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Black Pearl Sings!

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Directed by Lou Bellamy

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TOOLS FOR TEACHING

The following are a series of questions you may use to prompt discussion, critical analysis or dialogue about this play. They may be used either before or after the play, either to guide audiences toward specific issues as they watch or, to stimulate conversation about topical issues afterward.

Penumbra Theatre Company now offers Lesson Plans that use the script, the production, and the study guide to investigate specific themes! Developed by high school teachers and curriculum consultants Kimberly Colbert and Kaye Peters, these questions are intended to meet the state standards for High School Language Arts and Literacy set by the Board of Education. (Grades 9 through 12). Each plan can run from approximately 15 to 45 minutes for discussion. Please contact Penumbra Theatre's Education Director for more details:
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***Black Pearl Sings!:* Teaching the play**

Black Pearl Sings! is at once both specific to the early Harlem Renaissance period in which it is placed and universal in asking us what we value, what we will give up and at what price. To help students both understand the play historically and its value to them in the 21st Century, the study guide is divided into three strands. Within each strand are lessons to help students understand the play, analyze its significance and ultimately connect the text to their own lives. **These are marked Level 1, Level 2 and Level 3 according to Costa's Levels of Inquiry¹.**

Each strand is intended to provide a bridge to the play from existing academic units and is centered upon an aspect of the unit's essential question. The lessons are designed largely as preparation for viewing the play and should include a reflective piece after attending the play.

Unit Essential Question:

What do we discover about ourselves through theater?

Thematic Strand:

What does it mean to be authentic and how can we be authentic in our lives?

Historical Strand:

What does the marketing of "Black Pearl" help us understand about the exploitation of art, culture and people?

Social Issues Strand:

What does Susannah and Pearl's relationship help us understand about the intersection of gender, ethnicity and economics?

¹ <http://www.teacherweb.com/ca/HaleMiddleSchool/MrsSingh/Costaslevelsofinquiry.pdf>

Thematic Strand

Question:

What does it mean to be authentic and how can we be authentic in our lives?

Level 1: Understanding the text

This lesson is designed so that students may examine the meaning of “authentic” with limited excerpts from the play before studying or attending the play or afterwards as an entrance into thematic discussions of the play as a whole or in connection with other literature. “Authenticity” is a complex concept and one of the core themes of the play. Exploration of what it means to be “authentic” through Level 3 will result in students exploring the theme within the context of the play and then applying it to their own experiences.

Language Arts Standard:

I.B.2. Determine the meaning of unfamiliar words and metaphors by using dictionaries, context clues and reference books.

Materials: Dictionaries, paper, copies of play or excerpts of play and pens or markers.

Preparatory Set:

1. Students will look up the definition of “authentic” and then put it in their own words in writing on a piece of paper.
2. Students will then share their paraphrased definitions with the class.
3. Discuss differences in meaning and the relationship between denotative (2) and connotative (3) meanings of words. How is a student’s connotative definition going to influence what they see as “authentic”?

Lesson:

1. Place students into pairs or groups of three to find evidence of what is authentic in the play. (For this, teacher may hand out photocopies of 2-3 pages of the play’s script to each group to cover the full play or have everyone scrutinize several pages of the same portion of the play. If using a limited portion, see pages 49-53.)
2. In groups students will:
 - a. Read the excerpt aloud once, with each person taking a role. If there is a third member of the group, s/he will take notes on what sounded “authentic.”
 - b. Go through the excerpt highlighting what seemed “authentic” to them.
 - c. Write a group summary explaining why what they highlighted was “authentic.”
3. Groups will then report to class.
4. Finish with a class discussion of what is authentic (connected to the definition) and why it is or is not important.

(2) denotative (adj.) - the particular meaning of the word as set out in a dictionary.

(3) connotative (adj.) – the ideas or attributes associated with a word beyond its denotative meaning.

Level 2: Analysis

Jigsaw. For teachers who want to further develop the concept of being authentic, this lesson can build on the Level 1 lesson. Students will deepen their understanding of the play’s theme of what it means to be authentic and support their interpretations of the play with analysis of a selected passage. This lesson is text-

specific and will force students to recognize their interpretations and support them with analysis of specific text.

Language Arts Standard:

I.D.13: Read, analyze, and critique dramatic selections by comparing and contrasting ways in which character, scene, dialogue, and staging contribute to the theme and the dramatic effect.

Preparatory Set:

See Level 1 lesson above. (For higher level students, the above lesson can be abbreviated to ground students in the concept of “authentic” and then move more quickly into analysis.

Lesson:

1. Give each student a copy of a passage from the play with two (2) colored pencils or highlighters. The passages may be accompanied by a guiding question. Possible passages and guiding questions:
 - P. 5-6: Is Susannah’s interest in folk music authentic?
 - p. 58-59: How is a union song less authentic for Pearl to sing than a slave song?
 - p. 66-67: Is it “authentic” for Pearl to wear a prison uniform to perform her songs?

If using several passages, hand out according to groups (see 2 below) so that each member of the same group has the same passage. Two groups could have the same passage.

2. Assign students of similar levels of critical thinking ability and outspokenness to groups of four (4). This will help all students participate.
3. Directions:
 - a. Students will first individually mark up the passage, using colors to mark where they see evidence of authentic or inauthentic thinking and/or behavior. (One color for each so easily recognizable.) 15 min.
 - b. Students will write a brief, individual response on their findings (responding to guiding question if posed). 5 min.
 - c. In groups, students will discuss their response to the passage, citing specific text and explaining how it supports their argument. Each student must take their own notes so they can share their discussion with another group of students as the “experts” on that passage. 15 min.
 - d. Following discussion, students will create two supporting paragraphs that each set out an argument about authenticity in a topic sentence, cite specific text and then provides analysis of the text in support of the argument. 15 min.
 - e. When finished (perhaps second day), students will count off and go to a new “teaching” group. Each group member will share their original (expert) group’s discussion, in turn. If two groups studied the same passage, they will learn from each other as to differing interpretations. Finally, they will discuss the connections between the passages. For example, does Susannah’s dialogue in one passage raise questions about her authenticity in another?
 - f. Students will write a brief reflection on their discussion, what they learned about being authentic and how their ideas changed from the activity.

Level 3: Personal application

Level 3 is designed to follow Level 1 and may follow or skip Level 2.

This level could go in a number of directions: (1) taking lessons learned from the play's excerpts and applying them to the students' own experiences, or (2) asking the students to step into the characters' shoes and examine what their responses might have been. Whichever direction seems appropriate, the objective is to have students apply what they learned from the play about being authentic to their own lives and make personal connections to one of the play's dominant themes.

Language Arts Standard:

I.D.14: Respond to literature using ideas and details from the text to support reactions and make literary connections.

Preparatory Set 1:

1. Student journal: What is authentic about you?/What would you say is important to you and who you are—music, clothes, beliefs, religion? Considering our study of authentic, what makes this authentic to you? 10 minute freewrite.
2. Find partner and share what you wrote about.
3. Add on to journal: What might be a way that you would be asked to not show or practice that aspect upon which you journaled? Would you do it? Under what circumstances? For money? For college? For a job? To save a relationship?

Preparatory Set 2:

Discussion question/opener: Would you wear the prison uniform if Susannah asked you? Why or why not? (A question could also come from a literary unit in your existing curriculum, and then be connected to *Black Pearl Sings!*.) Students should journal on the question for 10 minutes, followed by class discussion.

Lesson:

The main lesson will be a **Paideia Seminar** (4) for which students prepare a Response in advance.

(4) A Paideia Seminar is a conversation conducted in an orderly manner with a facilitator and advanced preparation by the participants.

The basic rules of the seminar are:

1. Students must respond to the questions in advance to gain admission to the seminar.
2. Rules of academic discussion will be followed:
 - a. The teacher will facilitate or students will self-facilitate.
 - b. No talking over or under the speaker.
 - c. Students will take notes during the discussion
 - d. Students will make specific references to the text (play excerpts or other text) to develop and support their answers.
 - e. All comments will be treated with respect. (No put downs. Any comment not understood by a listener should be followed with a question to help the speaker develop further.)
3. New speakers should be given an opportunity to contribute before giving those who already spoke another turn.

Once students know the rules and have written them down, hand out the questions. Each question should be answered in a fully developed paragraph or more.

Possible questions:

1. Given our study, what does it mean to be authentic?
2. When is Pearl authentic and when is she not? Why?
3. In what way is Susannah authentic?
4. How is the authenticity of Pearl's music affected by society?
5. How has the play/story helped you understand the challenges you face to be authentic?
6. What did you discover about yourself through studying this play?
7. How did theater help you understand what it means to be authentic that is different from a short story or novel?
8. How might the audience's expectations affect the authenticity of Pearl's songs?

Reflection:

Following the seminar, students should write a short reflection to pull together their thoughts on the essential question: What does it mean to be authentic and how can we be authentic in our lives?

Historical Strand

Question: What does the marketing of “Black Pearl” help us understand about the exploitation of art, culture and people?

In this strand, students will work with short stories and poems from the Harlem Renaissance that strike similar themes and raise issues related to the exploitation of the African American art in particular, and more universally, all art. Implicit in both *Black Pearl Sings!* and the referenced supplemental materials is the “exotic” perspective adopted by the elite white patrons of the Harlem Renaissance toward the artists they supported. The effect that perspective had on the artists is particularly examined in Langston Hughes’ “Slave on the Block” and Paul Laurence Dunbar’s poem “We Wear the Mask.”

The supplemental readings are designed to help students explore similar themes found in *Black Pearl Sings!* before they see the play. The themes are presented in the essential questions and strands in this curriculum. Readings for this section include, “Slave on the Block,” a short story by Langston Hughes, and the following poems: “Dinner Guest: Me,” by Langston Hughes, “Incident,” by Countee Cullen and “We Wear the Mask,” by Paul Laurence Dunbar.

The supplemental reading lessons are scaffolded according to Costa’s Levels of Inquiry.

Language Arts Standards:

I.D.11: Demonstrate how literary works reflect the historical contexts that shaped them.

I.D.12: Synthesize ideas and make thematic connections among literary texts, public discourse, media and other disciplines.

Preparatory Set:

Have students define and discuss “authenticity” (see above Thematic strand), “marketing” and “exploitation,” using the exercise set out in Level 1 of Thematic strand.

Level 1: Understanding the text

Ask students to respond to one or all of the guiding questions below in the following manner:

1. Write the answer to the question on paper.
2. “Turn and talk” with a partner to discuss and compare answers.
3. Discuss the question as a full group.

The following are suggested guiding questions. Use excerpts from the suggested literature that you think will resonate with the class to help students respond to the following questions:

1. What is the “gist” or main message of this excerpt from the poem/short story? How do you know? Use textual evidence (direct quotes) to support your answer.
2. In what way(s) are the characters or the subject(s) of the poems or short story authentic or inauthentic?
3. What evidence of exploitation do you find in the poems or short story? How do you know? Use textual evidence to support your answer.

Level 2: Analysis

1. What is the historical context of the poem or short story and how might that context its meaning?
2. What is the theme or central idea(s) of the poem or short story? How do you

- know? Use textual evidence (direct quotes) to support your answer.
- Using textual evidence, describe the tone (or what seems to be the author's attitude) about the subject of the poem/short story?
 - What is the effect of the tone on the central idea(s) in his poem/short story? How do you know? Use textual evidence to support your answer.
 - What do you think the writer is saying about exploitation and/or authenticity in his poem/short story? Through what literary devices does he convey this meaning? Use textual evidence to support your answer.

Level 3: Personal Application

This exercise, known as "Philosophical Chairs," requires students to argue from their perspectives, citing text studied and make connections between themes in the supplemental readings and their own lives. Possible statements and questions for the exercise are listed below the set-up.

- Place two rows of chairs or desk on each side of the room. The chairs or desks should be facing each other. Determine and mark which side of the room is for those who agree and which side is for those who disagree.
- Choose a moderator who will act as a neutral voice and will help move the discussion along. The teacher may want to take this role in the beginning.
- Present a statement about related to the guiding questions to the students. You can use a statement listed below or an excerpt from the text. Make sure to write the statement somewhere so all students can see and reference it.
- Students who agree with the statement should move to the "agree" side of the room and vice versa. Encourage the students to continue moving in a respectful and orderly fashion throughout the discussion. Moving from "agree" to "disagree" does not necessarily indicate a total change of mind. Rather, the argument presented may be compelling enough to generate agreement or disagreement for the moment.
- The mediator will begin the activity by reading the discussion statement. She will then recognize someone who agrees with the statement to begin discussion. Next, she will recognize someone from the opposite side. The mediator should make sure that all students who want to speak have the chance to do so and that no one dominates discussion. This person may also paraphrase comments for clarification. In this case the mediator should always check with the speaker to make sure the paraphrase is accurate.
- Discussion can continue on the same statement throughout the class period or can change depending on the momentum. Time should be allotted for debriefing and reflection.

Modification: Begin the discussion with just two sides. If students have difficulty deciding which side to choose, encourage them to take the side they feel most strongly about. After a few minutes, add a section between the two sides with a few chairs for those who remain undecided. Once students get used to the activity you can begin the game with three sides.

The teacher may also choose a small group of students to act as observers and notetakers for reflection. These students will use notes to debrief the activity with the participants prior to a full-class reflection.

Philosophical Chairs Discussion Statements

- Today's media executives exploit young people. (Make the discussion about the *people* responsible for what is in the media.)

2. Famous labels like Abercrombie and Fitch, Juicy Couture are society's "masks" created for young people.
3. I believe there is a "Young Person Problem" in today's society.
4. I believe that experience influences the way one views people, places and things.

References from "Slave on the Block"

Paul Robeson

Paul Robeson was a premier African American actor famous for his trailblazing artistry and activism. Robeson was highly educated. He graduated with honors from Rutgers University and Columbia Law School. After coming to the attention of Senator Joseph McCarthy in 1950, he was greatly persecuted by the U.S. government. At one point, his passport was revoked. After years of ostracism, Robeson died in self-imposed seclusion.

<http://www.pbs.org/wnet/americanmasters/episodes/paul-robeson/about-the-actor/66/>

Bessie Smith

Bessie Smith was a renowned jazz and blues artist famous for her emotionally intense style that synthesized the two musical genres. Her first recording, *Down-Hearted Blues*, helped to establish her as one of the most successful black performing artist of her time.

http://www.pbs.org/jazz/biography/artist_id_smith_bessie.htm

Carl Van Vechten was an important patron of the Harlem Renaissance. A writer and photographer, Van Vechten promoted many black artists and writers of that time including Langston Hughes and Richard Wright. He was also the literary executor of Gertrude Stein.

http://en.wikipedia.org/wiki/Carl_Van_Vechten

William Edward Burghardt (W.E.B.) Du Bois

W.E.B. Du Bois was an American civil rights activist, Pan-Africanist, sociologist, historian, author, and editor. At the age of 95, in 1963, he became a naturalized citizen of Ghana.

http://en.wikipedia.org/wiki/W._E._B._Du_Bois

Hall Johnson Singers

Hall Johnson was one of a number of American composers and arrangers who elevated the African-American spiritual to an art form, comparable in its musical sophistication to the compositions of European Classical composers. He formed the Hall Johnson Negro Choir in 1925. The choir gained recognition through its participation in Marc Connelly's The Green Pastures, a Broadway production that toured nationally and internationally and eventually became adapted for film in 1936. Johnson's musical arrangements have been recorded by some of the world's most famous artists. Among the singers coached by Johnson were Marian Anderson and Shirley Verrett.

http://en.wikipedia.org/wiki/Hall_Johnson

Paul Lawrence Dunbar

Paul Laurence Dunbar was one of the United State's first renowned African American writers. He was unable to attend college, but found ways to have his work heard by other writers who encouraged him to continue writing. Dunbar self-published a collection of poems in 1893 called Oak and Ivy. A later association with Frederick Douglass landed him the opportunity to read a selection of poems. By 1895, Dunbar's work began appearing in national newspapers and magazines. He continued to write until his death in 1906 at the age of 33.

<http://www.poets.org>

We Wear The Mask

by Paul Laurence Dunbar

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.

Why should the world be overwise,
In counting all our tears and sighs?
Nay, let them only see us, while
 We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask

<http://www.poets.org>

Langston Hughes

Langston Hughes was a premier African American writer known for incorporating personal experience in his writing. Hughes, who worked to capture the full experience of black America in his writing, named Paul Lawrence Dunbar, Carl Sandburg, and Walt Whitman as his primary influences. <http://www.poets.org>

Dinner Guest: Me

by Langston Hughes

I know I am
The Negro Problem
Being wined and dined,
Answering the usual questions
That come to white mind
Which seeks demurely
To probe in polite way
The why and wherewithal
Of darkness U.S.A —
Wondering how things got this way
In current democratic night,
Murmuring gently
Over *fraises du bois*,
“I’m so ashamed of being white.”

The lobster is delicious
The wine divine,

And center of attention
At the damask table, mine.
To be a Problem on
Park Avenue at eight
Is not so bad.
Solutions to the Problem,
Of course, wait.

The Black Poets, ed. Dudley Randall pp. 98-99, Bantam Books NY, pp. 78-79

Countee Cullen

Countee Cullen was a poet, anthologist, novelist, translator, children's writer, and playwright who played a central role in the Harlem Renaissance. He won more major literary prizes than any other black writer of the 1920s and was the second black to win a Guggenheim Fellowship. Cullen was married to Yolande Du Bois, the only child of W. E. B. Du Bois. His most famous student was writer James Baldwin.

http://www.english.illinois.edu/maps/poets/a_f/cullen/life.htm

Incident

by Countee Cullen

(For Eric Walrond)

Once riding in old Baltimore
 Heart-filled, head-filled with glee,
I saw a Baltimorean
 Keep looking straight at me

Now I was eight and very small,
 And he was no whit bigger,
And so I smiled, but he poked out
 His tongue, and called me, "Nigger."

I saw the whole of Baltimore
 From May until December;
Of all the things that happened there
 That's all that I remember.

The Black Poets, ed. Dudley Randall pp. 98-99, Bantam Books NY

Definitions

Satire (n.) - a literary device used to ridicule or make fun of human vices or weaknesses. Satire's purpose is to correct or change the subject of the satiric attack. The difference between satire and sarcasm is that sarcasm is invective; it is designed to attack without the intent to influence personal or social change. (Reader's Handbook A Student Guide for Reading and Learning, Great Source Education Group, Houton Mifflin 2002. 261.)

Tone (n.) - a writer's attitude toward a subject. The writer's attitude is not to be confused with writer's purpose, which is more concrete and cannot be perceived through the writing itself.

Theme (n.) - the central idea or meaning communicated by a piece of writing.

Social Issues

Question:

What does Susannah and Pearl's relationship help us understand about the intersection of gender, ethnicity and financial status?

SS (Peoples and Cultures) Standards:

A. Identifying societal concepts that influence the interaction among individuals, groups, and institutions in society.

Level 1: Understanding the text

Through their interactions, Pearl and Susannah reveal much about the effect their ethnicity and economic class have on how they see themselves as women. This Level 1 lesson is designed to develop students' awareness of the markers of gender, ethnicity and economic class in the play.

Materials: Paper and pen for reflection writing; colored pencils for marking text.

Preparatory Set:

This activity, known as "Kitchen Sink Drama" (artslit.org), will help students identify the conflict that exists between Pearl and Susannah, and, with some coaching, recognize the gender, ethnic and financial aspects of the conflict.

1. Have students pick a moment of conflict within the play or select one and give to students (they do not need to know the context or the whole play for this exercise). Everyone will be working with the same excerpt. Potential dialogue:
SUSANNAH: No. I've know since the sixth grade what I wanted to do with my life.
PEARL: Be alone?
SUSANNAH: Why would I want to be married? The girls I grew up with have all popped out ten kids each. Between taking care of their kids, and taking care of their husbands, they are *exhausted*.
PEARL: But with no kids, when you die you don't just die. You die out.
SUSANNAH: Not if the songs I've saved live on. (32-33; 1.2)
2. Divide the students evenly in half, sitting in a circle on the floor or in desks on opposite sides of the room.
3. One side will represent Susannah and the other Pearl. Have the students read through the lines aloud and together, trying to memorize them, one line at a time. Go through the short scene, with a new line memorized each time. Once the text is learned, run through it without printed excerpt as a class a few times like a choral reading.
4. Place students in pairs, with one each from each character group. If there is an odd number, assign that student to be an assistant to the teacher and float, offering to listen to the scenes.
5. Instruct the students that they are to bring the text to life using the text they have learned, a chair and a 4x4 space. Encourage them to use tableau (frozen sculpture showing relationship between the two characters) and dramatic performance. The tableau could perhaps go at the beginning or end of the performance. Urge students to consider the conflict and power relationship they hear in the text.
6. Give students 5 minutes to prepare the scene.

7. Before presentations begin, instruct observers to take notes as they watch the scenes. What do they see in each? (Each will be different, which is significant in bringing out the different conflicts within the excerpt.)
8. Have each pair present their scene.
9. After each presentation, ask the observers in the class what they see going on. Encourage everyone to take notes on comments as well as scenes.
10. Follow with a quick write reflection (5 minutes) on what students recognized as the conflict(s) within the scene.
11. Class discussion: What are the conflicts? Seize on students' comments about gender roles. What makes Pearl and Susannah respond differently to the issues of motherhood? Why does Pearl perhaps value it while Susannah sees the songs as a substitute for being a mother?
12. Final reflection.

Lesson:

1. In pairs (can be same as preparatory set), students will go through a portion of the play (divide play into segments to have one with which each pair can work).
2. Instruct pair to go through their assigned script and mark (with colored pencils) where they find words or phrases related to gender, ethnicity or financial status. Assign one color to each topic so that they are easily recognized. (10-15 min.)
3. When finished marking, have each pair report following the sequence of the play..
4. Discuss: What obstacles does their gender create for them? What obstacles do they perceive it creates? How does ethnicity or economic class affect the way each of the women sees herself in the play?
5. Students should write a short reflection to record their discoveries.

Level 2: Analysis

Level 1 provides a preparation for the following lesson, or alternatively, teachers could have older or higher level students skip the preparatory set in Level 1 and begin with the lesson, mining the text for markers of gender, ethnicity or financial status. The following lesson builds on the discussion held at the end of Level 1, looking at the dramatic and literary devices that further reveal the effects of these states. Groups of students will study one topic/excerpt, but the rest of the class will learn from their study through a chalk talk, where students make comments and pass along a chart which eventually has comments from all students either on the original point or in response to another's comments. .

Lesson:

Before the lesson begins, create T-charts on large pieces of butcher or poster paper. Above one column write "Susannah" and on the other write "Pearl." Across the top of each paper write a quote from the text or a topic.

Possible topics/quotes:

1. Edna St. Vincent Millay (Referenced on pp. 45 and 58, Millay was an early feminist and advocate for the disenfranchised such as Sacco and Vanzetti)
If use Millay, use left column for facts about her and right for students' interpretation of significance
2. SUSANNAH. I turn in the recording to the man in charge of the team. He sends it in to DC. But he takes credit for it. When it's all written up in Life magazine there's a note at the bottom. "Additional information by Susannah Mullally." (15)
PEARL. Is that what you think hard times is? Not gettin' enough credit? You got an easy life.(16)

3. PEARL. Your friend don't mind somebody colored sleepin' in her bed?
SUSANNAH. This is Greenwich Village. She's a Bohemian. (45)
4. PEARL. I ain't goin' to no New York. What you gonna do? Put me back in prison?
SUSANNAH. New York means money. Money will help us look for your daughter. And after we find her, money will support the two of you. Or were you thinking about going back to work in the swamp? (42)
5. PEARL. My husband was a Pullman porter, no union. He serve meals in the meal car. You know you get fired if you have a hang nail? Rich people eatin' their food can't see a hang nail without it upset their delicate stomach. If I'd knowed the (union) song then, I woulda sung it. Is that enough?
SUSANNAH. No. It's a *white* song. We came to New York for you to sing *old* songs of *your* people. That's what makes you authentic. (59)
6. PEARL. Wait a minute. What's the split? Fifty-fifty? Or you want more?
SUSANNAH: I don't care about the money. Take it all and help your daughter.
PEARL. Money matters.
SUSANNAH. If I had a million dollars right now, it wouldn't mean as much as if I had *one* job.
PEARL. Harvard. (62)
7. SUSANNAH. I will not let you do something that hurts you.
PEARL. "Let me?" Susannah, from now on I choose what my life will be.

1. Place students in groups of three (3) to four (4).
2. Analysis. Instruct students to interpret what the quote reveals about the characters, placing comments in the respective columns provided. They should be specific to the text and provide analysis of how the text shows what they think. (20 min.)
3. Once groups have done their interpretation and analysis, students should post their charts on the wall or on desks that are spaced for viewing. For this next step, teacher can call time, allowing 3-5 minutes or so for each viewing and response.
4. In their original groups, students will begin to the right of their chart and rotate among the charts, as teacher calls time. One member of the group will write comments for the group on the chart. Appropriate comments would be to ask a clarifying question or one that would force the group to develop further, or to mark where they agree.
5. When comments are posted by each group on each chart, students will do a read-through to see the comments everyone made.
6. Students should take seats and write a short reflection (10 minutes or less) on the lesson's guiding question: What does Pearl and Susannah's relationship help us understand about the intersection of gender, ethnicity and economics?
7. Class discussion.

Level 3: Personal application

This level is designed to help students explore their own experiences with gender, ethnic and economic issues. It may be taught after Levels 1 and 2, or independently. Because the study will now move into personal accounts, a discussion about respectful response to peer work may be necessary.

Should preparatory set be a theater icebreaker? (Human Atom?)

Preparatory set:

Students will journal on their own experiences, drawing on what they observed in Susannah and Pearl (if Level 2 was taught). It may be helpful to have students

start with a list of topics from which they can choose one to write.

Guiding questions teacher may ask to help students brainstorm list:

- Do you feel your gender is an advantage or disadvantage? Why?
- Does a person's ethnicity affect their place in our society? How?
- Is there a difference between economic and class status? What is it?
- Make a list of times when you were aware of your gender, ethnicity or economic status.
- Choose one to write about. Journal 10 minutes to tell that story.

Lesson:

1. Students should read their journal and underline (or highlight) their favorite lines from the above journal.
2. Divide students into groups of 4-6. May let students choose groups.
3. In groups, students will share what they wrote (as they choose). They need to at least share some of their underlined phrases or sentences. (10 minutes)
4. Instruct students to create a group composition, putting together their favorite lines (at least two each) in an order that they think says something about their experiences. Lines can be arranged in any way, including interspersing different people's lines.
5. The groups' compositions will be presented to the class, one at a time. Expectations for presentation:
 - a. All group members will speak.
 - b. The presentation will include at least four tableaux (see Preparatory Set for Level 1 above) or movements that involve all group members.
 - c. The group will briefly reflect on their process, what they learned as part of presentation.
6. Once everyone has presented, students will write a reflection:
 - What do you understand about the intersection of gender, ethnicity and economics?
 - How did dramatizing (putting movement) to your words develop their meaning?
 - How, then, does theater help us understand the human experience compared to the written word?