



MAGICAL MUSICAL TOUR
Using lyrics to teach literary elements

Magical Musical Tour: Using lyrics to teach literary elements

Overview

This series of lessons was designed to meet the needs of gifted children for extension beyond the standard curriculum with the greatest ease of use for the educator. The lessons may be given to the students for individual self-guided work, or they may be taught in a classroom or a home-school setting. This particular lesson plan is primarily effective in a classroom setting. Assessment strategies and rubrics are included. The lessons were developed by Lisa Van Gemert, M.Ed.T., the Mensa Foundation's Gifted Children Specialist.

Introduction

Literary elements and terminology are the vocabulary of literary analysis, and fluency with them is crucial to a student's ability to enter the conversation about literature. This is an entire unit on literary elements that should be taught over an extended period of time. It is most effective broken down and connected to literature the students are reading.

Learning Objectives

After completing the lessons in this unit, students will be able to:

- Define and recognize literary elements
- Identify literary elements in use in literature
- Describe the authorial intent of figurative language

Preparation

- If no document camera is available, make overhead transparencies
- Gather songs
- Make copies of ancillary handouts (Literary Elements, Characterization, Character Analysis Handout and Analyze your Own)

Notes

- After completing the lessons in this unit, you may wish to use the Literary Elements Pyramid Game for review (instructions are in the Notes page of the first slide)
- The Analyze your Own assignment (an ancillary handout) is an optional activity that you can assign one or more times throughout the lesson plan



Materials

All songs are available through legal download. Please obtain music legally. Alternately, you could have students view videos of the songs on a site such as youtube.com.

Songs needed:

- *100 Years* by Five for Fighting
- *Annie's Song* by John Denver
- *The Dance* by Garth Brooks
- *I am a Rock* by Simon & Garfunkel
- *Cat's in the Cradle* by Harry Chapin
- *Major Tom* by Peter Schilling
- *Fast Car* by Tracy Chapman
- *Someday* by Steve Earle
- *Don't You Want Me?* by The Human League
- *Breaking Us in Two* by Joe Jackson
- *Higher Love* by Steve Winwood
- *Please Come to Boston* performed by Kenny Chesney
- *Walking in Memphis* by Marc Cohn
- *I Love L.A.* by Randy Newman
- *Lullaby* by Shawn Mullins
- *Summer Breeze* by Seals & Croft
- *Brandy* by Looking Glass
- *Richard Cory* by Simon & Garfunkel
- *The Devil Went Down to Georgia* by The Charlie Daniels Band*
- *Ironic* by Alanis Morissette
- *Don't Take the Girl* by Tim McGraw
- *Higher* by Creed

*obtain edited version

Other materials:

- White boards (optional)
- Rope/yarn

Lessons with coordinating songs

Introductory lesson:

- *100 Years* by Five for Fighting

Supplementary lessons:

- Figurative Language Overview
- Figurative Language:
 - ▶ **Simile:** *Annie's Song* by John Denver
- Figurative Language:
 - ▶ **Metaphor:** *The Dance* by Garth Brooks and *I am a Rock* by Simon & Garfunkel
- Figurative Language:
 - ▶ **Imagery:** *Summer Breeze* by Seals & Croft
- Narration:
 - ▶ **First Person:** *Cat's in the Cradle* by Harry Chapin
 - ▶ **Third Person:** *Major Tom* by Peter Schilling (also introduces suspense)
- Conflict:
 - ▶ **External:** *Fast Car* by Tracy Chapman
 - ▶ **Internal:** *Someday* by Steve Earle and *Higher Love* by Steve Winwood
- Compare/Contrast:
 - ▶ *Don't You Want Me?* by The Human League
 - ▶ *Breaking Us in Two* by Joe Jackson
- Setting:
 - ▶ *Walking in Memphis* by Marc Cohn
 - ▶ *I Love L.A.* by Randy Newman
 - ▶ *Lullaby* by Shawn Mullins
 - ▶ *Summer Breeze* by Seals & Croft
- Character:
 - ▶ Protagonist/Antagonist: *Brandy* by Looking Glass
 - ▶ Foil: *Richard Cory* by Simon & Garfunkel
- Plot:
 - ▶ *The Devil Went Down to Georgia* by The Charlie Daniels Band
- Irony:
 - ▶ *Ironic* by Alanis Morissette
 - ▶ *Don't Take the Girl* by Tim McGraw
- Allusion
 - ▶ *Higher* by Creed



Lesson 1: Introductory lesson

Discuss the importance of vocabulary. Show the quote from Michener (see below). Ask if students would want a brain surgeon to operate on them who said, "Oh, I'm going to use this thingamajig to cut a hole in your whatchamacallit."

- Brainstorm professions or activities that have their own vocabularies.
- Explain that literature is one of the domains that has its own vocabulary, and we all need to agree on the meaning of terms we use to talk about what we're reading.
- Discuss how songs are literature because they are poetry. They have a rhythm, they often rhyme and they are a great place to find examples of literary elements and terms. Most songwriters would be ecstatic if they knew that you were looking at their songs this way, instead of just letting the words float in and out of your head randomly. You honor music when you view it this way.
- Play *100 Years*, showing overhead of lyrics without commentary.
- Next, play it again, this time using the lyrics that have the commentary, pausing and discussing it as you go through.

// *But always he lacked the essential tool without which the workman can never attain true mastery: he did not know the names of any of the parts he was building, and without the name he was artistically incomplete. It was not by accident that doctors and lawyers and butchers invented specific but secret names for the things they did; to possess the name was to know the secret. With correct names one entered into a new world of proficiency, became the member of an arcane brotherhood, a sharer of mysteries, and in the end a performer of merit. Without the names one remained a bumbler or, in the case of boatbuilding, a mere carpenter. //*

James Michener, *Chesapeake*



100 Years by Five For Fighting

*I'm 15 for a moment,
caught in between 10 and 20.
And I'm just dreaming,
counting the ways to where you are.*

*I'm 22 for a moment,
and she feels better than ever.
And we're on fire,
making our way back from Mars.*

*15, there's still time for you,
time to buy and time to lose.
15, there's never a wish better than this,
when you only got a hundred years to live.*

*I'm 33 for a moment,
still the man, but you see I'm a they,
a kid on the way,
a family on my mind.*

*I'm 45 for a moment.
The sea is high,
and I'm heading into a crisis
chasing the years of my life.*

*15, there's still time for you,
Time to buy and time to lose yourself
within a morning star.
15, I'm all right with you.
15, there's never a wish better than this,
when you only got a hundred years to live.*

*Half time goes by,
suddenly you're wise.
Another blink of an eye,
67 is gone.
The sun is getting high,
we're moving on.*

*I'm 99 for a moment.
I'm dying for just another moment,
and I'm just dreaming,
counting the ways to where you are.*

*15, there's still time for you.
22, I feel her, too.
33, you're on your way.
Every day's a new day.
15, there's still time for you,
time to buy and time to choose
Hey 15, there's never a wish better than this,
when you've only got a hundred years to live.*



100 Years by Five For Fighting

Who's the "I?" Who is the narrator?

*I'm 15 for a moment,
caught in between 10 and 20.
And I'm just dreaming,
counting the ways to where you are.*

Who's the "you?" Is it the same as the "she?"

*I'm 22 for a moment,
and she feels better than ever.*

Figurative language: They're not literally on fire. What is he saying? Are they really returning from Mars?

*And we're on fire,
making our way back from Mars.*

*15, there's still time for you,
time to buy and time to lose.
15, there's never a wish better than this,
when you only got a hundred years to live.*

Notice the imagery of being an age for just a "moment." The fleeting nature helps create a sentimental, melancholy tone.

*I'm 33 for a moment,
still the man, but you see I'm a they,
a kid on the way,
a family on my mind.*

Paradox

*I'm 45 for a moment.
The sea is high,
and I'm heading into a crisis
chasing the years of my life.*

What is this sea? What is this crisis? How can you chase years? Do you see how this character is dynamic? He's changing.

You can't literally "buy" time. What does he mean?

*15, there's still time for you,
Time to buy and time to lose yourself
within a morning star.
15, I'm all right with you.
15, there's never a wish better than this,
when you only got a hundred years to live.*

Allusion: Astronomically, any star that rises after midnight is a morning star, although it usually refers to the planet Venus. Remember that Venus was the goddess of love. Why is that appropriate?



If you have 100 years to live, what's half time?

→ *Half time goes by,
suddenly you're wise.
Another blink of an eye,
67 is gone.
The sun is getting high,
we're moving on.*

*I'm 99 for a moment.
I'm dying for just another moment,
and I'm just dreaming,
counting the ways to where you are.*

*15, there's still time for you.
22, I feel her, too.
33, you're on your way.
Every day's a new day. ←
15, there's still time for you,
time to buy and time to choose
Hey 15, there's never a wish better than this,
when you've only got a hundred years to live.*

Here's the theme: everyday is a new day — a new moment. Notice the use of "hey" — the narrator is trying to get attention. When the narrator addresses the audience or an inanimate object, it is called apostrophe.

Knowing the theme, who do you think the audience for this message is?

Notice that there is a plot. What is the inciting incident, do you think?

Is this a coming-of-age story (a *bildungsroman*)? If so, what is the shift from boy to man?



Lesson 2: Figurative language overview

Before introducing the songs that contain similes and metaphors, spend one lesson on the following figurative language introduction. Pre-assessment:

- Give students a list of 10 examples of figurative language (on next page). The students will mark them as metaphor, simile or personification using the letters **m**, **s** or **p**.
- Using a white board, read out the example and have students write the letter they chose on the board. Scan for correctness. Students getting nine or more correct will do the extension activity rather than the core activity. If you do not have individual white boards, use paper or verbal response.

Sub-objective I Simile

Information with examples or model

- Display lines from Shelley's Adonais:
Life, like a dome of many-colored glass / Stains the white radiance of Eternity.
- These lines are a simile: a comparison of two things indicated by the words like, as, than, or even a verb such as resembles. A simile expresses a similarity. For a simile to exist, the things being compared have to be dissimilar. It isn't a simile to say "your fingers are like mine" because that is a literal observation. It is true. But to say "your fingers are like sausages" is to use a simile.

Questions and/or activities

- Display examples. Have students indicate "S" for simile or "NS" for not simile on white boards.

Sub-objective II Metaphor

Information with examples/model

- Display *My love is a red, red rose.*
- A metaphor is a statement that one thing is something else, which, in a literal sense, it is not. Is my love really a rose? No.
- A metaphor doesn't use like, as, than, or verbs such as resemble. It will often use some form the verb to be.

Questions and/or activities

- Show examples on overhead and have students indicate "M" for metaphor or "S" for simile on their white boards.

Sub-objective III Personification

- Display lines "Death, be not proud, though some have called thee mighty and dreadful."
- Can death really be proud? When we give a thing, an animal, or an abstract term such as truth or nature human characteristics, we call that personification.

Information with examples/model

- Display examples and have students indicate "M" for metaphor, "S" for simile, or "P" for personification on their whiteboards. (serves as assessment)

Synthesis

- Now, we're going to play "You're the Poet." I'm going to give you a line, and you're going to pick words to fit it, creating a metaphor, simile or personification.
- Display prompts. Allow time for students to come up with words, and then have them share.



Mark each of the following as an example of metaphor (**M**), simile (**S**), or personification (**P**).
When you finish, please turn your paper over.

- ___ 1. Like a thunderbolt he falls
- ___ 2. My love is like a red, red rose
- ___ 3. My mother is a witch
- ___ 4. Her love was stronger than rope
- ___ 5. Her presence was a roomful of flowers / Her absence is an empty bed
- ___ 6. He was as rich as Hades
- ___ 7. His words are honey to my ears
- ___ 8. His car is as ugly as sin
- ___ 9. This class is a bear
- ___ 10. My teacher is an angel

Mark each of the following as an example of metaphor (**M**), simile (**S**), or personification (**P**).
When you finish, please turn your paper over.

- ___ 1. Like a thunderbolt he falls
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- ___ 6. He was as rich as Hades
- ___ 7. His words are honey to my ears
- ___ 8. His car is as ugly as sin
- ___ 9. This class is a bear
- ___ 10. My teacher is an angel



Simile

Life, like a dome of many-colored glass, / Stains the white radiance of Eternity.

(Shelley, *Adonais*)

1. My love has red petals and sharp thorns.
2. You're as mean as Hera.
3. He's wonderful.
4. This is taking longer than a 12-inning game.
5. This room is as messy as a dump!

Metaphor

Oh, my love is a red, red rose.

1. He is a pig.
2. He eats like a pig.
3. My son is as smart as a whip.
4. My sister's boyfriend is a cow.
5. She's a doll.

Personification

Death be not proud, though some have called thee /

Mighty and dreadful, for thou art not so —

(Donne, *Death Be Not Proud*)

1. Beauty followed her through her life.
2. My love is as endless as the sea.
3. Hope is the thing with feathers / That perches on the soul.
4. My mother is a princess.
5. Spring stirs the soul.

You're the poet

I am as tired as a _____.

My sister is a _____.

You're as cool as a _____.

The computer _____ at me.

This class is as _____ as a _____.

The rainbow _____.



Enrichment Activity

I. Simile and Metaphor: Identify the two things the poet is comparing and then describe what it is the poet thinks they have in common. Be specific. Place a star next to the example you think is most effective. Place a checkmark next to the example that you think has the most dissimilar subjects.

1. *Think of the storm roaming the sky uneasily
like a dog looking for a place to sleep in,
listen to it growling.*
– Elizabeth Bishop, *Little Exercise*

2. *The scarlet of the maples can shake me like a cry of bugles going by.* – Bliss Carman, *A Vagabond Song*

3. *“Hope” is the thing with feathers –
That perches on the soul –
And sings the tune without the words –
And never stops at all.*
– Emily Dickenson

II. You’re the Poet! Now you try it. Create an example of a simile, a metaphor and personification using the prompts given below.

1. Simile: My love is as _____ as a _____.

2. Metaphor: School is a _____.

3. Personification: The fog _____. (hint: begin with a verb)

Original Examples: Create a simile, a metaphor and an example of personification. See if you can use one of each of the following in your examples: a color, a season and an animal.

1. Simile _____

2. Metaphor _____

3. Personification _____

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Lesson 3: Simile

Ask a student to define simile. Work until you get a good definition (comparison of two things using “like,” “as,” “than,” or a verb such as “resembles”).

Remind students that the purpose of similes, like all figurative language, is to help the reader or hearer to truly feel what the writer is trying to convey. We use our senses to do that, so figurative language usually involves the use of senses.

Explain that John Denver wrote this song for his first wife, Annie, and it went to Number 1 on the charts in 1974. Because students will probably not be familiar with his work, you may want to mention that he was killed in a plane crash in 1997 when the small plane he was piloting crashed into Monterey Bay off the coast of California.

Play song with lyrics showing, then play again, pointing out and discussing similes. Hide the explanation at the end that mentions their divorce until after they have heard it all.



Annie's Song by John Denver

*You fill up my senses like a night in the forest,
like the mountains in springtime,
like a walk in the rain,
like a storm in the desert,
like a sleepy blue ocean.
You fill up my senses, come fill me again.*

*Come let me love you,
let me give my life to you,
let me drown in your laughter, let me die in your arms, let me lay down beside you,
let me always be with you.
Come let me love you, come love me again.*

*You fill up my senses like a night in the forest,
like the mountains in springtime,
like a walk in the rain,
like a storm in the desert,
like a sleepy blue ocean.
You fill up my senses,
come fill me again.*

From Annie's Song by John Denver

What is the difference between the mountains in spring versus winter? How is this an appropriate image for love?

*You fill up my senses
like a night in the forest,*

What is a night in the forest like? What senses would be engaged?

like the mountains in springtime,

What happens when it rains in the desert? What image of Annie is Denver trying to convey with this simile?

like a walk in the rain,

When is it fun to walk in the rain? What kind of rain works for this? How can a person make you feel like this?

like a storm in the desert,

like a sleepy blue ocean.

Why a "sleepy" ocean? Why not a stormy ocean? Is the ocean always blue? So, why does he say she fills him up like a blue ocean? Why not green or gray?

How does this line change for you when I tell you that John and Annie eventually divorced?

*You fill up my senses,
come fill me again.*



Lesson 4: Metaphor

Ask a student to define metaphor. Work until you get a good definition (comparison of two things without using “like,” “as,” “than,” or a verb such as “resembles” — saying that something actually IS something else, not that it is just like it in some way).

Remind students that the purpose of metaphors, like all figurative language, is to help the reader or hearer to truly feel what the writer is trying to convey.

Challenge students to find out what “the dance” is being compared to in this song.

Play *The Dance*, displaying lyrics.

Ask for ideas on what “the dance” is. If a student comes up with “life” or “the good things in life,” discuss this idea. How is life a dance? Is it like a single dance or can it also be compared to a dance in the larger sense like a prom or homecoming event? If students do not come up with the metaphor, play the song again with the commentary lyrics, and then ask again at the end.

Have students fill out the “life is” metaphor, and then pass it to another student. Have that student list three ways this metaphor is true.

Another class period, play *I am a Rock*. Ask students to identify the figurative language used here. Bring out that it is a metaphor because he is saying that he actually is a rock, he is an island, not that he is simply like one.

Play a second time with the commentary lyrics. Have student fill out the “I am a _____” metaphor, and then explain how it is true.



The Dance by Garth Brooks

*Looking back on the memory of
the dance we shared 'neath the stars above...
For a moment, all the world was right.
How could I have known
that you'd ever say goodbye?*

*And now, I'm glad I didn't know
the way it all would end,
the way it all would go.
Our lives are better left to chance.
I could have missed the pain,
but I'd have had to miss the dance.*

*Holding you, I held everything.
For a moment, wasn't I a king?
But if I'd only known how the king would fall...
Hey, who's to say?
You know I might have changed it all.*

*And now I'm glad I didn't know
the way it all would end, the way it all would go.
Our lives are better left to chance.
I could have missed the pain,
but I'd have had to miss the dance.
Yes, my life – it's better left to chance.
I could have missed the pain,
but I'd have had to miss the dance.*



The Dance by Garth Brooks

Do you see how this is a literal dance?



*Looking back on the memory of
the dance we shared 'neath the stars above...
For a moment, all the world was right.
How could I have known
that you'd ever say goodbye?*

*And now, I'm glad I didn't know
the way it all would end,
the way it all would go.
Our lives are better left to chance.
I could have missed the pain,
but I'd have had to miss the dance.*

Here's the figurative dance. Think of this broadly. What would he miss? How is it a dance?

*Holding you, I held everything.
For a moment, wasn't I a king?
But if I'd only known how the king would fall...
Hey, who's to say?
You know I might have changed it all.
And now I'm glad I didn't know
the way it all would end, the way it all would go.*

What type of figurative language is he using here?



What is the message here? Compare it to the message in 100 Years.



*Our lives are better left to chance.
I could have missed the pain,
but I'd have had to miss the dance.
Yes, my life – it's better left to chance.
I could have missed the pain,
but I'd have had to miss the dance.*



I Am a Rock by Simon & Garfunkel

*A winter's day
in a deep and dark December;
I am alone,
gazing from my window to the streets below
on a freshly fallen silent shroud of snow.
I am a rock.
I am an island.*

*I've built walls,
a fortress deep and mighty,
that none may penetrate.
I have no need of friendship;
friendship causes pain.
It's laughter and it's loving I disdain.
I am a rock.
I am an island.*

*Don't talk of love.
Well, I've heard the word before.
It's sleeping in my memory.
I won't disturb the slumber
of feelings that have died.
If I never loved I never would have cried.
I am a rock,
I am an island.*

*I have my books
and my poetry to protect me;
I am shielded in my armor,
hiding in my room, safe within my womb.
I touch no one and no one touches me.
I am a rock.
I am an island.*

*And a rock feels no pain.
And an island never cries.*



I Am a Rock by Simon & Garfunkel

The use of words such as this creates what we call "tone" — the mood or feeling of a piece. What is a shroud? What is the tone of this song so far?

*A winter's day
in a deep and dark December;
I am alone,
gazing from my window to the streets below
on a freshly fallen silent shroud of snow.
I am a rock.
I am an island.*

Why does he build walls?

*I've built walls,
a fortress deep and mighty,
that none may penetrate.
I have no need of friendship;
friendship causes pain.
It's laughter and it's loving I disdain.
I am a rock.
I am an island.*

**What is he afraid of?
How is he a rock?
How is he an island?**

Ah! A hint of some past pain. What do you think it was? A girl? Not winning the lottery? English class? Do you have pain sleeping in your memory? What wakes it up?

*Don't talk of love.
Well, I've heard the word before.
It's sleeping in my memory.
I won't disturb the slumber
of feelings that have died.
If I never loved I never would have cried.
I am a rock,
I am an island.*

The entire song is a metaphor. The man is a rock; he is an island. He starts the song saying he is; how does he prove it? What kind of picture do you get from him saying that, as opposed to him saying, "I'm kind of a loner?"

*I have my books
and my poetry to protect me;
I am shielded in my armor,
hiding in my room, safe within my womb.
I touch no one and no one touches me.
I am a rock.
I am an island.*

More metaphor here: his books and poetry are shields and armor. How so?

What is the effect or purpose of this last couplet? Shakespeare often ends important scenes with couplets, so pay attention to them because they're often a signal of a key idea.

*And a rock feels no pain.
And an island never cries.*



I am a(n) _____. Ways in which this is true: _____

I am a(n) _____. Ways in which this is true: _____

I am a(n) _____. Ways in which this is true: _____

I am a(n) _____. Ways in which this is true: _____

I am a(n) _____. Ways in which this is true: _____

Life is a _____.

Ways in which this is true: 1. _____

2. _____ 3. _____

Life is a _____.

Ways in which this is true: 1. _____

2. _____ 3. _____

Life is a _____.

Ways in which this is true: 1. _____

2. _____ 3. _____

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Lesson 5: Imagery

Have students look up the definition of imagery in a text book glossary or dictionary. Have them complete the Frayer Model vocabulary development tool below. Note: you can create your own Frayer model tool for any word here bit.ly/frayermodel.

The diagram is a Frayer Model for the word "IMAGERY". It consists of a central circle containing the word "IMAGERY" in bold, uppercase letters. Four rounded rectangular boxes are connected to the central circle by lines, forming a cross shape. The boxes are labeled as follows:

- Top-left box: Define (in your own words)
- Top-right box: Examples (give 3)
- Bottom-left box: Non-examples (give 2)
- Bottom-right box: Characteristics (How can you tell that's what it is?)

List the five main senses on the board.

Play *Summer Breeze*, asking them to look for language that appeals to the senses.

Play the song again, using a highlighter to note use of imagery the students identify. Analyze which senses are used most often. Why do you think that is?

Discuss that imagery is one way authors convey tone. Tone is the author's attitude towards the subject or story. In this song, what is the author's attitude towards his home? What specific words tell you this? If the songwriters wanted to change the tone of this to very happy-go-lucky, what are some words they could substitute in?

Also point out the wonderful personification of July dressed up and playing a tune.



Summer Breeze by Seals & Croft

*See the curtains hanging in the window
in the evening on a Friday night.
A little light a-shining through the window
lets me know everything's alright.*

*Summer breeze makes me feel fine
blowing through the jasmine in my mind.
Summer breeze makes me feel fine
blowing through the jasmine in my mind.*

*See the paper lying on the sidewalk,
a little music from the house next door.
So I walk on up to the door step,
through the screen and across the floor.*

*Summer breeze makes me feel fine
blowing through the jasmine in my mind.
Summer breeze makes me feel fine
blowing through the jasmine in my mind.*

*Sweet days of summer, the jasmine's in bloom.
July is dressed up and playing her tune.
When I come home from a hard day's work,
and you're waiting there, not a care in the world.*

*See the smile a-waiting in the kitchen,
food cooking and the plates for two.
Feel the arms that reach out to hold me
in the evening when the day is through.*

*Summer breeze makes me feel fine
blowing through the jasmine in my mind.
Summer breeze makes me feel fine
blowing through the jasmine in my mind.*



Lesson 6: Narrative voice

Distribute Explanation of Narrative Voice handout (next page) and discuss using analysis questions (answers: 1 – first person; 2 – third omniscient; 3 – third limited; 4 – third objective; 5 – third limited).

Using a piece of rope, have groups demonstrate the four types of narration. Lay the rope out in a circle on the floor. Designate one student as the narrator and three others as characters A, B, and C (print out the role signs below, punch holes in the top of the page where the white circles are, string through with yarn/string, and have students wear them to identify themselves). Say the name of one type of narrative voice and have the students act out what that looks like.

- If the narrator is inside the story, the narrator should stand inside the circle with the characters
- If the narrator is outside of the story, the narrator should stand outside the circle.
- If the narrator can read the character's mind, the character should face the narrator.
- If the narrator cannot read the character's mind, the character should have his/her back to the narrator.

Play *Cat's in the Hat* and have students discuss first person point of view (POV). How do we know that it's first person? What are two clues?

Play *Major Tom*. (Use the Peter Schilling version – not the David Bowie version.) Have the students prove that the POV is third person omniscient. Identify at least one instance when the mind of "control" and the mind of Major Tom are understood.

The song *Major Tom* is a great example of the building of suspense. This is pointed out in the lyrics explanation.



An explanation of narrative voice

The point of view of a story is the relationship between the narrator and the story, including the characters in it. You are required to know four types of point of view.

A. First Person Narrative: the main character tells his own story. The narrator refers to himself by using the pronoun "I."

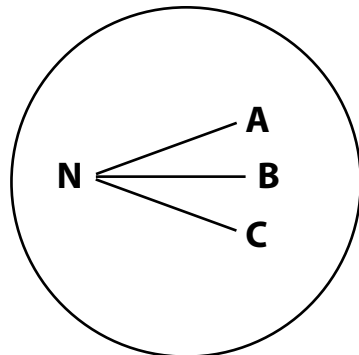
B. Third Person Omniscient: The narrator is all-seeing, all-knowing. All thoughts are revealed. The author enters the characters' minds as an observer of the inner man. The story is told in the third person (he/she/it/they).

C. Third Person Limited Omniscient: The story is told in the third person, but as seen through the eyes of one character only. The author only enters the mind of one character, not all of them. This is the most common form of point of view.

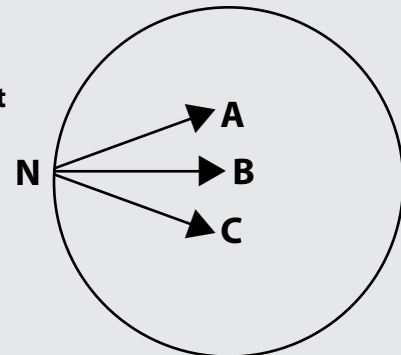
D. Third Person Objective: The story is told in the third person and the thoughts of the characters are not revealed. The objective viewpoint is often called the "door keyhole technique" because it's like looking at the story playing out in front of you as if you were looking through the keyhole of a door. The characters reveal themselves through what they say about themselves and others and through their actions.

In the diagrams below, the large circle represents the story; the **N** shows the relationship of the narrator to the story; **A**, **B**, and **C** are characters. If the line from the narrator to the character ends in an arrow point, then the narrator can enter that character's mind.

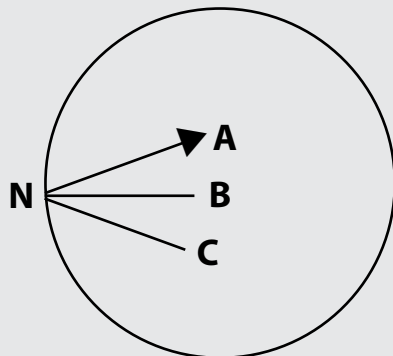
A: First Person Narrative



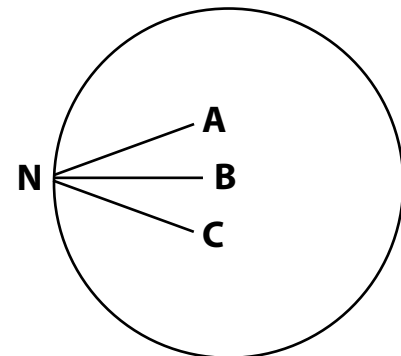
B: Third Person Omniscient



C: Third Person Limited Omniscient



D: Third Person Objective



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Playing with narrative point of view

Using your “An Explanation of Narrative Voice” handout as a reference, circle the best answer to the questions.

1. If you are a narrator and you want to be in your story, which is the right narrative point of view for you?

- | | | | |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|
| First Person | Third Person
Omniscient | Third Person
Limited | Third Person
Objective |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|

2. If you really like reading minds, which is the best narrative point of view for you?

- | | | | |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|
| First Person | Third Person
Omniscient | Third Person
Limited | Third Person
Objective |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|

3. If you are the narrator, and you are in the story and then you shift to being outside the story and able to look into the mind of only one character, to which narrative point of view did you switch?

- | | | | |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|
| First Person | Third Person
Omniscient | Third Person
Limited | Third Person
Objective |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|

4. The narrator of a story is unreliable because she can't read the minds of any of the characters and keeps misunderstanding their motives. Which point of view should she switch to in order to be able to read the minds of all of the characters?

- | | | | |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|
| First Person | Third Person
Omniscient | Third Person
Limited | Third Person
Objective |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|

5. If a narrator is clearly biased in favor of the point of view of one particular character, which point of view is the narrator most likely using?

- | | | | |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|
| First Person | Third Person
Omniscient | Third Person
Limited | Third Person
Objective |
|---------------------|------------------------------------|---------------------------------|-----------------------------------|



NARRATOR

CHARACTER

A



CHARACTER

B

CHARACTER

C



***Cat's in the Cradle* by Harry Chapin**

*My child arrived just the other day.
He came to the world in the usual way,
but there were planes to catch and bills to pay.
He learned to walk while I was away.
And he was talkin' 'fore I knew it, and as he grew
he'd say "I'm gonna be like you, Dad.
You know I'm gonna be like you."*

*And the cat's in the cradle and the silver spoon
Little Boy Blue and the man on the moon.
"When you comin' home, Dad?"
"I don't know when, but we'll get together then.
You know we'll have a good time then."*

*My son turned ten just the other day.
He said, "Thanks for the ball, Dad, come on let's play.
Can you teach me to throw?"
I said, "Not today. I got a lot to do."
He said, "That's okay."
And he walked away, but his smile never dimmed,
and said, "I'm gonna be like him, yeah.
You know I'm gonna be like him."*

*And the cat's in the cradle and the silver spoon
Little Boy Blue and the man on the moon.
"When you comin' home, Dad?"
"I don't know when, but we'll get together then.
You know we'll have a good time then."*

*Well, he came from college just the other day,
so much like a man I just had to say,
"Son, I'm proud of you, can you sit for a while?"
He shook his head, and he said with a smile,
"What I'd really like, Dad, is to borrow the car keys.
See you later. Can I have them, please?"*

*And the cat's in the cradle and the silver spoon
Little Boy Blue and the man on the moon.
"When you comin' home, Dad?"
"I don't know when, but we'll get together then.
You know we'll have a good time then."*

*I've long since retired; my son's moved away.
I called him up just the other day.
I said, "I'd like to see you, if you don't mind."
He said, "I'd love to, Dad, if I can find the time.
You see my new job's a hassle and kids have the flu.
But it's sure nice talking to you, Dad.
It's been sure nice talking to you."*

*And as I hung up the phone, it occurred to me -
he'd grown up just like me.
My boy was just like me.
And the cat's in the cradle and the silver spoon
Little Boy Blue and the man on the moon.
"When you comin' home, Dad?"
"I don't know when, but we'll get together then.
You know we'll have a good time then."*



Major Tom by Peter Schilling

What could be more suspenseful than a spaceship about to launch when mission control thinks there may be a problem?

*Standing there alone, the ship is waiting.
All systems are go. "Are you sure?"*

*Control is not convinced,
but the computer has the evidence,
No need to abort.*

*The countdown starts.
Watching in a trance,
the crew is certain.*

*Nothing left to chance,
all is working.
Trying to relax, up in the capsule,
"Send me up a drink,"
jokes Major Tom.
The count goes on.*

Countdowns are a great way to create suspense. Sometimes an author will use time (especially a specific time such as "10:22 a.m.") to create suspense.

*4 3 2 1
Earth below us
drifting, falling,
floating weightless
calling, calling home...*

*Second stage is cut.
We're now in orbit.
Stabilizers up,
running perfect.
Starting to collect requested data
"What will it affect when all is done?"
thinks Major Tom.*

Nothing is ever perfect. Using the word "perfect" here creates suspense because the audience knows it almost tempts fate to say that.

*Back at ground control,
there is a problem. ←
"Go to rockets full." ←
Not responding. ←
"Hello, Major Tom, are you receiving?"
Turn the thrusters on. We're standing by."
There's no reply. ←*

*4 3 2 1
Earth below us
drifting, falling,
floating weightless
calling, calling home...*

*Across the stratosphere
a final message... ←
"Give my wife my love."
Then nothing more.*

Again, the silence.

*Far beneath the ship,
the world is mourning.
They don't realize he's alive.
No one understands, but Major Tom sees.
"Now the life commands.
This is my home. I'm coming home."*

Disaster begins. In the German version, the word used is "panic" (*panisch*) instead of problem. Which one is stronger? Would you agree that silence can be the most terrifying sound of all?



Lesson 7: Conflict

Have students get out their Literary Elements and Terminology Handout and discuss conflict. Emphasize the difference between internal and external conflict. Make sure that students understand that every story has a conflict and that identifying the conflict will help them find the theme.

Play *Fast Car* once through, displaying the lyrics, asking students to identify at least two conflicts in the song and what types of conflict they are.

Play the song again, with the commentary lyrics displayed and discuss.

Play *Someday* and have students work in pairs to identify conflicts. Compare them to the conflicts in *Fast Car*.

Play *Don't You Want Me?* and ask students to identify the conflict in this song.

Bring out the differences between the conflicts in the songs.

Play *Breaking us in Two* by Joe Jackson, comparing the conflict in it with *Higher Love* by Steve Winwood.

Discuss songs in terms of conflict, using chart.

For assessment, display lyrics and play *Please Come to Boston*. Have students identify the internal and external conflicts.

Notes

- This is a good element to assign students to find their own examples in songs they listen to.
- Point out that although they are not required to be able to identify it, song lyrics and poems are common places in literature that you find the second person narrative voice ("you").



Fast Car by Tracy Chapman

*You got a fast car.
I want a ticket to anywhere.
Maybe we make a deal.
Maybe together we can get somewhere.*

*Any place is better.
Starting from zero got nothing to lose.
Maybe we'll make something.
But me myself I got nothing to prove.*

*You got a fast car.
I got a plan to get us out of here.
I've been working at the convenience store.
Managed to save just a little bit of money.
Won't have to drive too far —
just 'cross the border and into the city.
You and I can both get jobs,
and fin'lly see what it means to be living.*

*See, my old man's got a problem.
He lives with the bottle, that's the way it is.
He says his body's too old for working.
His body's too young to look like his.
My mama went off and left him.
She wanted more from life than he could give.
I said, "Somebody's got to take care of him."
So I quit school, and that's what I did.*

*You got a fast car.
Is it fast enough so we can fly away?
We gotta make a decision.
We leave tonight or live and die this way.*

*'Cause I remember when we were driving, driving in your car,
speed so fast I felt like I was drunk.
City lights lay out before us —
and your arm felt nice wrapped round my shoulder.
And I had a feeling that I belonged.
And I had a feeling I could be someone, be someone, be someone.*



*You got a fast car.
We go cruising to entertain ourselves.
You still ain't got a job,
and I work in the market as a checkout girl.
I know things will get better -
You'll find work and I'll get promoted.
We'll move out of the shelter,
buy a big house and live in the suburbs.*

*'Cause I remember when we were driving, driving in your car,
speed so fast I felt like I was drunk.
City lights lay out before us —
and your arm felt nice wrapped round my shoulder.
And I had a feeling that I belonged.
And I had a feeling I could be someone, be someone, be someone.*

*You got a fast car.
I got a job that pays all our bills.
You stay out drinking late at the bar,
see more of your friends than you do of your kids.
I'd always hoped for better
thought maybe together you and me'd find it.
I got no plans; I ain't going nowhere,
so take your fast car and keep on driving.*

*'Cause I remember when we were driving, driving in your car,
speed so fast I felt like I was drunk.
City lights lay out before us —
and your arm felt nice wrapped round my shoulder.
And I had a feeling that I belonged.
And I had a feeling I could be someone, be someone, be someone.*

*You got a fast car.
But is it fast enough so you can fly away?*

*You gotta make a decision:
you leave tonight or live and die this way.*



Fast Car by Tracy Chapman

*You got a fast car.
I want a ticket to anywhere.
Maybe we make a deal.
Maybe together we can get somewhere.*

What's the conflict here? She wants to go "anywhere." What does that say about where she is?

*Any place is better.
Starting from zero got nothing to lose.
Maybe we'll make something.
But me myself I got nothing to prove.*

If she's not living now, how does she feel? What type of conflict is that?

*You got a fast car.
I got a plan to get us out of here.
I've been working at the convenience store.
Managed to save just a little bit of money.
Won't have to drive too far —
just 'cross the border and into the city.
You and I can both get jobs,
and fin'lly see what it means to be living.*

Here's an instance of one conflict leading to another. Her dad's alcoholism is what type of conflict? (Hint: It can be more than one.) What are the types of conflict going on here with her mother? Then what did that conflict lead to?

*See, my old man's got a problem.
He lives with the bottle, that's the way it is.
He says his body's too old for working.
His body's too young to look like his.
My mama went off and left him.
She wanted more from life than he could give.
I said, "Somebody's got to take care of him."
So I quit school, and that's what I did.*

New conflict. What is it?

*You got a fast car.
Is it fast enough so we can fly away?
We gotta make a decision.
We leave tonight or live and die this way.*

Key idea: A decision is always required when there's a conflict.

*'Cause I remember when we were driving, driving in your car,
speed so fast I felt like I was drunk.
City lights lay out before us —
and your arm felt nice wrapped round my shoulder.
And I had a feeling that I belonged.
And I had a feeling I could be someone, be someone, be someone.*

Was she? If she wasn't really drunk, what do we call it when she says she feels "like" she was?



How has her situation changed? What conflicts does she have now that she didn't have before?

*You got a fast car.
We go cruising to entertain ourselves.
You still ain't got a job,
and I work in the market as a checkout girl.
I know things will get better -
You'll find work and I'll get promoted.
We'll move out of the shelter,
buy a big house and live in the suburbs.*

*'Cause I remember when we were driving, driving in your car,
speed so fast I felt like I was drunk.
City lights lay out before us —
and your arm felt nice wrapped round my shoulder.
And I had a feeling that I belonged.
And I had a feeling I could be someone, be someone, be someone.*

*You got a fast car.
I got a job that pays all our bills.
You stay out drinking late at the bar,
see more of your friends than you do of your kids.
I'd always hoped for better
thought maybe together you and me'd find it.
I got no plans; I ain't going nowhere, ←
so take your fast car and keep on driving.*

What good is a fast car that isn't going anywhere?

In the first lines of the song, she asks, "Is it fast enough so we can fly away." Why is it you here?

*'Cause I remember when we were driving, driving in your car,
speed so fast I felt like I was drunk.
City lights lay out before us —
and your arm felt nice wrapped round my shoulder.
And I had a feeling that I belonged.
And I had a feeling I could be someone, be someone, be someone.*

*You got a fast car.
But is it fast enough so you can fly away?*

*You gotta make a decision:
you leave tonight or live and die this way.*

Compare and contrast this conflict to the one with her father. Is this one harder? Easier? More damaging? Less?

The repetition of the image of the fast car in the song is what we call a "motif." It repeats itself over and over, changing purposes through the song. We saw this to some extent in *The Dance*. What is the role of the car here? How does it change through the song? How does she see the car at first? How does that change by the end of the song?



Someday by Steve Earle

*There ain't a lot that you can do in this town.
You drive down to the lake, and then you turn back around.
You go to school, and you learn to read and write,
so you can walk into the county bank and sign away your life.*

*Now I work at the fillin' station on the Interstate.
I'm pumpin' gasoline and countin' out-of-state plates.
They ask me, "How far into Memphis, son," and, "Where's the nearest beer?"
And they don't even know that there's a town around here.*

*Someday I'm finally gonna let go,
'cause I know there's a better way.
And I wanna know what's over that rainbow.
I'm gonna get out of here someday.*

*Now my brother went to college 'cause he played football.
But I'm still hangin' round 'cause I'm a little bit small.
But I got me a '67 Chevy, she's low and sleek and black.
Someday I'll put her on that interstate and never look back.*

*Someday I'm finally gonna let go,
'cause I know there's a better way.
And I wanna know what's over that rainbow.
I'm gonna get out of here someday.*



Someday by Steve Earle

What's the conflict here? Is it internal, external or both?

*There ain't a lot that you can do in this town.
You drive down to the lake, and then you turn back around.
You go to school, and you learn to read and write,
so you can walk into the county bank and sign away your life.*

What does he mean by this?

What is ironic about his working at a gas station on the highway?

*Now I work at the fillin' station on the Interstate.
I'm pumpin' gasoline and countin' out-of-state plates.
They ask me, "How far into Memphis, son," and, "Where's the nearest beer?"
And they don't even know that there's a town around here.*

Allusion: Over the rainbow to the pot of gold.

*Someday I'm finally gonna let go,
'cause I know there's a better way.
And I wanna know what's over that rainbow.
I'm gonna get out of here someday.*

Brother uses talent to leave.

*Now my brother went to college 'cause he played football.
But I'm still hangin' round 'cause I'm a little bit small.
But I got me a '67 Chevy, she's low and sleek and black.
Someday I'll put her on that interstate and never look back.*

His brother uses talent to leave; he is going to use transportation.

*Someday I'm finally gonna let go,
'cause I know there's a better way.
And I wanna know what's over that rainbow.
I'm gonna get out of here someday.*

Do you think he is going to do it? Is "gonna" a promise kind of word?



***Don't You Want Me?* by The Human League**

*You were working as a waitress in a cocktail bar
when I met you.
I picked you out, I shook you up, and turned you around -
turned you into someone new.
Now, five years later on you've got the world at your feet.
Success has been so easy for you.
But don't forget it's me who put you where you are now,
and I can put you back down, too.*

(Chorus)

*Don't, don't you want me?
You know I can't believe it when I hear that you won't see me.
Don't, don't you want me?
You know I don't believe you when you say that you don't need me.
It's much too late to find
you think you've changed your mind.
You'd better change it back, or we will both be sorry.*

*Don't you want me baby? Don't you want me? Oh
Don't you want me baby? Don't you want me? Oh*

*I was working as a waitress in a cocktail bar,
that much is true.
But even then I knew I'd find a much better place,
either with or without you.
The five years we have had have been such good times.
I still love you.
But now I think it's time I lived my life on my own.
I guess it's just what I must do.*

(Chorus)

*Don't you want me baby? Don't you want me? Oh
Don't you want me baby? Don't you want me? Oh*

After *Fast Car*, the conflict here should be easy to identify. How do the two people in the song see the conflict differently? Is it common to see both sides of a conflict in a song? Is the male narrator in love and desperate, or is he threatening her? How far apart are those things?



***Breaking Us in Two* by Joe Jackson**

*Don't you feel like trying something new?
Don't you feel like breaking out or breaking us in two?
You don't do the things that I do.
You want to do the things I can't do —
always something breaking us in two.*

*You and I could never live alone,
but don't you feel like breaking out
just one day on your own?
Why does what I'm saying hurt you?
I didn't say that we were through —
always something breaking us in two.*

*They say two hearts should beat as one for us.
We'll fight it out to see it through.
I say that won't be too much fun for us ...
though it's oh so nice to get advice, it's oh so hard to do.*

*Could we be much closer if we tried?
We could stay at home and stare into each other's eyes.
Maybe we could last an hour.
Maybe then we'd see right through —
always something breaking us in two.*



Higher Love by Steve Winwood

*Think about it: there must be higher love
down in the heart or hidden in the stars above.
Without it, life is wasted time.
Look inside your heart, I'll look inside mine.*

*Things look so bad everywhere.
In this whole world, what is fair?
We walk blind, and we try to see.
Falling behind in what could be.*

*Bring me a higher love
Bring me a higher love
Bring me a higher love
Where's that higher love I keep thinking of?*

*Worlds are turning, and we're just hanging on,
facing our fear and standing out there alone.
A yearning, and it's real to me.
There must be someone who's feeling for me.*

*Things look so bad everywhere.
In this whole world, what is fair?
We walk blind and we try to see.
Falling behind in what could be.*

*Bring me a higher love
Bring me a higher love
Bring me a higher love
Where's that higher love I keep thinking of?*

*Bring me a higher love
Bring me a higher love
Bring be a higher love
I could rise above on a higher love.*

*I will wait for it.
I'm not too late for it.
Until then, I'll sing my song
to cheer the night along.
Bring it... oh bring it...*

*I could light the night up with my soul on fire.
I could make the sun shine from pure desire.
Let me feel that love come over me.
Let me feel how strong it could be.*

*Bring me a higher love
Bring me a higher love
Bring me a higher love
Where's that higher love I keep thinking of?*

Is it internal or external conflict going on here? What is it that he wants? What is he really seeking?

Is that true? Is there someone for everyone? Is there just one person?

He thinks he would be able to rise above his yearning if he had this "higher love." Do you agree?

Remember that conflict involves decision. What is his decision here?



SONG	INTERNAL (man vs. self)	EXTERNAL (which type[s]?)	DECISION
<i>Fast Car</i>			
<i>Someday</i>			
<i>Don't you Want Me?</i>			
<i>Higher Love</i>			

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Please Come to Boston by Kenny Chesney

*"Please come to Boston for the springtime.
I'm staying here with some friends
and they've got lots of room.
You can sell your paintings on the sidewalk
by a café where I hope to be working soon.
Please come to Boston."*

She said, "No, boy you come home to me."

*She said, "Hey, ramblin' boy, why don't you settle down?
Boston ain't your kinda town.
There ain't no gold, and there ain't nobody like me.
I'm the number one fan of the man from Tennessee."*

*"Please come to Denver to see the snowfall.
We'll move up into the mountains so far that we can't
be found.
Throw 'I love you' echoes down the canyon,
and then lie awake at night 'til they come back around.
Please come to Denver."*

She said, "No, boy you come home to me."

*She said, "Hey, ramblin' boy, why don't you settle down?
Denver ain't your kinda town.
There ain't no gold, and there ain't nobody like me.
I'm the number one fan of the man from Tennessee."*

*Now this drifter's world goes 'round and 'round,
and I doubt if it's ever gonna stop.
And of all the dreams I've lost and found,
and all that I ain't got,
I need someone to cling to, somebody I can sing to.*

*"Please come to L.A. to live forever.
A California life alone is just too hard to live.
We'll live in a house that looks out over the ocean,
and there's some stars that fell from the sky livin' up
on a hill
Please come to L.A."*

She said, "No, boy you come home to me."

*She said, "Hey, ramblin' boy, why don't you settle down?
L.A. ain't your kinda town.
There ain't no gold, and there ain't nobody like me.
I'm the number one fan of the man from Tennessee.
I'm the number one fan of the man from Tennessee."*

Lesson 8: Setting

Ask if any of the students have ever watched *Survivor*. Ask if they think the show would be as interesting if it were set in some small town in the middle of nowhere with a Walmart and nothing else. Would they be interested in "Survivor: Walmart Edition?" Discuss the ways in which the setting is crucial. Would it be different if a parent lost a child in the halls of this school versus losing him in the middle of the Sahara desert? Why?

Explain that setting is the world in which the story exists. It is the place, the time, the culture, and the environment in which a story occurs.

Some authors describe the setting with a lot of detail, and others let the reader find out about the setting in bits and pieces.

Frequently in music there is a setting for the song. Explain that you are going to play a song about a place, and you want them to look for things in the song that are specific to the setting.

Play *Walking in Memphis* by Marc Cohn. Count the number of things the students recorded.

Show the commentary lyrics that have the clues underlined and compare the clues detected, discussing the types of details he uses to describe Memphis. Ask if this is what everyone who lived in Memphis would emphasize (blues, music, etc.). Explain that the same setting can be seen in different ways by different people.

Play *I Love L.A.* by Randy Newman and then play *Lullaby* by Shawn Mullins. Discuss the different ways they see the same place. What details do they use to support their views of the same town?

Have students write a description of their town or school that is positive (in the vein of *I Love L.A.*) and then one that is negative like *Lullaby*.

Note

- You can pair this lesson with a comparison reading of a traditional version of *Cinderella* and a reading of *The Persian Cinderella* by Shirley Climo. The settings can be compared and discussed.



Walking in Memphis by Marc Cohn

*Put on my blue suede shoes, and I boarded the plane.
Touched down in the land of the Delta Blues
In the middle of the pouring rain
W.C. Handy, won't you look down over me?
Yeah, I got a first class ticket, but I'm as blue as a boy can be.*

*Then I'm walking in Memphis,
just walking with my feet ten feet off of Beale.
Walking in Memphis, but do I really feel the way I feel?*

*Saw the ghost of Elvis on Union Avenue.
Followed him up to the gates of Graceland,
then I watched him walk right through.
Now security they did not see him.
They just hovered 'round his tomb.
But there's a pretty little thing waiting for the King down in the Jungle Room.*

*Then I'm walking in Memphis,
just walking with my feet ten feet off of Beale.
Walking in Memphis, but do I really feel the way I feel?*

*They've got catfish on the table, they've got gospel in the air
and Reverend Green be glad to see you when you haven't got a prayer.
But, boy, you've got a prayer in Memphis.*

*Now Muriel plays piano every Friday at the Hollywood.
And they brought me down to see her
and they asked me if I would do a little number.
And I sang with all my might, and she said, "Tell me are you a Christian, child?"
And I said, "Ma'am, I am tonight."*

*Then I'm walking in Memphis,
just walking with my feet ten feet off of Beale.
Walking in Memphis, but do I really feel the way I feel?
(repeat)*

*Put on my blue suede shoes, and I boarded the plane...
Touched down in the land of the Delta Blues
in the middle of the pouring rain...
Touched down in the land of the Delta Blues
in the middle of the pouring rain...*



Reference to Elvis song

Walking in Memphis by Marc Cohn

Put on my blue suede shoes, and I boarded the plane.
Touched down in the land of the Delta Blues
In the middle of the pouring rain
W.C. Handy, won't you look down over me?
Yeah, I got a first class ticket, but I'm as blue as a boy can be.

Father of blues music

Then I'm walking in Memphis,
just walking with my feet ten feet off of Beale.
Walking in Memphis, but do I really feel the way I feel?

Home of the blues, the birthplace of rock

Saw the ghost of Elvis on Union Avenue.
Followed him up to the gates of Graceland,
then I watched him walk right through.
Now security they did not see him.
They just hovered 'round his tomb.
But there's a pretty little thing waiting for the King down in the Jungle Room.

Main Street

Elvis's home

Then I'm walking in Memphis,
just walking with my feet ten feet off of Beale.
Walking in Memphis, but do I really feel the way I feel?

Famous room in the basement of Elvis's house

Now he references African-American cultural influences in Memphis, including the church and its music. Listen for the shift to the more churchy sound of the music.

They've got catfish on the table, they've got gospel in the air
and Reverend Green be glad to see you when you haven't got a prayer.
But, boy, you've got a prayer in Memphis.

Now Muriel plays piano every Friday at the Hollywood.
And they brought me down to see her
and they asked me if I would do a little number.
And I sang with all my might, and she said, "Tell me are you a Christian, child?"
And I said, "Ma'am, I am tonight."

Then I'm walking in Memphis,
just walking with my feet ten feet off of Beale.
Walking in Memphis, but do I really feel the way I feel?
(repeat)

He feels as if he's 10 feet off the ground when he's in Memphis, yet the tone is somewhat melancholy. How can you be both glad to be someplace and also sad?

Put on my blue suede shoes, and I boarded the plane...
Touched down in the land of the Delta Blues
in the middle of the pouring rain...
Touched down in the land of the Delta Blues
in the middle of the pouring rain...



I Love L.A. by Randy Newman

*Hate New York City.
It's cold and it's damp,
and all the people dressed like monkeys.
Let's leave Chicago to the Eskimos.
That town's a little bit too rugged
For you and me, you bad girl...*

*Rollin' down the Imperial Highway,
with a big nasty redhead at my side,
Santa Ana wind blowin' hot from the north,
and we was born to ride.*

*Roll down the window, put down the top,
crank up the Beach Boys, baby,
don't let the music stop.
We're gonna ride it till we just can't ride it no more.*

*From the South Bay to the Valley,
from the West Side to the East Side,
everybody's very happy,
'Cause the sun is shining all the time.
Looks like another perfect day.
I love L.A. (We love it)
I love L.A. (We love it)*

*Look at that mountain!
Look at those trees!
Look at that bum over there, man, he's down on his knees.
Look at these women!
There ain't nothin' like 'em nowhere.*

*Century Boulevard! (We love it)
Victory Boulevard! (We love it)
Santa Monica Boulevard! (We love it)
Sixth Street! (We love it, we love it)
We love L.A.
(We Love It)
I Love L.A.
(We Love It)
I Love L.A.
(We Love It)*



Lullaby by Shawn Mullins

*She grew up with the children of the stars in the Hollywood Hills and the Boulevard.
Her parents threw big parties, everyone was there.
They hung out with folks like Dennis Hopper, and Bob Seeger, and Sonny and Cher.*

*Now, she feels safe in this bar on Fairfax, and from the stage I can tell
that she can't let go and she can't relax.
And just before she hangs her head to cry,
I sing to her a lullaby.*

I sing...

*"Everything's gonna be all right, rock-a-bye, rock-a-bye.
Everything's gonna be all right, rock-a-bye, rock-a-bye."*

*She still lives with her mom outside the city, down that street about a half a mile.
And all her friends tell her she's so pretty,
but she'd be a whole lot prettier if she smiled once in a while.
'Cause even her smile looks like a frown.
Yeah, she's seen her share of devils in this angel town.*

*Everything's gonna be all right, rock-a-bye, rock-a-bye
everything's gonna be all right, rock-a-bye, rock-a-bye*

*I told her, "I ain't so sure about this place.
It's hard to play a gig in this town and keep a straight face.
Seems like everyone here's got a plan.
It's kind of like Nashville with a tan, but,*

*Everything's gonna be all right, rock-a-bye, rock-a-bye.
Everything's gonna be all right, rock-a-bye, rock-a-bye.*

*Everything's gonna be all right, rock-a-bye, rock-a-bye.
Everything's gonna be all right, rock-a-bye, rock-a-bye."*



Lesson 9: Characterization

Use the Characterization Handout through the course of this lesson as an analysis tool. You may also wish to use the Character Analysis Printable.

Play *Brandy*, and discuss the two characters in the song. Who is the protagonist? Who or what is the antagonist? Who do we sympathize with? Are the characters flat or round? Are they static or dynamic?

Play *Richard Cory*, and give students time to analyze the characters (both the narrator and Richard Cory) using their notes. Emphasize how the narrator is a foil to Cory.

Note

- This would be a good lesson to have students find a song of their own that describes a character and have them analyze it using the handout for guidance (answering some of the same questions discussed in class).



Brandy (You're A Fine Girl) by Looking Glass

*There's a port on a western bay,
and it serves a hundred ships a day.
Lonely sailors pass the time away,
and talk about their homes*

Notice the setting here; how does it influence the characters?

*And there's a girl in this harbor town,
and she works, laying whiskey down.
They say, "Brandy, fetch another round."
She serves them whiskey and wine.*

*The sailors say, "Brandy, you're a fine girl.
What a good wife you would be.
Yeah, your eyes could steal a sailor from the sea."*

Why her eyes? How are eyes similar to the sea?

*Brandy wears a braided chain
made of finest silver from the north of Spain,
a locket that bears the name
of a man that Brandy loved.*

Why does she still wear the locket?

*He came on a summer's day — bringing gifts from far away.
But he made it clear he couldn't stay; no harbor was his home.
The sailor said, "Brandy, you're a fine girl.
What a good wife you would be.
But my life, my lover, my lady, is the sea."*

Notice the role of the eyes again. Notice how she can see what he sees.

*Yeah, Brandy used to watch his eyes when he told his sailor's story.
She could feel the ocean fall and rise; she saw its raging glory.
But he had always told the truth,
Lord, he was an honest man,
and Brandy does her best to understand.*

*At night, when the bars close down,
Brandy walks through a silent town,
and loves a man who's not around.
She still can hear him say — she hears him say,*

How can the sea be a man's wife? What does he mean by this metaphor?

*"Brandy, you're a fine girl.
What a good wife you would be.
But my life, my lover, my lady, is the sea."*

*"Brandy, you're a fine girl
What a good wife you would be.
But my life, my lover, my lady, is the sea."*

There is a saying: "Well done is better than well said." How does that apply here?

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Richard Cory by Simon & Garfunkel

*They say that Richard Cory owns one half of this whole town,
with political connections to spread his wealth around.
Born into society, a banker's only child,
he had everything a man could want: power, grace, and style.*

Is that really everything someone could want?

What is it about Richard Cory's life that this person wants?

*But I work in his factory, and I curse the life I'm living,
and I curse my poverty,
and I wish that I could be,
oh, I wish that I could be,
oh, I wish that I could be
Richard Cory.*

*The papers print his picture almost everywhere he goes:
Richard Cory at the opera! Richard Cory at a show!
And the rumor of his parties, and the orgies on his yacht!
Oh, he surely must be happy with everything he's got.*

Is that true? If you have a lot of money, are you always happy?

*But I work in his factory, and I curse the life I'm living,
and I curse my poverty,
and I wish that I could be,
oh, I wish that I could be,
oh, I wish that I could be
Richard Cory.*

*He freely gave to charity; he had the common touch.
And they were grateful for his patronage, and they thanked him very much.
So my mind was filled with wonder when the evening headlines read:*

Do you see the irony in this? The other man envies him, and yet Richard Cory is despondent.

*"Richard Cory went home last night,
and put a bullet through his head."*

*But I work in his factory, and I curse the life I'm living,
and I curse my poverty,
and I wish that I could be,
oh, I wish that I could be, oh, I wish that I could be
Richard Cory.*

Have you noticed that even when terrible things happen to celebrities, people still envy them? Why is that?

We learn about Richard Cory only from the narrator. He himself never speaks nor describes himself. How does that influence how well we can understand the character?

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Lesson 10: Plot

Using literary term handout, discuss plot development.

Play *The Devil Went Down to Georgia*.

Play again, marking plot stages.



The Devil Went Down to Georgia by The Charlie Daniels Band

*The devil went down to Georgia.
He was looking for a soul to steal.
He was in a bind 'cause he was way behind.
He was willin' to make a deal.*

*When he came across this young man sawin' on a fiddle and playin' it hot.
And the devil jumped up on a hickory stump and said, "Boy, let me tell you what.
I guess you didn't know it, but I'm a fiddle player, too.
And if you'd care to take a dare, I'll make a bet with you.
Now you play a pretty good fiddle, boy, but give the devil his due.
I bet a fiddle of gold against your soul, 'cause I think I'm better than you."*

*The boy said, "My name's Johnny, and it might be a sin,
but I'll take your bet, you're gonna regret, 'cause I'm the best that's ever been."*

*Johnny you rosin up your bow and play your fiddle hard.
'Cause hell's broke loose in Georgia, and the devil deals it hard.
And if you win, you get this shiny fiddle made of gold.
But if you lose, the devil gets your soul.*

*The devil opened up his case and he said, "I'll start this show."
And fire flew from his fingertips as he rosined up his bow.
And he pulled the bow across his strings, and it made an evil hiss.
Then a band of demons joined in, and it sounded something like this.*

*When the devil finished, Johnny said, "Well you're pretty good ol' son.
But sit down in that chair, right there, and let me show you how it's done."*

*Fire on the mountain, run boys, run.
The devil's in the house of the risin' sun.
Chicken in the bread pan, pickin' out dough.
"Granny, does your dog bite?"
"No, child, no."*

*The devil bowed his head because he knew that he'd been beat.
And he laid that golden fiddle on the ground at Johnny's feet.
Johnny said, "Devil, just come on back if you ever want to try again.
'Cause I told you once, you son of a gun, I'm the best that's ever been."*

*And he played: Fire on the mountain, run boys, run.
The devil's in the house of the risin' sun.
Chicken in the bread pan pickin' out dough.
"Granny, does your dog bite?"
"No, child, no."*



Lesson 11: Irony

Using literary elements handout, discuss the three types of irony — verbal, situational and dramatic.

Play *Ironic* and have students identify the types of irony in the song. One reason this song is a good example is that her tone itself is ironic. Point out how she says, “It figures.” Tally the uses of situational and verbal irony, and then compare the results.

Play *Don't Take the Girl* and ask students to identify the underlying irony in the song (the boy changes his mind completely about her — situational). Be sure to discuss how the character of Johnny is dynamic, but the girl remains static.

Discuss if they think it is dramatic irony or not (arguable!).



Ironic by Alanis Morissette

*An old man turned ninety-eight.
He won the lottery, and died the next day.
It's a black fly in your Chardonnay.
It's a death row pardon two minutes too late.
Isn't it ironic? Don't you think?*

*It's like rain on your wedding day.
It's a free ride when you've already paid.
It's the good advice that you just didn't take.
Who would've thought? It figures.*

*Mr. Play-It-Safe was afraid to fly.
He packed his suitcase and kissed his kids good-bye.
He waited his whole d*** life to take that flight.
And as the plane crashed down, he thought,
"Well isn't this nice?"
And isn't it ironic? Don't you think?*

*It's like rain on your wedding day.
It's a free ride when you've already paid.
It's the good advice that you just didn't take.
Who would've thought? It figures.*

*Well, life has a funny way of sneaking up on you
When you think everything's okay,
and everything's going right
And life has a funny way of helping you out when
You think everything's gone wrong,
and everything blows up in your face.*

*It's a traffic jam when you're already late.
It's a no-smoking sign on your cigarette break.
It's like ten thousand spoons when all you need is a knife.
It's meeting the man of my dreams,
and then meeting his beautiful wife.
And isn't it ironic? Don't you think?
A little too ironic? And, yeah, I really do think...*

*It's like rain on your wedding day.
It's a free ride when you've already paid.
It's the good advice that you just didn't take.
Who would've thought? It figures.*

*Life has a funny way of sneaking up on you.
Life has a funny, funny way of helping you out ...
helping you out.*



***Don't Take the Girl* by Tim McGraw**

*Johnny's daddy was taking him fishin'.
He was eight years old.
Little girl came through the front gate
holdin' a fishin' pole.
His dad looked down and smiled,
said, "We can't leave her behind.
Son, I know you don't want her to go,
but someday you'll change your mind."*

*And Johnny said, "Take Jimmy Johnson.
Take Tommy Tompson. Take my best friend, Bo.
Take anybody that you want as long as she don't go.
Take any boy in the world.
Daddy, please, don't take the girl."*

*Same old boy, same sweet girl,
ten years down the road.
He held her tight and kissed her lips in
front of the picture show.
Stranger came and pulled a gun,
grabbed her by the arm, said,
"If you do what I tell you to, there won't be any harm."*

*And Johnny said, "Take my money.
Take my wallet. Take my credit cards.
Here's the watch that my grandpa gave me.
Here's the key to my car.
Mister, give it a whirl.
But, please don't take the girl."*

*Same old boy, same sweet girl.
Five years down the road.
There's gonna be a little one,
and she says it's time to go.*

*Doctor says, "The baby's fine, but you'll have to leave,
'cause his momma's fading fast."
And Johnny hit his knees, and there he prayed,
"Take the very breath you gave me.
Take the heart from my chest.
I'll gladly take her place if you'll let me.
Make this my last request.
Take me out of this world.
God, please don't take the girl."*

*Johnny's daddy was taking him fishin'
when he was eight years old.*



Lesson 12: Allusion

Explain that allusion is a reference to something in literature or history or mythology or religion or cultural knowledge that assumes the reader or hearer knows what it refers to.

For example, if I say it is raining so hard I should build an ark, what is that a reference to? (Noah's ark).

Explain that you are going to play a song that has a core allusion.

Play the song, and then ask if they can identify the allusion. Ask them to rate, on a scale of 1 to 10, how well they understand what's going on in the song.

Play the song again, discussing the allusions using the commentary sheet. Play the song again and ask them to rate, on a scale of 1 to 10, how well they understand what's going on in the song.

Explain that this shows just one small example of how understanding allusions can increase your understanding of what you read.



Higher by Creed

*When dreaming, I'm guided to another world
time and time again.*

*At sunrise, I fight to stay asleep 'cause
I don't want to leave the comfort of this place.
'Cause there's a hunger, a longing to escape
from the life I live when I'm awake.*

*So let's go there. Let's make our escape.
Come on, let's go there. Let's ask, "Can we stay?"
Can you take me higher, to a place where blind men see?
Can you take me higher, to a place with golden streets?*

*Although I would like our world to change,
it helps me to appreciate those nights and those dreams.
But, my friend, I'd sacrifice all those nights
if I could make the Earth and my dreams the same.
The only difference is to let love replace all our hate.*

*So let's go there. Let's make our escape.
Come on, let's go there. Let's ask, "Can we stay?"
Can you take me higher, to a place where blind men see?
Can you take me higher, to a place with golden streets?
So let's go there. Let's go there.
Come on, let's go there. Let's ask, "Can we stay?"*

*Up high, I feel like I'm alive for the very first time.
Set up high, I'm strong enough to take these dreams and make them mine.
Set up high I'm strong enough to take these dreams and make them mine.*

*Can you take me higher,
to a place where blind men see?
Can you take me higher,
to a place with golden streets?*

*Can you take me higher,
to a place where blind men see?
Can you take me higher,
to a place with golden streets?*



Higher by Creed

*When dreaming, I'm guided to another world
time and time again.*

**Is he literally in another world?
No, this is figurative language.**

*At sunrise, I fight to stay asleep 'cause
I don't want to leave the comfort of this place.
'Cause there's a hunger, a longing to escape
from the life I live when I'm awake.*

**Is he literally hungry? Look
at the word(s) that shows you
what he means by hunger.**

**Where's a
place that
is high,
where
blind men
see, and
has streets
of gold?**

*So let's go there. Let's make our escape.
Come on, let's go there. Let's ask, "Can we stay?"
Can you take me higher, to a place where blind men see?
Can you take me higher, to a place with golden streets?*

*Although I would like our world to change,
it helps me to appreciate those nights and those dreams.
But, my friend, I'd sacrifice all those nights
if I could make the Earth and my dreams the same.
The only difference is to let love replace all our hate.*

**So, what does he
want? He wants to
make what on Earth?**

**So, what does he
want? He wants to
make what on Earth?**

**What does
it take to
stay in
heaven? Do
you think
he really
wants that?**

*So let's go there. Let's make our escape.
Come on, let's go there. Let's ask, "Can we stay?"
Can you take me higher, to a place where blind men see?
Can you take me higher, to a place with golden streets?*

*So let's go there. Let's go there.
Come on, let's go there. Let's ask, "Can we stay?"*

*Up high, I feel like I'm alive for the very first time.
Set up high, I'm strong enough to take these dreams and make them mine.
Set up high I'm strong enough to take these dreams and make them mine.*

*Can you take me higher,
to a place where blind men see?
Can you take me higher,
to a place with golden streets?*

**Why do people feel
powerful when they
are higher than others?**

**To whom
do you
think he is
asking the
question?**

*Can you take me higher,
to a place where blind men see?
Can you take me higher,
to a place with golden streets?*



Handout: Literary elements and terminology

THE STUFF YOU NEED TO KNOW TO SOUND LIKE YOU KNOW WHAT YOU'RE TALKING ABOUT:

Like many areas of expertise (such as sports, cooking or music), books have their own vocabulary. Here is a short introduction to this language so that you, too, can speak "book."

Alliteration – The practice of beginning several consecutive or neighboring words with the same sound (Sally sells seashells by the seashore).

Allusion – Reference to something in the past (the Bible, mythology, etc.) that the writer assumes the reader will recognize ("Your nose is growing" [allusion to Pinocchio]).

Apostrophe – Figure of speech in which the absent or dead are spoken to as if present and the inanimate as if animate ("Then come, sweet death, and rid me of this grief." – *Edward II*, Christopher Marlowe).

Archetype – A character, action or situation that is a prototype or pattern of human life generally; a situation that occurs over and over again in literature (the hero, the maiden in distress, the faithful dog, etc.).

Character – The people of the story that the writer created particularly for that story. The protagonist is the central or main character who causes or is the center of most of the action – the one who struggles for something. The antagonist may be a person or an abstract quality, such as fate or nature; it is someone or something that struggles against the protagonist. A foil is a secondary character who contrasts with a major character. If the character changes during the story, it is a dynamic character. If the character does not change, it is a static character.

Coming-of-age story – A type of novel where the protagonist is initiated into adulthood through

knowledge, experience or both, often by a process of disillusionment. Understanding comes after the dropping of preconceptions, a destruction of a false sense of security, or in some way the loss of innocence. Some of the shifts that take place are these: ignorance to knowledge; innocence to experience; false view of world to correct view; idealism to realism; immature responses to mature responses.

Conflict – The struggle between opposing forces. Conflict forms the basis of virtually all literature, and it is rare for a story to have only one type of conflict displayed. Conflict can be divided into two categories,

external and internal.

● **External:** This is conflict between a character and an outside opposing force.

▶ **man v. nature:** a struggle against natural forces such as cold, heat, or distance

▶ **man v. man:** a struggle against another person

▶ **man v. society:** a struggle against the rules and mores of society

▶ **man v. destiny/fate:** a struggle against one's future

● **Internal:** This is conflict within the character him- or herself, and can be represented as man v. self.

Connotation – The feelings and attitudes associated with a word.

Denotation – Dictionary definition of a word.

Flashback – A description of scenes representing



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events that happened before the point at which the story opens.

Foreshadowing – The dropping of hints by the author of things to come.

Hyperbole – A deliberate, extravagant and often outrageous exaggeration.

Imagery – A word or group of words in a literary work which appeal to one or more of the senses: sight, taste, touch, hearing and smell.

Irony – When something is not what is expected. Can take these forms:

- **Situational:** When something happens differently to what is expected.
- **Verbal:** The use of words to express something different from and often opposite to their literal meaning. This can take the form of sarcasm, understatement, or hyperbole.
- **Dramatic:** When the audience knows something the characters don't know.

Metaphor – Comparison of two like objects without using the words “like”, “as”, “than”, or verbs such as “resembles.”

Mood – The emotional quality of the story that influences the attitudes of the characters and the readers.

Narration – The telling of the story. Each story has a narrator who talks about the events, characters and describes the setting. This is called the narration. The narrator is NOT necessarily the author. Just because a story is told using “I” doesn't mean the narrator is the author. Every narrator has a point of view (see below).

Onomatopoeia – Use of words that mimic the sounds they describe (e.g. hiss, buzz, bang).

Paradox – A statement that seems absurd or self-contradictory but turns out to be true.

Personification – Attributing human characteristics to things that are not human.

Plot – The pattern of action in a story. It has specific parts, or elements.

- **Exposition:** The presentation of essential information regarding what has occurred prior to the beginning of the story. This is the “backstory.”
- **Inciting Incident:** The act or action that sets the story and conflict in motion.
- **Rising Action:** The part of a story which begins with the exposition and sets the stage for the climax. A conflict often develops between the protagonist and an antagonist.
- **Climax:** The decisive moment in a work of literature, the climax is the turning point of the play to which the rising action leads. This is the crucial part of the work, the part which determines the outcome of the conflict. (realization, decision, action)
- **Falling Action:** The falling action is the series of events which take place after the climax; it is where the protagonist must react to the changes that occur during the climax of the story.
- **Resolution:** The part of a story or drama which occurs after the climax and which establishes a new norm, a new state of affairs-the way things are going to be from then on. The author often ties up the loose ends of the story to have the plot reach a conclusion.

Point of View – Point of view is the focus from which the story is told. It can be first-person or third-person point of view, and it can be all-knowing (omniscient) or limited knowing.

- **First-person point of view** is when the narrator speaks using “I.”
- **Third-person point of view** is when “he” or “she” is used.
- **Omniscient** is when the narrator knows everything about everyone, what they think, feel and what their psychology is like. This is also called “all-knowing”, just like Mrs. Van.
- **Limited Omniscience** is when the narrator knows as much as the reader (or maybe a little bit more) it's called limited omniscience. Sometimes this is called selective omniscience.



Pun – Play on words that are identical or similar in sound but have different meanings.

Sarcasm – The use of verbal irony in which a person appears to be praising something but is actually insulting it.

Satire – Use of humorous devices such as irony, understatement and exaggeration to highlight a human folly or a societal problem.

Setting – The time, place and culture in which the story takes place.

Simile – Comparison of two unlike things using words such as “like”, “as”, “than”, or verbs such as “resembles.”

Style – The selection of words, sentence structures and language arts that the writer uses for details and descriptions. The way the writer uses language such as irony, symbolism and metaphor.

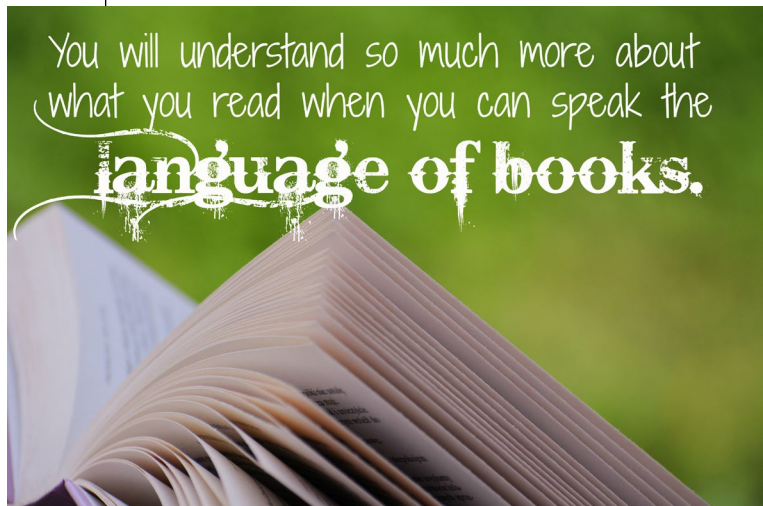
Suspense – Anticipation caused by concern for the characters and/or uncertainty of their fate.

Symbolism – The use of symbols to stand for something else; the symbols may be people, objects or the action itself.

Theme – It’s the major idea of the story. It’s what the story is about. It’s what it MEANS. To identify this, you’ll have to think. Don’t panic. I know you can do it.

Tone – The author’s attitude shown toward his characters, their actions and his plot. Tone may be playful, formal, intimate, angry, serious, ironic, outraged, baffled, tender, serene, depressed, etc.

Understatement – Deliberate lessening of impact and truth to make a point.



If you would like a glossary that has a pronunciation guide and more information about these and other literary terms, you can find one at bit.ly/littermsglossary.



Handout: Characterization

TYPES OF CHARACTERS

Protagonist – The “main” character (from the Greek, *agon*, meaning “contest” – the protagonist and antagonist are “contestants” in a story.

Antagonist – The character acting against the protagonist (see Protagonist).

Static – Characters who are static do not experience basic character changes during the course of the story.

Dynamic – Characters who are dynamic experience changes throughout the plot of a story. It can be sudden, or the change can occur subtly throughout the story.

Foil – A character whose traits are in direct contrast to those of the principal character and highlight the traits of the protagonist. A foil is usually a minor character, although if there are two protagonists, they may be foils of each other.

Stock/stereotyped – A character who possesses expected traits of a group rather than being an individual (the mean boss, the nerd, etc.).

Flat – A character who is not fully developed; we know only one side of the character.

Round – A fully-developed character with many traits (bad and good) shown in the story. We feel that we know the character so well that he or she has become a real person.

HOW WE LEARN ABOUT CHARACTERS

Direct Characterization – The writer makes direct statements about a character’s personality and tells what the character is like.

Indirect Characterization – The writer reveals information about a character and his personality through that character’s thoughts, words, and actions, along with how other characters respond to that character, including what they think and say about him

Physical description

Speech and actions of the character

Direct comment from the narrator

Speech and actions of other characters

WHAT TO LOOK FOR WHEN ANALYZING CHARACTERS

Motivation – What is the cause of the character’s actions?

Behavior – What are the actions of the character?

Consequences – What happens as a result of the character’s actions?

Responsibility – Does the character display moral, legal, or emotional accountability?

Expectations – What is expected of the character by others? What does the character expect from him- or herself or others?



Analyze your own

Student name: _____

Song title: _____ Artist: _____

Criteria: Song must utilize at least two of the literary elements listed below and be school appropriate.

Literary elements evident in the song (mark all that apply):

- | | | | |
|--|---------------------------------------|--|----------------------------------|
| <input type="checkbox"/> CONFLICT | <input type="checkbox"/> VERBAL IRONY | <input type="checkbox"/> SITUATIONAL IRONY | <input type="checkbox"/> SETTING |
| <input type="checkbox"/> DYNAMIC CHARACTER | <input type="checkbox"/> ALLUSION | <input type="checkbox"/> FIGURATIVE LANGUAGE | <input type="checkbox"/> PLOT |

Of the elements you selected, explain which is used most effectively in the song:

Select the 3 most powerful words in the song: _____

What literary element is not used in the song but would have been useful to deepen the meaning, advance the plot or strengthen character development? Explain why you chose this particular literary element:

Create a new name for the song: _____

Attach the lyrics to this paper. Label as many examples of literary elements you can by underlining the word or phrase, numbering it and then explaining it on the left of the page. See example at right:

I used to roll the dice 1
Feel the fear in my enemy's eyes
Listen as the crowd would sing
"Now the old king is dead!
Long live the king!" 2

One minute I held the key
Next the walls were closed on me 3
And I discovered that my castles stand
Upon pilars of salt 4 and pillars of sand 5

1. fig. language — he's gambling
2. allusion — old British royalty
3. fig. language — he's no longer free; the keys are gone
4. allusion — Lot's wife in the Bible
5. allusion & fig. language — foolish man in the Bible; house is flimsy with weak foundation