Recontextualized

A Framework for Teaching English with Music

Lindy L. Johnson and
Christian Z. Goering (Eds.)

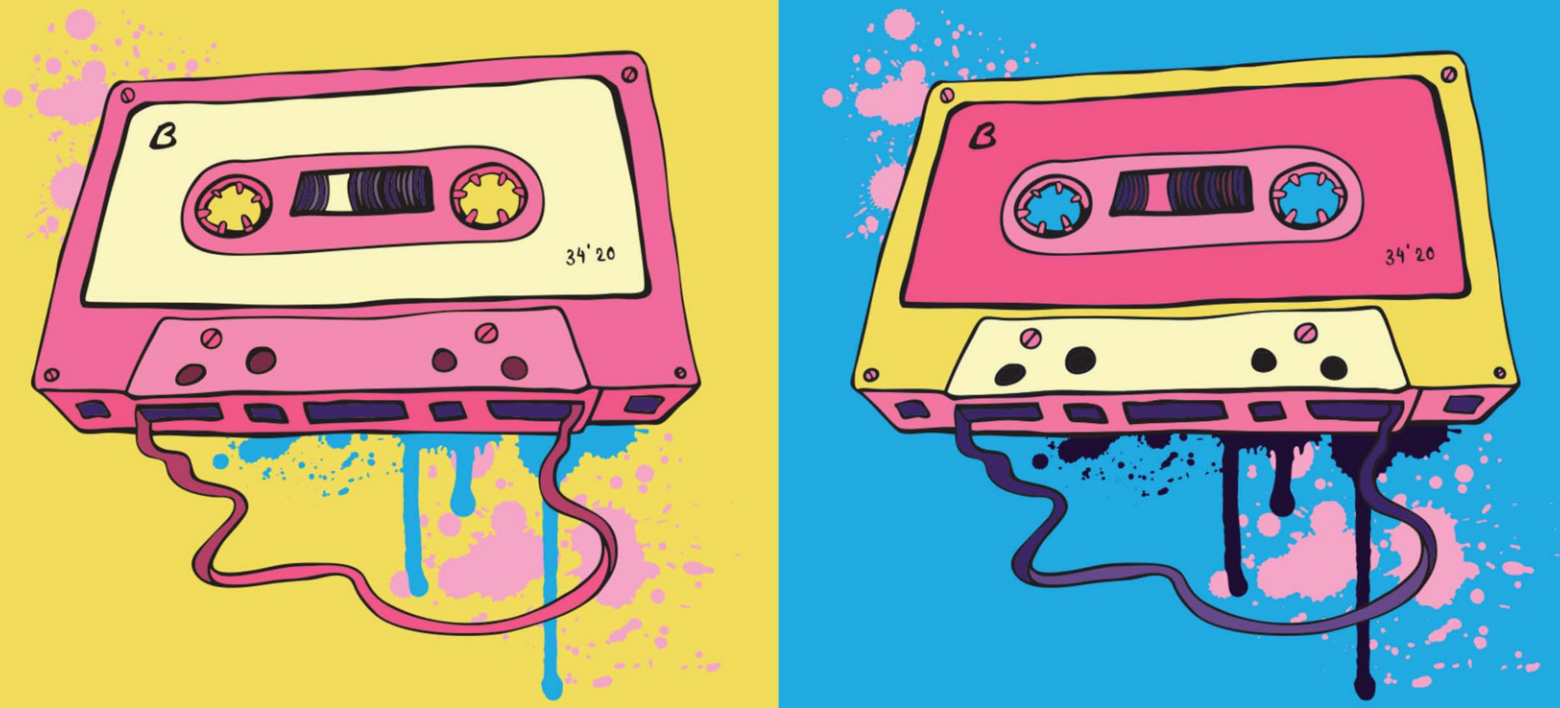

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TABLE OF CONTENTS

FOREWORD

Recontextualized: A Framework for Teaching English with Music is written for teachers and teacher educators who understand that knowing *about* something is only a small part of the learning cycle. It is what learners *do* with content—texts, images, music, films, videos—that can lead to perceptions of self-worth and engagement with others in the pursuit of further learning. Experiencing social connectedness while engaging collectively in music can also enliven the most traditional of English classrooms as well as bring greater curricular focus to unconventional learning venues.

For all this to work, editors Lindy Johnson and Chris Goering wisely sensed the need to rethink certain assumptions about teaching English with music. That, and the need to invite chapter authors whose pedagogic expertise blends seamlessly with their artistry and activism. Together, this editor/author team has produced a book that virtually vibrates with possibilities for engaging youth in ways that speak to their interests while simultaneously maintaining the rigor expected of English classes.

Recontextualized: A Framework for Teaching English with Music is the book I needed in last semester's methods course for preservice middle grades teachers and the current semester's graduate level seminar on integrating popular culture in literacy classrooms K-12. The contents of the chapters speak to a range of teacher preparation levels by offering concrete ideas for entangling and disentangling situated meanings that are both cognitively and socioculturally demanding. And this is as it should be, especially given the increased emphasis on literacy practices that mediate (and are mediated by) seemingly endless curricular reforms.

Diversifying is central to much of what teachers and teacher educators do in the name of providing relevant learning activities for students in their classrooms. It is also central to what motivates literacy researchers and theorists in their efforts to better conceptualize the learning process. A case in point illustrates why *Recontextualized: A Framework for Teaching English with Music* is not only up with the times but actually leading by showing. Leading in the sense of acknowledging the critique of the New London Group's multiliteracies framework for being too text-centric. Showing in the sense of providing chapter-length exemplars on how to use music to energize the English curriculum—think passion, sensation, affect. For why else would one choose to become a teacher, a teacher educator, and most certainly a learner?

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We would like to thank the contributors to this volume and their wonderful ideas, extraordinary donation of time, and endless patience with us as we each co-edited our first book together. When this idea came together at the National Council of Teachers of English convention in Boston, we weren't entirely sure what the future would hold for the flippant remark Chris made that "we could make a book out of this thing." Most such remarks are ignored, even when they incite some interest in the moment, as people return to their busy lives and lose track of such musings. We are thankful that these ideas were not sacrificed in the name of good intentions but are, with the addition of scholars who were not included in the original workshop presentation, combined here so that there's a more welcoming space in our schools for music writ large and especially in English class, where so many rich possibilities for engaged students and lively curricula exist.

There's very little doubt that many people not mentioned in this short space are due a credit for their inspiration, feedback on drafts, reviews, and altruistic giving of time that's allowed for *Recontextualized: A Framework for Teaching English with Music* to come to life. Certainly, our hats go off to Donna Alvermann for writing the Foreword and Willy Wood for providing the Afterword. Peter Smagorinsky first provided a one-hour online session as we initially considered the prospects of writing or editing a book, neither of us having done that before. His wisdom about the publishing industry was spot on and his more recent feedback on our introductory chapter was returned so quickly that we had to wonder if he's capable of time travel. Finally, we'd like to acknowledge Peter de Liefde and the entire staff at Sense Publishers that has made this journey one we'd like to take again.

Lindy wants to thank her partner, Keith, for his unwavering support, her children, Anders and Willem, for their humor and enthusiasm for life, and her colleagues and students at William & Mary for their passion and dedication to the teaching profession.

Chris thanks his 10th grade English teacher, Devra Parker, for providing the confidence he needed as a young writer to someday audaciously think he could be a writer. His partner Emily and their two young children Katie and Zach—both born between the original presentation and the publication of the book—are acknowledged as the driving force behind his work. His mother and father—both great writers and persnickety editors—are along for most of his writing adventures as readers, encouragers, or as voices in his head. Finally, pursuing endeavours such as co-editing this book might be possible but it wouldn't be nearly as much fun as it is due to the wonderful campus environment at the University of Arkansas, inspiring students, and second to none colleagues in English Education like David Jolliffe and Sean Connors.

LINDY L. JOHNSON AND CHRISTIAN Z. GOERING

INTRODUCTION: REMIXING TEACHING THROUGH MUSIC

Intertextuality and Intersubjectivity in the Recontextualized ELA Classroom

INTRODUCTION

We—Lindy and Chris—met following a presentation that Lindy gave at the National Council of Teachers of English (NCTE) convention in 2012. As many good conversations at conferences do, ours led to an idea of future collaboration. We ultimately decided to propose a one-day workshop on the varying uses of music in the teaching of English. To our surprise and good fortune, "Using Music to Teach English, from A to Jay-Z" was accepted and as we pulled together speakers for the session in 2013, we tossed around the idea of putting together a book that could help teachers—new and experienced—adopt and apply a framework for using popular culture in their classrooms that would hold the potential to further the practice. As high school teachers, we both used music to teach our students; we also both enjoyed a great deal of autonomy in using creative approaches to teaching English. However, we now sense that teachers—new and experienced—feel like they have less space in the curriculum to use music. For us, that's a problem because we know how much good can come out of a class of adolescents who are engaged in analyzing and writing song lyrics.

For example, when I (Lindy) was teaching 9th grade English in Boston Public Schools, my biggest challenge was getting my students excited about school. When 1st period started every morning at 7:20 am, my students would shuffle in the door, lay down their heavy backpacks, and put their heads on their desk. Most of them had started their day at 5 am in order to catch a bus to get to the "T," so that they could catch another bus before finally arriving at school. I knew I had to do something to help with the transition in the morning, so I began playing music during their warm up/journal writing activities. My students loved listening to music and quickly began offering suggestions for our class playlist. Later, when I discovered that my students found the required reading of Shakespeare's *Romeo and Juliet* completely uninteresting, I started to bring in other popular culture texts my students might be more familiar with. For example, I'd play a clip of "I Feel Pretty," from the film *West Side Story*. And, almost unconsciously, my students would begin to hum along with Maria during the familiar chorus.

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 1–10.

After showing the *West Side Story* clip, I'd introduce various remixes: the stone-faced Maria Sharapova in the Nike ad gearing up for a tennis match in New York City, a clip from *Anger Management* where Adam Sandler sings "I Feel Pretty" to Jack Nicholson as they sit in traffic on the Brooklyn bridge, and finally, *Web Site Story*, an internet film written and performed by college students that directly reflected students' own media-saturated culture. After playing the clips, I'd ask my students: "What's going on here? What did you notice? Students immediately would mention the connections to *Romeo and Juliet*. They'd talk about why white actors were portraying Puerto Ricans in *West Side Story*. They'd talk about how all the clips deal with the American dream. After watching these clips, I'd ask my students to talk about how the "classic" text of *Romeo and Juliet* had been reinterpreted and remixed in contemporary culture. And, slowly, my students begin to find studying Shakespeare much more appealing.

In 1971, John Lennon asked his listeners to "Imagine" what a shared world might look like. With this book, we hope to help you imagine innovative ways to not only engage your students in reading, writing, discussing, and listening to popular music, but to also inspire them to critically analyze the music and world that surrounds them, and to become creators of music themselves.

The powerful connections between learning and music date back thousands of years. One only has to think about how quickly children learn their ABC's for an example. Music is the universal language. Songs stick with us, sometimes for a lifetime, and the structures and sounds involved hold the power to fuel a revolution, swing voters in a presidential election, and express the deepest and darkest emotions in times of sorrow.

TOWARDS POPULAR CULTURE PEDAGOGY

Over a decade ago, Mahiri (2001) wrote that a "popular culture pedagogy" referred to learning that involved media such as television, music, film, etc. Thus an expanded definition of popular culture pedagogy should include not only the content of popular culture, but also an experiential aspect. Because popular culture is based in the experiential and multimodal, it involves a range of senses that contributes to one's emotional investment in learning. If we describe experiential learning as one that involves an actual visceral experience—an intense emotional response—whether laughter, sadness, anger, etc., it makes sense to use popular culture.

If we look, for example, at the Nike ad featuring Maria Sharapova, we can see the attempts to invoke a strong, emotional response—especially among women. In fact, that is what most advertising seeks to draw upon—a powerful emotional response from the viewer. In creating this powerful emotional response, they seek to harness this power as a way to remember their product—or whatever it is they are selling. So, why not harness this potential power? Doing so could increase students' investment in the classroom and provide a way for them to witness first-hand the legitimacy of their popular culture.

Defining Popular Culture

We use the term popular culture to refer to "mass-generated print and nonprint texts (e.g., comics, anime, TV shows, movies, videos, young adult books, music lyrics) that use multiple modes (e.g., linguistic, visual, aural, performative) to communicate an intended message" (Hagood et al., 2010, p. 81). The very notion of pop culture itself implies a level of intertextuality since pop culture functions in a way that is instantly recognizable, easily comprehensible, and self-referential. Intertextuality, a term coined by French philosopher Julia Kristeva, refers to how texts cross-reference each other (Hagood et al., 2010). It can also include an author's borrowing and transformation of a prior text or to a reader's referencing of one text in reading another. Presenting a variety of multimodal texts focuses student's attention on how different texts reference each other, which may lead to deeper critical thinking skills, engage students in challenging interpretation practices, build students' content knowledge, and invite diverse perspectives (Hagood et al., 2010). Inviting diverse perspectives is especially important given the increasingly diverse experiences, languages, and backgrounds students bring to school.

For example, the "I Feel Pretty" texts provide multiple opportunities for students to engage in interpretive practices. For example, after viewing *Web Site Story*, a teacher could lead students through an analysis of intertextual references, helping students trace the re-appropriation of the master text, so that they better understand the concept that many stories are derived from just a few meta-narratives. In traditional print-based text, for example T.S. Eliot's, "The Wasteland," it is almost essential to have a wide and deep knowledge of other literary texts such as the Bible, Shakespearean plays, and Hindu myths, to deeply understand the thematic content. The video clips discussed here, because they have been designed to appeal to the masses, work on multiple levels. They are instantly recognizable, self-referential, and, at least on a surface level, easily understandable. Because they function as texts, they allow for all the sophisticated and complex thinking traditional texts invite. But, because of their sensory form, "reading" these texts provides a profoundly different and we argue, more appealing experience.

Intertextuality as a Way to Build Intersubjectivity

What we find most compelling about the rich intertextuality of popular music is that it can potentially provide teachers and students with possibilities to form relationships characterized by multiple states of intersubjectivity, or a shared understanding or common focus in the classroom (Matusov, 2001). Experienced teachers know the importance of building relationships with their students and creating a community in their classroom. This idea of building some sort of shared purpose and understanding seems central to the success of any classroom teacher, yet it isn't always easily achieved and it is often difficult—even for experienced teachers—to articulate why some classes seem to more naturally and easily form a

community than others. Researchers have focused on several different "threads" of intersubjectivity (Matusov, 2001). Some threads emphasize the communal nature of intersubjectivity as developing a common (i.e., similar) sense in a joint sociocultural activity (Cole, 1991). Another thread focuses on intersubjectivity as a shared situational understanding (Wertsch, 1985). A third thread suggests that establishing intersubjectivity is a fluid process because participants must constantly adjust their assumptions and expectations in reaction to each other's contributions (Rommetviet, 1985). What is common to all of these approaches to intersubjectivity is that the experiences of the participants are valued (Matusov, 2001).

Incorporating pop culture, and music specifically, can help create "a temporary shared social world" (Wertsch, 1985, p. 161). Through the use of popular music, we have the potential to generate "joint sociocultural experiences" (Matusov, 2001, p. 386) in the classroom. Doing so can potentially create intersubjectivity not only between teacher and student but among all members of the classroom, thus leading to a more cohesive community of learners. Wertsch writes that "intersubjectivity exists when interlocutors share some aspect of their situation definitions. Typically this overlap may occur at several levels, and hence several levels of intersubjectivity may exist" (1985, p. 159). Wertsch argues that one must invoke this notion of intersubjectivity in order to understand the adult-child interaction in Vygotsky's concept of the zone of proximal development (ZPD). Vygotsky (1987) described the ZPD as the difference "between the child's actual level of development and the level of performance that he achieves in collaboration with the adult" (p. 209). When Vygotsky wrote about the ZPD, he was referring specifically to the relationship between a teacher and student but more recent researchers have expanded the definition of the ZPD to take into account the social contexts of learning. For example Moll (1993) describes the ZPD as a "collective zone of proximal development" that takes into account "the sociocultural system within which children learn, with the understanding that this system is mutually and actively created by teachers and students" (p. 20).

In thinking about creating a social system that functions as a ZPD, it seems the concept of creating multiple states of intersubjectivity becomes even more crucial. Creating intersubjectivity is vital not only to connect with students and build community, it is actually necessary for learning to occur (Smagorinsky, 2011). If a teacher fails to develop intersubjectivity between and among her students, it can make learning difficult at best. We suggest that using pop culture might be a way to create space for a collective ZPD. While we've often used pop culture as a "hook" to get students interested in a lesson, doing so limits its function. Thinking about music as a way to create multiple states of intersubjectivity within a collective ZPD can help students expand and connect popular culture to curriculum in lasting and meaningful ways.

While there are countless ways to build intersubjectivity—depending upon what each student and each teacher bring to the relationship—using popular culture in the classroom is a powerful pedagogical tool that can greatly increase states of intersubjectivity between and among teachers and students. Because of both its

multimodal form and its content (in order to be "popular" it must draw on common frames of reference), popular culture can provide multiple entry points for students to engage in the classroom discourse and can help create a joint sociocultural experience.

Returning to the earlier example from Lindy's classroom, *Web Site Story* references many other texts and thus provides many different entry points for students to enter into the conversation. Some students might identify with using Facebook to find out more about a person you're interested in (whether romantically or otherwise), other students might connect with the musicality of the piece or references to bands like OIT or the music site Pandora. Other students might relate to the dancing sequences, or the DIY production and distribution of the film itself. Any of these points can help students and teachers to develop shared "situation definitions" which can help teachers develop powerful and positive relationships with their students.

LINKING MUSIC AND LITERACY

Teachers have been using music to teach English for decades, likely pre-dating Steven Carter's 1969 piece in *College Composition* where he used The Beatles' music to help teach writing. Working toward "better writing skills" studying "common rhetorical elements of voice, tone, structure, continuity" (p. 228) present in music, Carter found music motivating and applicable to his students. The Beatles aren't the first band that most teachers think of in 2016 when they are searching for lyrics to use with their students (though we think "Eleanor Rigby" and "A Day in The Life" each have multiple applications). Hip-hop music and culture have garnered significant interest in the last fifteen years. For example, Morrell and Duncan-Andrade's (2002) *English Journal* article focused on the ways in which hip-hop lyrics can be used to teach irony, tone and diction. Brock Deither's book *From Dylan to Donne* (2003) highlights several uses of music in the college classroom. Alan Sitomer and Mark Cirelli wrote about *Hip Hop Poetry and the Classics* (2004), and there are a number of pieces focused on using music to teach literature such as *The Pearl* (Caswell, 2005), *1984* (Rubin, 2011), *The Grapes of Wrath* (Goering, 2009), and *Of Mice and Men* (Goering et al., 2009).

Perhaps the most interesting and revealing detail about all of the work completed in this area is that there isn't a unified structure or understanding of the various ways teachers use music in teaching English. Other disciplines would have been quick to categorize such practices, creating hierarchies of understanding and taxonomies. However, English teachers typically shy away from attempts to bound their curriculum. Our framework isn't meant to put students or teachers into boxes or favor one approach over others. Instead, we see this book providing encouragement to try new approaches, consider other perspectives, and stretch ourselves as teachers when we incorporate music into our teaching.

We hope this book helps teachers foreground their students' experience. As we have discussed earlier, we believe that because of the inherent intertextual nature

of music, it provides unique affordances to help teachers develop multiple states of intersubjectivity with their students. Giroux (2009) writes that one of the most essential pedagogical practices that teachers undertake is foregrounding students' experience. He urges teachers to help students "draw on their own voices and histories as a basis for engaging and interrogating the multiple and often contradictory experiences that provide them with a sense of identity, worth, and presence" (p. 453).

Although many teachers are eager to incorporate pop culture because it is fun and can engage students, they have not always had the time to historicize and contextualize the study of popular culture. In his discussion of culture and power, Giroux (2009) writes that prospective teachers need "to understand the systems of meaning that students employ in their encounters with forms of dominant school knowledge and social relations. It is important, therefore, that student teachers learn to analyze expressions of mass media and popular culture, such as music videos, television, and film" (p. 451).

Part of developing a framework for using pop culture involves understanding the various definitions and meanings historically associated with popular culture. By analyzing these meanings, teachers can focus on the cultural meanings that students, themselves, use to understand texts. Using a framework for pop culture has the potential to "better equip student teachers to understand how the process of reading occurs within a particular student's cultural history and in the context of his or her own concerns and beliefs (Giroux, 2009, p. 450). Understanding how meaning is constructed with text can also help preservice teachers to begin to develop a critical theory of learning that includes an analysis of how students produce rather than just receive knowledge" (p. 450).

Providing a recontextualized framework for using music in the ELA classroom, we believe can help teachers bring in and build on students' everyday experiences, while also helping them critique the power dynamics associated with the production and consumption of any text. We echo Morrell (2004), who states that an American Cultural Studies approach to pop culture "allows educators to talk about pop culture in ways that acknowledge students' non-school lives, while also providing the tools to make sense of how pop culture can serve to limit, or marginalize, and help to maintain social inequality" (p. 31). Morrell argues that it is important for teachers to develop a framework for understanding pop culture for the following reasons:

1. It will help teachers make the case for the inclusion of pop culture into traditional literacy curricula and will help teachers contend against negative reactions to teaching pop culture.
2. It helps them understand how to reposition young people as producers and participants in pop culture, rather than passive consumers.
3. Being exposed to the frameworks helps to broaden the scope of what teachers might do when teaching pop culture.
4. Helps to lead to potentially more generative discussions between teachers and students about pop culture as a site of resistance.

5. Legitimates the study of countercultures and subcultures in the English classroom.
6. Opens up spaces for students to engage in independent study projects of cultural practices within their own community (p. 30).

OVERVIEW OF THE BOOK

We agree that teachers need a framework for teaching pop culture. In our work, we've found the four models of teaching with pop culture outlined by Marsh (2008): utilitarian, cultural capital, critical, and recontextualized, to be a helpful lens for teachers to critically reflect on the different ways they are using pop culture–and music, specifically, in their classroom. The utilitarian model seeks to connect school content seen as irrelevant to students' lives. The cultural capital model seeks to build on the experiences of students who have been marginalized by the educational process. Instruction focuses on how people use pop culture to make sense of their worlds. Teachers invite students to bring texts to school that are normally ignored in schools such as comic books, and music lyrics. (Hagood, Alvermann, & Heron-Hruby, 2010). The critical model views pop culture texts as everyday culture and believes they should naturally be part of the curriculum to develop critical awareness. This model views popular media as serious sites for social knowledge to be critiqued. The recontextualized model combines aspects of the other models, but with a specific focus on providing opportunities for students to become creators, rather than just consumers, of popular culture texts.

Each of the chapters in the book correspond to one of the four models outlined by Marsh (2008). Each chapter provides a rationale for the teaching method, followed by specific lesson plans, strategies, and activities that teachers can use in their classrooms. Each of these models represent an opportunity for teachers to consider and expand their current methods for including music in the class.

In the first Chapter, "It's Like When the New Stuff We Read Mixes with the Old and Becomes One": *Pop Music and* Antigone" Nutt, Goering, and Gerhardson employ a utilitarian model to teaching with pop culture music to connect to traditional literacy practices that are often seen as irrelevant to students' lives. In Chapter two, "Critical Hip-Hop Music as Texts," Lavoulle takes a cultural capital approach to using music in the ELA classroom. She defines hip-hop texts and provides numerous examples of how hip-hop music can be used to engage students in critical literacy. In Chapter three, "Mix it Up: A Language Framework to Incorporate Popular Music and Critical Conversations in the ELA Classroom," Santiago uses a *language-based* approach grounded in functional grammar (Fang & Schleppegrell, 2008) to make the lyrics of English songs accessible and meaningful to ELLs through the conceptual unpacking of language. This critical approach to teaching with music focuses on how language strengthens content area instruction (Schleppegrell & de Oliveira, 2006) and allows learners to negotiate and construct "meanings in context" (Lock, 1996, p. 1). In Chapter four, "M.A.S.T.E.R.ing the Art of Music in the English Language Arts Classroom," Duggan, a professional musician and literacy professor,

takes a recontextualized approach to the teaching of music by positioning students as creators and producers of music. Duggan provides a strategy for music integration called M.A.S.T.E.R. that refers to six different methods through which students generate musical responses to literature: Mnemonics, Adaptation, Setting, Theme, Exploration/Extension, and Recital.

In Chapter five, "Woody and Me: Connecting Millennials to the Literature of the Great Depression", Sewell, takes a utilitarian approach to teaching music by exploring how teachers can use music to help connect students to some of the themes in literature traditionally taught in public schools. Using the strategy of multimodal intertextuality (Ivanic, 2004) Sewell explores ways to use the life, music, and visuals of poet-singer Woody Guthrie as a tour guide to the Great Depression. In the journey, students discover ways to see, hear, and feel the pathos of the era while making connections to their own lives. In Chapter six, "Music Experiences as Writing Solutions: Grace for Drowning" Boggs and Corral explore the ways that they use music to create space that helps students transition back and forth from every day to schooled conceptions of elements of writing (Wertsch & Stone, 1985). In Chapter seven, "Hip-Hop and Social Change: Critical Pedagogy in the Classroom" Rhym focuses on using a critical approach to using music in the ELA classroom. He discusses how he uses hip-hop artists such as Jay-Z, Nas, and Kanye West's music in his classroom as a tool of liberatory praxis (Freire, 2011).

In Chapter eight, "From Lennon to Lenin: Using Music to Revive the Classics," Myers and Vest discuss how they use popular music as a way to help students to create and support claims in a relevant context while building the necessary skills for successful rhetorical and literary analysis writing. In Chapter nine, "A Punk Pedagogical Approach to Genre," Buchannan explains how teachers can use punk pedagogy situated in the authenticity and DIY ethos of punk music to challenge students to re-examine texts and create writing that moves beyond traditional school genres. And, finally, in Chapter ten, "Language Power: Saying More with less through Songwriting," Goering shares a recontextualized approach to teaching with music. He shares his experience teaching song writing to 10–12th grade students in a creative writing class.

We hope that the numerous examples and models provided in the following chapters will inspire you and your students to become not only critical consumers of music—but also creative composers and producers!

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1. IT'S LIKE WHEN THE NEW STUFF WE READ MIXES WITH THE OLD AND BECOMES ONE

Pop Music and Antigone

INTRODUCTION

In the film *Mr. Holland's Opus*, the protagonist reaches a frightening moment of realization five months into his first teaching job.

> Mr. Holland: "Does anyone here know the difference between the Ionian and Dorian scale? Anybody? [pregnant pause] I just wanted to confirm the fact that I have made absolutely no impact on you in the last five months."
>
> [More silence along with a few awkward chuckles follow his revelation before he begins to relate his curriculum to their music.]
>
> Mr. Holland: "Mr. Sullivan, what kind of music do you like to listen to? Don't be afraid."
>
> Student: "Um, rock and roll"
>
> Mr. Holland: "…I'll bet all of you, whether you know it or not already like Johann Sebastian Bach."
>
> [He plays "A Lover's Concerto" by The Toys, a then recent hit and tells the students it is identical to "Minuet in G major" written 240 years prior by Bach.]
>
> Mr. Holland: "…Now listen and see if you can hear the connective tissue between what I just played and this." (*Field, Cort, Nolin, Duncan, & Herek, 1995*)

Smiles adorn Mr. Holland's students' faces, signs of affirmation for their teacher's methods. In Hollywood, Mr. Holland's students began to develop an understanding and appreciation for the music he wanted to teach because he related it to the music they listened to, their popular culture at the time. In real classrooms, teachers today sometimes face challenges when attempting to teach traditional content; rather than teaching Bach, English teachers often focus on classic works of fiction and non-fiction. These texts are often far removed from students' interests and lives. For many teachers, the struggle to get adolescents to read the classics is one very much worth it. Canonical texts provide windows to other worlds and have enjoyed widespread support in the English language arts curriculum.

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 11–20.

We—Tara and Chris—found ourselves wondering how to create relevancy to *Antigone,* a text Tara was slated to teach to sophomores in the then coming months. We returned to the idea of using music in instruction because we thought, like Mr. Holland, that it had the potential to interest and engage students and to perhaps provide a bridge between their world and ours. Later, Ashley joined us in the preparation of this manuscript.

As one student in our focus class defined the concept, *it's like when the new stuff we read mixes with the old and becomes one.* Many reading researchers and practitioners agree that one of the most important skills advanced readers employ is to make intertextual connections while reading. The popularized approach of having students make "text to self," "text to text," and "text to world" connections speak to the applicability of intertextuality in educational settings.

Music, we contend, is one 'connective tissue' between literature taught in school and the students in our classes. Music is not the only method of reaching today's students nor is it a panacea able to reach all; it does however, provide a short, accessible medium with which to work and remains firmly situated in the messages and products of popular culture. We chose to direct our instruction and inquiry towards the purposeful interaction between texts and music as a way to understand students connecting with literature. Each year we spend in education, it feels more difficult to interest, engage, and motivate students to read and interact with lengthier works. In an effort to more deeply understand an approach that accessed students' musical knowledge as they were reading *Antigone*, we tried this approach and kept track of the experiences. We wondered whether high school sophomores, asked to read the classic Greek play, *Antigone*, would make thoughtful musical connections between the play and their own musical knowledge.

BUILDING BLOCKS

In thinking about the questions this practice posed, we immediately begin to situate our inquiry at the intersect of the work on the use of popular music in teaching literature and the construct of intertextuality.

Popular Music in the Classroom

One approach documented in classroom use for a variety of purposes is that of teaching myriad literacy skills with the aid of popular music. This practice has been at least subversive in English classrooms for decades now. In a 1969 *College Composition* article, Steven Carter shared his use of The Beatles, "a contemporary music with a vast and rewarding writing potential for students" (p. 228) with journal readers. Carter used music to teach his students "better writing skills," by accessing the "common rhetorical elements of voice, tone, structure, [and] continuity" (p. 228) to do so. Since Carter's work, many have written about the use of popular music. Morrell and Duncan-Andrade (2002) used hip-hop music to study that culture and

advocated that song lyrics are, "literary texts and can be used to scaffold literary terms and concepts and ultimately foster literary interpretations. [These texts] are rich in imagery and metaphor and can be used to teach irony, tone, diction, point of view […] theme, plot, motif, and character development" (p. 89). Copeland and Goering's (2003) classroom-based account of an interdisciplinary approach to teaching the Faust theme through Blues music, literature, and film provides further support for the connections between music and literature, a connection also discussed in book form (Deither, 2003; Lamont-Hill, 2010; Sitomer & Cirelli, 2004). Caswell's (2005) work emphasizes using music in the teaching of a classic work, Steinbeck's *The Pearl*; he relates, "I know many of my students do not possess the experiences to emotionally connect with Kino through a mere reading of the novel" (p. 62). According to Caswell, "Students' understanding of character remains at a textbook level without the emotional comprehension of how or why the character thinks or acts" (p. 63). His solution to this common classroom problem was to teach *The Pearl* through music, something he found most adolescents connect with readily. Sewell and Denton (2011) situate music within larger units of instruction presented as anchored media instruction, for example, placing music in a specific academic context like that of teaching literature. Rubin (2011) combines the heavy metal album *Operation: Mindcrime* to teach *1984* with his students and advocates, "the use of nonprint materials, such as music, [to] help students engage with the literature presented and encourage a higher level of literary and socio-cultural analysis than just covering the text alone" (p. 78). Scant empirical research on the practice of using music in the teaching of English leaves the area of interest firmly situated as a *best practice*, something many teachers believe works and thus use with their students.

Intertextuality. Intertexto, "to intermingle while weaving" is a Latin word that was morphed into "intertextuality," by Julia Kristeva, a French semiotician who noted in 1967 that "any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (1986, p. 66). This concept can also be traced to 1938 and *Literature as Exploration* by Louise Rosenblatt: "The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and particular physical condition … in a never-to-be-duplicated combination" (pp. 30–31). Bloome and Egan-Robertson (1993) placed understandings of intertextuality into three different paradigms: "Literary studies, social semiotic perspectives, and educational studies of reading and writing" (p. 305). Our approach is one based on the latter, "whatever intertextuality exists depends on the connections made by the reader…[and] [t] he reader may make connections between one or more aspects of the text and other literary texts that she or he has read or heard" (Bloome & Egan-Robertson, p. 306). Just as music is critical to our project, the larger concept of intertextuality is too. Harvey and Goudvis (2007) explain, "People's knowledge of any topic is encapsulated in the forms they know that are relevant to the topic" (p. 21). It stands to reason that the more one reads, the more one can mentally interconnect texts while reading; it also stands to reason that

adolescents have more musical texts swirling around in their heads than examples of book-length fiction or non-fiction. Like Bloome and Egan-Robertson (1993), our approach to intertextuality is one "not limited to literary texts" (p. 306).

Providing further support for intertextuality, Lenski (2001) investigated the connections that competent readers make during discussions with literature. The framework for this study was based on the idea that, "As readers experience a text, either by individual reading or through shared reading, they develop a provisional interpretation of that text" (p. 314). Lenski (2001) continues,

> [R]eaders use many texts, past and present, to construct meaning from a new text. The meaning that readers construct is developed through the transaction between the reader's evolving inner text, the new text, and the context of reading. Students, therefore, learn from interpreting a current text through their connections with multiple, past texts. (p. 315)

These connections to prior knowledge and previous reading experiences may not happen as readily for newer, adolescent readers. Texts from their immediate world may connect more readily.

PLAN OF ACTION

Relating *Antigone* to high school sophomores might seem like a tall order. It is. To begin the conversation with students, we began by reading the prologue of the play together and modeled making connections to first anything and then specifically to music. Next, we started working our way through the play by asking the students to make intertextual connections from the text of *Antigone* to music with which they were familiar using a graphic organizer (Figure 1) developed for this purpose. We should say that students also undertook other activities while studying the play. Connection charts were checked periodically throughout the 4-week unit.

Page #	Text Reference	Name of Song	Artist

Figure 1. Connection chart student handout

In making each connection, students were asked to note the page number and give a brief explanation of each which served to help Tara check for understanding while she taught *Antigone*. The 27 sophomores in Tara's class generated a total of 380 connections to *Antigone* while they read the play. Of the connections, "Womanizer" by Britney Spears was connected most frequently – six times. Other frequently mentioned songs were, "Where is the Love," by The Black Eyed Peas (5), "Kryptonite" by 3 Doors Down (5), "Hot N Cold" by Katy Perry (4), and "Miss Independent," by Ne-Yo (4). The artists most frequently connected to *Antigone* were Spears (12), Paramore (11), Wisin y Yandel (9), and Taylor Swift (8). An example of the connections made are represented in Figure 2.

Page #	Text Reference	Name of Song	Artist
754	"Clashed along in combat"	"Citizen Soldier"	3 Doors Down
749–752	Argument between Antigone & Ismene	"Jericho"	Hilary Duff
760–761	Creon's anger	"Riot"	Three Days Grace
758–761	Creon wants control over the Chorus	"Before He Cheats"	Carrie Underwood
756	"And death it is, yet money talks"	"Mia"	Paper Planes
770–774	Haimon is respectful, but wants to save Antigone	"Don't Take the Girl"	Tim McGraw
775 (chorus)	Haimon's love for Antigone	"Love Story"	Taylor Swift
775	When Antigone dies	"Independence Day"	Martina McBride

Figure 2. Musical intertextuality example

Connection Explanations

Following the reading of the play and participation in the *Antigone* unit, students were asked to choose one of their connections and write an explanation of it, essentially explaining the specifics of their thinking and reasoning behind that connection. Students then defended their connections with a short presentation in front of the class. Student explanations varied in length, depth, and levels of critical analysis.

As Mr. Holland described 'connective tissue' in his context, these students were asked to make associations between their popular music and *Antigone*. As we read the written explanations of the students' connections, we observed students taking on traits of argumentative writing in their explanations. Students used quotations and other evidence to support their ideas, often naming the author of the reference

or character in the play. Grant's (all student names are pseudonyms) text provides an example:

> One of the song connections I made to Antigone was the song, "Defend You," by Silverstein. One part of the song says, "Defending you is getting harder every day." I think this describes Antigone's attitude towards defending her brother, Polynices. She knows defending her family is the right thing to do but each day it gets harder and harder until she finally cracks. This song is a perfect example of her attitude throughout the play.

This specific connection that utilized song lyrics and specific examples from the play provides insights into this particular student—a Silverstein listener and *Antigone* reader.

Some of the connection explanations were straightforward as is exemplified in Eileen's connection between the play and the Black Eyed Peas song, "Where's the Love?" about which she explains, "this is why I made this connection," following a single sentence explaining the connection between Creon, Antigone, and Polynices. Eileen represented a simple literal connection between the title of the song and a scene in the play. We valued each connection made though as teachers we wondered whether or not some of the students were actually reading and comprehending the play based on the simplicity of their responses.

Alexandra shared a justification for the song choice she made replete with complex sentence structure, a quotation from the play, specific evidence from the song, and a summarizing final sentence that reinforces her ideas.

> The song connection I think best fits the story in the end is the song, "Animal I Have Become," by Three Days Grace. In the end of the play, Creon changes dramatically because he finally understands everything he knows has gone wrong. In the song, the singer talks about how everything the person has done turned him into an animal and that he regrets what he's done because his actions ended up hurting him in the long run. That's exactly what Creon means in the play when he says, "I have been rash and foolish. I have killed my son and wife…fate has brought all my pride the thought of dust." Creon realizes he has become an animal and must suffer the consequences of his actions.

Following our readings of the 27 passages, we concluded that David's connection was the most elaborate.

> I made a connection with the song "Fences," by Paramore. It reminds me of the path that Creon took. "You can't turn back, because this road is all you'll ever have," is the specific line that reminded me of Creon and Antigone as well. Both characters were too proud to stop and think about what would happen and they took a certain action. Neither could turn back and repair the damage done, so in a way, both followed to see where their paths would lead them.

From Grant who made a very simple connection to David who displayed skills beyond those of his peers, markers of academic writing were present in the responses. Tara remarked that her students far exceeded their academic writing skills versus what they'd previously achieved. While this was not the point of the activity, we do believe it is worth noting in a high stakes, standardized testing-crazed school culture.

TAKE-AWAYS

In analyzing the text to song connections and student-authored explanations, we gained several insights about the strategy and about the participants. *First, although* using music is one approach that many teachers draw on, we've heard teachers say that they used music *just for the fun of it*, or as a way to pander to students' interests. The connections and writing samples shared in this chapter provide a different picture. The student work shows that students were able to create well-developed arguments by making connections between their knowledge of pop music and their reading of *Antigone.*

We know that good readers connect to other texts as they read—these students were afforded the chance to practice that skill and did so in an admirable way. The connections to *popular culture* and school-sanctioned uses of students' popular culture can provide opportunities for students to engage in meaningful literacy practices. As Hagood, Alvermann, and Heron-Hruby (2010) explain, "pop culture texts, when viewed as part of everyday culture, convey meaningful messages that are as varied and complex as the readers, viewers, listeners who come into contact with them" (p. 18). Students who made and defended connections grappled with those meanings and messages. Beyond, the popular music texts, connections revealed attributes of the people making these connections. Identity, literacy ability, or even values could be teased out of which popular songs were immediately accessible to the students. A cursory glance back to the Billboard Top 100 leading up to the time period of the study reveals that "Where is the Love" and "Kryptonite" had experienced recent chart success and were likely part of the students' immediate popular culture. The juxtaposition of a group of students, for example, that connected more to Britney Spears with a group that connected more to Taylor Swift could begin to build an understanding of students' identities.

Whether it is music or one of the other motivating forces in the lives of teenagers, the coalescence, harmony, and/or 'connective tissue' between pedagogy, curriculum, and adolescents is one that *can* authorize students and teachers to find success with the curriculum. When we, as teachers, incorporate texts that are part of the student domain like music, we run the risk of "schoolifyi[ng]" (Hagood et al., 2010) those texts. One important element of our approach we'd like to reiterate is that it is based in what the students bring with them, their cultural capital, and thus we contend it helps students by putting the ball in their courts. Even so, when we use music to attempt to entice students to read *Antigone* or the like and perform writing tasks that include their music, success is not guaranteed.

PRACTICAL ADVICE

Teachers considering an approach to teaching a canonical text such as the one we share here might think about it as but one of many ways of helping students see the relevance and connection from their adolescent lives to the school curriculum. Those interested in replicating all or part of this approach might also consider having students connect to other forms of popular culture and to have the students interpret their connections for meaning themselves. As students make intertextual connections, we, as people concerned with their success, can begin to understand the concepts of academic and personal identity, values, and literacy abilities as they contribute to other literary practices in or out of school.

Since the century old fight about what should or should not be used for literature instruction seems to be alive and well, we assert that now is the time for a renewed and vigorous discussion of the validity of alternative, innovative approaches to teaching and what counts as text. We contend that if teachers use music (or other popular culture texts) in their classroom just for the fun of it, they will be serving the psyches of their students well. In the age of accountability, high-stakes testing, and common curricula, the act of listening to, appreciating, and discussing a song from time to time may very well be the motivational method that many students desire. Some of our students needed that. The opus of song lyrics as discussion texts often inspire students to not just listen to the music but also listen to the words, hence providing a 'connective tissue' to other worlds. Perhaps the best use of outside texts like song lyrics is when they are brought to class by the students, when they can be combined and used with existing curriculum acting to bind it all together, and therefore "illuminat[ing] and mak[ing] relevant what may appear to… students as the cryptic experiences of obscure humans in ancient times" (Luebke, 1995, p. 11).

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LESSON PLAN

Instructional Goal

This lesson, a miniature version of the project the article discusses, can be completed in a single class period and is designed to build skills in making connections to text and to give purpose for careful, engaged reading along the way.

Introductory Hook

To begin the lesson, take something from popular culture such as a movie, song, article out of the newspaper, idea, etc. and ask students to connect as many different other things to that original idea. As the class works together on this, keep a record of all of the different connections made and at the end of the connections, ask the class to look at all of what was contributed and to make meaning of it. So what? Ask them, "taken together, what do all of these connections mean and/or reveal?"

Teacher Tasks

Short pieces of fiction and non-fiction are a natural part of all ELA classrooms and the rest of this lesson should take one day to complete. Prepare a piece of fiction or non-fiction that connects to the unit being taught.

Activities

1. Read aloud the first part of the story.
2. Ask students to make connections from the story to any/all music they can think of.
3. Share and discuss connections.
4. Read the remainder of the story, asking students to continue to make connections to music.
5. For the last 15 minutes of class, ask the students to look again at their connections and decide what kind of connections they are (see connection types in Myers & Vest chapter, this volume).
6. As a final discussion, ask students what the value is in doing something like this? Ask them questions about the piece they read as well—did the musical reading have any negative consequences on their interpretation of the piece or the value they took from the story itself?
7. As a possible extension activity or a quick ticket out of the door, ask students to choose a connection to explain in more depth.

CRYSTAL LAVOULLE

2. CRITICAL ANALYSIS OF HIP-HOP MUSIC AS TEXTS

INTRODUCTION

Recontextualized: A Framework for Teaching English with Music shares numerous reasons to support the use of music in the English classroom. Using music from popular culture values students' life experiences and lends itself to in-depth discussions of the socio-political context sometimes hidden within texts. This chapter provides insight on how hip-hop music was created as a resistant and defiant expression of thought, and presents critical views of mainstream opinions. I work from a critical approach to using hip-hop music "as a means to draw out data about experiences, memories and feelings" (Allett, 2012, p. 4) as opposed to using the music as the source of data. The goal of this chapter is to ultimately encourage readers to think more critically about previously held assumptions about hip-hop music, and hip-hop music as texts (LaVoulle, 2015).

WHAT IS HIP-HOP?

Hip-hop culture is comprised of rapping, deejaying, break-dancing, graffiti, and entrepreneurialism. These entities converge to form what is commonly known as hip-hop culture. Although 'rap' is the most well-known element of hip-hop culture, it is only a part of the culture. What is frequently referred to as "rap" is a term used to describe the lyrical aspect of hip-hop music. When artists use conversation to transfer a message over a musical beat, it is called rapping. Hip-hop music is the music that emerged from hip-hop culture. Hip-hop texts, however, include any written, visual, audio, or spatial texts that relate to hip-hop culture. Hip-hop texts can include a rap song, written lyrics, video, magazines, etc.; however, this article focuses on only one form of hip-hop texts, hip-hop music.

Hip-hop music, a representative voice of urban youth (Alim, 2002; Rose, 1991), offers ample opportunity for critical literacy analysis. Hip-hop scholars (Alim, 2006; Mahiri, 2006) maintained that hip-hop music could be used to motivate and enlighten disenfranchised youth; in addition, evidence suggests that hip-hop music not only educate marginalized youth, but also educates millions of people of all ages worldwide. Music lyrics from hip-hop culture can provide unconventional points of view and voices often silenced in traditional textbooks (Lloyd, 2003) and therefore, educators can use the music to examine the relationships of power,

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dominance, and socially constructed meanings embedded in multiple forms of media. Although using non-traditional texts like hip-hop music can both honor the real life experiences of students and create a positive learning environment in the classroom, teachers may feel tension when they relinquish control and embrace popular culture as an instructional method of critical literacy. Offering alternative viewpoints may lead to controversial topics or genres that may be unfamiliar to the classroom teacher. Therefore, the *Recontexualized Framework* offers teachers support from experts who are familiar with particular aspects of popular culture and can engage in in-depth critical discussion with students in a classroom setting (Callahan & Low, 2004).

CRITICAL LITERACY

Giroux (1988) argued that critical educators must consider elements of popular culture like hip-hop music as serious sites for critical literacy. Critical literacy teaches us how to deconstruct and analyze popular culture and to encourage analytical discussion about the multiple meanings of texts. Paired with hip-hop music, critical literacy helps students examine real-world problems, such as socioeconomic status, race, class, and gender, as well as how and why some voices or discourses are excluded from texts. As a critical approach, hip-hop music can generate rich discussion about race, class and economic status, and allow students the authority to question local, state, national and international events. Critical literacy has four components: (a) mainstream politics, (b) social justice, (c) multiple perspectives, and (d) transformation, which are used to empower students to read texts to understand the various ways that these texts influence them.

MAINSTREAM POLITICS

Producing and examining bias and perceptions that influence language use are seen as a way to *disrupt* the commonplace (Lewison, Flint, & Van Sluys, 2002) of mainstream politics. In the English classroom, this dimension of critical literacy may assist individuals who are outsiders to hip-hop culture by providing them with details of everyday experiences through the lens of hip-hop artists. For example, the rap song "It was a Good Day" by Ice Cube (Jackson, 1992) is an example of disrupting the commonplace. In the classroom, teachers can use "It was a Good Day*"* to teach students to "assess how point of view or purpose shapes the content and style of a text" (Common Core State Standards). The song presents the everyday life in south-central Los Angeles from hip-hop artist Ice Cube's perspective. Here Ice Cube shares his story through rhyme and detail, talking about smoking, drinking, having sexual relations, hanging out with his friends, and existing peacefully with the police. In the classroom, students can examine bias and perceptions of the rapper's activities in context as the song invites the listener into the everyday realities of the rapper, a young male in south-central Los Angeles in the mid-1990s. Hip-hop music

helps us examine everyday experiences through a critical lens, but it also can guide our understanding of acts of social justice and how power structures control and influence the media.

SOCIAL JUSTICE

Hip-hop music serves as a good resource for demonstrating the social justice tenet which involves *reading* the world to uncover power relationships (Behrman, 2006; Green, 2001; Janks, 2000; Siegel & Fernandez, 2000). Songs like "It was a Good Day" expose that access to knowledge and consequently power is unbalanced among cultural and economic groups (Delpit, 1995). This imbalance of power led to one social or economic group exhibiting dominance over the others, and that domination is perpetuated by language. In "It was a Good Day", the rapper questions the power structures in his Los Angeles neighborhood. The lyrics featured above reveals the rapper's belief that the Los Angeles police are in a position of power and "flex" this power by stopping Black drivers with no probable cause. The term "driving while Black" is now commonly used to refer to police harassment of Black drivers (Kowalski & Lundman, 2007). The large number of Black drivers stopped for minor traffic offenses has fueled beliefs that racial profiling exists because these Black drivers are more likely to receive traffic citations than their White counterparts. In the song, Ice Cube refers to the notion of driving while Black in his song by stating that during this "good day" Los Angeles police rode right past him, an unusual occurrence in 1990s south-central Los Angeles. Listeners are exposed to the power structure that exists between the Los Angeles police department and Black drivers; therefore, this is an example of critical literacy that gives students the opportunity to question who has access and the authority to make decisions.

MULTIPLE PERSPECTIVES

Teachers can also use hip-hop music to examine multiple perspectives in texts. Reading a range of texts on the same topic encourages students to understand different points of view and how those points of view influence text. When educators incorporate multiple perspectives in the English language arts classroom, those teachers give attention to the ways language use creates social identities (Janks, 2000). As teachers become more familiar with the use of hip-hop texts, they may instruct students to interrogate multiple viewpoints by examining competing or counter-narratives. For example, an assignment that asks students to compare and contrast two hip-hop artists from two different rap genres (e.g., gangster rap and conscious rap) demonstrates multiple viewpoints (Hagerdorn, 1991). Students can attempt to understand both perspectives and critically read the text (lyrics). Gangster rap (also referred to as gangsta rap) is a subset of hip-hop music that evolved from hard-core hip-hop music closely associated with artists from the western coast of the United States (Chang, 2005). Gangsta rap contains violent lyrics about crime

and gang affiliation. Examples of gangsta rappers are Too Short, NWA, Bone Thugs-n-Harmony, C-Murder, Capone-N-Noreaga, The Criminalz, Da Lynch Mob, and Ghetto Boys (Hagerdorn, 1991). Conscious rap music consists of lyrics that focus on positivity, knowledge, and learning (Chang, 2005). Conscious rappers habitually create lyrics about social change and self-awareness, often embracing an element of political rhetoric. Rappers such as Talib Kweli, Rakim, Nas, Mos Def, and Common are known as conscious rappers. Conscious rap music has a high level of social consciousness.

In the song "I used to love H.E.R" (Lynn, 1994) rapper Common chronicles the transformation of hip-hop from social conscious rap of the 1980s to gangster rap of the 1990s. Common utilized a woman as a metaphor for hip-hop, substituting H.E.R. for Hearing Every Rhyme. Essentially the song makes an analogy with the denigration of women with the denigration of hip-hop. Teachers can use this song to teach the students to "Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone" (Common Core State Standards).

TRANSFORMATION

To be critically literate, individuals imagine multiple perspectives and possibilities, and also take action and effect social change (Green, 2001; Lewison, Flint, & Van Sluys, 2002). Transformation allows students to critically read text and then move toward changing unjust and oppressive situations. Countless hip-hop songs embody this social transformation element of critical literacy, however "Black on Both Sides" by Mos Def (Bey et al., 1999), "Why" by Jadakiss and Anthony Hamilton (Phillips et al., 2004), "Tell the Children" by Tink (Home, 2014); and "Be Free" by J. Cole (2014) may potentially lead to more generative discussion between teachers and students about popular culture as a site of resistance (Morrell, 2004). These songs serve as a response to issues such as the Black Lives Matter movement and can be utilized in the classroom to encourage students to create their own response to injustices.

NARRATIVE: THE RAPPER AS GRIOT

Hip-hop music embodies narrative—the oral tradition of storytelling—which is one of the most distinctive forms of literacy. Hip-hop music, born out of the African American language community, extends the African ritual of call and response used to capture the audience and enhance the performance aspect of storytelling (Sternburg, 2016). Smitherman (1997) classified the hip-hop rapper as a postmodern African griot or a verbally gifted storyteller.

The song "Children's Story" by the rapper Slick Rick illustrates one of the many ways that rappers use the literacy practice of storytelling to communicate with their

audience. This song serves as a warning to children to avoid criminal activity and negative peer pressure. The song vividly describes the events that lead to a young boy's death during a crime spree that includes robbery and kidnapping. Ironically, this cautionary tale is told as a bedtime story and ends with a vibrant lyrical twist, depicting how the young boy meets his fate. To utilize "Children's Story" in the classroom, teachers should provide students with a printed copy of the lyrics and play the audio version followed with a discussion about misfortunes that falls upon youth who are "misled," and participate in illegal activities. Slick Rick's "Children Story" remains an influential piece of hip-hop music, however, another version, written by the rappers Mos Def and Talib Kweli (1998) exemplifies personification by depicting the tale of the wrong path that hip-hop music has traveled. With the use of personification, Mos Def and Talib Kweli gives human characteristics to hip-hop music. Used as data, this song portrays how some hip-hop artists allow the business aspect of hip-hop to overshadow the creative aspect. Used as a source to draw out data, this song can elicit responses to numerous topics such as authorship, plagiarism, credible sources, and the significance of editorials. For example, the line "Me and you kid we gonna make some cash, Jackin' old beats and makin' a dash…" illustrates the practices that some rappers use to gain fame in the hip-hop music industry. The song's tone and reference to "Jackin beats" and "makin a dash" refers to sampling other artists' music without proper authorization or compensation paid to the composers and presenting it as original music.

Mos Def and Talib Kweli's version of "Children's Story" is a harsh critique of what happens when hip-hop artists become more concerned with music production and less concerned with music creation. Void of creative ability, the Def/Kweli version describes circumstances occurring from dishonorable practices of hip-hop record company executives. This song supports the following Common Core ELA standard, "Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text." Utilized as a serious site for social knowledge, both versions of "Children's Story" offer an opportunity for students to critically examine the content of each text and ask complicated questions about language use and power, morality and ethics, and advantage and disadvantage (Comber, 2001).

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LESSON PLAN USING *A SONG FOR ASSATA* BY COMMON

(A SONG FOR ASSATA, 2000)

Instructional Goal

Students will critically read hip-hop musical text that supports the theme of social justice, and write an editorial that justifies the main character's escape from prison. The editorial must include details from the text in addition to factual information regarding the policies about political prisoners. Students will support their discussion with evidence from the readings.

Standards

1. The student identifies, analyses, and applies knowledge of theme in literary works and provides evidence from the works to support understanding. The student:
   a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
   b. Evaluates the way an author's choice of words advances the theme or purpose of the work.
2. The student carefully reads (musical and written) text to determine what the text say explicitly and make logical inferences about the meaning of texts.
3. The student assesses how point of view or purpose shapes the content and style of a text.
4. The student draws evidence from literary or informational texts to support analysis, reflection, and research.

Introductory Hook

1. What are some ways that that authors use *imagery* to tell the story?
2. Discussion question: How might imagery be used in music to tell a story?
3. Create a chart to list students' responses

Teacher Tasks

Provide a written copy of song lyrics for each student and play audio version of song
https://www.youtube.com/watch?v=t-1-y7si-5Y
https://www.youtube.com/watch?v=t-1-y7si-5Y
https://www.youtube.com/watch?v=t-1-y7si-5Y
https://www.youtube.com/watch?v=t-1-y7si-5Y

Allow students to listen to the song once while reading the written lyrics. Then play the song again, instructing students to highlight or circle words/phases that are essential to understanding the song's meaning.

Activity 1

Quick write activity: In one or two sentences, respond to the following questions.

- What is the song's message?
- Why do you think that the song was written?
- How did the song make you feel?

Activity 2

The following questions examine *A Song for Assata* as data that can be used in oral discussion.

- Which phrase does the author use to demonstrate mood?
- What are the examples of poetic expressions, metaphors, or figurative language?
- The author's use of words and phrases demonstrates *point of view*. Reflecting on the point of view that this story is told from, who is the victim?

Activity 3

The following questions utilize *A Song for Assata* to generate data, and should be assigned to students individually or in small groups.

- What does this song make you think of? Brainstorm the thoughts that you have about political prisoners after hearing this song.
- The rapper used the phrase, "scandalous the police were, as they kicked and beat her". What does that phrase mean to you?

Activity 4

The author/artist, Common, uses a variety of *imagery* to tell the story. In the passage on lines 13–17, what series of emotions does the author attempt to evoke from the reader?

a. The police
b. Assata*
c. The trooper
d. German nurse

There were lights and sirens, gunshots firing Cover your eyes as I describe a scene so violent Seemed like a bad dream, she laid in a blood puddle Blood bubbled in her chest, cold air brushed against open flesh No room to rest, pain consumed each breath

a. fear: mortification and fright*
b. sadness: shame and neglect
c. love: affection and compassion

The author's use of words and phrases demonstrates *point of view*. Reflecting on the point of view that this story is told from, who is the victim?

a. The police
b. Assata*
c. The trooper
d. German nurse

Which phrase does the author use to demonstrate mood?

a. Scandalous the police were as they kicked and beat her*
b. In the Spirit of God, In the Spirit of the Ancestors
c. I'm thinking' of Assata, yes.
d. Walkie-talkies crackling, I see them when they take her

Which passage represents the author's use of the literary device known as *foreshadowing*?

a. Shot twice with her hands up
   Police questioned but shot before she answered
b. From North Carolina her grandmother would bring news that she had had a dream
   Her dreams always meant what they needed them to mean
   What made them real was the action in between*
c. They lied and denied visits from her lawyer
   But she was building as they tried to destroy her

Activity 5: Editorial

Compose an editorial to the local newspaper that justifies the main character's escape from prison. The editorial must include details from the text in addition to factual information regarding the policies about political prisoners.

RUBRIC: ASSATA POLITICAL PRISONER EDITORIAL

	1	2	3	Points earned
Organization	Passage lacks clear direction and is difficult to follow.	Information is presented logically and mentions at least one event from Assata's story.	Information is presented logically and chronologically describes Assata's story.	
Content	Student does not demonstrate a full understanding of the events in the story or evidence of justification.	Student demonstrates an understanding of the events in Assata's story but lacks justification.	Student demonstrates a complete understanding of the events in Assata's story and the ability to present justification for her escape.	
References	Student writing does not mention laws or common practices regarding political prisoners.	Student writing discusses political prisoners without specific legal reference.	Student writing demonstrates reference to federal, state or local information regarding political prisoners.	
Spelling/ grammar	Writing has four or five spelling or grammatical errors.	Writing has no more than two spelling or grammatical errors.	Writing has no spelling or grammatical errors.	

ILEANA CORTÉS SANTIAGO

3. MIX IT UP

A Language Framework to Incorporate Popular Music and Critical Conversations in the ELA Classroom

INTERCONNECTED CONTEXTS: A BRIEF INTRODUCTION

I am sitting in a downtown café with my friend Mike, a functional linguist, trying to explain my attempt at *language-based analysis* of two songs for this chapter (Fang & Schleppegrell, 2008). Mike is also a teacher and a poet; I can talk with him about mixing disciplines, mixing genres, and making sense of the creative beats thumping in my head. That day, even though Mike told me my language analysis was well done, the most valuable part of our conversation was exactly that: the conversation. In an educational atmosphere that has adamantly conceptualized teaching through a prescriptive and sometimes punitive lens, it is difficult to nurture support communities and even more challenging to make a case for curricula that diverges from what is regarded as the norm.

Music, *functional grammar* (Halliday & Matthiessen, 2013), and critical conversations in the English language arts (ELA) classroom (Appleman, 2015), together, seemed to have that combined essence of creative disruption—I was excited about it! Having taught English, literacy, and multiculturalism in college for some years, I have learned to embrace a *dangerous education* that addresses and openly welcomes controversial issues (Ayers, 2014; Freire, 1973; hooks, 1994; Zinn, 2008). I have also learned of the tremendous amount of pressure and work English teachers face daily to engage students with unconventional and powerful ideas; further, I am aware of the resistance and backlash educators could face when bringing such complex conversations into their classrooms (Dover, 2013).

I write this chapter as an English educator who continues to confront the challenges of resistance and backlash to providing students with an education that openly addresses critical and social justice issues, and I anticipate experiencing these difficulties in the future. This chapter, much like this book, asks for a *recontextualization* of how we view music and language learning in schools while providing the mechanisms to integrate these areas with the necessary critical conversations. In my case, I envision a *mixed tape* of a classroom where multiple disciplines, approaches, and critical/social justice dialogues are invited. This chapter is *un mixeo* (i.e., a mix) that integrates a *language-based* functional frame (Fang & Schleppegrell, 2008; Schleppegrell, 2004) and popular music to actively engage both English language learners (ELLs) and

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 31–49.

mainstream students in the ELA classroom; in addition, it includes three secondary school lessons focused on unpacking linguistic structures, developing language arts competencies, and problematizing systemic inequities.

THE ACADEMIC CONVERSATION

Music and/for Culturally and Linguistically Diverse Learners

Music is a testament of human inventiveness and expression, and an outlet for engagement and building connections. Brill (2011) explains that "music serves as the conduit for humans to express themselves, to identify to themselves and to others who they are, and to establish a sense of belonging" (p. 2); he further argues this sense of identification is crucial for underrepresented communities, as it provides the conditions for agency. With a myriad of genres to choose from and a diversity of people making those choices, we are bound to encounter multiple ways music helps in the telling of stories and in exploring issues of identity (Kelly, 2013; Lamont-Hill, 2009).

As explained in the introductory chapter of this book, it is in this confluence of choices and availability of popular *texts* that *intertextuality*, or 'cross-referencing' among *texts*, can serve as an additional mechanism for classroom communities to engage with intricate ideas and welcome the voices and perspectives of culturally and linguistically diverse (CLD) students (Hagood, Alvermann, & Heron-Hruby, 2010). Another resource to foster meaningful classroom engagement is *intersubjectivity*, which refers to a type of collective learning and understanding that honors students' contributions (Matusov, 2001). With these tools in mind, consider the pedagogical possibilities when choosing songs whose multicultural content and complex discourse challenges a diversity of learners to think critically and at deeper levels.

Artists such as Rage Against the Machine and Puerto Rican urban ensemble Calle 13 have for years disseminated stories and socio-political critiques of mainstream society and its treatment of underserved groups. Such dissident voices serve an important goal: reminding us of our civil duty to question, rebel, uncover, problematize, and challenge the status quo. Shafer (2012) argues that songs can serve as anchor for discussing social and political messages, as they foster "a setting for multiple voices and an atmosphere that is more democratic and expansive" (p. 53). It is this democratic spirit and civic engagement that we hope drives teachers and students within and beyond the classroom.

English Language Learners

The U.S. English classroom has undergone a cultural and linguistic *recontextualization* of sorts. The number of ELLs has gone in steady crescendo, reaching 9.1% of the entire U.S. public school population in 2012 (National Center for Education Statistics: English Language Learners, 2014). These students are both

linguistically and culturally diverse and bring with them a repertoire of practices and notable experiences that rarely align with mainstream classroom tenets and values (Valdés, 1996, 2001; Delgado Gaitan, 2004; Delpit, 2012). As a review, an ELL "refers to a nonnative English speaker who is acquiring English" (Graham & Garshick, 2006, p. 118). Spanish speaking ELLs are a majority in the United States; but this information is not surprising, as Spanish is the country's most spoken second language (Batalova & McHugh, 2010; Ryan, 2013).

Music can serve as a means to address the needs of diverse learners, including ELLs. In fact, scholarship shows music's effectiveness in the teaching of ELLs (Lems, 2005; Murphey, 1992a, 1992b) and their language and literacy development (Medina, 2002; Schunk, 1999; Pane & Salmon, 2011). In his cogent scholarship on pop songs and their discursive power to teach language learners, Murphey (1990b, 1992a) theorizes about the *song-stuck-in-my-head-phenomenon*, which he claims is a naturally occurring experience among individuals after listening to a musical piece; the scholar also claims this phenomenon might aid in language acquisition. Moreover, songs that showcase a story, i.e., "story songs," can improve vocabulary learning while facilitating understandings of genre conventions (Medina, 2003). Educators of CLD adults explain that music with lyrics can boost teaching and foster a distinctive engagement that enhances learning environments (Lems, 2005). With younger students, music has proven to advance literacy skills in *inquiry-based* contexts (Pane & Salmon, 2011). Overall, scholarship on popular music and English learning supports community building, connects schooling and community knowledge, and offers a unique scope into diverse discourses (Engh, 2013). The aforementioned qualities make songs a versatile pedagogical tool: one that, according to Murphey (1990b, 1992b), our students just will not forget.

Although these scholars address theoretical, pedagogical, and research-based approaches to incorporating, understanding and using music, language, and literacy in different environments, none of them offer a specific functional, framework through which the *language features* of songs can be deconstructed and examined as "linguistic objects" (Lukin, 2008, p. 85). It is with this premise that *language-based pedagogy* (Fang & Schleppegrell, 2008) is shared with English teachers aiming to remix their classes with popular music.

A Rationale for a Functional Language Approach

With its alluring quality and multisensory components, music can be an exceptional resource when addressing the needs of ELLs in the ELA classroom (Murphey, 1992a, 1992b). In fact, it is well documented that the literacy identity of many CLD students and their families includes experiences such as music-related practices and religious traditions; thus, as teachers consider the how, when, and what of music in their classroom, they must remember the plethora of literacies to draw upon in and outside school environments (Compton-Lilly & Greene, 2011; Delgado Gaitan, 2004; Larrotta & Yamamura, 2011; Moll, Amanti, Neff, & Gonzalez, 1992).

The integration of music and *language-based* approaches may present some challenges for literacy teachers—thinking about it in a broader scope, it is almost a venture into a new territory that might be seen as diverging from national and statewide mandates. One of the biggest challenges when choosing to integrate songs into a mainstream classroom may also stem from perceived hierarchies among genres. For instance, for some education stakeholders, music and song may ring as 'fun and games' when compared to more highly valorized genres in national initiatives, such as research papers and other non-fiction *texts*.[1]

In this case, *systemic functional linguistics* (SFL) can serve as a powerful framework to study songs as *linguistic artifacts* that showcase unique, culturally-bound, and genre-specific knowledge while building academic competencies (Martin & Rose, 2007; Martin & Rose, 2008; Schleppegrell, 2004). Drawing on critical traditions, SFL focuses on how individuals construct and shape discourse according to suitable language options for a *type of text;* such text types are the "primary medium through which disciplinary knowledge is produced, stored, communicated, and critiqued" (Fang & Schleppegrell, 2008, p. 9; Martin & Rose, 2008), a crucial lesson for both teachers and students. In contrast to 'traditional' grammar, SFL recognizes the functional nature of language, in addition to its social situatedness and continual change (Halliday & Matthiessen, 2013; Martin & Rose, 2007; Schleppegrell, 2004)—SFL "does not separately address language and content, but instead sees the language as the realization of meaning in context" (de Oliveira, 2015, p. 2). Such a stance is well-aligned with general understandings of *literacy as meaning making* (Harste, 2003; Kress & van Leeuwen, 2006; Luke, 2003; National Council of Teachers of English, 2014), an anchor to thoughtful and effective English teaching.

Scholars have studied music from a *social semiotic* perspective and SFL (both of which are connected) to approach music and songs as linguistic artifacts that are socio-culturally determined (van Leeuwen, 1999; Caldwell, 2009). For instance, Caldwell (2009) draws on Halliday's (1970) "phonological stratum of language," van Leeuwen's (1999) work on multimodality and other scholars to study *rhythmic synchronicity*—i.e., beat and rhythm synchronic coordination—of six hip-hop artists collaborating with Kanye West (p. 62). He found that these artists' *synchronicity* ranged from 'low' to 'high' and that such information could reveal aspects of the identity of both the rappers and West himself as producer. Overall, these works provide a broad understanding of how *social semiotics* and SFL have been used to study music in connection to functionality and identity.

Functional grammar has also been employed to advance classroom practice. For teachers, this is an ideal opportunity to develop discipline-bound knowledge while promoting language learning (Achugar, Schleppegrell, & Oteíza, 2007; de Oliveira, 2008; Lock, 1996; Schleppegrell, 2004) and offering guided support "'in the context of shared experience'" (Rose & Martin, 2012, p. 58). Through these approaches, students engage with, say, poems or songs as *linguistic items* they appropriate, unpack, and repack (Fang & Schleppegrell, 2008; Schleppegrell, 2004); the premise here is

that learners will have the tools for and agency in critical scholastic engagement. In classrooms where social justice is greatly needed, looking at discourse as socially constructed and revealing of disenfranchisement makes for a powerful and necessary aptitude to nurture among students (Martin & Rose, 2007). As a teacher, I am interested in *language-based pedagogy*, which draws upon functional grammar and focuses on providing teachers with pedagogical strategies to support both the learning of disciplinary knowledge and language (Fang & Schleppregrell, 2008). This chapter centers predominantly on ELA and CLD students' understandings of songs as *texts*.

The choice of music as *text* and the critical theme of immigration are highly influenced by the timeliness and need of both subjects in the U.S. classroom, the former being addressed by this book and the later a topic of much controversy in the media and our socio-political arena. The choice of two songs, one in English and one in Spanish, also connects with functionality, linguistic conventions, and criticality. For instance, each of these selections should be understood as a unique genre ingrained in the cultural context in which it was developed (Christie & Martin, 1997; Martin & Rose, 2008). Overall, critical conversations go beyond discussing controversial topics, as the very resources we select and their language should also play a part in these dialogues, thus signaling a commitment to diversifying our ELA curricula.

Critical Topics in the ELA Classroom

As teachers, we understand the inherent complexity and importance of critical ideas and social justice dialogues in the classroom (Appleman, 2015; Dover, 2013). In fact, professional organizations have long been advocating for their overt inclusion across disciplines (e.g., National Council of Teachers of English, National Association for Multicultural Education), while scholars have called for the fostering of *multicultural competencies* among learners (Sharma, Phillion, & Malewski, 2011). Nieto and Bode (2012) and hooks (1994) have made a career of advocating for equity pedagogy, one that uncovers injustices, gives voice to marginalized communities, and aims to disassemble the status quo. As an education community, we agree that schools should offer students access to a multiplicity of ideas and agency to enact social change (Ayers, 2014; hooks, 1994). Let's continue on this path!

What's in the Mixed Tape? Functionality, Music, and Critical Issues

Language-based pedagogy is used to anchor the discussion of two songs and encourage a general exploration of U.S. immigration, especially from a Latin American perspective. I specifically draw upon literature on language arts that moves away from misconceptions of the *language of literature,* or in this case the *language of songs*, and instead focus on language and functionality (Fang & Schleppegrell, 2008; Lukin, 2008). In addition, language pedagogy provides targeted

means to navigate discourse; by giving students these tools, we are inviting and preparing them to be active participants in and consumers of academic knowledge (Schleppegrell, 2004). This is one way to foster inclusion while validating multiple artistic and cultural traditions.

The first song chosen is "Without a Face" by Rage Against the Machine (RATM, 1996, track 8), an insurgent rap-metal ensemble originally from Los Angeles, California. With more than two decades of robust socio-political commentary through their music and lyrics, the band has earned a reputation for tackling oftentimes-controversial topics.[2] This very identity of theirs is what lured me to this song in the first place. In particular, the chosen *text* focuses roughly on the experiences of undocumented immigrants who are victims of a system that profits from their labor but continues to criminalize their identities. It is important to note that English teachers assessing this song for use in their classroom might find that it is overall suitable for high school students and less so for middle school. The lyrics are powerful—they showcase a rhetorical complexity that deserves a closer examination, because they offer learners a comprehensive take on immigration stories and the highly debated figure of the immigrant. This is not a safe choice for a song; it was not meant to be.

The second choice is a Spanish number by Calle 13 titled "Pa'l Norte" (2007, track 10). Having enjoyed the music and unique style of these urban Puerto Rican artists since college, I have come to appreciate their overt, anti-establishment lyrics that often expose inequities while inviting a new generation of Latino/a Americans to embrace resistance and understand the complexity of our realities. The group's artistic risk-taking includes language alternation, anglicisms and culturally-situated expressions, and richly dense discourse. "Pa'l Norte" is a candid and well-developed title about Latin American immigration from the South to "the North" (i.e., presumably the United States) that positions border crossing as an organic movement that is at the core of human identity. In the song, this idea is juxtaposed with contemporary (and highly controversial) policies on border demarcation. Calle 13 offers a unique perspective on immigration from the viewpoint of a collective Latin American consciousness. The group then expands it to a global one, thus decentering it as a purely American issue.

Music descriptions and *language-based* strategies are effective means to *dissect texts*[3] and showcase how language patterns, including rhetorical devices, can support learners in navigating content area topics (Lukin, 2008). By focusing on the critical unpacking of language, teachers are offered a set of strategies for developing linguistic, ELA, and social justice conversations in a confluence of best practices and with the potential for *intertextuality* (Hagood et al., 2010) and *intersubjectivity* (Matusov, 2001). Teachers will also have an opportunity to break away from restrictive definitions of genre as 'suitable' or 'unsuitable' for schooling, while validating the language and culturally significant messages of underserved peoples within their classroom and school communities (Kelly, 2013). For these particular lessons, one recommendation is for ELA teachers to partner

with the school's ENL/ELL professionals or Spanish teachers. The following lesson excerpts aim to model activities and strategies for English (and all) educators of diverse students. All song excerpts have been paraphrased and translated from the original texts.

LESSON EXCERPT I: TRANSITIVITY, CHARACTER DEVELOPMENT, AND IMMIGRATION IN "WITHOUT A FACE"

In the song "Without a face" by Rage Against the Machine, the topic of immigration can be unpacked through the various *processes* that support a more in depth understanding of the main character's development and transformation as he/she enters an unknown territory; in this case, the *experiential meanings* analysis, i.e., meanings about experience, (Halliday & Matthiessen, 2004) is predominantly understood from the perspective of the main character, the immigrant.

Focus on Language (*adapted from* Fang & Schleppegrell, 2008)

Processes are "constructed in verb groups" (p. 11); when unpacking and labeling processes, context is very important. The teacher should offer accessible definitions to students before delving into the language-based exercise. Fang and Schleppegrell (2008) explain the various types of functional processes students must learn:

- *Doing*: engaging in/performing an action
- *Being*: signals a state of being, existing
- *Sensing*: involves perceiving, feeling, thinking

Focus on Content

Learners must also have access and be able to engage with the ELA competencies addressed in the lesson—in this case, the literary analysis of *character development* (Lynch-Brown, Tomlison, & Short, 2011).

Focus on Social Justice

Critical conversations that connect students with larger inequities within systems and directly relate to power imbalances in our communities are an essential component of any discipline in the 21st century, but particularly ELA and literacy (NCTE, 2014). The topic of immigration is a particularly important one. A recommended resource to prepare for this conversation is "Immigration myths" by Teaching Tolerance (link: http://www.tolerance.org/lesson/immigration-myths), which has connections to other valuable materials and guides. When using these sources, it is also important to ask students to conduct their own research, be informed about the issues, and move beyond responses that focus solely on their perspectives.

Table 1. Transitivity analysis and character development

Language support for ELLs	*ELA focus: Character development*	*Transitivity Analysis: Processes*
• Who is telling the story/ sharing perspectives? • Who is this person? • How does the immigrant describe life before the crossing?	*Before crossing (told in retrospect in the song):* Few specifications; nostalgia for the past; family ties; hints at more *rounded* sense of identity (take time to explain difference between *flat* and *round* characters, for instance (see Lynch-Brown et al., 2011);	No discourse associated with the before crossing the border [This section can be connected with the discourse on Calle 13's "Pa'l Norte," which focuses largely on immigrant identities before the crossing. It also breaks the monolithic perception of these community as only immigrants and depicts them as agents.] Sample questions to invite *intertextuality*: What other *texts* come to mind that specifically focus on immigration? Whose perspective is highlighted? Why do you think that is? E.g., a politician's rally speech, a slogan on a t-shirt, a movie, a social media platform
• Mention some actions the character does when trying to 'cross' the border. • What is the immigrant's perception of the crossing? How can you tell?	*Crossing (mostly in the chorus; see song lines 12–17): changes the narrator* A myriad of life-altering circumstances causes the character to change (e.g., extenuating commute, hiding, enduring an inhumane journey, witnessing 'graves' of deceased immigrants).	*Doing (material)*: trespassing, commuting, enduring e.g., I *attempted to go through* a border; [I] *commuted* unnoticed by others. *Sensing (mental):* perception e.g., I *engaged* in a deadly mission. Sample questions to invite *intersubjectivity*: How would you feel if you faced the difficulties expressed by this character? What types of life circumstances would prompt someone to take such dangerous journey? As a democratic nation, how can we improve our approach to immigration.
• Who is faceless? • What does it mean to be faceless? • Is the immigrant really 'incarcerated'? • What happens when you are 'behind bars'? • Why is the narrator comparing 'existence' to 'incarceration'?	*After crossing/current context (most of the song):* The beginning of a new, 'faceless' context is documented at the end of the chorus. In fact, most of the song focuses on the conditions endured and the 'existence as incarceration' dynamic.	*Being:* state e.g., [*I*] *am* faceless. (*participant* is career) e.g., *Existence is* jail. (*participant* is token) Various processes: (see line 1) e.g., [I] *have* no documentation *(being)*, *Sensing* therefore I *do not have* humanity (*sensing*).

Character development of the immigrant can be explored by looking at three stages in "Without a Face:" pre-crossing (told sporadically in episodes of nostalgia and familial concern), crossing (mainly developed in the chorus), and current context/post-crossing (most of the song's lines). In the song, after all the *doing* processes associated with the crossing (border trespassing and undocumented entering into the country), the narrator transitions into *'being'* faceless, i.e., which could be interpreted as becoming invisible amidst the dominant structures of the U.S. political and social landscape. Yet, the immigrant's invisibility is tied to both his/her survival and the deprival of identity by a system designed to bank on their work while maintaining them in that very 'faceless' state.

Emphasis on Critical Issues

Teachers must provide a context for the terms immigration, immigrant, and migrant or do a debriefing of the terms to ensure students understand the subject matter (de Oliveira, 2015; Fang & Schleppregrell, 2008; Schleppregrell, 2004). When discussing some of the *doing, being,* and *sensing* processes in the song, ask students to try to distinguish between processes and what that reveals about the message (Fang & Schleppegrell, 2008; Rose & Martin, 2012); also, ask them to think deeply about the different lenses or sides of the immigrant's story and how that might (dis)connect with what they know about immigration (e.g., from the news or social media platforms). Moreover, in the song, the crossing contains predominantly *doing* and *sensing* processes; upon crossing, two major *being* processes are then present: becoming faceless and comparing 'existence' to 'incarceration.' Thus, the citizen of 'X' country migrates and then is a 'prisoner' with a prescribed identity. Meanwhile, the teacher can posit some of the questions in Table 1 to invite *intertextuality* and *intersubjectivity*.

Also, teachers can consider using specific excerpts from Foucault's Panopticism (1995) to begin a conversation with students about the connection between existence and imprisonment; as we know from best practices, both mainstream students and ELLs can and will be receptive to delving into this type of academic conversations if offered meaningful scaffolding from the teacher (Bailey & Butler, 2002; de Oliveira, Maune, & Klassen, 2014). Consider comparable traits or images in the song and Foucault's work, such as being under constant surveillance/scrutiny, having limited rights, being faceless/invisible, behaving in certain ways to avoid trouble, lacking agency, and understanding who has power (Foucault, 1995). You can begin the conversation with Lesson I, then continue with a more in-depth dialogue during next class.

COMPARISON OF ACADEMIC AND EVERYDAY DISCOURSE IN "WITHOUT A FACE" AND "PA'L NORTE"

In the song "With a Face," the immigrant sees his *existence* in the U.S. as *imprisonment*. In "Pa'l Norte" (Calle 13, 2007, track 10), the narrator also dwells

on this idea by calling himself a *recluso*, i.e., an inmate. In this follow up lesson, two aspects are highlighted: first, the showcasing of the term metaphor as a concept for students to deconstruct by comparing an *academic language* definition*,* one that pertains to schooling language, with an *everyday language* definition, which refers to language used outside of school (Bailey & Butler, 2002); second, an example of how the metaphor is showcased through discourse in both songs. To establish a connection between the schooling definition and how it is used in everyday contexts, teachers can create a visual component that allows for such comparison. For example, create a PowerPoint slide or use the blackboard to write down both definitions next to each other. The table below is an example of how I have presented this comparison to my students to support their learning.

Table 2. Language unpacking through everyday and academic discourse

Everyday discourse	*Academic discourse*
A *metaphor* is commonly known as a comparison where one idea is used to express another idea (through language, visuals).[4] You do not need to say that something is like another.	A *metaphor* "is an implied comparison without a signal word to evoke the similarities" (Lynch-Brown, Tomlinson, & Short, 2011, p. 60).
• comparison • ideas 'disguised' as other ideas	• rhetorical figure • rhetorical device • figurative or literary language
Example: "A monster tornado is coming!"	Example: "Life's but a walking shadow, a poor player, / That struts and frets his hour upon the stage, / And then is heard no more." (from Shakespeare's Macbeth)

Functional Elements of Comparison and Intertextuality in Both Texts

Text 1: RATM. In "Without a Face," the narrator expresses that "Existence *is* incarceration." The metaphor or comparison between an immigrant and a prisoner is an important statement representing shifts in perspective. For instance, the narrator is detached from his own existence as an undocumented immigrant working and undergoing a series of mistreatments and incidents that lead to marginalization in the United States. In the song, the related jail metaphor is enhanced by pointing to the immigrant's lack of "control" and agency, in addition to his tapped phone. The mention of "jura" or jury is also significant in understanding the narrator's experiences. The immigrant in this song is a victim of societal corruption and abuse. As part of this short lesson, teachers can ask students to carefully read the lyrics, identify language patterns that facilitate their learning, and keep an eye for additional metaphors and what meaning they convey (Fang & Schleppregrell, 2008).

Text 2: Calle 13. Meanwhile, in "Pa'l Norte," the narrator claims "Yo soy un invasor con reputación de convicto. / I am an invader with a convict's reputation." While Calle 13's rendition of the incarceration metaphor is less tragic and undermining than RATM, it is still indicative of a larger ideological stance on the criminalization of the immigrant. The "convict" line is followed by a transformation, almost a magical one, which empowers the immigrant to become a miner who can delve and traverse underground to border cross. This added sense of agency is embodied in the charismatic figure of the miner whose reliance on spiritual protection takes him to "el Norte" (i.e., the North). The immigrant in "Pa'l Norte" is a strong, adventurous traveler who, like the indigenous people of Latin America featured on the music video, sees no boundaries.

BRIEF EXPLORATION OF GRAPHOLOGY AND AGENCY IN "PA'L NORTE"

Emphasis on Language

This analysis focuses on graphology, which are layout patterns that showcase meaning in a broader scope (Fang & Schleppegrell, 2008; Halliday & Matthiessen, 2013).

Emphasis on Content

The patterns help map the discourse following a path or events leading to the crossing.

Emphasis on Critical Issues

In the song, there is development of identity and agency rooted in Latin American cultures and traditions.

CONCLUSION: REWIND THE MIXED TAPE

The allegory of the *mixed tape* is intended to call on English teachers to continue to diversify and creolize their classroom practices with fresh (critical) conversations, in addition to different genres and frameworks; the aim is that, just like rhythm and song, we reframe the way we educate in order to meaningfully incorporate the diverse voices and identities in our classrooms. No longer can we afford to dwell in nostalgia or remain unchanged when our schools continue to transform. Rather, like *recontextualizing* and *remixing,* we must plan accordingly—never afraid to reclaim language arts as a field that openly embraces diverse literacies and knowledge (Moll et al., 1992).

English language learners continue to be an underserved population in U.S. schools, and it is our duty to find effective and just mechanisms to support their

Table 3. Graphology of "Pa'l Norte" by Calle 13[5]

Language and ELA: Layout patterns and sequence	*Questions to support ELLs*	*Critical issue: agency*
After the first chorus, affirmation of identity and statement of purpose: to journey Stanza 1	• Who is *this* immigrant? • What do you think the "pezuña" or hoof represents?	Strong sense of self (e.g., animal characteristics as a sign of strength)
Reminiscing on the journey's meaning and preparation Stanzas 2–3	• Is C13's immigrant similar to the one portrayed by RATM? How so? • What does the journey mean to the immigrant?	Strong adherence to cultural roots—lyrics showcase significant rituals and traits
Reflection on the lessons learned from journeys Stanza 4	• What are some lessons learned from previous journeys? • How are the lessons learned indicative of the immigrant's connection with his/her culture?	Lessons rooted in traditional practices: scribing, religious practices, resistance to oppression
Re-affirmation of purpose and engagement in journey to the North Stanzas 5–8	• What does "the North" stand for? Is this use of the term significant? Why or why not?	Voice is purposeful and assertive; there is hope and a strong sense of self; valorization of indigenous/native way of life is strong (e.g., connection to the natural environment)

academic success and growth as members of our community. We can begin by integrating resources that resonate with their identities as adolescents, language learners, and culturally diverse individuals. By offering *language-based pedagogy* as an effective framework when working with a multicultural group of students (Fang & Schleppegrell, 2008; Rose & Martin, 2012), including ELLs (de Oliveira, 2008), teachers can appropriate and draw upon strategies that ensure access to complex discourse and to even larger systemic conversations. Back in the café, I wonder what would happen if all teachers were allowed to remix education and their teaching. I would think the sounds would be as awesomely complex and alluring as the best playlist one could ever put together.

NOTES

[1] See Appendix A of the Common Core State Standards: http://www.corestandards.org/assets/Appendix_A.pdf
[2] See http://www.ratm.com/ for more details
[3] See de Oliveira and Dodds (2010) for more detailed information on *language dissection.*
[4] See Purdue OWL for definitions and examples of the term *metaphor*.
[5] For my analysis, I used this online iteration of "Pa'l Norte:" http://genius.com/Calle-13-pal-norte-lyrics

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COMPREHENSIVE LESSON PLAN: "WITHOUT A FACE" BY RAGE AGAINST THE MACHINE AND "PA'L NORTE" BY CALLE 13

Instructional Goals

ELA: Students will identify and critically analyze metaphors related to the topic of immigration as portrayed in two popular songs, one in English and one in Spanish, and a music video. In addition, they will unpack the figurative language used to construct the figure of the immigrant in each song and compare and contrast them during an intertextuality exercise. They will also write a reflection to engage with systemic conversations on the topic.

Language: Students will learn the *everyday* and *academic language* definitions of the term metaphor (Bayley & Butler, 2002); they will also demonstrate knowledge of these definitions and of figurative language features as they engage in class discussions and craft a reflection.

Standards

Sample ELA standard: CCSS.ELA-Literacy.RH.11-12.4: Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

Sample language standard: World-Class Instructional Design and Assessment (WIDA) English language development (ELD) standard: English language learners communicate information, ideas, and concepts necessary for academic success in the content area of LANGUAGE ARTS (Grade Level 9–12).

Introductory Hook

Think about a popular *text* whose main idea (or one of them, at least) is to expose injustices—for example, *V for Vendetta,* a César Chávez "*sí, se puede*" sign or you can also show posters of the movies.

What are some traits of such *text*? What makes the *text* powerful?
What type of language and/or images the author uses to share compelling messages in or about the *text*? (consider both linguistic features, figurative language, visual elements)

Ask students to debrief in pairs. Then, write down some of their answers on a PowerPoint slide or the board.

Teacher Tasks

Share printed song lyrics of "Without a Face" (in English) and "Pa'l Norte" (in both English and Spanish). If lyrics in English are not available, partner with the school's

Spanish teacher or a school paraprofessional who can offer support in finding or developing excerpt translations. If possible, purposefully pre-assign students in groups where at least one of them speaks or is familiar with Spanish. For Activity #2, have the music video of "Pa'l Norte" ready on the computer.[1]

CRITICALLY ANALYZE POPULAR MUSIC TEXTS: UNPACKING METAPHORS ON IMMIGRATION

Activity 1: Song #1 – "Without a Face" (WAF; song)

Academic language unpacking exercise: What is a metaphor? What comes to your mind when I say this term?

The teacher notes students' responses for all class to see. Check if the students refer to language predominantly connected with literature, as it shows what they have learned about it (e.g., that metaphors are "literary language"). To establish a connection between the *schooling definition* and how it is used in *everyday language*, create a visual component that allows for such comparison (Bayley & Butler, 2002). For example, create a PowerPoint slide or use the blackboard to write down both definitions next to each other, with examples. In this chapter, table 2 provides an example of how I have presented this comparison to my students. As part of this short lesson, teachers can ask students to carefully read the lyrics, identify language patterns that facilitate their learning, and keep an eye for in-text metaphors and what meaning they convey (Fang & Schleppregrell, 2008; Rose & Martin, 2012).

Prompts/questions:
As you listened to the song, what language features drew your attention?
Did you notice any *comparison of ideas* in the song? Mention two main ideas that are *compared* in the song, e.g., "Life is _____."
Why do you think the immigrant says "life is _____"?
Why do you think the broad concept of 'immigration' is compared to 'imprisonment'?
What type of immigration story are the metaphors in the song conveying? Are these messages positive or negative?
What do you think is the author's point of view about immigration in the United States? How do you know?

Note for teachers:
In "Without a Face," the narrator expresses that "*Existence* is incarceration." The metaphor or comparison between an immigrant and a prisoner is an important statement representing shifts in perspective. For instance, the narrator might be detached from his humanity, as he works and undergoes a series of mistreatments and incidents that lead to marginalization in the United States. In the song, the related jail metaphor is enhanced by pointing to the immigrant's lack of "control"

and agency, in addition to his tapped phone. Overall, in this song, the immigrant is a victim of societal corruption and abuse.

Activity 2: Song #2 – "Pa'l Norte" (song and music video)

For this second activity, the students will identify figurative language in textual and visual forms. After the students have listened to "Pa'l Norte" and seen the video, ask students to identify metaphors in the lyrics and the visuals as they work in small groups, then they share with the whole class.

Did you notice any *comparison of ideas* either in the lyrics and/or the images presented in the video?
Mention one main "*implied comparison"* in the video (visuals, language) (e.g., immigration as spiritual/religious procession; oligarchs walking opposite to the immigrants may symbolize how governments are not working for/with their people; sunrise and hands up to the sun might stand for beginning and hope; sunset might be defeat, death).
Why does the author *compare* the immigrant to an 'invader,' a 'convict,' and a 'miner'? Why does the author employ these *rhetorical devices*? (briefly unpack these terms for students)

Note for Teachers

In "Pa'l Norte," the narrator claims "Yo soy un invasor con reputación de convicto. / *I am an invader with a convict's reputation.*" While Calle 13's rendition of the incarceration metaphor is less tragic and undermining than RATM, it is still indicative of a larger ideological stance on the criminalization of the immigrant. Yet, the "convict" line is followed by a transformation, almost a magical one, which empowers the immigrant to become a miner who can travel undetectable as he/she border crosses. This added sense of agency is embodied in the charismatic figure of the miner whose reliance on spiritual protection takes him to "el Norte" (i.e., the north). Calle 13's immigrant is a strong, adventurous traveler who, like the indigenous people of Latin America featured on his music video, sees no boundaries.

Activity 3: Intertextuality: Comparing songs 1 & 2

Students will break into small groups and will answer and discuss the following questions. The teacher must first debrief students on the meaning of social justice.

Why do you think the broad concept of 'immigration' is compared to 'imprisonment' in both songs?
What are some major differences in context/setting between WAF and "Pa'l Norte"? How do these differences offer a unique perspective and point of view on immigration?

Compare and contrast the figure of the immigrant in WAF and "Pa'l Norte."

Brief reflection paper (Students brainstorm ideas in class, then work on individual assignments for a later submission)
When it comes to the topic of immigration, whose perspective is often portrayed by the U.S. media? Why?
Whose voice is often present? Whose voice is silenced?
Why do you think the authors of WAF and "Pa'l Norte" provided these perspectives?
What social justice message do they want to share?

NOTE

[1] A clean lyrics video of "Pa'l Norte" is available here: https://www.youtube.com/watch?v=SBYO1ZfxxSM. The official (explicit) song is available here: https://www.youtube.com/watch?v=-n5Krh_8j0Q

TIMOTHY J. DUGGAN

4. M.A.S.T.E.R.ING THE ART OF MUSIC INTEGRATION

INTRODUCTION

Integrating musical composition and performance into core classroom study is essential to maximize student learning and develop both musical and literary talent. With little or no musical training, teachers and students can use music to respond to and analyze texts; to think critically about specific components of stories, poems, or content area informational texts; and to create original, powerful responses to classroom content. While several chapters in this volume have demonstrate how teachers can pair literary texts with music or access historical and cultural movements through contemporary popular songs, this chapter focuses on a method for engaging students in the process of creating original music and words to respond to texts.

Teachers who incorporate music in their classrooms will be joining a centuries-old tradition (Armstrong, 1999). Students who read *The Odyssey* today may not know the epic poem was originally told with the accompaniment of the lyre (Storr, 1992). The mathematician Pythagoras was known to employ musical strings to demonstrate the connection between the conceptual world of mathematics and the physical world. The medieval scholar Peter Abelard, a teacher of logic, was known to sing secular songs with his students (Waddell, 1934). The ideal of the integrated liberal arts is evident in the shared vocabulary applicable not only to music, but also to art and literature. Words like composition, texture, phrasing, unity, proportion, and form are shared across these disciplines. Ironically, although music gained a firm footing in the general curriculum in the United States around the turn of the 20th century (Brubacher, 1947), its use in the general curriculum as a tool for learning is limited (Duggan, 2003a).

Teacher-scholars have demonstrated how music can be used in elementary grades to represent characters in children's books (Gilles, Andre, Dye, & Pfannestiel, 1998; Kersten, 1996), build phonemic awareness (Towell, 2000), and to acquire new language (Livo, 1975). At the secondary level, however, involvement in music tapers, and content area teachers, sequestered from each other by classroom walls and the demands of subject curriculum, find few occasions to sing with their students or to involve students in original music production in response to their core learning.

Researchers have noted that studying music aids in the total development of the brain (Jensen, 1998; Sousa, 2001). According to Jensen (1998), music is useful as a tool for learning due to its ability to stimulate students, its role as a carrier of

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 51–64.

words, and its function as a primer for neural pathways. While Sousa (2001) showed the advantages that listening to music provides in the learning of new material, he claimed that creating music is even more beneficial because it increases spatial-temporal reasoning. Connecting learning in music with learning in language helps students to recognize the deep connection between the arts, and it illuminates an integrated view of how we can approach interpretation (Goering & Strayhorn, 2016).

M.A.S.T.E.R. FRAMEWORK

Based on work I have done with students of all ages and teachers integrating music into their English classes, I developed a framework to aid teachers in helping students think about how they can craft musical responses to literature and other materials from the classroom. The M.A.S.T.E.R. framework described here provides teachers with specific prompts for students. The letters stand for the following musical manifestations:

M – Mnemonics
A – Adaptations
S – Settings
T – Themes
E – Explorations/Extensions
R – Recital

Below are descriptions of each strategy with example classroom texts and ideas for how to make the strategies work in English language arts classrooms.

M = MNEMONICS

Using musical mnemonics to remember lists of words or concepts has been a staple of early instruction for many years. Think of "The Alphabet Song." No one questions its value in helping children to memorize letters, but the basic nursery rhyme melody, once used in variations by Mozart, can serve equally well for memorization of poetic devices. Here is an example:

Verse 1:

Metaphor and simile
Euphony, cacophony,
Alliteration, assonance,
Meter, rhyme, and consonance
These are terms you're going to see,
Come and learn some more with me

Verse 2:

Paradox, synecdoche
Irony, metonymy,

Antithesis, hyperbole,
Pun and Onomatopoeia, "Whee!"
Personification, Allusion, too,
These are terms useful to you.

Another way to use music mnemonics is to pull character names, settings, and other important story elements and make a list, then construct a song that uses the list as its text. As an example, many teachers use Sandra Cisneros' enduring book, *The House on Mango Street* (1989) in their classrooms. In the vignette, "My Name" (http://theliterarylink.com/mangostreet.html), the narrator, a young girl named Esperanza, reflects on her feelings about her name. If students want to jog their memories of key terms from that vignette, perhaps to prepare for a quiz, they can generate a list such as the following: hope, sadness, Esperanza, great-grandmother, great-grandfather, sack, window, Magdalena, Nenny, Lisandra, Maritza, Zeze the X. Students can use a tune already familiar to them or create their own, even a simple melody of two notes could be used.

Using music to memorize terms can work in any content area, addressing key concepts and helping unclog students' minds prior to assessments. Historical events, math functions, steps in a process to perform a physical feat in gym class all can be remembered through simple melody. Such activities might be especially helpful when students are reviewing in any class for a test that will require them to recall and define a list of terms or recall principles.

A= ADAPTATIONS

To create an adaptation of a text means essentially to retell the story or, in the case of an informational or argumentative text, to represent the main ideas, remaining faithful to the themes of the original text but creating original language and music to tell it. Adaptations may involve changing settings, adjusting or excerpting plot elements, or even changing names of characters. Great stories have been adapted to song by opera composers and popular musicians for centuries, and your students can produce their own musical adaptations of the stories and the informational texts they read—if you give them the opportunity.

You may need to teach basic song structure, such as 1-4-5 chord progressions in folk or blues music, or use your musically-inclined students to lead groups in developing melody, but the benefit is in the verses they compose to retell the story (or concept, or argument) and the mood the music helps to create. Doing so will compel students to think deeply about the text they are adapting, to pay attention to key details they want to include in the adaptation, and to justify their choices of a specific musical mood and structure.

Students may be inclined here to adapt the original text to an already-familiar tune, and that is fine, though my own preference is that they compose original music in order to activate more of the brain and to take true ownership of the finished product.

As an example, over the past several years, I have adapted many of Shakespeare's tragedies to song (Duggan, 2003b, 2008). Here is a sample of lyrics with chords, time signatures, and tempos:

From "Macbeth's Down Home on the Heath Bloody Villain Country Blues" (Duggan, 2003b)

Key of D, 4/4 time, up tempo,

D G
Double, double, toil and trouble, fire burn and cauldron bubble
D A D A D
Come here running on the double, listen to the tragedy of Macbeth
D G
A long, long time ago in Scotland lived a king, his name was Duncan
D A D A D
He survived a bloody rebellion with the help of brave Macbeth
D G
Duncan gave Macbeth great honors, land and title from the losers
D A D
But Macbeth first heard that news from witches on the heath …

The song lyrics students write may directly reference the original text or refer only obliquely to the original, as long as the roots of the original are somehow visible in the derivative work. Students may engage any kind of musical accompaniment, from guitar or piano to electronic keyboard apps, such as GarageBand™, or use no instruments at all, singing their melody a cappella. Prompts that may be effective in starting students on the road to musical adaptation might be, "What if this story were told today in a song? What would it sound like, and what words would be needed to tell it?"

The process of adaptation works well with long works that students are reading in English class, but would work equally well with short stories, poems, or vignettes. Paul Simon's (1966) retelling of E. A. Robinson's "Richard Cory" (1905) comes to mind. Using the example of the vignette "My Name" from Cisneros again, we can explore how students might work in small groups to retell the story of Esperanza's great-grandmother by creating a song. Perhaps students can focus on how the great-grandmother had refused to marry, how the great-grandfather abducted her, and how she sat by the window. Perhaps a good chorus for the story-song students create would use a connecting line like, "I would've liked to have known her" (p. 11), with the line repeating to make the connection that Esperanza makes in the story between their situations. Your students will have different ideas of how to approach the adaptation of this excerpt, which will, by necessity, involve them in analytical discussion with their peers. The peer conversations that take place in the creative process help students cite evidence from texts, determine main ideas and key details,

and examine different genre representations of a work—all activities aligned to the Common Core State Standards for English Language Arts (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010). Students might also take risks with the adaptation, making changes in the setting or in the outcome of the story, but they will be in a good position to justify those changes based on the original text.

Having students collaborate in small groups in this process is important because different students will bring different ideas, abilities, and perspectives to the work that will inform the adaptation. Some students think outside the box, and some think well inside the box. Both perspectives are valuable. Certainly, some students will gravitate toward doing musical adaptations more than others, and having an adaptation assignment may be the first opportunity for musically-inclined students to recognize the potential value of their musical acumen in a content area classroom. Thinking of a problem through more than one lens, in this case the lens of a musical composer, allows us to see the problem in a novel way and come to a deeper understanding of it.

The musical adaptations students produce will inhabit different musical genres and song structures, such as hip-hop, folk, country, or rock. Students can tie musical elements to story elements, such as having a bridge or a key change at the turning point in the story. As a companion assignment, you may have the students write short explanations of their composing process and choices, referencing the original text as evidence to justify the choices they made, both for what to include and what not to include.

S = SETTINGS

Setting texts directly to music is one of the easiest and most rewarding ways to incorporate music into the classroom. Unlike the adaptation activity, which takes liberties with the language, the setting, and perhaps even the outcomes of the original text, when students do a musical setting, they do not change the words of the original text. Keeping the language the same allows students to focus on developing an appropriate musical "bed" for the text, and compels them to think about tone in a way they perhaps have not done before. The focus of this activity is primarily on the musical elements that are used to illuminate the text, as students simply create a way to sing and/or accompany the singing/reading of the original text with music. This is not to say students cannot manipulate the text at all. They can play with the order or the repetition of specific parts of the text to provide emphasis or to show relationship, but the words of the original are not changed. Students do not have to use the entire text of their source material, either. Music can also be produced as background to a reading of the text, as in a readers' theatre activity.

Sonnets or other short poems work well. Shakespeare's sonnets may be sung with several types of music. Imagine students setting the following text to music:

Sonnet 18, William Shakespeare

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate
Rough winds do shake the darling buds of May
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines
By chance or nature's changing course untrimmed.
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wander'st in his shade
When in eternal lines to time thou grow'st.
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Requiring students to set this piece to music allows a teacher to teach sonnet form in a way that is relevant to what the students are asked to produce. Students will note that each quatrain is a statement, and could thus be cast as a verse. After two quatrains, or verses, the third quatrain marks a shift in emphasis and tone, from the unflattering descriptions of changeable summer weather to the positive portrayal of the poet's love. The beginning of the third quatrain may require a shift to a bridge or variation in the melody to mark the shift in tone. They may also take the liberty of repeating the last couplet in the song. Setting text to music requires the student composer to read and reread the text to make musical sense of it. The attention to specific lines in order to fit them into a musical structure will engender comprehension, and listening to the finished products will allow students to compare different musical versions of the text.

Returning to the Cisneros piece, students can pull specific lines from the story "My Name" and set them to music. The first lines of the vignette serve well to make a musical setting, not only because they reference the father's shaving song, but because they include a succession of short, beautiful clauses and phrases that might fit with any simple melody:

> In English my names means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing. (p. 10)

If we take those phrases and set them up as individual lines, making a musical setting will appear more accessible:

My name,
It means sadness

It means waiting
It is like the number nine
A muddy color

Choices of melody can create space for conversations about tone that lead students to analyze why the speaker, Esperanza, characterizes her own name as sad, hesitant, and muddy. In this case the creative act of setting text to music forces students to consider sonic characteristics of the author's word choices. Teachers who are concerned that integrating music constitutes a distraction or an avoidance of more legitimate, analytical work will, instead, have a vehicle for leading students organically to that analytical work. Musical response relates to the interaction between reader and text that Rosenblatt (1976) claimed made the *poem* and which she asserted provides a valid incubation point for analysis.

Another advantage of focused work on musical settings is that the exact language of the original text is preserved for students, so hearing the song becomes a form of rereading for the listener. Certainly for the composer, and potentially for the listener, this rereading is liable to provoke a referential reexamination of the surrounding text, even those lines that do not lend themselves well to musical setting. Students can consider why some prose is naturally musical and some requires a straight or non-musical reading. Perhaps students will conclude that no text defies the possibility of musical interpretation.

T = THEMES

Remember "Peter and The Wolf?" In that work, Sergei Prokofiev (1936) created unique musical signatures for each character, using different instruments in the orchestra.[1] Students who play (or who would like to play) musical instruments can compose mono- or multi-tonal themes (leitmotifs) for individual characters in stories, or to represent different events or actions. Teachers may have students develop these themes using their own musical instruments or using readily available music software. There are a number of great piano apps for the iPad, such as Piano!™, that allow anyone to plunk out a theme tied to a character or a situation in a text. Students can then write "artist statements" explaining why they made the various musical choices they made and how those choices reflect their understanding of the original text. Many online resources offer advice for writing effective artist statements. Reader's Theater readings with the theme music can be very powerful.

Students working together can create themes to serve as background music for different scenes in a story, or even overtures to introduce works. I once worked with a group of 4th–6th grade students in a summer program to produce an abridged version of *Hamlet* that included scenes acted out, backdrop painting, and musical interludes before and after scenes. Even students who were beginners on their instruments participated. The performance had a powerful effect on the parents and grandparents in attendance, and it helped the students to see they can develop interpretations of Shakespeare's text that are auditory, visual, and physical.

English Language Arts teachers who are directed by standards such as Common Core Anchor Literacy Standard #7 to "Integrate and evaluate content presented in diverse media and formats" (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010) have ample mandate to engage students in musical interpretations of text. Returning again to our example of the Cisneros vignette "My Name," students can compose musical themes for Esperanza or for her great-grandmother. They can compose themes for the great-grandfather, the sister Magdalena, or for the imagined heroine, Zeze the X. Perhaps students would like to compose background music for a reading of the entire vignette. In that case, paragraph breaks provide logical transition points in the music they create, and teachers can encourage students to explain (again, through artist statements) why they made the choices they made. Think of a musical setting for the following section of the story:

> At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister's name-Magdalena—which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza. (p. 11)

Notice the descriptions of how Esperanza's name is spoken at school: "as if the syllables were made out of tin and hurt the mouth." Perhaps cymbals or some cacophonous or dissonant instrument could portray that phrase. Then is Spanish, her name is "a softer something, like silver," calling for euphonious melody and instrumentation, perhaps a strumming Spanish guitar or even synthesized strings. Depending upon the grade level of the students, teachers can expect them to articulate rationales for the musical choices they make. If different students musically interpret the same passages, a class can compare the choices made in making music and discuss how those choices affect their perception of the story.

Incorporating musical themes in the classroom in response to text can change the complexion of every activity. Remember that we have two parallel and equally important tasks as teachers: to address the skills and knowledge of our content, and to develop the talents of our students, which is important for identity formation and self-efficacy.

E = EXPLORATIONS/EXTENSIONS

Consider a character in a story at a critical moment. In a musical stage adaptation of a literary text, typically those moments are translated into songs that step outside of the storytelling to illuminate inner conflict or desire, such as when Dorothy, in the movie *The Wizard of Oz*, steps away from the Kansas farmhouse and sings "Somewhere Over the Rainbow" (Arlen & Yarburg, 1939). Children today are familiar with the impact and role songs play in illuminating characters' thoughts and feelings, as any child who has seen the Disney film *Frozen* can attest. English

teachers often ask students to journal on characters' emotions or to create diary entries from a character's perspective. Why not write a song to illuminate a moment or scene in a narrative, as a potentially more powerful evocation of that perspective?

Using the example of Dorothy, we can imagine how the songwriters, Harold Arlen and E. Y. Yarburg, drew inspiration from L. Frank Baum's original text (Hearn, 1983):

> When Dorothy stood in the doorway and looked around, she could see nothing but the great gray prairie on every side. Not a tree nor a house broke the broad sweep of flat country that reached the edge of the sky in all directions. The sun had baked through it. Even the grass was not green, for the sun had burned the tops of the long blades until they were the same gray color to be seen everywhere. Once the house had been painted, but the sun blistered the paint and the rains washed it away, and now the house was as dull and gray as everything else. (p. 8)

What girl wouldn't want to be "somewhere over the rainbow" if she were stuck in such a landscape? The song written for Dorothy to sing in this situation does not further the action of the story, nor does it recount previous action. It simply illuminates a state of mind. When the writers and producers of the movie were developing their adaptation of the Baum text, something in that moment just before the storm inspired the song. Now it is difficult to imagine the movie without the song, which so succinctly and powerfully illuminates Dorothy's desire to see a world different from the drab, lonely place she calls home. Such a moment exemplifies the function of musical exploration in the classroom. Granted, the movie version of Baum's tale takes many liberties with the original, as movies often do, but the point is that musical explorations bring students deeper into the original text.

This method of choosing a moment in a narrative text and turning it into song is at the heart of most musicals: the couple of lovers who break into song when they at last find themselves together; the disenfranchised, resentful would-be villain who sees an opportunity for revenge; the nun wishing to advise a novitiate in a convent who has fallen in love with her employer. Any story students are reading will present moments when a teacher in class discussion might pose the question, "What is (s)he thinking at this moment? What is his/her internal monologue?" Such a question can be the starting point for a musical exploration.

Using the Cisneros vignette from *The House on Mango Street*, think about how your students might harness, through song, Esperanza's sadness about her name, her wonder at the fate of her great-grandmother, or her desire for an exciting, mysterious moniker. Here is an example of lyrics that might result from such an exploration:

> Zeze the X is my name
> I am strong, but I'm loved just the same
> Not like "Magdelena" or "Nene" at all,
> Not like my great-grandmother's face on the wall,

A raider, a robber, a sweet mystery,
A flash in the imagination, that's me
Zeze, Zeze the X.

Character thoughts and feelings are not the only aspect of stories that can lend themselves to musical interpretation through exploration. A song can be written that comments upon the theme of a story. External events germane to the setting of the story can be represented through song, as can endings of stories. Teachers often have students write an extension of a story or a "next chapter" to a book they have read. Why not write a song, perhaps sung by someone in the story, looking ahead to the world brought on by the changes that occurred during the course of the story?

R = RECITAL

This last letter in the M.A.S.T.E.R. acronym reminds us that composing music in the classroom demands performance, even though a formal performance may not be necessary for achieving our objectives. When students construct musical mnemonic devices (M) to remember key terms, for example, it is not necessary that the students perform their songs for the entire class or for an outside audience, though that is an option. It may be they only use the songs to help themselves and their classmates remember, and nothing more. On the other hand, students enjoy hearing what their fellow students have created, and some mnemonic device songs with lists of terms can be very amusing to hear.

Musical adaptations (A), settings (S), and explorations (E) require some form of recital in the classroom, especially as such adaptations, settings, and explorations would typically be composed *following* the initial reading and study of a text. In these cases, we must crack open a space in our instructional unit to allow students to perform their compositions. Sharing the fruits of our students' musical labor is essential to building community. Teachers may follow the performances with reflective or critical conversations about how music communicates story or emotion and how the creative and analytical mind work together to produce artistic responses to learning. Technology allows us to record performance and to incorporate other modalities, such as animation, video, and sound editing to make performance permanent.

For students constructing musical themes (T), sharing the musical signatures they create in a less formal fashion than class recital would make sense, perhaps even as part of a discussion of text, or while they are working on the themes. Then, once the themes are completed, in-class readings with the music providing a background bed for the reading can be very exciting.

Many students are musically inclined and/or talented, but don't respond well to the spotlight. As you bring recital into your class process, try to create a relaxed atmosphere that treats the musical interpretations as part of the conversation that your class has in the course of studying the text, chapter, or unit. We are developing not

only reading and writing skills, but also speaking and listening skills, both of which are enhanced by frequent opportunities to be performers and audience members.

The M.A.S.T.E.R. framework provides a number of tools for teachers interested in bringing music into their classrooms to engage students as songwriters, composers, and performers. The results can transform a classroom into a laboratory for thinking about text in a variety of ways. The same can be said for combining music with visual art and media. The results will be something that students can carry with them out of the classroom and may even lead certain students to consider taking up a musical instrument or to see themselves as creative artists. At the very least, using the framework can foster the development of musical ability and the belief that musical composition is an accessible process for all students.

NOTE

[1] For a full discussion of the musical signatures in "Peter and the Wolf" see Phil Tulga's web page at http://www.philtulga.com/Peter.html

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LESSON PLAN USING "MY NAME" FROM *THE HOUSE ON MANGO STREET* (CISNEROS, 1989)

Using Adaptation and Exploration from the M.A.S.T.E.R. Framework
Instructional Goal

1. Students will be able to collaborate to compose original melodies and lyrics to retell and interpret a story.
2. Students will be able to collaborate to compose songs to describe a character's thoughts and feelings.
3. Students will be able to explain their process of composing and how their understanding of the story affected their musical choices.

Standards

CCSS.ELA-LITERACY.CCRA.R.5
Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-LITERACY.CCRA.R.7
Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.W.4
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Teacher Input

Provide musical instruments, iPads, or computers with GarageBand, Piano, or a similar program with keyboard capabilities.

Introductory Hook

Ask students to write for 3–5 minutes in response to the following prompt:
Where do songs originate? How do songwriters use the world around them, historical events, and stories to create songs?

Discuss student ideas before introducing the day's main activity.

Activity 1

Have students read the poem "Richard Cory" by E. A. Robinson, then listen to Paul Simon's song of the same name. Discuss the meaning of the term "adaptation." Ask students how the musical elements of the song affect or contribute to their understanding of the poem.

Activity 2

Have students read the vignette, "My Name" from *The House on Mango Street* by Sandra Cisneros. Read aloud the vignette, then discuss the story of Esperanza's great-grandmother. Also discuss Esperanza's ambivalent feelings about her own name.

Activity 3

Divide the class into groups of 2–3 students. Explain to them that they are going to work together to make an original song. Give them a choice of doing either an *adaptation* of the great-grandmother's story or an *exploration* of Esperanza's feelings about her name. Provide students the opportunities to use musical instruments or a computer keyboard program, such as Piano!™. Give students time to develop their musical responses.

Activity 4

Students will perform their songs for their classmates.

Activity 5

Class will discuss the musical choices made by their classmates and relate those choices to their understanding of the vignette.

Activity 6

Students will write short compositions explaining their musical choices and relating those choices to their understanding of the vignette.

WILLIAM C. SEWELL

5. WOODY AND ME

Connecting Millennials to the Great Depression

INTRODUCTION

Having taught eleventh-grade English with an American literature focus for much of my secondary teaching career, Depression-era literature enjoyed a welcome place in my classroom due to the abundance of poignant narratives about one of America's darkest times. Not only did Americans valiantly encounter bleak economic conditions, they heroically endured the nation's worst ecological disaster, the Dust Bowl. Even though Depression-era literature is significant and rewarding, my students' impoverished prior knowledge of the era's social, cultural, and economic contexts problematized instruction. Rather than appreciating tales about migrant farmers or "exodusters" my students steadfastly refused to complete assigned readings because they didn't connect with the stories; they simply could not fathom the environmental horrors of the Dust Bowl. My students, immersed in a highly technological era, found it difficult to conceptualize entire sections of the country ravaged by hundreds of "black blizzards" and the resultant plagues of dust pneumonia, malnutrition, and homelessness that ravaged the southern plains.

This chapter explores a unit plan aimed at engaging readers through the application of historical-period music. Why music? It is the medium for knowledge generation. As Campbell, Connell, and Beegle (2007) note, "In adolescence as in infancy, childhood, and adulthood music plays a valuable and valued role in the individual's social-emotional and intellectual-artistic domains" (p. 221). Teens employ devices—cell phones, laptops, and tablets—to manipulate texts and then re-manipulate texts which in turn are filtered and re-filtered by teens and peers through an ongoing process of signification. As a consequence, students develop a distinct set of out-of-school literacies that are far more complex than in prior eras; they compose connective tissue within a multiplicity of formats beyond the printed page (Williams, 2005, p. 703). Hence, by tapping into their finely-developed out-of-school literacies, we can spark interest and generate prior knowledge for the engagement of Depression era literature.

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 65–75.

WOODY AND ME: A TOUR GUIDE TO THE GREAT DEPRESSION

Enter poet-singer Woody Guthrie, one of his generation's most powerful voices, as a tour guide to the Great Depression; his message and his music can help Millennials see, hear, and feel the pathos of the period while making connections to their own lives and course content. America during the Depression, with its food lines, homelessness, dust storms, and widespread misery appears very alien to many of today's tech-savvy teens. Nevertheless, Woody Guthrie, the "Dust Bowl Troubadour," brilliantly represents a people, culture, and literature scarred by economic and ecological collapse. Woody was, as Cassuto (2012) described, a "guitar-wielding knight errant who was writing and singing on behalf of the poor, the disenfranchised, the workers: people who needed a voice" (para. 14). Facciola (2011) poignantly characterized Woody's life and career: "Guthrie is the archetype… while his life was perhaps not admirable, his music captured the narrative tradition of the wandering American minstrel" (p. 1280).

The Dust Bowl Troubadour's music, art, writings, pictures, and biography may be employed via a utilitarian model for the study of pop culture of the 1930s. His works craft connective tissue between classic texts, literary concepts, and historical epochs. Woody's singing and writing about the Great Depression are wondrously multicultural, providing teachers with an opportunity to explore issues prevalent in the 1930s and today. In the next few pages, we will explore a Woody Guthrie unit based upon 12 years of experiences teaching eleventh grade English.

WOODY IN THE ELA CLASSROOM

The Guthrie unit is comprised of lessons featuring his songs as well as images and video relevant to the era to produce background. To help us ascertain rigor in classroom activities, I draw upon Webb's (1997; 2007) four "Depth-of-Knowledge" (DOK) levels. This framework denotes the complexity of thinking necessary to successfully complete a particular task. Level 1, recall and reproduction, asks students to use, describe, or explain definitions, concepts, terms and formulas. Level 2, skills and concepts, has students organize, explain, and interpret information in order to explain, make observations, or compare and contrast. Level 3, strategic thinking and reasoning, entails reasoning and thinking based upon evidence in order to justify conclusions. In Level 3, there may be multiple "right" answers. Finally, in Level 4, extended thinking, students plan, develop, and consider over a longer period of time answers based upon a synthesis of critiques, experiments, and connections between multiple ideas (2007, pp. 11–12).

Students also have opportunities to compose their thoughts in smaller assignments that form a bridge to a five-page research paper. Consequently, students write a short report; complete graphic organizers based upon media analysis; participate in a group project analyzing primary sources; and create multimodal compositions, or

"PowToons." Rather than creating a simple argument based upon dry statistics and facts, the unit helps students to consider how the events affected the people who lived through them; hence, they synthesize the material to visualize the implication of their reading (DOK level 4).

LESSON ONE

The goal of the first lesson in this unit is to teach students to analyze non-print texts. To anchor the lesson, I show pictures featuring children who wore "flour sack" dresses. The dresses were so popular that manufacturers included dress patterns and offered multiple prints and colors. Students then research and select an image about the Great Depression. The picture became a "text" for study. To scaffold textual analysis, we focus on one of our senses: sight. Students then write a report of four or five paragraphs (DOK level 3) hypothesizing what the figures might be doing in the photograph, and describing the setting, and any other information helpful for understanding it better. Mini-writing benefits students by familiarizing them with the era; more importantly, it gets them contextualizing and writing about these events in a more incremental fashion rather than grappling with the subject in a five-page paper. Furthermore, we hone our research skills by creating a MLA-style Works Cited using photographs as our source entries (DOK level 1). Finally, students share their observations findings in class (DOK level 3), thereby making learning a social act.

In general, most students produce recall-level writing describing what literally transpired in the picture. However, I am often pleasantly surprised to see some students writing fictitious narratives, thereby demonstrating some creativity beyond merely the reporting of what they literally saw in the picture.

LESSON TWO

Lesson One focuses on visual texts; we add auditory texts for schema-building in Lesson Two. I utilize a two-minute clip from Ken Burns' *The Dust Bowl* (2012) to introduce Guthrie to the class. The clip also outlines the mistreatment of the "Okie" in California. Having established context on Guthrie and the plight of the Okies, we examine Guthrie's song, "Do Re Mi," from Kerr's (2012) video essay, "The Dust Bowl Balladeer." It combines songs with iconic images like Dorothea Lang's photography.

I use graphic organizers to make learning more tangible and engaging. Robinson, D. H., Katayama, A. D., Beth, et al. (2006) found that "When students take notes…they generally comprehend better because note taking requires that students selectively attend to the information, and that activity assists in encoding" (p. 103). In the prereading stage of a text, graphic organizers activate schema to prepare students for new information. During the reading stage, students organize

information and take note of important concepts. Finally, they summarize, assess comprehension, and highlight new learning (Singleton & Filce, 2015, p. 111).

The "Do Re Mi" graphic organizer contains level 1 to 3 tasks where students responded to the six questions (see Figure 1). These organizers provide formative feedback about student thinking, and they help students analyze and compare multiple texts. In the third column, students record a peer's answer. This fosters a more social dynamic by considering alternative responses.

Questions	Your Answer	Peer's Answer
Who migrated to California?		
What were the migrants called?		
What problems did they have when they arrived?		
What was an example of racism from the film?		
What are Guthrie's tone and message in "Do Re Mi"?		
How would you react if you migrated to California and faced similar experiences?		

Figure 1. "Do Re Mi" graphic organizer

LESSON THREE

In Lesson Three, students analyze two of Guthrie's songs as texts. Anchoring the assignment, we view Stead's (2008) YouTube video that combines videos of migrants traveling to California with Guthrie's "Talking Dust Bowl Blues." The text wonderfully captures the difficulty of the text and especially highlights the crudeness of the migrant's vehicles. For example, as Guthrie sings, "I was bouncin 'up and down/Like a popcorn a popin'," an old Ford jarringly bounces up and down as it crosses an old wooden bridge. The other anchor, "Dust Storm Disaster," is featured on Kerr's (2012) YouTube video. The combination of image and song poignantly captures the terror of Black Sunday. To guide students through textual analysis, we use the "Song Analysis" graphic organizer (see Figure 2) featuring a range of DOK level questions. In the fourth and fifth columns, students do some extended thinking and record a peer's thoughts. In the last column, students select one of their favorite songs and compare it to Woody's. This column follows the utilitarian model for the recontextualization of pop culture by providing students an opportunity to bring their musical interests into the classroom. Since music reflects the spirit of the times through lyric, instrumentation, and rhythm, students' comparison and contrasts of musical texts, therefore, increases their historical schema.

Questions	Evidence from "Talking Dust Bowl Blues"	Evidence from "Dust Storm Disaster"	Your Reaction	Peer's Reaction	Your Song Compared to Woody's
Your Song Title					
Song's thesis or message					
Woody's ethos (how he demonstrates concern for his topic/ audience)					
What images enhance or deny the message?					
List two or three words that enhance or weaken the message?					

Figure 2. "Song Analysis" graphic organizer

LESSON FOUR

Lesson Four draws upon Guthrie's powerful ballad, "Don't Kill My Baby and My Son." A stark reminder of race relations in Oklahoma in the early twentieth century, it has significant parallels to current events throughout the United States. The song recounts the 1911 lynching of an African-American woman, Laura Nelson, and her 13-year-old son, L.D., following the accidental shooting of a deputy sheriff, George Loney, who was investigating livestock theft. Although the two were incarcerated, a lynch mob broke them out of jail. Laura gave birth while she was in prison; the infant was never found. Prior to the lynching, she was raped. The incident, occurring near their hometown was very personal for the Guthrie family: Woody's father, Charley, was a party to the lynching (Chimesfreedom, 2011). Woody did not approve of his father's actions: he wrote the ballad from Laura's point of view, providing a critical voice for a woman battered and marginalized by society.

As a prereading activity and media anchor, we view the infamous photo of the Nelsons strung from a bridge. The class discusses what would make 58 spectators (including 6 women and 17 children) lynch a family and then commemorate it in a postcard. Students read the first four paragraphs of the Wikipedia article "Lynching of Laura and L.D. Nelson" for background into the incident. As a post-reading activity, the class deliberates: what prompted the initial arrest; who was *murdered*; who was punished; what happened to the baby (level 1). We then shift to a level 4 question in which they ponder the relevance of the Nelson tragedy to current racial issues.

After discussion, students form teams for a research activity based on primary texts of the era. Each team is assigned to read a particular text and determine its

message, tone, and purpose. Team A studies a May 25, 1911, article from the *Okemah Ledger* recounting the hanging in a way that justified the lynch mob's acts. Team B reviews a much different article from May 25, 1911, issue of *The Independent* in that it was sympathetic to the Nelsons. Team C studies the song in order to examine how it differs from Guthrie's other material. Once complete, all three teams compare and contrast the texts to demonstrate multiple interpretations (level 4) of the incident.

ASSESSMENT

The summative assessment is a traditional five-page research paper. Given that they have now worked the material in a variety of ways, students operate at the highest DOK levels in that they produce substantive writing that is organized, explains and evaluates information instead of simply recalling it like an old-fashioned book report. As it is important to provide scaffolds for the writing of a longer essay, the unit employs two prewriting activities. The first activity is a one-page letter to me where the student describes what his or her essay will be about and why the topic would be of interest to his or her audience. The letter is an informal way for students to conceptualize their smaller writing assignments as a draft of a potentially larger work. Ultimately, the activity compels them to determine their research topic so they have time to cognitively process their ideas before moving into the drafting stage. Finally, the letters provide a feedback mechanism so we can refine their topics.

The second prewriting activity continues their use of multimodal intertextuality to build background and generate new knowledge. Using the free, web-based software, PowToons, students create a three to four minute animated presentation that communicates their writing topic to the class. PowToons permit students to recontextualize historical facts and figures into an audio-visual presentation. As Hagood, Alvermann, and Heron-Hruby (2010) found, activities that draw upon students' visual literacies enhance motivation and performance (p. 28). The assignment generates content for students for their final essay as they write a script for the PowToon. PowToons also permit another opportunity for students to exercise their research skills in that they find and cite sources. In terms of scaffolding student writing, the more tasks that inexperienced writers are required to perform, the more mistakes they make. Hence, by simplifying and practicing writing skills, the better their writing becomes. Lastly, as students narrate their presentations, they literally develop their voice on the topic. Through scaffolding and anchored media instruction based upon images, music, and video, students are able to recontextualize new information in order to produce cogent, reasoned writing.

Throughout the unit, we generated Depression-era background knowledge. The primary learning outcome of the unit is to generate historical knowledge of the Great Depression in order to write a five-page essay; however, the lessons would make a natural bridge for the teaching of Depression-era literature such as *Of Mice and Men*. For example, I find that the largest problem students face when reading literature is that they cannot fathom the plot because they cannot visualize

the setting; historical events are much too alien to them. According to Oaul & Verhulst (2007), 90% of the knowledge used to comprehend a text comes from a student's schema (p. 208). "Prior knowledge about a topic," they contended, "makes it possible for readers to fill in gaps, read between the lines, and make sense of what they are reading; a developed schema can result in reading ease and increased comprehension" (p. 208). Fortunately, our Dust Bowl troubadour can help students navigate the past via schema development. Terkel (2005) commendably articulated Woody Guthrie's status in music history:

> Woody Guthrie was, is, America's balladeer. During the epoch of our deepest despair, the Great Depression, his were the songs that lifted the lowly spirits of the "ordinary," the millions of the dispossessed. They may have lacked for bread, but he offered them something else: self-esteem, hope, and a laugh or two along the way. (p. 6)

Woody was and is a troubadour of his time. He is a tour guide, helping our students visualize a long ago era so they may connect it with their own perspectives. He is a standard for writing with passion, energy, and empathy. Woody Guthrie offers much in our high school English classrooms and he is a perfect fit for connecting the millennials to the Great Depression.

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"TALKING DUST BOWL BLUES" LESSON PLAN

Instructional Goal

Students will critically read two Woody Guthrie songs, "Talking Dust Bowl Blues" and "Dust Storm Disaster" in order to complete a graphic organizer which analyzes compares and contrasts thesis, ethos, imagery, and word choice of the two songs.

Standards

1. The student identifies, analyzes, and applies knowledge of theme in literary works and provides evidence from the works to support understanding. The student
   a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
   b. Evaluates the way an author's choice of words advances the theme or purpose of the work.
2. The student carefully reads (musical and written) text to determine what the texts say explicitly and make logical inferences about the meaning of texts.
3. The student assesseses how point of view or purpose shapes the content and style of a text.
4. The student draws evidence from literary or informational texts to support analysis, reflection, and research.

Introductory Hook

Review these questions with students to connect back to the previous lesson:
What was the Dust Bowl?
How much of the country was affected by the Dust Bowl?
Could the Dust Bowl happen again?

Teacher Tasks

Provide a written copy of song lyrics for each student and play a video version of each song.
"Talking Dustbowl Blues" https://www.youtube.com/watch?v=dkAxuqrVNBM
"Dust Storm Disaster" https://www.youtube.com/watch?v=Vc0FzJdxK1o
Also, provide a copy of the "Song Analysis Graphic Organizer" (see below). Review any new terms students may need to know in order to complete the activity (*e.g.*, ethos).

CRITICALLY READ GUTHRIE VIDEOS

Allow students to watch to the songs once while reading the written lyrics. Teachers who have a web site or learning management system might consider posting YouTube links so students can re-watch them as needed.

Then play the videos again, instructing students to highlight or circle words/phases that are essential to understanding the song's meaning.

Activity 1

Complete the two first two columns of the Song Analysis graphic organizer using evidence from "Talking Dust Bowl Blues" and "Dust Storm Disaster" to answer the questions about:

- Song's thesis or message
- Woody's ethos (how he demonstrates concern for his topic/audience)
- What images enhance or deny the message?
- List two or three words that enhance or weaken the message?

Activity 2

Reflect on the songs. Then complete the "Your Reaction" column of the graphic organizer.

Activity 3

Get with a partner and discuss your graphic organizers. Record his or her answers in the fourth column of the graphic organizer.

Activity 4

In the last column, students select one of their favorite songs and compare it to Woody's. This column follows the utilitarian model for the recontextualization of pop culture by providing students an opportunity to bring their musical interests into the classroom. Since music reflects the spirit of the times through lyric, instrumentation, and rhythm, students' comparison and contrasts of musical texts, therefore, increases their historical schema.

Activity 5

Now that students have had time to analyze and discuss the songs with a partner, bring the class together for a whole class discussion of their finds.

Either draw or project the graphic organizer on the chart and display their answers to highlight student answers.

"Song Analysis Graphic Organizer"

Questions	Evidence from "Talking Dust Bowl Blues"	Evidence from "Dust Storm Disaster"	Your Reaction	Colleague's Reaction	Your Song Compared to Woody's
Your Song Title					
Song's thesis or message					
Woody's ethos (how he demonstrates concern for his topic/ audience)					
What images enhance or deny the message?					
List two or three words that enhance or weaken the message?					

GEORGE BOGGS AND EDGAR CORRAL

6. MUSIC EXPERIENCES AS WRITING SOLUTIONS

Grace for Drowning

Edgar Corral and I met during my first day on the job as a teacher educator. It was a Young Adult Literature course, and I found myself distracted by the hand-decorated notebook cover on Edgar's notebook. It was striking. Edgar's explanation was even more striking: "I create these frame sequences when I zone out listening to music," he told me. As a long time middle and high school English teacher deeply committed to pop culture's role in the classroom—music especially—I was amazed at Edgar's clarity of purpose; his future teaching would invite children into rich musical experiences that would respect and expand their capacity to explore their lives and ask hard questions. In this chapter we present music in the English classroom as a way for young people to get inside writing and experience authorship as a powerful and fulfilling position. Above all, we argue, musical experiences in the classroom can help students find grace to endure Language Arts writing requirements that can often feel overwhelming and arduous.

Getting on the same music sheet hasn't been easy, as Edgar and I differ in so many ways—I moved from teaching into teacher education; Edgar moved from student teaching into the Navy; I write and play traditional Appalachian music on acoustic instruments; Edgar listens to and writes music that's usually performed a capella or produced electronically. Neither of us read music. Our differences have helped us carefully consider how we might make music experience cornerstones of our efforts to develop culturally relevant and sustaining English instruction (Ladson-Billings, 1995; Paris, 2012). We think in terms of music experience in order to affirm, right up front, the transactions occurring everywhere among humans and texts (Rosenblatt, 1986). We think, too, about music as a context for mastery experiences that positively influence students' self-efficacy as writers (Pajares, Johnson, & Usher, 2007). Selecting texts for students, musical or otherwise, is no small matter. We sympathize with the desire to use songs and music as instruments to produce particular effects, understandings, and emotions in our students, but we are persuaded that literacy develops optimally when it serves students' needs. Yet music and musical experience can be a gateway for rediscovering students' agency and meaning-making capacity during a period of renewed calls for adherence to textual evidence as a crux of English.

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 77–92.

The soul of the student, in Gee's (2007) words, "feeds on agency and meaningfulness" (p. 10), and music experiences offer contact zones in which students may move around and act with authority. In this chapter we examine music-oriented tools that help us and our students explore generative transactions among persons and texts, as well as gain a sense of purpose and excitement as they work within musical texts with authorial agency (Matusov, 2011). Positioning ourselves as composer-listeners with and within music helps us and our students (1) try on resistant authorship positions available in folk culture, (2) blend composition and consumption in pursuit of English language arts (ELA) goals, and (3) cultivate ownership of writing as a situated literacy practice (Barton, 1996). As writers and writing instructors, music experience is an irreplaceable means of nurturing all-important intellectual community or intersubjectivity. Music becomes for us a go-to context for the transition back and forth from every day to schooled conceptions of elements of writing (Wertsch & Stone, 1985).

FROM MENTOR TEXT TO WRITING IN COMMUNITY

Students are often well equipped, from extensive every day, specialized exposure to musical genres and culture, to conceptualize musical composition in a number of ways vitally important to ELA as a discipline. It doesn't take much prodding to awaken developing ideas about music experience, to see songs as products of communities of practice, as logically structured and artistically crafted texts, as dialogic amalgams, and as social or political commentaries. We conceptualize an ELA classroom as part of a system of "assisted performance" (Tharp & Gallimore, 1991, p. 5) in which a teacher's role is to hasten and enrich developmental processes already maturing as a feature of people's cultural development (Wertsch & Stone, 1985). Musical experiences in the ELA classroom can set up developmental zones where a range of developmental possibilities needed for access to particular communities (e.g., academic disciplines) can become available to students without heavy-handed teacher support (Chaiklin, 2003). We think of music as providing low-stakes, high value oral mentor texts.

Oral mentor texts in secondary grades are a first line of defense against the violence of literacy (Stuckey, 1990), by which measures of students' literacy skills act as surrogates for race- and class-based segregation, when they awaken conceptual development and engagement in privileged literacy practices as an alternative to highly-regimented remediation (Lee, 1993) that might otherwise replicate "familiar patterns of academic success and failure" (Lankshear & Knobel, 2008, p. 8). Participation in popular culture is synonymous with perceived agency, and music experience engenders funds of knowledge that teachers can use to extend students' academic reach (Gonzalez, Moll, & Amanti, 2005) within zones of proximal development where learning outcomes are explicit, and in zones of proximal construction where a range of conceptions are welcome features of open-ended literacy development.

Beyond PB&J: Music Can Help us Move Away from Pedagogies of Scared Writing

I always feel compelled to ask preservice English teachers their opinion of the infamous How to Make a PB&J Sandwich procedure-writing activity. In this activity, teachers ask their students to write directions for how to make a peanut butter and jelly sandwich. The task seems simple enough, but students inevitably forget to include details like "open the lid of the peanut butter jar." I'm always looking for the upset win—where the English teachers of tomorrow break from their apprenticeships of observation as students (Lortie, 1975). But they always say they loved it! This semester, a student even reported she was planning on using the lesson in the coming weeks in a work-related training exercise. I ask students to listen carefully to one another as they incrementally walk through the lesson. I ask what the lesson teaches about audience: Clear, nonfiction writing never takes anything for granted about an audience's knowledge. I ask how the lesson frames students as writers: All fail. The activity, we decide, works as a cautionary tale, but trips over really important pieces like thinking about how our words can connect with a particular audience, how our shared knowledge makes some information unnecessary, even tedious. The activity is not alone among standbys of writing assignments that resist students' efforts to moor them in meaningful social tasks. Maybe the seeming crisis of student writing many teachers face is fueled by a hidden writing curriculum that says, "You've no idea how to say anything of value," despite lessons designed to inculcate seemingly crucial writing conventions.

Because of students' familiarity with numerous examples of potential musical mentor texts, composing a fragment of a hip-hop, rap, folk, or country music lyric can function for young writers along the lines of what Pajares, Johnson, & Usher (2007) called "mastery experiences" and Matusov (2011) called "authorial learning" (p. 36). This familiarity with music and musical audiences affirms the importance of creative communities that nurture specialized communication and may even foster even broader awareness of discourses and disciplinarity. Working within musical genres provides demarcated domains that can help students navigate the intersection of available symbolic tools and possible meanings. The fact that many students demonstrate expert knowledge of familiar musical styles and artists warrants the effectiveness of popular culture in making students feel like active participants (Jenkins, Puroshotma, Clinto, Weigel, & Robinson, 2006).

In place of solo, highly deferential mentor texts, though, music that draws on folk traditions often disrupts notions of individual authorial genius in favor of a view of shared, if not widely distributed, authorial agency (Matusov & Marjanovic-Shane, 2014). Teacher educators who ventured out of Dallas during a conference, just as an ice storm was rolling in, were asked to share something with the group about the experience. The prompt reminded me of Ong's (1975) famous article "The Writer's Audience is Always a Fiction": Each of us had to fictionalize our audience in order to write this story back to them. That task was implicit. We pictured the graphic novel scholar making a cartoon. My colleagues assumed that I'd write a song. The

country classic "Please Come to Boston" (Loggins, 1974) didn't mentor me with its exemplary writing, but rather scaffolded translation of shared experience into a parody of the narrative structure and pathos of country music. It needed to be funny:

> Folks went to Dallas for the pasta
> from Utah, Wyoming, Georgia, Kentucky, and Tennessee,
> Along the way encountering adventure
> and expanding definitions of literacy
> Is he too drunk to drive us, she said, "No, he's been here all day."
> And he said, "Pasta-lovers, settle down, I can get you back to town.
> I can take all eleven once my meter reboots. Listen, I'm-a take you back to 92."

Students always ask about the PB&J activity: So what do *you* do? I talk about dramatic scenarios in which someone might write PB&J instructions that would pull readers to the edge of our seats, or provide technical procedures for doing something that a probable audience might actually be able to do as an assisted performance (Tharp & Gallimore, 1991). The idea of situating literacy in social and cultural contexts (Barton, 1996) is invaluable for supporting writers. Those intrigued with writing object lessons like the PB&J activity, where students learn that writing is a minefield of potential catastrophes, might consider contextualizing the PB&J activity in a real community context. Instead of telling an unknown Martian how to make a snack, students can choose some context where they know specialized discourses exist and knowledge is distributed in particular ways. Make your PB&J instructions into a children's song to help your little brother or sister learn the tricks her or himself.

Musical experience is one of the strongest sources of student knowledge about discourse. How would your favorite artist sing about making a PB&J? Students who dramatize the scene must explain why they selected the language they did, why some elements were taken for granted, and why others were detailed. Context rules, and students' musical competence sets them up as powerful actors.

Coerced, perfunctory writing still dominates students' experiences in school (Applebee & Langer, 2011). Covering similar ground with similar findings from a generation before, Applebee and Langer argued we simply are not getting the good out of writing. The 21st century literacies position statement of the National Council of Teachers of English (2013) offers a cluster of solutions around collaboration, technology, and concerted action: We should work together and communicate in various media to pose and solve problems. We see the NCTE statement as an affirmation of the great things writing can do and social conditions that make writing necessary to students. Writing always occurs in community context. We want our students to write well, not according to narrow criteria we impose and not for hypothetical readers, but through a process in which writing becomes "theirs"—that is, not only assigned to them, but owned as extensions or projections of themselves as friends, citizens, social critics, entrepreneurs, employees, and so forth. NCTE's

statement affirms the practical role of everyday writing in safeguarding individual freedom (Monaghan, 2000).

FROM MENTOR TEXT TO MIRROR

Musical traditions rooted in popular culture such as hip-hop, gospel, folk, and country offer valuable mirrors that can help our students recognize themselves as networked authorial agents, rather than passive recipients marking time. It's farfetched to imagine an artist writing intentionally to give her audience a mentor text. Instead of envisioning listeners' explicit writing, Stephen Wilson (2012) offers his music as a mirror, a projection others freely co-opt as a reflection of themselves, their situations, their arguments. His description of musical composition as constructing a mirror to be constructed again and again by others encapsulates our view of music as intertext, a bridge for students discovering themselves as writers and their purposes for writing: "If other people see themselves reflected back in what you're doing, then there is a sense of touching people" (para. 8). Our pop culture pedagogy differs from mentor text pedagogies in that we regard seeing ourselves in music a crucial primary act of composition, of writing ourselves in, whether or not that writing becomes available in any permanent or tangible form.

Through this active, authorial listening people may reflect on the day's events or something troubling them, a process reflected in Wilson's (2011) album title, "Grace for drowning." The young hip-hop artist Kendrick Lamar (2012) released an album, *Good Kid, M.A.A.D. City* that takes place in one day. Numerous tracks are dedicated to events that occur in an average day of his life in Compton. He moves from fights with his girlfriend to hanging out with friends. These events are written down and come back as a means of reflection and control for him. Listeners may see and compose, in the process, "grace" for their own lives in the mirror of music.

A university student's comment reminded us of the importance of pre-composition when she said she began writing only after the paper was written "in her head" first. Intelligent internal dialogue with the words of others is writing instruction's priority (Bakhtin, 1981). Musical experience and musical composition provide opportunities to support mental modeling of writing, which we see as an absolute prerequisite to student ownership of writing and in large part a precursor to writing development.

No Text is Finished and Other Game-Changers

In our classrooms, "finishing" a text is a provisional authorial choice, and discussing everything as a work in progress is a necessary step in students' independence process. It feels like we are pulling down statues that don't belong anymore when we talk about being done as a choice we make in dialogue with others. Recently, in a content area literacies course for prospective English teachers, I distributed copies of what appeared to be song lyrics. The lines suggested iambic rhythm as they dramatized a shift from utter calm to roiling sea, then from stillness to gale

conditions on land. The lesson asked students to make no more than five edits to improve the manuscript. With perhaps one exception in numerous semesters, preservice teachers wind up agreeing (1) that the text must be a poem or song, and, (2) consequently, that it isn't their place to make editorial suggestions. Students refer to the need to know the author personally and be able to hear what he or she was "trying to accomplish" as prerequisites for making any suggestions. The text they confront is in fact the meteorological Beaufort Wind Scale (National Weather Service, n.d., citing Beaufort, 1805), normally represented in a chart containing ten levels indicating gradations of wind speed by reference to visible conditions on land and sea. The activity can be useful for a wide age range, as younger readers find the surprising shift from romance to meteorology humorous. Often we realize that in reading and making meaning with the pseudo-poems we have written them as song or poetic lyrics. What a wonderful bridge to helping students' value technical writing, as they perceive the need for beauty in it and its capacity to express excellence. It's also a way to talk about if, when, and how our writing may be considered finished.

Figure 1 below illustrates what comes next with a lyric I (George) am working on superimposed onto a schematic drawing of a basketball court. This middle and high school ELA activity is the centerpiece of a recurring lesson. Over time students exercise progressively greater freedom over the rules of each game. At first students play out an imaginary game between one interpretation and another, or between "focus" and "anti-focus." Later I might have the baskets stand for two different themes, and ultimately, I want students to decide how to label the baskets.

The idea behind playing a game with two sides is to position students to assert authorial responsibility for form and meaning in a text. I model the kinds of interaction I can have with my own musical compositions, in which I can critically evaluate and also appreciate worthy elements. With my own composition projected on the board, I underline a phrase and connect it to one basket or another. I say, "The word 'Tracy' in the first line suggests significance for the name that doesn't hold up to further scrutiny. What do we gain by knowing the name? Does it really make the feeling seem more real?" I then draw a line from "Tracy" to the basket labeled "anti-meaning," with the opposing basket labeled "focus." I say, "It satisfies a metrical job, but little else. Such specificity demands significance, which 'Tracy' can't support until I bring Tracy into the story more somehow." I write a question in the margin to keep for later: "Can I bring Tracy back in? Beyond just being a stock character who appears once?" I ask students if they see anything that could score points for focus. "Is it completely unfocused?" Into the "focus" basket goes the repetition and changing meaning of "crazy" in the first and fourth stanzas. That works ok. The days of the week seem to score points for "anti-meaning," "even though they superficially connect to a genre convention of using the days of the week to structure a song."

ELA students in a reform school environment gravitated to the music of the Americana artist Chris Knight. One basket could be labeled with a theme like

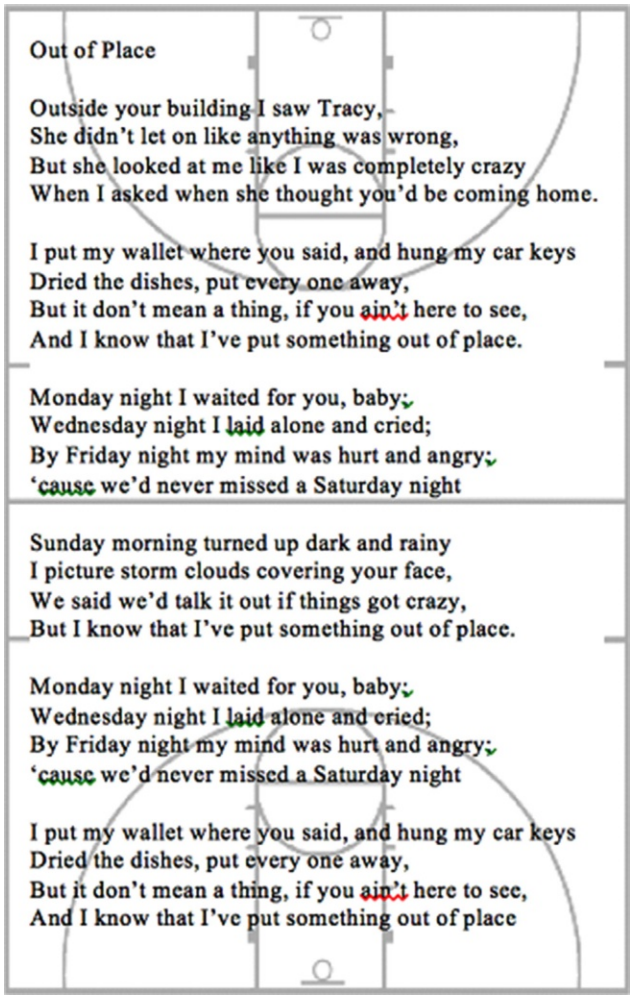

Figure 1. A basketball schematic used to challenge and improve written text as a scaffold toward disciplinary discourses of ELA

"revenge" or with a pattern like "descent," with the other basket labeled "distractions" or another theme, like the intense drama of a youthful relationship. Students enjoy questioning Knights's use of vivid, practical details along the lines illustrated with my song-in-progress. Students were proud to catch the author fudging details like ballistics for dramatic effect in "Down the River."

After noting examples of the plainspoken storytelling, some will speculate about the type of rifle used. Tacit understandings with the speaker/writer seem to make

room for polite disagreement, too. Students ask, "Wait, he couldn't find where they would hide? Why is he talking about their hiding place, anyway? He ought to be talking about them." In a kind of positive peer pressure, consensus around the rifle used ("Probably a thirty-aught-six") fuels challenges: "Wait, the guy heard the shot before Walter got hit?" "A 30–06 [that is, supersonic] shot would hit the guy's brother way before the shot was heard." It's surprising to see that entire classes seem to come away with a sense of satisfaction in both enjoying the story and noticing cut corners. "Wait," a student would say, "he cranked his boat before he loaded stuff in it?" Students started challenging other details that had previously been part of their admiration for the style, which some students contrasted with typical school-type readings. The lesson came to mean a lot of things to students, but perhaps most emphatically it was a starting point for meta-awareness of their reading process, especially their "suspension of disbelief" as a charitable deal regularly renegotiated between text and reader. They could easily extend the concept to experiences with movies, hip-hop songs, and, to a lesser degree, academic literacies. On a practical level, the idea that the interaction between reader and text might score points for confusion as well as for meaning fostered new relationships with texts. Students' authorial voices were behind statements like "It works, but it doesn't. I mean I know what he's saying, but if you think about it too much, it falls apart."

Pushing foreshadowing in listeners' faces, as in the singer's aside, "You don't mess with Wilson unless you want a war," and giving listeners a mirror in which to view their own yearning for justice and revenge, engagement in this low-input, high-output literacy practice (i.e., reading, underlining, and making arrows) helps students access difficult essay prompt language. Using music in this way helps students to get inside the composition process. Reflecting on these teaching experiences leads us to think about writing music, writing about music, and writing through musical experiences as a whole spectrum of ways to pursue mastery experiences with language and meaning.

The basketball lesson is useful beyond the individual activity. Playing out the game in small groups, which involved breaking down large sections of text into components with ascribed significance, set students up to think and talk about how to provide postgame recaps. To teach the role and structure of analytical writing teachers can combine music's familiar surprises and the sportscaster's pressure to be obvious and original at the same time. I ask, "What would a commentator say at "halftime" in this song, or in the postgame wrap-up?" Students' claims about which side had won on their mock basketball game sheets helps them see the relevance of the concept of a thesis statement. When they draw on evidence in the style of the sportscaster, the combination of music and sports genres supports understanding not only of the intrinsic value of connecting to the text, but also of the creative possibilities available to those who are willing to "make do" (Gee, 2015, p. 251). In addition to serving as a palatable reinforcement of essay composition, working with texts in this way affords students a stance toward texts that accommodates a range of critical engagement stances. Students also know sportscasters are often athletes

themselves, reinforcing the sense that analysis is in fact creative composition in community, not solo external observation.

In addition to these bridges built to academic English, the activity seems to help students activate awareness of the complex orientations they routinely adopted toward music: They composed their own stories in the song's mirror; they announced intertextual links to songs that tackled similar themes; and they dwelt upon solutions to the problems they identified.

Trapezoid Lesson

The basketball court activity represents a simplification and adaptation of a related tool for blending musical experience with composition, called Trapezoid (see Figure 2). Trapezoid lessons help students think from concrete to abstract and back using three stages, in which they compose in three genres in response to the focal text. In my classes, the first Trapezoids always focus on musical experiences shared in the classroom as a song track plays. At times we will play all or part of the song a second time. We rarely post the lyrics, preferring to follow the structure of the Trapezoid lesson in a way that allows us to focus on the text as complex and multimodal. In the first stage, as music is played or performed, students write like reporters, catching all they can—not only details but phrasing that they hear—as close to verbatim as possible and with minimal commentary. In a second composition phase, using the second band of a three-part trapezoidal organizer, students name patterns apparent in the details section above, drawing lines and using grouping devices like stars or bubbles. In a third phase, the essence of the patterns that explains the details is presented in five words or fewer.

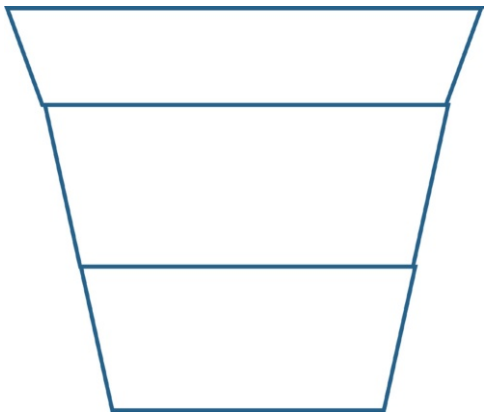

Figure 2. Trapezoid, a graphic organizer divided into descending sections for details, patterns, and generalizations—designed to promote multigenre writing, structured analytical thinking, and composition

The Trapezoid has a multitude of uses and offers a number of advantages over single-genre writing prompts. Besides helping students think about and assert creative control over songs, students step into the role of composer as they work from their own written version of the song, act the part of the critic or interpreter in reviewing patterns, and play sages in distilling a song's general message. Students' Trapezoids inevitably differ considerably, and their co-compositions of the song are a testament to the importance of thinking about consumption and composition as closely related dialogic processes.

LISTENING AS WRITING

Students love to have the satisfaction that they created something 'legible' for an audience they value, a mirror in which members of that audience might see themselves. When I first began working on this, I was following summer 2014 news, looking to make sense of spiraling conflicts all over. George and I had connected about the role of music experience in writing, and I found myself in a familiar position of thinking with music. I have different music playing in the background than George, I expect. The Notorious B.I.G.'s "Juicy" is playing in and used to compose the verse below. I knew the song and the words, but I was searching the song for a handle to talk about my own situation more directly. I listened twice through before the beginning statement "It was all a dream" got me started. Ideas began to flow to where the piece became a bit about society and then ultimately turned personal. I discuss outrage about the shooting of an unarmed teen in the United States, then I work through the changes that have begun to occur in my life: Joining the Navy, no longer being so close to home to help out, my younger brother leaving home.

- It was all a dream.
- I thought I saw it all.
- Seeing a body on the ground in Ferguson,
- crimes in the Middle East.
- Seeing humanity being oppressed.
- Kings of laughter killingly depressed.
- I thought it was all a dream.
- I saw a lot of things.
- My brother growing up, bigger than me,
- Tia put in surgery,
- fighting something that could attack any human being.
- You see everything around me
- was constantly changing
- Leaving a family like a bird leaving the nest
- Only I don't have
- the feathers to quite let my mother free.
- I saw her cry for the umpteenth time.

- I wonder if all Brown mothers cry the same?
- It was all a dream.
- Life was changing all around me.
- Friends. So many years making me laugh
- a closing scene-
- seems to disappear like an imaginary act.
- Everything was changing,
- constantly rearranging as if
- life was a changing coast and the moon is leaving.
- It was all a dream. –e.c.

As English teachers, writers, and music enthusiasts, we look for pride in our students as they accomplish work just as we do. It is what happens to the artist when their track is done, when they have held up a mirror in which others may find themselves. We are excited that more and more advocates of excellent English teaching are recognizing the importance of authentic social purposes as drivers for literacy acquisition (Gee, 2007; Lankshear & Knobel, 2008; Moll, 1990), but we share their sober awareness that curricula change drastically under such a paradigm. It is a matter of priority, not just something that happens 'naturally.' As Ladson Billings (1995) reminds us, "[E]ducators have traditionally attempted to insert culture into education instead of inserting education into culture" (p. 159). We have attempted to sketch out what "inserting" writing education might mean, in the context of music experience and composition, but we are only scratching the surface of our own teaching stories, our mentor teachers' endeavors, our students' many insights, and their families' reflections upon a curriculum built around students' growing sense of community responsibility.

At first glance or on a bad day, many students may seem profoundly unaccountable to any community at all and therefore immune to the sense of necessity that drives writing improvement. We acknowledge that looking beneath the surface of students' lives as a source of insight for directing their development is frightening, but we cling to a view of learning built on awakening, arousing, and bringing to maturity that which is already growing. Music continues to strike us, both personally and as teachers, as a widely accessible, versatile, and fertile domain for building awareness of composition as authentic parts of socially important tasks. Music serves our indirect purposes admirably because our students find music experience necessary. With that foundation, we affirm Vygotsky's view that "Writing should be meaningful for children, that an intrinsic need should be aroused in them, and that writing should be incorporated into a task that is necessary and relevant for life" (118). It is important to us to develop ways of enacting writing instruction that meets this standard. Using music as a topic and a scaffold for developing authorial voice seems to help students make sense of their own transformations, as they come to see writing as a part of themselves. In that sense, music experiences ease the pain of development as a kind of intrinsically motivating reward for diving in to composition.

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LESSON PLAN FOR DEVELOPING AUTHORIAL AGENCY IN ANALYTICAL WRITING

Instructional Goal

Students will approach analytical writing through critical, authorial reading of musical texts. They will collect details, curate them, and make arguments about the theme or message conveyed in the song. They will think critically about the quality of their analysis in the process and work to improve their critical stances.

Standards [Selected from Florida Next Generation Standards]

1. Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.
3. Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Introductory Hook

What separates "okay" critics from great critics in sports, fashion, art, politics, or other context?
List students' responses on opposite sides of a whiteboard/projection screen.
Invite students to spot patterns in their responses (e.g., first for great critics, then for "okay" critics).
Call students to board/screen to encircle or connect related characteristics
Challenge students to label each pattern they identify.

Teacher Tasks

Have students *draw a trapezoid* using almost all of a piece of copy or notebook paper. Have the larger end of the trapezoid at the top and the smaller at the bottom. Have students divide the trapezoid into three sections. The sections will be labeled Details, Patterns, Generalizations. You can adapt these labels, and decide when to ask students to add them to their graphic organizer.

Play audio or video version of a song
Note: Almost any song can be used, but songs that leave room for interpretation are often more fun. Songs that develop stories are often particularly good choices.

Suggested songs: Pay attention to pace. The four examples below offer a range of choices from straightforward to extremely complex. The fourth adds a visual dimension. Feel free to pause or play through the tracks twice. However, giving the lyrics is not advised since it can short-circuit the data collection or details step.

Chris Knight "Down the River"
https://www.youtube.com/watch?v=0U2Px5OR0eA
Bruce Springsteen "Sinaloa Cowboys"
https://www.youtube.com/watch?v=E2tBZDyBbqM
Steve Goodman "The Ballad of Dan Moody"
https://www.youtube.com/watch?v=s6dxNaCBDe8
Beyonce [as Etta James] "All I Could Do Was Cry"
https://www.youtube.com/watch?v=LEKgpOHazcM

TRAPEZOID SONG EXPERIENCE

Activity 1

Allow students to listen to the song once, collecting as much raw data as possible. I encourage students to think of themselves as reporters watching a ballgame, getting the details first, PRIOR to evaluating those details. I encourage students to cram full the Details sections of the trapezoid, not worrying about neatness.

Activity 2

Have students evaluate the details they collected. Circle or mark like information. Label the middle section of the Trapezoid organizer Patterns. Students should name the patterns they found in this section. Pattern-identifying can lead to the addition of details not collected in the first phase. For example, students may want to identify patterns connecting the musical style to the lyrical content. Encourage them to add whatever details are necessary for *showing* that a pattern exists in the data.

Students can confer with each other about the patterns and the data they selected.

Activity 3

Students use the remaining (i.e., smallest, bottom) section of the Trapezoid organizer to consider the message, theme, or generalization based on the patterns they observed.

Guiding questions for this step:
Do generalizations connect with data as well?
Should patterns be revised to more effectively connect data to generalizations about the data?

Activity 4: Okay to Great

Ask students to evaluate the details, patterns, and generalizations sections of their Trapezoids against the criteria they developed initially for "okay" and great critics.

Which connections did they or their peers make that feel like great criticism?

Activity 5: Make It Great

Can "okay" criticism be made great?
Have students supply examples of the connections they made that they think are just "okay."
Can the class work together to revise one or more of the sections (Details, Patterns, Generalizations) in a way that makes it much better?
In this final activity, students choose an "okay" set of connections from their own or a peer's work and reword it to be great criticism.

Reflection: What Are We Critics Doing?

What makes the most difference when we write critically?
Add students' comments to the "okay" and great critics notes from the hook activity.

DARREN RHYM

7. HIP-HOP AND SOCIAL CHANGE

Critical Pedagogy in the Classroom

INTRODUCTION

Growing up in an urban environment as I did, my experiences have made me somewhat skeptical of teachers who assume a "missionary" role in the classroom, as some teachers, including myself, are apt to do. As a kid, my friends and I could easily determine which teachers were there for us and which were there in spite of us. There were several Kurtz's who lost their way, standing in front of my classes, seduced by ideological ivory or noble causes or just wanting to save us and our cursed dark bodies. Perhaps because of my childhood classroom experiences I have come to believe that teachers' goals should always be, first, to know their students, not to "fix" or "save" them. Fixing or saving students can be dangerous, even when we have the best of intentions. An important reality in the United States can be summarized by a statistical syllogism: The majority of teachers in the United States are white, 82% (Digest of Education Statistics, 2014). This fact is well known. However, most teachers teach curriculums based upon ideological perspectives of white privilege in the United States. Said curriculas no doubt play a role in the retention and graduation rates of students of color. Members of the unprivileged categories drop out or are pushed out of school (Holzman, 2012) and are frequent targets for discipline, remediation, and, upon leaving the educational system, incarceration (Green, 2008; Sabol et al., 2007).

So, how can our educational system be more receptive to these particular students who are in danger of dropping out or being pushed out of school? Students are multilingual and multicultural. They speak several languages that encompass various cultures. The goal of good teachers should be, in my opinion, to be able to identify and appreciate the value and importance of these languages and cultures. Hence, a teacher must realize that she or he is more of a partner than a missionary. Teachers work with students in a classroom to co-create knowledge. Teachers' jobs, first and foremost, are to teach students how to learn. Teachers do this by opening students' minds to possibilities. These possibilities help them to create questions and seek answers and make sense of their worlds. Theories provide teachers with the tools needed to communicate with students from different realities than their own. This chapter seeks to present a theoretically-informed approach to using music in

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 93–111.

the ELA classroom as a scaffold to teach critical approaches to reading and writing in the classroom, including literary analysis, use of literary devices, grammar, or vocabulary. This chapter focuses on the importance of student empowerment in classrooms and how music can be used with Critical Pedagogy and elements of Reader Response to facilitate learning, keeping at the forefront of instruction the students' needs.

Music is also an excellent tool that teachers can use to engage students, connect with students, and accrue social and cultural capital in the classroom. Many disconnects between learners and teachers stem from teacher ignorance and apathy. By using music, particularly rap lyrics, teachers can work with learners to choose lyrics that interest the learners and couple those lyrics with methods and strategies to engage students. The frameworks of remixing, multimodality, call and response, and signifying are firmly constructed upon a foundation of critical resistance that compels performers to critique the socio-political issues affecting them. Adding these critical elements and strategies to a lesson can help students develop skills to become critical readers and critical thinkers. As critical readers and thinkers, hopefully students, like some who I have taught, might be more motivated to read texts that they once found boring and even refused to read. The goal should be for students to challenge texts, not ignore them.

READING THE WORLD; READING THE WORD

In 1971 Paulo Freire published his seminal text, *Pedagogy of the Oppressed,* which became a very important work for teachers wanting to become social activists and challenge institutions, communities, and organizations to implement radical changes to help and to protect citizens at every level of society (Darder et al., 2009). Critical pedagogy is cultural politics and is fundamentally committed to the development and enactment of a culture of schooling that supports the empowerment of culturally marginalized and economically disenfranchised students (p. 9). This pedagogical perspective seeks to help transform classroom structures and practices that perpetuate undemocratic life. Freire believes teaching to be a vocation, and the goal of the teacher is to help liberate students. This is the only way students can become "truly humanized" (p. 10). The humanizing elements, however, need to be inserted individually by the teacher and the student, working together, so as to address student issues and interests. Freire's humanizing pedagogy stands in stark contrast to the banking model of education.

The banking model refers to when teachers choose to or are trained to *fill* students with the teacher's "narration," thus turning education into an "act of depositing" (Freire, 2011, pp. 72–73). This narration is detached from the student's reality; it is the teacher's reality. The teacher does not concern him or herself with the student's reality or needs but rather with the process of *filling* the student with the information that the curriculum makers deem appropriate. Hence, the students do not benefit

from this information. In actuality, the students are not learning but mimicking and regurgitating information their teachers are interested in or have been mandated to impart to their students. Subsequently, when students are introduced to literary terms and literary techniques, there are no attempts made by their teachers to draw correlations between their worlds and their schools or their local communities and their schools. Freire's solution to this dilemma is for the teacher to liberate students by sharing or disseminating teacher-power. Empowering students enables them to think *authentically*. "Authentic thinking," is developed and achieved through "problem-posing" education in which students use education for the purpose of *doing* something in their communities (p. 79). Students and teachers identify problems and work toward solutions. It is at this point that classroom lessons transcend their theoretical origins and transform into agents of praxis.

Problem-posing education is centered in critical thinking. Through critical thought students can be liberated; this is why critical pedagogy is the teacher's main objective (Freire, 2011). In U.S. history, music has historically played a role in social activism. Problem-posing education works with music in the United States because historically music has provided inspiration and a soundtrack for social justice and change. Slave songs, chants, calls, and Negro Spirituals were used during slavery. The music was encoded with messages, narratives providing directions, settings, characters, and times. "Follow the Drinkin' Gourd," "Go Down Moses," "Swing Low Sweet Chariot," and "Wade in the Water" are examples of encoded slave songs. These songs were used again, or in hip-hop terms, remixed, during the Civil Rights Movement, and became rallying cries. The sixties and seventies also saw Marvin Gaye's music of social change and social justice (e.g., "What's Going On?," "Mercy, Mercy, Me," "Inner City Blues," 1971; "You're the Man," 1972) and James Brown's music of black identity ("Say It Loud, I'm Black and I'm Proud," 1968).

Conscientizacão is critical social consciousness, which is a by-product of authentic thinking. It encompasses dialogue and analysis and serves as the foundation for reflection and action (Freire, 2011, p. 13). It helps transform the classroom into a democratic learning zone in which knowledge is co-created: Students learn from teachers, and teachers learn from students (p. 13). What clearly separates critical pedagogy from other theoretical perspectives and praxes is that students are empowered to become co-creators. Working together with teachers and members of their communities, today's students can use hip-hop to develop critical narratives about problems in their communities by using models provided by critical, iconic Hip-Hop artists such as Grandmaster Flash and the Furious Five ("The Message," 1982); KRS-One and Boogie Down Productions (BDP) (*Criminal Minded,* 1987, *By All Means Necessary,* 1988, *Ghetto Music: the Blueprint of Hip Hop,* 1989), Nas (*Illmatic,* 1994, *It Was Written,* 1996, *Nastradamus,* 1999, *Hip Hop Is Dead,* 2006); NWA (*Straight Outta Compton,* 1988), Public Enemy (*It Takes a Nation of Millions to Hold Us Back,* 1988, *Fear of a Black Planet,* 1990); Dead Prez ("They Schools," 2000); Immortal Technique (*Revolutionary: Vol. 1,* 2001, *Revolutionary,*

Vol. 2, 2002); Kanye West (*The College Dropout,* 2004, *Late Registration,* 2005, *Graduation,* 2007), and Jay Z (*Reasonable Doubt,* 1996, *The Blueprint,* 2001, *The Black Album,* 2003).

Ideology, the societal lens, or framework of thought, used in society to create order and give meaning to the social and political world in which we live is used by critical pedagogy to "interrogate and unmask the contradictions that exist between the mainstream culture of the school and the lived experiences and knowledge that students use to mediate the reality of school life" (Freire, 2011, p. 11). Teachers must be aware and cognizant of how the culture of the dominant class becomes embedded in and hidden in curriculum. The curriculum, Freire explains, is informed by ideological views that structurally reproduce dominant cultural assumptions and practices that silence and thwart democratic participation (p. 12). Teachers and students through authentic thinking and problem-posing education can develop liberated, democratic students who not only graduate but who are also exposed to education that provides them with real experiences to prepare them for their careers instead of their having to do this on their own, outside of school.

MUSIC AS LIBERATORY PRAXIS

In reader-response theory, the reader or audience and his or her experiences are the driving force behind the theory. Using such a philosophy in the classroom, coupled with music that students can relate to and identify with, serves not only to engage students but also to make them more comfortable and available for scaffolding opportunities. Music is a liberatory praxis for students, as it relates to Hip-Hop because Hip-Hop by its very nature is a critical discipline. Hip-Hop regularly deals with race, deconstructs traditional paradigms, and demands social justice (Akom, 2009). Examples of Hip-Hop's critical nature, as I previously mentioned, can be seen in the works of Grandmaster Flash and the Furious Five, KRS-One and BDP, Nas, NWA, PE, and Dead Prez, to name just a few. What makes Hip-Hop, or any music for that matter, liberatory is first, that it be critical, second, that it adhere to "problem-posing" (Freire, 2011), and third, that it effectively conveys its message to its audience.

An important aspect of music has always been its ability to communicate or convey feelings and emotions. Music lyrics and music video images, like literature and film, contain narratives that tell stories that provide insight toward the history and culture of the period in which the lyrics and videos are created. Hence, music becomes an effective tool to study cultures from the past and in the present. Historically, music was an integral part of the daily resistance of slaves who rebelled. Slavery was brutal in nature. Africans were dehumanized, forced away from their homes in West Africa, separated from their African families, and from their families in the New World as well. Slaves were denied basic human rights: they were not permitted to speak their African languages after they had been kidnapped; they worked very long hours,

in poor conditions. Singing was one of the few acts that slaves were permitted to perform. Songs permitted slaves to express their sorrow, their rage, their hopes, and their dreams.

Work Songs, Protest Song, and Critically Conscious Music

Slaves also used music as a form of communication and self-expression. Most slaves were illiterate; it was illegal for them to learn or to be taught to read or write. However, even though slaves could not write letters or make telephone calls, through the act of singing, they could relay messages for miles across cotton fields. Whether using the melodic cry of the field hollers or through individual or group songs, like work songs, slaves methodically moved messages from one field to another or from one plantation (community) to another.

Over time, the structures and themes of field hollers, slave songs, and sorrow songs evolved into Negro spirituals, ragtime, and the blues. Early African-American music relied primarily on the African-American oral tradition. Negro spirituals embody themes of the slaves' desire for freedom, justice, how the oppressor will be punished for his or her transgressions, criticism for the oppressive regime, and coded messages of escape (Fisher, 1953; Lovell, 1969). James Cone (1972) concludes that spirituals offer a religious expression of resistance. Spirituals made multiple contributions to Black communities. The music gave communities a true, valid, and useful song. They kept communities invigorated. They inspired uninspired individuals. Spirituals enabled the group to face its problems. The music also allowed the folk to comment on the slave situation. Each member was empowered to share personal solutions and this also created a sense of belonging in the midst of a confusing and terrifying world. Lastly, spirituals provided a coded language for emergency use (Lovell, 1972). The Black church has historically been the epicenter of African-American life and culture. African-American leaders such as Martin Luther King, Adam Clayton Powell, and Malcolm X were all prominent clergymen before making their way from the pulpit to lead movements of social change.

Work Songs

An example of a work song used in slave resistance is "Follow the Drinking Gourd." To unsuspecting ears, the song seemed like any other work song; in actuality, the song was used to transmit directions for slaves to escape from the Southern United States, where slavery was legal, to the Northern United States, where it was not. The drinking gourd in the song refers to the constellation Ursa Major, also known as the Big Dipper. The slaves followed stars in the constellation in order to maintain a northerly course. Other stanzas in the song according to various etymologists, folklorists, and music historians, gave more specific directions depending upon the

Southern region in which the song was being used. In the H. B. Park version of the song, the first verse tells the slaves when to start the journey. The lyrics, "when the sun comes back" and "when the firs [sic] quail calls," both denote the springtime, when the days are longer (Communicating English in Culture, 2012).

The blues were passed down as part of the African-American Oral Tradition. The blues were developed from African-American work songs and field hollers of Black workers (Jones, 1963; Walker, 1992) combined with the Anglo-American folk ballads which provided the regular, predictable pattern of chord changes that characterize the blues. The blues did for Post Reconstruction freedmen what spirituals, hollers, work songs, and shouts did for the slaves: provide a vehicle by which they could communicate with one another and reach out into the world to tell their stories, escape, and relieve their sorrows and feelings of pain and anger.

Protest Songs

Early resistance or protest songs from the blues and jazz traditions are sung by two famous jazz singers, Billie Holiday and Nina Simone. Holiday's classic, "Strange Fruit" (1939) was originally written as a poem and later set to music and published by Abel Meeropol, a white, Jewish high school teacher from the Bronx, New York as a protest against lynchings (Edwin, 2010; Magolick, 2000). Meeropol's poem was inspired by a 1930 Lawrence Beitler's photograph of the lynching of Thomas Shipp and Abram Smith in Marion, Indiana (Edwin, 2010). The poem takes a hard stand against lynching and generates social awareness about this barbaric ritual.

Jazz performer and social activist Nina Simone's song, "Mississippi Goddamn" (1964), rejects liberalism and pays tribute to Medgar Evers who was murdered in Mississippi and the four black children murdered when a church was bombed in Birmingham, Alabama, during the Civil Rights Movement. Simone chastises in the refrain, "Alabama's got me so upset, Tennessee's made me lose my rest, and everybody knows about Mississippi *goddam*." In the song she mocks liberalism: "Keep on sayin' 'go slow'…to do things gradually would bring more tragedy. Why don't you see it? Why don't you feel it? I don't know, I don't know. You don't have to live next to me, just give me my equality!" Simone and Holiday create texts that discuss problems that students who appreciate critical music can both relate to and appreciate. From their critiques, readers are introduced to vocabulary, such as "liberalism." In my experience teaching Simone and Holiday as poetry, these works can help to historicize Harlem Renaissance literature or Civil Rights literature. Dr. Martin Luther King's, *Why We Can't Wait* (1964), which includes his seminal text, "Letter from Birmingham Jail," in which he speaks out against liberalism, going "slow" and waiting. Malcolm X in "The Ballot or the Bullet" and "Message from the Grassroots" also makes allusions to King, Civil Rights literature, and liberalism. All of these texts create ample opportunities for students to compare and contrast texts and for teachers to scaffold lessons.

Blues music influenced many genres of American music, including Rock 'n' Roll, Rhythm and Blues, and hip-hop, to name a few. During the protest era, students participated and influenced many movements: the Civil Rights Movement, the Anti-War Movement, the Feminist Movement, and the Black Power Movement. Folk Rock was an urban music primarily performed by Jewish artists. Bob Dylan, Paul Simon and Art Garfunkel are three of the most notable folk rock artists. These artists created and performed songs frequently used as protest songs. Each of them strongly supported the labor movement, the Civil Rights Movement, and the protests against the Vietnam War. Like many of the famous blues artists, Bob Dylan performed with guitar and harmonica and started the genre with the song, "Blowin' in the Wind" (1963), which poses a series of rhetorical and ambiguous questions like, "How many roads must a man walk down/Before you call him a man?" and "…how many times must the cannonballs fly/Before they're forever banned?" The answers he says are "blowin' in the wind."

Dylan's lyrics became symbolic of the student movement's challenge of the attitudes and values of the Greatest Generation's ideologies of social equality, war, and peace, which younger Americans were calling into question. Dylan's song, "Like a Rollin' Stone" (1965), expands his critical gaze from the topics war, peace, and social equality to the individual struggle for personal moral development and fulfillment.

Paul Simon, the creative force behind Simon and Garfunkel, started in Dylan's footsteps but quickly developed their own powerful voices in "The Sound of Silence" (1966) and "Bridge over Troubled Water" (1970). Folk Rock continued the American tradition of music as the window into the soul of the nation. As spirituals, blues, and folk rock provided a soundtrack for social change, that soundtrack continued from the sixties into the seventies with performers like John Lennon from the Beatles. "Imagine" (1971) was one of the most impactful songs ever written; Lennon, who is English, released the song as part of a solo album. Lennon's song sought to raise the moral consciousness in a post-industrial, post-modern world. Ironically, Lennon, who was influenced by non-violent social protests of Mahatma Gandhi and Martin Luther King, two very religious leaders begins "Imagine" asking us to "Imagine there's no heaven" or hell. He also calls for humanity to create a world without borders and in essence for us to remove each of the distractions that cloud our judgment. "Imagine" calls for humanity to remove the distractions that we use as excuses to "kill or die for."

Critical and Socially Conscious Music

Continuing a social conscious theme affiliated with Dylan and folk rock, Marvin Gaye released "What's Going On?" (1971), a song inspired by the idea of Reginald Benson of the Motown group the Four Tops after he witnessed police brutality at an anti-war rally in Berkeley, California (Bowman, 2006). Berry Gordy, who ran

Motown, Gaye's record label, believed the song was too political and controversial for radio play and refused to release it. Gaye went on strike and refused to record until Gordy eventually released the song (Bowman, 2006). "What's Going On?" brings a soulful, rhythm and blues tone to social justice themed music of the era, which had been previously associated with Dylan, Lennon, Simon, and Garfunkel, in mainstream music. Gaye's urbanization of the genre gives it more of a street sensibility. "What's Going On?" opens with sounds of people—community members perhaps—talking in the background as Gaye sings of "mothers crying" and "brothers dying," reminiscent of the pain and anguish embodied by the blues. Gaye's song is a social critique, calling for social change; it transcends the traditional lamenting of blues songs that is often personal, focusing on the narrator's woes or hard times in general. Gaye's tone embodies a more confident, post-Civil Rights, post-Black Power, post-Anti-war edge that is not prevalent in earlier African-American music. "What's Going On?" is purposeful and calls for action. He critiques the escalation of weapons during the Cold War and explains that only "love" can "conquer hate." During this age of integration, Gaye is an advocate for communication. In each stanza he repeats "talk to me" or "we've got to find a way."

What's Going On? (1971) is one of the early concept albums in African-American music history, in which the album focuses on a particular theme or closely related plotlines. The album depicts a Vietnam War veteran returning home and experiencing disillusion with injustice, hate, poverty, and addiction. Structurally, Gaye's soulful, melodic voice insightfully critiques the urban experience. His precarious break from love songs to social activism transforms the previously folksy genre from an acoustic, reflective tone to a soulful, bluesy, jazz tradition. Gaye also adds gospel and orchestral elements to the album that are incredibly complex, yet so intrinsic, that the album is still musically, politically, and culturally relevant today. He also revives the religious traditions of call and response, melodic cries, moans and scats, and develops a social discourse in which he tries to layer many voices from the community into the album. In addition to "What's Going On?" the album also contains "Mercy, Mercy, Me (The Ecology)" which speaks out about pollution, the ozone layer, oil spills, mercury poisoning of fish, and radiation and "Inner City Blues (Makes Me Wanna Holler)" which critiques classism, oppression, the Vietnam War, and police brutality in the inner city. This ground breaking album influenced many artists of the era, including musicians and social activists Stevie Wonder and Curtis Mayfield, and possibly even Grandmaster Flash and the Furious Five who will create "The Message" (1982) a decade later.

Curtis Mayfield is a very interesting historical figure because his music is socially conscious and even though his lyrics focus on the inner city, like Gaye's, Mayfield's music is even more critical and controversial than Gaye's. Mayfield wrote and produced the soundtrack for the Blaxploitation film *Super Fly* (1970), and his music addressed the adverse and unseemly effects of drugs on the inner-

city. Songs like "Freddie's Dead" and "Pusherman" are classic and authentic portrayals of the inner city that were later revisited and reinforced in the "The Message." "Freddie's Dead" is a tragic tale of the pervasive and destructive nature of drugs in urban communities during the era. Mayfield's high tenor voice and his funky, soulful beats and style made his music popular and a frequent choice for hip-hop DJs to sample. The innovative and often rebellious music of the seventies and eighties laid a firm foundation for hip-hop music.

HIP-HOP MUSIC

"The Message"

"The Message" (1982), one of Hip-Hop's first social critiques, is a pivotal text that facilitates Hip-Hop's transition from its strict affiliation with disco and fun to a more critical agenda. This agenda was most noticeably carried out by KRS-One and BDP with their LPs *Criminal Minded* (1987), *By All Means Necessary* (1988) *Ghetto Music: The Blueprint of Hip Hop* (1989), and *Edutainment* (1990). BDP was made up of KRS-One, D-Nice, and DJ Scott La Rock—who was murdered just months after the release of *Criminal Minded*—and they were among the first hip-hop activists who expressly used Hip-Hop as a vehicle for social change in their community in the Bronx, New York City. In the true spirit of "problem-posing" education, the group used the violent, gun-related death of DJ Scott La Rock and the death of a fan at a concert in which BDP and Public Enemy performed, as an opportunity to actively lobby to stop gun violence and other self-destructive behavior among inner city hip-hop fans. They started the Stop the Violence Movement and enlisted the help of many other famous East Coast hip- hop stars of the era to join the movement. Other artists included Public Enemy, Stetsasonic, MC Lyte, Doug E. Fresh, Just-Ice, Heavy D, and Biz Markie. The compilation of stars released the 12-inch single *Self Destruction* (1989).

BDP

BDP's KRS-One, the self-proclaimed "Teacha," was one of the first in Hip-Hop to introduce the concept of rapper as philosopher and to use rap as a tool of instruction. He developed a cultural and a philosophical connection to the African griot and later more African-centered rappers, like Brand Nubians and X Clan, and he would make more intensive connections to Africa that were based upon historical and religious beliefs. KRS-One also continued the shift started by Grandmaster Flash and the Furious Five, transforming Hip-Hop from party music to a more aggressive, self-conscious, and critical artistic direction in both style and performance. These changes were not only reflected in their lyrics but in the images on their album covers. On *Criminal Minded* (1987), KRS-One and Scott La Rock appear on the

cover with Scott La Rock holding a handgun and KRS-One draped in a bandolier with shotgun shells, both sitting behind a desk full of weapons. Here begins a shift toward an edgier more critical tone in East Coast Hip-Hop. The *By All Means Necessary* (1988) album cover pays tribute to Malcolm X by mimicking a famous Malcolm X photograph and one of his most popular quotes. On this cover, KRS-One holds a tec-9, semi-automatic handgun, while peeking from behind a curtain. The cover pays tribute to Malcolm X's famous photograph in which he looks out a window from behind a curtain and brandishes a Kalashnikov (AK-47). These two album covers also introduce a few ironies that I have used for discussions when trying to get students to think more deeply about the complexities that can be discovered when analyzing and synthesizing meanings in texts. It is ironic that DJ Scott La Rock holds a handgun on the cover of BDP's *Criminal Minded* (1987) album and is murdered soon after, as a result of gun violence. As I stated previously, KRS-One sits next to him strapped with a bandolier full of shotgun shells. The irony presents itself again after La Rock's death, on the *By All Means Necessary* album cover. On this cover, KRS-One mimics the Malcolm X Kalashnikov photograph. KRS-One poses with a tech-9 instead, but the irony of Malcolm X's assassination and DJ Scott La Rock's murder, creates ambiguity in terms of the group's choice of images it wanted to convey and the messages that it wanted to send to their community. Developing essential questions to get students to think about the possibilities of these decisions and how these texts shape our world and the way that we think and interact with one another is very important classroom work. Problem-posing lessons centered around music and modern dilemmas such as these can generate the types of activities that have meaning and purpose that may be more tangible for students we have difficulty engaging.

For teachers considering International Baccalaureate programs or broader world views, she or he might examine the connection between not only KRS-One to Malcolm X, but also between Malcolm X and Jean Paul Sartre. Malcolm X's quote, "by any means necessary," is also used in one of Sartre's plays. Malcolm X uses it in one of his later speeches (Malcolm X, 1992). This interesting and relevant fact could provide an opening for a teacher who wanted to introduce Sartre and his drama into the her or his classroom.

> I was not the one to invent lies: they were created in a society divided by class and each of us inherited lies when we were born. It is not by refusing to lie that we will abolish lies: it is by eradicating class by any means necessary. (Sartre, 1963, Act 5, Sc. 3)

> We declare our right on this earth to be a man, to be a human being, to be respected as a human being, to be given the rights of a human being in this society, on this earth, in this day, which we intend to bring into existence by any means necessary. (Malcolm X, 1992)

In "My Philosophy" KRS-One proclaims himself a teacher. He professes the importance of intelligence and Afrocentric education in "My Philosophy" and "You Must Learn" (1989). KRS-One, the Teacher, introduces Hip-Hop as a tool and calls for music to be used as a part of the education of young people in Hip-Hop communities. The rapper's teachings adhere to Freire's belief in the invaluable role that teachers play in the liberation of students (2011). KRS-One's message is Afrocentric and engaging. It attacks hegemony and invites students to invest in their learning. It also stresses the importance of teachers being invested in students and the students' needs within their communities. In "You Must Learn," KRS-One's message is also didactic. In the song, he raps about several African-American inventors and their contributions to American society. An important element of the song is his message explaining the importance of equity in the content disseminated by teachers to students, particularly teachers who instruct African-American learners.

Beyond BDP

There are a myriad of Hip-Hop artists who have created critically conscious work over the last four decades. This music has not only contributed greatly to Hip-Hop culture, it also has significant pedagogical value. As East Coast rap was becoming more hardcore, a West Coast version of critically conscious Hip-Hop emerged. Niggas with Attitudes (NWA), with their critically acclaimed diatribe of the Los Angeles police department, established a formative presence in the development of gangsta rap, which quickly became a popular subgenre of Hip-Hop. In the late eighties, NWA's *Straight Outta Compton* (1988) on the West Coast and Public Enemy's *It Takes a Nation of Millions to Hold Us Back* (1988) and *Fear of a Black Planet* (1990) on the East Coast set the tone for critically conscious rap and paved the way for iconic artists, like Nas, and frequently Tupac Shakur, and sometimes Jay Z, and before him the Notorious BIG (Biggie Smalls).

PICKING SOCIALLY CONSCIOUS ARTISTS

Nas

A very important note to add here is that my list is specific to me and my tastes and the preferences of my students over the years. Earlier in my career, I was partial to Jay Z's work. I was not exposed to the work of his contemporary, Nas, until students challenged my preference of Jay Z over Nas without having studied Nas' work. Understanding that this was something that I frequently accused my students of–judging works without studying them–I relented and decided to give Nas a listen. My students burned CDs, brought in lyrics, challenged me, and taught me. Thus, long before I read Freire, I was teaching in a student-centered class,

where students felt free to not only challenge my views but to create their own curriculum. I learned from my students why Nas was considered one of the most prolific artists in the history of the genre, or as they would say, *the rap game*. He had things to say that were simultaneously critical, disrespectful, and profound. And he articulated it in a style that was so authentically and unapologetically Black that it was impossible to not be captivated by it. His flow and diction were mesmerizing and addictive. I immediately saw where my students were engaged by his lyrics, and of course, his message was positive, Afrocentric, and on point. Nas' critical discography includes *Illmatic* (1994), *It Was Written* (1996), *Nastradamus,* (1999), and *Hip Hop Is Dead* (2006).

Kanye West

Jay Z, Nas' contemporary, created *Reasonable Doubt* (1996) *The Blueprint* (2001) and *The Black Album* (2003). After Jay Z and Nas, Kanye West, who worked with Jay Z, created several very strong critical works, *The College Dropout,* (2004), *Late Registration* (2005), and *Graduation* (2007). When teaching, I consider these artists writers; they are philosophers and social critics. I teach them the way I would teach Frederick Douglass, Booker T. Washington, Ralph Waldo Emerson, Henry David Thoreau, W. E. B. Du Bois, or Ida B. Wells-Barnett. Hip-hop lyrics speak to the critical needs and concerns in many of the communities and classrooms that I have taught. An important part of the selection process is choosing artists that are relevant to the students. The artists that I have discussed are not as current as J. Cole, Wale, or Kendrick Lamar but millennials, given the opportunity, will introduce current artists into a problem-posing paradigm.

Of the modern artists, Kanye West does significant work in paying tribute to musical icons in his sampling (what I consider remixing) and in his lyrical content. In "Touch the Sky" (2006) West slows down and samples Curtis Mayfield's "Move on Up" (1970). West also samples funk, rhythm, and jazz of Steely Dan's song "Kid Charlemagne" (1976) in his song "Champion" (*Graduation,* 2007). "Kid Charlemagne" tells of the exploits of an LSD chemist and a tale of sixties drug culture. West's early albums, like Gaye's and Mayfield's, use the concept technique. *College Dropout* (2004), *Late Registration* (2005), and *Graduation* (2007) all focus on the illusion of education, The American Dream, and what it means to be successful in America.

The albums signify on the American educational system and the paradoxical value system that blasts kids for not getting an education but then does not provide a means to pay for the education through jobs and livable wages. As Gaye's music pushed the parameters of jazz and blues through social critique, West's music extends the criticism even farther with Hip-Hop. West does not depict the "dope man" with scorn; he instructs that the community has glorified the "dope man" because he is the only person in the community with any money. Through this social figure, resistance and survival are possible. Using the trope of signifying, the chorus

sardonically sings, "we wasn't supposed to make it past twenty-five but the joke's on you we're still alive…Drug dealing just to get by, stack your money 'til it gets high." The chorus acknowledges the reality of having a job but only making "$6.55" an hour, as a means of survival it is necessary to "hustle" (sell drugs) "to get by" ("We Don't Care," 2004). West continues that, "as a shorty" he looked up to the dope man because he was the only adult male he knew that wasn't "broke man." People in his neighborhood didn't care what people outside said about drug dealers. Dope money, explains West, can become "scholarship" money. In using West's work as a tool of liberatory praxis (Freire, 2011) the teacher and the students can critically analyze West's texts contextualizing and problematizing his version of reality and what are considered appropriate and inappropriate actions. What is moral and immoral is often determined based upon a society's ideology. Reality is a complex undertaking. This rhetorical analysis involves a much deeper conversation than whether drugs are immoral or whether they are destroying urban neighborhoods. Assignments can take more interdisciplinary approaches and explore the social, historical, political, and economic ramifications behind West's critique. In that sense, from an ELA perspective, today's learner may find Hamlet, Ishmael, or Nick Carraway more accessible, or possibly more engaging, if he or she can explore the complexities of each character's conflicts beyond the world of the text. Characters are tools writers construct to interpret the world and assign meaning to experience. Writing music, poems, and stories are a healthy, creative, and productive way to express displeasure and disappointment about one's life.

It is important that any teacher of Hip-Hop music understand that Hip-Hop has a long critical tradition. The genre is more critical of the urban experience and American culture than any academic discipline that an American student studies. Critically, what separates West's music is his ability to infuse various African-American musical traditions into his work. Call and response is used throughout *College Dropout*. The second song on *College Dropout*, "I'll Fly Away," is a spiritual. He makes connections to the lingering effects of slavery on psyches of people in the inner city. The song, "All Fall Down" and the skits on the album provide critiques of the educational system. West depicts college as more symbolic than substantive, leaving graduates in debt and no better off than before they went.

"All Fall Down" is complex. The video is slick and entertaining. Sonically, West remixes and recreates Lauryn Hill's "Mystery of Iniquity" (2002). In his version Syleena Johnson sings the Hill's hooks. Lyrically, West attacks consumerism and chastises a young female college student that he describes as "addicted to retail" and having "no idea what she's doing in college." For my students, when discussing this text, I introduce my students to the concept of "vulgar careerism" (Karenga, 2010) and alternative views on education and college as merely opportunities to make money, not as an opportunity to grow and learn. West raps, that his protagonist won't drop out of college because "her parents will look at her funny." It appears that this disillusionment is a result of the illusion of the American Dream and the paradox of capitalism in the quest for social justice.

An interesting literary companion to West's music can be can found in Harlem Renaissance texts like chapters one and two of Du Bois' *Souls of Black Folk*, Langston Hughes's "The Negro Artist and the Racial Mountain," or works in which artists seek to explore individual identity that is distinct and separate from material objects. Kanye West's song is critical because Hip-Hop, by its nature is critical, very critical, but its parallel nature is paradoxically commercial and deeply compacted in consumerism. This is a discussion that needs to take place in the class as well.

Man in the Mirror

Another critical emphasis of modern music lyrics focuses on the individual's role in society. Some critical music lyrics focus on how society can be improved through the individual growth of its members. An example of this is the Michael Jackson song, "Man in the Mirror" (1998). In the song, Jackson states that he's starting with the man in the mirror and asking him to "him to change his ways." The protagonist is going to a look at himself and then "make a change." On an ideological level, Jackson's approach to social change in his song presents a contrast to the songs I have discussed. His philosophy of personal responsibility contrasts the works that are critical of social and environmental forces and their influences. Some students may consider "Man in the Mirror" naïve or accommodating, compared to the rap songs I have discussed. In the past, I have applied Bloom's Taxonomy in developing activities. Music like Jackson's and others provide opportunities for students to synthesize and analyze texts by discussing conceptual relationships between them and historical events that span hundreds of years.

To follow a thread of accommodation in Jackson's song, there may arguably be some affiliation with Booker T. Washington's accommodationist philosophy. Washington, the self-made man, who espoused the mantra: "pull yourself up by your bootstraps" (Washington, 1901) also believed in personal social responsibility. Viewing Michael Jackson's "Man in the Mirror" as a call for the social critique of the self is very much in touch with the Washington's self-reliance. While the individual cannot control outside forces, he or she can control him or herself. This notion is also Freirean (2011). Freire states, "It is only the oppressed who, by freeing themselves, can free their oppressors" (p. 56).

India Aire

Continuing the theme of self-reliance, India Arie presents another element of change addressed in American music. She focuses on personal change and growth. Like Jackson, she approaches social change as an individual's personal responsibility. Instead of changing, however, Arie might implore the individual *not* to change. Aire's mantra is "Love Yourself." In her video, "Video," she plays the starring role. She sets the video's tone with a shot of the back right pocket of her blue jeans which sport a yellow patch with a red border that says "LOVE * YOURSELF" in

black capital letters. Aire's character is a non-conformist. She resists the social and cultural pressure to shave her legs and comb her hair. Her beauty comes from within. As an independent, confident woman, she defines herself repetitively in the chorus as a queen.

Aire provides an excellent opportunity to critique how female images are viewed socially. For more mature students, "Video" would provide a compelling comparison and contrast with a song like Nicki Minaj's "Anaconda" (2014). Minaj's song samples Sir Mix-a-Lot's "Baby Got Back" (1986), which is an anthem to women's rear ends. Minaj's song is a modern, raunchier version of Sir Mix-a-Lot's song and permits a platform for a discussion on what students consider to be appropriate images and behavior for women in their communities.

Music provides an excellent soundtrack for an interdisciplinary approach to literary analysis. The framework of remixing, multimodality, call and response, and signifying are firmly constructed upon a foundation of critical resistance that compels performers to engage the issues constraining them. ELA teachers can engage students using artists' attempts to communicate their perceptions of reality. This form of meaningful education is centered on lifelong learning that engages the learner and encourages him or her to be an active part of his or her community. Introducing music into the classroom provides a conduit by which teachers can empower students by permitting them a voice in course, content, and direction.

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LESSON PLAN

Target Audience: 6th grade ELA students.

Background

We were reading the book, *Crossing the Wire,* by Will Hobbs. This is a story about a young man forced to leave his family and home in Mexico to immigrate to the United States in order to work and earn money to help feed his family. Early in the story, during his migration, the protagonist hears a familiar style of Mexican music called "Ranchera" music, which is a traditional music in Mexico; it usually features mariachi bands. The protagonist becomes very emotional and gets homesick when he hears the music.

Scope

This is a two to three day assignment. First, the students closely read the chapter. They define Ranchera music and then they research it. Seeking out definitions and finding examples of the music on line. Our students have laptops, so this was an easy assignment for us, but it could also be assigned as group work and the research could be completed at the school library. If students do not have laptops or computers in the classroom, the teacher can provide sources for students to use in class.

Introductory Hook

To preface their research, I played three versions of Ranchera music. Depending upon your students you can have students translate the lyrics from Spanish to English. I translated the lyrics and provided the lyrics in English and Spanish. About a third of my students are Latin@, so I sometimes offer extra credit if a student wants to translate a text for our use in class. I make sure to double check the translation and proofread it before submitting it to all of the students.

In the three examples I give the students of Ranchera music, I offer two very traditional versions of songs and then a hip-hop version. The hip-hop version focuses on "mojados" a term used in the story which means wet, but is used for the English term, "wetbacks." We discuss this term and compare it to other derogatory or affectionate terms, depending upon the user. Other cultures have words that speakers use, which are similar, like the N-word for African-Americans. We discuss the way the word is used by other cultures and we discuss how we can compare and contrast the way the song is used in the video verses by the protagonist in the book. We use this as an opportunity to journal. We focus on citing sources and finding textual evidence to support claims.

Activity One

For a more formal writing assignment, I have the students practice finding direct quotes from the text in which they focus on how the music makes the characters in the book feel. Then, I have the students find their own personal versions of Ranchera music that adheres to the criteria that we have developed for the music in class before asking them to give an oral presentation on what they learned. This assignment can be set up on a Bloom's taxonomy chart or on a tic-tac-toe board.

Here are some initial directions that I gave on our Google Classroom assignment:

1. Open up a word document in Google Docs and upload it here.
2. Write a paragraph that gives me an example of music that you listen to that is dramatic and emotional and tells stories.
   - What is the name of the artist?
   - What is the name of the song?
   - Tell me two or three exciting things that happen in the songs.
   - Summarize the story that the artist tells.

Activity Two

The objective of this lesson is to analyze hip-hop songs and compare rap music to poetry by using Bloom's Taxonomy as a guide.

Knowing

Students will be given a list of ten rappers and ten songs. Students will select one of the rappers and songs and memorize the song (Required activity).
Students will create a chart and include each artist or group and their songs. In the chart or the map the students will include the 6 w's: who wrote the song, when, why did they write the song, where, what are the lyrics, and why is the song famous or important? The students will also find out who directed the videos for the songs, the record labels involved and any other information that they think is relevant (optional).

Understanding

Students will recite/perform the song lyrics they memorized in front of the class (required).
Students will be given a list of ten rappers and ten songs. Students will select one of the rappers and make a video performing the lyrics. For this activity students may work in pairs (optional).

Applying

Students will be given a list of ten literary devices. They will be asked to create a project that allows them to identify the ten literary devices used in rap music from our class list (required).
Students may choose from the entire list of artists, songs, and literary terms, students will make a puzzle with twenty entries: ten up and ten down (optional).

Analyzing

Students will create a graph or chart that represents what literary terms occur most frequently in the songs (required).

Evaluating

Students will create a rap song that mimics the themes and literary devices used in several of the songs in which they have studied and analyzed throughout these assignments (required).

Creating

Write a position paper explaining why rap should replace poetry in your curriculum (required).
Choose your favorite rapper and write a comparison and contrast paper comparing him or her to your favorite poet (optional).

SUZANNE E. MYERS AND JOSHUA VEST

8. FROM LENIN TO LENNON

Using Music to Revive the Classics

BACKGROUND

Let's face it: Most of our students are not embracing the classics. In fact, "Few words strike more fear in the hearts and minds of high school students than the English teacher's announcement, 'We will be reading a classic'" (Porteus, 2009, p. 16). As current and former teachers of high school sophomores, we have endured the experience of watching our students cringe at the thought of reading Shakespeare and wince at the words of Twain. These reactions have made us question the relevancy and accessibility of canonical texts. Educators have two options: they can rethink their pedagogical approaches to teaching the classics or they abandon teaching them altogether. We prefer the former. We believe that ELA instructors can address issues of the relevancy and inaccessibility of canonical literature making thematic connections between Steinbeck and Guthrie, Sallinger and Browne, and Thomas and Tupac. Popular music provides the ideal bridge (Dethier, 2003, p. 10) and by using it in the ELA classroom, we can show students that classic literature "is not essentially alien to their own experience; it is simply presented in a different form" (Luebke, 1995, p. 8). Music can be the conduit that ignites a student's interest in the classics. It can be the catalyst that sparks a lifelong love of reading. And, more importantly, it can provide students with an accessible medium through which they can build critical reading and writing skills.

We – Suzy and Josh – came together in November of 2013 to share our work with interested educators as part of a workshop on the various uses of music in the teaching of English. We joined together in this chapter to show how the practice of engaging students in the reading of classic literature is facilitated by using music in the classroom, and is also supported by standards for teaching and learning. In this chapter, we provide some innovative ideas for connecting your own students to the classics by offering specific ideas for text-music pairings and lessons, followed by insights about how the standards–in this case, the Common Core State Standards – support the use of music. We hope that this chapter will provide you with both a better understanding of how to effectively bring music into your own classroom, and a deeper knowledge of how the practice can meet and exceed expectations that most teachers are currently tasked with addressing.

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 113–128.

A RATIONALE FOR USING MUSIC TO MEET ELA STANDARDS

Mixing classic literature with popular music may prompt some to wonder whether the recent movement toward college and career readiness will technically allow the implementation of this sort of approach to teaching and learning. Several scholars have written about the experience teachers have when their curriculum or curricular choices are "othered" by outside entities or by colleagues down the hall. We've experienced both as teachers and in an effort to help the audience of this book to know what to say and how to say it when faced with such an issue, we've included some of the rationale we've provided in the past when choosing to use music in teaching and learning.

Certain language contained in the Standards not only allows the use of music in the classroom, but rather seems to explicitly demand it. For example, CCSS Anchor Standard 7 for Reading-Literary Text asks that students be able to "Integrate and evaluate content presented in diverse media and formats […]" (National Governors Association Center for Best Practices & Council of Chief State School Officers , 2010). Similarly, Anchor Standard 9 for Reading-Literary Text states that students should "Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take" (National Governors Association, 2010). Music can play an integral role in the development of a rich text set centered around an engaging topic. Like Reading Standard 7 quoted above, Anchor Standard 2 for Speaking and Listening also states that students should "Integrate and evaluate information presented in diverse media and formats […]" (National Governors Association, 2010). And even the Language Standards seem to hint at a need for teachers to include music. Anchor Standard 3 states that students should, "Apply knowledge of language to understand how language functions in different contexts" (National Governors Association, 2010). Song lyrics are uniquely positioned to offer teachers endless opportunities to engage students in discussions about specific functions of language.

Although the words "Teachers must use music in their classrooms" are not found in the CCSS, the language of the standards allows educators to interpret particular words and terms as being inclusive with respect to music. As we believe the examples in this chapter demonstrate, the use of music in the ELA classroom can provoke thoughtful and engaging conversations, motivate students, and create a happier place to teach and learn.

TEXT-TO-SONG CONNECTIONS

An important way to help students see the relevancy in what we are asking them to read for class is to pair their reading with musical texts with which they are more familiar. Deborah Pardes started the helpful resource "Songs Inspired by Literature" project in the early 2000's. This project has since been extended by a team of teacher scholars including Matt Copeland, Alan Sitomer, Roger Caswell, and Chris Goering

who canvassed their students and audiences at professional presentations from around the country to contribute to a growing number of song-to-text connections (see www.LitTunes.com). In a similar vein, Goering, Collier, Koenig, O'Berski, Pierce, and Riley (2009) recorded the experiences of reading a novel (*Of Mice and Men*) and making purposeful connections to music during the reading. This work revealed six types of connections between songs and literature that readers make during the process:

> A song is inspired by literature directly.
> A song connects to a text thematically.
> A song's setting connects to the setting of a literary work.
> Characters in a song mirror the characters in a classic work.
> The tone of a song is similar to the tone of a piece of literature.
> A song's plot structure or narrative follows that of a literary work. (p. 309)

These six connections provide endless possibilities for connecting songs and literature. We believe that encouraging students to make connections in this way helps make canonical texts accessible and relevant to the lives of adolescents.

In traditional, written texts, multiple textual features work together to produce meaning, tone, mood, etc. In pop songs, these same textual features work with musical features such as melody and instrumentation to create meaning, tone, mood, etc. For example, students can analyze texts such as "Young Goodman Brown" and *The Road* to see an author's development of themes of spiritual doubt and the search for purpose. But, why not pair one of these texts with Vampire Weekend's "Ya Hey" which explores the same thematic elements? While "Ya Hey" is not on the same canonical level as the latter two, all three texts offer different levels of accessibility, and all three contain a plethora of biblical allusions and literary devices. Only one, however, was instantaneously accessible to Josh's students: "Ya Hey." Connecting classic literature with music can result in an engaged classroom that identifies with a modern medium and thus, the text as well. We've added suggested connections that Josh used with his student to provide further ideas of the possibilities of these connections between classic literary texts and popular music. While we feel it is important to offer concrete examples of how a teacher might make the connections, it's also important to remember to invite students to make their own connections – some of the pairings here are a result of such contributions.

"Resistance" by Muse and 1984 by George Orwell

Like Orwell's chilling 20th Century classic, Muse's track, "Resistance," is all about rising against an oppressive authority. The entire album, *Resistance*, contains numerous Orwellian threads and allusions. Students in Josh's sophomore class brought this text-to-song connection to his attention upon the album's release. Now, connecting Muse to Orwell is a common practice during readings of *1984*.

"Sunday Bloody Sunday" by U2 and "Easter 1916" by William Butler Yeats

"Sunday Bloody Sunday" and "Easter 1916" are about the same event: Ireland's Easter Rising. In Yeats's piece, the event is communicated in a manner suited for academics and English teachers. In U2's piece, the event is communicated in a manner suited for teenagers: It's full of tone and attitude, and its lyrics, full of rhetorical features, are spoken as if the speaker, Bono, is simply retelling the events of that gruesome, historic day. There are little abstractions in U2's song while Yeats's poem is full of abstractions. For students to glean the abstractions in Yeats's poem, scaffold understanding with "Sunday Bloody Sunday."

"Holland 1945" by Neutral Milk Hotel and The Diary of a Young Girl by Anne Frank

Neutral Milk Hotel's LP, *In the Aeroplane Over the Sea*, contains several songs with lyrical references to Anne Frank. While writing the album, songwriter Jeff Mangum was heavily influenced by Anne Frank's diary. As a result, the entire LP contains allusions and threads about Frank. "Holland 1945," is a roaring lament about her tragic death and students in Josh's classes found inspiration in this song for further research into the events of The Holocaust.

"Castles Made of Sand" by Jimi Hendrix and The Great Gatsby by F. Scott Fitzgerald

Jimi Hendrix and Jay Gatsby are two tragic figures in American popular culture. In this track, Hendrix sings about the impermanence of life. If Jay Gatsby was a songwriter, this would be his last tune—a lamentation on all that is lost and adrift beyond the glow of the green light.

"Viva la Vida" by Coldplay and Macbeth by William Shakespeare

The lyrics of "Viva la Vida" read like a Macbethian soliloquy: An intense reflection on futility of life, power, and love. Almost every line in this song could be present in act five of *Macbeth*. This song connects with any literary text involving the loss of power, but Josh used it most successfully by pairing it with Shakespeare's *Macbeth* because of the emotional and tonal connections.

READ THE BARD AND THE BOSS AS LITERATURE

ELA instructors incorporate textual discussion and analysis every single day. It is embedded in our DNA, and it happens to be part of the CCSS. To tackle the literature standards, teachers rely on the prowess of Frost, Dickens, Bronte, and the Bard, when they could, instead, utilize the prowess and relevancy of Dylan,

Jay-Z, and Gaga—yes, Gaga. To make the transition from traditional text to musical text, educators can start by reading, discussing, and analyzing lyrical content. It is important to focus on the lyrical content first, so educators should refrain from sharing the audio of the song until textual analysis is complete. Focusing on the text first will provide a familiar context for both teachers and students prior to digging into musical components of songs. Use the standards-based objectives to guide instruction:

> Identify and discuss the central idea of the song (RL.3). Note: Strategies such as TPCASTT (Title, Paraphrase, Connotation, Diction, Attitude, Tone, Shift(s), Title Revisited and Theme) and SOAPSTone (Speaker, Occasion, Audience, Purpose, Subject, Tone) work well with songs, too.
>
> Identify and discuss the meanings of specific words, phrases, and examples of figurative language. (RL. 4)
>
> Discuss how the author's point of view and/or cultural experiences impact the text. (RL. 6)
>
> Analyze the tone, identifying and discussing words and phrases which help create the song's tone and/or shifts in the overall tone. Target RL. 1 and W. 1 by having students use evidence from the musical text to support their assertions. (National Governors Association, 2010)

Textual discussion and analysis will be a familiar process to students, and it is important to use strategies already embedded in the classrooms in addition to the criteria above. However, to fully examine musical texts, educators must address the musical components, too. Anticipate struggles in this part of the process because music analysis delves into the abstract. Students are accustomed to discussing textual pieces such as lyrics and poems. Musical content such as chords, melodies, and dynamics, however, will create challenges. Look at these challenges as opportunities for students to stretch their understanding. Use the following to help guide musical analysis instruction:

How is the central idea created by instrumentation?

Examine the feeling produced by the music (mood) and its connection with the song's central idea.

Discuss the dynamics of the song—aka the musical shifts between soft and loud, dejection and exaltation.

Does the tone of the instrumentation correlate with the tone of the lyrical content?

What to look for: Major vs. minor chords. Revisit dynamic shifts.
Examine inconsistencies and ironies.

How does the melody help create the central meaning of the song?

How does the melody help create the central meaning of the song?

When students couple lyrical content with musical content, the composition becomes much more complex and nuanced. Equipped with an understanding of the textual and musical features of the song, students can move towards synthesizing their understanding in analytical writing (W. 1). Writing may be centered on the development tone, central idea, or mood, depending on the classroom discussions, anchor standard, etc. Moreover, ask students to make connections between the song and pieces of literature they have read in class, outside-of-class, or in the past (the inverse of the aforementioned strategy). Identifying and discussing the universal thematic elements present in all texts creates avenues of understanding for students and helps build the capacity to identify themes, motifs, and universal ideas in future texts. Suggested titles for literary analysis:

Song	"I am a Rock" by Simon and Garfunkel
Literary focus	Extended metaphor
Thematic foci	Coming of age and the alienation of modern man
Canonical connection	*The Catcher in the Rye*

Song	"Ya Hey" by Vampire Weekend
Literary focus	Allusion
Thematic focus	Spiritual doubt
Canonical connections	"Young Goodman Brown", *The Road,* and *Night*

Song	"Royals" by Lorde
Literary focus	Satire
Thematic foci	Excesses of materialism
Canonical connection	*The Great Gatsby*

MUSIC AND TEXT COMPLEXITY: FEARS AND CONTROVERSIES

Josh's insight that "to make the transition from traditional text to musical text, educators can start by reading, discussing, and analyzing lyrical content" is one of many underlying reasons to use music in the classroom. Scaffolding the often-less-accessible, usually-more-complex text found in classic literature is essential if students are to gain the depth of understanding their teachers want them to reach.

While the idea of students reading texts at appropriate levels of complexity is not new, the widespread adoption of the Common Core State Standards for English Language Arts in recent years has forced the notion of text complexity to the forefront of many discussions. Perhaps the most useful of these discussions are those centered around questions of how teachers can best meet the demands of the Standards without employing practices counter to what they know is best for their students.

Teachers have tried to understand whether their tried-and-true texts are complex enough according to the Standards, or whether they must begin to rethink parts of their curriculum. Perhaps most concerning is that teachers who have made great strides in helping students build a deeper understanding of complex literary constructions by using music in their classrooms have questioned whether there is still a place for those texts in CCSS-aligned instruction.

Both the CCSS and their Appendices not only allow, but can support the use of music in the classroom as a tool for helping students build a conceptual understanding of complex literary constructions. Appendix A of the Standards document rationalizes a focus on text complexity in grades K-12, based in part on a number of studies indicating that although the complexity of texts in academia, the workplace, and the real world (in the case of newspapers) have either remained steady or increased in complexity over the past half-decade, the complexity of texts read in K-12 classrooms has decreased.

Though reasons for such a practice vary from teacher to teacher, and from school to school, the Standards themselves support the idea of teachers selecting texts outside of their adopted textbooks. The authors write in Appendix A, "Students need opportunities to stretch their reading abilities but also to experience the satisfaction and pleasure of easy, fluent reading within them, both of which the Standards allow for" (National Governors Association, 2010).

How can we know what is complex? The standards documents provide a number of tools intended to help educators determine the level of complexity for texts they use in their classrooms. These include rubrics for determining the complexity of the qualitative features of a text, and lists of questions that ask teachers to consider specific qualities of their readers, as well as the tasks they will ask readers to engage in with a particular text.

Savvy teachers will be unfazed by the fearful chatter surrounding the quantitative measures suggested by the Standards, and instead will notice that two-thirds of the measures of complexity rely on the professional discretion of educators to decide whether a text is appropriate for a particular group of students. Due to the purposes of this book, it is also worth noting that when measuring the complexity of instrumental music or song lyrics, like poetry, a quantitative measure cannot generally be found. Therefore, teachers wishing to measure the complexity of music for use in their classrooms can rely solely on the two non-quantitative measures provided in the standards – those that allow teachers to consider the qualitative measures of a chosen text, as well as the readers in their classrooms and the tasks and activities they are planning for their students.

ANALYZE THE RHETORIC OF JOHN LENNON—NOT VLADIMIR LENIN

The jump from literary analysis to song analysis is pretty simple, right? Now, how do we address the informational text standards through music? Simple: Argumentative pop songs. For example, many songs by Bob Dylan, U2, Tupac and John Lennon

contain as much rhetorical depth as an editorial, a political speech, or a policy statement. However, unlike the latter, songs are readily accessible to 21st Century teenagers. Songs can be used as a vehicle for youth to develop and express skills which they could then transfer to literary texts (Andrade & Morrell, 2000, p. 2). Educators need not be afraid of tackling argumentative songs. Read, discuss, and analyze informational pieces using the same strategies seen in literary analysis. The only difference: Focus on the argument and its development. Argumentative pop songs also create pathways to explore the nuances of argument. Consider the following rhetorical strategies as students read, discuss, and analyze argumentative pop:

Use of Appeals, understanding audience, speaker's purpose and intent, use of first person plural pronouns to pull in the audience, context of the Argument (historical, cultural, and personal), rhetorical devices, rhetorical questions, anaphora, parallelism, antithesis, polysyndeton, asyndeton, humor, sarcasm, and irony.

Here are some suggested titles along with instructional focus areas:

Song	"Imagine" by John Lennon
Argumentative focus	Utopian Society
Literary focus	Rhetorical hypotheticals and use of second person point of view

Song	"The Times They Are A-Changin'" by Bob Dylan
Argumentative focus	Social change in the 1960's
Literary focus	Metaphor and rhyme scheme

Song	"Pride" by U2
Argumentative focus	Martyrdom
Literary focus	Allusion

Song	"Changes" by Tu Pac (contains explicit content)
Argumentative focus	Inner-city social and racial conditions
Literary focus	Point of view, tone, and purpose

Song	"Cult Of Personality" by Living Colour
Argumentative focus	Social and political awareness
Literary focus	Allusion

WHAT ARE STANDARDS-ALIGNED WAYS TO USE MUSIC IN THE CLASSROOM?

Of course, the authors featured in this book have many wonderful suggestions for including music in classroom instruction in ways that certainly account for the complexity demands of the Standards. Teachers are more and more frequently being asked to justify their instructional choices, and explain how their selected materials and chosen instructional methods are Standards-based, and specifically aligned to the demands of the Common Core State Standards. The purpose of this section is to pull together information presented earlier in this chapter to suggest Standards-based practices that could include music.

In Appendix A, the authors of the CCSS advocate presenting students with a range of reading experiences, both below and above their "ideal" independent reading levels. Music enthusiasts will agree that instrumental music as well as song lyrics can offer students reading and listening opportunities that run the gamut in terms of their level of complexity. While song lyrics can offer opportunities for examining words that might qualify as part of an "academic vocabulary", perhaps more opportunities for finding complexity in music comes in what the standards document refers to as "levels of meaning".

When a grade-level complex text presented in the form of a novel proves at first to be too complex for students to read and comprehend independently, allowing students to read, annotate, and discuss a song with a similar theme or big idea can work as a scaffold to help them gain a better understanding of the larger text. Students are able to first independently read and discuss the song lyrics, and then they make connections between the song and the novel. Educators who employ Socratic discussion models need not guide students to this understanding by joining or leading the discussion. Rather, simply providing the song lyrics can lead them on their own to a deeper understanding of the grade-level complex text.

The CCSS authors, of course, caution teachers to not replace complex texts with less complex texts, so a caveat for this suggestion is that teachers should make sure they return to the main text to ensure students are able to comprehend which pieces of it might connect to the scaffolding text, and how.

This idea is related to the idea of the "staircase of complexity" touted by the CCSS authors. It is important to note with this visual of the staircase, that it is most accurately a spiral staircase, and one that, while generally leading up, occasionally has a step or two that move down. Educators need not believe that the standards demand that each text within a course be more difficult than its predecessor. However, the main texts introduced for study at the end of a grade band certainly should be more complex than the main texts introduced for study at the beginning of a grade band.

Music can play an important role in helping guide students gradually up this staircase of complexity. Certainly the scaffolding described previously can play a role, but because music offers a wide range of complexity, especially in terms of

qualitative factors, music can be woven in to offer students reprieve from a stretch of highly complex text, or can serve as a less-intimidating but more complex text in a given group of texts.

As mentioned in a previous section, the idea of text sets seems to be spelled out within the standards rather plainly. While teachers have been creating and using text sets in their classrooms for decades, there are nuanced differences in those the CCSS are advocating. Several for-profit and nonprofit groups have taken on the charge of creating text sets aligned to the demands of the CCSS, and though they have each approached the task in their own ways, at least two important similarities exist among them all.

One difference in the text sets these groups are creating as opposed to those teachers have been creating for many years now has to do with the staircase of complexity mentioned above. In order to have a CCSS-aligned text set, teachers must not only organize texts logically with respect to topic and perhaps chronology, but they must also address text complexity. As mentioned, while the CCSS do recognize the need for students to read at, above, and below their "ideal" level of complexity, teachers should work to help students gain the ability to read increasingly complex texts as they progress through school, grade by grade, unit by unit.

The other way in which these new text sets seem to differ from those we are used to seeing has to do with a tighter focus around knowledge-building and specific goals for learning. Music can also play an important role in these aspects of CCSS text sets. Because so many of the standards require that students engage in creative, critical thinking, it is safe to say that many teachers' learning goals will be centered around such tasks. Music can assist beautifully with such goals, offering students the opportunity to make connections, comparisons, and create arguments using viewpoints from song lyrics to justify positions.

Music can also play an integral role in knowledge-building, as Josh points out in the previous section with his "argumentative pop songs" suggestions. Song lyrics detailing aspects of important social movements, for example, can help students gain a richer perspective on issues they may be learning about as part of a larger unit of study. Likewise, musical trends can offer insights into broad social changes that can help students gain a deeper understanding of the world around them that without music, they might otherwise miss.

BRINGING IT TOGETHER: SYNTHESIZING MUSICAL ANALYSIS IN WRITING AND ASSESSMENT

How might ELA educators teach students to write about music? Simple: Use the same strategies present in traditional literary and rhetorical analysis writing. The textual features students discuss (figurative language, diction, shifts, structure, tone, etc.) are identical to those seen in poetry, speeches, novels, and short stories. The musical features enhance these features by adding emphasis, irony, and dynamics to the text.

As silly as it sounds, musical analysis can also be used to facilitate standardized test prep. All ELA assessments from state summatives to AP Language and Composition use a specific framework for writing prompts. For example, an AP Language and Composition rhetorical analysis prompt might state:

> Read Marc Antony's funeral oration in Act III of William Shakespeare's *Julius Caesar*. Then, in a well-written essay, discuss the rhetorical strategies Antony uses to turn the Roman mob against Brutus and the conspirators.

The prompt specifies the text (Julius Caesar), the speaker (Marc Antony), the textual feature(s) (rhetorical strategies) and the writing focus (discussing the rhetorical strategies Marc Antony uses to turn the Roman mob against Brutus and the conspirators). To scaffold rhetorical analysis, why not use an argumentative song instead? Music provides an accessible medium for students to build a proficiency in the skill area of rhetorical analysis and later transfer this skillset to a traditional and challenging text like *Julius Caesar*. To incorporate musical analysis, simply rewrite the prompt framework. Keep the specifics: The text, the speaker, the textual feature(s), and the writing focus. Here is an example using U2's "Pride."

> Carefully listen to "Pride (In the Name of Love)" from U2's 1984 album, *The Unforgettable Fire*. Then, in a well written essay, discuss the lyrical and musical techniques U2 uses to create the song's tone.

In this example, the essential AP Language and Composition framework is present: The text, "Pride (In the Name of Love)," the speaker (U2), and textual feature(s) (lyrical and musical techniques), and the writing focus (tone). The focus could change depending on the song or teaching preferences. In "Pride (In the Name of Love)," for example, the writing focus could be "the nature of martyrdom"—not tone. Moreover, if students need to focus on a specific feature such as allusion, figurative language, or use of appeals, simply substitute it when rewriting the textual feature component of the prompt. Using standardized test prompt structures allows students to navigate song analysis in a familiar and relevant context. And, they are building an enhanced understanding of standardized assessment prompts—something students will encounter throughout their lives in secondary education.

Additional Sample Prompts

The following two pieces, an excerpt from Elie Wiesel's *Night* and an audio excerpt from Vampire Weekend's "Ya Hey," explore the concept of spiritual doubt. Read both texts carefully, and listen closely to the audio excerpt. Then write an essay in which you compare and contrast the two pieces, analyzing how each speaker uses literary devices to make his point.

Listen to Simon and Garfunkel's song "I Am a Rock." Then write an essay in which you discuss how the speaker uses extended metaphor to communicate feelings of isolation and alienation.

John Lennon was a central figure in the counter cultural movements of the 1960s and 1970s. Lennon's song, "Imagine," encapsulates many of his beliefs about radical societal change. Carefully listen to Lennon's "Imagine." Then write an essay, analyzing how the speaker uses rhetorical devices to effectively communicate his vision of an ideal society.

CONCLUSION

The controversy surrounding the CCSS alone is enough to cause most educators to throw up their hands and resort to textbook-only teaching. Hopefully, this chapter has pointed out the many ways in which the Standards encourage and support teachers who wish to creatively incorporate music into their regular classroom instruction. Music can serve as a scaffold to help students move steadily up the staircase of complexity toward college and career readiness, and it can also serve as a complex text itself, engaging students in reading and writing tasks they might not otherwise pursue independently. We believe that the use of music in the classroom should not be thought of as just another surface-level gimmick, an airplane trick or train noise that lures kids to texts English teachers believe they must force-feed their students. Rather, music is an essential component of a Standards-Aligned 21st century classroom. While the gimmicks may motivate some students to read, a teacher who is able to bring students to texts by creating a desire to know, to learn, and to immerse themselves in interesting, thought-provoking creative works is someone who is doing so much more than teaching reading. They are creating lifelong learners who are able to think critically about many different types of texts.

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LESSON PLAN USING "PRIDE (IN THE NAME OF LOVE)" BY U2

Instructional goal

Students will use their understanding of textual analysis to successfully bridge the gap between traditional textual analysis and music text analysis.

Standards and Objectives

Use the standards to guide instruction:

1. Identify and discuss the central idea of a text (RL. 3).
2. Identify and discuss the meanings of specific words, phrases, and examples of figurative language in a text (RL. 4).
3. Analyze the tone of a text, identifying and discussing words and phrases which help create the tone and/or shifts in the overall tone.
4. Use evidence from the text to support all assertions (RL. 1 and W. 1).

Lesson Outline

- Activity 1: Introduce the prompt, connecting it directly to previous AP prompts and prior learning.
- Activity 2: Listen to the song, "Pride (In the Name of Love)" by U2
  - First listen: Do not provide students with the lyrics.
  - Second lyrics: Provide the lyrics for students to view while listening to the song.
- Activity 3: Discuss the textual features present in the song.
- Activity 4: Discuss the musical features present in the song.
- Activity 5: Combine analysis of textual features and analysis of musical features to tackle the prompt.

Activity 1

Introduce the prompt, connecting it directly to previous AP prompts and prior learning.

Prompt

Carefully listen to "Pride (In the Name of Love)" from U2's 1984 album, *The Unforgettable Fire*. Then, in a well written essay, discuss the lyrical and musical techniques U2 uses to create the song's tone.

Activity 2

Listen to the song, "Pride (In the Name of Love)" by U2

- First listen: Do not provide students with the lyrics.
- Second lyrics: Provide the lyrics for students to view while listening to the song.

Activity 3

Discuss the textual features present in the song.
What is the tone of the song?

- Subject-
- Attitude towards the subject-

1. What is a martyr?
2. During the verses of this song, the writer alludes to several historical events and figures. Read the following allusions. What event or person(s) *could* the singer be referring to? Support your answers.
   - One man to overthrow-
   - One man he resist-
   - One man washed on an empty beach-
   - One man betrayed with a kiss-
3. How are the allusions structured/organized? Why?
4. The chorus contains a rhetorical question. Translate it. What is the purpose of using this device in the chorus?

Find an example of connotative diction in the chorus and briefly answer the following:

5. Why is the particular word chosen important?
6. How does it connect to the subject matter? How does it help create the tone?
7. How does the singer sing the word (is there an emphasis on its inflection?)
8. What is the dominant point of view of this song?
9. In "Pride," there is a shift in point of view. Where does it occur? What point of view used? And, why is the shift effective?
10. Late in the song, the title word, "Pride," surfaces for the first time. How does this connect to the rest of the song? Why might U2 wait until the end of the song to state it?

Activity 4

Discuss the musical features present in the song.
(Intro)

11. Use FIVE adjectives to describe the song's intro.

(Verse)

12. Describe the music *and* melody of the verse. Answer the following: The singer is a pretty dramatic singer. How does he sing the lyrics in the verse? What

instruments are present? What feeling is produced by all of the instruments and vocals?

(Chorus)

13. Describe the music and melody of the chorus. Answer the following: How are the lyrics delivered? What instruments are present? What feeling is produced by all of the instruments and vocals? Does the chorus musically correlate with the tone you selected? How? Be specific.

(MLK Verse)

14. The music *and* melody change here. How? Why?

(Outro)

15. Describe the music after the final chorus. What is the singer doing during this section? Why?

Activity 5

Combine analysis of textual features and analysis of musical features to tackle the prompt. Use the discussion questions to synthesize analyses into a well-written response. Consider the following:

- How do the music and melody of the song add meaning to the song's textual features?

Build your analysis chronologically to show the development and shifts in tone, central ideas, etc.

REBEKAH J. BUCHANAN

9. A PUNK PEDAGOGICAL APPROACH TO GENRE

One of the assignments I remember most from high school was my junior year research paper – not because it was a research paper – but because of the topic. As a high school student I loved music and was excited that I could research something I was interested in. For my project I researched the Parents' Music Resource Center (PMRC). Learning about the PMRC and what it meant for music during the late 1980s was not only informative to me as a high school student and music lover concerned about censorship, but it has also informed me as an educator and scholar whose work focuses on music and pedagogy. I find that students' interest in music is similar today as it was for me over twenty years ago. In this day and age the music itself may differ, but students still desire to connect to music, discuss music, know more about the artists and genres they enjoy.

I have brought my love for music into the classroom in some very real ways. Researching and writing about music, as well as creating lessons and courses that focus directly on music were just a few of the methods I found effective. In this chapter, I focus on my use of the punk music genre and subculture as a way to engage students in writing, rhetoric, and genre. By using a genre of music I enjoy and that students do not always know much about, I am able to engage students in deeper conversations and use music as an example for their exploration and work.

The purpose of this book is to recontextualize music in the classroom and to bring popular culture into the classroom in new and innovative ways. It can be difficult to bring music into the classroom since students are surrounded and immersed in it everywhere they go and even more so, it is difficult to get them to critically examine the music around them. I have found that by showing my students my relationship to music and how I critically explore the music and musicians I listen to, they are more likely to start to think critically about their own choices in music and how music shapes their lives. In this chapter I will try to address why I choose to teach using punk, how I create a larger punk pedagogy in the classroom to assist with my teaching approaches, and share how punk helps me to teach genre and research to students.

WHY PUNK?

Punk is nothing new to academia. For years there has been discussion as to the role of punk in the cultural studies, American studies and composition classrooms. However, the more liberal spaces of the university classroom do not always translate

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 129–140.

easily into K-12 classrooms where there is more structure, monitoring, and the application of Common Core State Standards as the latest in a series of requirements for teachers and students. With moves towards more standards and requirements, many educational scholars wonder where there will be spaces for critical pedagogies in high school teaching. It is at these times that we need these critical pedagogical practices the most. We need to be able to critique and examine how we approach teaching in our ever-changing classroom environments.

In 1997, Geoffrey Sirc argued for the inclusion of a punk ideology in the college composition classroom space. He believed that *College Composition and Communication* (CCC) made a mistake by not addressing punk in their approaches to the teaching of composition, instead moving away from punk ideologies apparently for a cleaner and more academic approach to teaching writing in the academy. He believed "*CCC* couldn't allow Punk in because it would negate all the composition it pre-figured, where discipline-based discursive patterns are rehearsed and reinforced" (p. 17). Sirc argued for the application of a punk pedagogical approach to the classroom, one that allows the lines of genre and structure to be renegotiated by participants.

In response to Sirc's work, Seth Kahn-Egan (1998) called for teaching punk as a musical genre in the composition classroom, having students read and critique the music and subculture, and write on authority and rebellion. In response, Sirc (1997) argued for the use of hip-hop in the composition classroom, relegating the teaching of Punk to cultural studies. He argued for the use of Gangsta Rap in the classroom instead, calling for Gangsta Rap as a better tool for teaching composition to the students in his classrooms. Although Sirc's argument is 16 years old, it shows what happened to punk in the classroom. In many ways, it paved the way for hip-hop to be utilized as a tool to teach and engage students as the 1980s and 1990s saw a surge in the commercialization of hip-hop and Gangsta Rap. Meanwhile, Punk's presence in the 1980s moved towards the non-commercial underground and in the 1990s was defined by the introduction of Grunge as a major alternative movement that many argue to be the offspring of punk.

In addition, many find Punk to be a reactionary musical subculture. The bleak social and economic conditions of 1970s Britain, with high rates of unemployment for young adults, caused frustration with the government and political structures. The narrative of Punk is situated in an angry reaction to the social and economic situations of the youth who grew out of the scene. The Sex Pistols' arguments in 1970's working class Britain, with songs about the Queen and the Dole, seem a long way from the struggles of youth in America in the late 1990s when Sirc and Kahn-Egan wrote their pieces.

But instead of becoming lost in the debate over what musical genres and subcultures are most influential to today's youth, I want to situate the discussion in the ways in which punk can be used to re-imagine texts and writing in the English language arts classroom. In this way, we can bring the discussion back to Sirc's original argument; that the messiness of a punk pedagogical approach would allow

individuals to challenge some of the existing pre-figured pedagogical practices and move towards a more participant-negotiated space for writing and learning.

It is in the participatory practices of Punk where I start to examine the use of Punk in the classroom. Individuals who participate in punk scenes create their own music, make their own media, and traditionally are actively involved in the space. In this chapter, I examine exploring music-based genres with students to create their own music and media. In addition, I address how my experiences with the punk subculture help inform my teaching of genre.

BRINGING PUNK TO THE CLASSROOM

I use punk music as a tool to help students research and explore genre because the lessons I create and the way I teach comes into the classroom through a punk pedagogical approach. Here I will share how I approach the classroom as a way to get students to critically examine and critique the world around them. A punk pedagogy is a way to use the ideologies of Punk in the classroom. Scholars such as Torrez (2012) and Kahn-Egan (1998) have discussed their use of a punk pedagogy in the university classroom. Kahn-Egan lists five "principles of punk" which include the DIY ethic, a sense of anger and passion, a sense of destructiveness, a willingness to endure pain to be heard, and a pursuit of the "pleasure principle," all of which he combines to advocate for:

> a classroom where students learn the passion, commitment, and energy that are available from and in writing; where they learn to be critical of themselves, their cultures, and their government—that is, of institutions in general; and, most importantly, where they learn to go beyond finding out what's wrong with the world and begin making it better. The punk classroom helps them move from being passive consumers of ideology to active participants of their cultures. (p. 102)

Torrez uses the writing of Paulo Freire to define punk pedagogy as "requir[ing] individual responsibility for social actions, while invoking continuous reflexivity in our quotidian actions upholding supra institutions of oppression" (p. 136). Her work focuses on the role of love in educational spaces and of teaching with love in the classroom. Starting with Torrez's definition and approach to a punk pedagogy and using Kahn-Egan's ideas to approach writing and the challenge of engaging students to become active citizens both in and outside the classroom, I continue the discussion looking at the work of other critical pedagogues as their work applies to punk.

Critical pedagogy calls for students to be critical citizen. It believes that students are active participants in their education and active citizens in a democratic society. Bercaw and Stooksberry (2004) summarize the role of critical pedagogy in the classroom as one where "(a) each voice is shared and heard in an equal way, (b) one critically examines oneself and one's society and (c) one acts upon diminishing

social injustices" (para. 5). In these ways, critical pedagogy moves beyond just being critical thinkers, but encourages individuals to challenge traditional belief systems and really look at who benefits from these situations. Ira Shor (1992) defines critical pedagogy as:

> habits of thought, reading, writing, and speaking which go beneath surface meaning, first impressions, dominant myths, official pronouncements, traditional clichés, received wisdom, and mere opinions, to understand the deep meaning, root causes, social context, ideology, and personal consequences of any action, event, object, process, organization, experience, text, subject matter, policy, mass media, or discourse. (p. 129)

Critical pedagogy calls for a continued examination and reflection on learning and teaching. It means to explore teaching and learning especially with what could be defined as historically marginalized groups.

It is in these definitions where I define a punk pedagogy. Critical pedagogy, like punk pedagogy, challenges how we traditionally approach the classroom space. Critical pedagogy calls for teachers to continue to reflect on their experiences of learning and teaching and calls us to not only recognize the injustices we see, but to also move to change them. In this way, we can see connections to a punk pedagogy. A punk pedagogy is one where we reflect on the experiences of our students and actively work to make changes to those experiences as a way to create more authentic sites of learning by engaging students in their classrooms, particularly through creating authentic learning spaces and projects.

In many ways, punk was founded on the notion of authenticity. In particular, punk creates a social authenticity that encourages members to be authentic in style and expression. Simon Frith (1983) argues, "punk doesn't want to be thought of as bohemian, because bohemians are posers" (p. 536). Punk's origins were in self-expression and the importance of being true to how individuals define punk. Based on Frith's argument, Theodore Matula (2007) explores the importance of the social authenticity of punk because he believes it articulates the importance of examining how music "sets up the idea of truth" versus how it reflects truth. Matula argues that examining authenticity as a way music sets up audiences to accept truth allows critics to "explore how social subjectivities are formed" (p. 23). I use authenticity as a pedagogical tool by examining the ways in which I create assignments and creating learning environments where students can be themselves. I also work to create an environment where students can take what they learn inside the classroom and apply it to other parts of their lives.

I also see the limitations of creating these possibilities in traditional classroom spaces in a punk pedagogy. As I do this, I focus on the relationships between teacher and student as well as the relationships between students. In doing so, I apply the work of Giroux (1988) who calls for schools to move from a *language of critique* to a *language of possibility* in his argument that schools reproduce dominant ideologies and are unable to create counter-hegemonic practices. In reproducing dominant

ideologies we continue to offer a language of critique and do not present a language of possibility. For punk pedagogy, the way to challenge this is to use the ideology of authenticity as a way to continually measure my work and make changes in my classroom. Freire (1970) argues, "critical consciousness is brought about not through intellectual effort alone but through *praxis*—through the authentic union of action and reflection" (p. 48). In these ways, I continue to engage and reflect on my experiences, being true to my students and teaching in and outside the classroom, regardless of the required sites of learning.

In working to be authentic in my teaching and in the ways in which I engage students, I focus on creating a classroom with the do-it-yourself (DIY) ideologies we find in punk. Punk's DIY ethos comes in form of self-promotion, advertisement, and creation. The DIY ideologies also appear in the relationship between audience and band, most shows happening in small venues, homes, basements, and spaces where band and audience can interact and co-participate in their performances. As Estrella Torrez (2012) states, "DIY (do-it-yourself) ideals call upon punks to stop relying on capitalist institutions by creating alternative means of production (whether it be music, fanzines, clothing, or even knowledge), thereby determining our personal and collective realities" (p. 135). These same ideals apply to how I approach the English language arts classroom. In creating assignments that engage students in authentic writing and literacy practices, I want to encourage students to "read the world" (Friere & Macedo, 1987, p. 31) and create projects and work that reflect this practice. Thinking of DIY through the eyes of punk is beneficial due to what Zack Furness (2012) labels as the interdisciplinary relationships in punk. In calling on the possibilities of punk, Furness writes, "A fruitful way to approach these interrelationships...is to consider some of the ways that punk maps onto or even organizes certain constellations of cultural practice, artistic expression, ethics, and notions of community" (p. 19). Having students see the ways in which the work done in the English language arts classroom creates relationships among different sites and spaces gives even more opportunities for DIY practices.

BUT WHAT HAPPENS IN THE CLASSROOM?

One simple way I see the role of punk playing out in the English language arts classroom is to look at the role of school genres in the teaching of writing. English language arts scholars address the limitations of traditional writing genres (such as the research paper and analytical essays) in creating real-world writing experiences for students (Gallagher, 2011; Latta-Kirby & Crovitz, 2012; Kittle, 2008; Smagorinsky, 2007). Yet we continue to rely on traditional forms of writing in our high school classrooms. I attempt to get students to think beyond traditional writing genres by bringing music into the classroom and using punk as my text. I start by having students decode music-based genres in order to get them to think about the various genres in which they can write as well as the roles these genres play in their lives.

What's in a Name?

Sometimes it is difficult for students to grasp the definition of genre. If we look at rhetorical genre studies (RGS), we see genre as a way to examine structural elements used to create a narrative and we look for patterns in those elements (or semiotic codes). When specific elements present permanent characteristics, genres emerge. Scholars of RGS argue that cultivating an awareness of genre in students helps them to write in a variety of genres as well as transfer the knowledge they have learned about genre to different rhetorical situations (Beaufort, 2007; Dean, 2008; Devitt, 2008). In their text, *Scenes of Writing: Strategies for Writing with Genre*, Bawarshi, Devitt, and Bariff (2003) use a genre analysis heuristic to examine genres in the college compositions classroom. In this lesson, I use elements of their heuristic to work with high school students on genre.

My goal for this lesson is to introduce students to the concept of genres. I want students to see how genres are apparent in all aspects of their lives. I also want students to begin to see that genres are made up of specific elements, occur in specific situations, and are used to appeal to individuals in a variety of ways. We start to explore why knowing about genre is important if we want to reach our audience and how different audiences appreciate different rhetorical appeals as well as different uses of genre. In order to meet these goals, we examine what makes up music-based genres. I start the discussion with the importance of band names as a genre.

Bawarshi, Dewitt, and Bariff (2003) first suggest gathering samples of the genre to analyze. For this lesson, I have come up with a rotating list of punk bands that I use to get the discussion started. It helps to use names of punk bands because many of the students don't have a history of the bands and aren't able to quickly identify and define the bands without thinking about the list. An example of the list I use is:

Babes in Toyland
Bad Brains
Bikini Kill
Black Flag
Bratmobile
D.O.A.
Germs
Husker Du
Minor Threat
Misfits
Sonic Youth
7 Seconds
The Clash
Toy Dolls

I will throw in other group names here and there, but this is a good list to start with if you're not sure of what to use. Usually students don't know the bands, or if they

do, they know one or two. Before having students examine the list, we start a larger discussion on band names and why bands (and artists) choose the names they do.

We follow what Bawarshi, Dewitt, and Bariff (2003) define as identifing the scene and describing the situation in which the genre is used. In this step, students are asked to think about the setting, subject, participants and purposes. I use questions from the table below to start to have students think about band names, why band names are created, and what purposes those names serve.

Table 1. Identification questions

Situation	*Questions*
Setting	• Where do we see band names? • How are band names possibly determined? • What other genres might influence how you think about band names??
Subject	• How do band names represent music? • What ideas about a particular band might their name address? • How do band names help people interact with music?
Participants	• Who uses band names? • What are the possibilities for writing/creating specific names? • What are the circumstances for using band names? • Who are the writers of band names? • Who "reads' band names? • What are the different roles of the readers? • What are the readers' characteristics? • What circumstances are used to read band names?
Purposes	• Why do bands use this genre? • Why do listeners (readers) identify with names? • What purpose do band names fulfill for those who listen to the music?

As a group, we discuss why band names are so important, how students might decide on what to listen to based on a name, and what other features of a band and a music-based genre a name might tell us about. Using Table 1, we are able to start to analyze music and writers' purposes in some new ways.

Next, I introduce the names punk bands to begin to have students look for patterns. I ask the students to look for similarities in the names. We talk together about how the names have a specific feel. I ask the students to think about what genre of music they think these bands play and how they might categorize the music. Together, we come up with a list that helps describe these bands and genres. Typically, students see these names as rebellious, angry, or non-conforming. We then see if we can think of any subcategories that appear on the list and why some of these bands might fit together in subcategories, as subgenres.

During this time, we can also start to think about rhetorical appeals. For example, why might a band use the name D.O.A. or Minor Threat? We think about how band

names might represent ethos, pathos, or logos. How does a more political name (D.O.A.) have a different feel than a more emotional name (Misfits) or are there specific bands whose names seem more logical? How do these names combine to support the genre? Is there a more common rhetorical appeal used in this genre?

We also look at the configuration of the names. We discuss questions such as:

- Are the band names long or short?
- How do they differ from band names of other genres?
- Are there slang words or other jargon that is commonly used in band names of a certain genre?
- Are there certain types of words that are most commonly used?

Once we have established how these group names help define a genre and discourse of music, students then work together to come up with other patterns that help define the subculture and music. We talk more generally about music and the elements of music. We talk about how, besides band names, musical genres can be defined by appearance of the singers as well as the fans, the names of albums, song titles, and other elements that make up music-based subcultures. We repeat some of the process we used coming up with the band names to solidify the larger genre of music. Once we come up with a list of patterns that can help students to better define a music-based genre, we use this list to further define and flesh out how to define the genre of the names I have given to the students.

After coming up with criteria to help define genres, we talk about names we might create for bands that would be considered part of the punk genre. Students add their own band names to the board. In doing so I am able to check for understanding. If students are able to define different band names and elements of punk bands based on the criteria we created, we do some research to confirm our work. In small groups, students look up some of the bands we have listed, checking for aspects of the criteria we created. They then add to the criteria or confirm what we came up with in our initial list. As we do this, we work together to create a heuristic for identifying and determining music-based genres and we as a class come up with our definition of the punk genre.

Then, in order to give students the opportunity to do independent work, I have a list of some more obscure music-based genres that I have in a bowl. I include genres such as rockabilly, honky tonk, goth, dubstep, electronica, bounce, fusion, ska, reggaeton, funk, Britpop, glam, and surf. Students draw one of the genres out of a bowl and begin to research it. They start by brainstorming, thinking about what they could deduce from the name of the genre. They then use the criteria from our group work, as well as some of their own, to begin to research and define their music-based genre. Lastly, students create bands with names, members, logos, albums, and songs. This lesson helps students engage in music, but also think about what it means to create work that fits into a specific genre.

The project engages students in a punk pedagogical approach to teaching, writing, and genre by allowing students to create their own bands and design logos, albums,

and other projects. Some final genre projects might include press kits, album reviews, songs, and even videos. All projects encourage students to do different writing in the classroom and also explore genre through the use of music.

THE IMPORTANCE OF MUSIC-BASED PEDAGOGY

By having students write in a variety of forms, they are also given the opportunity to experiment. Kirby and Crovitz (2012) and Romano (2013) argue that successful writers experiment and punk pedagogy embraces experimentation. Having students experiment in the classroom allows them to see the possibilities writing creates. It allows them to find the writing styles, genres, and forms that work for them, and it allows them the opportunities to learn different ways in which they can communicate and explore the world around them.

Assignments can also be created that call for students to write for authentic audiences and to write about things that matter to them. I use the passion found in punk and apply it to creating spaces for passion in the high school classroom. Students can use everyday experience and practices and explore a variety of topics in their writing. They can research and write about these topics and create works that examine everyday topics from different points of view. We also work toward a DIY approach in the classroom by encouraging students to make decisions on how to present their writing.

If we are truly to think of how we apply music and music-based spaces to classroom settings, we need to look beyond how we call students to interpret or explore lyrics or how they write about the music they like or dislike. We need to move beyond teaching music in historical contexts or it's role in popular cultural spaces. As educators our approach to the classroom should focus on the aspects of music that inspires us and that moves us beyond merely listening to music or participating in a subculture or counterculture space. Instead, we should consider how the elements and ideologies of these spaces impact how we live our everyday lives. How do we model for students the role that music has played in our lives in a way that gives it depth and that will challenge them to examine and critique the subcultures and scenes they participate in outside of school spaces? When I do this through a punk pedagogical lens, I am able to show students how I use writing as a tool to challenge the world around me and my teaching practices in meaningful ways.

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BAND NAME GENRE LESSON PLAN

Instructional Goal

Students will be able to define genre using band names, create a heuristic to determine the genres of bands based on their names, research music-based subcultures through genre, and design band genre projects.

Standards

CCSS.ELA-LITERACY.CCRA.W.2
Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.W.7
Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.CCRA.W.8
Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-LITERACY.CCRA.W.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.CCRA.W.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.

Introductory Hook

Play a song by one of your favorite bands
Ask students: What are your favorite bands? What it is about the band that makes them your favorite?
Start to take notes on why students like the bands they listen to.

Teacher Tasks

Day One

1. Share with students that you will be using band names to define genres.
2. As a class, start to list the setting in which we'd use band names.

3. Brainstorm the subject of band names.
4. Brainstorm participants who use band names and the possibilities for creating the names.
5. Brainstorm the purposes for using band names.
6. Discuss with students why band names help determine what if someone will listen to the band.
7. Display a list of band names. In small groups, have students look for patterns to help categorize the bands.
8. As a large group and refine the lists to help determine the genre of the band names.
9. Discuss the rhetorical appeals of the band names.

Day Two

1. Discuss different elements and genres that are part of music. For example, album titles, song titles, fashion, and song lyrics.
2. Have students work together to come up with patterns that help define the genres.
3. In groups, have students research the different genres in punk using the criteria.
4. Using the information to come up with a definition of punk as a whole class.

Day Three

1. Students randomly draw a music-based genre.
2. Students brainstorm what they know about the genre.
3. Students use criteria to research and define their genre.
4. Students create bands, logos, and other projects.

CHRISTIAN Z. GOERING

10. LANGUAGE POWER

Saying More with Less through Songwriting

INTRODUCTION

As singer-songwriter Mary Gauthier explained in her thick New Orleans accent to me during the summer of 2015, "you need to put the pot back on to boil a little longer." She was right. Mary's words helped me not only improve the song I was working on, it also helped me improve my writing. To return the pot to boil is to simmer down the wasted words, weak words, extra syllables, and non-critical ideas until the only thing on the lyric sheet left is pure. Mary's care and guidance as a teacher were just as inspirational as her songwriting. And, although I attended her three-day workshop to learn about songwriting not about how to teach young people to write more effectively, I ended up learning a great deal about both.

Writing teachers across the world might agree that one skill—the ability to say more with less—is one they'd like all of their writers to hone. The scene from *A River Runs through It* stands out in my memory as Norman Maclean's father asks him to rewrite his paper several times, each time "half as long" as the previous draft. I've asked students to rewrite or revise pieces over the years only to experience serious meltdowns. Taking ideas and revising them into more powerful language is a critical skill for good writing. For songwriting, it's essential. While most writing teachers have likely faced the opposite problem as well—parsimoniously short responses to writing prompts, wide margins, bigger font, and triple spacing—the skill of attempting to urge writers to say more with less rests at the center of this chapter.

Other chapters in this collection clearly demonstrate that there's practically an unlimited potential for music in the teaching of English. This shouldn't surprise anyone. It only makes sense that as teachers of language and literacy, we honor what our students are consuming and when possible, invite those rich texts into our classrooms. Because music had motivated me to pay closer attention to language as a student and had motivated me in many other facets of my life, I started using music to teach English almost immediately upon entering the classroom in 2000. In the 16 years since, I've both written and presented on variations of the topic extensively and continue the practice at every opportunity. Many of my own uses for music in the classroom started with Utilitarian and Cultural Capital approaches,

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 141–152.

ideas that could help me reach my students and teach them English with fewer tears involved. Beginning in 2011 my ideas in these terms expanded as I was introduced to the world of arts integration, a concept that has changed my practice as a teacher—involving music and other art forms—more than any other single idea I've encountered to date—it's led me embrace songwriting as a possible endeavor in English class.

According to the John F. Kennedy Center for Performing Arts, the concept of arts integration is specifically defined as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art from and another subject area and meets evolving objectives in both" (p. 1). The term arts integration is thrown around much more often with less precise definitions and though strict, this one helps remind me that students must meet evolving objectives in both an art form and in the subject being taught. This differs from arts-enhanced practice in which a teacher attempts to teach something by introducing art to it. Every chapter within this volume meets the standards for arts enhancement, for example, but only two chapters—this one and Tim Duggan's, could be considered arts integration. This isn't to say that arts enhanced teaching is less valuable than arts integration but the distinction of learning and demonstrating increasing skill in an art form appeals greatly to me. A third way of thinking about art in school is the concept of arts as curriculum, which refers to classes like band or music. To recap, art exists in schools in three central ways: enhancement, integration, and curriculum.

One aspect of arts integration—an example of a recontextualized approach to teaching English with music—is the concept that students are specifically creating something. While recontextualized uses of music in the classroom can look different than the examples at hand and can push students to mix and mash musical and other texts into a new composition, the heart of the approaches are all to put students in the driver's seat, creating something new to demonstrate their understanding and knowledge of a concept and an a form.

Nathan Strayhorn and I recently (Goering & Strayhorn, 2016) related experiences moving students towards songwriting that we'd both independently and collaboratively attempted. We had varying degrees of success and met considerable resistance along each path, as students ultimately felt challenged by the concepts of songwriting. For us (Goering & Strayhorn, 2016), songwriting was an enactment of arts integration:

> What we find particularly refreshing about arts integration is that there are few limits. In an education world where it often seems like the only goals that matter are ones that can be quantitatively measured, we see possibilities in the evolving nature of students pursing an art form. (p. 34)

It is through this window of arts integration that my practice has become recontextualized and through which I've seen the potential for students creating musical compositions as a truly innate part of ELA.

RETURNING TO SCHOOL

While I haven't worked as a full-time classroom teacher since 2005, I've continued to make it a priority to spend time each year in other people's classrooms working with adolescents. The benefit of a semester away from teaching and service at the University of Arkansas in 2016 allowed me an entire month to spend with a group of 10th, 11th, and 12th graders at Fayetteville High School. I worked with Amy Matthews, an outstanding 12th grade and creative writing teacher at the school. We'd met through student teachers she'd graciously hosted in her classroom and my work with her in that capacity caused me to invite her to attend an invitational summer institute of the National Writing Project. She continues to be a wonderful mentor teacher to the preservice teachers with whom I work.

Fayetteville High School has the distinction of being the first high school in the old confederacy to integrate, a feat they enacted just days after the Brown v. Board of Education decision. While the forced integration of the Little Rock schools, specifically of Little Rock Central High School a few years later, continues to rightfully garner the most attention in the history books and other accounts, Fayetteville was first in all of the south. I surmise that since it was a peaceful experience, it is often forgotten.

In almost all of my previous school-based interactions since leaving the classroom, I was introduced as a teacher or professor and was positioned as such whether I was inviting students to write, to participate in Socratic Circle discussions, or working with them through the window of research. This was different—I was introduced as a singer-songwriter but one who was there for teaching purposes; I was a teaching artist.

I think it important to note a caveat to this work before moving forward—one does not need to be a musician to be successful in getting students to create music. Conjuring up a classic vision of Jimmy Driftwood writing and singing "The Battle of New Orleans" to his students in rural Arkansas in the 1950's isn't likely too helpful. Plus, since he was the one creating the music and singing it to his students, the practice would fit into the Utilitarian—using music to teach something—part of the *Recontextualized* framework. I am a musician and singer-songwriter but have prepared this chapter in thinking that most readers won't fall into that same category—my full-time teaching experience all occurred before I fancied myself a songwriter and thus I prepared this chapter with my former self in mind.

Who Are My Students?

Before beginning the songwriting unit with Ms. Matthews' students, I asked the students in the creative writing class to complete a questionnaire in hopes of learning what experiences and background they brought to our unit of study. I discovered that one student had gained a fair amount of local notoriety as a singer-songwriter, had published songs to YouTube, and was known, at least in part, by the guitar case

he carried around school most days. In complete contrast, multiple students also confessed that not only had they never written a song before but that they were terrified of and/or disinterested in the prospect, a healthy dose of reality for me. One young man, Kenny, stopped me before class on the first day to let me know that he wouldn't be participating; I begged him to give it a chance. The results of the questionnaire, along with my previous experience attempting similar projects (see Goering & Strayhorn, 2016), informed me that I'd need plenty of scaffolding to get all of the students to ultimately write and share a song. As the unit began, I held two overarching goals for each student in class—that they would develop skills that would help them be better writers in general through our focus on saying more with less and that they would develop and share a song with the rest of the class.

Getting Started, Warmed Up

As silly as it might sound, one of the first activities that I asked the students to participate in was simply singing children's songs together. I asked them to do this for several specific reasons, including to build community in the classroom, and to start to understand what different song structures look and sound like. We disturbed the class next door with "I'm Bringing Home a Baby Bumble-Bee," "Old Macdonald Had a Farm," "Twinkle, Twinkle Little Star" and others. Looking out at this class of cool high school kids singing songs all I could see were smiles. When people make music and take risks in front of their peers, I maintain that tremendous opportunities are created for teaching and learning.

For homework during the first week, students were asked to return with an example of writing that fit their ideas of what saying more with less meant. I allowed them to bring anything and many chose poems or excerpts from novels they were currently reading. We shared each of them and discussed them as a class, starting to get our heads around the idea of what *saying more with less* meant.

Next, I took a page from Tim Duggan's playbook (see Duggan's chapter, p. 66) and had the students read the excerpt from Sandra Cisneros' *The House on Mango Street* in order and then create music to words. Instruments were welcome and I raided my daughter's drum kit for a few rattlers and shakers to add to the students who brought guitars. Some of the groups chose to sing a cappella but each group stood in front of the class and performed Cisneros words with an original tune they'd created. My specific goals with this activity dealt with continuing to develop climate in room while also forcing students to create musically, something most of them confessed to not doing.

Genre Study

With the ultimate goal in mind of each student writing an original song, we began by studying the structure of songs with which students were already familiar. I began

by leading the class in a analysis process that asked them to identify what parts of each song exist in an example I chose called "Able, Baker, Charlie, and Dog" by Joe Crookston. We identified the verse and chorus structure of that song while also counting the syllables of each line. I then asked them to perform a similar task with the songs they'd brought to class that day. We learned that Joe's song used similar structures—verses, pre-chorus, bridge, tag, syllable counts—to their songs. This activity allowed us to build understanding of songs and their structures.

SONGWRITING CHALLENGE NUMBER ONE

Our first challenge was two-fold. First, I asked students to select a structure for a new song based on the structures in their favorite songs, and second, to create a new song using other people's structures. As far as a topic for the song, I offered information about FHS and their place in history as far as integration in the south. When asked, a few students reported knowing about this fact but most did not and thus we spent time reviewing historical documents and various accounts of the experiences of the students who began attending school in 1954 on the very grounds on which we were standing. I issued the challenge to compose lyrics about the events by considering one or a mash-up of their favorite songs as a structure to follow. Once the groups had chosen an approach for their song—we discussed how the story or the concept could be expressed in nearly countless ways—they moved into selecting a structure and composing lyrics.

The results of the songwriting challenge were encouraging and also indicated to me that students had much room to grow. Writing songs as a group of three to four people presented challenges as absences got in the way and group dynamics posed obstacles for collaborating. Most of the songwriters I know do not attempt to co-write a song with three other songwriters and thus the group structure posed limitations and delimitations to the success of the effort. My previous attempts at music integration with different students and circumstances frequently did not meet my expectations and here again, I am reminded of the necessity of "evolving objectives" innate to the Kennedy Center definition of arts integration (Silverstein & Layne, 2010). While some of the students in this class could independently write songs, most of them had little idea how to go about doing that and thus, breaking each of the ideas down into smaller chunks and experiences was important. Songwriting Challenge One allowed for people to learn from one another and the groups all had more musically inclined folks by design, even if they weren't the kid with the guitar.

In terms of how students met evolving objectives, most groups used a recognizable structure in their approach to writing the songs and the groups all tried employing rhyme schemes, some with more success than others. In the following example, one group was able to capture a snapshot of the situation to begin their song, employ a recognizable structure, demonstrate syllable awareness, and use a rhyme scheme.

1954, racial integration
Topeka ed lost, joy across the nation
We won't bench our kids, Faubus
Do you even know how you rob us?
We're Fayetteville; we've got some plans.

All of the groups composed music—either with instruments or with their voices—to accompany their songs and that alone could be considered a success. Three of the six groups had stronger senses of rhythm in their songs and presentations.

Song Analysis Anchor Chart

Our next move was to return to our favorite songs, the excerpts of powerful language that each student brought to class, and to the songs we had composed about the high school and conduct some analysis of them in light of the question, "How do writers say more with less?" The students, working in groups, created a helpful if not exhaustive anchor chart of how writers accomplished word economy and power in their language. Figure 1 below represents the various responses.

Poetic wording
- symbolism
- metaphor
- simile
- personification
- imagery

Ambiguous meanings
Concrete details
Hidden meanings (those that must be inferred)
Authenticity
Repetition
Sense of Place/Setting
Tells a Story
Word Economy (careful with syllables)
Action verbs

Figure 1. Anchor chart on saying more with less

We continued to count syllables and examine structure of songs, this time with the songs the students created. I had a bifurcated focus in doing so—I wanted students to gain exposure to different types of songs and structures and develop a

vocabulary for talking about songs while also setting up an opportunity for them see songs through a lens of analysis.

Structure Sings

It was a songwriting workshop I attended delivered by local singer-songwriter Shannon Wurst that took the approach of leading songwriting by first creating a structure. I've found it to be transformational not only in my teaching approach but also in my own songwriting. By getting a sense a song and then building a structure around which to write it, I spend far less time attempting to jam ideas into spaces they just won't fit. Plus, even if the song changes dramatically during the time I'm creating it, if I'm writing with a mathematical structure in mind, it's easily transferred to other types of songs. While I'm not a huge fan of the five-paragraph essay, it's undeniable to me that the structure of that is something that pervades almost all writing. When I was writing my dissertation, my adviser encouraged me to think about the format as a really long five paragraph essay and songwriting, like other forms of writing, benefits from a sense of structure throughout the composition process. Ultimately for songwriting, if a song doesn't fit into some sort of structure, it doesn't sing.

A second reason that starting with structure is important is that it allows non-musicians to participate fully, especially with the aide of GarageBand and similar programs. With these programs, students can build the entire song, add music, set and change the tempo, and create a shell within which lyrics will fit. This isn't to say that all songs are written this way or that any songwriter should take this approach, depending on their level of expertise. For students new to songwriting, I find it essential that they begin with a structure, even if it is a loose one.

SONGWRITING CHALLENGE NUMBER TWO

Halfway through the second week of a four-week unit, we began in earnest to address the overarching challenge—to write and perform an original song and through that process, say more with less. At this point, students had presented interpretations of Cisneros' work and their own group songs about FHS integration to the class. We'd engaged in a feedback process with the integration songs that asked each group to count syllables, identify techniques to *say more with less*, and to use a structure in the composing process. It's important to note that students who originally held reservations about engaging in the project were all participating in the activities. That said, many of the students still felt apprehensive about attempting to put together an entire song on their own.

Two questions that students asked at the onset of this section of the unit was a) whether or not they could work with others, co-writing songs together, and

b) just precisely what they would be expected to do in terms of presenting it to the class. I returned the second question to the class (while I pondered the first) and asked the class to brainstorm potential methods that students could share their songs. They concluded that there were essentially three ways that would be appropriate for sharing—to sing and play, to invite the class to sing-a-long by projecting the lyrics in front of class, or to video/audio record a performance of the song and play that for the class. I sensed a sigh of relief from the students to learn of their options, perhaps in no small reasons because I invited them to decide what would be acceptable. While the thought of students collaborating on songs was necessary for this unit to come to fruition since many of the students did not possess the musical abilities to accompany their lyrics and truly create a song, I maintained that each student had to produce an original song. Co-writes were welcome but they didn't decrease the ultimate goal of each student creating an original song.

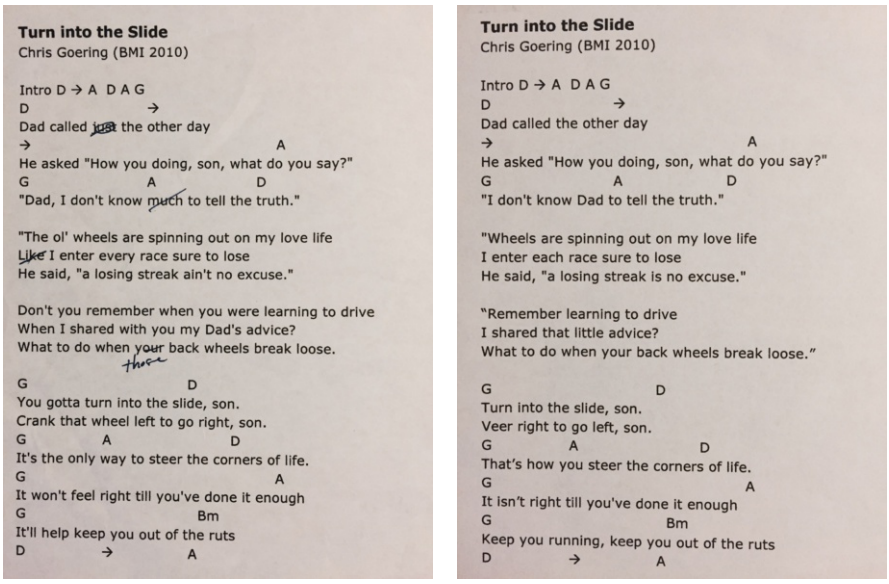
Finding Inspiration

Writers find inspiration everywhere and there are countless books about finding and maintaining inspiration as writers. We began a conversation about how songs are inspired by listing important events, people, and places in our lives to see if anything jumped off the page as worthy of a song. I use the same approach when having student writers complete The Soundtrack of Your Life assignment as they are asked to recount those events, people, and places that made them who they are (see Goering, 2004). It occurred to me that asking students to write something like a personal narrative that highlighted what made them who they are could very well lead to sources of inspiration for a song. The confines of the unit didn't allow for such an exploration and since the students were all enrolled in a creative writing class, I hoped that they could find some inspiration on their own. Spending more time than I did on this section of the unit could be very important depending on the class—there's not much worse than not having anything to write about. In addition to the list, I shared some of the sources of inspiration in my own songs and writing, especially highlighting the instances that literature has inspired songs and the Songs Inspired by Literature project (see Myers & Vest, pp. 114–115 for more information). Students spent the remainder of the day free-writing and working through their ideas in consult with me, each other, Ms. Matthews, and tools on the internet like a rhyming dictionary.

Syllables are Money

While more happened in the day-to-day activities of the unit than can be covered here, I'd like to zoom in on a mini-lesson I created to demonstrate the 'say more with less' motto in terms of songs. I began by sharing my own experience of writing a song I had recently finished and recorded. "Turn into the Slide" was a song inspired by the experience my father had when he lost his father—my grandfather—in

2010. Almost immediately I had a draft of the song but things about it never felt right to me and at times, parts of it seemed lost on audience members. Enter Mary Gauthier. As mentioned in the introduction to this chapter, it was her songwriting workshop—specifically her feedback—that gave this song and others a new life. By looking at the lyrics I'd created (see Figure 2) more critically and with an eye to every single syllable, I was able to revise and ultimately create a song that said more with less. Gauthier proclaimed that syllables are precious real estate in a song—the most valuable currency in which songwriters deal. After receiving that feedback, I returned to my song to look for wasted words, words that lacked power, and places to increase the white space on the lyric page. "The ol' wheels are spinning out on my love life" became "Wheels are spinning out on my love life," for example. Something as simple as the change in the chorus from "You gotta turn into the slide, son," to "Turn into the slide, son" created tremendous room to sing the song and communicate the messages without the clutter of "you gotta," which adds nothing to the song.



Turn into the Slide
Chris Goering (BMI 2010)

Intro D → A D A G
D →
Dad called just the other day
→ A
He asked "How you doing, son, what do you say?"
G A D
"Dad, I don't know much to tell the truth."

"The ol' wheels are spinning out on my love life
Like I enter every race sure to lose
He said, "a losing streak ain't no excuse."

Don't you remember when you were learning to drive
When I shared with you my Dad's advice?
What to do when your back wheels break loose.
then
G D
You gotta turn into the slide, son.
Crank that wheel left to go right, son.
G A D
It's the only way to steer the corners of life.
G A
It won't feel right till you've done it enough
G Bm
It'll help keep you out of the ruts
D → A

Turn into the Slide
Chris Goering (BMI 2010)

Intro D → A D A G
D →
Dad called the other day
→ A
He asked "How you doing, son, what do you say?"
G A D
"I don't know Dad to tell the truth."

"Wheels are spinning out on my love life
I enter each race sure to lose
He said, "a losing streak is no excuse."

"Remember learning to drive
I shared that little advice?
What to do when your back wheels break loose."

G D
Turn into the slide, son.
Veer right to go left, son.
G A D
That's how you steer the corners of life.
G A
It isn't right till you've done it enough
G Bm
Keep you running, keep you out of the ruts
D → A

Figure 2. "Turn into the Slide" version one (left) and version two (right)

Writing Time

Students were provided with most of three 90 minute block periods to work on their songs, many spending that time in a combination of individual writing time, collaborating with me or one of the other guitar players in class, or in testing out ideas on their immediate peer groups. We took advantage of a nearby classroom

that wasn't in use to divide the writers and those working on music collaboration, a noise and no noise room. Students also found a great deal of support for songwriting on the Internet. From the rhyming dictionary that is freely available online to voice recorders which allowed them to sing parts and then listen back to them, few songwriters work only in paper and pencil today.

Due for Review

"Writing is never finished, it's only due" is a quote I heard attributed to Kelly Gallagher but whether it was Kelly, Constance, Penny, or one of the other luminaries of teaching writing, it's a phrase I live by. For the class' songwriters, it became our motto as well. Our songs were due on Wednesday for peer review and then were to be presented on Friday. In the interest of doing what I ask of student writers, I developed a song during this tight timeframe as well.

Wednesday arrived and the students brought their songs for a peer response group. The model of peer response asked each writer to read or sing their lyrics to the other members of the small groups (<4). I participated in one of the groups as did the host teacher, Ms. Matthews, who was also accepted the challenge of creating a song. Students gave wonderful feedback to one another and to me, providing feedback on what they liked, what questions they had about each song, and finally offering suggestions. With just under 48 hours before the final performances, students were dismissed from class to make final adjustments and to plan their presentations for Friday.

Presentations

Heading into the last day of the unit, I wasn't sure what the presentations would hold. While many of the students had clearly worked diligently at crafting their songs and I'd met with almost each student individually, class attendance was a bit inconsistent and some students had not made as much progress as others. What we all experienced during the presentations, however, was something very encouraging and in some cases, nothing short of inspiring. Ms. Matthews agreed to share her song first and since she wrote it about the songwriting unit in her class, it featured each student's name.

I mentioned earlier that Kenny confessed during the unit that he was fairly terrified of the prospect of writing a song and in all likelihood would not be performing in front of the class. I asked him to give it a chance and promised that I wouldn't ask him to do anything he wasn't comfortable with. I monitored Kenny throughout the unit and wasn't sure before Friday that he was going to have a song finished, let alone be willing to share. He'd been up in front of the class several times with a group and during the second time he actually sang some. On the final day, not only did he present a song but he was also a collaborator with two other small groups, singing background vocals in front of his peers. What stood out to me the most

was the presentation of his own song, something that he had scripted and planned down to the second. Audience members were required to participate and he wrote instructions on the board like a veteran teacher might. Neither his teacher nor others in the school who worked with him ever imagined such a performance. His tune, a full-fledged pirate song, absolutely demonstrated that Kenny was meeting/exceeding a sense of evolving objectives in the art of songwriting.

FINAL THOUGHTS

Not everything about this unit or my instruction was perfect, but in the space afforded here I wanted to provide some lessons that could be taken and used to help students begin to write songs in their English classes. While saying more with less is a universal and timeless skill that teachers seek to hone, other experiences I've had working with students to write songs worked to develop skills in narrative writing and reading, respectively. For me, the magical place that students go when they are invited to create something new is worth the risk that some students won't take to it or the natural vulnerability we feel as teachers in situations when we are doing something that makes us a little uncomfortable. What's more, the act of music integration, of advancing objectives in class and in the art form of songwriting is something about which I can't speak highly enough.

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LESSON PLAN

"Songs that Say More with Less"

Instructional Goal

The goal of this brief lesson is to help students understand some of the techniques that songwriters use to deliver a powerful message in a short amount of space.

Introductory Hook

Prior to this lesson, engage the students in a brief conversation about what they consider to be examples of powerful language. Following that open-ended discussion, ask that each student bring song lyrics to a song they like/admire that also embodies a sense of saying more with less.

Teacher Tasks

Prepare five alternative sheets in the case that students forget to bring their lyrics the next day. Here's a short list of artists that I like that do this, though feel free to use others: Mary Gauthier, Jason Isbell, James McMurtry, Stevie Nicks, John Moreland, John Prine, and Joni Mitchell.

Activities

1. At the beginning of class, ask each student to briefly introduce their song and tell why they picked it.
2. In groups of three, ask the students to look more closely at each set of lyrics and to start to list what techniques each songwriter is using.
3. Mix the groups and repeat step 2.
4. Have each group create a list of the techniques present in their songs and then ask that one representative lists it on the board.
5. Together as a whole class, examine and discuss the techniques listed and create a class anchor chart for 'saying more with less.'
6. Ask that each student in class, creates one goal for their writing based on this activity. Students will share the goals with each other and post them somewhere in the room before the end of class.

WILLY WOOD

AFTERWORD

Broadening the Context of Music in the Classroom

INTRODUCTION

It was a cold, blustery late November day in Boston, but inside the Hynes Convention Center at the annual National Council of Teachers of English Conference (NCTE), music was in the air. A group of about thirty English teachers had extended their stay at the convention to attend a post-conference session titled "Teaching English with Music from A to Jay-Z" co-chaired by the editors of this collection, Lindy Johnson and Chris Goering.

During the session, attendees listened to and participated in a variety of activities involving the use of music for teaching content in the language arts classroom. Lindy walked participants through the four models for using music in the classroom discussed in this book: the utilitarian, cultural capital, critical, and recontextualized models. Following this introduction, William Sewell shared how he uses the music of Woody Guthrie to build background knowledge for a unit on the Great Depression; Burgundy Anderson modeled how to teach critical reading and critical viewing through the use of music videos (in this case, Katy Perry and Eminem); Chris walked attendees through his multi-step lesson, "Writing the Soundtrack of Your Life," where students use music as a touchstone for autobiographical narrative writing; Tim Duggan modeled a variety of ways that students could solidify their learning by turning curricular content into lyrics (and sang a Shakespeare sonnet to us!); Suzy Oertel modeled how music could be used to meet Common Core Standards for rigorous, close reading; and Josh Vest used U2's "Pride" to show how students could use the rhetorical analysis of lyrics as an entry point to a discussion of Martin Luther King's life and assassination.

All in all, the session provided a wonderfully rich and varied set of approaches for using music to teach content in the language arts classroom. And then, there was the outlier—me. As the co-author, with Rich Allen, of *The Rock 'N' Roll Classroom: Using Music to Manage Mood, Energy, and Learning*, I had been asked to be part of the group to model ways to use music to set the mood and tone of a classroom.

Throughout the day, my role was to sit to the side of the room with my Bose Sounddock and my iPod and play DJ. Before the session started, I played upbeat

L. L. Johnson & C. Z. Goering (Eds.), Recontextualized, 153–159.

music to set the mood as attendees filtered in and were greeted by the presenters; when each new presenter stepped on stage, I played some dramatic intro music as a gag (think "Also Sprach Zarathustra," the "Main Theme" from *Star Wars*, or "Get Ready 4 This" of *Jock Jams* fame); when participants were asked to move, I played up-tempo music to facilitate that movement; when they were asked to write, I played music softly in the background to cover distractions and help them focus on the task; and when the session closed, I played a number of closing songs ("Bye Bye Love," "Closing Time," "What a Wonderful World," etc.) to send them out the door. In these, and many other ways, I modeled a variety of uses for music in the classroom that were not discussed directly in the session. While there was not time in a single day to go beyond our primary focus of modeling for teachers some ways to use music to teach content, we wanted to at least show them and have them experience the difference music could make in a learning environment when used more broadly—to set the mood, to manipulate student energy levels, to help students focus on task, and generally to add a sense of fun and engagement to the classroom. We wanted those teachers in attendance to walk away with the sense that there were so many more possibilities open to them for using music in their classrooms than they may have ever considered.

HOW WE USE MUSIC IN EVERYDAY LIFE

Why do we feel that music could be a rich, powerful part of the learning experience for all students? Well, let's start by looking at the role music plays in our lives. Today, more than at any other time in history, music pervades everyday life. Thanks to technological advances and recent changes in the music industry, never before has so much music been available, never before has access to it been so easy and inexpensive, and never before have individuals had so much control over what music they listen to and under what conditions. The result is that the majority of people listen to music multiple times a day. Even when the listener is not in control of the music selection or even actively listening to it, music permeates the environment all around us—we play it while we do housework, when we ride in the car, while we eat, exercise, or socialize.

Why is music so ubiquitous? While some people with a more "utilitarian bent" might claim that music is simply one of life's frills—something we can take or leave—the vast majority of people clearly don't see it that way. In fact, a number of research studies have cataloged the variety of benefits that music confers upon listeners, and they are many. But for now, let's just focus on a few of the key uses. Looking at the research broadly, we find that people all over the world use music in three primary ways in their everyday lives: (1) to regulate mood (to make oneself feel better); (2) to manipulate energy levels (to either energize oneself or help oneself relax); and (3) to sharpen and maintain focus (to filter out distractions). Let's take a brief look at each of these uses.

Mood

One of the most basic of all human activities is mood management. We constantly make decisions, large and small, with the goal of improving our moods. Whether it's something as simple as going for a walk or getting a snack out of the refrigerator, or whether it's something as complex as planning a family vacation, our goal in a broad sense is always the same: to make ourselves feel good.

Research conducted through questionnaires, surveys, and through psychotherapist interviews indicates that there are only a handful of effective ways for reliably turning a bad mood into a good one. Chief among these are the *social approach* (calling, talking to, or being with a friend or loved one); the *intrapersonal approach* (giving oneself a pep talk or trying to figure out why one is in a bad mood in the first place); the *physical approach* (getting some exercise); and the *musical approach* (listening to one's favorite music). Of these, music is rated the second best way of managing one's mood, just behind exercise.

That people use music as one of their main "go to" strategies to manage their moods is probably not surprising to you at all. In fact, you might think that such research falls into the "they had to do a study to tell us *that*?" category. After all, we have all at one time or another experienced first-hand the power of music to lift our moods.

Energy

While research shows that the number one personal use of music is as a mood enhancer, using music to adjust one's energy level runs a close second. According to one study, listening to music was tied for the fifth most-common method for raising one's energy level when feeling tired—behind only taking a nap, taking a shower or bath, going outside for some fresh air, or doing something to keep busy. 41% of people report regularly using music to raise their energy levels, the same percentage that listed drinking coffee or some other caffeinated beverage as one of their methods of choice.

And music's power to influence energy levels works in the other direction as well. That is, when we are stressed out or anxious, we often use music to calm and relax us. That the same strategy (listening to music) could influence our energy levels in *either* direction is remarkable, but perhaps we shouldn't be surprised. After all, music and exercise are the *only* two activities near the top of the list for both improving mood and managing energy levels, so it is obviously a very flexible strategy.

Focus

A third way people use music is to enhance or maintain focus when trying to concentrate on another task. Many people realize intuitively that a "pad" of sound in

the immediate environment can be used to filter out distractions, allowing them to focus on the task at hand. Some people like to work with the television or radio on in the background to provide this sonic pad, but human voices can be highly distracting in themselves, so having the television or radio on doesn't work for many of us. Instead, many people use instrumental background music as their "distraction filter," a strategy that is highly successful most of the time.

Now that we've looked at some of the many ways people use music in their daily lives, its popularity is hardly a mystery. Listening to it for the simple pleasure of the experience is wonderful in itself of course, but when you add music's amazing ability to lift us up when we're feeling down, its ability to give us a shot of energy when we need it, to help us relax and unwind when we are frazzled, or its ability to help us focus and work when we really need to concentrate, it's no surprise that music is so pervasive. It truly is a multi-use life management tool!

OUR TURN: MUSIC AS A POWERFUL CLASSROOM MANAGEMENT TOOL

We have seen how pervasive music is in the personal lives of people, and it is just as pervasive throughout society. In business, music is used to put shoppers in the mood to buy in stores and to consume more food and drink in restaurants, and the sound tracks of commercial advertisements are a crucial element in their success, as well. In the health care field, music is used to calm patients prior to surgery, to help them heal more quickly after surgery, and to help women through the difficult hours of labor. Even when we go to our favorite sporting events, those in charge of the game day experience at the venue use music to pump up the crowd at crucial times.

Yet, in my consulting work in schools, I am often struck by just how little music is being used in education. It almost seems like there is some unwritten rule prohibiting music on school property, especially with older students. This is a sad situation because there are so many ways music can be used effectively in the classroom. Let's just focus on the three personal uses of music discussed above and look at how these uses might translate to a classroom situation.

Mood Management

As discussed earlier, we all know from our own experience how powerful music can be for elevating our mood when we are down. As teachers, we also know how challenging it is to teach a room full of students when they are in a bad mood. So why not take the logical step of using music to improve our students' moods? And it's so easy to do!

Simply create a playlist of "feel good" songs that your students would enjoy, and play some of that music during non-instructional transitions: as students are coming into the room to start class, during movement activities, when students are changing activities or groups, and when they are preparing to leave class.

If you have never used feel good music to guide student mood in your classroom before, you are in for a very pleasant surprise if you just make this one addition to your classroom routine. Students who were listless before will suddenly begin to smile and get a little bounce in their steps. By simply pressing "play," you instantly put your students into a better mood for learning—and that's half the battle.

Energy Management

We have all used music in our daily lives to manipulate our energy levels. When we need a pick-me-up, putting on some fast-paced (120 beats per minute or faster) "pump up" music is virtually guaranteed to do the job (which is why so many people play this kind of music when they are exercising). On the other hand, when we've had a stressful day, one of the best ways to relax and unwind is to listen to some calming music. So, if music can be used so effectively to manage our own energy levels, why not employ the same technique in our classrooms?

You know how hard it can be to teach when your students are "bouncing off the walls" with excess energy, or conversely, when they are all dragging around the room with no energy at all. In either situation, music is a wonderful tool for manipulating student energy. When your students are out of control, you can use calming music to bring their energy level down so they can focus on their work. All you have to do is play some relaxing music during transitions and, if you wish, behind individual seatwork (in this case, make sure it's instrumental and at or below 60 beats per minute in tempo, and keep the volume down). Within a matter of minutes, you will notice that your students will begin to relax, breathe more deeply, and they will be able to focus on the academic task at hand.

On the other hand, there are those times in the classroom (Rainy days? Mondays? Right after lunch?) when students are sleepy or lethargic, and they need to have their energy levels raised in order for them to be able to bring the energy and focus they need to their school work. Once again, music is your greatest ally, especially if you combine "pump up" music with movement. Simply get students up out of their seats and have them do some vigorous movement while the music plays. In a matter of a minute or two, they will have received a shot of adrenaline as well as dopamine—two brain chemicals that have been proven to improve learning. When they return to their seats, they will be in a much better state to learn than they were previously.

Establishing and Maintaining Focus

Are you one of those people who need to have a little sound in the background to help you focus your thinking? If so, you are hardly alone. Many of your students probably have the television or radio on while they do their homework, or they have earphones in and are listening to their own self-selected music. Just ask them, and you'll probably find that they feel they can do better work with sound in the environment.

Of course, one of the bigger challenges all teachers face in the classroom is getting and keeping students "on task." Once again, music is an amazing tool for achieving this goal. If you ask students to do some individual seatwork (silent reading, writing, note-taking, etc.), put on some instrumental background music at low volume to create a pad of sound to cover up distracting ambient sounds. Make sure you choose music at the human resting heart rate range of 60–80 beats per minute (moderate tempo). You will notice that your students are able to focus better on task and maintain that focus longer.

And So Much More

The three main uses of music for classroom management purposes discussed above barely scratch the surface of all the possibilities for using music in a learning environment. You can use music effectively behind small group work, as a "cue" for students to begin certain tasks, to manipulate the speed of transitions, and as a tool for modulating classroom noise. In addition, it can be used to add an element of fun and engagement to simple classroom chores such as passing out papers and cleaning up after activities. In fact, music is the most effective and flexible tool a teacher can use to make his or her classroom run smoothly throughout the day.

If you are intrigued by the possibilities, I encourage you to check out *The Rock 'N' Roll Classroom*. You will find much more detail about the specifics of using music for all of these purposes, you will get summaries of the relevant research that supports the use of music in the classroom, and you will find extensive playlists that you can try out, as well. With the great ideas found in this book for teaching your curricular content through music, and with the ideas for broadening your use of music found in *The Rock 'N' Roll Classroom*, you will be ready to transform your classroom through the power of music. Happy listening!

NOTES

[1] Juslin and Laukka (2004) used a questionnaire approach to assess how 141 music listeners between the ages of seventeen and seventy-four years used music in their everyday lives. The researchers found that 64% of the subjects listened to music "several times a day" and that over 80% listened to music at least once a day. The data also showed that nearly 50% of the time, subjects were engaged with other activities, with music comprising one component of the environment.

[2] Thayer, Newman, and McClain (1994) conducted four studies to evaluate the success of different behaviors used by people to regulate their moods, energy levels, and stress. They found that exercise was the most effective strategy for elevating mood, followed closely by listening to music, which ranked higher than strategies such as talking to or being with others or taking a nap.

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