



CULTURAL RHYTHMS:

Shakespeare & Hip Hop

WELCOME!

Students will analyze primary sources, read Shakespeare, analyze music- historic and modern. Identify themes from all of these sources, and relate them to their own lived experiences. And from that your class will create collaborative art. The end result could be student-written sonnets, an original group song, or even a music video!

Our intention is to create a curriculum that is project-based, student-centered, grounded in cultural responsiveness, and supports a high level of rigor and higher order thinking skills.

We recommend using either “No Fear Shakespeare” or “Shakespeare Made Easy” when reading. They show, side by side, the original Shakespearean text alongside modern English.

Authors' Notes

This curriculum originated during COVID in 2020 when See Stories started to work virtually with adjudicated youth. Students created digital stories on hip hop, and See Stories' staff decided to honor students' passion for hip hop, connecting it to core curriculum by creating a Shakespeare & Hip Hop course. The course has been taught for years by Alaskan hip hop artist Tavy Tarantino and Kentucky-based actor and educator, Keith McGill, whose focus on engaging adjudicated youth and incarcerated adults made him a perfect fit. After 5 years of leading this program, we want to support others to integrate this model into their classrooms. Now, with funding from the Library of Congress' Teaching with Primary Sources Lewis-Houghton Civics and Democracy Initiative, we are able to share this curriculum with you! Our hope is to share inspiration and a recipe for educators to try with your students.

Who is this for?

This is for the teacher who has taught Shakespeare a million times and wants to try a new approach. This is for the teacher who has never taught Shakespeare before and doesn't know where to start.

This course originated in Alaska and is aligned with Alaska State Educational Standards, but teachers anywhere could successfully use this curriculum.

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NOTES

Assessment & grading, standards

Handouts, materials

Responsive to student needs. Pick and choose day by day. 1 -2 class periods or a quarter-long project. Choose your own adventure.

Sample unit outline day by day.

CORE READINGS

Prologue + song 1

Act 1 Scene 1 (Fight Scene) + song 2

Act 3, Scene 1 (Mercutio-Tybalt-Romeo Fight) + song 3

Act 3, Scene 3 (Banished speech) + song 4

CREATIVE PRODUCTS

Sonnets

Reinterpret a scene in modern language

Write group song

Live performance

Audio recording

Music video

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AUTHORS' & AUTHORS' NOTES MEET THE CURRICULUM DEVELOPMENT TEAM

MARIE ACEMAH (she/her) is a mama, educator, and dreamer who is obsessed with blueberry picking, impromptu living-room dance parties, and the light in a young person's eyes when they feel seen and heard. With a desire to become an educator outside of traditional settings, she applied the skills she had gained delving into her Alaskan, Midwestern, and Scandinavian story to support youth in exploring their own stories through film. That initiative has now grown into See Stories. Marie lives on Dena'ina Land. She has an M.A. in International Educational Development from Columbia University, Teachers College, and an Undergraduate Degree in Liberal Arts from St. John's College in Santa Fe, New Mexico where she won the Award for Academic Excellence for four years.



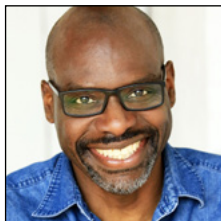
SETH BADER lives in Juneau on Lingít Aaní, Tlingit Land, and has taught science in classrooms between Washington and Alaska for the past 10 years. He has an M.A. in Secondary Education from UAS and a B.S. in Environmental Science from Western Washington University. Since moving to Southeast Alaska in 2018, Seth has taught Alaska Native youth in a variety of settings, including teaching at Mt. Edgecumbe High School in Sitka. Seth has witnessed as a teacher the significance of empowering youth with a platform to share stories meaningful to them. When not teaching, Seth spends most of his time exploring the waters and mountains of Southeast Alaska with his wife, dog, and daughter.



MEGAN McBRIDE lives on Dena'ina lands in Anchorage. Before joining See Stories, Megan worked in education both as a high school social studies teacher and with the nonprofit program Alaska Youth for Environmental Action. Megan believes in the power of bringing people together, sharing stories, and forging connections. She enjoys playing outside, gardening, and hiking with her husband and two children.



KEITH McGILL is an actor, comedian and educator from Louisville, KY. As one of the instructors for See Stories' Shakespeare and Hip Hop program for adjudicated youth, he brings a unique blend of teaching artistry, comedy, and a love of Shakespeare to the classroom. Keith's passion for storytelling shines through his dynamic and engaging instruction. For over 30 years, he has taught and directed Shakespeare with SHAKESPEARE BEHIND BARS, and Kentucky Shakespeare Festival.



TAYY TARANTINO is an American hip hop recording artist and songwriter from Anchorage. He started his music career singing in the children and youth choir at his local church, rapping at the age of 10, and forming a rap group while attending Robert Service High School. His musical influences are J-Cole, Jay-Z, Kanye, Drake, Lil Wayne, and Timberland. He currently performs between the East and West Coasts and Alaska, and collaborates consistently with See Stories on our Shakespeare & Hip-Hop program at the McLaughlin Youth Center.



SARAH ASPER-SMITH established ExhibitAK in 2010 after years of working independently and collaboratively as a curator, exhibit designer, and graphic designer in museums in different parts of Alaska. A lifelong Juneauite, Sarah came back to Alaska after receiving her M.F.A. in Museum Exhibition Planning and Design because she saw a need for Alaskans to help tell Alaskan stories.



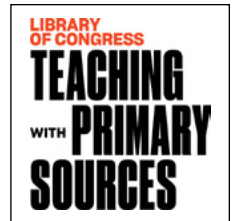
SEE STORIES

See Stories is an Alaskan nonprofit dedicated to building inclusive communities through film and storytelling. Our mission is to empower diverse Alaskans, especially youth, with the media skills to share their unique perspectives on Alaska. Our vision for this work is that Alaska students become citizen historians, authoring community narratives that contribute to a more equitable statewide curriculum.



Library of Congress (LoC)

This curriculum is part of the Lewis-Houghton Civics and Democracy Initiative in the Library of Congress' Teaching with Primary Sources program. The LoC has amazing digitized newspaper, visual, and audio resources as well as handouts for educators that we would like to make accessible for teachers whose busy schedules make it difficult to access and navigate new tools. At See Stories, we strive to engage students meaningfully with primary sources (like those at the LoC!) and texts (like Shakespeare!) so that students can 1) see themselves in history and 2) explore multiple perspectives to critically think and civically engage.



CORE CURRICULUM ELEMENTS

INTERPRETING PRIMARY SOURCES

Why engage students with primary sources? The Library of Congress explains better than we could:

Primary sources are the raw materials of history – original documents and objects that were created at the time under study. They are different from secondary sources, accounts that retell, analyze, or interpret events, usually at a distance of time or place. Because primary sources are incomplete snippets of history, each one represents a mystery that students can only explore further by finding new pieces of evidence. Helping students analyze primary sources can prompt curiosity and improve critical thinking and analysis skills. (Library of Congress)

The language in primary sources, like Shakespeare, can be intimidating for students. If their first task is to “read Act 1” for homework, like often happens in high school, they are likely to pronounce it boring and irrelevant.

Start with hooking them into the story. Interpret it for them so they get curious and want to know more details. We provide a sample 1 min teaser modern translation of each reading for teachers. We start by performing this for students. Regardless of your style, be sure you know the text well and its themes, so you can guide students through it.

We recommend “No Fear Shakespeare” or “Shakespeare Made Easy” to help with interpreting Shakespeare. They show, side by side, the original Shakespearean text alongside modern English.

See an example of how Keith introduces Romeo and Juliet to students to the right.

EXAMPLE IN PRACTICE

Keith: What is Romeo and Juliet about anyway?

These two guys, Sampson and Gregory, work for the Capulets. They're walking around town and they're itching for a fight. They . Gregory even calls Sampson a coward, which revs him up even more.

Here come a couple of guys who work for the Montagues, the Capulets' enemy –Abram and Balthasar. Sampson bites his thumb at them – an insult. Abram double checks to make sure Sampson meant to do that. Sampson backs off. Everything seems cool until an actual Capulet –Tybalt –shows up. The first four guys start fighting. Benvolio, who works for the Montagues, tries to break it up. Tybalt calls him a coward. Benvolio joins the fight. Now there are six guys fighting.

A crowd gathers. The prince shows up. He says, “Stop fighting. If I catch anyone fighting in my town again, he dies. Period.”

Later that night, we meet Romeo, who's heartbroken because he just broke up with Rosalind. His buddy, Mercutio, says, “Let's go to this big party so you can meet someone else.” They do. Romeo meets Juliet. Unfortunately, she's a Capulet and Romeo's a Montague. Oops. (Also her parents have promised her to a guy named Paris. More later.) Also Tybalt is there and wants him out. His uncle says, “Chill.” Tybalt tells Romeo, “watch your back.”

Romeo and Juliet talk all night long and decide to get married the next day, with the help of Friar Lawrence, who hopes this marriage will end the feud between the Capulets and the Montagues.

After the wedding night, Romeo is walking down the street and runs into Tybalt, who challenges him to a sword fight. Romeo says NO Thanks. Mercutio says, “I'll fight you. It's just for fun, right?” It turns ugly. Tybalt kills Mercutio. Romeo kills Tybalt. Romeo runs to Friar Lawrence. Romeo finds out he's not gonna die, but he's been thrown out of Verona FOREVER. He's bummed. The Friar says “You're lucky.” Romeo does not feel lucky.

The Friar has another idea. He tells Juliet to take a potion that will make it look like she's dead, but she'll just be asleep for a while. He's like, “When you wake up, the family will be so happy you're alive, they won't care who you are married to.” She does it. Word does not make it to Romeo that the death is fake, so he thinks she's dead. He buys poison to join her in death. He goes to the tomb. Runs into Paris. They fight. Paris dies. Romeo Takes the poison. Dies. Juliet wakes up. Finds dead Romeo. Stabs herself. Dies. Parents grieve. Lesson learned.

CORE CURRICULUM ELEMENTS

THEMES THROUGHOUT TIME

When engaging with the LoC & Shakespeare, we aim for our students to connect to timeless themes that they themselves find relatable.

When we are going through challenging times in our lives it can feel isolating; like no one really understands.

Through this unit, students will see that their own life challenges are reflected in themes from Shakespeare, and from music, historic and modern.

We're talking about Shakespeare, but we're also talking about listening skills, impulse control, valuing your time, miscommunication, misinterpretations, first impressions.

The goal here is for students to experience the adage, "Art imitates life. Life imitates art."

EXAMPLE IN PRACTICE

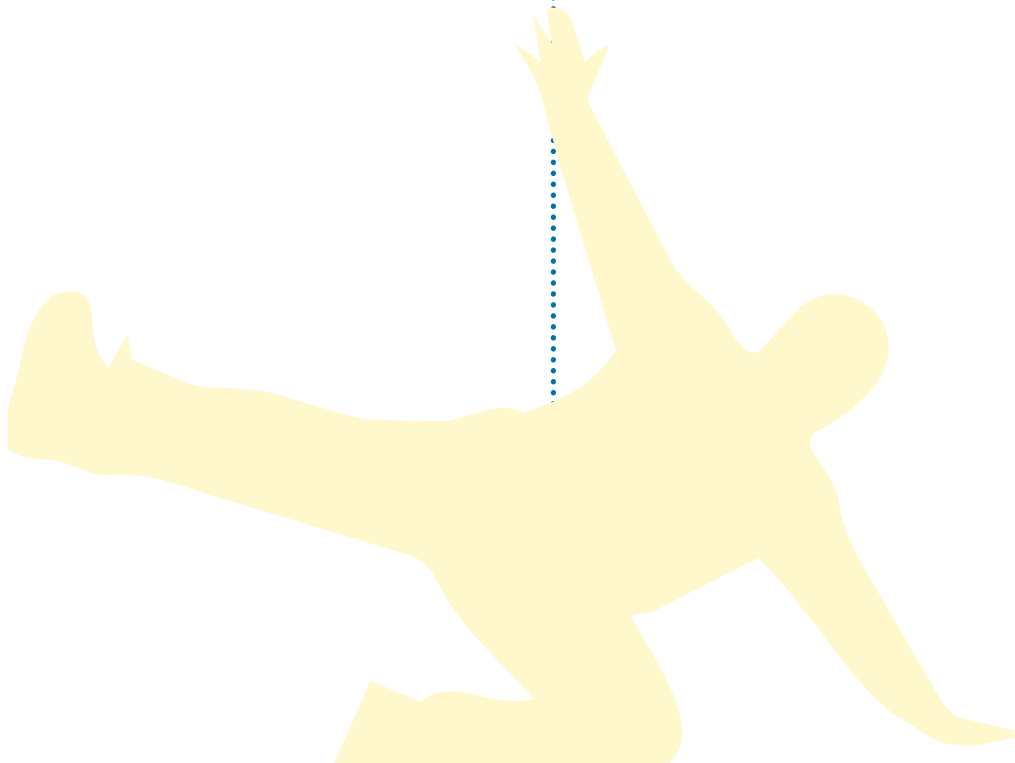
Marie: It was my first day teaching Romeo and Juliet to a group of 6 adjudicated boys. They took turns reading lines from the Prologue. Sammy was skipped (accidentally) and he spoke up "hey, I didn't get to read." We all listened close as he read his lines. "And the continuance of their parents' rage / Which, but their children's end, naught could remove." His insistence on reading made the words land harder in the room.

"What does 'the continuance of their parents' rage' mean to you all?" I asked the group after they journaled.

"It's like when all you see around you growing up is violence. It makes us violent" Sammy shared succinctly.

Rich quietly spoke up "it makes me wonder when the hurt stops."

The boys are nodding at each other, and their eyes encourage Sammy and Rich to share. While the topic is difficult, the way the boys lift each other has the group feeling light. The class ends with smiles and goodbye greetings as we depart for the day.

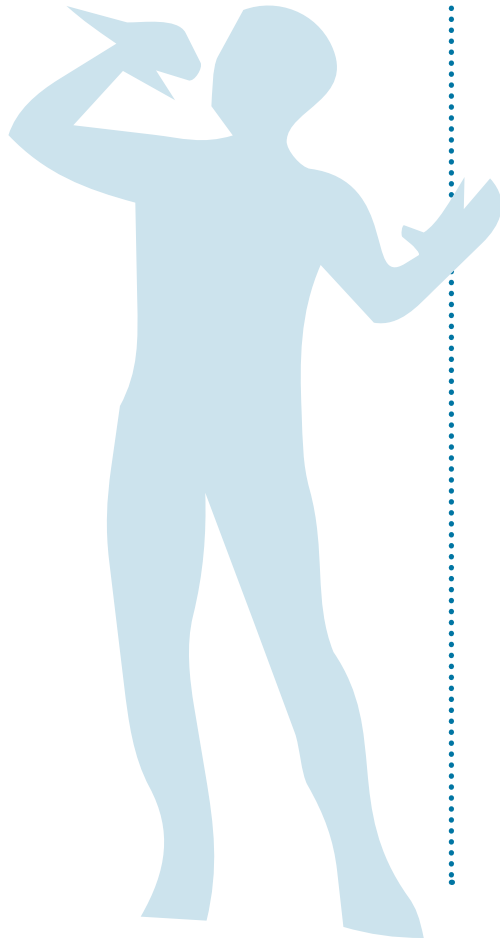


CORE CURRICULUM ELEMENTS

TRUST & RELATIONSHIP BUILDING. INVITATION FOR SELF-REFLECTION.

We developed this workshop working initially with youth who are incarcerated. These settings are ripe for a deep, personal introspection reflection, being vulnerable and opening up to the group. We know that not every learning space is like this.

And we know there is a lot teachers can do to support and encourage students towards self reflection and sharing. The learning experience is so much more meaningful when students are connecting it to their real lives, real hopes and dreams.



EXAMPLE IN PRACTICE

Keith: I've often found that students who don't know each other well or are a little worried about sharing need something low stakes to talk about and learn listening and sharing skills. Below is a list of questions I have used in various group settings to set the tone that we're here to connect with you to learn about you; we care about what you have to say.

Some of the questions like "who do you help" go a little deeper than "what is one food you will not eat." I start with easier questions and move toward deeper questions as the group learns to trust each other and feel safe to share.

Feel free to adapt these or use other questions that fit your group.

Opening Questions:

- What is one food you will not eat?
- What is your superpower?
- Who is a mentor or role model?
- Would you wear sneakers or sandals for the rest of your life if you had to choose just one?
- Who do you help? Who helps you?
- Tell us something you're good at.
- What have you given someone in the last week? What has someone given you?
- What advice would you give to a 5-year-old you?
- When have you surprised yourself?
- Where do you see yourself 10 years from now?
- What in this unit has inspired you, or what have you learned, or what have you discovered?
- From your work in this unit, what makes you proud?

CORE CURRICULUM ELEMENTS

MAKING SPACE FOR EVERYONE

Student voice is integral to this process. What can teachers do to ensure every student's voice is heard?

We try to engage students to take a leadership role in this unit. What can you do as a teacher to empower students to reflect on their tendencies and self-adjust.

Themes that are brought up can be triggering for some students. We lean into trauma-informed practices.

See the [Transforming Schools: Framework for Trauma-Engaged Practice in Alaska](#) for guidance.

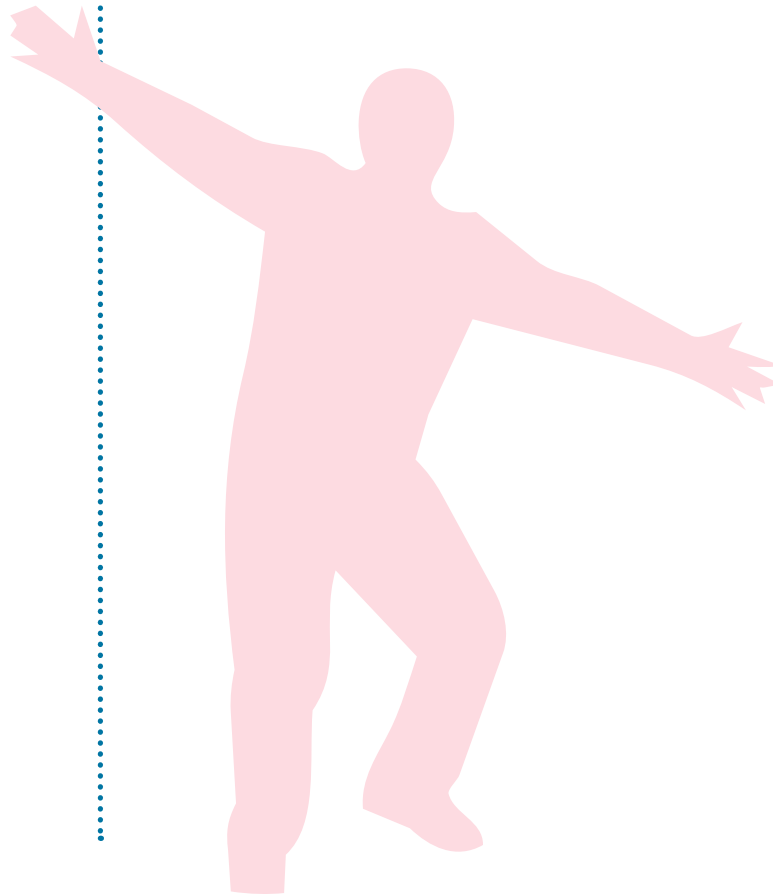
EXAMPLE IN PRACTICE

Mullers and zappers

Megan: I like to ask students to reflect: "Raise your hand if you are generally someone who likes to think things over before speaking up (a muller). Now raise your hand if you are someone who jumps into talk and then thinks out loud (a zapper). Is anyone both? Maybe in different spaces?"

I say "For this unit we want everyone's voice to be heard. I'm going to ask everyone to be aware of your tendency.

- If you notice you've jumped in to talk a few times and others haven't shared yet, then pause. Feel free to write down your idea if you are worried you'll lose it.
- If you notice you haven't said much, push yourself to chime in. You can raise your hand if that helps. It's okay to agree or build on what someone else said, it doesn't have to be a new idea."



CORE CURRICULUM ELEMENTS

WRITE EVERY DAY. CULTURE OF SHARING.

One of the core elements of this curriculum is that students are writing every day. If your students don't already have a practice of daily writing, we encourage you to have scaffolded discussions and prompts to help get their ideas flowing before you give them time to write.

If they run out of ideas, we encourage them to write down lyrics to a song they like, or rewrite what they've written so far, or write about how they don't know what to write about.

We also ask students to share every day. It could be one line, it could be a couple of lines. If most of what they wrote feels too private to share, they can choose one ambiguous line that doesn't give too much away. Establishing a practice of sharing your writing every day is crucial to developing the group creative process.

EXAMPLE IN PRACTICE

Megan: I know some of my students love to write and others really struggle with it so I acknowledge that "Some of you might already love writing, for others this might be a challenge." Rather than a number of sentences, I like to set a timer, however much you can do in this time is what it is. I tell them "For this unit we are all going to write for 10 minutes every day." There are some groans and protests, but I keep going.

"As a class we just identified themes from our reading and several of you shared about what those look like in your lives. Now everyone is going to write."

I offer several prompts in case one clicks more than another, but if they end up writing about something else that's fine. The only requirement is that you keep writing for 10 minutes.

- Talk about a time you felt like you were on the outside.
- Has there ever been a time you wanted revenge on someone - what did you do?
- Have things come back to haunt you?
- How does it affect you physically, mentally when you don't make your best choice?
- If all else fails, write about how you don't know what to write about

I press start and give everyone a minute to get going. After 2 minutes I notice Ava isn't writing. I kneel down next to her and quietly ask "Are you stuck?" I ask her if she's ever wanted revenge. I promise her that I won't judge what she writes and no one else will read it. That's enough to get her going.

I notice James has stopped so I kneel down next to him and read what he's written so far. "You're off to a great start. Can you add in more about how you felt when that happened?"

When time's up I acknowledge their accomplishment. 10 minutes of solid writing! I give them a moment to shake out their hands, stretch, come back into a circle.

Everyone shares at least one line from what they wrote. At first this is hard, but once we get into the habit it's transformational.

We go around in a circle, but if a student wants to skip I can come back to them at the end. Some students are uncomfortable with their voices at first, and have agreed for other students to read their writing until they work up the courage to read themselves.

We save any discussion for the end. Sometimes students are more likely to share if they don't have to talk about what they wrote.

NOTES

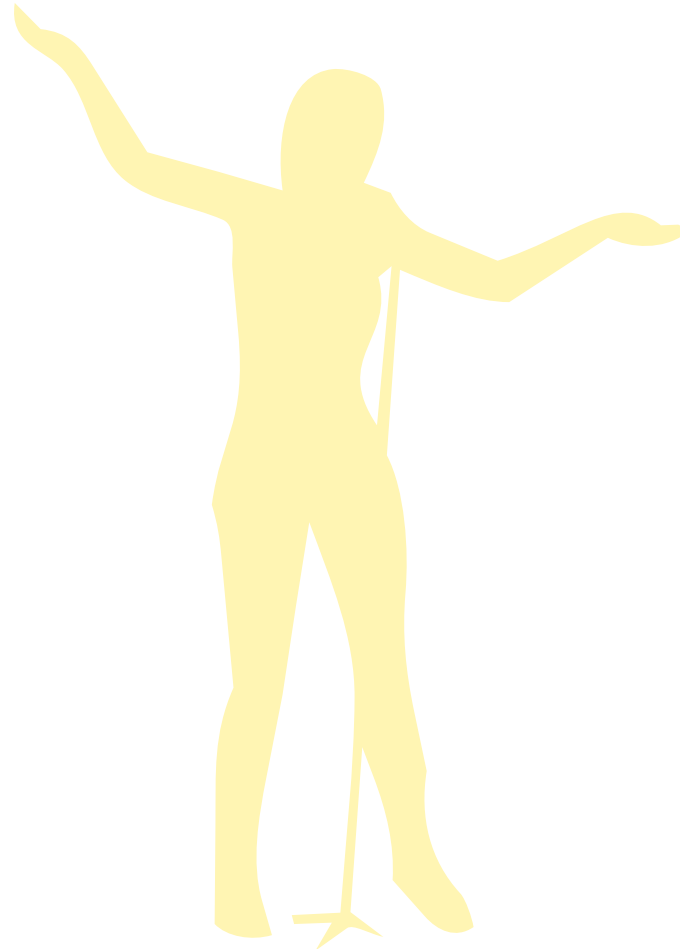
Be responsive to student needs. Pick and choose day by day.

We have provided materials and outlines for a full quarter-long unit. We know many teachers may have less time. And different students will work at different paces.

Pick and choose the elements of the curriculum that serve your students and adjust the pacing and flow to meet your student needs. The authors have mostly led these workshops with small classes - if you don't get through a full lesson in a day, give yourself time to extend into the next day. And reduce the number of components in your unit. It's fine to just use 1 or 2 of the Romeo and Juliet readings, instead of all 4, for example.

The ultimate goal is not to write a sonnet and write individual songs and write an original group song and make a music video. Any one of those is incredible.

The ultimate goal is for students to express themselves through writing and art, build connections with each other, and deepen their literacy skills.



ASSESSMENT & GRADING, STANDARDS

This curriculum is aligned with Alaska high school ELA standards and Alaska music standards.

The process is where the learning happens, not in the final product. We encourage you to assess students' learning in their daily writing and discussion participation, rather than by how many lines they author of the final group song, for example.

Throughout the unit students should meet a variety of reading, writing, speaking and listening standards. Here are a few examples:

Alaska Cultural Standards

- A. Culturally-knowledgeable students are well grounded in the cultural heritage and traditions of their community.
 - 1. assume responsibility for their role in relation to the well-being of the cultural community and their life-long obligations as a community member;
 - 7. live a life in accordance with the cultural values and traditions of the local community and integrate them into their everyday behavior.
- B. Culturally-knowledgeable students are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life.
 - 1. acquire insights from other cultures without diminishing the integrity of their own;
 - 3. make appropriate choices regarding the long-term consequences of their actions;
- D. Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning.
 - 5. identify and utilize appropriate sources of cultural knowledge to find solutions to everyday problems;
- E. Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them.
 - 4. determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems;
 - 7. determine how cultural values and beliefs influence the interaction of people from different cultural backgrounds;
 - 8. identify and appreciate who they are and their place in the world.

National Common Core Language Arts Standards

Reading Literature

RL.9-10.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as implicit inferences drawn from the text.

RL.9-10.2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; restate and summarize main ideas or events, in correct sequence, after reading a text.

RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic media, including what is emphasized or absent in each treatment.

Production and Distribution of Writing

W.9-10.4. Produce clear and coherent writing in which the development, organization, style, and features are appropriate to task, genre, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.9-10.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)

W.9-10.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Range of Writing

W.9-10.. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Speaking and Listening Standards 6-12

Comprehension and Collaboration, SL.9-10.1.a-d

Knowledge of Language, L.9-10.3.a

Reading Standards for Literacy in History/Social Studies 6-12

Key Ideas and Details, RH.9-10.1, RH.9-10.2, RH.9-10.3

Craft and Structure, RH.9-10.5, RH.9-10.6

Music

MU: CR1a-8, CR2a-8, CR3a-8, PR4a-8 c., PR5a-8, PR6a-8 a,b.

PLANNING YOUR UNIT

The basic flow of the curriculum is this:

1. Intro
2. Shakespeare reading + Song analysis (repeat up to 4 times)
3. Create collaborative art (Sonnets, Modern translation of Shakespeare scenes, original group song, and/or music performance/ recording/ video)

Example 1 (3-5 days)

1. Intro, Prologue, analyze song 1
- 2-5. Write sonnets

Example 2 (7 days)

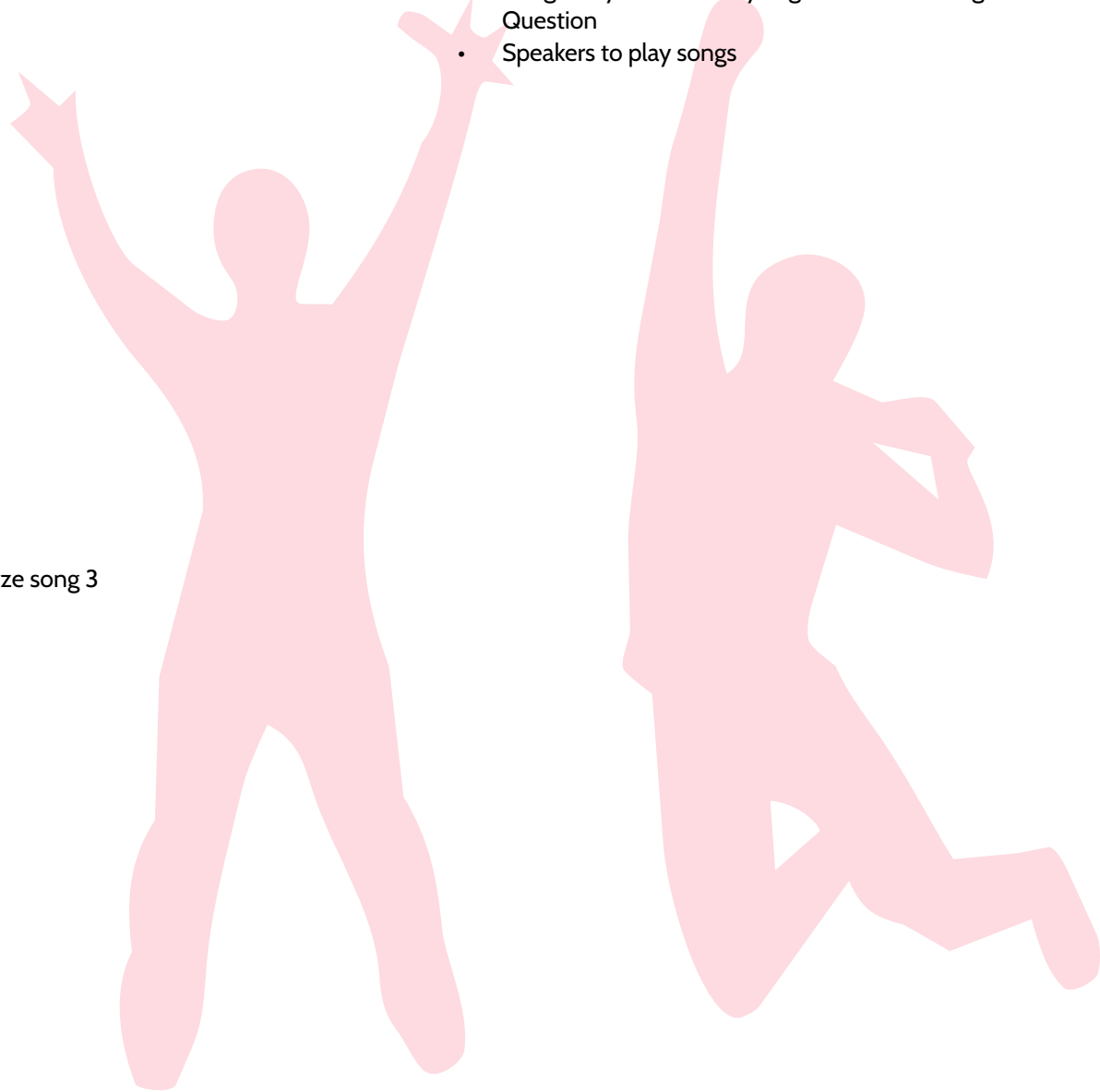
1. Intro, Prologue,
2. Analyze song 1
3. Act 1 Scene 1 Fight Scene + analyze song 2
4. Reinterpret scene in modern language
- 5-7. Write group song

Example 3 (4 weeks)

1. Intro, Prologue
2. Analyze song 1, Write sonnets
3. Write sonnets
4. Act 1 Scene 1 Fight Scene + analyze song 2
5. Reinterpret scene in modern language
6. Mercutio Tybalt Romeo fight scene + analyze song 3
7. Banished speech + analyze song 4
8. Introduce song writing, rewrite song
- 10-12. Write group song
- 13-15. Rehearse and record song
- 16-18. Plan and film music video
19. School performance

HANDOUTS/ MATERIALS

- Recommended texts: “No Fear Shakespeare” or “Shakespeare Made Easy”. They show, side by side, the original Shakespearean text alongside modern English.
- Student notebooks or student workbook
- Pencils
- Printed shakespeare readings
- Printed song lyrics
- Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question
- Speakers to play songs



	LESSON OUTLINE	EXAMPLE IN PRACTICE
INTRO	<p>Overview of the project to get students excited. Tell your students where you are going (Are you doing a 3 day project or 9 week unit? Are you going to write Sonnets or make a music video or something different?)</p> <p>Shakespeare & Hip Hop</p> <ul style="list-style-type: none"> • Here's a 20 min Ted Talk explaining the connection • Quiz: Is it Shakespeare or Hip Hop? (many versions of this online) <p>Share the student workbook and review the core elements of this unit</p> <p>Watch examples of creative projects:</p> <ul style="list-style-type: none"> • Sonnet example: Juneau students' sonnet • Music video examples: West '25, Juneau '25, East '24 	<p>Why Shakespeare and Hip Hop?</p> <p>Marie: After showing all or part of the Ted Talk and doing the quiz -I like to ask my students "<i>What do you see as the connection between Shakespeare and Hip Hop?</i>"</p> <p>Students have said:</p> <ul style="list-style-type: none"> • They both have a beat • Shakespeare is like a heartbeat • It rhymes • It has a rhythm • He came up with new words (breaking old rules of languages)



	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING 1</p> <p>PROLOGUE</p> <p>1 class period</p>	<p>Discuss plot of Romeo and Juliet</p> <ul style="list-style-type: none"> • What do you know about Romeo and Juliet? • From what you know, what happened to them? • Have you seen any movies or heard songs or read books that remind you of Romeo and Juliet? • Share brief overview - refer to 2 minute Romeo & Juliet (page 4) <p>Read R&J Prologue</p> <ul style="list-style-type: none"> • Everyone takes turns reading. <p>Discuss</p> <ul style="list-style-type: none"> • What is a prologue? What is its purpose? (<i>background, context, movie trailer, hooks audience into the story</i>) • What's the prologue about? • Vocabulary: <i>star-cross'd, mutiny, civil, foe, piteous, strife</i> • Identify themes: (<i>some themes that may come up are fate, rivals/ enemy families, community violence</i>) • Iambic Pentameter (that's hip hop. Rap a few lines. Beat = heartbeat. You have music inside you already.) <p>Let's talk about rhythm.</p> <p>The stresses in each line fall on every second Syllable. "Two HOUSE-holds BOTH a-LIKE in DIG-ni-TY" Kind of like your heartbeat – da DUM, da DUM, da DUM, da DUM, da DUM.</p> <p>Each "da-DUM" is called an iamb, which sounds like "I am." So this type of rhythm is called iambic. How many iambs or "da-DUM" 's are there in each line? (Five) And what's the Latin prefix for 5, like in a 5-sided figure? (PENTA) So the name for the rhythm in this sonnet, and in most of Shakespeare's work is ... IAMBIC PENTAMETER.</p> <p><i>If you are going to have students write sonnets, see next section for more details.</i></p> <p>Write & Share: What themes do you connect with? <i>(Write every day. Get in the habit of writing. Share every day; get in the habit of sharing).</i></p>	<p>Keith: I like to start with "What do you know about ROMEO AND JULIET?" Most of the time the students say, "They killed themselves." Then I ask, "What else?" Sometimes students don't know much else. I had a student, Dave, who knew the whole plot, including lesser details like Juliet being promised to Paris in marriage. I never assume students don't know the play.</p> <p>Prologue:</p> <p>Keith: Most students are familiar with poetry and rhyme, so they find the prologue easier to read than other Shakespearean text. Also, they can readily discern plot details hidden in the Prologue as well. For example, I asked a group "Where does the play take place?" Some students can figure out the location from the line "In fair Verona." I'll ask "Have these families been fighting a long time?" hoping they use the context clue "ancient grudge" to discover that they have been feuding for a while. One student, Evan, actually wrote poetry, so he had studied all types of verse. He said, "I read a lot of this type of stuff, so it's not so hard for me to understand."</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING</p> <p>SONG 1</p> <p>1 class period</p>	<p>Song: “She’s in love with the boy” – Trisha Yearwood (1991) in the LOC catalogue.</p> <p>Read lyrics (in student workbook)- notate lyrics sheet (circle lines that stand out to you, underline words that you don’t know).</p> <p>Play the song for students. (You can find online)</p> <p>Vocabulary: “short end of the stick” “hay-seed plowboy”</p> <p>Discuss:</p> <ul style="list-style-type: none"> • What’s the song about? • What do you notice about the music? • How does the song make you feel? • Identify themes. • What themes do you connect with? • What other songs have similar themes? <p>Review Song Vocab and identify these elements in this song: chorus, verse structure, bridge, time signature, genre, emotions, hook,</p> <p>Write & share: What themes do you connect with?</p> <p>Note: Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question in Appendix</p>	<p>Many songs connect with the themes from the Prologue. You can share additional songs with students or substitute one of these for “She’s in love with the boy”.</p> <p>We also love to encourage students to identify songs from their own music collections that share themes with the readings from Shakespeare. This can be a homework assignment or you can provide time in class. Depending on your class culture and school rules, you may need to screen lyrics for inappropriate language/themes.</p> <p>Here are some other songs that connect with themes in the prologue:</p> <p>“Parents Just Don’t Understand” -- DJ Jazzy Jeff and The Fresh Prince (1998) “She’s in Love with the Boy” – Trisha Yearwood (1991) LOC “Foolish” -- Megan Trainor (2019) “I Knew You Were Trouble” - Taylor Swift (2012) LOC “Everlong” -- Foo Fighters (1997)</p>
<p>SONNET OPTION</p> <p>4 class periods</p>	<p>Explain how Sonnets work. See student handout here. Begin writing a group sonnet.</p> <p>Example: Juneau students’ sonnet!</p> <p>Option - listen to these modern sonnets: by Los Angeles Youth Poet Laureate Milla Kudas. Play this video at 17:48 - 18:40 (https://www.loc.gov/item/2021690740/)</p>	<p>Keith: This works well when everyone gets to contribute. Sometimes it’s as simple as generating a list of words for a certain rhyme the students are trying to make.</p> <p>Once, when I was doing this exercise in a juvenile justice facility, one student, Paul, was especially good at rhyme and meter. I asked, “How did you get so good at creating poetry?” Paul said “I write it all the time, but my friends don’t think it’s cool like I do. But now I want to start writing again.”</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING</p> <p>ACT 1 SCENE 1 FIGHT SCENE</p> <p>1 class period</p>	<p>Opening Q: Read R&J Act 1 Scene 1, First Fight Scene</p> <p>Discuss</p> <ul style="list-style-type: none"> • What's it about? "I'm bored, let's start some trouble." • Vocabulary: <i>brawl, fray, discord, partisans, rapier, valiant, tyrannous, adversary</i> • Identify themes (<i>some themes that may come up are: love vs violence, individuals vs society, fate, hatred, getting into trouble</i>) • You can also discuss what factors escalate or de-escalate conflict (<i>crowd presence, boredom/grudge bearing, misconception/misinterpretation</i>) • What themes do you connect with? • What songs have similar themes? <p>Write & share: What themes do you connect with?</p>	<p>Keith: I often teach this scene with students in the juvenile justice system, because it seems to be quite accessible to them. They recognize right away how a group of bored guys looking for trouble can easily find it, especially when they've been called cowards, or when a whole crowd is watching. Generally, they can quickly translate people in an Elizabethan town square yelling at each other to a group of young people yelling in the street with cell phones in hand. In one group, James referred to it as "talking smack" and that the Capulets were the "op's" (opposition) to the Montagues.</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING</p> <p>SONG 2</p> <p>1 class period</p>	<p>LOC song: "Shame on You" performed by Billy Murray 1904/1905 in the (LOC) library, lyrics downloadable here</p> <p>Read lyrics (in student workbook)- notate lyrics sheet (circle lines that stand out to you, underline words that you don't know).</p> <p>Play the song for students (you can find online here) (https://www.loc.gov/item/ihas.100010677/)</p> <p>Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question</p> <p>Read lyrics - notate lyrics sheet (circle lines that stand out to you, underline words that you don't know).</p> <p>Listen again</p> <p>Vocabulary: "Fowl" & "My dogs commence to howl"</p> <p>Discuss:</p> <ul style="list-style-type: none"> • What's the song about? • What do you notice about the music? • How does the song make you feel? • Identify themes. • What themes do you connect with? • What other songs have similar themes ? <p>Identify these elements in this song: chorus, verse structure, bridge, time signature, genre, emotions, hook,</p> <p>Write & share: What themes do you connect with?</p>	<p>Here are some other examples of songs that connect with themes in Act 1 Scene 1:</p> <p>"I Won't Back Down" - Tom Petty</p> <p>"Army of Me" -- Bjork</p> <p>"The Message" -- The Furious Five</p> <p>"War" -- Edwin Starr (1970)</p> <p>"High Horse" -- Kasey Musgraves</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING 3</p> <p>1 class period</p>	<p>Opening Q: Read Act 3, Scene 1: R&J Romeo Tybalt & Mercutio Read from the beginning of the scene until the point where Romeo runs away Discuss</p> <ul style="list-style-type: none"> • What's it about? "<i>You embarrassed me in front of my people; I'm going to get you back.</i>" • Vocabulary: <i>quarrel, minstrels, grievances, appertaining, zounds, passado</i> • Identify themes (<i>some themes that may come up are: revenge, holding a grudge, blind loyalty, escalation, toxic masculinity, bravado, impulse control</i>) • You can also discuss what factors escalate or de-escalate conflict (<i>crowd presence, boredom/grudge bearing, misconception/misinterpretation</i>) • What themes do you connect with? • Has there ever been a time you wanted revenge on someone - what did you do? • What songs have similar themes? <p>Write & share: What themes do you connect with?</p>	<p>Keith: This scene is great to use when I want to talk to young people about impulsive behavior. Tybalt shows up for a fight. Romeo refuses – smart move. Mercutio steps in – not so smart. The fight with Mercutio and Tybalt goes from sport to serious. Mercutio dies. Romeo acts impulsively and emotionally and kills Tybalt. Every young person has been impulsive and can see themselves in this scene, even if the results of their impulsivity are not deadly.</p> <p>In one session, Stephanie, a 14 year old, talked to the group about not thinking and getting into a physical altercation. Her teacher asked her to talk more about it, Stephanie said she got into a fight because a girl in her class made fun of her. Stephanie threw a book at her and hit the girl. "I got suspended", she said. "I wish I knew better then. I think I'm kinda like Tybalt. But I don't want to do that anymore."</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING</p> <p>SONG 3</p> <p>1 class period</p>	<p>LOC song: The Ballad of J. B. Marcum, Performed by Maynard Britton in Big Creek, Kentucky, in 1937 (https://blogs.loc.gov/folklife/2018/05/ballad-of-j-b-marcum/)</p> <p>Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question</p> <p>Read lyrics - notate lyrics sheet (circle lines that stand out to you, underline words that you don't know).</p> <p>Listen again</p> <p>Vocabulary: "No human tongue can tell."</p> <p>Discuss:</p> <ul style="list-style-type: none"> • What's the song about? • What do you notice about the music? • How does the song make you feel? • Identify themes. • What themes do you connect with? • What other songs have similar themes ? <p>Identify these elements in this song: chorus, verse structure, bridge, time signature, genre, emotions, hook,</p> <p>Write & share: What themes do you connect with?</p>	<p>Here are some other examples of songs that connect with themes in Act 3 Scene 1:</p> <p>"Backstabbers" -- O'Jays "Saturday Night's Alright for Fighting" -- Elton John "Boys Don't Cry" -- The Cure "Should I Stay or Should I go" -- The Clash "Bad Moon Rising" -- Creedence Clearwater Revival</p>
<p>REINTERPRET SCENE OPTION</p> <p>1 class period</p>	<p>Opening Q:</p> <p>Reinterpret the fight scene:</p> <p>Give each student one line from the script and ask them to re-write their line into modern language. Circulate around the room to ensure students understand their line and support their writing as needed.</p> <p>Share as a whole group. Each student reads their modern interpretation in order.</p> <p>example - stop motion student translations of lines from Othello</p>	<p>Keith: With several groups, I've given them the opportunity to rewrite a scene from ROMEO AND JULIET in their own language – either as a whole scene or as a poetic interpretation. Sometimes they'll use language they say everyday, or they might take language from hip-hop and rap songs they listen to.</p> <p>CAVEAT: I always tell them the language they use MUST be appropriate for school and general audiences. The groups wrote and performed a modern translation of Act 1, Scene 1 for their peers, staff members and funders of the various programs.</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE READING 4</p> <p>BANISHED SPEECH</p> <p>1 class period</p>	<p>Opening Q: Read and discuss Act 3 Scene 3 “Banished” speech</p> <ul style="list-style-type: none"> • What’s it about? <i>Romeo is banished from Verona because he murdered Tybalt. He’s not happy about it.</i> • Vocabulary: <i>purgatory, mangle, carrion flies, adversity, sullen wench, lamentation</i> • Identify themes (<i>agony, adults don’t get me, exile, despair, wants to die</i>) • Discuss banishment. Have you ever been banished? What does that feel like? • When is a time in your life you really did something wrong, and how did that feel? How did it affect you physically, psychologically? / Do you believe in karma? • What songs have similar themes? <p>Write & share: What themes do you connect with?</p>	<p>Keith: I’ve used this monologue a lot with incarcerated youth. One of the youth, Ronnie, said Romeo’s banishment ‘is like us being banished from society.’ This scene also gives them a chance to talk about how they see the world versus how adults see it. Friar Lawrence and Romeo have widely differing views on how fortunate Romeo is – or isn’t. Young people, whether they’re in the judicial system or not, can relate because, often, teens don’t like barriers or restrictions of any kind.</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>CORE MUSIC</p> <p>SONG 4</p> <p>1 class period</p>	<p>LOC song: The Banks of the Sweet Dundee (English Folk Song, 1937)</p> <p>Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question</p> <p>Read lyrics - notate lyrics sheet (circle lines that stand out to you, underline words that you don't know).</p> <p>Listen again</p> <p>Vocabulary: "five hundred pounds," "woe," "maiden fair," "ploughboy," "squire," "stand off," & "lad"</p> <p>Discuss:</p> <ul style="list-style-type: none"> • What's the song about? • What do you notice about the music? • How does the song make you feel? • Identify themes. • What themes do you connect with? • What other songs have similar themes ? <p>Identify these elements in this song: chorus, verse structure, bridge, time signature, genre, emotions, hook,</p> <p>Write & share: What themes do you connect with?</p>	<p>Here are some other examples of songs that connect with themes in Act 3 Scene 3:</p> <p>"Ain't No Mountain High Enough" – Marvin Gaye & Tammi Terrell (1967)</p> <p>"Photograph" -- Ed Sheeran</p> <p>"With or Without You" -- U2</p> <p>"Yesterday" -- The Beatles</p> <p>"I Gonna Be" (500 Miles) -- The Proclaimers</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
<p>GROUP SONG WRITING</p> <p>Standards: MU:CR1a-8, MU:CR2a-8, MU:CR3a-8,</p>	<p>Opening Q:</p> <p>Review themes from past sessions & discuss how the themes from Romeo and Juliet relate to your own life</p> <p>Show mini-doc about Tayy Tarantino, I am an Alaskan Rapper</p> <p>Talk about what your song might be (<i>what themes from Romeo and Juliet most resonate with the group, what feeling will the song convey - hope, anger, etc</i>)</p> <p>Discuss what makes a song a song? Introduce music vocabulary (<i>see student workbook - rhythm, meter, rhyme, song structure</i>). Shakespeare's similarity to hip-hop writing.</p> <p>Make a beat. (class claps), add rhythm (one person adds snapping, stomping, etc).</p> <p>Revisit Song 1 and see if you can identify these elements: chorus, verse structure, bridge, genre, hook?</p> <p>Students share a song or musician or genre that represents them or inspires them</p> <p>Write & share: draft verse or a few lines on our class themes</p>	<p>Marie & Tayy: When we review the themes from Romeo and Juliet and ask students to choose the theme that resonates with them for their own song, we're always surprised by how different every group and every student is. One group will lock in on betrayal as a theme, and the next group will be focused on love and romance. We encourage them no matter what to focus on what they care about most in that moment. Usually they use their time to write about that theme to process something they've experienced, and so when they share their lines at the end we all clap / snap after everyone speaks, even if they read something sad or hard. We let them know with our applause and our words that "we admire your courage."</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
	<p>Opening Q:</p> <p>Watch song and music video “To Live and Die in AK” by Tayy Tarantino</p> <p>Choose a beat for the group song (this can be a free downloadable beat, or you can choose from this folder).</p> <p>Students listen to the chosen beat (ideally with headphones on, individually) while they work on their original group song or individual song (if students are writing a group song, each person can work on 2 - 4 lines depending on how big the group is). They need to listen to the beat to write lyrics in the flow of the rhythm.</p> <p>Write & Share (rap/ sing/ read)</p>	<p>Marie / Tayy: This process can take one class session or you can take a week for this depending on how much time you have with your students. You HAVE to start with the beat so they can listen while they write and connect their lyrics to the rhythm of the music. Sometimes students want to do their own song if they are excited to record it, but if we don't have enough time to record with each student we focus on a group song. After each student writes their lines (2 - 4) we work together to sing them to the beat, and we always have to revise the lyrics (usually shortening and simplifying) so they fit with the beat. This is a fun collective process.</p> <p>Warning: our students tend to have a lot of opinions about what beat to use, and sometimes we have to force them to choose if they are agonizing about it.</p>
	<p>Opening Q:</p> <p>Watch “Ten Toes” by Tayy Taraninto (warning, this song has one curse word).</p> <p>FINALIZE original group song</p> <p>Rap/ sing / read (each student usually has a preference, so some can rap, some can sing, some can do a “spoken word” style).</p>	<p>Marie & Tayy: When we are recording with students (if you have access to recording equipment) we create a private space for students to work in small groups of 2 - 3 as they feel self-conscious. recording their voices. Often students need encouragement to sing and rap “louder” and with more gusto if they are feeling shy.</p>

	LESSON OUTLINE	EXAMPLE IN PRACTICE
Standard: MU:PR5a-8	Opening Q: Rehearse original Hip-Hop song for final performance or recording	<p>Megan: In one class I worked with, students weren't very comfortable with singing in front of others. We'd been practicing the song as a class, but everyone was singing as quietly as possible or was just humming a long. So one day I started out by saying "Today's the day we're all going to actually sing, and sing loud!" I made sure it didn't sound like a threat, but just a warm invitation with clear expectations. We warmed up with happy birthday, twinkle twinkle little star, and row row row your boat, which we sang in different keys, pushing students to sing as high and as low as they possibly can. The class erupted into laughter hearing each other's voices.</p> <p>There may have been one or two students still singing softly, but pretty much I could hear everyone's voices. I wasn't going to get into a power struggle with anyone over their volume; setting clear expectations and scaffolding the singing step by step was enough for most students to sing out loud!</p> <p>Then we sang through our song one line at a time. I sang it the first time so everyone could hear it and then the whole group repeated. I projected the lyrics up on the board so that everyone could see them while we sang.</p>
OPTION 1 - LIVE PERFORMANCE		
1 day	Live Performance: Share songs in a celebration for others at your school.	

	LESSON OUTLINE	EXAMPLE IN PRACTICE
~3 days	<p>Time varies based on size of class. Expect 30 min per student.</p> <p>Materials needed:</p> <ul style="list-style-type: none"> • Song lyrics • Quiet room without echos or background noise • Microphone (can be on a smart phone, computer, or a separate mic if you have one) <p><i>On a iPhone or Macbook, you can use "voice memos" to record. Make sure you have a charger for your phone/computer</i></p> <ul style="list-style-type: none"> • Computer with sound editing software <p><i>Garage Band is available on Macs Audacity and Soundtrap, are great free online options for recording/ sound mixing</i></p> <p>Recording Instructor takes 1-2 students to a quiet room to record. Do a sound check and listen to make sure it's recording. We suggest 1-3 takes per person. You might have everyone sing the chorus. And just select individuals sing other verses.</p> <p>Note - the other students can be practicing, writing reflections, writing credits (names, initials, teacher class, etc), and or planning out a music video while small groups are recording.</p> <p>Mixing is editing your recordings and combining them so they sound good together. If multiple people sang the chorus for example you can layer them together and adjust their volume so their voices blend together. works pretty well for combining tracks and adjusting volume levels.</p>	<p>Seth: It's great to find a separate, quiet area with no background noise for recording. I usually start "at the beginning" of the song and record from there. There is total freedom over each verse/chorus- there can be one or multiple people on a verse- and same for the chorus. It's all up to the students. TIP- If you are in a time pinch, let students know they will have 3 takes max, otherwise they will want to record over and over until it's "perfect".</p> <p>Also, I don't force students to record if they don't want to. They have already created the song and that is enough, but many students love to have a recorded song!</p>
OPTION 3 - MUSIC VIDEO RECORDING		

	LESSON OUTLINE	EXAMPLE IN PRACTICE
4-5 days	<ol style="list-style-type: none"> 1. Watch example videos, Brainstorm visuals, Videographer makes shot list 2. Filming day 1 3. Filming day 2 4. Rough cut + feedback. 5. Final preview/ Final showing/ celebration 	<p>Seth: Making a “music video” with students is no small task! This happens only after your song is finished and recorded. Working alongside the videographer is key to success. I start by brainstorming with students about what visuals they “see in their mind” when they imagine their verse/chorus in a music video. Help students get specific! This gives the videographer a “shot list” as a starting point in the creative process. CAVEAT- Students will (and should) get excited! Make sure they know not every idea they come up with will happen- ultimately it’s up to the videographer to know what’s possible.</p> <p>Work with the videographer on filming days to support them- have other students involved in the process even if they aren’t being filmed (starting/ stopping music, practicing their parts, etc.)</p>

Student Workbook

R&J:



INTRODUCTION

We are going to do something HARD and AMAZING in this class. We are going to read passages from Shakespeare's *Romeo and Juliet*, listen to music from different genres and time periods, and then we are going to draw on the themes from Shakespeare and music to write and produce a collaborative creative project.

CORE ELEMENTS TO THIS UNIT

- Interpreting primary sources
- Themes throughout time
- Relationship building, self-reflection.
- Making space for everyone
- Write every day. Culture of sharing.

INTERPRETING PRIMARY SOURCES

This unit will involve reading scenes from Shakespeare's *Romeo and Juliet* and analyzing historic songs. These are historic primary sources. Primary sources are the raw materials of history — original documents and objects that were created at the time under study. Bringing young people into close contact with these can give them a sense of what it was like to be alive during a long-past era. (Library of Congress)

Though Shakespeare's language may be unfamiliar and even intimidating at first, we will learn how it's actually a lot like hip-hop. Music from 50 or 60 years ago may seem disconnected from the issues we face in our lives today, but these primary sources can help us learn about history, and the timeless themes of being human.

THEMES THROUGHOUT TIME.

Why are we reading Shakespeare and producing hip-hop in the same class? The themes in *Romeo and Juliet* can inspire us to write from our own lives—themes like love, friendship, belonging, loyalty, and

violence. When we are going through challenging times in our lives it can feel isolating; like no one really understands. Through this unit, we hope you will see that your own life challenges are reflected in themes from Shakespeare, and from music, historic and modern.

You will use Shakespeare's themes and the text to create your own hip-hop pieces. As you create your original works, we will discuss and incorporate the literary devices that Shakespeare and Hip-Hop have in common. You will have opportunities to revise and record their pieces and the project will culminate in a showcase of the class's work.

SELF-REFLECTION.

This unit will provide space for you to connect your own life experiences with the readings and class discussions. You will be invited to reflect on your own life, your hopes, and dreams. And you will be invited to share.

MAKING SPACE FOR EVERYONE

This unit is designed to be driven by student voices. What can you do to make this a comfortable place for everyone to participate? If you tend to jump in quickly and speak freely, how can you make space for others? If you tend to keep your thoughts to yourself, how can you contribute to the group conversation?

WRITE EVERY DAY. CULTURE OF SHARING.

One of the core elements of this curriculum is that we will be writing every day. Some of you might already love writing, for others this might be a challenge. There will be support to help you build your writing muscles. This unit also involves sharing what we write. It could be one line, it could be a couple of lines. If most of what you wrote feels too private to share, you can choose one ambiguous line that doesn't give too much away.

SEE STORIES

This curriculum was created by See Stories, an Alaskan nonprofit dedicated to building inclusive communities through film and storytelling. Our mission is to empower diverse Alaskans, especially youth, with the media skills to share their unique perspectives on Alaska. Our vision for this work is that Alaska students become citizen historians, authoring community narratives that contribute to a more equitable statewide curriculum.



LIBRARY OF CONGRESS

Thank you to the Library of Congress Teaching with Primary Sources Lewis-Houghton Initiative for the funding to support this curriculum. The Lewis-Houghton Initiative supports history, civics, and democracy learning using music and creative arts-based materials from the Library's digital collections.



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Music Lyrics (full page)

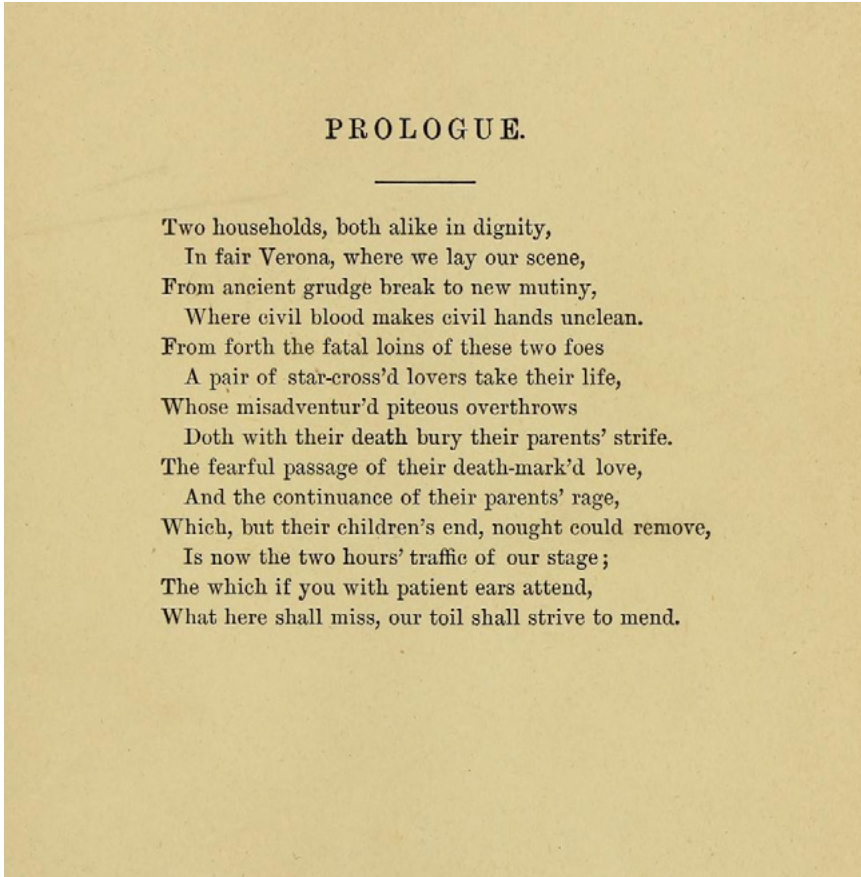
Song Analysis - "We don't have no payday here"

Translate past to present

Group Song

READING 1: PROLOGUE & SONNET LESSON

Let's start by just reading the Prologue. Don't worry that you don't completely understand every word. Just give it a try. Use the "side by side" version so you can see both the early Modern & Modern English.



VOCABULARY:

Mutiny
civil

star-cross'd
foe

Piteous
Strife

What is this scene about?

What themes stand out to you?

What do you notice about the style of writing?

WHAT PARTS OF THE STORY DO YOU THINK YOU UNDERSTAND FROM READING THE PROLOGUE?

What is a prologue and why is there a prologue for this play?

A prologue is just a preview of what's to come in a play or book or, sometimes, a movie. The word PROLOGUE comes from the Latin pro, meaning "before", and logue, meaning "speak". So the word PROLOGUE literally means "before the speech", or, in this case, the play.

Sometimes Shakespeare would tell audiences what the play is about so they'd stick around and watch. Plus, when people would come to the Globe, they might have a drink or two, or get distracted by friends or parties or other activities.

The prologue is written in a form of poetry called a SONNET.

What exactly is a sonnet?

Although Shakespeare is not the only person who wrote sonnets, his are among the most famous. Shakespeare wrote 154 sonnets, not including ones that were included in his plays, like this Prologue.

How many lines do you count in this Sonnet? (14)

How many syllables in each line? (10)

So now we know sonnets have 14 lines, with 10 syllables in each line.

Let's talk about rhythm.

The stresses in each line fall on every second Syllable.

"Two HOUSE-holds BOTH a-LIKE in DIG-ni-TY"

Kind of like a heartbeat: da DUM, da DUM, da DUM, da DUM, da DUM.

Each "da-DUM" is called an iamb, which sounds like "I am."

So this type of rhythm is called iambic.

How many iambs or "da-DUM" 's are there in each line? (Five)

And what's the Latin prefix for 5, like in a 5-sided figure? (PENTA)

So the name for the rhythm in this sonnet, and in most of Shakespeare's work is... **IAMBIC PENTAMETER.**

Now let's look at the rhyme scheme of this sonnet.

The first line ends with the word "dignity". Let's just call "dignity" Rhyme A.

The next line ends with the word "scene", which doesn't rhyme with "dignity". So let's call "scene" Rhyme B.

The third line ends with "mutiny", which rhymes closely enough with "dignity", so we can say it's a Rhyme A also.

The fourth line ends with "unclean", which rhymes with "scene", so Rhyme B.

The fifth line ends with "foes". New rhyme, new letter. Rhyme C.

If we continue in this pattern, we end up with the rhyme scheme ABAB CDCD EFEF GG, because, if you notice, the last two lines rhyme with each other.

Here's something a little tricky.

The words "love" and "remove" don't actually sound the same, so we might say they don't really rhyme. In poetry, however, sometimes that rule is bent a little if the words are spelled the same.

What is the Structure of the verses of a sonnet?

Usually in a sonnet, the sections follow certain rules.

The first four lines present a problem or question.

“She’s In Love With The Boy” by Trisha Yearwood, 1991

Katie’s sittin’ on the old front porch
Watchin’ the chickens peck the ground
There ain’t a whole lot goin’ on tonight
In this one horse town
Over yonder, comin’ up the road
In a beat-up Chevy truck
Her boyfriend Tommy, he’s layin’ on the horn
Splashin’ through the mud and the muck

CHORUS:

Her daddy says, “He ain’t worth a lick
When it comes to brains, he got the short end of
the stick”
But Katie’s young and man, she just don’t care
She’d follow Tommy anywhere
She’s in love with the boy x3
And even if they have to run away
She’s gonna marry that boy someday

Katie and Tommy at the drive-in movie
Parked in the very last row
They’re too busy holdin’ on to one another
To even care about the show
Later on outside the Tastee Freeze
Tommy slips somethin’ on her hand
He says, “My high school ring will have to do
‘Til I can buy a weddin’ band”

CHORUS

Her daddy’s waitin’ up ‘til half past twelve
When they come sneakin’ up the walk
He says, “Young lady get on up to your room
While me and junior have a talk”

Mama breaks in, says, “Don’t lose your temper

It wasn’t very long ago
When you yourself was just a hay-seed plowboy
Who didn’t have a row to hoe”

“My daddy said you wasn’t worth a lick
When it came to brains, you got the short end of
the stick
But he was wrong and honey, you are too
Katie looks at Tommy like I still look at you”
She’s in love with the boy x3
What’s meant to be will always find a way

She’s in love with the boy x3
What’s meant to be will always find a way
She’s gonna marry that boy someday
She’s in love with the boy

VOCABULARY:

“short end of the stick” “hay-seed plowboy”

Listen to the music and read along with the lyrics again. What do you notice about the music itself? How does the song make you feel? What emotions does it convey?

What literary devices do you notice in the song? (rhyme, metaphor, repetition, imagery, symbolism, etc)

What is the artist trying to convey with this song? What is the message or the story? What themes stand out to you?

From your list of themes above, circle any that were also in the Romeo and Juliet Prologue.

What other songs can you think of that have similar themes?

SONG ANALYSIS: “SHAME ON YOU” PERFORMED BY BILLY MURRAY 1904/1905 IN THE (LOC) LIBRARY

1. Start by reading the lyrics on the next page. Circle lines that stand out to you, lines you like or anything that sounds interesting. Underline words you don't know/ lines you don't understand.
2. Add definitions to words you don't know. Many words have more than one definition. Consider which ones might fit best in this context.

“Shame on You” by Billy Murray, 1904/1905

First verse:

Deacon Johnson was a preachin' to his flock, At a big camp meetin' one day, At a big camp meetin' one day; When a brother who was sittin' list'nin' to his text, Got angry and was forced to say, Got angry and was forced to say: Brudder! how can you preach And expect to teach these folks how to be good? When I saw you dis morn' bout two, Right in my chicken coop? And any time a thief is round, My dogs commence to howl, I caught you fair, but you declared: You came to buy a fowl!

Chorus

Jasper Johnson shame on you! You can't preach and rob me too! You might fool me no wand then, But you don't buy fowl at to A.M. I know what I'm talking about And I wants the people here to find you out; So they can all stand up and shout: Shame on you! Jasper Johnson shame on you! You can't preach and rob me too! You might fool me no wand then, But you don't buy fowl at to A.M. I know what I'm talking about And I wants the people here to find you out; So they can all stand up and shout: Shame on you!

Second verse

Deacon Johnson tried his best to square himself, Fore the congregation that day, Fore the congregation that day; He was gettin' awful angry when he loudly said: Bout me you should not talk that way, Bout me you should not talk that way, Brudder! please don't abuse Or ever accuse a full-fledged Christian man, I am the deacon of this church And one true son of Ham; The Good Book says: Thou shalt not steal! With me you'll all agree, As I passed by that brother's house, That chicken followed me.
(Chorus)

VOCABULARY:

“Fowl” & “My dogs commence to howl”

3. Listen to the music and read along with the lyrics again. What do you notice about the music itself? How does the song make you feel? What emotions does it convey?
4. What literary devices do you notice in the song? (rhyme, metaphor, repetition, imagery, symbolism, etc)
5. What is the artist trying to convey with this song? What is the message or the story? What themes stand out to you?
6. What other songs can you think of that have similar themes?

SONG ANALYSIS: “THE J.B. MARCUM SONG” PERFORMED BY MAYNARD BRITTON IN BIG CREEK, KENTUCKY, IN 1937

1. Start by reading the lyrics on the next page. Circle lines that stand out to you, lines you like or anything that sounds interesting. Underline words you don't know/ lines you don't understand.
2. Add definitions to words you don't know. Many words have more than one definition. Consider which ones might fit best in this context.

“The J.B. Marcum Song” (Example Version)

Based on traditional field recordings of the ballad, the lyrics often go as follows:

Well, it was in the town of Jackson,
As you all know well,
Where the lives of many people
No human tongue can tell.
It was on the third day of May,
And about the hour of four,
When J.B. Marcum was shot down
At the courthouse door.

His wife she heard the dreadful news,
And she did scream and cry,
“Oh, Lord, have mercy on my soul,
My loving husband has to die!”
Then she ran to the courthouse,
And she did fall and cry,
“Oh, J.B., my dear husband,
Why did you have to die?”

She threw her arms around him,
As he lay in his blood,
“Oh, J.B., my dear husband,
You've done me all the good!”
Now J.B. Marcum is dead and gone,
He is gone to his rest,
And we hope he is in heaven,
Among the truly blest.

(Note: As a traditional folk song, variations in lyrics exist between different recordings.)

3. Listen to the music and read along with the lyrics again. What do you notice about the music itself? How does the song make you feel? What emotions does it convey?
4. What literary devices do you notice in the song? (rhyme, metaphor, repetition, imagery, symbolism, etc)
5. What is the artist trying to convey with this song? What is the message or the story? What themes stand out to you?
6. What other songs can you think of that have similar themes?

SONG ANALYSIS: “THE BANKS OF THE SWEET DUNDEE” BY PEARL NYE, 1937

1. Start by reading the lyrics on the next page. Circle lines that stand out to you, lines you like or anything that sounds interesting. Underline words you don't know/ lines you don't understand.
2. Add definitions to words you don't know. Many words have more than one definition. Consider which ones might fit best in this context.

“The Banks of the Sweet Dundee” Pearl Nye, 1937

Verse 1

It's of a farmer's daughter, so beautiful I'm told,
Her parents died and left her five hundred pounds
in gold;
She lived with her uncle, the cause of all her woe,
And you shall hear this maiden fair,
And the banks of sweet Dundee.

Verse 2

Her uncle had a ploughboy, young Mary loved him
dear,
And the uncle swore he'd wed her to some
wealthy squire,
And the ploughboy he was forced away,
For to cross the raging sea,
And he left his lovely Mary,
On the banks of sweet Dundee.

Verse 3

As she was walking one morning, lamenting for
her love,
She met the wealthy squire down by her uncle's
grove.
He threw his arms around her, “Stand off, bad
man,” says she,
“For you sent the only lad I loved from the banks
of sweet Dundee.”

VOCABULARY:

“five hundred pounds,” “woe,” “maiden
fair,” “ploughboy,” “squire,” “stand off,” &
“lad”

3. Listen to the music and read along with the lyrics again. What do you notice about the music itself? How does the song make you feel? What emotions does it convey?
4. What literary devices do you notice in the song? (rhyme, metaphor, repetition, imagery, symbolism, etc)
5. What is the artist trying to convey with this song? What is the message or the story? What themes stand out to you?
6. What other songs can you think of that have similar themes?

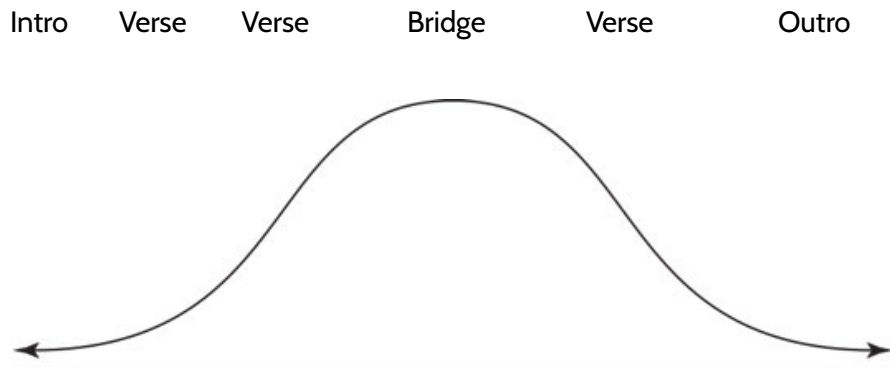
SONG STRUCTURE

Here are some options for how to structure your song:

Verse1	Verse1	Verse
Chorus	Pre-Chorus	Verse
Verse2	Chorus	Bridge
Chorus	Verse2	Verse
Bridge	Pre-Corus	
Chorus	Chorus	<i>Instead of a full</i>
	Bridge	<i>chorus you may have</i>
	Chorus	<i>a hook or repeating</i>
		<i>line that ends each</i>
		<i>verse</i>

Many songs also start with an intro and end with an outro.

Though a song may not have the same plot elements as a story, there is still some movement from the beginning to the middle to the end. There's a journey or a shift from the beginning to the end.



Example shifts. What songs can you think of that match these shifts:

Despair <--> Hope

Confusion <--> Understanding

Disconnection <--> Connection

Desire <--> Satisfaction

Other:

**INDIVIDUAL SONG OR INDIVIDUAL VERSE FOR
GROUP SONG**

My Song Title (if you have one... you can do this later):

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My song:

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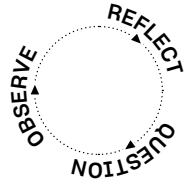
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PRIMARY SOURCE ANALYSIS TOOL

NAME:



OBSERVE

REFLECT

QUESTION

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FURTHER INVESTIGATION:

ADDITIONAL NOTES:



CULTURAL RHYTHMS:

Music Video

WELCOME!

Students will analyze music- historic and modern. They will identify themes from historic music, and relate them to their own lived experiences. And from that your class will create collaborative art. The end result: an original group song, or even a music video!

Our intention is to make a curriculum that is project-based, student-centered, grounded in cultural responsiveness, and supports a high level of rigor and higher order thinking skills.

Authors' Notes

This curriculum originated in 2016 when See Stories led a film workshop at a Middle School program designed for newcomer students. While the intention of that project was for students to create documentary films, the participating youth were not yet comfortable in English, and documentary filmmaking in English felt like an insurmountable challenge. The course instructor pivoted and had students work on writing lyrics for a collaborative song, giving students the option to write in any language of their choice. You can see the [song and music video recorded in that workshop here](#). The program has evolved since then, and now, with funding from the Library of Congress' Teaching with Primary Sources Lewis-Houghton Civics and Democracy Initiative, we are able to share this curriculum with you! Our hope is to share inspiration and a recipe for educators to try with your students.

This course originated in Alaska and is aligned with Alaska State Educational Standards, but teachers anywhere could successfully use this curriculum.

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Themes throughout time

Trust & relationship building. Invitation for self-reflection.

Making space for everyone

Write every day. Culture of sharing.

NOTES

Assessment & grading, standards

Handouts, materials

Responsive to student needs. Pick and choose day by day. 1 -2 class periods or a quarter-long project. Choose your own adventure.

Sample unit outline day by day.

CORE SONGS

Nobody knows de trouble I've seen (1924), LoC

We don't have no payday here (1924), LoC

CREATIVE PRODUCTS

Reinterpret a song in modern language

Write group song

Live performance

Audio recording

Music video

APPENDIX

LOC Primary Source Analysis Tools

AUTHORS' & AUTHORS' NOTES

MEET THE CURRICULUM DEVELOPMENT TEAM

MARIE ACEMAH (she/her) is a mama, educator, and dreamer who is obsessed with blueberry picking, impromptu living-room dance parties, and the light in a young person's eyes when they feel seen and heard. With a desire to become an educator outside of traditional settings, she applied the skills she had gained delving into her Alaskan, Midwestern, and Scandinavian story to support youth in exploring their own stories through film. That initiative has now grown into See Stories. Marie lives on Dena'ina Land. She has an M.A. in International Educational Development from Columbia University, Teachers College, and an Undergraduate Degree in Liberal Arts from St. John's College in Santa Fe, New Mexico where she won the Award for Academic Excellence for four years.



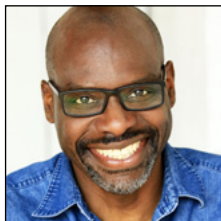
SETH BADER lives in Juneau on Lingít Aaní, Tlingit Land, and has taught science in classrooms between Washington and Alaska for the past 10 years. He has an M.A. in Secondary Education from UAS and a B.S. in Environmental Science from Western Washington University. Since moving to Southeast Alaska in 2018, Seth has taught Alaska Native youth in a variety of settings, including teaching at Mt. Edgecumbe High School in Sitka. Seth has witnessed as a teacher the significance of empowering youth with a platform to share stories meaningful to them. When not teaching, Seth spends most of his time exploring the waters and mountains of Southeast Alaska with his wife, dog, and daughter.



MEGAN McBRIDE lives on Dena'ina lands in Anchorage. Before joining See Stories, Megan worked in education both as a high school social studies teacher and with the nonprofit program Alaska Youth for Environmental Action. Megan believes in the power of bringing people together, sharing stories, and forging connections. She enjoys playing outside, gardening, and hiking with her husband and two children.



KEITH McGILL is an actor, comedian and educator from Louisville, KY. As one of the instructors for See Stories' Shakespeare and Hip Hop program for adjudicated youth, he brings a unique blend of teaching artistry, comedy, and a love of Shakespeare to the classroom. Keith's passion for storytelling shines through his dynamic and engaging instruction. For over 30 years, he has taught and directed Shakespeare with SHAKESPEARE BEHIND BARS, and Kentucky Shakespeare Festival.



TAYY TARANTINO is an American hip hop recording artist and songwriter from Anchorage. He started his music career singing in the children and youth choir at his local church, rapping at the age of 10, and forming a rap group while attending Robert Service High School. His musical influences are J-Cole, Jay-Z, Kanye, Drake, Lil Wayne, and Timberland. He currently performs between the East and West Coasts and Alaska, and collaborates consistently with See Stories on our Shakespeare & Hip-Hop program at the McLaughlin Youth Center.



SARAH ASPER-SMITH established ExhibitAK in 2010 after years of working independently and collaboratively as a curator, exhibit designer, and graphic designer in museums in different parts of Alaska. A lifelong Juneauite, Sarah came back to Alaska after receiving her M.F.A. in Museum Exhibition Planning and Design because she saw a need for Alaskans to help tell Alaskan stories.



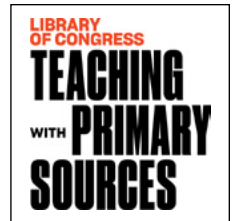
SEE STORIES

See Stories is an Alaskan nonprofit dedicated to building inclusive communities through film and storytelling. Our mission is to empower diverse Alaskans, especially youth, with the media skills to share their unique perspectives on Alaska. Our vision for this work is that Alaska students become citizen historians, authoring community narratives that contribute to a more equitable statewide curriculum.



Library of Congress (LoC)

This curriculum is part of the Lewis-Houghton Civics and Democracy Initiative in the Library of Congress' Teaching with Primary Sources program. The LoC has amazing digitized newspaper, visual, and audio resources as well as handouts for educators that we would like to make accessible for teachers whose busy schedules make it difficult to access and navigate new tools. At See Stories, we strive to engage students meaningfully with primary sources (like those at the LoC!) and texts (like Shakespeare!) so that students can 1) see themselves in history and 2) explore multiple perspectives to critically think and civically engage.



CORE CURRICULUM ELEMENTS

INTERPRETING PRIMARY SOURCES

In this curriculum we engage students with original songs shared on the Library of Congress website. Why engage students with primary sources? The Library of Congress explains better than we could:

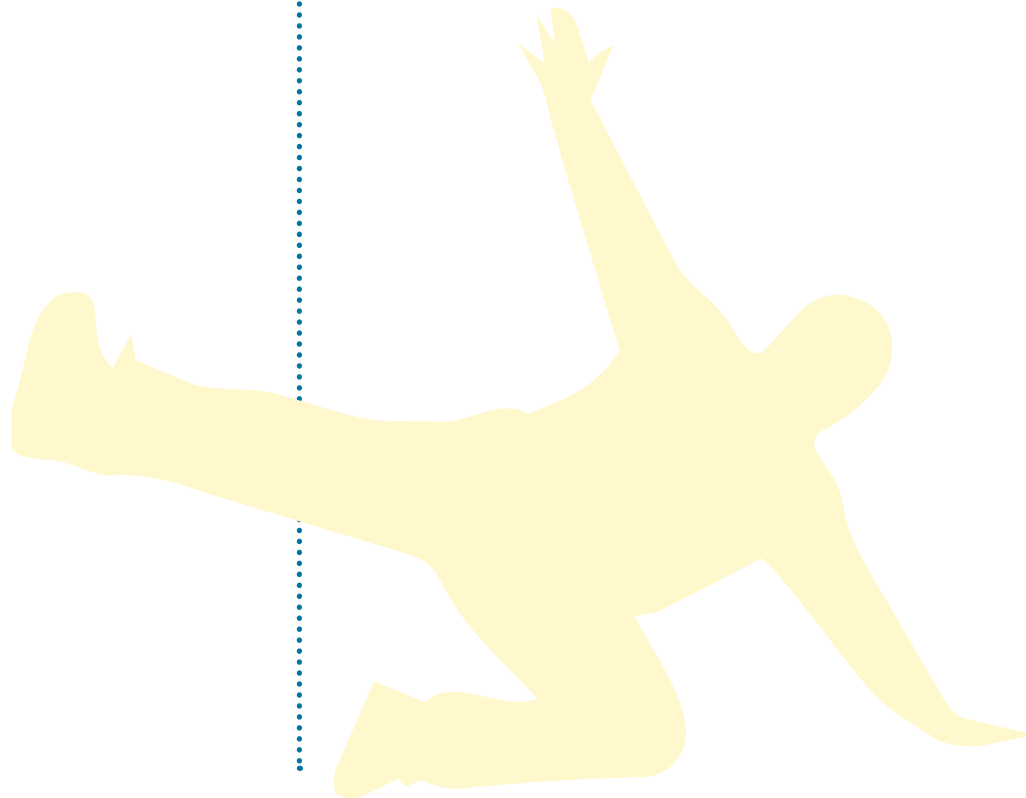
Primary sources are the raw materials of history — original documents and objects that were created at the time under study. They are different from secondary sources, accounts that retell, analyze, or interpret events, usually at a distance of time or place. Because primary sources are incomplete snippets of history, each one represents a mystery that students can only explore further by finding new pieces of evidence. Helping students analyze primary sources can prompt curiosity and improve critical thinking and analysis skills. (Library of Congress)

EXAMPLE IN PRACTICE

Marie: When I introduce students to primary sources, before I take them to the “Library of Congress” website I like to share with them that their camera roll on their phone (or if they don’t have a phone, on a relative’s phone) is a primary source for their personal archive or their families archives.

Their camera / video roll includes visuals and audio. Those sounds are a part of their personal audio archive!

Once they understand this concept, then I show them the “Nation’s camera roll” (the Library of Congress and the National Archives)



CORE CURRICULUM ELEMENTS

THEMES THROUGHOUT TIME

When engaging with historic music, we aim for our students to connect to timeless themes that they themselves find relatable. The Library of Congress is a jumping off place.

When we are going through challenging times in our lives it can feel isolating; like no one really understands.

Through this unit, students will see that their own life challenges are reflected in themes in music, historic and modern.

We're talking about historic music, but we're also talking about listening skills, impulse control, valuing your time, miscommunication, misinterpretations, first impressions.

The goal here is for students to experience the adage, "Art imitates life. Life imitates art."

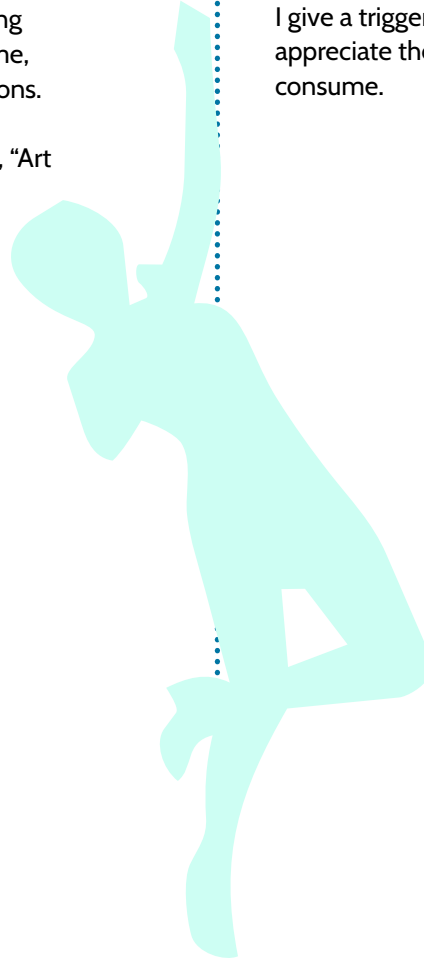
EXAMPLE IN PRACTICE

Marie:

I love to play my students a song from long ago and then play them a contemporary song, and ask students to find the common themes.

I've played a song called "The J.B. Marcum Song" from the Library of Congress (recorded in 1937) that documents a wife's mourning over the murder of her husband in a family vendetta rooted in actual events from that era in Kentucky. Since I am teaching in Alaska, I then play Taty Tarantino's "[to live and die in AK](#)" from almost 100 years later in which he processes the preponderance of violent death in our state at that time. While the genres, locations, and time periods are completely different, the sentiment is shared.

I give a trigger warning before I share these examples, but in my experience students appreciate themes that are relatable in Alaska whether personally or through the news we consume.

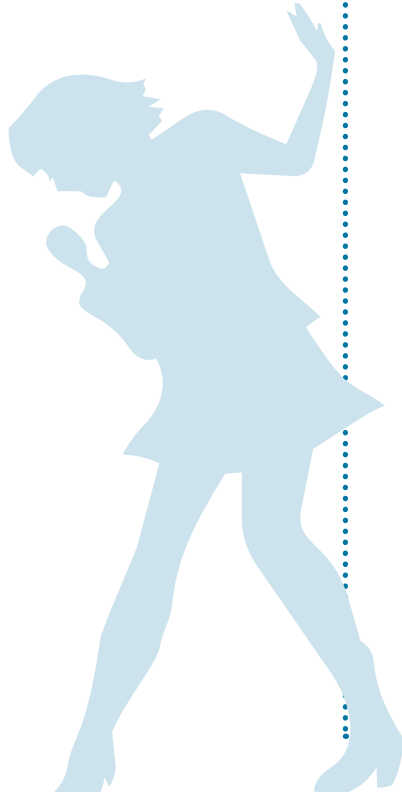


CORE CURRICULUM ELEMENTS

TRUST & RELATIONSHIP BUILDING. INVITATION FOR SELF-REFLECTION.

We developed this workshop working initially with youth who are incarcerated. These settings are ripe for a deep, personal introspection reflection, being vulnerable and opening up to the group. We know that not every learning space is like this.

And we know there is a lot teachers can do to support and encourage students towards self reflection and sharing. The learning experience is so much more meaningful when students are connecting it to their real lives, real hopes and dreams.



EXAMPLE IN PRACTICE

Keith: I've often found that students who don't know each other well or are a little worried about sharing need something low stakes to talk about and learn listening and sharing skills. Below is a list of questions I have used in various group settings to set the tone that we're here to connect with you to learn about you; we care about what you have to say.

Some of the questions like "who do you help" go a little deeper than "what is one food you will not eat." I start with easier questions and move toward deeper questions as the group learns to trust each other and feel safe to share.

Feel free to adapt these or use other questions that fit your group.

Opening Questions:

- What is one food you will not eat?
- What is your superpower?
- Who is a mentor or role model?
- Would you wear sneakers or sandals for the rest of your life if you had to choose just one?
- Who do you help? Who helps you?
- Tell us something you're good at.
- What have you given someone in the last week? What has someone given you?
- What advice would you give to a 5-year-old you?
- When have you surprised yourself?
- Where do you see yourself 10 years from now?
- What in this unit has inspired you, or what have you learned, or what have you discovered?
- From your work in this unit, what makes you proud?

CORE CURRICULUM ELEMENTS

MAKING SPACE FOR EVERYONE

Student voice is integral to this process. What can teachers do to ensure every student's voice is heard?

We try to engage students to take a leadership role in this unit. What can you do as a teacher to empower students to reflect on their tendencies and self-adjust.

Themes that are brought up can be triggering for some students. We lean into trauma-informed practices.

See the Transforming Schools: Framework for Trauma-Engaged Practice in Alaska for guidance.

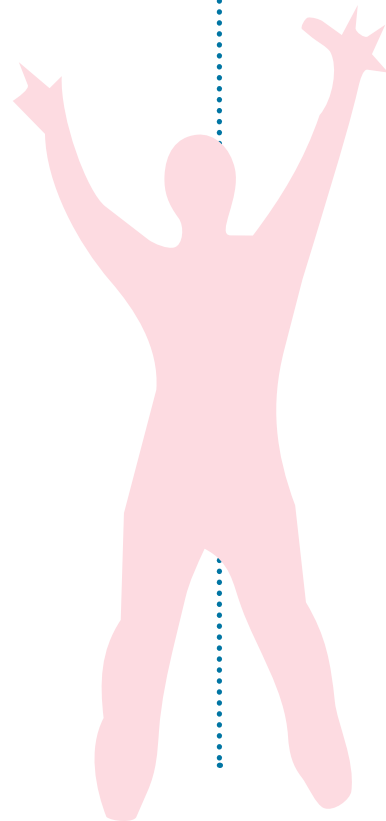
EXAMPLE IN PRACTICE

Mullers and zappers

Megan: I like to ask students to reflect: "Raise your hand if you are generally someone who likes to think things over before speaking up (a muller). Now raise your hand if you are someone who jumps into talk and then thinks out loud (a zapper). Is anyone both? Maybe in different spaces?"

I say "For this unit we want everyone's voice to be heard. I'm going to ask everyone to be aware of your tendency.

- If you notice you've jumped in to talk a few times and others haven't shared yet, then pause. Feel free to write down your idea if you are worried you'll lose it.
- If you notice you haven't said much, push yourself to chime in. You can raise your hand if that helps. It's okay to agree or build on what someone else said, it doesn't have to be a new idea."



CORE CURRICULUM ELEMENTS

WRITE EVERY DAY. CULTURE OF SHARING.

One of the core elements of this curriculum is that students are writing every day. If your students don't already have a practice of daily writing, we encourage you to have scaffolded discussions and prompts to help get their ideas flowing before you give them time to write.

If they run out of ideas, we encourage them to write down lyrics to a song they like, or rewrite what they've written so far, or write about how they don't know what to write about.

We also ask students to share every day. It could be one line, it could be a couple of lines. If most of what they wrote feels too private to share, they can choose one ambiguous line that doesn't give too much away. Establishing a practice of sharing your writing every day is crucial to developing the group creative process.

EXAMPLE IN PRACTICE

Megan:

I know some of my students love to write and others really struggle with it so I acknowledge that "Some of you might already love writing, for others this might be a challenge." Rather than a number of sentences, I like to set a timer, however much you can do in this time is what it is. I tell them "For this unit we are all going to write for 10 minutes every day." There are some groans and protests, but I keep going.

"As a class we just identified themes from our reading and several of you shared about what those look like in your lives. Now everyone is going to write."

I offer several prompts in case one clicks more than another, but if they end up writing about something else that's fine. The only requirement is that you keep writing for 10 minutes.

Talk about a time you felt like you were on the outside.

- Has there ever been a time you wanted revenge on someone - what did you do?
- Have things come back to haunt you?
- How does it affect you physically, mentally when you don't make your best choice?
- If all else fails, write about how you don't know what to write about

I press start and give everyone a minute to get going. After 2 minutes I notice Ava isn't writing. I kneel down next to her and quietly ask "Are you stuck?" I ask her if she's ever wanted revenge. I promise her that I won't judge what she writes and no one else will read it. That's enough to get her going.

I notice James has stopped so I kneel down next to him and read what he's written so far. "You're off to a great start. Can you add in more about how you felt when that happened?"

When time's up I acknowledge their accomplishment. 10 minutes of solid writing! I give them a moment to shake out their hands, stretch, come back into a circle.

Everyone shares

Everyone shares at least one line from what they wrote. At first this is hard, but once we get into the habit it's transformational.

We go around in a circle, but if a student wants to skip I can come back to them at the end. Some students are uncomfortable with their voices at first, and have agreed for other students to read their writing until they work up the courage to read themselves.

We save any discussion for the end. Sometimes students are more likely to share if they don't have to talk about what they wrote.

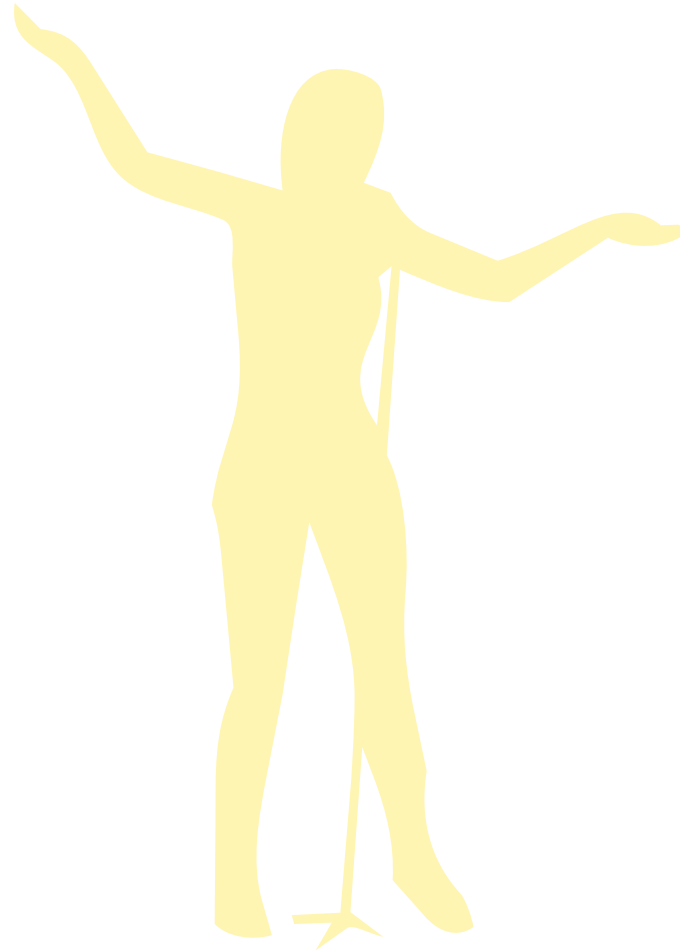
NOTES

Be responsive to student needs. Pick and choose day by day.

We have provided materials and outlines for a full quarter-long unit. We know many teachers may have less time. And different students will work at different paces.

Pick and choose the elements of the curriculum that serve your students and adjust the pacing and flow to meet your student needs. The authors have mostly led these workshops with small classes - if you don't get through a full lesson in a day, give yourself time to extend into the next day. And reduce the number of components in your unit. It's fine to just use 1 or 2 of the songs, instead of all 4, for example.

The ultimate goal is for students to express themselves through writing and art, build connections with each other, and deepen their literacy skills.



PLANNING YOUR UNIT

The basic flow of the curriculum is this:

1. Intro
2. Song analysis (repeat as desired)
3. Music introduction + reinterpret historic songs in modern language
4. Create collaborative art (*Modern translation of songs, original group song, and/or music performance/ recording/ video*)

Example 1 (3-5 days)

1. Intro, Prologue, analyze song 1
- 2-5. Reinterpret song 1 in modern language

Example 2 (7 days)

1. Intro, Analyze song 1
2. Analyze song 2
3. Music introduction + Reinterpret song 2 in modern language
- 4-7. Write group song

Example 3 (4 weeks)

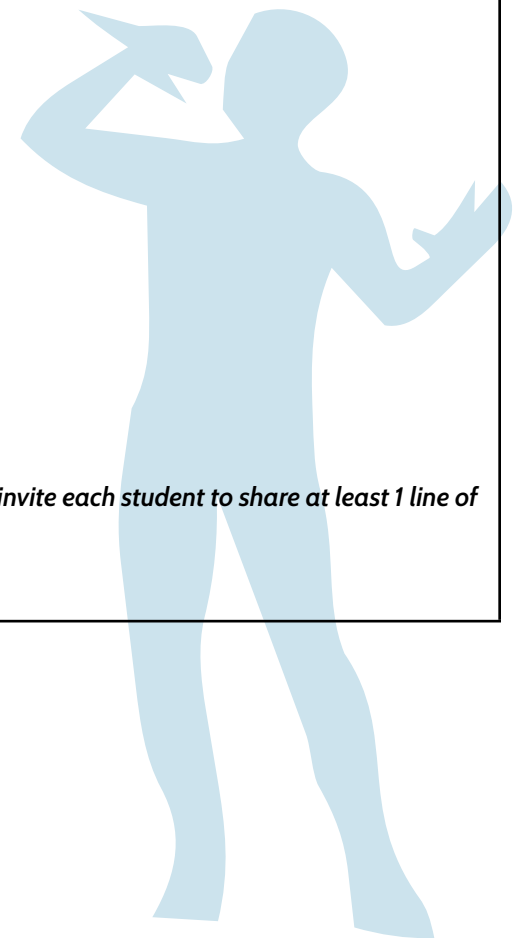
1. Intro, Song 1
2. Music introduction + Reinterpret song 1 in modern language
3. Analyze song 2 + Visualize song 2
4. Partner Interviews
- 5-9. Write group song
- 10-12. Rehearse and record song
- 13-15. Plan and film music video
16. School performance

HANDOUTS/ MATERIALS

- Student notebooks or student workbook
- Pencils
- Printed song lyrics
- Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question
- Speakers to play songs



	LESSON OUTLINE
INTRO	<p>Overview of the project to get students excited. Tell your students where you are going (Are you doing a 3 day project or 9 week unit? Are you going to write a modern version of an historic song or make a music video or something different?)</p> <ul style="list-style-type: none"> • Share the student workbook and review the core elements of this unit • Watch examples of creative projects: Music video examples: (for examples produced by profesional videographers show these: West '25, Juneau '25, East '24 and for youth produced show these: Wendler '16 Song, Wendler '16 Hip Hop, East '18)
SONG 1	<p>“Nobody knows de trouble I've seen,” 1924 Listen to music + Song analysis (worksheet)</p> <p>Read lyrics (in student workbook)- notate lyrics sheet (circle lines that stand out to you, underline words that you don't know).</p> <p>Play the song for students. (LOC link)</p> <p>Vocabulary: Hallelujah</p> <p>Discuss:</p> <ul style="list-style-type: none"> • What's the song about? • What do you notice about the music? • How does the song make you feel? • Identify themes. • What themes do you connect with? • What other songs have similar themes ? <p>Write & Share: What themes do you connect with? <i>(Write every day. Get in the habit of writing. Share every day; get in the habit of sharing)</i></p> <p>Note - in large classes you might have students share in pairs or small groups - but we encourage you to invite each student to share at least 1 line of their writing every day with the whole group.</p> <p>Note: Song analysis LOC Analyzing Sound Recordings: Observe, Reflect, Question in Appendix</p>



	LESSON OUTLINE
MUSIC INTRO	<p>Revisit yesterday's song. Discuss/ what makes a song a song? (introduce some music vocabulary rhythm, meter, rhyme, song structure).</p> <p>Make a beat. (class claps), add rhythm (one person adds snapping, stomping, etc).</p> <p>Revisit Song 1 and see if you can Identify these elements: chorus, verse structure, bridge, genre, hook?</p> <p>Students share a song or musician or genre that represents them or inspires them</p>
RE-WRITE SONG	<p>Reinterpret one of the LOC songs with modern elements</p> <p>Take the lyrics sheet and re-write each line into modern language</p> <p>stop motion student translations of lines from Othello.mp4</p> <p>Look at different genres of music - hip hop, folk, swing, jazz, pop - what do they convey?</p>
SONG 2	<p>"We don't have no payday here" (1924) Listen to music + Song analysis (wksht)</p> <p>Read lyrics (in student workbook)- notate lyrics sheet (circle lines that stand out to you, underline words that you don't know).</p> <p>Play the song for students. (LOC link)</p> <ul style="list-style-type: none"> • What's the song about? • What do you notice about the music? • How does the song make you feel? • Identify themes. • What themes do you connect with? • What other songs have similar themes ? <p>Review Song Vocab and identify these elements in this song: chorus, verse structure, bridge, time signature, genre, emotions, hook</p> <p>Write & Share: What themes do you connect with?</p>

	LESSON OUTLINE
INTERVIEWS	<p>Partner Interviews Students conduct interviews in pairs, using sample questions in the student workbook.</p> <p>First half is partner A interviewing partner B. Encourage students to use the whole time allocated and to share additional stories/ anecdotes if they have extra time. Second half is partner B interviewing partner A</p> <p>Write and share: each student reflects on their conversation and what stood out to them.</p>
VISUALIZE	<p>Song visualization If you plan to make a music video as a class, this exercise is helpful to practice. And even if you're not making a video this is a fun way to connect with the music.</p> <p>You can do this with the LOC archival music or with another song that you or students share. For homework have students bring in a song to share that connects with the themes in the LOC songs. Or give them time in class to look up songs.</p> <p>Depending on your class culture and school rules, you may need to screen lyrics for inappropriate language/themes.</p> <p>You could assign each student a line or play the whole song and let people</p> <p>Here is an example: Keith Version MacBeth Song "Visuals Brainstorm"</p>

	LESSON OUTLINE
GROUP SONG WRITING Standards: MU:CR1a-8, MU:CR2a-8, MU:CR3a-8,	Show Ttay video (Indie Alaska) Talk about what your song might be (what themes most resonate with the group, what feeling will the song convey - hope, anger, etc) Revisit what makes a song a song? Introduce some music vocabulary (see student workbook - rhythm, meter, rhyme, song structure). Write & share: draft verse or a few lines on our class themes Choose key themes for class song.
	Musician and students begin to collectively write chorus Discuss/ decide: key themes, mood, tempo, emotions Make a beat. (class claps), add rhythm (one person adds snapping, stomping, etc) Combine/ adapt student writing into chorus/ hook (share: rap/ sing/read) Get everyone singing. Start with row row row your boat, happy birthday - then writers can speak/rap/sing a line and the whole class repeats.
	Group song: Finalize chorus/ hook Try writing a verse as a group. Group students together so each group co-writes 1 verse Share: rap/ sing/read each day
	Group song: Finalize song structure/ verse order for collaborative class song Revise student writing into final versions Continue to rap/ sing/read each day FINALIZE original group song
	Rehearse group song + other original pieces for final performance or recording
	OPTION 1 - LIVE PERFORMANCE
OPTION 2 - AUDIO RECORDING	Time varies based on size of class. Expect ~10-15 min per student. Instructor takes 1-2 students to a quiet room to record. 2-3 takes per person. Everyone sings chorus? Individuals sing other verses. Professional mixing helps. Other students: practice, write reflection, write credits. (names, initials, teacher class, etc)
OPTION 3 - MUSIC VIDEO RECORDINGV	<ol style="list-style-type: none"> 1. watch example videos, Brainstorm visuals/ storyboard, Videographer makes shot list 2. Filming day 1 3. Filming day 2 4. Rough cut + feedback. 5. Final preview/ Final showing/ celebration

Student Workbook

R&J:



INTRODUCTION

We are going to do something HARD and AMAZING in this class. We are going to listen to music from different genres and time periods, and then we are going to draw on the themes from that music to write and produce a collaborative creative project.

CORE ELEMENTS TO THIS UNIT

- Interpreting primary sources
- Themes throughout time
- Relationship building, self-reflection.
- Making space for everyone
- Write every day. Culture of sharing.

INTERPRETING PRIMARY SOURCES

This unit will involve analyzing historic songs. These are historic primary sources.

Primary sources are the raw materials of history — original documents and objects that were created at the time under study. Bringing young people into close contact with these can give them a sense of what it was like to be alive during a long-past era. (Library of Congress)

Music from 50 or 60 years ago may seem disconnected from the issues we face in our lives today, but these primary sources can help us learn about history, and the timeless themes of being human.

THEMES THROUGHOUT TIME.

The themes in historic music can inspire us to write from our own lives—themes like love, friendship, belonging, loyalty, and violence. When we are going through challenging times in our lives it can feel isolating; like no one really understands. Through this unit, we hope you will see that your own life challenges are reflected in themes from music, historic and modern.

You will use themes from the historic music to create your own modern creative pieces. You will have opportunities to revise and record their pieces and the project will culminate in a showcase of the class's work.

SELF-REFLECTION.

This unit will provide space for you to connect your own life experiences with the readings and class discussions. You will be invited to reflect on your own life, your hopes, and dreams. And you will be invited to share.

MAKING SPACE FOR EVERYONE

This unit is designed to be driven by student voices. What can you do to make this a comfortable place for everyone to participate? If you tend to jump in quickly and speak freely, how can you make space for others? If you tend to keep your thoughts to yourself, how can you contribute to the group conversation?

WRITE EVERY DAY. CULTURE OF SHARING.

One of the core elements of this curriculum is that we will be writing every day. Some of you might already love writing, for others this might be a challenge. There will be support to help you build your writing muscles. This unit also involves sharing what we write. It could be one line, it could be a couple of lines. If most of what you wrote feels too private to share, you can choose one ambiguous line that doesn't give too much away.

SEE STORIES

This curriculum was created by See Stories, an Alaskan nonprofit dedicated to building inclusive communities through film and storytelling. Our mission is to empower diverse Alaskans, especially youth, with the media skills to share their unique perspectives on Alaska. Our vision for this work is that Alaska students become citizen historians, authoring community narratives that contribute to a more equitable statewide curriculum.



LIBRARY OF CONGRESS

Thank you to the Library of Congress Teaching with Primary Sources Lewis-Houghton Initiative for the funding to support this curriculum. The Lewis-Houghton Initiative supports history, civics, and democracy learning using music and creative arts-based materials from the Library's digital collections.



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Song Analysis "Nobody knows de trouble I've seen"

Song Analysis - "We don't have no payday here"

Music Vocabulary

Translate past to present

Classmate Interview Questions

Song Visualization

Group Song

Song Structure (*inspired by the StoryWorks curriculum from Alaska Humanities Forum*)

Individual song or individual verse for group song

Additional Space for Writing

SONG ANALYSIS: "NOBODY KNOWS DE TROUBLE I'VE SEEN"

Start by reading the lyrics below.

Circle lines that stand out to you, lines you like or anything that sounds interesting. Underline words you don't know/ lines you don't understand.

Add definitions to words you don't know. Many words have more than one definition. Consider which ones might fit best in this context.

VOCABULARY:

Hallelujah

Lyrics: "Nobody knows de trouble I've seen" African American Spiritual, 1924 recording on LoC

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory, Hallelujah

Nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory, Hallelujah

Sometimes I'm up
Sometimes I'm down
Oh, yes, Lord
Sometimes I'm almost to the ground
Oh, yes, Lord

Oh, nobody knows the trouble I've seen
Nobody knows but Jesus
Nobody knows the trouble I've seen
Glory, Hallelujah

We don't have no pay, have no payday here
We don't have no pay, have no payday here
And it don't worry me
That it all, oh Lord, ain't mine (That I don't [Lord] have a dime)
We don't have no pay, have no payday here.

Sugar I'll be home someday
Sugar I'll be home someday
And it may be June, or July, or May
Sugar I'll be home someday.

Lord I wonder who gonna welcome my right name
Lord I wonder who gonna welcome my right name
And it don't worry me
That it all, oh Lord, ain't mine
Lord I wonder who gonna welcome my right name.

I guess you know my mind
I guess you know my mind
Then you cry 'bout a nickle
And you die, honey, for a dime
I guess you know my mind.

Well, I'm goin' up where, where the sun gone' shine
Well, I'm goin' up where, where the sun gone' shine
And my soul surly know
That my home is where I'll go)
Well, I'm goin' up where, where the sun gone' shine.

We don't have no pay, have no payday here
We don't have no pay, have no payday here
And it don't worry me,
That it all, oh Lord, ain't mine
We don't have no pay, have no payday here

SONG ANALYSIS: “WE DON’T HAVE NO PAYDAY HERE”

Start by reading the lyrics below.

Circle lines that stand out to you, lines you like or anything that sounds interesting. Underline words you don’t know/ lines you don’t understand.

Add definitions to words you don’t know. Many words have more than one definition. Consider which ones might fit best in this context.

Lyrics: “We don’t have no payday here”

African American Spiritual, 1924 recording on LoC

We don't have no pay, have no payday here
We don't have no pay, have no payday here
And it don't worry me
That it all, oh Lord, ain't mine (That I don't [Lord] have a dime)
We don't have no pay, have no payday here.

Sugar I'll be home someday
Sugar I'll be home someday
And it may be June, or July, or May
Sugar I'll be home someday.

Lord I wonder who gonna welcome my right name
Lord I wonder who gonna welcome my right name
And it don't worry me
That it all, oh Lord, ain't mine
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Well, I'm goin' up where, where the sun gone' shine.

We don't have no pay, have no payday here
We don't have no pay, have no payday here
And it don't worry me,
That it all, oh Lord, ain't mine
We don't have no pay, have no payday here

MUSIC VOCABULARY

Beat: the heartbeat of the song, steady.

Temp: the speed of the beat

Rhythm: the pattern of words or notes on and between beats.

Song structure: How the lyrics and music are organized. Some are more like a 5 paragraph essay, others more like a long poem. The elements of song structure include hook, verse, bridge/ interlude, etc.

Verse: Arguably the most elemental part of a song, the verse is where the song's story—whether it's lyrical or instrumental—begins to unfold. Musically, the verses will usually be more or less identical to each other, while the story contained in the lyrics will play out over the course of several verses.

Chorus: The chorus is repeated throughout the song, so it usually contains the big theme or big ideas of the song, without moving the story forward the way a verse does.

Hook: The hook is the catchiest part of a song. Usually it's part of the chorus, but not always. It's the one line that everyone sings out loud even if they don't know any of the other lyrics. Confused? Imagine Outkast's "Hey Ya!" or Carly Rae Jepsen's "Call Me Maybe."

Stack: Stacks are also called "dubs" which is short for "double" which basically means you record your entire main vocals again on a separate track.

Adlib: An Ad-lib is a signature impulsive sound rappers make on songs. Examples of ad-libs are Travis Scott's "Straight up!", Big Sean's "Boi", or Gucci Mane's "Brr".

Bridge / Interlude: Think of this section as a "palate-cleanser," interrupting the standard verse/chorus tradeoff by introducing new musical and lyrical content. There's also typically a bit of tension of buildup implied, so that when the familiarity of the verse reappears, the listener feels a sense of reward.

Genre: Hip hop, folk, pop, country, rock, classical - these are all different genres of music that have common musical styles. A song doesn't have to fit into just one genre.

Name

CLASSMATE INTERVIEW QUESTIONS

Please interview a partner or partners and write down all of their responses. If you have the ability to record the interview on a device, do so. You can delete it when we're done with the project, but it might be useful to have the conversation recorded.

Tell me where your name comes from.
(Who chose it? Why? What does it mean? Were you named after anyone? If so, who?)

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Do you have any siblings? *If so, how many?* Did you have a childhood nickname? *How'd you get it? Did any of your siblings have nicknames? If so, what?*

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.....

Tell me one story from your childhood that will help me know who you are better.

.....

Share about some of the important people in your life? Why are they important to you?

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.....

Where are your parents' families from?

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.....

(If somewhere else) Have you ever been there? What was that experience like?

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Did you grow up here?

If not, tell me about where you grew up, and how you came to live here.

What traditions have been passed down in your family?

Have any languages been passed down in your family?

What family stories have you heard about your parents, grandparents, and distant relatives?

What challenges in your life have made you stronger?

How do you think you are different from a lot of people's first impressions of you?

What are some things about me that you've always wanted to know but have never asked? Or what things would you like to ask to get to know me better?

Name

SONG VISUALIZATION

Powerful music often evokes imagery. Imagine you are directing a music video to go with a song. You can show literally what's happening in certain lyrics, or include symbolism and be creative. Consider the emotions or feelings of the music and how to visualise those.

Listen to one or more songs and illustrate or describe what you visualize.

A large, empty rectangular box with a thin black border, intended for students to draw or write their song visualizations.

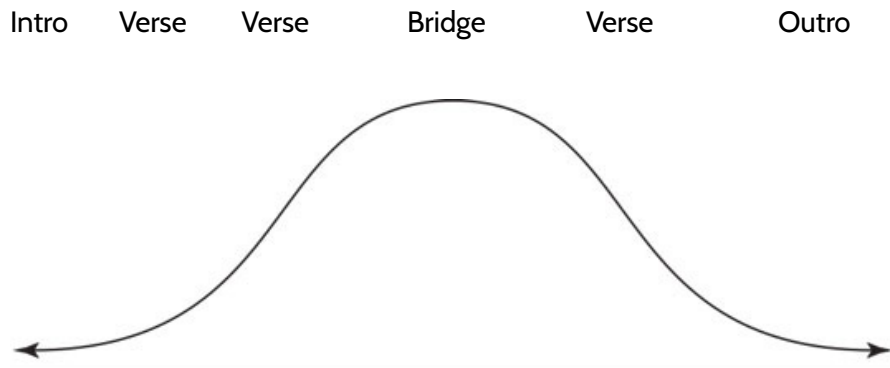
SONG STRUCTURE

Here are some options for how to structure your song:

Verse1	Verse1	Verse
Chorus	Pre-Chorus	Verse
Verse2	Chorus	Bridge
Chorus	Verse2	Verse
Bridge	Pre-Corus	
Chorus	Chorus	<i>Instead of a full</i>
	Bridge	<i>chorus you may have</i>
	Chorus	<i>a hook or repeating</i>
		<i>line that ends each</i>
		<i>verse</i>

Many songs also start with an intro and end with an outro.

Though a song may not have the same plot elements as a story, there is still some movement from the beginning to the middle to the end. There's a journey or a shift from the beginning to the end.



Name

Example shifts. What songs can you think of that match these shifts:

Despair <--> Hope

.....

Confusion <--> Understanding

.....

Disconnection <--> Connection

.....

Desire <--> Satisfaction

.....

Other:

.....

**INDIVIDUAL SONG OR INDIVIDUAL VERSE FOR
GROUP SONG**

My Song Title (if you have one... you can do this later):

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My song lyrics:

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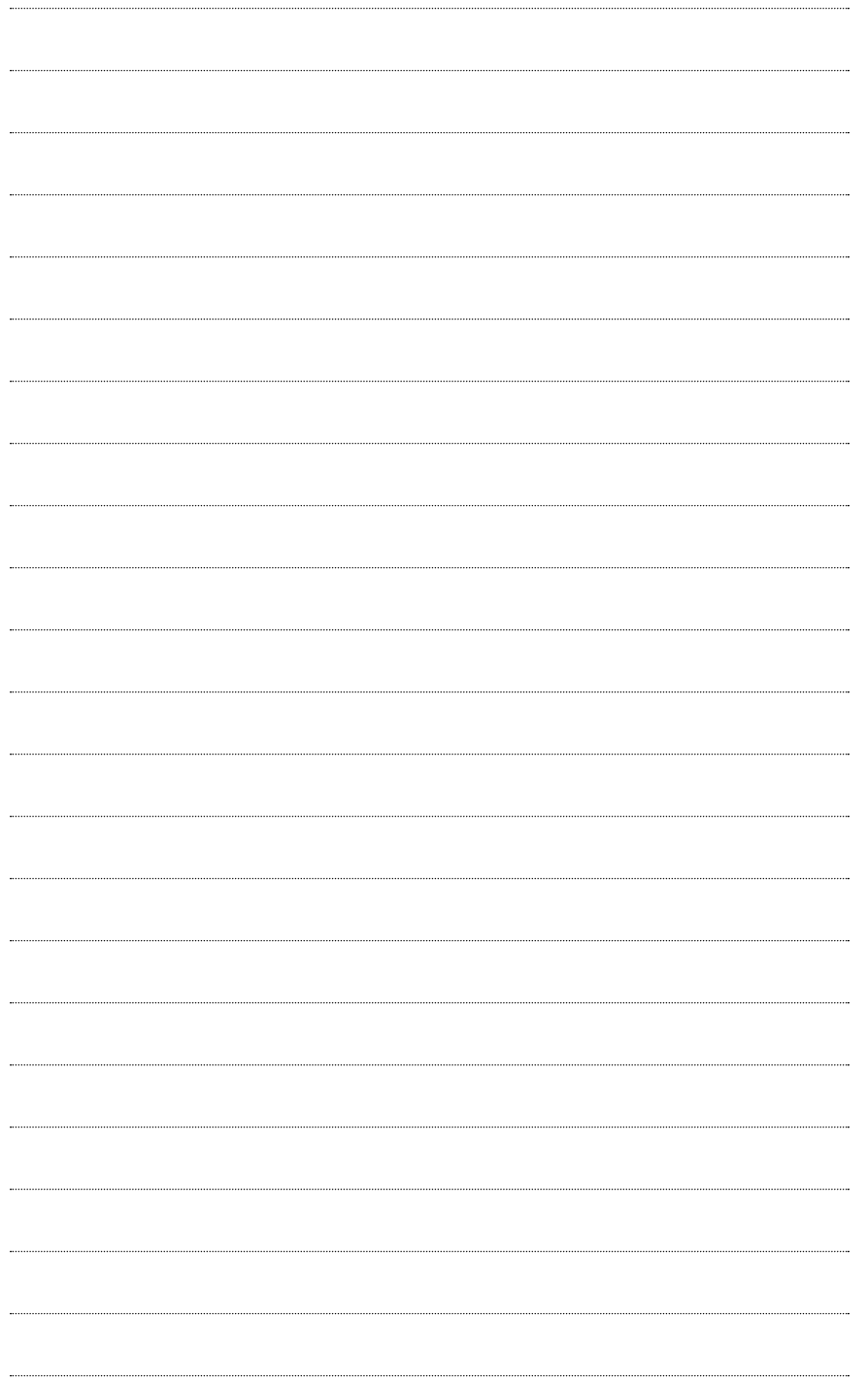
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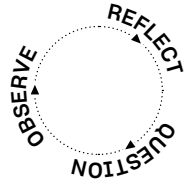
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PRIMARY SOURCE ANALYSIS TOOL

NAME:



OBSERVE

REFLECT

QUESTION

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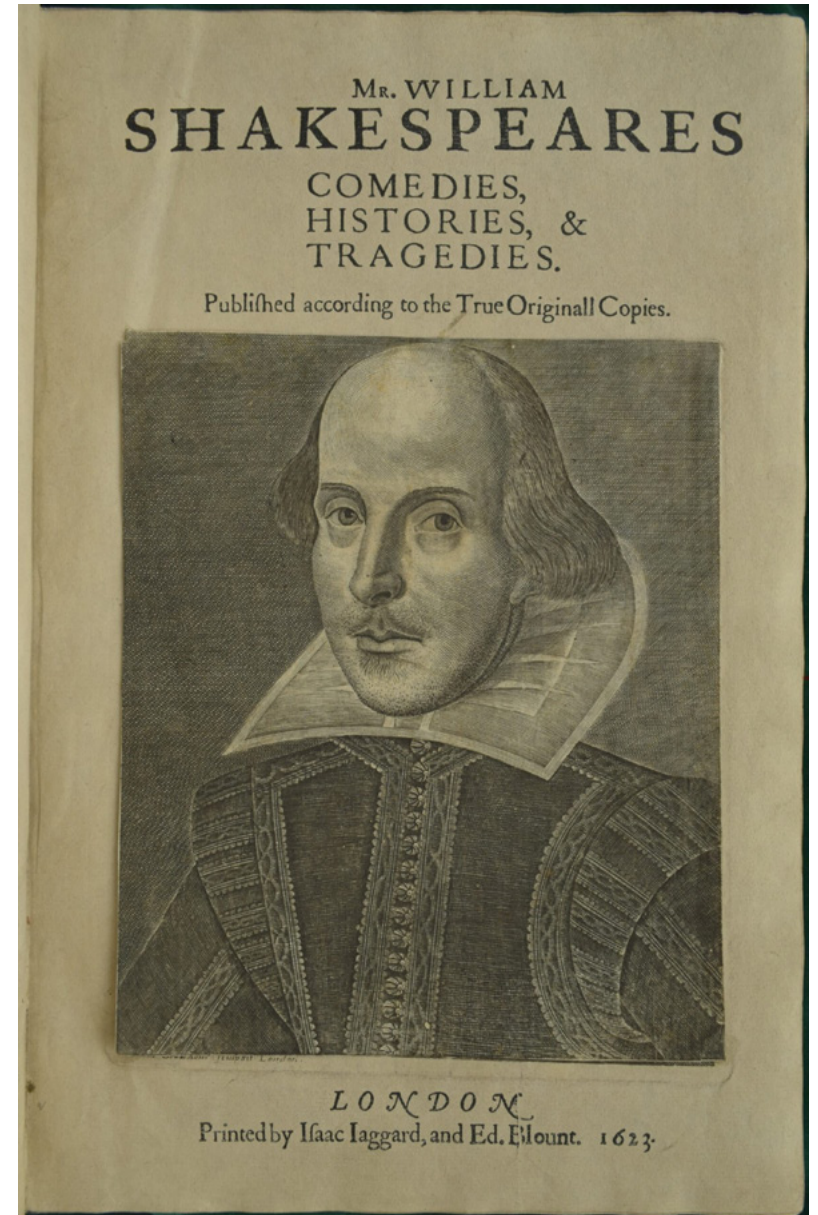
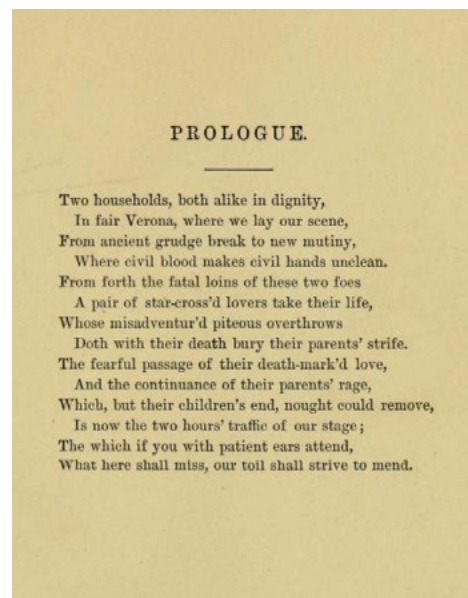
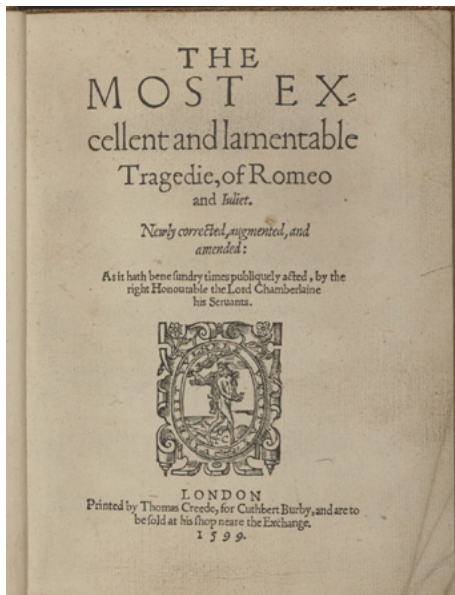
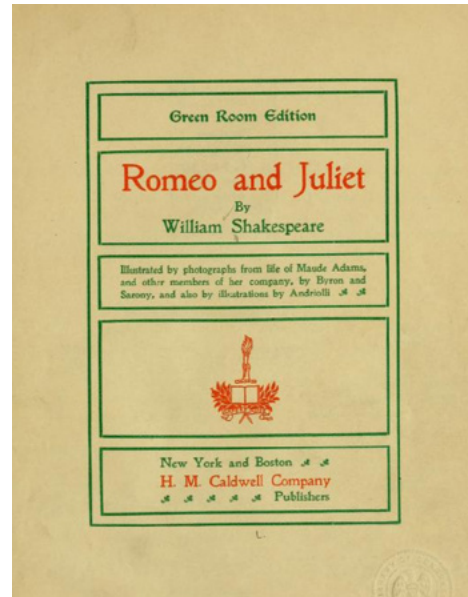
FURTHER INVESTIGATION:

ADDITIONAL NOTES:

ROMEO AND JULIET PRIMARY SOURCES

Library of Congress Primary Source Ideas

<https://blogs.loc.gov/bibliomania/2025/04/23/an-alternate-ending-to-romeo-and-juliet/>



APPENDIX: LOC SOURCE ANALYSIS TOOLS

See more [here](https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/): <https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/>

Embed Analyzing Sound Recordings [here](#):

https://www.loc.gov/static/programs/teachers/getting-started-with-primary-sources/documents/Analyzing_Sound_Recordings.pdf