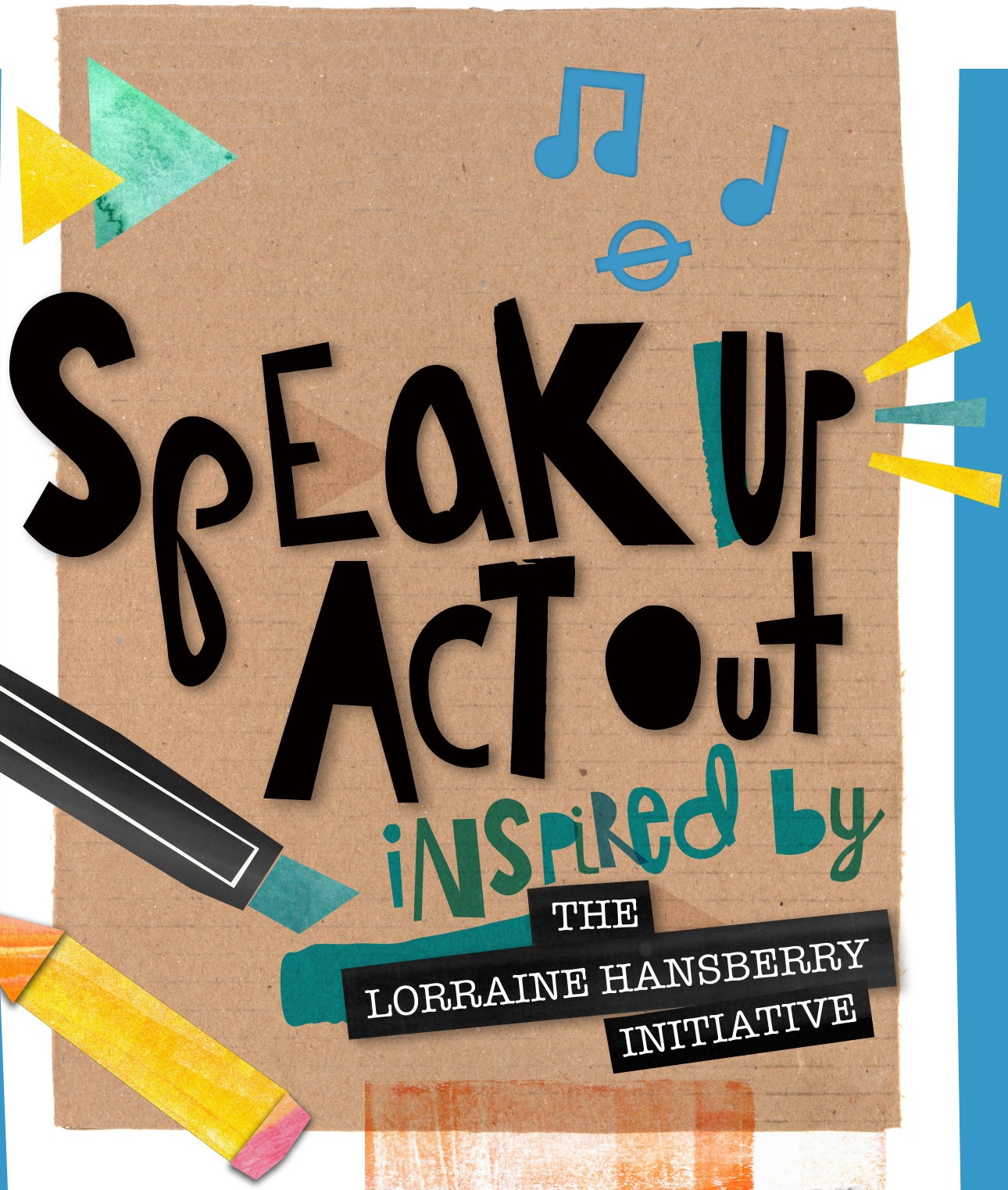




NEW VICTORY® SCHOOL TOOL®

RESOURCE GUIDE



NEW VICTORY® EDUCATION

209 W 42nd Street, New York, NY 10036 • Education@NewVictory.org | 646.223.3090

New Victory opens new worlds to young people and families through extraordinary performances, education and engagement programs. Bringing kids to the arts and the arts to kids since 1995, this nonprofit theater has become a standard-bearer of quality performing arts for young audiences in the United States. Featuring artistic disciplines and traditions from a multitude of cultures, New Victory presents theatrical stories and experiences that spark the imagination and broaden our understanding of the world and our place in it.

NEW VICTORY Education has made it possible for more than 610,000 students across 200 NYC schools to experience international performing arts with their classmates for little to no cost. Typically serving approximately 40,000 schoolkids every year, New Victory pairs these visits with free, arts-based classroom workshops and residencies, and offers professional development for educators who want to incorporate the arts into their daily curriculum.

New Victory is committed to arts access for all communities of New York to experience and engage with the exemplary international artists on its stages. The nonprofit is celebrated for programs including NEW VICTORY Arts Break, a digital series of performing arts videos and curriculum; New Victory Dance, which provides free dance performances and education to NYC summer schools; and GIVE, which addresses equitable engagement in inclusion classrooms for kids with disabilities.

NEW VICTORY® SCHOOL TOOL® Resource Guides

Filled with practical, engaging and ready-to-implement activities that allow any teacher to incorporate performing arts into their curricula, NEW VICTORY SCHOOL TOOL Resource Guides are designed to enrich students' arts skills and creative expression.

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JOBS FOR YOUNG PEOPLE

Discover the New 42 Youth Corps, a youth development program that pairs life skills training with jobs in the arts for high school and college students. The Youth Corps is composed of three different tracks to meet students where they are academically and professionally, and to serve New York City with a diverse, creative pipeline of young talent.



Support for NEW VICTORY Education has been provided by:

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Council on the Arts

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OUR GUIDING PILLARS

*Want to know what guides the work we do in NEW VICTORY Education?
The Guiding Pillars on this page are the foundation of how we strive
to cultivate collaboration and creativity for everyone!*

ARTS FOR ALL

How is the work accessible to and inclusive of everyone?

ART FORM

How are we honoring and exploring the technique of the art forms presented on our stage?

COMMUNITY

How are we encouraging ensemble and collaboration within the communities we work with?

CREATE

How can we activate art-making and creativity to explore the art form in each production?

DISCOVERY

What methods are we employing?
What questions are we asking to encourage opportunities for meaning-making, deepening understanding, inquiry, curiosity, risk-taking and learning about oneself, one's peers and the world around us?

PLAY


How is the work sparking imagination, encouraging joy in learning and evoking laughter?

In this NEW VICTORY SCHOOL TOOL Resource Guide, you will find ready-to-implement art form-based activities, creativity pages and unit plan brainstorms adaptable to the needs of any learning space. Use this resource, designed for every kind of educator (parents included), to learn more about Lorraine Hansberry, the activist and playwright behind *A Raisin in the Sun*.

Standards

NEXT GENERATION LEARNING STANDARDS

Reading: 1; 2; 3
Writing: 2; 3
Speaking and Listening: 1; 2; 3; 4; 5; 6
Language: 1; 2; 3



NEW YORK STATE LEARNING STANDARDS FOR THE ARTS

Creating, Performing, Responding, Connecting



BLEUPRINT FOR TEACHING AND LEARNING IN THE ARTS

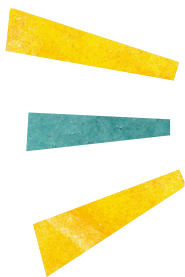
Theater: Theater Making, Developing Theater Literacy, Making Connections

SPEAK UP, ACT OUT

inspired by

THE
LORRAINE HANSBERRY
INITIATIVE

It's time to learn all about Lorraine Hansberry! This guide is designed to augment the instructional videos and other materials in the SPEAK UP, ACT OUT: Inspired by The Lorraine Hansberry Initiative Resource Unit. This NEW VICTORY SCHOOL TOOL Resource Guide provides unit plan brainstorms, activities and creativity pages that invite educators and students to engage in the exploration of writing, activism and radical thinking!



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- P. 10** Unit Plan Brainstorm
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Zoom Out / Zoom In

Lorraine Hansberry: Playwright and Radical Activist

In many ways, Lorraine Hansberry's life mirrored the art she created and her passions for civil rights activism. When her family moved to the all-white Chicago suburb of Woodlawn in 1937, the family was met with racist violence, including when a white neighbor, Anna Lee, filed a lawsuit and got an injunction preventing Lorraine's father, Carl Hansberry, and his family from moving into their new home. In 1940, Carl Hansberry, a prominent businessman, took his fight to the Supreme Court, where it was ruled, in the case of *Hansberry v. Lee*, that their family had a right to remain in their Woodlawn home. Lorraine Hansberry moved to New York City in 1950 where, until 1953, she attended the New School for Social Research and worked as a writer and associate editor for Paul Robeson's progressive Black newspaper, *Freedom*.

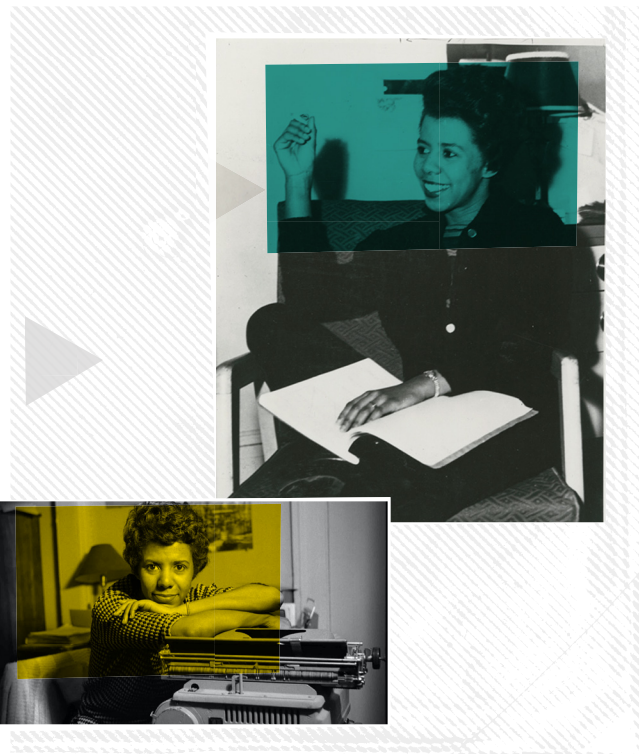
It was in New York where Hansberry met Robert Nemiroff, a Jewish songwriter, while at a political rally. The night before they were to be married, Hansberry and Nemiroff attended a protest in support of Julius and Ethel Rosenberg who were scheduled to be executed as communist spies. Without any fanfare, Hansberry and Nemiroff separated in 1957 and divorced in 1964. Hansberry's play *A Raisin in the Sun* opened at the Ethel Barrymore Theatre on March 11, 1959, when Hansberry was just 29 years old, and ran for 530 performances. It was the first play produced on Broadway by a Black woman. Hansberry would also become the youngest American to win a New York Critics' Circle award. The film version of *A Raisin in the Sun* (premiered in 1961), directed by Daniel Petrie and starring Sidney Poitier who received a Golden Globe nomination for his performance. The film also starred Ruby Dee (National Board of Review Award for Best Supporting Actress), Claudia McNeil (Golden Globe nomination, BAFTA Award for Best Actress in a Leading Role), Diana Sands, Roy Glenn, and Louis Gossett Jr. in his film debut. The play's film adaptation received the Gary Cooper Award at the Cannes Film Festival.

Lorraine Hansberry was a civil rights activist throughout her life. In the 1950s, she began identifying as a feminist and lesbian. Hansberry applauded the pre-Stonewall movement known as the West Coast homophile movement. She was one of the first members of the New York chapter of the Daughters of Bilitis (DOB), the first lesbian civil and political rights organization in the United States. Hansberry highlighted the intersectionality between the fight for gay rights, the rights for people of color and women's rights well before terms like "homophobia" and "feminism" came to be used. In 1965, the celebrated playwright and activist died from pancreatic cancer. She was only 34 years old.

Following her death, her collaborator and ex-husband Robert Nemiroff adapted a collection of her writing and interviews into the play *To Be Young, Gifted and Black*. It ran off-Broadway at the famed Cherry Lane Theatre for eight months.

Theater

Theater is a performing art form that employs live performers to present the live storytelling experience of a real or imagined event in front of a live audience, typically on a stage. This theatrical experience may be performed using any combination of speech, gesture, movement or music. Visual arts, such as projections, set and painted scenery, as well as sound and lighting design, are used to breathe more dramatic life into the physicality, presence and immediacy of the experience. The term “theater” or “theatre”, as a space for performance, is derived from the Ancient Greek word *theatron*. In English, that word translates as “a place for viewing.”



Playwright

The person(s) tasked with writing dramatic material, such as a script, for the purposes of theatrical performance inside of a theater is known as the playwright. The act of writing that material is called playwriting. The script is the textual guide from which a theatrical production is brought to life. Actors, guided by a director and stage manager, interpret the words inside of a script in ways that bring the written word to life inside of a theater and on a stage.



WHAT DO YOUR STUDENTS KNOW NOW?

Prior to learning about Lorraine Hansberry and exploring **THEATER** and **PLAYWRITING** with your students, find out how much they already know about these art forms. In addition, ask them to explore the themes of **SOCIAL JUSTICE** and **ARTIVISM** (art as activism).

Have you ever seen a play?

Have you ever written a scene or play before?

What did you enjoy about it and why?

What element(s) of theater do you like best? Why?

What does the phrase “social justice” mean to you?

When you hear the words “activist” and “artivism,” what comes to mind?

Lorraine Hansberry: The Radical Artist



Lorraine Hansberry in her apartment in New York City, 1959. Photograph by David Attie / Getty

May 19, 1930 Lorraine Vivian Hansberry is born.

1940 The U.S. Supreme Court rules in favor of Carl Augustus Hansberry, Sr. in the case of *Hansberry v. Lee*, enabling the Hansberry family to remain in their home. This opens new homes to African Americans in Chicago, but restrictive policies remain legal

1950 Hansberry moves to New York City; "Flag from a Kitchenette Window," a poem by Hansberry, is published in *Masses & Mainstream*; Paul Robeson founds *Freedom* newspaper in Harlem; the first issue is published in January 1951.

1951 Hansberry and a delegation of women travel to Mississippi to petition the Governor for a stay of execution for Willie McGee who, after several stays, is eventually executed; "Lynchson," Hansberry's poem about Willie McGee's execution, is published in *Masses & Mainstream*; Hansberry joins a delegation of over 130 Black women, known as The Sojourners for Truth, advocating for an end to war and racial discrimination, in Washington, D.C.

1952 To focus on her writing, Hansberry resigns from full time work at *Freedom*.

1953 Mattachine Society begins publishing *ONE* Magazine, a monthly periodical for the gay community and a publication for which Hansberry will write in just a few short years.

1955 *Freedom* ends publication; Emmett Till is lynched by white supremacists in Mississippi; Rosa Parks is arrested for refusing to give up her seat to a white passenger on a bus December 1, 1955.

1957 Lorraine Hansberry and Robert Nemiroff quietly separate after four years of marriage; the Southern Christian Leadership Conference (SCLC), an organization dedicated to nonviolent resistance and founded to coordinate the actions of protest groups throughout the South, is formed by Martin Luther King, Jr., Charles K. Steele and Fred L. Shuttlesworth; President Eisenhower signs Civil Rights Act of 1957 into law.

1958 Lorraine Hansberry writes three short stories, "The Budget," "The Anticipation of Eve" and "Renaissance" for *ONE* Magazine and another titled "Chanson du Konallis" for *The Ladder* under the pseudonym Emily Jones.

Lorraine Hansberry: The Radical Artist (Cont'd)

1959 *A Raisin in the Sun* begins a two-week tryout run at the Walnut Theatre in Philadelphia, PA. Writer James Baldwin attends a performance, later writing about witnessing theater history. The FBI sends an agent to assess the play for Communist influences; in March, the play premieres on Broadway at the Ethel Barrymore Theater and plays 530 performances, closing in 1960.

1960 The Greensboro Four hold sit-ins at Woolworth's lunch counter in Greensboro, North Carolina; John F. Kennedy is elected president.

1963 Lorraine Hansberry, Nina Simone and other influential people attend a press conference at actor and activist Theodore Bikel's home to promote the Student Nonviolent Coordinating Committee (SNCC) benefit concert at Carnegie Hall; Birmingham authorities use dogs and high-pressure fire hoses to repel peaceful demonstrators, many of whom were school-aged children taking part in the Children's Crusade; The March on Washington for Jobs and Freedom, best known for Martin Luther King, Jr.'s "I Have A Dream" speech, attracts well over 200,000 people; four young Black girls are killed in a bombing of the 16th Street Baptist Church, committed by white supremacists; President John F. Kennedy is assassinated.

1964 Lorraine Hansberry, released from the hospital for the afternoon, delivers what becomes known as the "To Be Young, Gifted, and Black" speech to winners of a writing contest sponsored by the United Negro College Fund; still sick, Hansberry argues as a participant in "The Black Revolution and the White Backlash," a Town Hall debate between Black artists and white liberals, an event sponsored by the Association of Artists for Freedom, of which Hansberry is a member.

1964 Freedom Summer civil rights workers Andrew Goodman, James Chaney and Michael Schwerner go missing in Mississippi. The three men are last seen in the Ford station wagon, purchased with proceeds from Hansberry's fundraiser, which would be found burned in a swampy area near Philadelphia Mississippi; President Lyndon B. Johnson signs into law the Civil Rights Act of 1964.

Lorraine Hansberry, the radical activist that she was, died from pancreatic cancer on **January 12, 1965**. In the midst of a blizzard, over 600 mourners attended her memorial service, held at the Church of the Master in Harlem on **January 15, 1965**. Attendees at that service included Malcolm X, Sammy Davis, Jr., Ossie Davis, Shelley Winters, Diana Sands and Ruby Dee. The eulogy was delivered by Paul Robeson; a telegram sent by Martin Luther King, Jr. was read aloud and Nina Simone performed. Although he was unable to attend, James Baldwin sent his condolences to her ex-husband Robert Nemiroff and the Hansberry family. In that letter, he stated, "I think we must resolve not to fail her, for she certainly did not fail us."



UNIT PLAN BRAINSTORMS

THE LEGACY OF LORRAINE HANSBERRY

(ENGLISH LANGUAGE ARTS, HISTORY)

Lorraine Hansberry, the playwright who penned the classic American play *A Raisin in the Sun* and the first Black woman to have her work produced on Broadway, was a civil rights activist throughout her life. In the 1950s, she began identifying as a feminist and lesbian. Hansberry applauded the pre-Stonewall movement known as the West Coast homophile movement. She was one of the first members of the Daughters of Bilitis, the organization's New York chapter. But, what else can we learn from Hansberry's life and her contributions to society and the American theater? In small groups, have students embark on a research project that explores the entirety of Lorraine Hansberry's short life, and examine the legacy she left behind. Guide their research with questions like: *Who were her parents? In what significant radical events or movements did they participate? Where did Lorraine Hansberry grow up? Exactly what prompted her to write A Raisin in the Sun, and what impact has the play had since it first premiered over half a century ago? What works that she wrote in articles or compilation books, still have resonance today?* Have students present their findings to the class and facilitate a discussion about the lasting legacy and impact of Lorraine Hansberry's life. Some questions to help guide that conversation are: *How do you feel about what you've read and learned? Which part of Hansberry's life stood out most for you, and why? In what ways has her life's work had an impact on American theater and in American civil rights?*

WHAT DOES IT MEAN TO BE RADICAL?

(ENGLISH LANGUAGE ARTS, SOCIAL STUDIES)

Radicalism, historically, is a force for good—a thing that aims to change the world for the better, particularly for marginalized groups who have been oppressed by those who hold power within the dominant culture. In fact, without radical ideas, women might not have the right to vote, enslaved Black people may never have been freed (either by self-liberating tactics or official legislation), gays and lesbians may not have the right to marry under the eyes of the law. So, it stands to reason that radicalism and protest are intrinsically linked to social progress. As a class, work together to think about and research radical ideas and radical change throughout history, leading up to this very moment in history (e.g., Black Lives Matter, transgender rights, women's reproductive/health rights, LGBTQIA+ rights, etc.). Guide this work by asking questions like: *What other forms of radicalism can we learn about? What is something we take for granted now that was once a radical idea? What are radical ideas making their way across the country, and the globe, right now? In what ways can we, as a class, make radical change in our classroom, the school or our community?* Enjoy learning about how changing the world for the better, especially in this moment in time, is itself a radical idea!

UNIT PLAN BRAINSTORMS

A RAISIN IN THE SUN: THE PLAY AND ITS HISTORICAL CONTEXT

(ENGLISH LANGUAGE ARTS, HISTORY, THEATER)

Lorraine Hansberry's celebrated play *A Raisin in the Sun*, whose title references Langston Hughes' poem "Harlem," tells the story of three generations of the Younger family, an African American family who live together in the segregated South Side of Chicago. Hansberry's play follows the family's struggles with poverty and their decision to move to a single-family home in fictional Clybourne Park, an all-white neighborhood based on the Washington Park subdivision of Chicago's Woodlawn neighborhood. The play explores themes of Black pride, assimilation, discrimination and gender. *What exactly was happening socially, racially, economically and globally when Lorraine Hansberry wrote her masterpiece A Raisin in the Sun?* Work with your students to learn more about the world of Hansberry's play. Then embark on a research project to discover more about the world outside of the play. Guide this research by asking questions like: *Globally and nationally speaking, what events preceded the action that takes place in the world of the play? What was the social climate like in the United States in the 1950s? What was happening in terms of race relations, racism and discriminatory practices and policies? What was the political economic climate like during this time and how might that climate have affected Black and other marginalized communities in disproportionate ways? What must it have been like for Lorraine Hansberry, a Black woman, to receive such recognition for her writing during this time, especially in an industry dominated by white writers, directors and producers? Taking inspiration from Lorraine, who took inspiration from her own life, what would you write?* As a culminating event, have students develop characters and create monologues or small group scenes showcasing their research in a way that honors the play's time period and the people who lived it, as well as the struggle endured, perseverance felt and progress achieved in the time since Hansberry's play was written.

ART AS ACTIVISM: BLACK ARTISTRY

(ENGLISH LANGUAGE ARTS, THEATER)

Art is activism because it holds the power to change the viewer's emotional state, alter their mindset and expand their worldview. Through theater, writing, visual art or dance, hold space for students to learn about and understand activism and examine their potential role as non-violent disruptors and co-conspirators through art. Have your students embark on a research project in which they're asked to discover works of art by celebrated Black artists. **Note:** *Some examples are Lorraine Hansberry (playwright), Langston Hughes (writer), Maya Angelou (poet), Kadir Nelson (visual artist) and Alvin Ailey (choreographer).* Once each student has chosen an artist that resonates with them, have them research that artist's work and the lived experiences (personal, community, national and global events) that might have inspired that work. Once students are finished with their research, have them think about their own lived experiences and the socio-political landscape in the United States and globally. Ask students: *If you could change the world through art, what would you create and why?* Then, have them use their response and, with inspiration from their chosen artist, create a work of art of their choosing that aims to change the world for the better. Have your students think through the following prompts: *Who and what are your inspiration for your art piece? What emotions do you want your viewers to feel? What do you hope to accomplish by making your voice heard through your artistry? In what ways do you hope the world will shift and grow after viewing your art piece?* As a culminating experience, have your students share their art and talk about who and what inspired them to create it!

Staying on Script

Use this activity to examine the text of Lorraine Hansberry's play, *A Raisin in the Sun*, gaining a better understanding of the text with this exercise in script analysis.

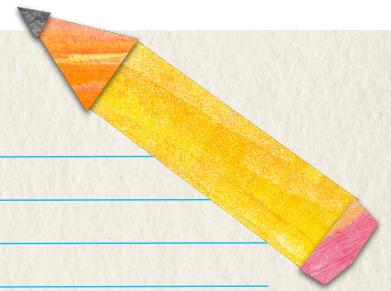
1. To begin, as a class, read the play in its entirety. In order to understand the play's context, work together to identify the play's given circumstances, also referred to as the characteristics of the world found explicitly or implicitly within the play's text. Some of this context will be found in the play's stage directions, while some of it can be found in the play's text.
2. Then, select different scenes in each act, utilizing **Steps 3-7** to identify together, or in small groups, the time, period, setting, location, tone and theme(s) found in the play.
3. First, identify the time of the play. Guide students by asking: *What is the time of day, week or year(s) during which the action of the play takes place? How does time affect the world of the play, including the circumstances within which the characters are living?*
4. Next, identify the time period by asking questions like: *What is the time period during which the play is set? How might this time period have an effect on the characters of the play? What was happening in the world outside of the play (socially, economically, globally, etc.)?*
5. Then, identify the setting and location. To do this, ask questions like: *What is the specific location(s), such as an elevator, living room or train car, in which the play's action occurs? What language is used in the play's text or stage directions to indicate this? Is the location inside of a dwelling or business, or outside in a park or forest? Is it an interior or exterior location? How does the setting affect characters' behavior?* To examine the play's location, ask the following questions: *What is the larger location (town, city, etc.) in which the play is set? In what ways is the location important or central to the action of the play?*
6. Next, identify the play's tone: *What is the overall mood or atmosphere of the scene? In what ways does the play's text or stage directions indicate this? In what ways does the mood change within each scene and throughout the play?*
7. Finally, identify the play's theme(s): *What big ideas does this play bring to mind? Does the play have an overarching question (e.g., "What is the meaning of life?" or "What happens when we die?") that it wants to answer or examine? In what ways do the stage directions or action of the play develop or bring up these ideas?*
Bonus: For more advanced analysis, have students examine the play's subtext, the unspoken thoughts and motivations of the characters, (e.g., if a character says, "I'm happy," they may actually be feeling distraught, based on their given circumstances). To do this, first think about students' answers from **Steps 3-7**, and let those inform the following questions: *What are the circumstances affecting the characters and how might they influence their decisions? In what setting and location are the characters, and why are they there? What happened before and after each scene? What happened the moment before and after the play begins and ends?* **Note:** Remember to consider what each character wants and the obstacles that stand in their way.
8. As a culminating event, take what you've learned from your analysis and have each small group perform an excerpt from their scene in a reader's theater style (script in hand). Their reading and character portrayal should be influenced by the work they've done analyzing the script. Then, have a group discussion about the importance of text/script analysis. Guide this conversation by asking questions like: *How might analyzing text deepen your understanding of a play? In what ways did analyzing A Raisin in the Sun broaden your understanding of the time period(s) in which it's set?*

REFLECTION QUESTIONS

How did it feel to read a play that some might say is a period piece?
What did you discover about your ability to analyze a play's script?
What surprised you in examining different characters in this play?
What did you find most challenging about this activity?

Writing from a New Perspective

It's time to put your writing skills to work! Take a look, on the following page, at the photographs from the time period during which the play *A Raisin in the Sun* was written. Examine each image and decide which one resonates with you the most, and ask yourself these questions: Who do you see in the photograph? What might they be thinking? What do you notice about the environment? Where did the people in the photograph come from and where are they going? What might the people be seeing or feeling? What might these people say? Then, choose a person in the photograph and write a monologue from their perspective using the questions above to inform your writing. Share your monologue with a family member, friend or your class. If you need more inspiration, consider these questions: Who is speaking and what are their motivations? What is the setting, location and circumstance of the monologue? What is the person's tone and does it change throughout the monologue? Now, put pen to paper and create!





The 1940's & 1950's

Now THAT is Radical!

Use the activity below to help your students think critically about radicalism as a conduit for positive change.

Materials Needed: a virtual meeting space like Zoom, a short list of social issues/causes

1. To begin, tell your students that they are going to collaborate in an exercise that asks them to think about radical ideas—a thought that, when put into action, has the power to make great social or political change. Have a conversation with your students about a few radical ideas or actions from history that brought change to the nation. **Note:** *A few examples to use might be self-liberation, desegregation, women's right to vote, marriage equality, legalization of marijuana and climate change/the Green New Deal.*
2. Next, utilizing the chat feature, mentimeter, a Jamboard or similar virtual platform, have students offer up a few facts they already know about the list of radical ideas you've provided. Have them do so using imagery, text or visual art. Ask volunteers to share verbally what they've added to the Jamboard, and why.
3. Now, "four corners" style, offer four radical ideas from past or present history and ask students to choose which one resonates with them most. To do this in a virtual setting, students can choose to change their name, type in the chat or speak their chosen idea verbally.
4. Once they've chosen their respective corner, have students discuss this radical idea. Give them some time to research how that radical idea came into existence, how it was introduced to the world and by whom and how it changed history, in small or big ways.
5. Next, have individuals in each group choose how they'd like to embody that radical idea and have them physicalize that idea in one bold pose.
6. Next, give students time to discuss an idea, or range of ideas, that they would like to offer the world in order to bring about positive change. Then, have them physicalize that radical idea in a new, bold pose.
7. To culminate, ask individuals in each group to work together as a collective unit to sequence each of their two poses into a movement piece.
8. Finally, have each group present their movement pieces to the class!

REFLECTION QUESTIONS

What did you find most challenging about this activity?
 What did it feel like to embody an idea?
 What was it like to devise your own radical idea?
 What was it like to create a movement piece based on radical ideas?
 What are examples of ideas that are perceived as radical, but actually aren't
 (i.e., living wages and universal healthcare)?
 What did you find challenging about this activity?

Ain't Got No, I Got Life

HANDOUT

The lyrics below are from the 1968 single by American singer-songwriter Nina Simone, friend of Lorraine Hansberry.

It's a combination of two songs, "Ain't Got No" and "I Got Life," from the musical *Hair*, with lyrics by James Rado and Gerome Ragni and music by Galt MacDermot. Use this handout to engage with NEW VICTORY Teaching Artist Chesney Snow's Instructional Video, "Protest Songs: The Remix," in the [SPEAK UP, ACT OUT: Inspired by The Lorraine Hansberry Initiative Resource Unit on the NEW VICTORY website!](#)

Ain't got no home, ain't got no shoes
Ain't got no money, ain't got no class
Ain't got no skirts, ain't got no sweaters
Ain't got no faith, ain't got no beard
Ain't got no mind

Ain't got no mother, ain't got no culture
Ain't got no friends, ain't got no schooling
Ain't got no love, ain't got no name
Ain't got no ticket, ain't got no token
Ain't got no God

What have I got?
Why am I alive anyway?
Yeah, what have I got?
Nobody can take away

I got my hair, I got my head
I got my brains, I got my ears
I got my eyes, I got my nose
I got my mouth, I got my smile

I got my tongue, I got my chin
I got my neck, I got my boobs
I got my heart, I got my soul
I got my back, I got my sex

I got my arms, I got my hands
I got my fingers, got my legs
I got my feet, I got my toes
I got my liver, got my blood

I've got life, I've got my freedom
I've got the life
I got a headache, and toothache
And bad times too like you

I got my hair, I got my head
I got my brains, I got my ears
I got my eyes, I got my nose
I got my mouth, I got my smile

I got my tongue, I got my chin
I got my neck, I got my boobies
I got my heart, I got my soul
I got my back, I got my sex

I got my arms, I got my hands
I got my fingers, got my legs
I got my feet, I got my toes
I got my liver, got my blood

I've got life, I've got my freedom
I've got life, I'm gonna keep it
I've got life, I'm gonna keep it



Let's Chat

REFLECTION

Engage in a conversation with your students to help them process their thoughts and feelings about the SPEAK UP, ACT OUT: Inspired by The Lorraine Hansberry Initiative Resource Unit. On a large piece of chart paper, physical or virtual whiteboard or Jamboard, draw the outline of a person and use the prompts below to guide students through an active reflection.

On the outside of the outline, have students write or draw their favorite moments of discovery from the content with which you and your class chose to engage. On the inside of the outline, have students write or draw their own feelings about the content and the experience of learning about new places and cultures, and creating worlds and stories. Then, lead students in a discussion:

What was it like to discover new ideas and art?

What was it like to create new art?

What was your favorite thing to create or explore?

What were your favorite parts of the SPEAK UP, ACT OUT:

Inspired by The Lorraine Hansberry Initiative Resource Unit?

What did you enjoy most about the Activities and Creativity Pages in the School Tool?

What emotions did these activities make you feel?

TEACHER TIP

Engaging in dialogue, asking questions and recalling observations are skills that we believe should be fostered and encouraged. When leading a reflection discussion, try the following model of critical response:

Describe (I saw...)

Analyze (I wonder...)

Interpret (I think/feel...)

Evaluate (I believe...)

Centering Black Stories

As an organization devoted to making extraordinary performing arts a vital part of everyone's lives from the earliest years onward, we specifically acknowledge our responsibility to give young Black people the opportunity to see themselves and their experiences reflected on stage and to feel a sense of true belonging in our theaters. We take this crucial responsibility very seriously. In order to amplify Black voices and stories, we offer the reading list below as part of our commitment to tell, honor and center the stories of Black and African American people.

Black voices matter. Black stories matter. Black Lives Matter.

[CLICK HERE](#) for a comprehensive list of Black-owned book shops in the United States

OLDER READERS

A Wreath for Emmett Till by Marilyn Nelson
Brown Girl Dreaming by Jacqueline Woodson
Darius & Twig by Walter Dean Myers
Ghost by Jason Reynolds
Hidden Figures Young Readers' Edition
by Margot Lee Shetterly
March: Book Three by John Lewis
Monster by Walter Dean Myers
Roll of Thunder, Hear My Cry by Mildred D. Taylor
So You Want to Talk About Race by Ijeoma Oluo
Stella by Starlight by Sharon M. Draper
The Bluest Eye by Toni Morrison
The Color of Law by Richard Rothstein
The Fire Next Time by James Baldwin
The Hate U Give by Angi Thomas
*The New Jim Crow: Mass Incarceration
in the Age of Colorblindness* by Michelle Alexander
The Warmth of Other Suns by Isabel Wilkerson
*White Fragility: Why It's So Hard for White People
to Talk About Racism* by Robin DiAngelo, PhD
X: A Novel by Ilyasah Shabazz

YOUNGER READERS

A Poem for Peter by Andrea Davis Pinkney,
Illustrated by Lou Fancher and Steve Johnson
Firebird by Misty Copeland and Christopher Myers
If A Bus Could Talk: The Story of Rosa Parks
by Faith Ringgold
Last Stop on Market Street by Matt de la Peña,
Illustrated by Christian Robinson
Let's Talk About Race by Julius Lester
Lillian's Right to Vote by Jonah Winter
One Crazy Summer by Rita Williams-Garcia
Ruth and the Green Book by Calvin Alexander Ramsey
*Separate Is Never Equal: Sylvia Mendez and Her Family's
Fight for Desegregation* by Duncan Tonatui
The Other Side by Jacqueline Woodson
The Snowy Day by Ezra Jack Keats
The Story Of Ruby Bridges by Robert Coles
This Is the Rope: A Story From the Great Migration
by Jacqueline Woodson, Illustrated by James Ransome
We Troubled the Waters by Ntozake Shange
White Flour by David LaMotte

RESOURCES

LORRAINE HANSBERRY

45 Years Ago, a 'Raisin' to Cheer
 Hansberry Project
 Lorraine Hansberry: Political Activist, Artist
 Lorrain Hansberry and Chicago Segregation
 "Lorraine Hansberry Documentary"
 Lorraine Hansberry Literary Trust
 Lorraine Hansberry: The Black Experience in Drama
 Lorraine Hansberry: Sighted Eyes/Feeling Heart |
 About the Film | American Masters
 Lorraine Hansberry - Wisconsin Women Making History
 Opening the Restricted Box:
 Lorraine Hansberry's Lesbian Writing
 'A Raisin in the Sun' Reveals Playwright
 Lorraine Hansberry's Black Activism
 Who Was Lorraine Hansberry?
 Young, Gifted and Black: On the Politicization of Nina Simone
 Young, Gifted and Black: Who Was Lorraine Hansberry?

EDUCATION / HISTORY

Chicago's Awful Divide
 Hansberry vs Lee Supreme Court case
 Legacy Project Chicago
 Radicalism in America
 Read the FBI Files of Chicago's Black Literary Legends
 The Black Revolution and the White Backlash

ART FORMS

Dramatic Literature
 Theater

BLACK LITERARIES

BlackPast.com: Ida B. Wells
 Biography: Ida B. Wells - Activist for African-American Justice
 National Women's History Museum: Ida B. Wells
 PBS: The Rise and Fall of Jim Crow: Ida B. Wells
 TED-Ed: How one journalist risked her life
 to hold murderers accountable
 Biography: Langston Hughes
 Biography: Langston Hughes: Leading Voice of the
 Harlem Renaissance
 Biography: Maya Angelou - Civil Rights Activist & Author
 Langston Hughes reading "I, Too"
 Maya Angelou reading "And Still I Rise"
 NOWThis: Entertainment The Evolution of Maya Angelou
 Poetry Foundation: "Awakening in New York"
 by Maya Angelou

Poetry Foundation: Celebrating Black History Month
 Poetry Out Loud Source of Poems and Info on Maya Angelou
 Poets.org: Contemporary Black Poets
 The Root: 20 Black Poets You Should Know and Love

FOR YOUNGER KIDS

CML Presents: "I, Too" by Langston Hughes
 Maya Angelou on Sesame Street singing her name song
 Story Time with Kayla read-along: Little People,
 Big Dreams: Maya Angelou
 Sanfoka read-along: That is My Dream by Langston Hughes

ADDITIONAL DRAMATIC LITERATURE

Idris Goodwin's *Free Play: Open Source Scripts Toward an Antiracist Tomorrow*, made available to the public through Theatre for Young Audiences USA (TYA/USA). Idris' plays are written to offer insights about the Black experience in America and spark conversations about race across multiple generations.

- *#MATTER* is a two hander about former high school friends debating matters of life and race. (High school) [View the short film version here.](#)
- *BLACK FLAG* finds two new dorm-mates excited to start their freshman year together, until one decides to decorate their room with a little piece of 'Southern pride.' (High school) [View the short film version here.](#)

SPEAK UP, ACT OUT: INSPIRED BY THE LORRAINE HANSBERRY INITIATIVE INSTRUCTIONAL VIDEOS

A Land Acknowledgement



The New Victory Theater is on the island known as Mannahatta, now called Manhattan in Lenapehoking, the homeland of the Lenape people. These lands are the intertribal trade lands and under the stewardship of many more Nations. Among them are the Abenaki, Canarsee, Haudenosaunee Confederacy, Manhasset, Marsapeague, Matinecock, Merrick, Mohegan, Mohican, Montauks, Munsee, Nesaquake, Rockaway, Secatogue, Setalcott, Shinnecock, Taíno, Unkechaug and Wappinger. We acknowledge the systematic erasure of many Nations and recognize those still among us.

New York City is home to over 115,000 intertribal Native American, First Nations and Indigenous peoples, the largest out of any urban city across Turtle Island (known today as North America). Some have been born here with family roots in New York and the areas' surrounding Nations that go back for generations. Others have come to New York City to find what they couldn't find anywhere else. Each one contributing to the rich and diverse culture that is the New York City's urban Native community today.

We at New Victory pay respect to all Native peoples, past, present and future, and their continuing presence in the homeland, throughout the Indigenous diaspora. We offer our care and gratitude to the Indigenous peoples of many Nations who continue to act as stewards of the land to this day and encourage you, our audience, to learn more about these vibrant communities among us.



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