Your Name

“Fight for Me”

*Heathers*

**Worksheet: Watching the Words**

Musical theatre songs, unsurprisingly, involve both words and music. This worksheet is devoted to digging into some of the particular nuances of songs to help you work towards making the song sound like words that belong to you. There are several components this worksheet considers:

* **Repetition and patterns.** Words and phrases that are repeated can provide significant information about character and situation. It’s also important to notice when and if repetition is altered. Put your lyrics in one column, then underline repetitions of words or phrases, noting those words or phrases in a second column. Below, describe what you notice about the repetitions – what do they tell you?
* **Definitions.** Mark words or ideas you don’t understand, or that you have only a general idea about. Use a dictionary to read all the definitions for the word and notice if there is new and possibly useful information for you there. Pay special attention to whether the time period of the show might mean that words have different meanings in the show’s context and the contemporary context. Indicate words or phrases you looked up in bold and write the definitions you find most useful below. In parentheses, explain why that definition is interesting to you or what questions it brings to mind.
* **Rhyme.** Most songs rhyme. Highlight words that rhyme in matching colors (or change their font to matching colors). Below, describe what you notice about the rhyme scheme. Are there lots of internal rhymes? Is it consistent – ABAB in every section, for example – or less consistent? Are there slant rhymes? What does the rhyme tell you about the character and their thought process? If there are other poetic devices (assonance, consonance, alliteration, onomatopoeia) in play, comment on anything you notice about them.

This works if you’re interacting with a song through characterization. If you’re working through personalization, make sure you keep in mind *your* context – do words, for example, have a double meaning that has a different valence in your performance than it does in the original musical’s context?

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| Lyrics  Why when you see boys **fight**  Does it look so horrible  Yet... feel so right?  I shouldn't watch this crap  That’s not who I am  But with this **kid**...  Damn... Hey, mister no-name kid  So who might you be?  And could you fight for me  And hey, could you face the crowd  Could you be seen with me and still act proud  Hey, could you hold my hand  And could you carry me through **no man's land**?  It's fine if you don't agree  But I would fight for you  If you would fight for me | Repetition  So  I  Kid  So  You, fight  You, could  Could you be, me  Hey, could you  Could you, me  You  I, fight, you  You, would fight, me | Definition  Fight: endeavor vigorously to win (“Endeavor vigorously” sounds like a euphemism for sex in addition to violence.)  Kid: a child, *or* to deceive or fool someone (This double meaning is fun considering what ended up happening with [person to whom I am singing].)  No man’s land: No man's land is land that is unoccupied or is under dispute between parties who leave it unoccupied due to fear or uncertainty. (Is high school the landscape of fear and uncertainty? Is something else?) |

**Repetition:** I move from talking about just me to talking about just him to talking about us in relation to each other. I also notice that I move from talking about the fight in front of me that’s an actual physical fight (and about which I have mixed feelings) to talking about metaphorically fighting for each other (which is definitely a positive thing).

**Rhyme:** The rhyme scheme is consistent throughout – for the most part, AA, BB, CC, etc. I use more internal rhymes when I’m puzzling through things, along with more assonance, but I’m less poetic when I’m just observing what’s happening in front of me. [From here I would continue to dig into what this tells me about how I think.]

**Other Thoughts:**