

The Fort Hayes Metropolitan Education Center Presents

The Paragon Project

VOL. 4 ADD-A-LESSON

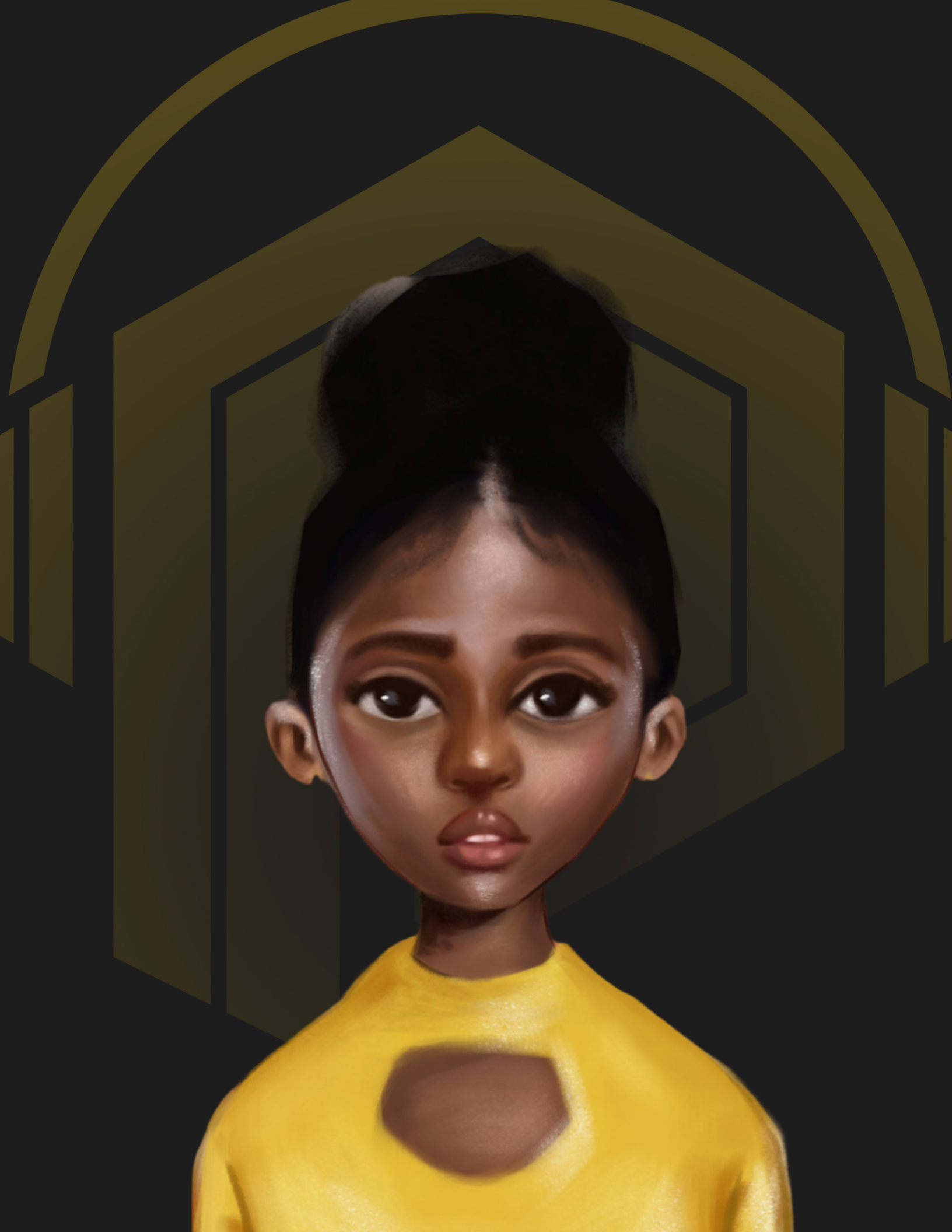
Discussion Guide and Lyric Book

Edited by Tony Anderson, PhD
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CONTRIBUTORS

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Foreword

Tony Anderson, Ph.D.

As is the case with all of The Paragon Project albums, the goal of this album was to create music that will generate dialogue between generations and bring awareness to social issues that are sometimes tough to discuss with youth. With Vol. 4:ADD-A-LESSON, The Paragon Project tackles the often perplexing time of adolescence and the many emotional twists and turns that come with it. Issues of generational trauma, high-risk behavior, peer pressure, social media, and cell phone addiction are explored through the coming of age story of our fictional main character. This album, unlike the previous Paragon Project album's, is a concept album in the sense that all of the songs are a reflection of the inner voice or lived experience of our fictional main character and her friends. It should also be noted that the impact of the songs is cumulative, in that the effect of the experiences articulated in the songs grow on the main character much like they would on a person in real life. With that said, listeners may hear different styles of music, R&B, Rap, instrumental, and may hear different voices (male or female) featured as the lead of each song. Each song however, is a representation of the main character's thoughts or voice or the thoughts and voices of the people around her. The main character is representative of countless urban youth.

To guide the conversation about this album, a collection of academicians, practitioners, and prevention specialists have written essays and detailed analyses of each song with discussion questions that can be explored with students or youth groups who would like to delve deeper into the content of this album. For a fully immersive experience, in addition to listening to the album, viewing the illustrated videos, please utilize the accompanying lyric book, written analyses, and discussion questions with your class, family, or youth organization.

Tony Anderson, Ph.D. is the Founder and Executive Director of The Paragon Project. Dr. Anderson has served as an administrator in public and community schools in both Philadelphia, PA and Columbus, Ohio. Dr. Anderson has also served as an Adjunct Professor in the College of Education at the University of Delaware where his research interest centered around teaching in urban communities. He currently serves as an Assistant Principal in the Columbus City Schools district in Columbus, Ohio. He is a husband and proud father of a six-year-old daughter.

Track Listing

1. Fussin' and Bussin' (Skit)
2. Take Your Time/ The Likes (Skit)
3. The Likes
4. I Need New Friends/ R U Ok (Skit)
5. Don't Wanna Talk About It/Big Game (Skit)
6. The Big Game
7. M.V.P.
8. Cause and Effect/Make Mama Proud (Skit)
9. Cinderella
10. Grown/UthinkUGrown (Skit) - Lessons Learned Reflectamental

Fussin' and Bussin'

feat. Donovan Joseph,
Desiree Rose, Natasha Wilson



Performed by Piano by D. Joseph, Strings by Nikayla Ross
Produced by D. Joseph, G. Xavier, T. Anderson

Skits performed by:

Desiree Rose, Natasha Wilson, L'Rae Belcher, Mace'ya Peterson,
Nikayla Ross, Makayla Nelson, Dohnovon Joseph

Alarm goes off

Oh my God

It's too early

Get up baby girl it's time for school

Come on mom why are you yelling?

It's too early! Calm down!

First of all you not gonna tell me to calm down!

Get up for school!

What are you talking about? Can you wait until I get up?

No! It's time to get up right now!

Aw Mom, I'm suspended.

Oh my God! What are you talking about? No one gets suspended on the first day of school!

I didn't graduate! Your brother didn't graduate! You're going to graduate! You need to get up right now! Geez.

Calm down mom, it was just a joke!

Alright, well keep playing. All this fussin' and you could have been up! You bout' to miss ya, bus! Alright, Alright,

Alright. Okay, Okay, Alright.

On the bus

Background talking

(Student 1) Hey Boo.

(Main Character) Hey Girl.

(Student 1) Ohh, you got them new J's on. I see.

(Student 3) But are they real though?

(Student 4) Ooo, I'm bout to get you!

(Main Character) Girl you slow. Somethings just never change.

(Student 3) Uh huh, Whatever.

(Student 1) How was your summer boo?

(Main character) It was good.

(Student 2) What you do?

(Main Character) Nothing. Chill watch Tv. My mom was yelling at me most of the time. (Student 1) Did you pass?

(Main Character) Girl, don't even try to play me. You know I passed.

(Student 3) I know your mom's not letting you flunk!

(All) *laughter*

(Ally) Y'all heard about Shawn though, right?

(Main Character) No, what happened.

(Student 2) His dad pulled him out. Sent him to Atlanta to stay with his granny.

(Mari) Yeah he got held back, and his parents got embarrassed.

(Main Character) Well, I saw he dropped off of IG.

(Main Character) That's crazy.

(Main Character) Wow.

bell ring

Fussin' and Bussin' (Skit)

Fussin' and Bussin' (Intro) - Craig Comedy, Tony Anderson, Ph.D.

During the Fussin' portion of the interlude, we hear our main character as a playful senior, who feels she is in total control of her destiny, as many seniors do. Contrast her mindset with her mother's sense of desperation for her daughter to achieve the goal of graduation from high school that she wasn't able to attain. We hear a mother that sounds like she has tremendous parental responsibilities. The mother is extremely tense and pensive and is fussing at her daughter who seemingly doesn't understand the world waiting for her after this school year. The daughter is also unaware of the challenges she will face if she is unable to graduate. Finally, the daughter, frustrated by what she hears as yelling without reason, becomes frustrated as well.

During the Bussin' portion of this song of the interlude, we hear our main character greeting her friends on the bus where the dialogue ranges from excitement about reuniting with one another to the gossip about Shawn, a classmate that did not matriculate to the next grade level. From the student's perspective, even crazier than being sent to Atlanta to live with relatives as a consequence of his poor academic performance, is the notion that Shawn has lost his social media privileges. For the students, this is the ultimate social embarrassment.

Discussion Questions

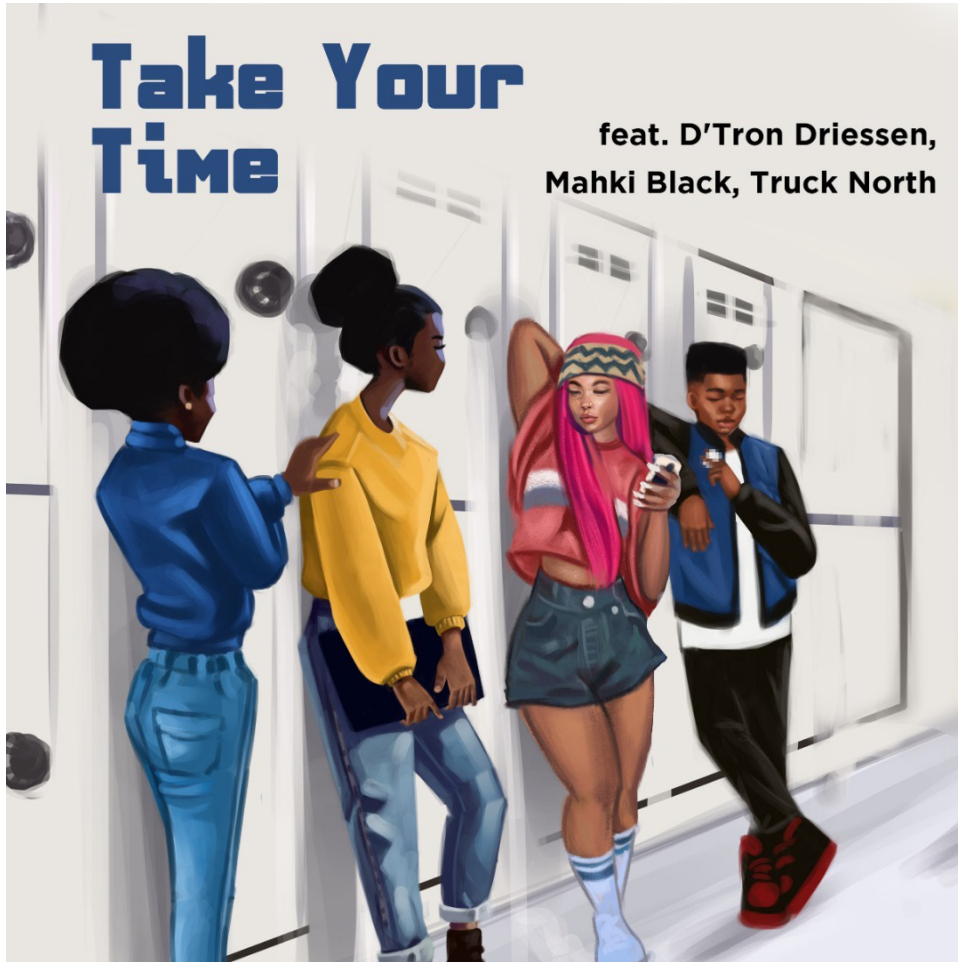
- What should the first day of your senior year of high school feel like?
- What are your thoughts about the mother's response to her daughter?
- In Bussin' what do you think about Shawn's parent's reaction to his flunking the previous year?
- What role does social media play in your life? What would happen if you had to live without it?

Craig L. Comedy has served as the Executive Director for the Urban Minority Alcoholism and Drug Abuse Outreach Program of Franklin County (UMADAOPFC) in Columbus, Ohio for sixteen years. In this role, Mr. Comedy has served as a prevention specialist and coordinator of several youth-led programs in the Columbus, Ohio community.



Take Your Time

feat. D'Tron Driessen,
Mahki Black, Truck North



Written by D'Tron Driessen, Mahki Black, Truck North, Mr. Mario Calhoun
Produced by G. Xavier, D. Mitchell, T. Anderson

(intro)

You have, I think, six more questions. They are on google classroom.
These questions are all going to deal with logarithms. The second part, you are going to end up converting over...
remember the exponents. That's what we're going to be looking for. Soon we are going to be looking at those
exponents as units of time.

614

Shout out to D'Tron
I know It's a hustle.
Makes you want to lose your mind
Take your time.
Take your time. (x2)
It's 3 A.M. but I can't fall asleep.
I'm trying to make a better future for my history.
Got all the time in the world,
So why I feel its running out
I got a stomach on the ground,

I got a head up in the clouds
They keep telling me be patient
When that's gone pay off?
You work and wait your turn
But I'm working like it's no days off
My homie playing baseball
Caught a case, he got laid off from his day job
Now he rarely talk bout' going to the playoffs
I wish I had a genie in a bottle or a wizard
I wish I could text my prayers just to see if they delivered
Sick of feeling like the loser
When's my time to be the winner?
Sick of waiting. I tried everything to make the process quicker
The time I kill is killing me, can't stop the clock from ticking
Yeah I tried to make it stop but that just seem to make me listen
They said that this a marathon but everybody sprintin'
Giving up before the finish line is too far of a distance
(I know it's a hustle)
I know it's a hustle.
Makes you want to lose your mind
Take your time.
Take your time. (x2)
Yo,
They say youth is wasted on the young
Same cautionary tales once sung in native tongues
My mama used to tell me the same
Don't claim grown, if you ain't even learn the rules to the game These are all lessons learned with age
Change your speed, Take it ease
you ain't running a race
Its guaranteed, drugs leave the fastest running in place
And there's a monopoly on being property of the state
I seen this all before
'nother rebel without a cause
Until reality bites now you stuck with it for life
Learning the hard way comes at a high price
At worst it's gravesites and last rites
But at best it's a struggle
Your troubles get doubled
While you try to juggle pieces of an incomplete puzzle
So before you humbled by your hunger,
Realize you finna be older way longer than you're younger Chill out!
Toma tu tiempo! Mas Despacio!
BAILAR!
Take your time.

Take Your Time

Tony Anderson, Ph.D., Dameon Alexander, Ph.D.

“Take Your Time” explores the decision making process and peer pressure many adolescents experience when confronted with tough moral decisions. In the illustrated video, we witness the main character observing one of her peers being pressured to use drugs. While this is happening visually, we also hear one of the rappers on the song, voiced by Mahki Black, making the case as to why he can't wait to be an adult as he describes the failures of friends who tried to go about maturing the traditional route, “My homey got laid off.” In the illustrated video we see his character proposition one of the main character's friends who ultimately decides against taking the illegal substance the boy character is trying to sell her. From the boy's perspective, being an adult is having economic freedom, even if gained from engaging in illegal behavior. He believes, having fast money positioned him to have a better life than the one that he would acquire from education. This viewpoint is countered by the custodian, voiced by rapper Truck North, who says, “Drugs leave the fastest running in place and there's a monopoly on being property of the state.” The main character observes this conversation when she is interrupted by a phone call from her mother who points out that she is not in class, does not have her books with her and is unfocused.

Given what we know regarding systemic racism, the reality for many urban youth is that education is a narrow pathway to success and financial independence. Urban students from impoverished or working-class families who do not have access to vocational opportunities and skilled trades, such as carpentry, electrical trades, etc., may not be able to access the middle class via traditional schooling alone without a disruptive, transcendent or intercedent entity coupled with exceptional academic performance. Some theorists believe that students from urban environments that do go through school and access the middle class are outliers and not reflective of the majority of urban youth who essentially replicate the social status of previous generations of their family. For these theorists, they believe that for the vast majority, school is an instrument of what Pierre Bourdieu calls, the Social Reproduction Theory. Social reproduction theory posits that schools are not institutions of social, class, and economic mobility, but mechanisms for perpetuating social inequalities. In other words, despite one's engagement in education, without a disruptive (e.g. mentor), transcendent (e.g. exposure) or intercedent entity or experience (e.g. afterschool program), the odds suggests that the main character will end up in the same social class as her mother. Conversely, imagine what the main character's reality might look like if she were from a wealthy, healthy, two-parent suburban home? In this instance, school may still function as an instrument of social reproduction as the theory posits, but the outcomes for a suburban version of the main character might look very different. For many urban students, they instinctively and subconsciously feel the implications of social reproduction theory and thus invest their time and energy into things that equate to immediate gratification and in some cases survival. Educational, financial decision making, and in some cases development of moral values are often the result of feeling that the system as it is currently designed does not work for them. It is critical that student's educational experience isn't restricted to the academic subject matter of their coursework, but that there are opportunities for students to engage in critical thinking and social emotional supports via a disruptive, transcendent or intercedent entity or experience that can help students unpack their reality and responsibly develop strategies to engage the ladder to upward mobility.

Discussion Questions

- What does success look like for you?
- What are examples of disruptive (mentors), transcendent (exposure opportunities), or intercedent (afterschool programs) entities in your life?
- The author characterizes education as a “narrow pathway” to success. Do you agree or disagree? Why?
- Do you think Social Reproduction Theory actually happens? What percentage of students from your school go to college? What percentage of students from your school graduate from college? What happens to the students that do not go to college and graduate?
- Suggested Readings for facilitators or parents (listed by the ease of text), *Ain't No Makin It* by Jay McLeod, *Pedagogy of The Oppressed* by Paulo Freire, *Schooling in Capitalist America* by Bowles and Gintis, *Education and Society* by Robert Moore,



The Likes (Skit)

Performed by Natasha Wilson

All I see you do is walking around with that cell phone! Looking at social media! On Instagram! Likin' this picture! Likin' that picture! Takin' 30 pictures of yourself! For what? Where your bookbag? Where's your books?



Written by D. Mitchell, M. Peterson, P.Monagan L.Pridgen, T. Anderson,
G. Xavier, J.Jean, Mega Ran, Truck North
Background Vocals, M. Nelson, D. Mitchell
Produced by D. Mitchell, G.Xavier, T. Anderson
String Arrangement Written by Donovan Mitchell
String Arrangement Performed by The Fort Hayes String Ensemble
under the direction of Stephanie Rzewnicki and conducted by Ryan Van Bibber

I know you hear me,
So, heal me from the pain, (yeah)
I know you hear me callin'
So heal me from the pain.

Said they want some attention (I know)
Just a few likes and a mention
Strike a pose for someone they don't know
So they don't feel all alone.

And that fantasy, (I know)
It ain't always what it seems,
Livin' life on a screen
Ask them what they do it for
They do it for the likes
Sell a soul for the right price
And they don't even think twice
Everybody do it for, they do it for, ooh
they do it for the likes
That blue check comes with a price
And they don't even think twice
Everybody do it for, they do it for, ooh
they do it for the likes

They post just to get views
It's not much they won't do
Filters can't hide your issues
Your old self said they miss you
And that fantasy, (I know)
It ain't always what it seems,
Livin' life on a screen
Ask them what they do it for
They do it for the likes
(Mega Ran) Flying to the light
Lying for the likes
I tell you don't be blinded gotta fight
So many cats will you try you,
Even buy you then deny you all your rights And most time they do it outta spite
I call it that Blue check magic
Finest product out
everybody whylin out just to have it Black girl magic to tragic
It'll turn a catholic to ratchet
Burnt out, ashes to ashes....

They all fall down like leaves from money trees So many filters he don't even recognize what he sees Ain't no
companies paying social currency
So before I fade into obscurity...
Imma do it for the likes
Cause I'll pay any price
The way my FOMO set up
I can't let up, till I'm right
My whole entire life is inside of this device
And it would be so boring if I didn't roll the dice So I do it for the likes
They do it for the likes
Sell a soul for the right price
And they don't even think twice
Everybody do it for, they do it for,
they do it for the likes
That blue check comes with a price
And they don't even think twice

Everybody do it for, they do it for,
they do it for the likes
They do it for the likes!

Sell a soul for the right price
And they don't even think twice
Everybody do it for, they do it for,
they do it for the likes
That blue check comes with a price
And they don't even think twice
Everybody do it for, they do it for,
they do it for the likes

(Truck North) - Can't garner social acceptance
When I don't even like my reflection
Food for thought, finish your breakfast
But I gotta take a picture of it first to feel connection
If the Gram didn't see it, it didn't happen
Keepin' up with Jones' my greatest passion
and need for validation due to narcissistic actions
Good or Bad, I'm just seekin' a reaction
Imagine all value being defined by strangers
Attention seeking behaviors, morals are endangered
Do it for the clout, verified accounts

The lust to feel important, while I'm filled with self-doubt
You can't track social capital on the dial
So I'm tryna sell you me, so I can cash out
Live or die that's the cycle we abide by
Just cause you sign off, doesn't mean it's goodbye, baby
I know you hear me,
So heal me from the pain (yeah)
I know you hear me callin'
So heal me from the pain'
I know you hear me,
So heal me from the pain (yeah)
I know you hear me callin'
So heal me from the pain'

The Likes (Skit)

The Likes - Understanding Generation Z and Social Media

Jessica Mays, Tony Anderson, Ph.D.

In the skit portion of “The Likes” the listener can hear the frustration in our main character’s mother’s voice. She doesn’t understand why her daughter’s phone has taken such importance in her child’s life. This is especially concerning given what has already occurred in the Fussin’ and Bussin’ skit. For the mother, it is a reasonable expectation that her daughter should be excited for her last first day of high school and that her daughter would be in class learning as opposed to in the hallway hanging out with her friends. It is clear that for this mother, graduating high school is extremely important. She believes that the books in her daughter’s book bag lead to academic success and ultimately graduation. This is particularly important to her since she failed to graduate and refuses to be complicit in her daughter meeting that same fate. This parent, like many others, is struggling to understand her daughter’s priorities and values as they relate to social media. For the mother, social media functions in her daughter’s life as the antithesis of education. In this essay and subsequent discussion questions, we explore the apparent tensions that have emerged between generations concerning social media and its function in society.

Generation Z (born 1997-2012) has never known a life without social media. The cultural capital that one acquires from likes, followers, subscriptions and going viral, has been the thread that holds together this generation’s self-esteem. Consider Danielle Peskowitz Bregoli p.k.a., “Bhad Bhabie,” a Florida teen that sought therapy on a television show for her bad behavior. The television show was broadcasted across social media platforms and thrust her into instant “stardom.” The consequences of being known as an unruly teen led to her landing a music contract and social media infamy. With a record deal, affiliate marketing, and beauty contracts, according to Celebrity Net Worth, her net worth is close to 4 million dollars. She is just 17 years old and proudly carries the moniker of “Bhad” which coincides with the behavior she is now famous for. For Generation Z, instead of being viewed as an outlier, “Bhad Bhabie” is positioned as an example of smart marketing and capitalistic gain. Examples like Bhad Bhabie provide youth with a deceptive value proposition, where popularity at all costs trumps good judgment and hard work. The illusion is created that if one goes viral, all their problems will be solved, they will be well-liked, and potentially wealthy. For some young people in Generation Z, these outliers of success, appear to be the exemplars or models that one should aspire to imitate with no thought given of the consequences that may come with poor decision making. Perhaps this mindset is fueled by the fact that Generation Z was raised in the immediate aftermath of 9/11, the recession of 2008, and now COVID-19. National and global crises that imprinted traumatic experiences on the very DNA of this generation. One must consider whether the collective anxiety, instability, and uncertainty that these events caused our nation led to insecurity which Generation Z needs to satiate? This generation has witnessed children become millionaires by simply reviewing toys in their homes. They have observed the social implications of likes on Instagram, Tik Tok, and Facebook and recognize how they can make or break one’s entire social equity with their peers. It is our job as educators to help this generation understand that their value and self-worth should not be determined by their online persona and that negative behaviors that one engage in online don’t disappear and can have lasting implications.

Discussion Questions

- Can social media both broaden and restrict education's "narrow pathway" to success?
- What are some "non-negotiables" that you as a young person can commit to regarding your social media use?
- Do you carry those same "non-negotiables" within your daily lives? How have they made you successful thus far in your life?
- What is the most important thing in your life right now? What long-term vision or goal do you have for yourself? What do you want to do or be when you grow up? How can the wrong kind of fame affect that? Is there such a thing as the "wrong kind of fame"?
- In two years what do you want to be known for? How could social media help you achieve that goal? What about five years, ten years, and so on?
- How could "Likes" for the "wrong" kind of attention hinder your goals?

Jessica Ann Mays has worked in Youth Leadership for over 20 years. Her life's work has always included fostering actionable thought in young people and engaging them to use their talents to evoke change. Jessica is currently the Creative Director for Jessica Ann Mays Personal Brand Management based in Columbus, Ohio.



Why is she over there looking like that?

I can't stand her!!



Written by M. Black, Background Vocals by I. Hooper Produced by G.Xavier, Scratches by T. Anderson

(Tell us about it)

Man I need new friends

I had a momma that was stressin'

And a pops I've never known

only thing I had was friends

That came when I felt on my own

I need new friends

I know could lead me down the path

Just tell me when I'm wrong or when I'm right, That's all I ask

Mary was a little whacky

In fact, she slept most of her days away

She never seems to cause no trouble

and ate everything

She always tell me how she thinks people be using her

Grew up in dirt where people was always abusing her

Mary and Ally was like sisters, I was used to her

And Ally always had a label that was fused to her

She helped me feel happy every hour of the day
She listened to my problems. and felt like she made them go away
Ally introduced me to Xavier, We called him X
He always seem like he was drowsy, like he need some rest
And he was always in some trouble he was used to bars
Thought he was higher than the others like a superstar
My family tell me how I'm hanging round the wrong crowd
I'm just trying to find my rhythm with the wrong sound
I know I'm hot. I'm like a candle yeah I'm lit
But they keep tell me and all of my friends we need to calm down
I need new friends, ooh
I need new friends
I know could lead me down the path
Just tell me when I'm wrong or when I'm right, That's all I ask
I need new friends, ooh

R U Ok? (Skit)

Performed by

Desiree Rose, L'Rae Belcher, Mace'ya Peterson, NIKayla Ross, Makayla Nelson

(Skit Takes Place at School)

You okay girl?

Yeah

You sure?

Yeah, I'm okay.

You know I'm here for you. I'm here to listen. You sure?

I just don't really feel like talking about it right now. Can I just like get some space? Alright well let me know if you want to talk.

Alright

What's wrong with her?

mmmhmm?



I Need New Friends

Tony Anderson, Ph.D.

In the song, “I Need New Friends,” the rapper, Mahki Black, uses the literary device personification to describe the characteristics of recreational drugs that are commonly used by adolescents. By cleverly describing the attributes of each drug with human characteristics, the listener may conclude that our main character is merely facing peer pressure from a group of classmates with whom she needs to disassociate. However, the actual purpose of this song is to insinuate that the main character has succumbed to peer pressure and has experimented with drugs and alcohol and is feeling the guilt of engaging in that behavior. Statistics from a 2018, National Survey on Drug Use and Health reported that 19% of youth aged 12 to 20 years drink alcohol. This same survey was published by the Substance Abuse and Mental Health Administration and reported that marijuana use among African American teens was increasing. In an article written by Delinda Sanchez et.al, Examining Africentric Cultural Values, Ethnic Identity, and Substance Use Abstinence in Low-Income, Early Adolescent, African American Girls

published in the Journal of Black Psychology, indicated that marijuana use among adolescent African American girls is increasing. Couple this information with data that suggests that there are growing misconceptions among teens about marijuana. This is in part due to the legalization of marijuana for medicinal purposes. The data suggests that many teens and families interpret this information to mean that marijuana is not as harmful as once thought. However, there are numerous studies emerging that are linking teenage marijuana use to depression, mental illness, and addiction.

The Center for Disease Control says the following:
Risk Factors for high-risk substance use

Risk factors for youth high-risk substance use can include:

- Family history of substance use
- Favorable parental attitudes towards the behavior
- Poor parental monitoring
- Parental substance use
- Family rejection of sexual orientation or gender identity
- Association with delinquent or substance-using peers
- Lack of school connectedness
- Low academic achievement
- Childhood sexual abuse
- Mental health issues

High-Risk Substance Use Prevention

Research has improved our understanding of factors that help buffer youth from a variety of risky behaviors, including substance use. These are known as protective factors. Some protective factors for high-risk substance use include:

- Parent or family engagement
- Family support
- Parental disapproval of substance use
- Parental monitoring
- School Connectedness

Discussion Questions:

1. Name some risk factors that may have impacted the main character on the album?
2. Do you hear any protective factors that may be helpful to the main character on the album?
3. Can you name any risk and protective factors in your life?

Sources

<https://www.bmj.com/content/342/bmj.d738>

<https://www.cdc.gov/healthyyouth/substance-use/index.htm>

<https://journals.sagepub.com/doi/full/10.1177/0095798417746265> <https://www.samhsa.gov/find-help/national-helpline>

<https://www.verywellmind.com/marijuana-use-by-teens-statistics-2610207>

Don't Wanna Talk About It

feat. Makayla Nelson



Written by M. Nelson, M. Peterson, I. Atuah, G. Xavier, T. Anderson
Produced by T. Anderson, G. Xavier, D. Joseph, Keys by D. Joseph, Guitar by M. Nelson
Bass by D. Joseph, Bass by I. Atuah, Background Vocals by M. Peterson

It's just one of those days
Got up on the wrong side of the bed
I don't wanna talk about it
Stop asking me questions
I know I left you on red
Cause I don't wanna talk about it
It's just one of those days
Got up on the wrong said of the bed
I don't wanna talk about it
Stop asking me questions
Just need some time to press reset
Cause I don't wanna talk about it

In every conversation
They asking me to talk about my situation

I wish that y'all could be patient (yeah huh)
Cause talking ain't the answer to my situation
If talking is the answer, then why I'm still waiting?
You think I'm tryna hide this pain

Cause I can't explain
Bout one of my days
But you know what they say
I wish you could walk a mile in one of my J's
Oh, No, No, No
I've been going through somethings you just don't know I don't wanna lose control
Sometimes I wanna be left alone
It's just one of those days
Got up on the wrong side of the bed
I don't wanna talk about it
Stop asking me questions
I know I left you on red
Cause I don't wanna talk about it

(I wish y'all could be patient) It's just one of those days Got up on the wrong said of the bed
I don't wanna talk about it
Stop asking me questions
Just need some time to press reset
Cause I don't wanna talk about it

It's just one of those days (hmmm, mmm)
I know that when I'm quiet I can drift away
I got nothing to say
And nobody can help me, but I'm making a way
I wish that y'all could be patient
You think I'm tryna hide this pain
Cause I can't explain
Bout one of my days
But you know what they say
I wish you could walk a mile in one of my J's
Oh, No, No, No
I've been going through somethings you just don't know I don't want to talk no more
Sometimes I wanna be left alone

It's just one of those days
Got up on the wrong said of the bed
I don't wanna talk about it
I don't wanna talk about it Stop asking me questions
I know I left you on red
Cause I don't want to talk about it

It's just one of those days
Got up on the wrong said of the bed
I don't wanna talk about it

Stop asking me questions
Just need some time to press reset
Cause I don't wanna talk about it
I don't wanna talk about it!

Don't Wanna Talk About It

Erik Hines, Ph.D.

In the song, "Don't Wanna Talk About It," the main character feels the weight of the several traumatic events she has experienced thus far in the story. One can conclude from the illustrated video that either she sought the wrong type of affirmation via social media ("The Likes") or was cyber bullied and per the subtext of the song "I Need New Friends" has experimented with drugs and alcohol. It is clear from the lyrics of this song "Don't Wanna Talk About It," she has reached a breaking point and is yearning for something different. The solitude she is seeking may be rooted in her desire to change or escape? Moreover, this character wants a fresh start to change the behaviors that led to the clashes with her mother, her peers and her engaging in substance abuse and experimentation.

For educators, recognizing when students demonstrate atypical behaviors that suggest that they may have experienced traumatic events is key to helping them acquire adequate resources. For example, school counselors can play an important role in helping students deal with trauma by focusing on their strengths and assisting them in finding positive social networks. Also, it is important to not shame students for engaging in negative behavior as it may be indicative of a larger problem that may be occurring as is the case with the main character in this song. Educators need to build healthy relationships with students to establish trust as it is an important factor in helping them recover from trauma-induced situations.

Discussion Questions

- What are some strategies educators can use to help cultivate relationships with students who have experienced traumatic events?
- What types of resources are available in your school and the school's community to address trauma?
- How can one assess whether or not the situation a friend is facing will do emotional, physical, or psychological harm? In other words, how will you know when to report it to an adult?
- What role does technology play in exacerbating or reducing trauma?

Dr. Erik M. Hines is an associate professor in the Department of Educational Psychology and Learning Systems at Florida State University as well as the coordinator of the Counselor Education Program and School Counseling Track. Dr. Hines's research agenda centers around: (a) college and career readiness for African American males; (b) parental involvement and its impact on academic achievement for students of color; and (c) improving and increasing postsecondary opportunities for first-generation, low-income, and students of color (particularly African American males).



Big Game (Skit)

Performed by

Desiree Rose, L'Rae Belcher, Mace'ya Peterson, NIKayla Ross, Makayla Nelson

(Skit Takes place in a hallway)

Hey Y'all

Hey, Girl!

Y'all going to the game Friday?.

Yeah.

Popping out!

Hold up, why you, why you not excited?

Yeah, I'ma just sit this one out this time. I'ma go home and chill.

What. Why?

Not a Friday.

Y'all have fun though. I mean like good d or whatever.

Your mom not letting you go is she?

Alright y'all. I'm going to see y'all later. Bye.

Her mom be trippin! Man! She can't do nothing!

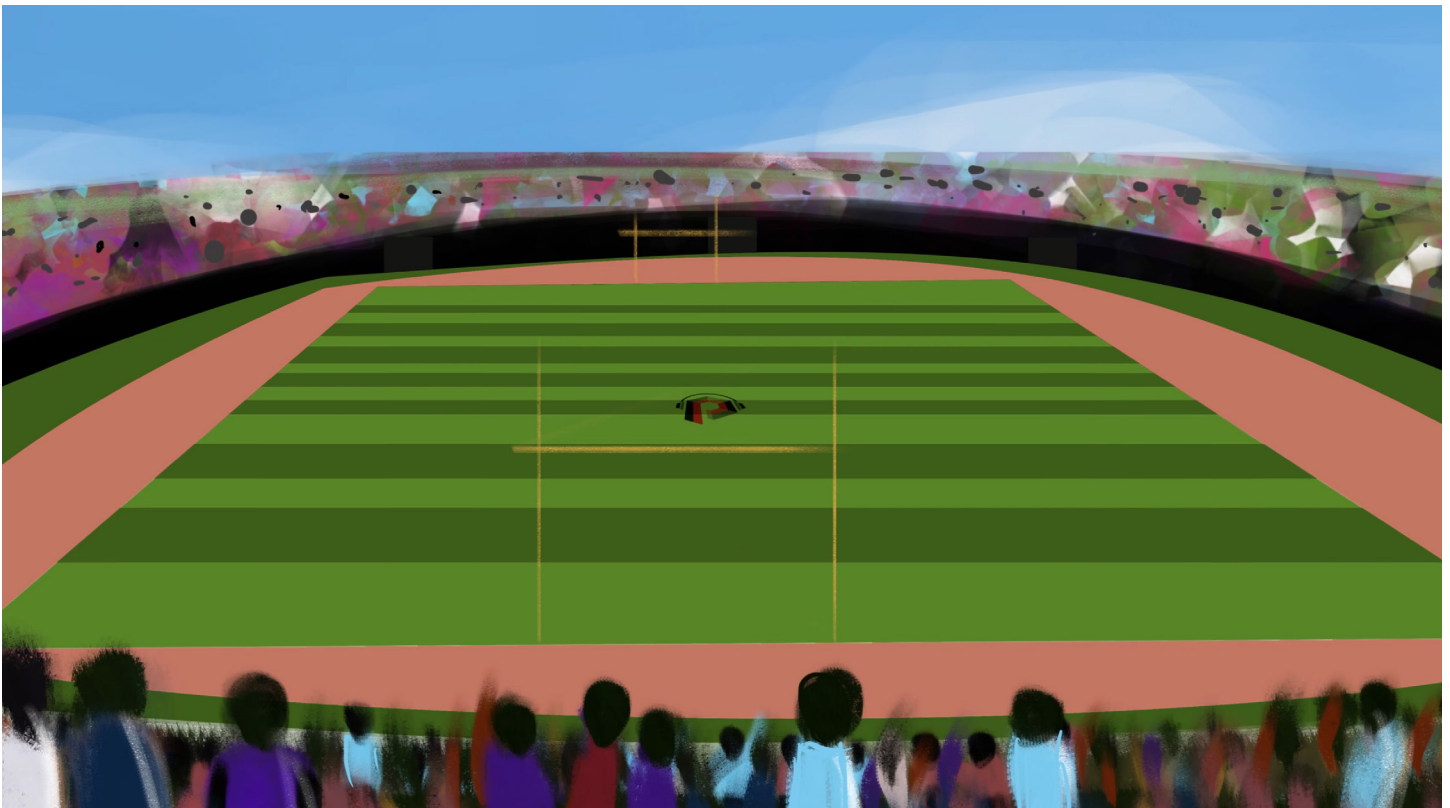
Big Game (Skit)

Dr. Shuaib Meacham

This is an ironic title given the nature of the skit and the subject matter. The Big Game suggests that something important is taking place but the main character is not excited to the point where her friends pick up on it and assume that the lack of excitement stems from her mother's interference. However, there is no evidence that her mother is the problem. In fact, per the illustrated video, we know that the main character does not want to attend because she is either ashamed of her behavior, depressed or both? Given her current emotional and mental state, "The Big Game" is just not that important. Another consideration might be that she is embarrassed about the behaviors she exhibited in the previous tracks. ("New Friends") It is not unusual for an adolescent to withdraw from her friends and family after a traumatic event.

Discussion Questions

- In practically every school in the country, there is a "Big Game" that every student is encouraged to look at as an extremely important event. What is the "Big Game" at your school and in what ways are you encouraged to see it as important?
- Have you or someone you know ever withdrawn from your friends? What was the cause of that change of behavior? What can someone do to help a friend who has withdrawn from her peers in the way the main character has done in this story?
- Does it ever occur to you, that compared to things related to your future as an adult, that the Big Game is not very important? Or is it? If so, what issues do you see in your future as truly important?
- Having identified the issues that you truly feel are important for your future, what are some things that you can do to prepare now, and who are some adults you know that can and are willing to help you?



The Big Game

feat. Mitcheevan, Jaxon Davis,
Mace'ya Peterson, Jack Thompson



Produced by G. Xavier, Keys by Donovan Mitchell, Trumpet performed by Jaxon Davis,
Saxophone performed by Mace'ya Peterson, and Jack Thompson.

Although the song is an instrumental, its sound embraces the proud tradition of HBCU band music which embodies traditions of Black excellence and preparation which, in many ways, is exactly what the main character is searching for in her life. Two global acknowledgments of the power of this tradition, the movie series *Drum Line* and more important for Black females specifically, “Beyonce’s Homecoming.” Adults with young people should watch these videos and address the following questions:

1. What forms of Black excellence that you observe in these productions?
2. Describe the standards of excellence observable in the performances.
3. What are the mentoring practices that take place in the productions that transfer the practices of excellence from one generation to another?
4. Are the forms, practices, and mentoring found in the schools which the students attend? If so, where can they be found? If not, how might they be introduced?

Shuaib Meacham is a Professor of Literacy Education at the University of Northern Iowa whose work examines the intersections of literacy, race, and popular culture specifically the learning dynamics of Hip Hop Culture. Professor Meacham examines Hip Hop culture as a learning culture which comprises a learning resource, not only for African American students but for all students in the United States and throughout the world.

M.V.P.

feat. Imani Hooper



Written by I. Hooper, P. Monagan, M. Black, G. Xavier, T. Anderson Produced by G Xavier,
Horns by J. Thompsom, J. Davis, M. Peterson

(Leggo!)

I know they hated on me
Said I couldn't do it, Told em' wait you gone see
Tell me that you love me, but you left me lonely

I guess it's all in the game
I had to level up over myself
I don't even know what the odds were
Had to wear a poker face with the cards dealt
Turn that two into an ace all by myself

(Wait a minute now)

You ain't gotta worry about me
I ain't gonna lose. You should focus on you
Cause its almost automatic

Far from average

You need more practice
Because you ain't seen nobody like me

Cause I'm the MVP
got a spotlight on me

Cause I'm the MVP
Catch my highlights on tv
I gotta win
Cause I'm the MVP
got a spotlight on me
Cause I'm the MVP
Catch my highlights on tv
I gotta win
Cause I'm the MVP
Look around me
You want the best well you found it (yeah) I don't play around with it (nah)
I just gotta tell the truth right now
You know what we do.
Eat work and sleep
24 hours seven days a week
and you can check your stats on me
I just keep on getting better
You ain't gotta worry about me
I Ain't gonna lose. You should focus on you Cause its almost automatic
Far from average
You need more practice
Because you ain't seen nobody like me
Cause I'm the MVP
got a spotlight on me
Cause I'm the MVP
Catch my highlights on TV
I gotta win
Cause I'm the MVP
got a spotlight on me
Cause I'm the MVP
Catch my highlights on TV
I gotta win
Cause I'm the MVP
Eh, Eh, Eh, Eh, Ehaaaaa, Ehaaaaa,
MVP
Oh oh oh ohhhhhhh
Eh, Eh, Eh, Eh, Ehaaaaa, Ehaaaaa,
I'm the MVP!
Yeah
Woo
MVP

MVP

Paul Singleton, II and William C. Moore

In the song M.V.P , we hear the main character projecting her new found sense of self-confidence to her friends.

The reality is, that in this world, it is almost impossible to avoid judgment, criticism, and negativity when one makes a mistake, and criticism is even more difficult to avoid in a school setting where frankly everyone is insecure. Oftentimes, it is the people we are closest to that cause us to lose sight of our goals or give up completely. To succeed in life, one must be able to remain focused on their desired purpose, despite potential judgment or “hate” from individuals who fail to understand your plan or vision.

In this song, the artist takes you on a journey with her self-confidence. Self-confidence and self-esteem are characteristics that everyone struggles with at one point or another but can be achieved by trusting one’s abilities, finding strong support networks, and exhibiting a positive attitude. This song shares an incredible lesson for us all in self-confidence, perseverance, and determination.

The question one must ask, however, within the context of the album and given the previous experiences of the main character, is how authentic is the image of self-confidence that’s represented on this song? Given the position of the song “M.V.P.” on the album and the content of the previous songs on the album, the listener must consider if what is happening on “M.V.P.” is indicative of what happens during adolescent identity development?

In some instances, young people will project an identity to mask or hide a deeper issue or trauma. While it is conceivable that “M.V.P.” is a song brimming with affirmation, one must consider, is this an authentic representation of how the main character is honestly feeling at this point in the album or is this song a metaphor for how teens mask their trauma and true feelings publicly while hurting in silence?

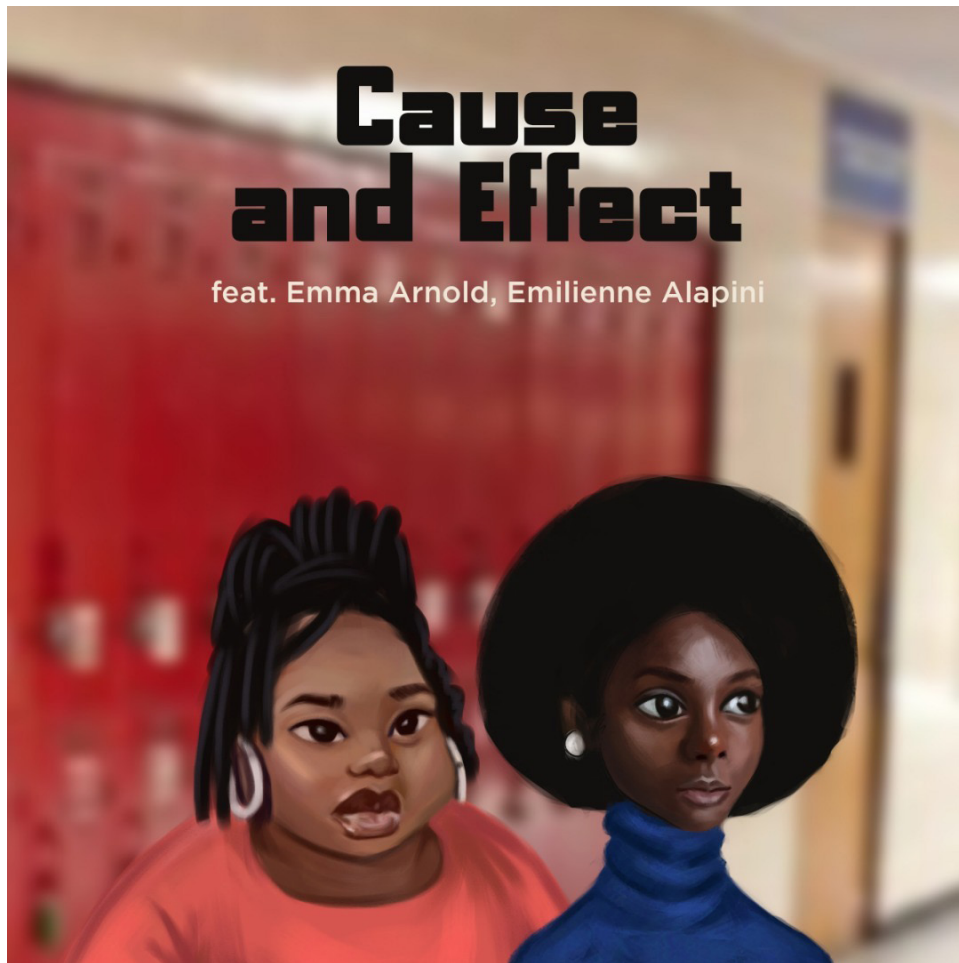


Discussion Questions

1. What does being an M.V.P. mean to you?
2. How could someone go about building self-confidence when faced with an intimidating situation?
3. How do I bring confidence from one part of my life to another?
4. Do you feel you have found positive/supportive friends and mentors?
5. How could surrounding yourself with the wrong people influence one's self-confidence?

Paul Singleton II is a third-year Ph.D. student in the Counselor Education program with a focus on educational equity and social justice at the University of Connecticut in the Neag School of Education. Paul is currently the Assistant Director for the Scholastic House of Leaders in support of African American Researchers & Scholars (a.k.a. SCHOLA²RS House).

W. Corey Moore, M.A., is a recent graduate of the Higher Education and Student Affairs program within the NEAG School of Education at the University of Connecticut and is the Program Coordinator for the SCHOLA²RS House Learning Community.



Written by E. Arnold, P. Monagan, T. Anderson, G. Xavier Produced by G. Xavier, S. Moore, T. Anderson, Bass
Performed by S. Moore, Saxophone by J. Thompson. Whistle performed by T. Anderson, Background Vocals,
Jack Thompson, D. Mitchell, Rap performed by Emilienne Alapini

U READY? ALRIGHT!

Ohhh Yeaah, MMMH Yeah, What? What? What?

Let's GO!

Sometimes I just get crazy

I need to be more patient

I know I can't explain it

Ohhh

Might think I'm irritated

That's just how I'm created

But I know that you're mistaken

You act like I'm not human too

You don't know what I've been through

You can act how you want to

Can't be mad at that

(give what you gon' want back)

Ohh

Sometimes I just can't take it

I feel like breaking

All my good vibes are taken

Ohh

Don't want to deal with that

Your energy so whack

Don't get mad when you get it back

You act like I'm not human too

You don't know what I've been through You can act how you want to

But don't get confused

When I do too

Ohh

Don't give what you don't want back (give what you gon' want back)

Get it!

You give what you gon' get back

(give what you gon' want back)

Get it!

Don't give what you don't want back (give what you gon' want back)

Get it!

Can't be mad at that

(give what you gon' want back)

(They ain't ready)

Yeah, here we go

They do same ole same ole

It's the usual

I've been here before. (before)
But I see no
Hear no, speak no evil
Maybe you not me though
I do right by people!
You should know
You can't give and go

What you sow
That's gone grow at your door
Get 'em
Cause and effect gone get 'em
Get 'em, Get 'em
Cause and effect gone get 'em
Don't give what you don't want back
(give what you gon' want back)
You give what you gon' get back
(give what you gon' want back)
Don't give what you don't want back
(give what you gon' want back)
Can't be mad at that
(give what you gon' want back)
Don't give what you don't want back
(give what you gon' want back)
You give what you gon' get back
(give what you gon' want back)
Don't give what you don't want back
(give what you gon' want back)
Can't be mad at that
(give what you gon' want back)

Cause and Effect

Kimberly Brazwell

Trauma-informed approaches to engagement seek to reframe our curiosities about others' conflicting behaviors from, "What's wrong with you?" to "What happened?" The track Cause and Effect asks adults and young people to examine our common treatment of youth and each other, as dimensionless children without the right to feel their feelings. Our students and children are multifaceted human beings with stories and lives as complex as the adults by whom they are guided, taught, and parented. But do we see and honor their young but still valid intersectionality of identity? More pointedly, what's at stake if we don't?

With a spirited soundtrack reminiscent of a 90's R&B playlist, TPP's Vol. 4: ADD-A-LESSON gives a nod to the stylistic storytelling of Kendrick Lamar's first album, Good Kid: m.A.A.d. City . The album walks us through a school year in the life of the main character and gives subtle hints that she is manifesting moods a bit heavier than average teen angst. The message of Cause and Effect presses into its afrobeat with precautionary wisdom as one of the main character's friends sings, "You act like I'm not human, too; you don't know what I've been through". She sirens a powerful call-to-action for everyone to pay attention. More practitioners across a multitude of industries are becoming enlightened about the serious somatic and psychological impacts of adverse childhood experiences (or childhood trauma). We must consider not only the unknown potential traumas youth face but also the traumas we have survived and possibly not yet fully resolved in our own lives. As adults, though we were groomed to separate personal from professional and parental perspective, we often show up with the same demonstrative range in mood and emotion as the youth we lead. We unconsciously give them our baggage but expect them to travel lighter than us "because we said so." Youth notice more than adults realize, especially if they have retained the lessons we taught them. We don't think we're bringing our own "mess" into intergenerational exchanges, but we do it all the time. However, do we have an awareness of our own edge, prickle, and bite? If energy is contagious, we must do our due diligence as adults to persist toward health, healing, and wholeness so our youth recognize and inherit holistic wellness, not our trauma and sickness.

Discussion Questions

1. As a young person, are there instances where adults around you snap at you without justification? How have you respectfully responded?
2. What are some of the most significant challenges you or your friends have faced that have affected your emotional well being in school?

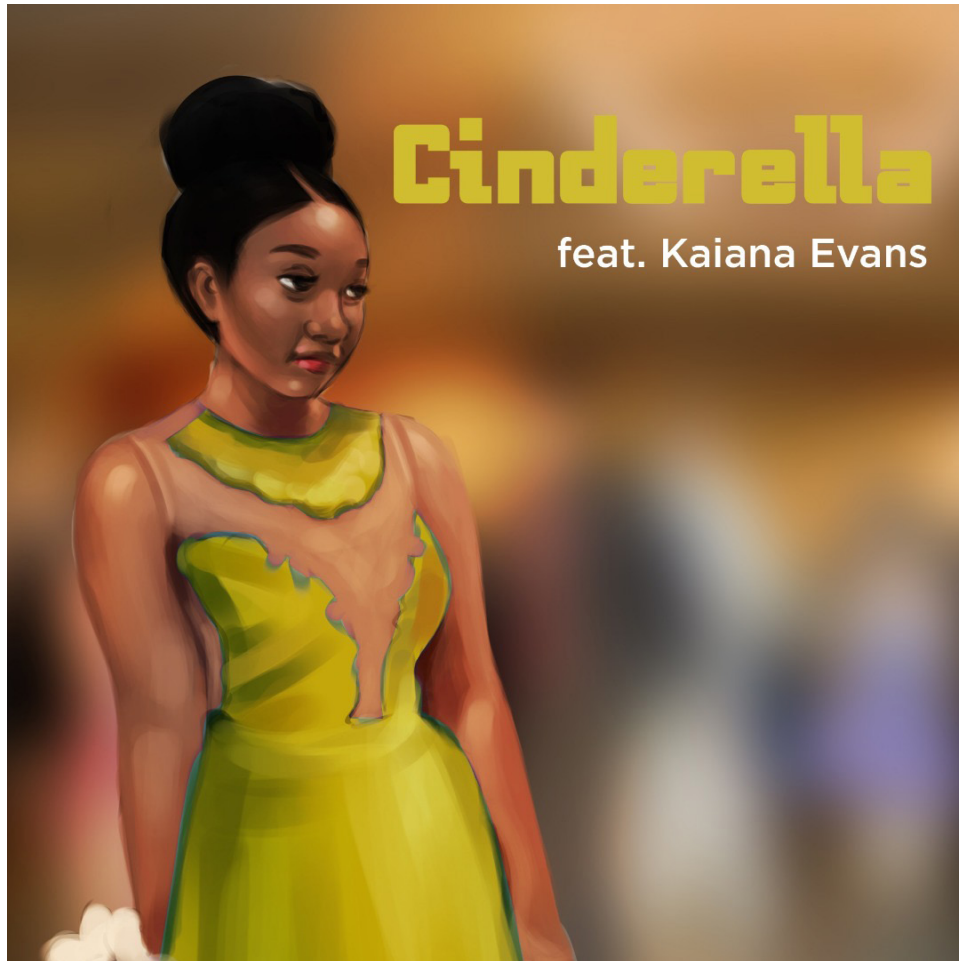
Kim Brazwell is the CEO of KIMISTRY where she serves as a social justice organizer, writer & consultant. She also serves as the executive director for the newly formed King-Lincoln Family Services Corporation in Columbus, Ohio. Outside of social justice work, she is also a visual practitioner, performing artist, author of "Browning Pleasantville," and blessed mother of two daughters.



Make Mama Proud (Skit)

Performed by: Natasha Wilson

Wow, so you are on your way to prom! All these years I've been waiting for my baby girl to get all dressed up!
Then pick the dress for \$2500 dollars and everything?!? You better have fun tonight! That's it!



Written by K. Evans, G. Xavier, Co-Written by P. Monagan, E. Arnold

Produced by S. Moore & G. Xavier, D. Mitchell

(Hook)

All I got is all I need, Me
I got me tongue tied
Gasping like my lungs tired
I don't need your company
Don't you worry bout Cinderella
All I got is all I need, Me
I got me tongue tied
Gasping like my lungs tired
I don't need your company

Don't you worry bout'

(Verse 1)

How come can't nobody stay on my side

I'm criticized

For speaking my mind

Said I'd be selfish with my time

But it don't feel right

(Bridge)

I'm seeing it over and over again

Keep finding my enemies closer than friends

I don't know why I keep letting them in

I guess I'm fine with whatever,

Never been better

(Hook)

All I got is all I need, Me

I got me tongue tied

Gaspin' like my lungs tired

I don't need your company

Don't you worry bout Cinderella

All I got is all I need, Me

I got me tongue tied

Gaspin' like my lungs tired

I don't need your company Don't you worry bout Cinderella

(Verse 2)

You see my life as a dream,

But what about all those things

that you don't see,

bout' me, those in between

All of those places, dreams don't reach

oh, I'm seeing it over and over again

Keep finding my enemies closer than friends

I don't know why I keep letting them in

I guess I'm fine with whatever,

Never been better

All I got is all I need, Me

I got me tongue tied

Gaspin' like my lungs tired

I don't need your company

Don't you worry bout Cinderella

All I got is all I need, Me
I got me tongue tied
Gasping like my lungs hurt
I don't need your company
Don't you worry bout
Don't you worry bout Cinderella



Cinderella

June Cara Christian, Ph.D.

On its face, “Cinderella” is a hauntingly melodic coming-of-age song that, at first listen, sheds light on the crossroads of adolescence and adulthood. On the surface, many of us can identify with the songstress’s lament.

We fear the loneliness of growing up with the realization that the maturation process forces us to rely on ourselves. The song’s title, however, belies the simplicity of a children’s rags-to-riches fairy tale. Thinking about the children’s story, we observe how others capitalized upon Cinderella’s labor, kindness, and compassion while rendering her--her essence, her dreams, her nuances--invisible. She maintains a strong, impenetrable facade while internally grappling with the pain and alienation that comes from the carte blanche refusal to acknowledge the fullness of her human experience.

What is the psychic toll on youth when we fail to see the entirety of their experiences as more than serving our altruistic desires to “serve” and “help”? The Cinderella story is remembered for its ending rather than the hatred and the degradation the story’s protagonist experienced due to the misfortune of her birth and the purposeful withholding of resources necessary for her to thrive. We celebrate Cinderella’s rescuing and her “savior” rather than explore the lasting impacts of the trauma of exclusion and marginalization to include the detriment of privilege. This song showcases Cinderella’s self-reliance, discernment, and ever-present compassion in the face of the traumatic denial of the stark reality of the confluence of her identities.

Discussion Questions

1. When have you felt as though something has been withheld from you that was necessary for your growth or your ability to thrive? What was the outcome? How do you feel about it now?
2. What are the things that people don't see about you--the in-betweens? What would you like for people to see in or know about you? How do you look for the "in-betweens" in others?
3. Why would you keep your enemies closer than friends? How might this help you? How might this hurt or hinder you?
4. Why do you think that Cinderella is tongue-tied? Gasping like her lungs are tired? Have you ever felt that way? If so, how have you overcome that feeling?
5. In the fairy tale, a prince comes to save Cinderella. What is a more practical ending given the song's lyrics and your experience?

June Cara Christian, Ph.D., is an experienced educator and senior administrator with a demonstrated history of working in education and the equity, diversity, and inclusion (EDI) field. Skilled in Nonprofit Organizations, Critical Race Theory, Program Evaluation, Gender Studies, Writing, Education, Project Management, and Training/Facilitation. Strong education consultant with a Doctor of Philosophy (Ph.D.) focused on Education Leadership and Policy from the University of Missouri-Saint Louis. Author of "Understanding the Black Flame and multigenerational education trauma: Toward a theory of the dehumanization of Black students."

GROWN

feat. Mace'ya Peterson,
Israel Atuah, Mahki Black



Written by Mace'ya Peterson, Israel Atuah, T. Anderson, M. Black, G.Xavier

Produced by D. Joseph, I. Atuah, T. Anderson, G. Xavier, M. Peterson

(Back in the day when I was young, I'm not a kid anymore)

(Back in the day when I was young, I'm not a kid anymore)

(Back in the day when I was young, I'm not a kid anymore)

(Back in the day when I was young, I'm not a kid anymore)

FUNKY!

(Verse 1)

Feels like I been running a million miles

Now I can see the finish line, ahhhhh

And I heard it a thousand times

Don't rush to get old (Don't you rush to get old)

I'm ready to go

AHHHHHHH

(Hook)

I'm gone

I'm gone

I'm grown

Yeah, Yeah, Yeah

(Faces drifting, I'm still running, I'm still running
People shifting, thoughts of quitting, I'm still running, I'm still...) i'm grown!

I'm not the same as my old self

I'm on to new beginnings

Why they keep telling me be patient

If I'm sick and tired of waiting

Put your preaching on the shelf

I heard it I don't need it

I know the things I got to do

Well at least I got a clue

I'm feenin' for the freedom

Flying high just like the phoenix

Know its my time to shine

I'm on the hunt. Like Tony Hawk yeah its my time to grind Tony Montana, yeah the world is mine

I want it so I'm finna take it

Taking off just like a spaceship I'm sick and tired of waiting

So don't tell me again

All the twist and all the turns,

Yeah I done been through the bends

Everything that I done learned

I built a path on my own

If I had a nickel every time I heard you think that you grown!

not like the others no I'm different

I got goals I got ambitions

I upgraded my position

still think they competition

How you still at the beginning

It's like they afraid of winning

You ain't ready for the world, You just cravin' independence! Listen!

(Time Start Tickin,' Faces drifting, I'm still running, I'm still running

People shifting, thoughts of quitting, I'm still running, I'm still...)

(Hook)

I'm gone

I'm gone

I'm grown

Yeah

Yeah

Yeah

(Time Start Tickin,' Faces drifting, I'm still running, I'm still running

People shifting, thoughts of quitting, I'm still running, I'm still...)

I'm gone

I'm gone

I'm grown

Yeah

Yeah
Yeah
(Time Start Tickin,' Faces drifting, I'm still running, I'm still running
People shifting, thoughts of quitting, I'm still running, I'm still...)
I'm gone
I'm gone
I'm grown
Yeah
Yeah
Yeah
(Time Start Tickin,' Faces drifting, I'm still running, I'm still running
People shifting, thoughts of quitting, I'm still running, I'm still...)
I'm gone
I'm gone
I'm grown
Yeah
Yeah
Yeah
Yeah
Yeah
I'm Grown

UthinkUGrown (SKIT)

Performed by: Natasha Wilson, Rose

Listen!
(Time Start Tickin,' Faces drifting, I'm still running, I'm still running
People shifting, thoughts of quitting, I'm still running, I'm still...)
(Main Character) I'm gone
I'm gone
I'm grown
Yeah, Yeah, Yeah
I'm gone
I'm gone
I'm grown
Yeah, Yeah, Yeah

(MOM) Girl please you ain't that grown! Y'all walk around here signing these foolish songs! Believing everything they sayin'!. If you that grown why don't you go and help me pay some of this rent that I got to pay every month.

If you that grown why don't you gone 'head and do some laundry. If you that grown why don't you go, lets take some of this trash out.

Ooh I can't wait to leave this house!

Oh you too? We can pack now! Together. All yall do is walk around here listening to this devil music. Y'all generation is something else, man. I promise.

Okay, Okay.

Oh now you cutting me off? That's what we doing?

Why are you so mad? I just graduated and you're supposed to be happy. Like...

Oh sweetheart, I'm very happy for you! I'm happy that you 'bout to get out my house! I'm happy that you 'bout' to have your own kids! You 'bout to have your own bills! This is what happiness looks like! Are you ready for it!

Grown

Charity Martin-King

"You ain't ready for the world, you just cravin' independence." The quest for independence and adolescent development, understanding Generation Z. The Paragon Project, Volume 4, is a crisp deviation from earlier volumes.

It is a dance between two friendly antagonists. The notes waft heavy and diagonal in the air. The melodies are gritty and conversant. The lyrics are aggressive, yet wreak of sadness. Listen between the lines. In the final track, "Grown", the main character engages in an exacting exchange with their parent. The parent readily asserts the need for the child to move out and assume adulthood. Adulthood includes getting your own place, paying bills, and living on your own. The graduating student projects an air of confidence and surety. The parent is congratulatory and the child is fixed in optimism. Neither is ready.

*"How you still at the beginning
It's like they afraid of winning"*

Grown. To be "grown" indicates that developmental milestones have been met. Certain emotional, spiritual, psychological, physical, and intellectual indicators are present. In a national study supported in part by the Office of Educational Research and Improvement (OERI) of the U.S. Department of Education through a grant to the National Center on Education in the Inner Cities (CEIC) at the Temple University Center for Research in Human Development and Education (CRHDE), Margaret C. Wang, Geneva D. Haertel, and Herbert J. Walberg analyze "educational resilience" in urban populations. What is apparent is the impact of poverty on sustained learning and goal attainment. The idea of "resilience" is determined by the student's ability to maintain clear goals and healthy expectations. A positive self-image and esteem are crucial. The core assertion is the necessity of pragmatic and cooperative multigenerational learning.

The identity of Generation Z is largely dictated by environmental factors, social media, peer groups, and utilitarian relationships. "Grown", on the surface, appears to be a song of emancipation where child and parent diverge. It contrarily reveals the need for interdependence and a gradual transition to adulthood. The prevalence of abject overconfidence inhibits vital realism and the voice of the parent is the familiar inner conscious. Parents/authority figures are necessary. "Grown" tugs and pulls against itself because a clear identity has not been established. The parent (or authority figure) is the ego.

In short, to "understand" Generation Z, requires humility. The Paragon, Volume 4, is saturated with clues. We do the artists a disservice if we fail to recognize critical subject matter. They are the voice of their peers. Music allows us to listen with our ears and our spirits. Generation Z desires the freedom for exploration but desperately needs authority figures to cushion, support, and guide without abandon or suffocation.

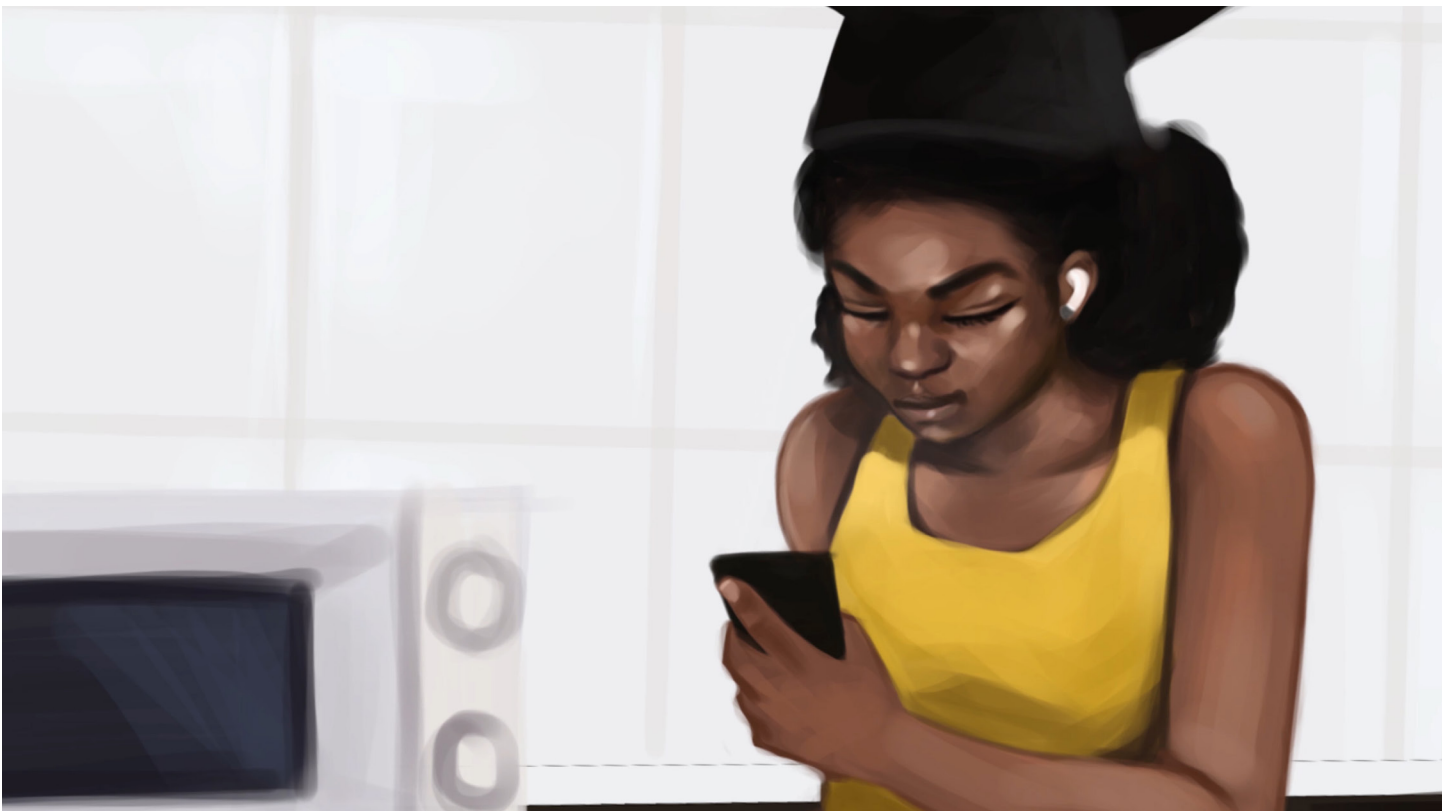
I'm sick and tired of waiting
So don't tell me again
All the twist and all the turns,
Yeah I done been through the bends

Of note is the fact that the album was completed prior to COVID-19. The Paragon implores us to address an emaciated curriculum in which financial literacy, trauma, identity, mental health, and entrepreneurship are not taught. Students need safe spaces to explore identity or will we leave them alone to discover the color of their own parachute?

Discussion Questions

1. How do you define adulthood? What is an “ideal parent”?
2. Does Generation Z have a definitive political voice? If so, what is the platform? If no, why not?
3. At what age should a person be considered mature or ready for the world?
4. How would you define cooperative learning?
5. In what ways can educators and students work together to formulate educational opportunities and enhance curriculum?

Charity Martin-King has a civic, business, coaching, entrepreneurial, and non-profit career which spans over 20 years. She is the Director of Social Change for The Ohio State University; Office of Student Life. She is a proud graduate of Columbus City Schools (Eastmoor High School). She holds a dual degree from The Ohio State University in African-American African Studies (AAAS) and Political Science.



**Lesson Learned
(Reflectamental)**

Performed by: Dohnovon Joseph, Bass performed by Sonje Moore

Produced by: G. Xavier, T. Anderson

**If you or someone you know is in crisis
and needs a referral for mental health
or substance abuse assistance
in your city please call
SAMHSA's National
Helpline:
1-800-662-HELP(4357)**

Album Cover Quotes Written by:

Taylor Hess - "Technology isn't a distraction, it's a resource"
Jaliyah Jones - "I am not disrespectful for voicing my opinion"
Tyshonne Davis - "You can't live your life through me"
C/O 2020 - "Age doesn't define wisdom"

SKITS PERFORMED BY

Desiree Rose as the Main Character
Natasha Wilson as the Mother
Mario Calhoun as The Teacher
Truck North as The Custodian
And Mega Ran as The Custodian
Makayla Nelson, L'Rae Belcher, Mace'ya Peterson, Dohnovon Joseph,
D'Tron Driessen, Nikayla Ross, Mahki Black
As The Friends

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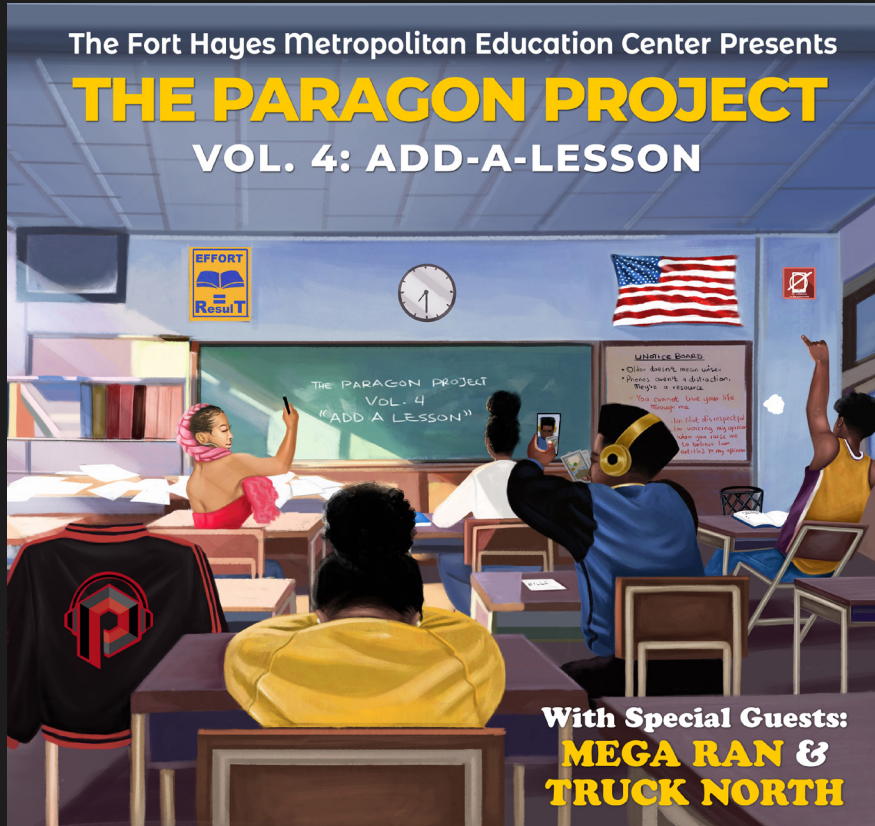
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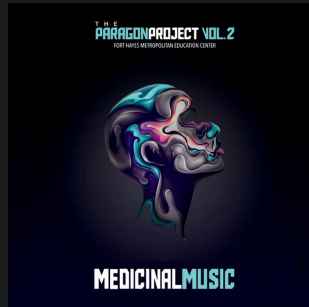
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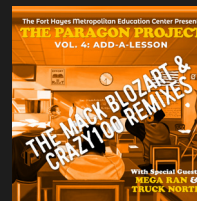
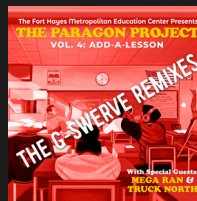
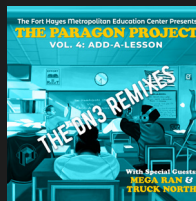
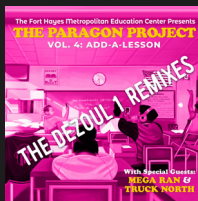


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