guide

1. Discuss the song. General questions might include:

- What does the song title mean, and how does it relate to the song lyrics?
 - If you could come up with an alternate title for this song, what would it be? Why?
 - What is the songwriter trying to tell you? What do you think they were feeling when they wrote this song?
 - Do you agree or disagree with what they're saying? Why?
 - How did this song make you feel? Did you feel that it was expressing feelings that are similar to your own?
2. Bring up questions about the particular song and its lyrics:
- Suggested questions on "At Seventeen":
 - Janis Ian wrote this song over 25 years ago. Are there themes in her lyrics that were only present in 1975, or are they present now as well? Do you think that these things will be true when the song is played in another 25 years?
 - What is "the truth" that Janis Ian refers to?
 - What is "the game" that she sings about?
 - Why is she singing about age 17, rather than age 30, or 12, or any other time in one's life?
 - Suggested questions on "Perfect":
 - Alanis Morissette has admitted that she has struggled with anorexia. In this song, she is definitely delivering a message to someone. Who is it? What is the tone of the message? Is the message serious or sarcastic?
 - What familiar terms and ideas do you hear in the lyrics?
Examples: "good enough," "win first place," and "good girl."
 - What teen problems are these ideas associated with?
Examples: parental pressure, competition, peer pressure, etc.
 - Suggested questions on "Ana's Story":
 - Silverchair's lead singer Daniel Johns, who wrote this song, has admitted to a history with eating disorders. Does it surprise you to hear about a guy who has an eating disorder? Why would a guy be vulnerable to an eating disorder? What pressures are out there for males to look a certain way? What is the stereotype "perfect male body"?
 - Who-- or rather, what-- is "Ana"? (a disease: anorexia nervosa). What in the song tells you that dealing with this disease is a real battle?
 - Suggested questions on "Reflection":
 - What is "reflection"? What kinds of reflections do we deal with in daily life?
Examples: mirrors, comparing ourselves with others, inner self-reflection.
 - Do you think that everyone feels like nobody sees the "real them"? What can you do to feel that people ARE seeing the "real you"?

"It's My Life"

Jon Bon Jovi

This ain't a song for the broken-hearted
No silent prayer for the faith-departed
I ain't gonna be just a face in the crowd
You're gonna hear my voice
When I shout it out loud

[Chorus:]
It's my life
It's now or never
I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just wanna live while I'm alive
It's my life

This is for the ones who stood their ground
For Tommy and Gina who never backed down
Tomorrow's getting harder make no mistake
Luck ain't even lucky
Got to make your own breaks

[Chorus:]
It's my life
And it's now or never
I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just want to live while I'm alive
'Cause it's my life

Better stand tall when they're calling you out
Don't bend, don't break, baby, don't back down

[Chorus:]
It's my life
And it's now or never
'Cause I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway

Like Frankie said
I did it my way
I just want to live while I'm alive

[Chorus:]
It's my life
And it's now or never
'Cause I ain't gonna live forever
I just want to live while I'm alive
(It's my life)
My heart is like an open highway
Like Frankie said
I did it my way
I just want to live while I'm alive
'Cause it's my life!

**The Soundtrack of Your Life
(Option #1)**

Music has become an integral part of human existence. It motivates us, calms us, inspires us, at times irritates us, and basically becomes the backdrop against which we live our lives. Songs can bring vivid memories of persons, places, and events from our own past and serve to document our thoughts, feelings, and emotions at a given time or place.

Part II Assignment: You have at least eight events chosen and songs picked out to accompany each event. Just as music producers do, try to create a progression in the sequence of your chosen songs. For example, your songs might be listed in the chronological order of the events they document, or they might be mixed together so that all of the slow songs are not back-to-back. DO NOT just list them randomly. Put some thought into the order of your songs and the complete package you are presenting.

	Song Title	Artist or Group
Track 1	_____	_____
Track 2	_____	_____
Track 3	_____	_____
Track 4	_____	_____
Track 5	_____	_____
Track 6	_____	_____
Track 7	_____	_____
Track 8	_____	_____

Part III Assignment: Now that you have created the imaginary soundtrack to your life, write a reflective letter (addressed to “Dear Listener,”) that explains why you chose the particular songs that you did. For each song you will need to reflect on the experiences,

persons, places, etc. that inspired this selection. Obviously you will also need to explain who you are as a person and then offer some type of reflection upon the imaginary album as a whole. Again, for the purposes of this assignment, be sure that this letter is school appropriate. Use the outline below to help you construct this letter. You need to cover each topic listed in the appropriate number of paragraphs; however the questions listed are only there to help you begin thinking about the topic. You do not need to answer each and every question or any of the questions as long as you have sufficiently explained the topic of each section. Remember, in reflective writing longer is usually better!

Topic #1—Explanation of yourself (One paragraph)

This paragraph is basically a brief autobiography:

- Who are you?
- Where are you from?
- Where are you now? Etc. etc.

Topic #2—Explanation of this soundtrack (One paragraph)

This paragraph outlines your rationale or purpose in creating this soundtrack:

- What is this album you have created?
- Why are you completing it? (because it is an assignment is NOT an answer!)
- What do you hope to get out of this project?
- What do you see yourself doing with this later in life?
- What goals did you have for creating it?

Topic #3—Explanation of each song on the soundtrack (One paragraph per song)

This section is made up of many smaller paragraphs. Song by song be sure to explain:

- What is the name of the song and the artist?
- Why is each song important to you?
- How does each song connect to your life?
- What does each song reveal about the kind of person you are and what you think is important in you life?

Topic #4—Final remarks and reflection on the soundtrack as a whole (One paragraph)

This paragraph is your conclusion in which you should thank your reader for

taking the time to listen to your soundtrack and offer any final reflections upon this project as a whole.

Part IV Assignment: Now that the writing portion of this assignment is complete (deep breath), it is time to present a very small section of your soundtrack to the class. This presentation requires that you read one of your eight tracks to the class. Also, make and explain a visual aide by creating a CD cover, concert poster or flyer, or other idea that somehow represents your soundtrack.

http://www.corndancer.com/tunes/tunes_print/student01.html

Soundtrack of Your Life (Option 2)

Music has become an integral part of human existence. It motivates us, calms us, inspires us, at times irritates us, and basically becomes the backdrop against which we live our lives. Songs can bring vivid memories of persons, places, and events from our own past and serve to document our thoughts, feelings, and emotions at a given time or place.

For this assignment, you will choose five songs that make up the soundtrack of your life. The songs may be related to specific events, people, decisions, or qualities that you possess. After choosing five significant songs, you will carefully order them as you think they should be arranged (chronologically or otherwise).

Now that you have created the imaginary soundtrack to your life, write a reflective letter (addressed to “Dear Listener,”) that explains why you chose the particular songs that you did. For each song you will need to reflect on the experiences, persons, places, etc. that inspired this selection. Obviously you will also need to explain who you are as a person and then offer some type of reflection upon the imaginary album as a whole.

You may arrange your letter any way you deem appropriate, but must include:

- An introduction, with a brief autobiography
- A reflective explanation of each song
 - Title and artist, year
 - Why the song is significant
 - At least one paragraph per song
- Final remarks and reflection on the soundtrack as a whole.
- You may wish to include a sixth song that you associate with your future
- Attach lyrics to each song

If you are able, you may include a CD with your soundtrack so that I (and perhaps the class) can experience your soundtrack fully.

Self Reflection

Instructions: When you complete this project, reflect on the process by answering the statements below.

