

# “RUACH ROCK” TEFILAH

*A Creative Prayer  
Curriculum for Teens*

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## **Guide for the Educator**

One of my passions as a Jewish educator is making Judaism more accessible and meeting people where they are. Oftentimes our traditions can feel inclusive to some and exclusive to others. My hope in writing this curriculum is to make a staple of Jewish life, worship services, more accessible to teens. My methodology is based on my own journey as a composer of musical Midrashim (interpretive stories) which represent my efforts to explain and explore the meaning of Hebrew phrases, prayers, and Jewish values. Although my approach is musical, there are endless possibilities for being creative with Jewish tradition, and I love to encourage students to bring their own lens to Jewish learning. My intention is that this curriculum will awaken teens' creativity and curiosity when it comes to Tefilah (prayer).

The teacher of this class does not need to be musical! They do need to be comfortable leading and discussing prayers, and be familiar with the prayer minhag (custom) of their community. A working knowledge of Hebrew is also important when it comes to prayer vocabulary, though resources can supplement this. An essential component of a school using this curriculum is a set time for student Tefilah, which could be monthly if not weekly. A songleader is always helpful for leading Tefilah, as are your clergy, and a partnership with any of them will add value to this experience. This is also an opportunity to offer some alternative models for prayer including drumming, dance and meditation. Additionally, it could provide a chance for students to try out one of their creative prayer ideas from the previous session.

This curriculum builds on principles I developed through implementing a new approach to Tefilah for students in the elementary grades with the Religious School education team at Congregation Rodeph Sholom in New York City. Educators seeking a Tefilah curriculum for younger age groups may want to take a look at Rabbi Hannah Goldstein's "Emerging Leaders" Tefilah HUC Capstone Curriculum for Fifth and Sixth graders, developed recently at Temple Emmanuel, also in New York City. Rabbi Goldstein's curriculum explores different approaches to prayer and empowers pre-B'nai Mitzvah students to lead Tefilah for their peers. I am interested in building upon her approach, to encourage teens to create and lead their own prayer experiences.

After years of struggling to create an engaging teen minyan as part of our Tuesday night post-B'nai Mitzvah program, I adapted this curriculum with our teens at Rodeph Sholom this year within the context of our weekly minyan itself, though it allows for much deeper learning as a separate parallel learning component. But even in that limited implementation, I observed a change in the way our students encountered prayer, and I felt a charge in the air as our Tefilah became a collaborative, changing and thoughtful experience. I am proud of the work we have done this year and am excited to share it with others. I am happy to serve as a visiting Artist-in-Residence to offer teacher training and lead the kickoff session for this curriculum. Please feel free to contact me at [jayrapoport@hotmail.com](mailto:jayrapoport@hotmail.com) or visit my music website at [www.ruachrock.com](http://www.ruachrock.com). I would love to help in any way I can!

## **Curriculum Overview: Topic, Setting & Learners**

This is a curriculum intended for 7th-10th grade students in a congregational school setting that will employ a variety of modalities and techniques to encourage students to creatively explore the Reform Jewish Tefilah (prayer) experience and empower them to be critically thinking, engaged "pray"-ers and prayer leaders. Beginning with a "Ruach Rock" contemporary music service as an example, students will unpack that experience while learning about the art of making choices as a worship leader (as well as the historical and theological construction of the modern reform service).

Students will spend the remainder of the semester in their classroom(s) examining the "mat'beah tefilah" (service outline) in order to gain a deeper understanding of the meaning, historical context and various musical settings for each moment. Along the way they should continue to experience a variety of creative tefillot (services) based around movement, drumming and meditation. This will lead them toward making informed choices about their own creative expressions within each session, corresponding to (and inspired by) each prayer in the service. The semester will culminate in a student-led service, based on the minhag (custom) of their community, in which each element will fall somewhere along the spectrum of traditional\* to student-created.

Students will be encouraged to choose carefully with sensitivity to the balance between the new and the familiar. They will make Judaically and liturgically informed decisions about writing their own iyyunim (inquiries/introductions) or selecting alternative interpretations, the physical setup of the prayer space, choreography, transitions, use of technology and employing a range of musical settings. To create an authentic leadership experience, the community should be included by inviting other students, teens, parents, leadership and/or clergy to participate in the final service.

\*Author's Note: For the purposes of this curriculum, the word "traditional" refers to a manner of prayer (in song or spoken word) that is familiar to the students.

## **Curriculum Rationale**

I have often seen students' eyes glaze over in religious school Tefilah, and sometimes it can feel like the only tradition we are preserving is that of their parents' eyes glazing over in services. Was this why religious schools carved out a piece of their limited instructional time? Was it merely to expose students to prayers they are studying for B'nai Mitzvah in their natural habitat? Or is this an opportunity for creating prayer experiences that students describe as meaningful? If so, it should not be a missed opportunity. We often speak of religious school Tefilah as a time for building community, because it is the time when everyone is together. But if everyone is together in a room, and no one speaks to each other, does it make a community?

These are questions that I struggle with as an educator, a Tefilah leader, and a Jew. As a participant, I hope to be moved by worship experiences. As a leader, I hope to make the experience meaningful. As an educator, I want students to have a positive Jewish experience that inspires them - to lead, to learn and to live Jewishly. How can we make the time students spend in religious school Tefilah meaningful and memorable, and how can it be used to develop relationships and build community?

There are inherent elements of a service that do engage children. Children love to talk, to sing, to move and to listen to stories. If we can frame Tefilah with these concepts, perhaps we can create a more engaging prayer experience.

If we can infuse each element of the service with meaning, taking the time to explain and explore what we do and why we do it, we have the potential not only to make Tefilah more engaging, but also every service they attend for the rest of their lives.

Using this model, this year in my role as Youth Educator at Congregation Rodeph Sholom in New York City, I have worked in partnership with the other members of the Religious School education team - Tirza Arad, Kerith Braunfeld and Marcia Stein - to reinvent our Tefilah experience for grades 2-6. During our summer planning, we created a new template for our weekly educational Tefilah experiences that includes each of the following:

- opening and closing songs
- a trigger (media, story, song) or set induction
- a prayer or moment on which to focus
- a physical/movement piece
- a discussion/interactive piece, often a question that will connect to a particular prayer moment, using the think/pair/share model

We are also mindful of setting the space and having a leadership role for the clergy and teachers. Each week, we combine these elements with a short, more traditional Hebrew Tefilah including the prayers we have covered so far this year. We make use of visual Tefilah (Hebrew text on PowerPoint instead of siddurim) and include images from previous Tefilah learning moments with the prayers to which they correspond.



Each month we have also added a Rosh Chodesh Torah service, to expand both comfort and familiarity with the Torah service, celebrate the holiday, and add diverse experiences. This has allowed us to introduce the prayer for the new month and Mi Shebeirach into regular use. This model has very quickly led us to new levels of engagement, and we have heard positive feedback from parents and students referring to recent moments from Tefilah when sharing their thoughts. The natural next step to this progress is to create a more meaningful prayer experience for our teens.

As children get older, we may encourage them to be creative with their prayer experiences. But if they have not experienced creative Tefilot, how will they begin to be creative? If they do not understand what the elements of the service are and why they are included, how would they modify the experience? When we offered our 8th-12th graders the opportunity to create their own service, they presented us with a very traditional one - longer than anything we've ever planned, and we realized they did not have the skill set or the experience to think that far out of the box about Tefilah!

I am passionate about making Judaism, and prayer, more accessible to children and teens. Using popular music along with my own compositions, I have crafted a creative contemporary "Ruach Rock" service for teens patterned after the traditional model. Each prayer is thematically represented in order, and I have incorporated elements of singing, movement, talking and listening using a mixture of Hebrew and English.

I have also been conscious of using "The Five M's" coined by Cantor Benjie-Ellen Schiller - music of majesty, of meditation, of meeting, of memory and of momentum. My intention is that by using familiar music to address the themes covered by our prayers, participants will have a different perspective on each prayer that will stay with them the next time they encounter it in a service. Over the past few years, I have done this service with teens and adults around the country. The response has been enthusiastic, but I see it as merely the first step in a process of encouraging others to come up with their own creative worship models.

As children prepare to become Bar and Bat Mitzvah, they study Hebrew and learn to read and chant the prayers, so that they can lead a service. But do they learn to become active participants in services? I would love to see more time invested in their understanding and appreciation of prayer, as it pertains to living a Jewish life, rather than focusing on the one day, which makes it so easy not to return the day after. My proposal is this: that students learn by doing, and that doesn't just mean doing things the way they have always been done. To create their own service, they need to know what it is all about. By examining the service prayer by prayer, moment by moment, they will better understand it, and they will be able to infuse it with meaning when they make decisions about how to best present it.

At the outset, students will participate in the "Ruach Rock" service, as an example of how to be creative with worship, primarily through music. This can be a part of an Artist-in-Residence weekend to include teacher training and other programming for children, teens and families.

After this initial experience, in the next 1-2 sessions, students will process it and compare it to the traditional experience, and explore their own feelings about prayer and worship models.

The main piece of this curriculum is a session-by-session exploration of each prayer included in your religious school Tefilah. Using discussion questions, games, movement, popular (and traditional) music and anecdotes/stories, students will engage in making meaning of each elements in the service, and each session will conclude with brainstorming possibilities for an alternative experience of that prayer.

The final 2-3 sessions will be directed towards preparing a creative student-led Tefilah. This Tefilah should include aspects that are traditional and non-traditional. Students can use music, artwork and text to create the siddur (prayer book) for this experience. They can choose from and build on ideas they have generated throughout the semester. Although this final Tefilah will serve as a siyyum (conclusion), the process along the way is just as important, if not more so, in assessing student learning based on each element they create in the weekly sessions. The classroom conversations and student ideas will reflect the depth of their understanding of each element of the service. The siyyum is truly an opportunity for student reflection, both upon the personal and group journey, and their own assessment of the final product.

## **Theoretical Frameworks:**

### **Prayer, Music & Project-Based Learning**

*"American Jews don't know how to pray. They know how to attend synagogue services. They know how to rise when asked to, and how to resume their seats, and they know how to join in a responsive reading...But they don't know how to talk to God in prayer."  
(Kushner from Greenberg 1989, forward)*

*"If you had asked me, when I was a teenager, why I didn't regularly attend synagogue services, the answer would have been quick and decisive: it's BORRRing!"  
(Comins 2010, p. xi)*

How can **prayer** be meaningful and engaging for teens? Even adults who are voluntarily connected to their Jewish community struggle with this, as do the clergy who act as sh'lichei tzibur (prayer leaders). Many of the teens I have worked with are uncomfortable with the idea of an all-powerful God - yet they do have and describe spiritual experiences. Many don't like to sit in services or Tefilah, but they do like to see and interact with each other. Many love to sing, but they are not comfortable with Hebrew, don't know what it means, or don't like what it means. Many won't hold or open a siddur (prayer book), even though they may love to read, and even though *Mishkan Tefilah* (the modern Reform siddur) is incredibly accessible and easy to navigate.

Many feel inadequate in their Jewish knowledge, though they may be brilliant students in some of our nation's top public and private schools. Many spend their days immersed in technology, only to be asked to leave it behind when they enter a synagogue classroom or sanctuary. How can we bridge this disconnect?

*"As prayer is often an attempt to express the inexpressible, to reach out to the unknowable, and to ask for the seemingly unattainable, it is not surprising that one looks to music to help in this sacred task...I never cease to be amazed by the indisputable power of music. In my work as a music therapist, music educator, song leader, and prayer leader, I have seen music touch people in a way that nothing else comes close to achieving." (Arian 2004, pp.157-159)*

**Music** is an incredible teaching tool. Used effectively, it can draw people out of their comfort zones and closer together. As a former camp songleader, I have seen the power of music not only in transmitting Jewish heritage, but also in building community. Jewish songs put our values and stories on the tips of children's tongues, and allow them to carry concepts with them outside of the sanctuary or music room, into the classroom and even beyond into "real" life.

As a composer of Jewish music, I have been able to select ideas from our tradition that I want to share with students and present them in a way that lasts far beyond the moment of teaching or singing.

When I created my "Ruach Rock" Tefilah, it was my intention to offer an authentic Jewish prayer experience that included not only contemporary music that everyone knows (in the way "everyone" may have once known how to sing nusach or trope), but also incorporated discussion, spirituality and technology as well as Hebrew and English from the siddur. Teens seemed excited by it. Adults seem inspired by it. I was proud of it. But then I thought, what's next?

Prayer may not be a one-size-fits-all model. When people walk into a sanctuary, they could be there for many different reasons.

*"An old Jewish joke pictures two elderly gentlemen, Schwartz and Cohen, leaving synagogue. Cohen is accosted by his teenage son who wonders why his father, an atheist, attends services regularly. The son: 'Why do you go to pray? Can you really say that you go to talk to God?' The father: 'No. I do not go to talk to God. But Schwartz goes to talk to God, and I go to talk to Schwartz.'" (Hoffman 1999, p.9)*

I felt the natural next step to creating my own service for teens was to open up a conversation with them about doing the same. Mine is just an example of something that works for me. I'd love to see what teens would come up with, and what they would learn from deconstructing the service.

*"Dr. Howard Gardner, a Professor in Cognition and Education at the Harvard Graduate School of Education, developed the Theory of Multiple Intelligences. In it he explains that different people learn in different ways. Specifically he speaks of music as one of these portals of learning." (Arian 2004, p.160)*

Gardner also includes visual, kinesthetic, interpersonal, intrapersonal, auditory and logical learners in his theory. As a classroom teacher, I strived to offer opportunities for students who excelled in these various approaches. What would a service look like that addressed all of these types of learners? I can think of no better way to create one for teens than to involve those learners in the process. And how can creating a service be an authentic experience for teens?

*"In Project Based Learning (PBL), students go through an extended process of inquiry in response to a complex question, problem, or challenge. While allowing for some degree of student "voice and choice," rigorous projects are carefully planned, managed, and assessed to help students learn key academic content, practice 21st Century Skills (such as collaboration, communication & critical thinking), and create high-quality, authentic products & presentations." (www.bie.org)*

**Project-based learning** is a new educational approach gaining popularity in secular education, and just starting to be explored in Jewish education. It offers a hands-on approach to real-world questions.

The question of how to make prayer meaningful for teens is a very real one for us as educators. For students to address this challenge, they will need to delve into the prayers, and make their own meaning of each one, before "translating" the traditional into something that feels meaningful to them. Teachers serve as guides, helping them to dig deep and then open their minds to creative possibilities, so that they become comfortable expressing high-level ideas in ways that are relevant and authentic.

A prayer could be expressed by art, a contemporary song, a poem, a question, movement, or even with traditional (or modern) Hebrew. The most important thing is for the students to explore it. By the time they have examined the entire service, not only will they have a deeper understanding of the prayers, but also the vision of the larger experience, as they prepare to create their own. Week by week, their creative ideas and interpretations will be accumulated, and by the end of the semester they will have a collection of ideas. The project will culminate with their presentation of their own service, in which different participants will be responsible for leading each prayer experience.

*"To pray is to take notice of the wonder, to regain a sense of the mystery that animates all beings, the divine margin in all attainments. Prayer is our humble answer to the inconceivable surprise of living." (Heschel 1954 from Greenberg 1989, p.52)*

Through this curriculum, it is my hope that we can help our teens to develop that sense of wonder on their own terms, using their sensibilities to bring Jewish traditions to life.



## **Learner Outcomes**

**Priority goal:** Learners will be on a creative spiritual journey grounded in Tefilah.

Learners will form a deeper understanding of traditional Jewish worship through being empowered to create and lead their own meaningful Tefilah experience based on informed creative choices.

### **Enduring Understandings:**

- Prayer is relevant to our daily lives as a way to express awe, wonder and the inexpressible.
- Jewish rituals invite a mixture of tradition and creativity, the past and the personal to be in thoughtful conversation to make meaning.
- The sanctuary inspires many different personal needs and feelings

### **Essential questions:**

Students will explore and seek to understand...

- What would be a meaningful prayer experience for me?
- How does Jewish tradition speak to me?
- What is it about Hebrew prayer that is different than praying in English?

**Learner outcomes:**

Students will...

- Know the order, meaning and history of service, elements and prayers
- Create and lead their own service for peers using the order and meaning of the traditional service and the history of Jewish prayer to guide them
- Explore and express the ways in which a prayer service helps them connect to self, to others and to their own spirituality
- Deepen their sense of belonging to a Reform Jewish community that wrestles with the balance of tradition and modernity, and struggles with God

## **Resources**

Fields, Harvey J. B'chol L'avvcha: With All Your Heart, Revised Edition. New York, NY: URJ Press, 2002.

*A commentary on the prayers of the siddur which includes an explanation of the structure of the service. The revised edition reflects current Reform practice and features new perspectives on teaching liturgy. A great resource for teens and teachers.*

Freedman, Robert H. Lens, Mirror, Spark and Lamp: A Manual for Leading Effective and Engaging Jewish Worship Services. Princeton, NJ: self-published, 2011.

*A guide designed to help any service leader, professional clergy or lay leader conduct services that foster spiritual engagement among Jews at all levels of observance. An extensive catalog of practical, useful techniques to enhance Shabbat and holiday services and services for life cycle events, including b'nai mitzvah, weddings and funerals. Also included are insights into what it means to be a prayer leader and into the dynamics of traditional services. Learning from tradition, energy flow and spiritual challenges are all emphasized alongside the essential toolkit of ideas.*

Greenberg, Sidney, ed. A Treasury of Thoughts on Jewish Prayer. Northvale, NJ: Jason Aronson, Inc., 1989.

*A comprehensive collection of meditations, comments and philosophies from various sources, addressing all aspects of prayer. Divided by topics such as reasons we pray, when and how to pray, prayer as privilege and petition, God also prays, and living prayer, this is an excellent resource for writing and speaking. Also included are ruminations on the collective soul of Israel and the siddur.*

Grishaver, Joel and friends. Shema Is For Real: A Book on Prayers and Other Tangents. Oconomowac, WI: self-published.

*A board game, resource book and siddur created by a group at URJ OSRUI Camp. Features artwork, questions, writings, poetry and cartoons interpreting prayers. Divided into a comic book, a work book, activities, thoughts, resources and a board game, this largely handwritten work is full of ideas and explorations of Jewish prayer.*

Kadden, Bruce and Barbara Binder Kadden, ed. Teaching Tefilah: Revised Edition. Denver, CO: A.R.E. Publishing, Inc., 2004.

*A compilation of activities, ideas and questions corresponding to various Jewish prayers. Also addresses “people, places and things” of Jewish worship and contains a series of articles about new trends in Jewish worship, including camp, early childhood, music, meditation, and healing. A great resource for lesson planning.*

Rapoport, Jay. With All Your Heart. New York, NY: Maxfun Music, 2010. (CD)

*A compilation of 10 original Jewish songs including interpretations of Amidah, V’ahavta, Eilu D’varim, Oseh Shalom, and High Holiday liturgy in Hebrew and English, as well as themes of Tikkun Olam and Amiyut (Jewish Peoplehood). Various songs are appropriate for use with children, teens and adults. Lyrics are available on [www.ruachrock.com](http://www.ruachrock.com) and chord charts are available by emailing [jayrapoport@hotmail.com](mailto:jayrapoport@hotmail.com).*

Rapoport, Jay. They Tried To Get Us, We Won, Let’s Rock! Brooklyn, NY: Maxfun Music, 2014 (CD)

*A second compilation of 10 original Jewish songs for all ages, including music for holidays, baby namings, teacher recognition and exploring themes of healing, theology, renewal and building community. Lyrics and chord charts available as noted above.*

## **Lesson Outline**

**Session #1: Ruach Rock Tefilah** – Artist-in-Residence program facilitated (or advised or led via webcast) by Jay Rapoport using contemporary secular and original music to access prayer, with processing to follow and including teacher training in advance.

### **Session #2: What is prayer and how do I feel about it?**

- “Found poetry” about prayer likes and dislikes - create a poem using the likes
- Explore the structure of the service - can students name sections and put it in order?
- Prayer shopping - thinking about which aspects of prayer each person finds appealing (Where? How? With whom? To?)

### **Sessions #3-9: Exploring the prayers and creating our own**

In each of these sessions, students will explore one prayer and generate their own creative interpretations.

Each session will include:

- traditional singing of a prayer together (using tunes the community uses)
- a sample re-interpretation (from Lesson 1 or other) and explanation
- some background on the prayer and its place in the service
- a different modality to explore the prayer

Prayers explored will be:

- Hinei Mah Tov - through music (songs everyone knows the words to)
- Barchu - through movement (a signal for getting everyone's attention)
- Shema - through technology (your tweet/statement to the Jewish people)
- V'ahavta - through art (illustrate the Jewish concept of love)
- Mi Chamocha - through conversation (how did you celebrate this week? What's something you did for yourself)
- Amidah/silent prayer - through writing (personal prayer/journal)
- Oseh Shalom - through group work (goodbye ritual)

In addition to these sessions, opportunities to explore different forms of creative Tefilah should also be provided.

### **Sessions #10-11: Putting it all together**

Students will begin and continue to assemble their own service using their creative interpretations from throughout the semester. In small groups (of 3 is ideal), students will be responsible for deciding how to experience one prayer in the final service, and they will have the opportunity to lead that prayer moment as part of the larger service. If there are only four groups, they could pick four places in the service to be creative and be more traditional with the rest of the prayers. Alternatively, if more sessions are allotted in the class and Tefilah, each small group could create their own service, and lead the rest of the class/grade in that experience. Students would then be empowered to make decisions about balancing creative and traditional prayer moments.

Another opportunity exists in the use of space. If there are multiple venues in which to hold weekly Tefilah, consider experimenting with space and setup throughout the semester, and allow students to choose their favorite setting(s) for the final service(s).

### **Session #12 (or more): The service**

Students will present their service as an experience for the group (and possibly others, see “next steps” below), and reflect upon it.

- What felt meaningful? Or not?
- What did they miss?
- Which things will they remember/think of the next time they hear a particular prayer?

Next steps: Could this be shared with...

- Students in other grades?
- Parents?
- Clergy?
- The congregation?



## **Session #1: Ruach Rock Tefilah**

### **Enduring Understandings:**

- Prayer is relevant to our daily lives as a way to express awe, wonder and the inexpressible.
- Jewish rituals invite a mixture of tradition and creativity, the past and the personal to be in thoughtful conversation to make meaning.

### **Essential questions:**

- What would be a meaningful prayer experience for me?
- How does Jewish tradition speak to me?
- What is it about Hebrew prayer that is different than praying in English?

### **Learner outcomes:**

- Know the order, meaning and history of service, elements and prayers
- Explore and express the ways in which a prayer service helps them connect to self, to others and to their own spirituality
- Deepen their sense of belonging to a Reform Jewish community that wrestles with the balance of tradition and modernity, and struggles with God

**Materials:** Siddurim (prayer books), song sheets

**Time:** 45 minutes

## **Ruach Rock Tefilah (Leader's Guide)**

(Use the prayers/songs you would normally use in your school Tefilah)

*Welcome! Rabbi Eliezer said: If a person prays only according to the exact fixed prayer and adds nothing from his own mind, his prayer is not considered proper. (B'rachot 28a) Today we're going to be a little creative, and use some new words and melodies to connect to the ideas found in the prayers of a traditional service. I invite you to be open-minded and reflective as we offer you an alternative musical service that honors the American folk tradition of communal singing.*

**Hinei Ma Tov - "Will You Be There" by Michael Jackson (2:15min)**  
*(E) Teach clapping, then nigun, then Hebrew*

**Eilu D'varim - "Talmud Torah K'neged Kulam"\* (3:30min)**

**Psalm 150 - "Halleylujah" by Leonard Cohen (3min)**  
*What is prayer? Is it words or music? Hebrew or English? Silent or out loud? Communal or personal? In Psalm 150, we repeat the word Halleylujah as we sing together in praise. (in A, Verses 1, 2, 5 "I heard, your faith, maybe")*

**Barchu - "Living On A Prayer" by Bon Jovi (1:30min)**  
*Barchu is the call to worship, when we've warmed up, and all of our voices join together to announce that we are ready to pray...I hope everyone will sing along! (Dm)*

**Yotzeir Or - "This Little Light of Mine" (1:30min)**  
*With Yotzeir Or, we praise God as the creator of light and all things (3x) This next song reminds us that the very existence of light is sacred, and symbolic of all creation. (in F, this little, for my bro and my sis, gonna take this light around the world)*

**Ahavah Rabah - "Divine Mother...Universe" by Ben Lee (3min)**  
*"Teach me, O God, and I will walk in your truth; let my heart cling to you in full awe" (Psalm 86:11) Ahavah Rabah is about love...sometimes we think of God's love like love of a parent, guiding and supporting us throughout our lives... Think to a time, perhaps late at night in a camp bunk, or even at a party with friends, when that favorite song came on the iPhone and everyone joined in. We are going to let this next song lead itself (coming home, hold me tight, world is strange)*

**Shema - "Rainbow Connection" by The Muppets (3:30min)**  
*(no intro) Shema is about being one people, believing in one thing. This song captures for me how we can all have different interpretations of the same things, and still be united. (teach chorus)*

**V'ahavta – "B'chol Le'vav'cha"\* (2:30min) - Repeat after me**

**Mi Chamocha - "Set On Freedom" (4min)**  
*When we say Mi Chamocha, we think about that first moment of freedom, as our ancestors crossed the sea. Songs of freedom inspire us to be grateful, and to work on behalf of others who are not yet free. Gonna try something a little complicated here, but it could be really cool. (I sing, guys/left side sing, girls/right side sing, clap, in F)*

**Amidah intro - "Open My Lips"\* (4:30min)**  
*Does this feel like prayer to you? (Why or why not? – discuss with a neighbor and take hands if time) This next song is based on a quote by Abraham Joshua Heschel in the Mishkan Tefilah prayer book about the power of prayer, alongside the intro to Amidah. (teach chorus, in Dm?)  
Give intention for silent Amidah.*

**Silent Amidah - Avot V'Imahot & G'vurot (2-5min)**  
**(or World's Greatest? Holy Holy Holy?)**

*Rabbi Simeon ben Lakish said: The Torah given to Moses was written with black fire upon white fire. From this we learn our sacred parchment is as important as the words upon it. When a painter paints, the canvas is as much of the art as what is drawn. A photographer focuses on negative space as much as the subject. In music, the pauses and downbeats create melody as much as the notes. And for the prayer, silence is as crucial as song. Let us offer the next few moments in silence, using only the space between our songs.*

**Oseh Shalom - When We Get There (5min)**  
*We've been at this for a long time. Praying for peace, working towards a better world, trying to make a difference. Whether we express it using the words of our ancestors or the words in our hearts, songs on our iPhones or songs from our past, the feeling is there. We can truly change the world—together!*

***D'var (optional)***

**Sermon in song - It Could Be Amazing (3:30-4min)**

*(no intro) I wrote this song while visiting the Yad B'Yad School in Israel, thinking about all of our dreams of a better world, and the work it will take to make it a reality.  
(teach chorus)*

**Kaddish - "Angel" by Sarah McLachlan (5 min)**

*(hum tune) This morning we joined together in order to sing. We sang our praise, we sang for freedom, and we sang for peace. Now we take a moment to sing words of comfort to one another, and we sing to remember. If you are remembering someone this morning, I invite you to share their name aloud at this time. (Pause and look around) To the names shared aloud we add the names we hold in our hearts.  
(sing chorus, say Kaddish, then last lines "you're in the arms...")*

**Closing song - "I'm Yours" Jason Mraz (4min)**

*I want to thank you all for sharing your voices and songs this morning. What did you like? What made you uncomfortable? What did you miss from a traditional service?  
What will you remember the next time you are in a service?  
(think on your own, then discuss with a partner) I encourage you to keep thinking about this as you participate in and create spiritual experiences. For now, let's sing one last song together! (in G)*

## **Session #2: What is prayer and how do I feel about it?**

### **Enduring Understandings:**

- Prayer is relevant to our daily lives as a way to express awe, wonder and the inexpressible.
- Jewish rituals invite a mixture of tradition and creativity, the past and the personal to be in thoughtful conversation to make meaning.

### **Essential questions:**

- What would be a meaningful prayer experience for me?
- How does Jewish tradition speak to me?
- What is it about Hebrew prayer that is different than praying in English?

### **Learner outcomes:**

- Know the order, meaning and history of service, elements and prayers
- Explore and express the ways in which a prayer service helps them connect to self, to others and to their own spirituality
- Deepen their sense of belonging to a Reform Jewish community that wrestles with the balance of tradition and modernity, and struggles with God

**Materials:**

- index cards
- pencils
- service outline
- prayer shopping materials
- paper plates or bags
- copies of “Thoughts on Prayer” source sheet

**Time:** 45 minutes

The first 5-10 minutes of every class are an opportunity to check in. How are your students doing? What's going on in their lives? Choose a check-in question to ask everyone, and ask follow-up questions for details:

- What is one great thing that happened to them this week?
- What is something they are looking forward to?

**Set induction:** Distribute “Thoughts on Prayer” source sheet for partner discussion (5 minutes)

**Activity #1: Prayer likes and dislikes (10 minutes)**

- Give out pencils and 3 index cards per student and ask them to write something they like about prayer on one card and something they don't like on another. (2-3 min.) Collect the cards in two piles (pass likes one way and dislikes the other, or collect one in each hand).
- Ask for some volunteers to share a few dislikes. If appropriate, ask why, and allow for discussion when there is assent. (2-3 minutes)
- Spread the "likes" cards on the floor so everyone can see them. Sit in a circle around them if possible and give everyone time to read them. (1 minute)
- Explain that "found poetry" means taking a group of words you are given and arranging them into poetry. Ask students to write a poem on their remaining index card using the words on the cards in from of them. If needed, write them on the board. (3-5 minutes) Ask for a volunteer or two to share their poems. Explain that their poems, or arrangements of these cards, could be a plan for their own ideal prayer experience as a class.

**Activity #2: Exploring the structure of the service (10 minutes)**

- Divide the class into 3 groups and ask each group to make a list of all the prayers in your community's typical Tefilah service. Then distribute a set of note cards to each group with the names of the prayers (Hebrew, transliteration, English) and ask students to attempt to put them in order. (3-5 minutes)

- Distribute or display clearly an outline of the service. Ask how they did! Highlight the 3 sections of the service (creation, redemption, revelation). Ask when we rise and sit, when we bow, when we offer names, favorite tunes, etc. (3-5 minutes)

### **Activity #3: Prayer Shopping (10-15 minutes)**

- Set up "prayer shopping" pre-written index cards under signs in different sections around the room on the wall. (Have blank cards and pencils at each station) Give each student a paper plate or bag and have them walk around to read all of the choices and collect at least one answer from each station or write their own. (5-7 minutes)
- Stations:
  - Where do I like to pray? (Outside, temple, home, camp, school, sports)
  - How do I like to pray? (Singing, moving, talking, listening, reading, thinking, writing, silently, in Hebrew, in English)
  - With whom do I like to pray? (Family, friends, classmates, teacher, rabbi, cantor, educator, alone)
  - To whom do I pray? (God, the universe, myself, no one, I'm not sure)
  - What do I pray for? (Doing well in school, snow day, winning, possessions, people to be nice to me, peace, family, those less fortunate, doing the right thing, gratitude, to be kind, to show compassion, to be humble, strength)



- When they are done, have students share and discuss their collection with a partner. Look for similarities and differences. (5 minutes)

**Closure** (5 minutes)

- Ask for volunteers to share one thing they wrote down on a card.
- Explain that we are going to spend the semester planning to lead our own teen Tefilah service, along the lines of the poetry and plates we created today. Each week we will explore a different prayer in the service and come up with our own creative ways of expressing them. (Music, movement, writing, talking, etc.) The last few weeks we will take all the ideas we explore, including today, and put it together to make a service. We could invite other students, your parents, the clergy and/or leadership. Hopefully it will be exactly what you always wanted!

## **Session #6 (sample of session #3-9): Exploring V'ahavta**

### **Enduring Understandings:**

-Prayer is relevant to our daily lives as a way to express awe, wonder and the inexpressible.

### **Essential questions:**

-What would be a meaningful prayer experience for me?

-How does Jewish tradition speak to me?

-What is it about Hebrew prayer that is different than praying in English?

### **Learner outcomes:**

-Explore and express the ways in which a prayer service helps them connect to self, to others and to their own spirituality

-Deepen their sense of belonging to a Reform Jewish community that wrestles with the balance of tradition and modernity, and struggles with God

### **Materials:**

- pencils/pens and paper/index cards (or can use devices)
- a stopwatch (app)
- a resource sheet with “B’chol Le’vav’cha” lyrics and V’ahavta in English and Hebrew (preferably copied from Mishkan Tefilah, or provide siddurim in class)

**Time:** 45 minutes

The first 5-10 minutes of every class are an opportunity to check in. How are your students doing? What's going on in their lives? Choose a check-in question to ask everyone, and ask follow-up questions for details:

- What is one great thing that happened to them this week?
- What is something they are looking forward to?

**Activity #1: Sing-down** (15-20 minutes)

Students will be in groups of 3-4, each with someone designated as the scribe. Explain the rules of a sing-down:

- The class will be given a word
- You will have 2 minutes to write down (on paper or device) as many songs as your group can think of that include that word
  - You have to be able to sing the song as a group
  - The word can be in the title or any other part of the song **as long as your group can sing it**
  - Hebrew, English, and other languages count

Once you have explained the rules and addressed any questions, give them the word “love” and start a countdown timer. Give warnings at 1 minute, 30 seconds, and countdown from 10 and then say pencils/pens/devices down. Now explain scoring:

- We will take turns letting each group sing a song (on the count of 3). If another group also has that song, they should raise their hand.
- Teams earn 1 point for every song on their list that they can sing (the part with the word “love”), and 2 points for every song that no one else has on their lists.
- Go around the room taking turns until everyone runs out of songs.
- It’s great if someone thinks of V’ahavta! Tell them we’ll come back to it.

### **Activity #2: The Jewish Concept of Love (10 minutes)**

Ask if they notice any themes in the love songs they came up with. Explain that the Jewish concept of love is different than many of the songs in popular culture about love. Jewish love is not just about saying you love, but showing love by your actions – by doing Mitzvot (commandments, often translated as good deeds), by treating other people with respect, by doing Tikkun Olam (repairing the world, or social action) and by learning (As Rabbi Akiva said, “Study leads to action, and together they lead to justice”). Ask if any of the songs on their lists express this concept of love? Explain how.

Give out resource sheets. Sing “B’chol Le’vav’cha” (from “With All Your Heart”) together. Chant V’ahavta together. Remind students that V’ahavta is a part of Shema and its blessings, and comes after Shema and before Mi Chamocha in the service.

**Activity #3: The Art of Jewish Love** (10-15 minutes)

Encourage students to spend some time illustrating this Jewish concept of love. They could work on computers or with art supplies, with their own ideas or the text of V'ahavta. Collect the lists of songs and enter them into [www.wordle.net](http://www.wordle.net) and include in your visual Tefilah or share with students at the next session. Even better, do this during class while they work to share at the end.

**Closure** (5 minutes)

Ask students to share their artwork with the group or a partner, depending on time. Share the wordle if you can make it during class. Ask students to share something they can do this week to show love.

## **Annotated Bibliography**

Arian, Merri Lovinger. "Seeking Harmony: Music, Prayer and Sacred Community." pp. 157-166 in Teaching Tefilah: Revised Edition. Edited by Bruce Kadden and Barbara Binder Kadden. Denver, CO: A.R.E. Publishing, Inc., 2004.

*An overview of the history of Jewish music, the power of music, and the use of music in building sacred community and creating meaningful worship. The use of music for beginnings, transitions and enhancing the text are all explored in detail. From biblical music references, to how music is used in Jewish worship today, a line is drawn from Torah stories to the future of the Jewish people. Music is placed in the context of Gardner's theory of Multiple Intelligences, as one of many different ways to engage participants. Current challenges and opportunities regarding the role of music in Jewish life are also examined.*

Comins, Rabbi Mike. Making Prayer Real. Woodstock, VT: Jewish Lights, 2010.

*Over fifty Jewish spiritual leaders from all denominations participate in candid conversations about the "why" and "how" of prayer; how prayer changes us and how to discern a response from God. They share the challenges of prayer, what it means to pray, how to develop your own personal prayer voice, and how to rediscover meaning and God's presence in the traditional Jewish prayer book. Major topics include the spiritual*

*dynamics of prayer, beginning to pray, growing and healing through prayer, embracing traditional Jewish prayer and building a prayer practice.*

Freedman, Robert H. Lens, Mirror, Spark and Lamp: A Manual for Leading Effective and Engaging Jewish Worship Services. Princeton, NJ: self-published, 2011.

*A guide designed to help any service leader, professional clergy or lay leader conduct services that foster spiritual engagement among Jews at all levels of observance. An extensive catalog of practical, useful techniques to enhance Shabbat and holiday services and services for life cycle events, including b'nai mitzvah, weddings and funerals. Also included are insights into what it means to be a prayer leader and into the dynamics of traditional services. Learning from tradition, energy flow and spiritual challenges are all emphasized alongside the essential toolkit of ideas.*

Greenberg, Sidney, ed. A Treasury of Thoughts on Jewish Prayer. Northvale, NJ: Jason Aronson, Inc., 1989.

*A comprehensive collection of meditations, comments and philosophies from various sources, addressing all aspects of prayer. Divided by topics such as reasons we pray, when and how to pray, prayer as privilege and petition, God also prays, and living prayer, this is an excellent resource for writing and speaking. Also included are ruminations on the collective soul of Israel and the siddur.*

Hoffman, Lawrence A. The Art of Public Prayer. Woodstock, VT: SkyLight Paths, 1999.

*Written for laypeople and clergy of any denomination, this book helps to address how we can make worship more accessible and inspiring. Expressly not just for clergy, practical advice is offered to help eliminate obstacles to spiritual expression and to make worshippers feel welcomed and uplifted by religious services. Hoffman explores time, symbols, messaging, change, speaking, singing and space in the context of creating engaging worship experiences.*

Kaiserman, Saul, Daniel Reiser, Lisa Kingston and Hannah Goldstein. "Making Prayer Meaningful: Empowering Sophisticated Prayer Communities through School Worship." CCAR Journal: The Reform Jewish Quarterly (Spring 2014): 61-77.

*An outline of a distinct approach to Tefilah education implemented by the authors at Temple Emanu-El in New York City, based on a Solomon Shechter school worship model. Primarily focused on a three-part structure of the creation of individual siddurim (prayer books), traditional all-Hebrew prayer and chevrutah (partner) discussion intended for students in 3rd-5th grades; anecdotes highlight successes of the program. Modifications for older students who have been through the program are also referenced. A picture of the larger synagogue relationship with worship, especially with regard to the religious school's program, is offered via contributions from the clergy.*



Schiller, Benjie-Ellen. "The Many Faces of Jewish Sacred Music." Pages 6.18-6.21 in Prayer Curriculum: Tefillah. Synagogue 2000 Itinerary for Change, 2001. Online:  
<http://www.synagogue3000.org>.

*First presented as an address to cantorial students, Schiller introduces her now well-known formulation of the various moods of Jewish music in this essay. Breaking down categories of majesty, meditation, meeting, momentum and memory, the balance of these various uses of music is explored in the context of the various needs of people who attend worship services. The power of singing as a tool for engagement is closely examined, with encouragement toward its appropriate use given the context, and what precedes and follows it.*

<http://www.bie.org>

*The Buck Institute for Education (BIE) prioritizes helping teachers prepare students for successful lives. They do this by showing teachers how to use Project Based Learning (PBL) in all grade levels and subject areas. As a mission-driven nonprofit organization, BIE creates, gathers, and shares high-quality PBL instructional practices and products and provides highly effective services to teachers, schools, and districts. For teachers, BIE offers professional development on how to design, assess, and manage projects that engage and motivate students.*

*For schools, BIE helps bring coherence to PBL practices across grade levels and subject areas, and supports the creation of school-wide processes and structures to support PBL.*

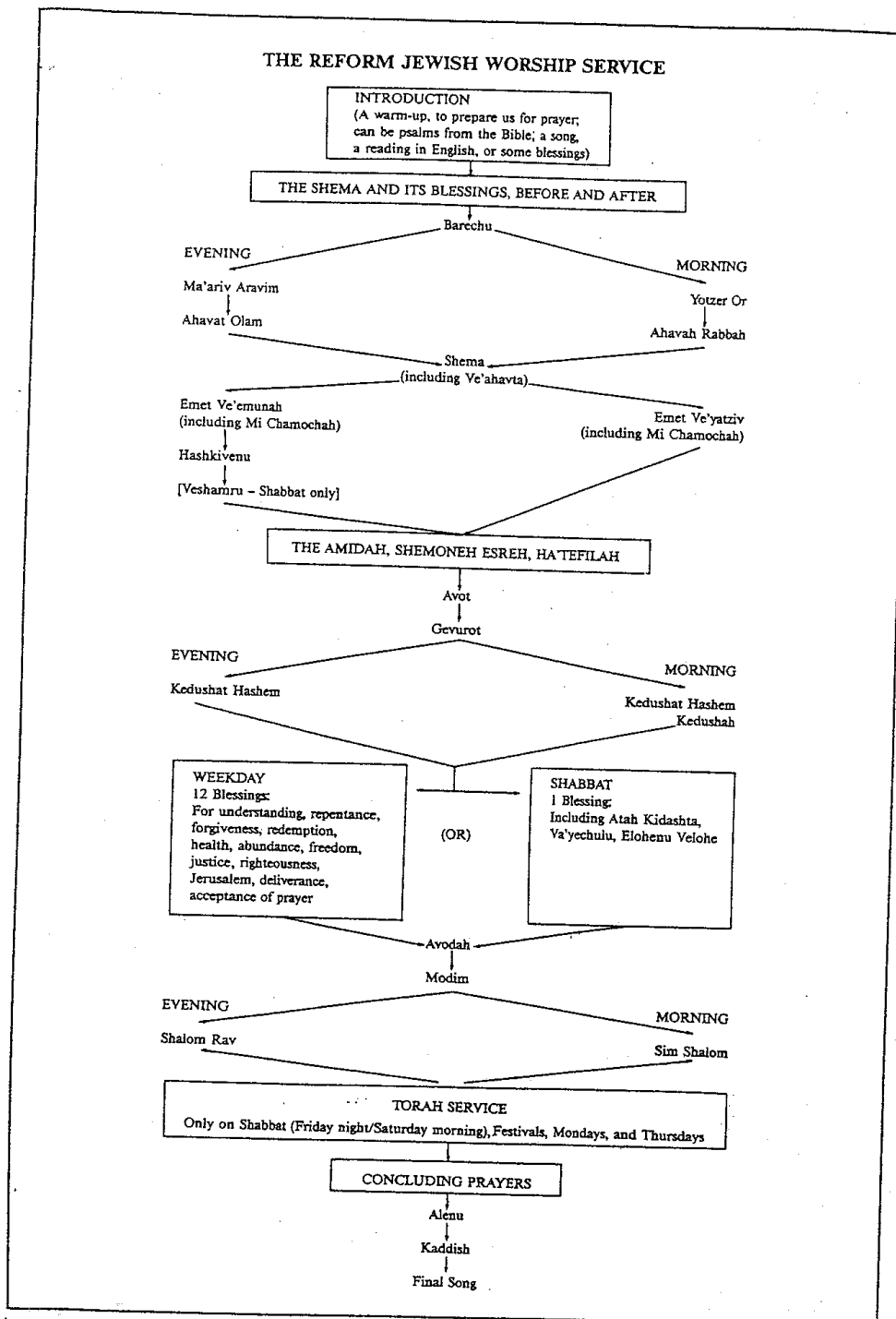
<http://www.edutopia.org>

*The George Lucas Educational Foundation is dedicated to improving the K-12 learning process by documenting, disseminating, and advocating innovative, replicable, and evidence-based strategies that prepare students to thrive in their future education, careers, and adult lives. Their vision is of a new world of learning, a place where students and parents, teachers and administrators, policy makers and the people they serve are all empowered to change education for the better; a place where schools provide rigorous project-based learning, social-emotional learning, and access to new technology; a place where innovation is the rule, not the exception; a place where students become lifelong learners and develop 21st-century skills.*

<http://www.frischrealschoolblog.blogspot.com/p/resources.html>

*Frisch is a modern Orthodox Jewish private school, and one of its main goals is to create opportunities for students to engage with their religion and its texts in meaningful and memorable ways, so that students leave with a love of Judaism that will last a lifetime.*

*The best educational models include character building and meaning-making programs and address the needs and aspirations -- social, emotional, intellectual, spiritual -- of the whole child. Tikvah Wiener, a teacher at Frisch and founder of RealSchool and JEDLAB (Jewish Education Lab), uses principles of project-based learning (PBL) to engage students in confronting real-world challenges through the development of 21st century skills. She currently serves as a consultant to Congregation Rodeph Sholom Religious School in their PBL initiative.*



## **Thoughts on Prayer**

*selections from "A Treasury of Thoughts on Jewish Prayer" edited by Sidney Greenberg*

***Read through all of the quotes on the front and back of this sheet.  
Choose the quote that you find the most meaningful and discuss why with a partner.  
(If you have time afterward, discuss the quote you least relate to as well.)***

"We do not step out of the world when we pray; we merely see the world in a different setting." – Abraham Joshua Heschel, *Man's Quest for God*

"To pray is to feel and to give expression to a deep sense of gratitude." – Simon Greenberg, *Sabbath and Festival Prayer Book*

"Jewish prayer means praying in Hebrew." – Franz Rosenzweig, *Letter to Gershom Sholem*

"Prayer, if offered from the heart and for the sake of heaven, even though the worshipper does not know its meaning, ascends on high and pierces the firmament." – The Baal Shem Tov

"Rabbi Elazar said: Prayer is greater than good deeds. No one had more good deeds than Moses, but still he was only answered when he prayed." – Berachot 32b

"We are like the child who does not know whether there is bread anywhere, but who cries out because [s]he is hungry." – Simone Weil, *Waiting for God*

"In worshipping as a congregation, we seek a sense of fellowship with those who share our religious tradition." – Mordechai M. Kaplan, *Questions Jews Ask*

“Prayer is the soul of [the hu]man holding converse with the soul of the universe.” – Israel Bettan, *Studies in Jewish Preaching*

“Prayer is the most intensely personal expression of the human soul.” – Abraham A. Neuman, *Landmarks and Goals*

“Prayer does not affect God, but ourselves.” – Julius H. Greenstone, *Jewish Feasts and Fasts*

“Prayer is meaningless unless it is subversive, unless it seeks to overthrow and to ruin the pyramids of callousness, hatred, opportunism, falsehoods.” – Abraham Joshua Heschel, *God in Search of Man*

“Even from the mud, I will sing unto Thee, my God, even from the mud.” – Jacob Glatstein, *Von Yash Iz Gekumen*

“Be not like those who honor their gods in prosperity and curse them in adversity. In pleasure or pain, give thanks!” – Rabbi Akiva, *Mekilta to Exodus*

“Gradually, the interval between prayer and deed diminishes—until, at last, all of life becomes a sanctuary.” – Alvin I. Fine, *CCAR Journal*

“Our prayers are answered not when we are given what we ask but when we are challenged to be what we can be.” – Morris Adler, *National Jewish Monthly*

“Often a prayer is not heard until many people recite it together.” – Nachman of Bratzlav, *Sefer Ha-Middot*

# **“Ruach Rock” Tefilah Songsheet**

## **“Halleylujah” by Leonard Cohen (Psalm 150)**

I've heard there was a secret chord  
That David played, and it pleased the Lord  
But you don't really care for music, do you?  
It goes like this, the fourth, the fifth  
The minor fall, the major lift  
The baffled king composing Hallelujah  
**Hallelujah, Hallelujah, Hallelujah, Hallelujah**

Your faith was strong but you needed proof  
You saw her bathing on the roof  
Her beauty in the moonlight overthrew you  
She tied you to a kitchen chair  
She broke your throne, and she cut your hair  
And from your lips she drew the Hallelujah (5x)

Maybe there's a God above  
But all I've ever learned from love  
Was how to shoot at someone who outdrew you  
It's not a cry you can hear at night  
It's not somebody who's seen the light  
It's a cold and it's a broken Hallelujah (5x)

## **The Rainbow Connection** **by Paul Williams and Kenneth Ascher**

Why are there so many songs about rainbows  
and what's on the other side?  
Rainbows are visions, but only illusions,  
and rainbows have nothing to hide.  
So we've been told and some choose to believe it.  
I know they're wrong, wait and see.  
**Sh'ma...**

Who said that every wish would be heard  
and answered when wished on the morning star?  
Somebody thought of that and someone believed it.  
Look what it's done so far.  
What's so amazing that keeps us star gazing  
and what do we think we might see?  
**Sh'ma...**

All of us under its spell.  
We know that it's probably magic.

Have you been half asleep and have you heard  
voices?  
I've heard them calling my name.  
Is this the sweet sound that called the young sailors.  
The voice might be one and the same.  
I've heard it too many times to ignore it.  
It's something that I'm supposed to be.  
**Sh'ma...**

## **“Set On Freedom” (Traditional gospel)**

Woke up this morning with my mind set on freedom (3x)  
Hallelu, Hallelu, Hallelujah.

Walking and talking with my mind set on freedom (3x)  
Hallelu, Hallelu, Hallelujah.

Singing and praying with my mind set on freedom (3x)  
Hallelu, Hallelu, Hallelujah

## **Open My Lips\* (Amidah intro) by Jay Rapoport** *Inspired by the words of Abraham Joshua Heschel*

It may not bring water to dry fields  
Or mend a broken bridge  
Or rebuild a ruined city  
But still I open up my lips

**Chorus:**  
**Adonai S'fatai Tiftach**  
**Open up my lips**  
**U'fi yagid tehilatecha**  
**And my mouth will declare your glory**

It may not tell you the future  
Or get you what you want  
But it can give you what you need  
Adonai S'fatai Tiftach

## **Chorus**

So open up my lips  
Help me find my voice  
May the sound release  
I won't hold back (2x)

It can nourish a soul  
It can mend a broken heart  
It can rebuild a weakened will  
Adonai S'fatai Tiftach

## **Chorus**

## **When We Get There\* by Jay Rapoport**

Been dreaming of a better world, not sure where to start  
People got their stories, yeah people they got their scars  
I got my own ideas like everyone else  
But I'm not gonna make it by myself

**Bells will ring, the children gonna sing**  
**And we're all gonna get there when we get there**

Nothing's ever easy if it's worth working for  
That's why making peace  
Is so much harder than making war  
If you want to change the world start with where you live  
Believe me, there is just so much you have to give

**Bells will ring, the children gonna sing  
And we're all gonna get there when we get there**

<b>We will get there (2x)</b>	Oseh Shalom (2x)
<b>And when we get there</b>	Oseh Shalom
<b>You're gonna see</b>	Bim'ro'mav
<b>Oh when we get there</b>	Hu ya'seh Shalom
<b>And we will get there</b>	Shalom aleinu
<b>Oseh Shalom</b>	V'yakol yisrael
<b>We're making peace</b>	V'imru Amen

And all you warriors can move along  
And all those criminals  
Should right what they did wrong  
And all you secret-keepers just give us some truth  
And all you leaders show us what to do

**"Angel" by Sarah McLachlan**  
(MCLACHLAN, SARAH / SAGGESE, MATTEO)

Spend all your time waiting  
For that second chance,  
For a break that would make it okay.  
There's always some reason  
To feel not good enough,  
And it's hard at the end of the day.

I need some distraction,  
Oh, beautiful release.  
Memories seep from my veins.  
Let me be empty,  
Oh, and weightless,  
And maybe I'll find some peace tonight.

**Chorus:**  
**In the arms of the angel,**  
**Fly away from here,**  
**From this dark, cold hotel room,**  
**And the endlessness that you fear.**  
**You are pulled from the wreckage,**  
**Of your silent reverie.**  
**You're in the arms of the angel,**  
**May you find some comfort here.**

So tired of the straight line,  
And everywhere you turn,  
There's vultures and thieves at your back.  
The storm keeps on twisting.  
Keep on building the lies  
That you make up for all that you lack.

It don't make no difference,  
Escape one last time.  
It's easier to believe  
In this sweet madness,  
Oh, this glorious sadness,  
That brings me to my knees.

**"I'm Yours" by Jason Mraz**  
(LAMILLA, SORAYA)

Well you done done me and you bet I felt it  
I tried to be chill but you're so hot that I melted  
I fell right through the cracks  
Now I'm trying to get back

Before the cool done run out  
I'll be giving it my bestest  
And nothing's gonna stop me but divine intervention  
I reckon it's again my turn to win some or learn some

But I won't hesitate no more, no more  
It cannot wait, I'm yours

Well open up your mind and see like me  
Open up your plans and then you're free  
Look into your heart and you'll find love love love

Listen to the music of the moment  
People dance and sing, we're just one big family  
And it's our God-forsaken right to be loved loved  
loved loved loved

So I won't hesitate no more, no more  
It cannot wait, I'm sure  
There's no need to complicate, our time is short  
This is our fate, I'm yours

I've been spending way too long  
Checking my tongue in the mirror  
And bending over backwards  
Just to try to see it clearer  
But my breath fogged up the glass  
And so I drew a new face and I laughed

I guess what I be saying  
Is there ain't no better reason  
To rid yourself of vanities and  
Just go with the seasons  
It's what we aim to do, our name is our virtue

So I won't hesitate no more, no more  
It cannot wait, I'm yours  
Open up your mind and see like me  
Open up your plans and then you're free  
Look into your heart and you'll find the sky is yours  
So please don't, please don't, please don't  
There's no need to complicate  
Cause our time is short  
This o' this o' this is our faith, I'm yours

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