

Folger SHAKESPEARE LIBRARY

EDUCATION

ESSENTIAL EVERYDAY BRAVERY

Thinking and Talking About
Identity and Difference
in Your Classroom

6 stand-alone lessons

4 short scripts

4 video clips

1 long list of more resources

A *CrossTalk* Education Project
Spring, 2017



Why do we need essential bravery?

Why do we need to have the sometimes difficult conversations about identity and difference **NOW**? Right now, every day, in classrooms across the United States and around the world, you and your students face the reality that is this country and the world: we are profoundly divided, polarized by our lack of knowledge, lack of empathy, and lack of understanding of one another. Issues around our identities and differences—perceived and/or actual—seem to get us pointing at one another rather than listening to one another. If we talk, listen, and talk back to one another, if we hear each other's stories, there's a chance we can learn, empathize, and understand.

Here at the Folger Shakespeare Library, we believe deeply—and say often—that teachers are the most important—and most powerful—people on earth, and do the most important work on earth. Perhaps this has never been truer than right now, because your classes are places where this kind of listening and learning can take place, or hopefully is already taking place.

Often students themselves populate your classroom with these differences—race, religion, ethnicity, gender, sexual orientation. When your classes don't fall that way, literature helps you out. Shakespeare—along with other authors before and after him—provides us with stories and characters that get students engaged in a “*crosstalk*” about their differences. That opens up spaces for these conversations in your classes. And we must have these conversations, right? If students and teachers learn to talk and listen together on these topics in school, there's a chance that students will try this at home and elsewhere.

These lessons, scripts, videos, and resources are the product of *CrossTalk*, a yearlong community engagement project led by the Folger Shakespeare Library and funded by the National Endowment for the Humanities as part of their Humanities in the Public Square initiative.

More about the *CrossTalk* Project

CrossTalk is a community engagement project born of two parallel convictions held by the Folger Shakespeare Library: (1) disparate publics—throughout the city of Washington, DC as well as across the country and the world—need to talk and listen to one another, and (2) literature and history can be powerful catalysts to spark such dialogue. Together with city partners—Anacostia Community Museum, DC Public Library, DC Public Schools, Jewish Historical Society of Greater Washington, Metropolitan AME Church, and Trinity Washington University—we collaborated on a series of forums and other educational sessions that invited attendees, prompted by seeing bits of classical and contemporary plays, to share stories with one another.

Our catalysts were selected scenes from two plays: *The Merchant of Venice*, Shakespeare’s brutal and still highly controversial play about prejudice, violence and materialism among Jews and Christians written in 1596, and *District Merchants*, a modern play commissioned by the Folger Theatre’s artistic producer Janet Alexander Griffin. Written by prize-winning playwright Aaron Posner, *District Merchants* is a 2016 retelling of Shakespeare’s play, set in post-Civil War Washington with characters who are Jewish, Christian, white, and African-American.

These *CrossTalk* lessons are designed to serve as catalysts in your classroom. Each of the six lessons can stand alone or be taught in any combination. You and your students can jump from these short scenes to reflecting meaningfully on identity and difference in their own lives as well as in other literary works. Teach these lessons before, during, or after whatever else you’re teaching. These dialogues are essential and possible anytime. You don’t have to be teaching *The Merchant of Venice*, or any Shakespeare at all for that matter. The scenes and the topics stand strong on their own.

This packet provides you with these materials:

- six lessons, most designed for one class period
- scripts of four edited scenes—two from *The Merchant of Venice* and two from *District Merchants*
- links to video clips of professional actors performing these four scenes—purposely up close and with no costume or set so that the language shines through
- an excellent list of additional resources that provides foundational questions and topics, and includes suggestions of more literature—poetry, novels, plays, short stories—related to these topics.

The lessons were created by 10 excellent teachers, and designed to work in all kinds of classes with all kinds of students. Our teachers are themselves people of different races, ethnicities, and religions, and they teach IB and AP, special needs, honors, and “regular” students in urban and suburban (mostly public) high schools in or near Washington, DC. You can find their bios in the Acknowledgements section.

We are all in this together! If conversations about identity and difference are already happening in your classes, will you share the how and what of them? If you try out some of these ideas, will you let us know how they worked, and how they can be improvised and/or improved upon? We’ll share everything with everybody.

We salute you. We’re honored to work in your service because you are the most important people on earth.

Peggy O’Brien

CrossTalk Project Director

Director of Education

pobrien@folger.edu

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SCENE 1:

The Merchant of Venice, 3.1.53-67
www.folgerdigitaltexts.org

Shylock, a Jewish moneylender, asks,
"Are we not all human beings?"

SHYLOCK

[The Christian] hath disgraced me and hindered me half a million, laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies— And what's his reason? I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that.

SCENE 2:

The Merchant of Venice, 3.1, 116-191, (edited).
www.folgerdigitaltexts.org

Shylock speaks with Antonio, a merchant seeking a loan. They are what we might call today “frenemies.” And Shylock has a score to settle with Antonio before they seal the deal.

SHYLOCK

Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances.
Still have I borne it with a patient shrug
(For suff'rance is the badge of all our tribe).
You call me misbeliever, cutthroat dog,
And spet upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help.
Go to, then. You come to me and you say
"Shylock, we would have moneys"—you say so,
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold. Moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? Is it possible
A cur can lend three thousand ducats?" Or
Shall I bend low, and in a bondman's key,
With bated breath and whisp'ring humbleness,
Say this: "Fair sir, you spet on me on Wednesday last;
You spurned me such a day; another time
You called me 'dog'; and for these courtesies
I'll lend you thus much moneys"?

ANTONIO I am as like to call thee so again,
To spet on thee again, to spurn thee, too.
If thou wilt lend this money, lend it not
As to thy friends, for when did friendship take
A breed for barren metal of his friend?
But lend it rather to thine enemy,
Who, if he break, thou mayst with better face
Exact the penalty.

SHYLOCK Why, look you how you storm!
I would be friends with you and have your love,
Forget the shames that you have stained me with,
Supply your present wants,
This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.

ANTONIO Content, in faith. I'll seal to such a bond,
And say there is much kindness in the Jew.
Fear not. I will not forfeit it!
Within these two months--that's a month before
This bond expires—I do expect return
Of thrice three times the value of this bond.

SHYLOCK And for my love I pray you wrong me not.

ANTONIO Yes, Shylock, I will seal unto this bond.

SHYLOCK Then meet me forthwith at the notary's.
Give him direction for this merry bond,
And I will go and purse the ducats straight.

ANTONIO Hie thee, gentle Jew.
 [Shylock exits. Antonio alone.]
The Hebrew will turn Christian; he grows kind.



Video clips of both of the scenes above from *The Merchant of Venice* can be found at <https://youtu.be/AvNLNbyETwY>. The scenes are introduced by *CrossTalk* manager Danielle Drakes and feature actors James J. Johnson and Michael Tolaydo.

SCENE 3:

District Merchants, Prologue.

Shylock and Antoine set the stage for their confrontation. (In *The Merchant of Venice*, this character's name is Antonio.)

ANT The year is

SHY (more or less...)

ANT 1870.

SHY The place,

ANT (more or less...)

SHY Washington, in the District of Columbia.

ANT Formerly, a swamp. Now the Capitol City.

SHY A burgeoning metropolis in this puerile, barely post-adolescent country.

ANT [He takes that description in. Then:] The population: About 130,000.

SHY Two-thirds whites, one third recently freed slaves and other...Negro people.

ANT Mostly free blacks, even before the war.

SHY Yes, mostly...

ANT About 1500 Jews.

SHY If you count the reform...

ANT I count a Yid as a Yid.

SHY And I count a shvartze as a shvartze.
[They look at each other. Tight. Tense. Cordial... Beat...
And going on...]

ANT We won the war.

SHY Which also means we lost the war.

ANT [Firm. Absolute.] No, we won.

SHY And lost. That's the horror of Civil Wars. If you win, you lose. And it never ever ends. Read history. Read Herodotus. Read the Bible... [Beat. And going on...]

ANT The war is over.

SHY The enigmatic, alcoholic war hero, General Ulysses S. Grant is now the President of these newly Re-United States...

ANT Not a friend of the General?

SHY He is not a "friend" of the Jews...

ANT The 13th, 14th and 15th amendments to the Constitution have been passed in the last five years. The slaves are free. Black men can vote. After the destruction of the Civil War, reconstruction has begun.

SHY Yes... very nice... now it's all latkes and kugel mit raisins from here forward... [Beat]

SHY To sum up: It's 1870.

ANT (Fictional 1870. Theatrical 1870...)

SHY It's Washington DC.

ANT Power and politics. Credit and coercion.

SHY Money and mishigas. [ANTOINE looks at him] Mishigas is Yiddish for...craziness. Insane nonsense. The word is a... a joking, shrug of a word. A Jew might just say "euchh, such mishigas" instead of...oh... "euchh,

such awful cruelty by small-minded people who fear what they do not understand and for whom the Jews are an easy target for hatred and ridicule." [Beat]

ANT Yeah, we got a word for that, too.

SHY I shouldn't wonder.
[Quick beat...]

ANT Enough.

SHY Time to begin...

ANT You've been— or so I hear—less than helpful. To those whom I have sent your way of late.

SHY I do not understand you. I offer fair terms. They find them unacceptable.

ANT The terms are fair?

SHY Of course the terms are fair. You want I should charge less...? Well then, my friend, lower your commission rate and I will.

ANT A commission that I then reinvest. You do not know what these men have suffered.

SHY Their suffering is not collateral. I am not their mommy. I lend money. Do you know what percentage will default? I should assume all the risk for no gain? I would be out of business in a year!

ANT Reconstruction is a new beginning. It is the brand new start this country has so badly needed for a hundred years. A chance for all of us to start again.

SHY A shame, then, isn't it, that it will fail.
[Beat, takes that harsh, blunt statement in]

ANT It will if such as we will let it fail.

SHY Your people are not ready. Ir kenen Nisht brengen a
 khir tsu a tey partey.

ANT What does that mean?

SHY You cannot bring a pig to a tea party.

ANT Then help them to begin! "You shall open your hand to
 them and lend them sufficient to their need."
 Deuteromy. Lend where it is needed most.
 And charge fair interest!

SHY I will not throw away what I have earned!

ANT Because you think my people unworthy!

SHY Because I have eyes and ears and judgment!

ANT If reconstruction fails, the country fails. We have this one
 brief chance to get this right!

SHY Then get it right! If you are the shepherd, look to your
 sheep. Do not just blame The Jew! Remember—I know
 you of old, my friend. And we both know wolves come in
 all sizes, shapes, and colors. I am not the only wealthy
 man standing on this street corner.

 [ANTOINE impulsively spits at SHYLOCK's feet. It hits his
 garment. They both stand a moment, looking at
 each other...]

SCENE 4:

District Merchants, 1.4 (edited).

The wealthy eligible bachelorette Portia contemplates her marriage options with her servant and friend, Nessa. (In *The Merchant of Venice*, this character's name is Nerissa.)

NESSA All-righty then. How 'bout... the Business Man?

PORTIA The Suit, Mr. Walker, is't he you mean?

NESSA Is't .

PORTIA As... fair a man as e're I've seen.

NESSA Fair?

PORTIA Indeed. As in... in Fair Condition.
Not poor, nor good, nor surely not pristine.
Not spindled, destroyed or mutilated.
He can stand, talk, walk and tell a tawdry tale
About a bear. Or a cock. Or stand and gawk
At me like so many of my would-be grooms.
He's fair. And fine. And surely not for me.

NESSA So how about the lanky school boy?

PORTIA Young Rittenhouse? Oh, he's a proper lad.

NESSA Oh? You like him then?

PORTIA You misapprehend.
He is proper. Stuffy. Stuffed with virtues,
Perhaps, but who can tell. If a man has
A fine rod... I don't want it up his ass!

NESSA [Taken aback...] Well okay then! Then how about the Moor? Like Othello himself, here in the flesh. And actual African royalty, or so they say. He cuts quite a figure.

PORTIA And he thinks so too. What he may think of me I have no idea. I don't think he sees me, so enamored is he of himself. Plus... I don't know. He's just so, well... black.

NESSA Ouch.

PORTIA Oh, it's nothing personal, Nessa. You know how I feel about your people.

NESSA Do I?

PORTIA I'm on your side. Freedom and all. "All men are created equal". The Vote...But still... it's just not... quite what I'd imagined.

For myself, I mean. You understand, right?

[Awkward. Abrupt shift, NESSA turns and speaks to us. holds...]

NESSA Do you think it's possible to love and hate someone so much at the exact same time? Do you? Seriously, do you??? [She gets some kind of response.] But here's the thing, though. I don't know if it's kind of like hating a blind person for not being able to see... which seems unreasonable... and unkind... or more like being frustrated by a really lazy person for not making the damned effort to get off they lazy asses and DO SOMETHING...! She was born with blinders on, I get that. And everyone tells her every day she has perfect vision, so maybe it's not her fault... But she's smart as a tack about so many things, it's hard to not to take it personal. What does she actually see when she looks at me? Can you imagine? Does she just think... oh, that Nessa... it must be hard, being her, but... you know... I'm really quite good to her, and I give her my

old clothes and things, and she's doing better than so many of her people, so... that's okay, right? I have... all this... and she has... none of that... and I did nothing to deserve all the things I have, and she did nothing to not deserve all the things she doesn't have, but that's just... that's just..... What? That's what I want to know. That's just what? How does she finish that sentence in her mind? Or does that sentence never form in her mind? Is that even possible???

NESSA turns back to PORTIA. The scene instantly shifts...]

NESSA I think I do.

PORTIA Nessa, you know—

NESSA I do. I know. I believe I understand you, Perfectly, ma'am.

PORTIA And I you, too, Nessa.



Video clips of both of the scenes above from *District Merchants* are available at <https://youtu.be/4icvD43aXtU>. They are introduced by CrossTalk manager Danielle Drakes and they feature actors James J. Johnson and Michael Tolaydo, and Sara Barker and Fatima Quander.

CrossTalk: Inner Monologues

Mark Miazga

City College High School, Baltimore, MD

WHAT'S ON FOR TODAY AND WHY

- Students will analyze the impact of a character speaking a monologue that only the audience can hear, focusing on how and why a playwright includes an inner monologue in a play.
- After analysis of the inner monologue in *District Merchants*, students will create their own, based upon cultural misunderstandings.

WHAT TO DO

1. Teachers should pass out the Scene 4 script (*District Merchants* 1.4) and have students read the scene out loud, in pairs.
2. After reading, students will specifically examine Nessa's inner monologue, and answer the following questions:
 - a. Why does Nessa choose to speak to the audience rather than the other character onstage? Describe the issues that make the speech too uncomfortable to deliver to the other person.
 - b. Underline words and punctuation that make the speech seem conversational.
 - c. What punctuation is used? What kinds of words and sentence structures are used?
 - d. Note how the playwright shifts between the "real" scene and the inner monologue.
3. The teacher will lead a class discussion about the inner monologues we have in our everyday lives by posing a series of questions, such as:
 - a. What would you like to say to your parent or teacher while you are being scolded?
 - b. What would you like to say to a romantic interest you are too afraid to ask on a date?
 - c. What would you like to say to someone who you need something from, but is rude to you (such as a classmate in a group project, or a repair man who will fix your phone inexpensively)?

4. The teacher will shift the discussion to talking about culture, and what cultural barriers compel Nessa to address the audience rather than Portia. For example, What would you like to say to someone of a different race, culture, religion, or age group who might not understand what you are going through?
5. The teacher tells students to continue to brainstorm ideas for what situation an inner monologue would be especially relevant, and, at the same time, to think about what the other person on stage might be feeling at that moment, too.
6. Students should then begin to craft their own scene which freezes and has two inner monologues delivered. Students should make their scene a pastiche of *District Merchants*:
 - a. A situation like an iceberg, where there is a bit on the surface but much is left unsaid: this is where the inner monologue will be revealed
 - b. Conversational style, with use of informal punctuation and sentence structure
 - c. A shift between the surface conversation and the inner monologues
7. After completing the inner monologues, the class will complete (perhaps volunteer) staged readings of the scenes.

HOW DID IT GO?

- Did students analyze how *District Merchants'* playwright (Aaron Posner) incorporates internal monologues and why?
- Were the students able to examine several examples of instances in which an internal monologue might happen, and then extend that into discussing how cultural differences can bring this about too?
- Were students engaged in the writing of their own scene with internal monologues, and do the monologues reveal truths that wouldn't otherwise be expressed?

VARIATIONS, EXTENSIONS, OR OTHER COMMENTS

- Differentiation: students with learning disabilities can have a modified assignment with only one internal monologue.
- An extension might be to extend the scene into a full one-act play.
- Students can be encouraged to perform their scenes to different cultural groups at school.

SUPPLEMENTAL TEXTS AND RESOURCES

- *Crumbs from the Table of Joy* by Lynn Nottage (use of internal monologues throughout)
- *The Edge of Seventeen* (movie directed by Kelly Fremont Craig, features several internal monologues)
- *Everybody Hates Chris* (inner monologues, television show)
- *Americanah* by Chimamanda Ngozi Adichie (several internal conversations about race in America, plus use of blog posts which serve as a sort of internal monologue)

CrossTalk: The Power of Asides

Amber Phelps

City College High School, Baltimore, MD

WHAT'S ON FOR TODAY AND WHY

In another part of *District Merchants*, we find this line: “This feeling right here... [Gestures to the heart]... this is how the world ends.” The words that we say or, perhaps more importantly, the words that we choose not to say, can create tension and conflict between and among people of different creeds, religions, races, and ideologies. Bridging the divide often means taking a position of vulnerability and sharing your truth.

WHAT TO DO

- 1. Opening Journal Activity** [6 minutes]: Find instances in the text in which what is left unsaid creates tension and conflict between and among central characters. (This could be a journal activity for students studying both *The Merchant of Venice* and/or *District Merchants*).
- 2. Share Out** [5 minutes]: Have students discuss their journaling in pairs and then have partners report back what they discussed in whole-class regroup.
- 3. Nessa's Aside** [3 minutes]: Hand out copies of Scene 4 (*District Merchants* 1.4) and have students read the passage aloud.
- 4. Performing the Monologue** [5 minutes]: Have students stand up and dramatically read Nessa's monologue. This can happen chorally, as a whole class. Encourage students to use the full space of the classroom and feel free to gesture and raise their voices. If time permits, you can invite individual students to read aloud, too.
- 5. Partner & Whole Group Discussion** [6 minutes]:
How did you feel as Nessa? Limit your response to a single adjective.
 - a. What words in the text felt important in helping you determine that adjective?
 - b. What are some of the ways in which Nessa feels unheard or misunderstood by Portia?
 - c. How did your body respond to certain words in this aside?

- d. Did you feel that you came to a resolution of how to interact with Portia by the end of the aside?
 - e. Would you say that your adjective has shifted by the end of the aside?
6. **Watch the Video Performance of Nessa's Monologue** [4 minutes]:
- a. How did it feel as an audience member watching Nessa?
 - b. What moments felt uncomfortable to watch? Why were they uncomfortable to witness?
 - c. What adjective would you use to describe Nessa's emotions in this moment? How does it compare to the adjective you identified earlier?
7. **Partner Up & Perform** [6 minutes]: Have one student perform Nessa's monologue and one person portray a "silent" Portia.
8. **Re-Group & Share** [5 minutes]:
- a. For the Portias: how did it feel to be able to "listen in" or be "clued in" to Nessa's feelings?
 - b. For the Nessas: how did it feel to share your feelings to Portia?
 - c. For the Portias: How might you adjust your actions, behaviors, words around Nessa with this awareness?
9. **Closure** [10 minutes]: Have students complete an identity mapping chart (follows this lesson), and find the areas in which the expectations of one world clash with another. Further, ask students to think about (a) the ways in which they have experienced a sense of liminality or being in-between and (b) moments during which the things they did not say led to internal turmoil or conflict. Discuss ways around the conflict and how moments of vulnerability could have inspired opportunities for empathy and collective understanding.

HOW DID IT GO?

1. Self-reflection: Have students close the class thinking about the ways in which moments of vulnerability inspire feelings of empathy and collective understanding.
2. Extension for Summative Assignment: Have students convert this identity mapping and story of liminality into a monologue to perform for a summative assignment. Students could use previous knowledge of verse/prose, iambic pentameter, and other literary and sound devices to guide their writing and be used to assess major literary concepts.

VARIATIONS, EXTENSIONS, AND OTHER COMMENTS

1. Students who have not studied the plays could skip to step three of the lesson and maximize time for the closure activity and identity mapping.
2. Depending on the age group, students could use asides in *The Merchant of Venice* (i.e. Shylock's aside in 1.3) and watch the corresponding video.
3. Depending on the classroom culture, some students may feel hesitant to share their lived experiences with the classroom, and you may need to build up to whole-class settings of sharing. In some situations, moving to whole-class share-out might be helpful in a challenging conversation and discussion.
4. Extension: Have students convert this identity mapping and story of liminality into a monologue to perform for a summative assignment. Students could use previous knowledge of verse/prose, iambic pentameter, and other literary and sound devices to guide their writing and be used to assess major literary concepts.

IDENTITY MAPPING CHART

Gender	Education	Culture	Religion
Economic Status	Race	Family	Community/ Neighborhood
Relationships	Popular Culture/Society	Sexual Orientation	?

1. Do you see any clashes? Opposing expectations?
2. Do you see any places in which the expectations correlate?
Have items that match?

CrossTalk: Bridging Cultural Gaps

Donna Denizé

St. Albans School for Boys, Washington, DC

WHAT'S ON FOR TODAY AND WHY

This exercise helps students examine how customs and beliefs affect human behavior; through this understanding, students can begin to eliminate stereotypes and begin to reflect on what unites human beings. It starts with students moving beyond stereotypes to see a shared or common humanity among culturally diverse peoples.

WHAT TO DO

1. Hand out and paraphrase with students W.E.B. Dubois' definition of Double Consciousness that can be found at the end of the lesson.
2. View Scene 2 (*The Merchant of Venice* 1.3) and perhaps have the class read it aloud beforehand. Have the class discuss Shylock and Antonio's views of each other. Identify examples of double consciousness for both parties.
3. Discuss ways in which groups of people—other than African-Americans—also experience double consciousness; for instance, the only girl in a classroom of boys or the only boy in a ballet class of girls. In short, to what extent can double consciousness be applied to other groups such as ethnicity, class, or sexual preference? What do the silences between Shylock and Antonio suggest about their relationship?
4. Have students read the excerpts included in this lesson, and identify the double consciousness in each. Where are the silences in these pieces, and what do the silences suggest?
5. How are these examples of double consciousness similar? How are they different? In short, what does each example of double consciousness reveal about the "other" (Invisibility? Isolation?)
6. What is revealed about the dominant group? (Lack of awareness? Entitlement? Empathy?)
7. What skills are needed to build empathy or understanding?

8. Which examples present relationships in which the lack of understanding between the groups seems easier to solve or resolve, and why?
9. Close the class by reading and discussing the poem “Barbie’s Shoes” by Hilary Tham and identify and discuss any connections and the significance (comparison and contrast) of double-consciousness in all the works.
10. Explore ways of healing, and/or bridging the gap between two culturally diverse groups of people.

EXCERPT #1:

From the chapter “Of Our Spiritual Strivings” in *The Souls of Black Folk* by W.E.B. DuBois, 1903.

“After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world,—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness,—an American, a Negro; two warring souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.

The history of the American Negro is the history of this strife—this longing to attain self-conscious manhood, to merge his double self into a better and truer self.”

EXCERPT #2:

From *Bless Me, Ultima*, by Rudolfo Anaya, 1972.

(Mexican-American) Antonio's [Tony's] first day at school. Miss Maestas is the teacher in the school. Tony, a 5 year old Mexican boy, attends to be educated.

"A radiator snapped with steam and I jumped. ... This room was brighter than the hall. So it was like this that I entered the school.

Miss Maestas was a kind woman. She thanked the boy whose name was Red for bringing me in, then asked my name. I told her I did not speak English.

"Cómo te llamas?" she asked.

"Antonio Márez," I replied. I told her my mother said I should see her. ...

She smiled. "Anthony Márez," she wrote in a book. I drew closer to look at the letters formed by her pen. "Do you want to learn to write?" she asked.

"Yes," I answered.

"Good," she smiled.

I wanted to ask her immediately about the magic in the letters, but that would be rude and so I was quiet. I was fascinated by the black letters that formed on the paper and made my name. Miss Maestas gave me a crayon and some paper and I sat in the corner and worked at copying my name over and over. She was very busy the rest of the day with the other children that came to the room. Many cried when their mothers left, and one wet his pants. I sat in my corner alone and wrote. By noon I could write my name, and when Miss Maestas discovered that she was pleased.

She took me to the front of the room and spoke to the other boys and girls. She pointed at me but I did not understand her. Then the other boy and girls laughed and pointed at me. I did not feel so good. Thereafter I kept away from the groups as much as I could and worked

EXCERPT #2: *Continued*

alone. I worked hard. I listened to the strange sounds. I learned new names, new words.

At noon we opened our lunches to eat. ... My mother had packed a small jar of hot beans and some good, green chile wrapped in tortillas. When the other children saw my lunch they laughed and pointed again. ... They showed me their sandwiches which were made of bread. Again I did not feel well.

I gathered my lunch and slipped out of the room. The strangeness of the school and other children made me very sad. I did not understand them. I sneaked around the back of the school building, and standing against the wall I tried to eat. But I couldn't. A huge lump seemed to form in my throat and tears came to my eyes. I yearned for my mother, and at the same time I understood that she had sent me to this place where I was an outcast. ...

The pain and sadness seemed to spread to my soul, and I felt for the first time what the grown-ups call, *la tristesa de la vida*. I wanted to run away, to hide, to run and never come back, never see anyone again. But I knew that if I did I would shame my family name. ... I knew I had to grow up and be a man, but oh it was so very hard.

But no, I was not alone. Down the wall near the corner I saw two other boys who had sneaked out of the room. They were George and Willy. They were big boys; I knew they were from the farms of Delia. We banded together and in our union found strength. We found a few others who were like us, different in language and custom, and a part of our loneliness was gone. When the winter set in we moved into the auditorium and there, although many a meal was eaten in complete silence, we felt we belonged. We struggled against the feeling of loneliness that gnawed at our souls and we overcame it; that feeling I never shared again with anyone. ..."

Permission requested from Time Warner Book Group

EXCERPT #3:

From *Citizen: An American Lyric* by Claudia Rankine, 2014
(Jamaican-American)

Poem #1:

At the end of a brief conversation, you tell the manager you are speaking with that you will come by his office to sign the form. When you arrive and announce yourself, he blurts out, I didn't know you were black!

I didn't mean to say that, he then says.

Aloud, you say.

What? He asks.

You didn't mean to say that aloud.

Your transaction goes swiftly after that.

Poem #2:

And when the woman with the multiple degrees say, I didn't know black women could get cancer, instinctively you take two steps back though all urgency leaves the possibility of any kind of relationship as you realize nowhere is where you will get from here.

EXCERPT #3: *Continued*

Poem #3:

Someone in the audience asks the man promoting his new book on humor what makes something funny. His answer is what you expect—context. After a pause he adds that if someone said something, like about someone, and you were with your friends, you would probably laugh, but if they said it out in public where black people could hear what was said, you might not, probably would not. Only then do you realize you are among “the others out in public” and not among “friends.”

Poem #4:

Not long ago you are in a room where someone asks the Philosopher Judith Butler what makes language hurtful. You can feel everyone lean in. Our very being exposes us to the address of another, she answers. We suffer from the condition of being addressable. Our emotional openness, she adds, is carried by our addressability. Language navigates this.

For so long you thought the ambition of racist language was to denigrate and erase you as a person. After considering Butler’s remarks, you begin to understand yourself as rendered hypervisible in the face of such language acts. Language that feels hurtful is intended to exploit all the ways that you are present. Your alertness, your openness, and your desire to engage actually demand your presence, your looking up, your talking back, and, as insane as it is, saying please.

Permission requested from Graywolf Press

EXCERPT #4:

From *The First Day* by Edward P. Jones, 1992.
(African-American)

On an otherwise unremarkable September morning, long before I learned to be ashamed of my mother, she takes my hand and we set off down New Jersey Avenue to begin my very first day of school. I am wearing a checkered like blue and-green cotton dress, and scattered about these colors are bits of yellow and white and brown. My mother has uncharacteristically spent nearly an hour on my hair that morning, plaiting and replaiting so that now my scalp tingles. Whenever I turn my head quickly, my nose fills with the faint smell of Dixie Peach hair grease. The smell is somehow a soothing one now and I will reach for it time- and time again before the morning ends. All the plaits, each with a blue barrette near the tip and each twisted into an uncommon sturdiness, will last until I go to bed that night, something that has never happened before. My stomach is full of milk and oatmeal sweetened with brown sugar. Like everything else I have on, my pale green slip and underwear are new, the underwear having come three to a plastic package with a little girl on the front who appears to be dancing. Behind my ears, my mother, to stop my whining, has dabbed the stingiest bit of her gardenia perfume, the last present my father gave her before he disappeared into memory. Because I cannot smell it, I have only her word that the perfume is there. I am also wearing yellow socks trimmed with thin lines of black and white around the tops. My shoes are my greatest joy, black patent-leather miracles, and when one is nicked at the toe later that morning in class, my heart will break.

I am carrying a pencil, a pencil sharpener, and a small ten-cent tablet with a black-and-white speckled cover. My mother does not believe that a girl in kindergarten needs such things, so I am taking them only because of my insistent whining and because they are presents from our neighbors, Mary Keith and Blondelle Harris. Miss Mary and Miss Blondelle are watching my two younger sisters until my mother returns.

EXCERPT #4: *Continued*

The women are as precious to me as my mother and sisters. Out playing one day, I have overheard an older child, speaking to another child, call Miss Mary and Miss Blondelle a word that is brand new to me. This is my mother: When I say the word in fun to one of my sisters, my mother slaps me across the mouth and the word is lost for years and years.

All the way down New Jersey Avenue, the sidewalks are teeming with children. In my neighborhood, I have many friends, but I see none of them as my mother and I walk. We cross New York Avenue, we cross Pierce Street, and we cross L and K, and still I see no one who knows my name. At I Street, between New Jersey Avenue and Third Street, we enter Seaton Elementary School, a timeworn, sadfaced building across the street from my mother's church, Mt. Carmel Baptist.

Just inside the front door, women out of the advertisements in *Ebony* are greeting other parents and children. The woman who greets us has pearls thick as jumbo marbles that come down almost to her navel, and she acts as if she had known me all my life, touching my shoulder, cupping her hand under my chin. She is enveloped in a perfume that I only know is not gardenia. When, in answer to her question, my mother tells her that we live at 1227 New Jersey Avenue, the woman first seems to be picturing in her head where we live. Then she shakes her head and says that we are at the wrong school, that we should be at Walker-Jones.

My mother shakes her head vigorously. "I want her to go here," my mother says. "If I'da wanted her someplace else, I'da took her there." The woman continues to act as if she has known me all my life, but she tells my mother that we live beyond the area that Seaton serves. My mother is not convinced and for several more minutes she questions the woman about why I cannot attend Seaton. For as many Sundays as I can remember, perhaps even Sundays when I was in her womb, my mother has pointed across I Street to Seaton as we come and go to Mt. Carmel. "You gonna go there and learn about the whole world." But one of the guardians of that place is saying no, and no again. I am learning this

EXCERPT #4: *Continued*

about my mother: The higher up on the scale of respectability a person is—and teachers are rather high up in her eyes—the less she is liable to let them push her around. But finally, I see in her eyes the closing gate, and she takes my hand and we leave the building. On the steps, she stops as people move past us on either side.

“Mama, I can’t go to school?”

She says nothing at first, then takes my hand again and we are down the steps quickly and nearing New Jersey Avenue before I can blink. This is my mother: She says, “One monkey don’t stop no show.”

Walker-Jones is a larger, newer school and I immediately like it because of that. But it is not across the street from my mother’s church, her rock, one of her connections to God, and I sense her doubts as she absent-ly rubs her thumb over the back of her hand. We find our way to the crowded auditorium where gray metal chairs are set up in the middle of the room. Along the wall to the left are tables and other chairs. Every chair seems occupied by a child or adult. Somewhere in the room a child is crying, a cry that rises above the buzz-talk of so many people. Strewn about the floor are dozens and dozens of pieces of white paper, and people are walking over them without any thought of picking them up. And seeing this lack of concern, I am all of a sudden afraid.

“Is this where they register for school?” my mother asks a woman at one of the tables.

The woman looks up slowly as if she has heard this question once too often. She nods. She is tiny, almost as small as the girl standing beside her. The woman’s hair is set in a mass of curlers and all of those curlers are made of paper money, here a dollar bill, there a five-dollar bill. The girl’s hair is arrayed in curls, but some of them are beginning to droop and this makes me happy. On the table beside the woman’s pocketbook is a large notebook, worthy of someone in high school, and looking at me looking at the notebook, the girl places her hand possessively on it. In her other hand she holds several pencils with thick crowns of additional erasers.

EXCERPT #4: *Continued*

"These the forms you gotta use?" my mother asks the woman, picking up a few pieces of the paper from the table. "Is this what you have to fill out?"

The woman tells her yes, but that she need fill out only one.

"I see," my mother says, looking about the room. Then: "Would you help me with this form? That is, if you don't mind."

The woman asks my mother what she means.

"This form. Would you mind help in me fill it out?" The woman still seems not to understand.

"I can't read it. I don't know how to read or write, and I'm askin you to help me." My mother looks at me, then looks away. I know almost all of her looks, but this one is brand new to me. "Would you help me, then?"

The woman says Why sure, and suddenly she appears happier, so much more satisfied with everything. She finishes the form for her daughter and my mother and I step aside to wait for her. We find two chairs nearby and sit. My mother is now diseased, according to the girl's eyes, and until the moment her mother takes her and the form to the front of the auditorium, the girl never stops looking at my mother. I stare back at her. "Don't stare," my mother says to me. "You know better than that."

Another woman out of the Ebony ads takes the woman's child away. Now, the woman says upon returning, let's see what we can do for you two.

My mother answers the questions the woman reads off the form. They start with my last name, and then on to the first and middle names. This is school, I think. This is going to school. My mother slowly enunciates each word of my name. This is my mother: As the questions go on, she takes from her pocketbook document after document, as if they will support my right to attend school, as if she has been saving them up for just this moment. Indeed, she takes out more papers than I have ever seen her do in other places: my birth certificate, my baptis-

EXCERPT #4: *Continued*

mal record, a doctor's letter concerning my bout with chicken pox, rent receipts, records of immunization, a letter about our public assistance payments, even her marriage license—every single paper that has anything even remotely to do with my five-year-old life. Few of the papers are needed here, but it does not matter and my mother continues to pull out the documents with the purposefulness of a magician pulling out a long string of scarves. She has learned that money is the beginning and end of everything in this world, and when the woman finishes, my mother offers her fifty cents, and the woman accepts it without hesitation. My mother and I are just about the last parent and child in the room.

My mother presents the form to a woman sitting in front of the stage, and the woman looks at it and writes something on a white card, which she gives to my mother. Before long, the woman who has taken the girl with the drooping curls appears from behind us, speaks to the sitting woman, and introduces herself to my mother and me. She's to be my teacher, she tells my mother. My mother stares.

We go into the hall, where my mother kneels down to me. Her lips are quivering. "I'll be back to pick you up at twelve o'clock. I don't want you to go nowhere. You just wait right here. And listen to every word she say." I touch her lips and press them together. It is an old, old game between us. She puts my hand down at my side, which is not part of the game. She stands and looks a second at the teacher, then she turns and walks away. I see where she has darned one of her socks the night before. Her shoes make loud sounds in the hall. She passes through the doors and I can still hear the loud sounds of her shoes. And even when the teacher turns me toward the classrooms and I hear what must be the singing and talking of all the children in the world, I can still hear my mother's footsteps above it all.

Permission requested from HarperCollins Publishers, Inc.

EXCERPT #5:

“Barbie’s Shoes” by Hilary Tham, 2001.
(Malaysian-American)

BARBIE’S SHOES

I’m down in the basement
sorting Barbie’s shoes:
sequin pumps, satin courts,
western boots, Reebok sneakers,
glass slippers, ice-skates, thongs.
all will fit the dainty, forever arched
feet of any one Barbie: Sweet Spring
Glitter-eyed, Peaches and Cream,
a Brazilian, Russian, Swiss, Hong Kong
Hispanic or a Mexican, Nigerian
or Black Barbie. All are cast
in the same mold, same rubbery,
impossible embodiment of male fantasy
with carefully measured
doses of melanin to make
 a Caucasian Barbie,
 Polynesian Barbie,
 African-American Barbie
Everyone knows that she is the same
Barbie and worthy of the American Dream
House, the pink Corvette, opera gloves, a
hundred pairs of shoes to step into. If only
the differently colored men and women we know
could be like Barbie, always smiling, eyes
wide with admiration, even when we yank
off an arm with a hard to take off dress.
Barbie’s shoes, so easily lost, mismatched,
useless: they end up, like our prejudices,
in the basement, forgotten as spiders
sticking webs in our deepest corners,
we are amazed we have them still.

Permission requested from Three Continents Press

CrossTalk: Otherness

Jill Burdick-Zupancic

Thomas Jefferson High School for Science
and Technology, Alexandria, VA

&

Dominique Parker

Thomas Wootton High School, Rockville, MD

WHAT'S ON FOR TODAY AND WHY

Using both Shakespeare's *The Merchant of Venice* and Posner's *District Merchants*, students will consider the idea of "otherness" in the text and in their own lives and how our own (and the authors') underlying assumptions affect this.

WHAT TO DO

1. Watch video clip of Scene 3 (*District Merchants*, Prologue)
(total time for viewing and discussion - 25 minutes)
 - The students' purpose: Determine the relationship between the two men as shaped by language and assumptions.
 - a. What background knowledge are we coming to the scene with? Knowledge of what it means to be Jewish in America? Knowledge of what it means to be Black in America? Or assumptions of each? Allow students to look up the difference between what it means to KNOW and what it means to ASSUME.
 - b. What does the language used between the men suggest about the relationship? (Yid & Shvartze)
 - c. What does this kind of language do/what is its purpose? (Students should get to the idea of dehumanizing or distancing)

- d. Ask students what is said explicitly in the text versus what is said implicitly. What assumptions is Posner making about the reader? What assumptions are each of the men making of each other?
2. Read/review *The Merchant of Venice*, 1.3. Hopefully, students will have read it before class. (total time for viewing and discussion - 25 minutes)
 - a. What background knowledge are we coming to the scene with? (Consider this an opportunity to build some historical context about the treatment of Jews and Christians in Venice during the 16th century.)
 - b. What does this kind of language do/what is its purpose? (Students should get to the idea of dehumanizing or distancing.)
 - c. Ask students what is said explicitly in the text versus what is said implicitly. Shakespeare is making what assumptions about the reader? What assumptions are each of the men making about one other?
 - d. Some guiding questions for comparative analysis:
 - Are both authors (Posner and Shakespeare) relying on unspoken assumptions made by the reader?
 - Do these assumptions support the language used between the men?
 - Do these assumptions change the meaning of the language used between the men?
 - In *District Merchants*, the difference is both religion and skin color, in *The Merchant of Venice*, the difference is religion. How do each of the playwrights use language to create distance between each pair of men?

3. Writing (most likely for a journal or a freewrite - perhaps for homework):

- Write about a time when you've been made to feel other/the outsider. It could be because of race, age, gender, nationality, or intelligence.
- How did the person let you know you were different?
- Did they use explicit language or behaviors?
- Were they making assumptions about you?
- How did you respond?

HOW DID IT GO?

If students are comfortable (and chances are that a few will be), they can share out their stories in the next class period. This may open up an opportunity for less vocal students to share their writing. It should lead to some difficult (but necessary) discussions about identity. Through both Shakespeare's and Posner's language, students will hopefully understand that being "other" can create both distance and camaraderie. For summative assessments, you may consider choosing another passage from each play and asking students to analyze the assumptions each character makes about another.

VARIATIONS, EXTENSIONS, AND OTHER COMMENTS

Most students will understand how language is used to create distance because they've probably heard it used before. Assumptions are more difficult because in considering them, the students are asked to see what isn't written and to consider what assumptions they are bringing to the text. Slow down and take some time to build the skill of uncovering assumptions and students will be able to do it on their own soon.

SUPPLEMENTAL TEXTS AND RESOURCES

Poetry:

- “The therapist incident” in Claudia Rankine’s *Citizen* to examine the moment of seeing someone as other
- “I, Too” by Langston Hughes to look at possible responses to being characterized as the other; claiming the right to “sing” the song of the culture
- “Let America Be America Again” by Langston Hughes
- Claude McKay’s “America” for a contrasting response to Hughes in both form and tone
- “How I got Born” and “Why I am Not A Woman” by Cornelius Eady

Fiction:

- “The Tenth Man,” short story by Ida Fink. Use it with *Night* to examine the passive acceptance of a group being demonized – and the tragic results
- “A Good Man is Hard to Find” by Flannery O’Connor, or really any short story by O’Connor

CrossTalk: Perspective And Position of Others

Roni DiGenno

Woodrow Wilson High School, Washington, DC

and

Sam Haller

DeMatha Catholic High School, Hyattsville, MD

WHAT'S ON FOR TODAY AND WHY

Students will be able to understand the perspective and position of another community. Students will do this through reading a speech from *The Merchant of Venice* to determine Shylock's perspective and position on mimicking his frustration with that of another group.

WHAT TO DO

The Reading

1. Pass out copies of the handout included in this lesson, an edited version of Shylock's speech in *The Merchant of Venice*, 3.1.
2. Have students stand and spread out in a circle for a choral reading.
3. Read chorally (all together in one voice) two or three times. Encourage students to punch and/or physicalize words that stand out to them. The first time students read, they should read normally. The second time, they will read normally and then emphasize the bolded words. The last time students read, they should start softly and then get louder.

Quick Debrief

1. Which words really sound charged to you?
2. If you were a theatre director, where would you tell Shylock to slow down or pause to add more emphasis?

Task/Role Play

1. Say to students: Obviously, the Jews have been targeted, vilified, and marginalized throughout history. What other groups, at one time or another, have been "othered" like this?

2. Jot down student answers on board. Examples could include Jews, women, Muslims, poor people, immigrants, etc.
3. Students now choose one of these groups on the board—one that they would not count themselves a member of, but preferably one that they know something about.
4. Following the template of Shylock's speech (also on the same handout), students will rewrite this speech from the perspective of a fed-up, angry member of the group they chose, working in groups of two or three to brainstorm and construct their own monologue.
5. Their updated monologues should show an attempt to understand what a member of this group would feel like as a target of another group's scorn.
6. Those small groups will then read their monologues to the whole class.

HOW DID IT GO?

In-class debrief

- Discussion/Debrief Rules
 - Student responses should be framed as "I" statements—don't speak for others
 - Share the table, don't speak over people
 - Encourage and embrace multiple points of view
 - Everyone talks, and everyone listens
- Discussion Questions
 - Was this activity difficult?
 - How did it make you feel?
 - Is it ever right to treat someone unfairly?
 - What did this activity cause you to think about?
 - Were there moments when you did not want to read your parts?
 - Were there moments when you felt frustrated or upset?
 - Were there any moments that another group changed how you felt?

Student Reflection

- Students can write a one page reflection of their experience in the role play. They can write about whatever they choose, whether it's in relation to current events, their own lives, or about a story they heard. They can also just reflect on what they have heard during the discussion.

VARIATIONS, EXTENSIONS, AND OTHER COMMENTS

Extension:

- Students can answer the following question and begin a research project or assignment focused on the group of their choice.
"Did any of you feel you wanted or needed to know more about this group to do a better job representing this character's frustration?"

SCENE 1.

The _____ hath
disgraced me and hindered me
half a million.
Laughed at my _____ ,
Mocked at my _____ ,
Scorned my _____ ,
Thwarted my _____ ,
_____ my friends,
_____ mine enemies—
And what's his reason?
I am a(n) _____ .
Hath not a(n) _____ eyes?
Hath not a(n) _____ hands,
organs, dimensions, senses,
affections, passions?
If you _____ us,
do we not _____ ?
If you _____ us,
do we not _____ ?
If you _____ us,
do we not die?

The **Christian** hath disgraced me
and hindered me half a million.
Laughed at my **losses**,
Mocked at my **gains**,
Scorned my **nation**,
Thwarted my **bargains**,
Cooled mine friends,
Heated mine enemies—And
what's his **reason**?
I am a **Jew**.
Hath not a **Jew** eyes?
Hath not a **Jew** hands, organs,
dimensions, senses, affections,
passions?
If you **prick** us, do we not **bleed**?
If you **tickle** us, do we not **laugh**?
If you **poison** us, do we not **die**?

CrossTalk: Language, Meaning and Feeling

David Peters

Washington-Lee High School, Arlington VA

&

Noma Seme

Falls Church High School, Falls Church, VA

WHAT'S ON FOR TODAY AND WHY

Students will develop an awareness and understanding of how a character's use of language and actions affect others in literature and in real life. By considering the impact of racial microaggressions and similar behaviors, students can work toward developing a more empathetic worldview. They will read scenes from *The Merchant of Venice* and *District Merchants* and discuss the effect of each character's language and actions. Students will consider instances of casual racism in the texts and examine any connections to their own lives.

WHAT TO DO

1. When we meet for the first time during the day, we exchange greetings to recognize each other's presence, and we may even ask how each of us is doing to show we care about each other's well-being. Sometimes you can get an idea of how someone feels that way. Is this person happy, sad, or neutral? Today we will examine the language and actions that characters use to reveal how they feel about the situation or someone. We will notice how this kind of language use and action affects another person.
2. Ask students to notice what you do in the quick greeting act—you may act happy or sad. Happy: may use animated voice, positive words, eye contact and even extend a handshake during the greeting. Sad will be otherwise. Invite students to make observations about the mini-act. How was the experience for both people? Positive or negative? Explain.

3. Introduce the students to the text where characters are not friends. Use Excerpt #1 included at the end of the lesson—an edited version of *The Merchant of Venice* 3.1 in which Shylock complains about the Martian instead of a Christian in the original text. Depending on the level and needs, students can read the excerpt before they watch the video performance to familiarize themselves with the content. With ELL students, you may discuss denotative and connotative meanings of some key words, e.g. How does one cool a friend and heat the enemy?
4. Students watch the video clip of Shylock’s actual speech and listen for things he is concerned about.
5. Elicit responses from students: What did you notice? What did you hear? What did Shylock complain about?
6. Using Chart A, write down students’ responses about what the Martian did, said, and how Shylock reacted.
7. Start the discussion by asking students to interrogate the verbs that are used.
 - a. How might the Martian actually have said these verbs: “disgraced”, “mocked”, “scorned”, “thwarted”, “cooled my friends”, “laughed at my losses.”
 - b. How might these acts have looked like in real life? Students can do one-minute acts of these scenarios.
 - c. How is Shylock affected by the use of language?
 - d. Who has power in this scenario and what are the consequences?
8. Ask students to complete second excerpt from *The Merchant of Venice*, Act 3, Scene 1. They can read aloud to a partner and share how they felt when they read with their own perspective in mind.
9. During the class debriefing on this segment of the lesson, discuss what they have learned about language use and actions of characters. Then create an Anchor Chart that identifies and captures possible ‘look fors’ when students read other texts where characters are not fully accepted by others. (See **Anchor Chart B** below)
10. Students do a Quick Write reflecting on what they learned. For a slow-moving class or if having a shorter period, this could be an Exit

ticket. For an accelerated group, you may proceed with reading and exploration of racialized language in a new text.

11. In this segment of the lesson, students will look for a particular kind of language and actions, called Casual Racism. See footnote.
12. Ask for volunteers to read Shylock and Antonio Scene 1 from *Merchant of Venice* 1.3. Have the rest of the class look for examples of racist behaviors and language. How does Shylock respond?
13. Suggest that racism is not always overt, or even intentional. Discuss the term Casual Racism.* Does that apply here? What is implied by Antonio's last line, for example?
14. Have two new volunteers read Scene 4 from *District Merchants*. Ask: how would you characterize the relationship between the two women? Is Portia fond of Nessa? If so, does that make her language any less hurtful? She insists, "Oh, it's nothing personal." Do we believe her? Discuss Nessa's aside to the audience. What emotions is she trying to reconcile?
15. Share the term "racial microaggressions," which can be used to delineate examples of casual racism. Explain to students that you are going to share examples of racial microaggressions, and that their task will be to identify the implied message. Teachers can use the images found in the footnotes.**
16. If students have their own portable devices, they can simply visit the website. Alternately, you can copy and laminate these images, which would make a classy way to share them with the class. That would also easily allow students to work in small groups to discuss 2-3 of the examples.
17. After working in small groups for 5-7 minutes, students should reconvene with the class. Ask students to share their response to the activity. What did they learn about themselves and others?
18. End class with a 5-minute journal reflection about any part of today's lesson.

HOW DID IT GO?

Have students been reflective and thoughtful throughout the process? Are they beginning to understand how words and actions can have an impact, regardless of intent? Are they able to see any connection to their own lives?

VARIATIONS, EXTENSIONS, AND OTHER COMMENTS

Students may be hesitant to participate in what might be a sensitive topic for them. The journal can be an ideal and safe place for them to share their ideas. Alternatively, you may start an online discussion.

It is very important that you not call on students directly to share examples of racial microaggressions from their own lives. This in itself is a microaggression of sorts. Be sure to ask the entire class for volunteers, and don't force the issue. This can be a very sensitive issue for some.

It is our opinion that the dominant group in the culture in the school or community where we are teaching (white, in both of our cases) cannot experience racial microaggressions themselves. They can, however, reflect on how their words or behaviors may have affected others. Again, this may make some students uncomfortable, so proceed carefully.

FOOTNOTES AND CITATIONS

* Casual Racism: behaviors and language influenced by negative stereotypes or prejudice based on a person's race, color, or ethnicity.

** Examples of racial microaggressions:

<http://itooamharvard.tumblr.com/>

<http://nortonism.tumblr.com/>

Teachers are encouraged to preview these websites to gauge their appropriateness for class.

EXCERPT #1:

SHYLOCK.

The Martian hath disgraced me and hindered me half a million,
laughed at my losses,
mocked at my gains,
scorned my nation,
thwarted my bargains,
cooled my friends,
heated mine enemies—
And what's his reason?
I am a human.
Hath not a human eyes?
Hath not a human hands, organs, dimensions, senses, affections, passions?
Fed with the same food, hurt with the same weapons, subject to the
same diseases,
Healed by the same means,
warmed and cooled by the same winter and summer as a Martian is?
If you prick us, do we not bleed?
If you tickle us, do we not laugh?
If you poison us, do we not die?
And if you wrong us, shall we not revenge?
If we are like you in the rest, we will resemble you in that.

EXCERPT #2:

SHYLOCK.

The (fill in race, gender, culture group that disrespects/torments you) hath
disgraced me and hindered me half a million,
laughed at my losses,
mocked at my gains,
scorned my nation,
thwarted my bargains,
cooled my friends,
heated mine enemies—
And what's his reason?

I am a (fill in your own race/gender/culture group).
Hath not a (fill in your own race/gender/culture group) eyes?
Hath not a (fill in your own race/gender/culture group) hands,
organs, dimensions, senses, affections, passions?
Fed with the same food, hurt with the same weapons, subject to the
same diseases,
Healed by the same means,
warmed and cooled by the same winter and summer as a (fill in race,
gender, culture group that disrespects/torments you) is?
If you prick us, do we not bleed?
If you tickle us, do we not laugh?
If you poison us, do we not die?
And if you wrong us, shall we not revenge?

Title: _____ **Date:** _____

Author: _____ **Publisher:** _____

Chart A:

How do a character’s actions and language use (including rumors) affect individuals or members of a particular group within a community or society?

Character	What someone says (language)	What someone does (behaviors and actions)	How the receiving character reacts reacts or feels	Effects Consequences

Possible Anchor Chart B

“Look Fors” when exploring language and actions of characters

- Strong verbs with denotative and connotative meanings
 - ★ Think about what the verbs convey in a particular context e.g. cool and heat (in summer and winter; friends and enemies)
- Effects and consequences of the language used and actions on the receiving character. It is positive, negative or neutral? Why?
 - ★ Examples: Is it hurtful; belittling; making someone feel small, invisible, unappreciated?
- Notice the phrase and sentence length
 - ★ Is it short or long? Should it be read slowly or fast? What significance does it have when read in those ways?
- Notice tone and stress of certain words when presented through repetition and variations thereof
- Notice use of punctuation marks and rhetorical questions
- Other?

CrossTalk: Resource List

M. Kamel Igoudjil

McKinley Technology High School, Washington D.C.

SUPPLEMENTAL TEXTS AND RESOURCES FOR THE LESSONS ON INNER MONOLOGUES AND POWERFUL ASIDES

Poems

- Collins, Billy, "Tension."
- Frost, Robert, "Mending Wall."
- Martinez, Victoria, "The Tension."
- Mora, Pat, "Two Worlds" and "Fences."
- Tham, Hilary, "The Tao of Mrs. Wei."

Dramatic Monologues

- Cullen, Countee, "Incident."
- Hardy, Thomas, "The Man He Killed."
- Parker, Dorothy, "A Certain Lady."

Short Stories

- Bambara, Toni Cade, "The Lesson."
- Hadley, Tessa, "Her Share of Sorrow."
- Hughes, Langston, "Thank You, Ma'am."
- O'Connor, Flannery, "Everything That Rises Must Converge."
- Tan, Amy, "Two Kinds."
- Walker, Alice, "Everyday Use."

Novels

- Adichie, Chimamanda Ngozi, *Purple Hibiscus*.
- Alexie, Sherman, *The Absolutely True Diary of a Part-Time Indian*.
- Franzen, Jonathan, *Freedom*.
- Hawthorne, Nathaniel, *The Scarlet Letter*.

- O'Brien, Tim, *The Things They Carried*.
- Styron, William, *Sophie's Choice*.

Nonfiction

- Kingston, Maxine Hong, *The Woman Warrior*.
- Fanon, Frantz, *Black Skin, White Masks*.

Plays

- Césaire, Aimé, *A Season in the Congo*.
- Shakespeare, William, *Antony and Cleopatra*.
(4.12,12-32, 4.15,86-105)
- —, *King Lear*. (1.1,1-115, 1.4,289-303).
- —, *Othello*. (1.3,429-447).
- —, *The Merchant of Venice*. (4.1,190-208).
- Wilson, August, *Fences*.

Other cool stuff

- Blick, Hugo, director, *The Last Word Monologues* (TV Series)
- Brown, Brené, "The Power of Vulnerability." (TED Talk)
https://www.ted.com/talks/brene_brown_on_vulnerability

SUPPLEMENTAL TEXTS AND RESOURCES FOR THE LESSON ON DOUBLE CONSCIOUSNESS

Poems

- Cullen, Countee, "Heritage."
- Darwish, Mahmoud, "Identity Card."
- Hughes, Langston, "The Weary Blues."
- Johnson, H. T., "The Black Man's Burden."

Short Stories

- Lahiri, Jhumpa, in *The Interpreter of Maladies*.
- Zitkala-Sa, in *American Indian Stories*.

Novels

- Rhys, Jean, *Wide Sargasso Sea*.
- Silko, Marmon, *Ceremony*.
- Toomer, Jean, "Bona and Paul" in *Cane*.

Plays

- Césaire, Aimé, *A Tempest*.
- Shakespeare, William, *Othello*.

Nonfictions

- Elizondo, Virgilio, "Who Am I" in *The Future is Mestizo*, pp.15-27.
- Hughes, Langston, "The Negro Artist and the Racial Mountain."
- Hurston, Zora Neale, "How It Feels To Be Colored Me."
- Haley, Alex, *The Autobiography of Malcolm X*.
- Morrison, Toni, *Playing in the Dark: Whiteness and the Literary Imagination*.

Other cool stuff

- Johnson, Nicole, The (re)birth of the double consciousness. (TED Talk)
<https://www.youtube.com/watch?v=PsyCMYqAfMQ>

SUPPLEMENTAL TEXTS AND RESOURCES FOR THE LESSONS ON OTHERNESS CREATED BY BOTH LANGUAGE AND UNDERLYING ASSUMPTIONS

Poems

- Brooks, Gwendolyn, "We Real Cool."
- Darwish, Mahmoud, "Identity Card."
- Dunbar, Paul Laurence, "We Wear the Mask."
- Eady, Cornelius, "How I Got Born."
- —, "Why I am Not a Woman."
- Greenberg, Blu, "Trigger Words" (from *Black Bread: Poems, After the Holocaust, 1994*).
- Handal, Natalie, "Caribe in Nueva York."
- Herrera, Juan Felipe, "Half-Mexican."

- Hughes, Langston, "I, Too."
- —, "Let America Be America Again."
- —, "Theme for English B."
- McKay, Claude, "America."
- Peltier, Leonard, "I Am Everyone."
- Rankine, Claudia, "The therapist incident."
- Rich, Adrienne, "Power."
- Shakur, Tupac, "Liberty Needs Glasses."

Short Stories

- Adichie, Chimamanda Ngozi, "Apollo."
- Fink, Ida, "The Tenth Man" or "A Spring Morning" (from *A Scrap of Time*, 1998).
- O'Connor, Flannery, "A Good Man is Hard to Find."
- Saki, "The Interlopers" (pen name of H. H. Munro).
- Staples, Brent, "Just Walk on By: Black Men and Public Square."
- Walker, Alice, "Beauty: When the Other Dancer Is the Self."

Novels

- Achebe, Chinua, *Things Fall Apart*.
- Camus, Albert, *The Stranger*.
- Conrad, Joseph, *The Heart of Darkness*.
- Ellison, Ralph, *Invisible Man*.
- Fitzgerald, F. Scott, *The Great Gatsby*.
- Hawthorne, Nathaniel, *The Scarlet Letter*.
- Kafka, Franz, *The Metamorphosis*.
- Twain, Mark, *The Adventures of Huckleberry Finn*.

Plays

- Fugard, Athol, *My Children, My Africa*.
- Shakespeare, William, *Othello*.
- —, *The Tempest*.
- Sophocles, *Antigone*.

Nonfiction

- Baca, Santiago Jimmy, "Coming into Language."
- Cain, Susan, "The Power of Introverts " from her book *Quiet*.
- Cofer, Judith Ortiz, "The Myth of the Latin Woman."
- Diaz, Junot, "The Terror."
- Douglass, Frederick, *The Narrative of the Life of Frederick Douglass*
- Hurston, Zora Neal, "How It Feels to be Colored Me."
- Lorde, Audre, "The Master's Tools Will Never Dismantle the Master's House."
- Perez, Angel B., "Want to Get Into College? Learn to Fail."
- Staples, Brent, "Walk on By."
- Steele, Shelby, "The age of white guilt: and the disappearance of the black individual."
- Wiesel, Elie, *Night*.
- Zimbardo, Philip, "The Psychology of Evil."

Other cool stuff (all TED Talks)

- Adichie, Chimamanda Ngozi, "The Danger of a Single Story."
https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.
- Cain, Susan, "The Power of Introverts."
https://www.ted.com/talks/susan_cain_the_power_of_introverts
- Newton, Thandie, "Embracing Otherness, Embracing Myself."
https://www.ted.com/talks/thandie_newton_embracing_otherness_embracing_myself
- Shafak, Elif, "The Politics of Fiction."
http://www.ted.com/talks/elif_shafak_the_politics_of_fiction.

COMMENTS BY WRITERS ON RACE AND IDENTITY:

- "I have never lived, nor has any of us lived in a world in which race did not matter. Such a world, one free of racial hierarchy, is usually imagined or described as dreamscape." (Toni Morrison, *Home* 3).
- "My body was given back to me sprawled out, distorted, recolored, clad in mourning in that white winter day. The Negro is an animal, the

Negro is bad, the Negro is mean, the Negro is ugly; look a nigger, it's cold, the nigger is shivering The handsome little boy is trembling because he thinks the nigger is quivering with rage, the little boy throws himself into his mother's arms: Mama, the nigger's going to eat me up." (*Frantz Fanon, Black Skin, White Masks* 114).

- "'Race' is first and foremost an unequal relationship between social aggregates, characterized by dominant and subordinate forms of social interaction, and reinforced by the intricate patterns of public discourse, power, ownership and privilege within the economic, social and political institutions of society." (Mannin Marable, *Beyond Black and White* 186).
- "To be black is to have accrued a subjectivity haunted by the spectral traces of a social, political and ideological history. Blackness is a historically and culturally specific embodied discourse constituted in and through a discursive tradition mobilized by the reconstituted figure of 'Africa' and brutal systems of oppression such as slavery and imperialism." (Hershini Bhana Young, *Haunted Capital* 25).
- "Identity is the narrative, the stories which cultures tell themselves about who they are and where they came from...Identity is not only a story, a narrative which we tell ourselves about ourselves, it is stories which change with historical circumstances. And identity shifts with the way in which we think and hear them and experience them. Far from only coming from the still small point of truth inside us, identities actually come from outside, they are the way in which we are recognized and then come to step into the place of the recognitions which others give us. Without the others there is no self, there is no self-recognition." (Stuart Hall, *Negotiating Caribbean Identity* 8).
- "...the normalizing gaze [is] a surveillance that makes it possible to qualify, to classify and to punish. It establishes over individuals a visibility through which one differentiates and judges them." (Michel Foucault, *Discipline and Punish* 25).

A LIST OF BROAD DEFINITIONS

- **Ethnicity:** A fusion of traits that belong to a group—shared values, beliefs, norms, tastes, behaviors, experiences, memories, and loyalties. Often deeply related to a person’s identity.
- **Hegemony:** The power of the ruling class to convince other classes that their interests are the interests of all, often not only through means of economic and political control but more subtly through the control of education and media.
- **Hybridity:** New transcultural forms that arise from the cross-cultural exchange. Hybridity can be social, political, linguistic, and religious. It is not necessarily a peaceful mixture, for it can be contentious, disruptive in its experience.
- **Language:** In the context of colonialism and post-colonialism, language has often become a site for both colonization and resistance. In particular, a return to the original indigenous language is often advocated since the language was suppressed by colonizing forces. The use of European languages is a much-debated issue among postcolonial authors.
- **Other:** The social and/or psychological ways in which one group excludes or marginalizes another group. By declaring someone “Other,” persons tend to stress what makes them dissimilar from or opposite of another. This characterization carries over into the way they represent others, in particular through stereotypical images.
- **Subaltern:** The lower or colonized classes who have little access to their means of expression and are thus dependent upon the language and methods of the ruling class to express themselves.

FURTHER DEFINITIONS AND QUESTIONS ON CULTURE, RACE, AND ETHNICITY:

Culture: Culture is not about superficial group differences or just a way to label a group of people.

- It is an abstract concept.
- It is diverse, dynamic and ever-changing.
- It is the shared system of learned and shared values, beliefs, and rules of conduct that make people behave in a certain way.
- It is the standard for perceiving, believing, evaluating and acting.
- Not everyone knows everything about their culture.

Race: The term 'race' is not appropriate when applied to national, religious, geographic, linguistic or ethnic groups. Race does not relate to mental characteristics such as intelligence, personality or character.

- The race is a term applied to people purely because of the way they look.
- It is considered by many to be predominantly a social construct.
- It is difficult to say a person belongs to a specific race because there are so many variations such as skin color.
- All human groups belong to the same species.

Ethnicity: Ethnicity is a sense of peoplehood when people feel close because of sharing a similarity. It is when you share the same things, for example:

- physical characteristics such as skin color or bloodline,
- linguistic characteristics such as language or dialect,
- behavioral or cultural characteristics such as religion or customs or
- environmental characteristics such as living in the same area or sharing the same place of origin.

Culture, Race, and Ethnicity Questions:

1. How does culture define who a person is?
2. What is your culture?
3. Is this the same as your ethnicity?
4. What is a common belief about race and how is it untrue?
5. Identify some stereotypes you know of about a particular group of people.
6. List some of your values, beliefs, and customs (3 of each).
7. What are some of the things from your culture that you are proud of?
8. What are some of the things about your culture that you do not like?
9. How would you describe the United States culture?
10. What are some cultural issues in the United States today?

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ACTORS

Sara Barker (Portia) is a Washington, DC based actor and a company member of three companies: Factory 449 Theatre, Rorschach Theatre Company, and WSC Avant Bard. Selected credits include *Othello* (Desdemona), *Mary Stuart* (Elizabeth), *Orlando* (Orlando), *King Lear* (Edgar), and *The Winter's Tale* (Paulina).

James J. Johnson (Antonio/Antoine) is a local DC actor who has worked with many theaters in the DC area and New York, including Arena Stage, Ford's Theatre, Rep Stage, African-Continuum Theatre Co., Woolly Mammoth Theatre, Theater J, and Imagination Stage. He also has appeared in several independent films and local commercials.

Fatima Quander (Nessa) is a Washington, DC native and an actor who works with a number of theatre companies and programs throughout the metropolitan area. She is also a teaching artist who works on Shakespeare with DC public high school students through Folger education programs. She is an active member of AEA/SAG-AFTRA unions and received her MFA from Actors Studio Drama School and her BA from Beloit College.

Michael Tolaydo (Shylock) is a professional actor and director who thus far in his career has played many, many Shakespeare roles, and has performed in all 50 states. He is the founding performance faculty member of the Folger Library's Teaching Shakespeare Institute, and after 29 years of leading the theatre work at St. Mary's College of Maryland, is now professor *emeritus*.

TEACHERS

Jill Burdick-Zupancic has been teaching for nine years, currently at Thomas Jefferson High School for Science and Technology in Alexandria, VA. Jill teaches 10th-12th grade students in Honors English 11, AP Language & Composition, and AP Art History. She is a 2012 alum of the Folger Teaching Shakespeare Institute, a member of the Folger National Teaching Corps, and a lover of all things art and literature.

Donna Denizé teaches *Shakespeare and Crossroads in American Literature and Identity*, two junior/senior electives, and freshman English at St. Albans School for Boys in Washington, DC. She also serves as Chair of the English Department. She has been teaching for 35 years. She is an alum of the first Folger Teaching Shakespeare Institute, and now serves as a visiting scholar.

Roni DiGenno teaches special education at Calvin Coolidge Senior High School in NW Washington, DC. She teaches English all grade levels and debate. She has been teaching for five years, has taught in both public and charter schools, and is a 2016 alum of the Folger Teaching Shakespeare Institute.

Sam Haller is in his twelfth year teaching English at DeMatha Catholic High School in Hyattsville, MD. He teaches freshmen and seniors and directs the new teacher mentoring program at the school. He is an alum of the Folger Library's first Summer Academy.

M. Kamel Igoudjil is currently a full-time faculty member at McKinley High School, a public school in Washington, DC. For the past twelve years in DC Public Schools, he has taught English/ Humanities/AP Language, Literature and Composition courses. He is a Reader and Table Leader for the AP English Language exam. He is an alum of the Folger Library's 2015 Summer Academy.

Mark Miazga has taught English and coached baseball at Baltimore City College High School, the third oldest public high school in the country, for 16 years. The 2015 Milken Educator Award winner for Maryland, he currently teaches IB English IV (12th grade), IB English I (9th grade), and IB Drama II (10th grade). Mr. Miazga was a 2008 Teaching Shakespeare Institute scholar, a 2013 Steinbeck Institute scholar, and blogs about education and pop culture matters at Epiphany in Baltimore (<http://epiphanyinbmore.blogspot.com>).

Dominique Parker came to teaching after first training as a lawyer. She has taught English in Montgomery County, MD for 15 years; she has taught 6th grade and Constitutional Law in a middle school magnet program and all grades and levels of high school English including inclusion, honors and AP. Currently she teaches at Thomas Wootton High School in Rockville, MD. She is a 2016 alum of the Folger Teaching Shakespeare Institute.

David Peters is a high school teacher who received his Master's in English Education at George Washington University. He has been teaching at Washington-Lee High School in Arlington, VA for the past 23 years. Currently, he serves as the chairperson for the English department at W-L, and teaches English 12 in the International Baccalaureate program. He is an alum of Folger Library's 2015 Summer Academy.

Amber Phelps is in her 7th year of teaching English at Baltimore City College High School. She currently teaches both Literature & Performance and English I in the Diploma and Middle Years Programs within the International Baccalaureate program. Ms. Phelps is an alum of both Teach for America (Baltimore '10) and the Folger Library's 2012 Teaching Shakespeare Institute.

P. J. Nomathemba Seme currently teaches English Honors in grades 9 and 10 as well as Transitional English in grade 9 at Falls Church High School in Fairfax County Public Schools, Virginia. During the past 26 years, she has served in various capacities in schools: a Secondary School Teacher in South Africa; grades K-8 Literacy Professional Developer in Baltimore City Schools, MD; grades K-6 Reading Teacher in Fairfax County Public Schools, VA; and Assistant Professor of Reading at Old Dominion University, VA. She is an alum of the 2016 Folger Teaching Shakespeare Institute.