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THEATRE COMPANY

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THEATRE COMPANY

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literary and
curriculum guide
for teachers

BREATH, BOOM

BY
Kia Corthron

DIRECTED BY
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John Hancock
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TEACHER LITERARY AND CURRICULUM GUIDE

Breath, Boom

By **Kia Corthron**

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THE STORY OF *Breath, Boom*

B*reath, Boom* depicts the harsh, unforgiving world of girl gangs in the Bronx during the 1990s. This powerful new play follows 14 years in the life of Prix (pronounced “Pree”), a gang leader, from her days as a 16-year-old “Original Gangsta” to her emergence as a reflective 30-year-old survivor. *Breath, Boom* is not a conventionally structured play, but a series of theatrical episodes which juxtapose events drawn from the actual lives of young women who lead violent lives on the city streets.

The play opens explosively with the brutal beating of one of Prix’s reluctant gang sisters, Comet, who is spared only because Prix is distracted by a fireworks display over New York City. Prix, a cold, hardened teen gangster who was raped by her mother’s boyfriend and now leads her “sisters” in drive-by shootings and drug dealing, finds a creative outlet in her obsession with the “controlled chaos” of fireworks. She dreams of designing her own pyrotechnic displays which she models from colored pens and pipe cleaners. But Prix cannot truly escape the brutal urban underworld. When she is sent to juvenile hall at age 17, her reputation precedes her, and she rules the cells as she ruled the streets. She is a loner who refuses contact with her incarcerated mother and coolly responds to her cellmate’s suicide attempt with a makeshift noose by saying: “Jump.”

In Act Two, Prix, now 24 and still a crack-dealing gang leader, is confronted by the spirit of Jerome, her mother’s dead boyfriend, who challenges Prix to escape this life. She refuses to change and is incarcerated again — this time as an adult serving a six-year sentence. But now Prix finds herself preyed upon by a younger generation of gang-girl inmates. After she botches a jailhouse drug-deal, she is savagely beaten in a bathroom stall by Jupiter, the daughter of her former gang sister Comet.

The final episodes portray a mellowed Prix, who at 30 is out of the gangs, working at Burger King and searching for a new beginning. At a picnic with Angel, another former gang sister, Prix releases her bag of fireworks which offers a moment of joy and hope until the memory of her past is thrust back upon her. But the promise of a new start returns when Prix finally reunites with her ailing mother as the lights from the Empire State building extinguish for the night.

A play that plunges into the lower depths of inner city gang life, *Breath, Boom* is more than a grim exposé of a violent female subculture. Playwright Kia Corthron tackles such issues as crime and punishment, racism, AIDS, social inequality, domestic and sexual abuse, and the cycle of violence that is perpetuated by a need to survive on the streets. She stresses the theme of robbed youth as Prix and her sisters have been abused by both society and their families. Still, through the glorious images of Prix’s fireworks, Corthron raises the possibility of redemption for these wounded warriors. 🎬



Photo by Bruce Katz

KIA Corthron

Kia Corthron has been hailed as one of the boldest and most innovative playwrights working in the American theatre today. “Not since the emergence of August Wilson has there been a playwright who has created language in such a fever of poetry,” proclaimed the *Chicago Tribune*. Ms. Corthron has a passion for daring dramas that explore social and political issues, and her plays have dealt with such controversial issues as capital punishment, the KKK, and women in prison. “Every play of mine starts from a socio-political issue,” she explains. “But I’m interested in writing that’s concerned with characters and storytelling, which affects your heart first, and then your head after that.”

Ms. Corthron was born in Maryland, but has spent most of her adult life in Harlem. In 1992, she graduated from Columbia University and began the hard

years of struggle which face every young playwright. “There were two particular times in the past few years where I hit rock bottom financially,” she remembers. “I put off taking a full time job that would take me away from my plays ... One day I managed to scrounge up three dollars for Chinese food, and I was grateful for the meal. You know you’re low when you’ve gone that far!”

Gradually, playwrighting fellowships and commissions began to come her way, including a Kennedy Center Fund for New American Plays Award, the New Professional Theatre Playwriting Award, and a National Endowment for the Arts Grant. “If you’re committed and you put your mind to it, you won’t need to find success,” she says. “Success will find you.” The funds helped her pay her rent and “served as a sign ... a confirmation that I was headed down the right path.”

In 1992, Ms. Corthron became the first playwrighting fellow commissioned by the Manhattan Theatre Club which produced *Catnap Allegiance*, a drama which intersperses scenes of a young Gulf War soldier’s struggles in the desert with racism at home. Nine of her 15 plays were commissioned (and subsequently produced) by some of America’s most prestigious theatres, including the Long Wharf Theater in New Haven and the Mark Taper Forum in Los Angeles.

Ms. Corthron’s plays include: *Force Continuum* (Atlantic Theatre, 2001) about racially motivated police brutality; *Digging Eleven* (Hartford Stage Company, 1999) in which a 12-year-old girl struggles to maintain her relationship with her brother as the family faces economic hardship; *Splash Hatch on the E Going down* (Yale Repertory Theatre, 1998) about environmental racism dramatized through the doomed marriage of a pregnant 15-year-old girl in Harlem; *Seeking the Genesis* (MTC, Goodman Theatre, 1997) about a mother confronted by teachers who claim that her sons’ violent behavior may be genetic; and *Wake up Lou Riser* (Delaware Theatre Company, 1996) in which four sisters vow to avenge their brother’s murder by lynching the Klansman they believe to be responsible. Other works include: *Safe Box* (1999), *Anchor Aria* (1997), *Life by Asphyxiation* (1995), *Cage Rhythm* (1993), and *Come Down Burning* (1993). Her most recent commission, for the Alabama Shakespeare Festival, is entitled *The Venus de Milo is Armed*. In June 2002, Ms. Corthron was named the “It Playwright” on *Entertainment Weekly* magazine’s “It list.” 📌

PRODUCTION History

Breath, Boom is based on extensive research by Ms. Corthron on the lives of young women and street violence. The play was commissioned and premiered by London's Royal Court Theatre in February 2000, before receiving its first American production at New York's Playwrights Horizons in May 2001. The New York production was directed by Marion McClinton, director of the Huntington's productions of August Wilson's *Jitney* and *King Hedley II*. ●



Photo by Carol Rosegg

Yvette Ganier in the Playwrights Horizons production of *Breath, Boom*

Reviews

"Rarely has a subculture within an already isolated ghetto been circumscribed and zoomed in on so closely. And in that casual lawlessness that accompanies their ordinary femininity, the gang girls who are Ms. Corthron's focus seem as authentic as they are alien and shocking ... a strong piece of writing by a gifted young playwright."

Bruce Weber,
The New York Times

"*Breath, Boom* shines a probing light into the dark and rarely explored corner of the contemporary urban landscape ... Although her subject matter is sensational, Corthron's writing never is; it's rich with humor, terse vernacular strength, and gritty detail."

Charles Isherwood,
Variety

"Ah, now we understand why theatres from Los Angeles to London are so interested in Kia Corthron's career ... Corthron reportedly spent time studying girl gangsta in the streets, but the work has no sense of cultural tourism. Instead, we are assaulted by an emotional rhythm that feels as honest and disturbing as some of the hip hop music torn from the neighborhoods. The theatre needs such a voice."

Linda Winer,
Newsday



Photo by Carol Rosegg

Yvette Ganier in a scene from Playwrights Horizons production of *Breath, Boom*

A PLAYWRIGHT WHO'S UNAFRAID to Admit She's Political

by Don Shewey, *The New York Times*, February 4, 2001

One of the boldest things about the playwright Kia Corthron is her willingness to embrace an identity that most American writers would consider a professional liability. "I consider myself a political writer with a political point of view," she said recently. "I don't write agit-prop because I think the point gets across much stronger if the audience feels something rather than being told something intellectually. But every play of mine starts from a sociopolitical issue."

A few years ago, for instance, the Atlantic Theater Company approached Ms. Corthron about commissioning a new play. "We said, 'What are you interested in writing about?'" recalled Neil Pepe, the company's artistic director. "The first thing she said was, 'The situation of police brutality in New York.'" The result is *Force Continuum*, a drama about three generations of black police officers.

"Police brutality was my original impetus to write the play," Ms. Corthron said recently, peeling a

clementine in the Atlantic's rehearsal studio. "I started thinking about it around the time of Louima, before Diallo." The names she mentioned loom large in the recent history of race relations in New York City. Abner Louima is the Haitian immigrant who was sodomized with a wooden toilet plunger in a Brooklyn police station; Amadou Diallo was the Bronx resident who died in a hail of gunfire by plainclothes officers who said they thought he was armed.

"Now," said Ms. Corthron, who is 39, "I don't call it a play about

police brutality, because it's more than that. I say the play is about the relationship between the black community and the NYPD."

"While I was writing, I felt first of all that it would be very easy to write a play about white cops beating up a black man, which we know happens," Ms. Corthron said with a nervous laugh. "I decided to complicate it by focusing on a black cop and those contradictions. But also I really wanted to find solutions. I didn't want to just say: 'This is a problem.' We all know that. I wanted to see if there's a way to bridge the sense of black people not trusting the police, police not trusting blacks — if there's a way to go beyond that."

In a cultural era whose most successful television show ("Seinfeld") proudly declared itself to be about nothing, it takes courage to stuff a play as full of substance as Ms. Corthron does. Not everyone appreciates her intentions. "She tries to cover too much ground," *The Boston Globe* groaned about her play *Digging Eleven* in 1999 at the Hartford Stage Company. Such complaints almost always run along-side acknowledgment of Ms. Corthron's gifts. Reviewing her drama *Seeking the Genesis* in 1997 at the Manhattan Theater Club, Ben Brantley of *The New York Times* said the play tackles "larger social and moral issues than even George Bernard Shaw would have been comfortable with." Yet, Mr. Brantley said, "the play shows beguiling evidence of an original theatrical voice and intelligence."

The playwright is willing to weather the criticisms. "Because I try not to preach on a single issue, my plays become bigger and take in more of the world," she said.

"Ultimately, I want people to feel in the theater, but I also want them to think."

Force Continuum is the first of three plays by Ms. Corthron that will be seen in New York this season. Another, *Safe Box*, begins performances in February at the Signature Theater Company as part of "Urban Zulu Mambo," a program of short plays by four black women. (The other playwrights are Suzan-Lori Parks, Ntozake Shange, and Regina Taylor, who organized the evening as a homage to the poet and playwright Adrienne Kennedy.) Brief and fierce, *Safe Box* rips into community standards that allow industries to dump carcinogens into the air and water. And in

ed to commission her was that we couldn't compare her to anyone else. You couldn't say, 'It's like (insert iconic playwright here).' That rarely happens. When it does, you have to pay attention."

The object of all this attention is a tall, friendly woman with light-brown skin, green eyes, and dreadlocks down her back. She speaks in a high quirky voice — Minnie Mouse as Valley Girl — which you would never expect to emerge from the author of her tough, gritty plays. She likes confounding expectations. "I hate clichés," she said. "They give me a tummy ache."

Ms. Corthron grew up in Cumberland, a factory town in the tiny sliver of Maryland wedged

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April, Playwrights Horizons will stage *Breath, Boom*, an intense drama about girl gangs, which the Royal Court Theater in London commissioned and produced last February to positive reviews.

It was Ms. Corthron's unusual, stylized language that caught the attention of Susan Booth, the literary manager at the Goodman Theater in Chicago, which commissioned *Seeking the Genesis* and produced its world premiere in 1996. "I read two one-acts of Kia's," Ms. Booth said by telephone, "and I was knocked out by the fact that she created her own language with an unassailable logic and its own music. The primary reason we want-

between Pennsylvania and West Virginia. Her father worked at a paper mill, where he died of an aneurysm at 51. Observing his working life, Ms. Corthron got early lessons in the exquisite complexity of injustice. "He used to work 10-hour days, and sometimes he'd go 13 or 14 days without a day off," she remembered. "And my mother said that he would train these white men 20 years his junior to be his bosses. He would do their jobs when they weren't there, but they would never promote him. The excuse they had was that he'd never completed college."

Writing came naturally. When her older sister started school, Ms.



Photo by Carol Rosegg

Rosalyn Coleman and Yvette Ganier in the Playwrights Horizons production of *Breath, Boom*

Corthron would amuse herself by creating dialogues using clothes pins as stick figures, but she didn't start writing plays until her last

Proulx, and Junot Diaz. "I like writers who fiddle with the language and you have to keep up," Ms. Corthron said.

... Ms. Corthron is unafraid to be didactic, in the sense of being instructional rather than pedantic.

year as a film student at the University of Maryland. A year-long writing workshop with the playwright Lonnie Carter led to graduate school at Columbia and a life in the theater.

The first playwright who impressed her was David Rabe; she was struck by the heightened language and political content of his Vietnam plays *The Basic Training of Pavlo Hummel* and *Streamers*. Most writers she admires now work in fiction, like Gerald Vizenor, Annie

Seeking the Genesis, her first full-length play, concerned a single mother with a hyperactive 8-year-old son and a 15-year-old lost to guns and gangs. It is typical of Ms. Corthron's work that instead of presenting a crisis and then solving it tidily, the play expands outward, exposing more dimensions of the central dilemma. It also showed that Ms. Corthron is unafraid to be didactic, in the sense of being instructional rather than pedantic. Where most plays these days might

drop the word "Prozac" as a punch line, *Seeking the Genesis* spends an entire scene having a professor explain the chemistry of selective serotonin reuptake inhibitors to a mother agonizing over whether to medicate her child.

Ms. Corthron does extensive research on socio-political issues for each play. For *Force Continuum*, personal interviews with a housing policewoman named Karyn Carlo were crucial, as was a book entitled "The Police Mystique" by Anthony Bouza, a former Minneapolis police chief and N.Y.P.D. veteran. But she also kept in mind something she had read in the Brazilian director Augusto Boal's book *Theater of the Oppressed* arguing that to institute social change, an audience has to be left with a sense of hope that there is a way out of a bleak situation.

What might be the solution to the conflict between law enforcement and black New Yorkers? "Community police," Ms. Corthron said. "Recruiting from the community. I live in Harlem, and a few weeks ago when I came out of the subway there were policemen passing out job applications. I found that very hopeful. There are definitely ugly, ugly, ugly moments ... But I think things are changing." 🗨️

Don Shewey was born in Denver, Colorado, grew up in a trailer park on a dirt road in Waco, Texas, lived the peripatetic childhood of an Air Force brat, studied at Rice University and Boston University, and now lives in midtown Manhattan halfway between Trump Tower and Carnegie Hall. As a journalist and critic, he has published three books about theater and written articles for *The New York Times*, the *Village Voice*, *Esquire*, *Rolling Stone*, and other publications.

THE RAP ON Girl Gangs



Photo by Ben Ostrowsky

During the early 20th century, sociologists and popular culture generally labeled gangs as juvenile delinquent groups whose activities were primarily considered rebellion against authority, rather than clear violations of laws. Today, however, the word gang brings forth images of violent, law breaking groups rather than “the boys on the corner” depicted in works of fiction such as Dead End or West Side Story. The term has become synonymous with illicit drug-dealing accompanied by violence, usually homicide.

Joining a gang is a significant, life-altering, event. The reasons for a young woman in particular to join a gang are even more diverse, highly complex, and deeply personal. Though many young women join gangs for a sense of community and self-affirmation, recent research has begun to shed some light on economic and family pressures motivating many girls to form or join

gangs. “You see a normal evolution to ‘I’m tired of being beaten down, I’m also tired of being the second-class citizen,’” says Carl Taylor, a criminologist at Michigan State University in East Lansing. “Young women I’m talking to in gangs are no longer willing to just hold the weapon or be the mules (carry the drugs for male gang members). They’re becoming much more autonomous.”

Economic and Ethnic Forces

Throughout the 20th century, poverty and economic marginality were associated with the emergence of youth gangs, but in the 1980s, the loss of hundreds of thousands of factory jobs made conditions even worse in America’s inner cities. It is not surprising that gangs proliferated rapidly during this period throughout the nation as an informal economy flourished. Although some of the activities of this subculture were legal, a substantial portion involved drug dealing and other illicit behaviors. In Chicago, for example, economically successful gangs — female and male — became significant community institutions, sometimes offering resources and protection to neighbors.

The emergence of female gangs has been affected not only by these economic shifts but by recent changes in the welfare system. In Los Angeles, for example, female gang members active in the 1970s became pregnant, on average, at age 18. They often relied on welfare, combined with work and help from their families, to survive. However, welfare reforms introduced in the mid-1990s have reduced or eliminated welfare benefits. Because female gang members often face significant barriers to legitimate employment, such as lack of education, they face the difficulty of finding a clear pathway out of the lifestyle.

Racial inequality often lies behind economic marginality. In the 1920s, most gang members were children of European immigrants. By the 1980s, most were African American and Latino. Because ethnicity is closely related to gender roles, this nationwide shift in ethnicity has important implications for female gangs.

Family Pressure and Abuse

There is one aspect of female gang life that does not seem to be changing — the gang as a refuge for young women who have been victimized at home. Among female delinquents, an estimated 70 percent have a history of sexual abuse. In some detention facilities, the incidence of girls who have been abused is closer to 90 percent. Most often, abuse is perpetrated by family members or close family friends who are perceived as trusted adults.

In Los Angeles, for example, 29 percent of a large representative sample of female gang members had been sexually abused at home, and their homes were more likely than those of male gangs to include drug users and persons arrested for crimes. Many had run away and had joined a gang to obtain protection from abusive families or boyfriends. Joining a gang can be an assertion of independence not only from family, but also from cultural and class constraints. Former girl gang leader Isis Sapp-Grant says she learned early that the crazier she acted, the more respect she got. People wouldn't "mess" with her because they were afraid. It started as a way for her and friends to protect themselves. But it quickly spiraled into a cycle of violence. "It just didn't seem that there was any legit way out of it. We just learned how to become a part of that environment. After you hurt people a couple of times, you gonna create enemies and you can't get out," she said.

In addition to being both perpetrators and victims of violence, girl gang members are also harmed by being young witnesses to violence. In a study conducted at Boston City Hospital, one out of every 10 children seen in the pri-

mary care clinic had witnessed a shooting or a stabbing before the age of six — 50 percent in the home, and 50 percent in the streets. The average age of these children was 2.7 years. In a study of first and second graders in Washington, D.C., 45 percent said they had witnessed muggings, 31 percent said they had witnessed shootings, and 39 percent said they had seen dead bodies. A 17-year-old African American girl from Boston told a State task force that she had attended the funerals of 16 friends ages 14 to 21 who had died by gun violence.

Types of Offenses

In general, female gang members commit fewer violent crimes than male gang members and are more inclined to property crimes and status offenses. These gender patterns were found in a nationwide survey of law enforcement agencies. Some might conclude from these data that female gang members are not violent enough to be of concern.

However, an 11-city survey of eighth graders undertaken in the mid-1990s found that more than 90 percent of both male and female gang members reported having engaged in one or more violent acts in the previous year. The researchers found that 78 percent of female gang members reported being involved in gang fights, 65 percent reported carrying a weapon for protection, and 39 percent reported attacking someone with a weapon. "We fought and we hurt people because it made us feel better about ourselves," Sapp-Grant said. "We used violence as an escape."

Drug offenses are among the most common offenses committed

by female gang members. Statistics show that African Americans are more likely than white offenders to receive a more severe disposition at their arrest, intake hearings, and in court. African American, Asian, and Latina girls who are poor and addicted are more likely to be incarcerated than referred to treatment. African-American girls make up almost 50 percent of all girls in secure detention, and Latinas make up 13 percent. White girls are more likely to be referred to mental health facilities than juvenile justice facilities.

Serious Obstacles

Many aspects of female gang functioning and the lives of female gang members remain a mystery because relatively few researchers have considered female gangs worthy of study. Because young men have long dominated the gang culture, researchers have been slow to consider why girls become involved in gangs and what risks they face.

In addition, researchers face serious obstacles to the study of female gangs and, because of these obstacles, they often settle for unrepresentative samples. Gangs are highly suspicious of researchers and cooperate with them only under unusual circumstances. Female gang members, in particular, have been averse to talking about the factors that have shaped their life choices. Growing up in poverty, isolated from the economic mainstream, coping with abusive histories, marginalized because of race, class, and academic failure, girls most likely to affiliate with gangs tend to feel hopeless about their future. ●

Source: Juvenile Justice Bulletin 2001

DID YOU Know...?



- An estimated 25,400 gangs are active in the United States.
- In surveys of youth in a wide range of cities, the proportion of self-identified gang members who were female ranged from 8 to 38 percent.
- Female gangs are somewhat more likely to be found in small cities and rural areas than in large cities. Their ethnicity varies from one region to another, with African American gangs predominant in the Northeast and Midwest.
- Fireworks originated in 10th century China where there were believed to disperse evil spirits; sparks were considered a good omen, and the booming sound was thought to frighten ghosts. They were often used at funerals to celebrate the life that was lost.

Themes

Urban violence; its causes and remedies

Crime and punishment

Racism/sexism/social inequality

Domestic and sexual abuse

Cycles of violence both perpetrated and suffered by women

Related Works

Plays by Kia Corthron

Seeking the Genesis (1996)

Splash Hatch on the E

Going Down (1997)

Force Continuum (2002)

Non-Fiction

The Girls in the Gang

by Anne Campbell (1984)

Islands in the Street: Gangs

and Urban American Society
by Martin Jankowski (1991)

Street Gangs in America

by Sandra Gardner (1992)

Out of the Gang

by Keith Elliot Greenberg (1992)

One of the Guys? Girls, Gangs and Gender

by J. Miller (2001)

Films

Rumble Fish

directed by Francis Ford Coppola (1983)

Year of the Dragon

directed by Michael Cimino (1985)

Straight Out of Brooklyn

directed by Matty Rich (1991)

Boyz 'N the Hood

directed by John Singleton (1991)

Romper Stomper

directed by Geoffrey Wright (1991)

South Central

directed by Steven Anderson (1992)

Blood In, Blood Out

directed by Taylor Hackford (1993)

Mi Vida Loca

directed by Allison Anders (1993)

Clockers

directed by Spike Lee (1995)



BACKGROUND & Objectives

Breath, Boom depicts the harsh, unforgiving world of girl gangs in the Bronx during the 1990s. The play follows 14 years in the life of Prix (pronounced "Pree"), a gang leader, from her days as a 16-year-old "Original Gangsta" to her emergence as a reflective 30-year-old survivor. The playwright, Kia Corthron, stresses the theme of robbed youth, showing how Prix and her "sisters" have been abused by both their families and society. Still, through the glorious images of Prix's fireworks, Corthron raises the possibility of redemption for these wounded warriors.

OBJECTIVES

Students will:

1. Identify key issues in *Breath, Boom*, including:
 - the reality that violence begets violence
 - the struggle of the urban poor against social inequality
 - the tragic nature of domestic violence
 - the simultaneous presence of hope and hopelessness.
2. Relate the themes, issues and interpersonal relationships of *Breath, Boom* to their own lives.
3. Analyze the play's themes and issues within the character's generational, gender and cultural context.
4. Participate in hands-on activities to enhance understanding of the play, including acting, creating visual art, and music and movement.
5. Evaluate the Huntington Theatre Company's production of *Breath, Boom*.

Audience Etiquette

Because many students have not had the opportunity to view live theatre, we are including an audience etiquette section with each literary/curriculum guide. Teachers, please spend time on this subject since it will greatly enhance your students' experience at the theatre.

1. How does one respond to a live performance of a play, as opposed to when seeing a film at a local cinema? What is the best way to approach viewing a live performance of a play? What things should you look and listen for?
2. What is the audience's role during a live performance? How do you think audience behavior can affect an actor's performance?
3. What do you know about the theatrical rehearsal process? Have you ever participated in one as an actor, singer, director, or technical person?
4. How do costumes, set, lights, sound and props enhance a theatre production?

PREPARATION FOR *Breath, Boom*

Kia Corthron

“One of the boldest things about the playwright Kia Corthron is her willingness to embrace and identity that most American writers would consider a professional liability. ‘I consider myself a political writer with a political point of view,’ she said recently.” Read the rest of Don Shewey’s article, “A playwright who’s unafraid to admit she’s political.” Corthron came to the play with a political story to tell.

- From reading the title and hearing a little about the play what political messages do you think Corthron intends to send with this play?
- Why do you think many playwrights fail to embrace the identity of “political playwright”?
- What do you think is Corthron’s purpose is for writing political plays?

Girl gangs

Read “The Rap on Girl Gangs,” written by the Juvenile Justice Bulletin (page 8).

- According to article, what are the motivating factors for girls to join girl gangs?
- What role does gender play in the decision to join girl gangs?
- What is the general atmosphere of research on girl gangs and outreach to help members?

Pyrotechnics – The Art of Fire

Prix’s passion for pyrotechnics (defined as “the art of manufacturing or setting off fireworks”) is

established early in the play. She is engaged by their brilliance and complexity. The science of fireworks has many enthusiasts worldwide. Check out the following Web sites to learn more:

- www.americanpyro.com (contains a useful ‘Glossary of Pyrotechnic Terms’)
- www.atlaspyro.com (shows detailed animations of how fireworks work)
- <http://www.pbs.org/wgbh/nova/kaboom/> (explores numerous aspects of the art)

Write either a research paper on the history of fireworks and how they work OR craft a personal narrative about a time in your life when fireworks left an impression on you – was it your first 4th of July on the banks of the Charles River or a backyard display that became a close call? Try to understand, through your writing, why Prix is so fascinated by pyrotechnics and what they could mean metaphorically.

KEY ISSUES

Violence begets violence

The main characters in *Breath, Boom* are girls who perpetrate violent acts through girl gangs. Many of the girls can trace their origins in this lifestyle to their early years. As children they have been subjected to acts of sexual abuse (Prix) and have been witnesses of violence in their homes (Prix, Comet), and violence in their community (Angel’s scrapbook of murdered friends and family).

Ask students to free write / dis-

cuss this question: To what extent is the violence perpetrated to and around these girls responsible for the violence that they perpetrate on others?

Urban poverty/Social Inequality

In his controversial book on the urban poor, entitled *When Work Disappears*, William Julius Wilson describes the ongoing circumstances surrounding poverty in the inner city. The communities that Wilson describes have high rates of unemployment, drug use and violent crime and a lack of institutional business support (no banks or large grocery stores). These communities are stereotypically envisioned as being homes to “welfare queens” (women – mostly mothers – who abuse the welfare system by taking checks from the government without looking for work), “deadbeat dads” (fathers who walk out on their families), and violent youth. The physical characteristics of these communities include large public housing apartment building complexes (the “projects”), crack-vial strewn sidewalks, large empty lots, burned out buildings, and a large number of small corner grocery stores (“bodegas”), check cashing stores and liquor stores. At the heart of Wilson’s thesis is his assertion that unemployment causes these factors to replicate themselves from generation to generation, thus creating a self-perpetuating urban “underclass.”

Ask students to discuss or write on any of the following questions:

- Which is a better predictor of a person’s character: nature or nurture?
- What does daily life look like for a person who lives in this type of environment? How do the lives of



Photo/copyright: Les Talbot

your parents and grandparents compare to the life you lead now?

- How does one break the cycle of poverty? What does Corthron suggest as a means for breaking this cycle?

Domestic Violence against Women

No single factor explains why men assault women. The factors most closely related to violence against women are youth (of both the offender and the victim), low income, growing up in a violent family, alcohol or drug addiction, unemployment, sexual difficulties and antisocial personality disorders. Social and cultural influences also contribute to violence against women. Ironically, many girls become “gang bangers” in order to escape the violence and injustice in their own lives and empower themselves.

Seventy percent of female offenders were victims of child abuse. “We hurt people because it made us feel better about ourselves. We used violence as an escape,” says one former offender.

Many feel that it is okay to be violent to someone if someone else has been violent to them. Experts say the crux of the problem lies in an inherent sense of powerlessness and futility. One former female gang leader explains, “It was acted out everyday in front of me. You had crazy people all around. You’ve got idiots hanging on the corner, and drug dealers were the ones making the money. It just didn’t seem that there was any legit way out of it. We just learned how to become a part of that environment.” Endless beatings and gang rapes by male counterpart gang members initiate young women and girls into the world of girl gangs, and the humiliation and viciousness only appears to escalate for adolescent girls who are often seeking just a little respect.

Take the Domestic Violence Quiz (Handout 2). Consider volunteering at a battered women & children’s shelter. Spend one afternoon or a Saturday offering help in whatever way you can. Write a brief essay on what you observed and how you

felt. To locate a shelter near you, call (877) 785-2020 or (800) 899-4000.

Hope /Hopelessness

The sense of hope, and the lack of it (hopelessness) permeate the actions of the characters of *Breath, Boom*. Those seeking to grasp the level of hope of each character need to pay close attention to the quieter moments of the play, when characters are speaking their internal thoughts aloud. Lead your students in reflection of their own internal thoughts.

Ask students to free write about the things in their lives that give them hope and the things that foster a sense of hopelessness within them. While allowing for the fact that this type of introspection may raise very personal issues, ask students to engage in a discussion about their own personal balance of hope and hopelessness. Where do they see themselves on the continuum? Where do they want to be on the continuum? What actions do students take to maintain the balance that they desire?

MASTERY ASSESSMENT

Breath, Boom - Acts & Scenes

Before answering these questions, please note in your scripts the years when each scene takes place. The number in parentheses is Prix's age at that time.

Act 1, Scene 1	Early September, 1986	16
Act 1, Scene 2	Days later, 1986	16
Act 1, Scene 3	Christmas Eve, 1986	16
Act 1, Scene 4	Seven months later, 1987	17
Act 1, Scenes 5 & 6	1987	17
Act 2, Scene 1	1994	24
Act 2, Scene 2, 3, 4 & 5	1998	28
Act 2, Scene 6	July 26, 2000	30
Act 2, Scene 7	Weeks later, Summer 2000	30

ACT ONE

- Over what span of years does the play take place? How old is Prix at the beginning? At the end?
- How did the opening scene affect you? How do the events in the opening scene set the tone of the play?
- Corthron originally began the play with Act 1, Scene 2. Why do you think she included Comet's actual beating instead?
- Who are the four core gang members? Who is their leader?
- What are the topics of the girls' conversation in Prix's bedroom? How does this reflect their personalities?
- What happened to Comet and why? How does her being a mother affect the gang?
- What dangerous act do some of the girls perform before Prix's mom bursts in? Why is this skill valued?
- Describe the relationship between Jerome and Prix's mom. How does Prix fit in?
- What does her mother mean by, "if I let it happen, don't fight it, it don't go over so rough. If I enjoy it a little, don't feel so much like he made me" (13) What has Jerome done to her?

- What has Jerome done to Prix? How does her mother discover this?
- What is a P.O.? a C.O.?
- Why is Prix's mother in jail in Scene 3?
- What promise does she make to her daughter? Why?
- What does Angel's scrapbook contain? Why does she keep it?
- What is ironic about Prix's attitude toward the speech she wrote for her group?
- Describe Cat. What is her primary concern?
- Read Cat's recounting of Prix's actions on page 24. What does this confirm about Prix?
- What does the exchange between Shondra, Fuego and Cat tell you about life in prison?
- What are "the codes"? What is the difference between "jumpin' in" and "rollin' in" to join a gang?
- Why do Cat and Prix read romance novels? What do they represent?
- Describe both Cat and Prix's feelings at the end of Act 1.

ACT TWO

- What is the double standard Jerome suggests in the beginning of scene 1?
- Why does Jerome continue to haunt Prix? How does she finally exorcise him?
- Has Prix's behavior changed since her release from jail? How does she continue to involve Comet?

- | | | |
|--|--|---|
| 25. Describe Denise. How does she expose Prix's vulnerability? | 28. What does Angel misunderstand about what Prix has brought to the picnic? | 31. Why is it important that Prix's mother keep her promise? |
| 26. Who is Socks? What has happened to her? | 29. Who is Jo and why does she confront Prix? | 32. Prix's mom observes, "I don't ever see ya doin' your sketches no more, that was your thing, one thing hope you ain't lost interest." Has Prix lost interest? How do you know? |
| 27. How does Scene 5 mirror the play's opening scene? What irony is evident? | 30. What do the colored pens and the fireworks represent to Prix? | |

For Further Exploration

1. If you were assigned to be the dramaturg for a production of *Breath, Boom*, what research material would you provide for the director and actors at the first rehearsal (e.g. information on the changing political, cultural and economic climate of the Bronx from 1986 to 2000). What images, photographic or otherwise, would you display at rehearsal? What music (hip hop and rap) could you provide to connect the actors to their characters? Bring in some pictures and music to share with your class.
2. Costume Designer Karen Perry explained to the cast that the flavor and color of the clothes will allow the audience to see "not a gang, but young women." Their fashion sense and hairstyles will reflect each gang member's individuality: Prix's clothes will be layered like her personality while other girls will try to achieve the ideal of black American glamour of the time (as embodied by celebrities like Mary J. Blige). Look at pictures of yourself from middle school to today. Prepare a presentation in which you trace how your own look transformed in response to what was "in." Discuss which celebrities you imitate and how the labels and logos you wear affect your social status.
3. Read another of Kia Corthron's 16 plays. *Wake Up Lou Riser* tells the story of young, black siblings who challenge the Ku Klux Klan and lose. *Cage Rhythm* focuses on incarcerated women who find creative ways to deal with difficulties. In *Light Raise the Roof*, a homeless man makes his living building houses for the homeless. Analyze the play from a political perspective. What political messages did Corthron choose to present? How does Corthron's presentation of political messages compare to her presentation in *Breath, Boom*? Present your findings in an essay.
4. Conduct research on girl gangs in the United States. Explore postings on www.gangstyle.com, curtain-up.com, gangresearch.net, girlsblossom.org and apa.org. Many of the characters created by Corthron for *Breath, Boom* have fictionalized characteristics derived from real social phenomena. Situate the characters of *Breath, Boom* within the context of larger social realities. Create a research paper that describes and explains the actions and reactions of Corthron's characters.
5. The director of the Huntington's production of *Breath, Boom*, Michael John Garces, describes Corthron's play as "Shakespearean in scope and complexity." He likens the play to Shakespeare's histories, such as *Henry VI* and *Julius Caesar*. Not only does *Breath, Boom* compress time to cover the span of many years, but, as in Shakespeare's plays, its intimate focus on an individual (Prix) becomes a portrait of society during a historical time period as well. Read one of Shakespeare's histories and write an essay in which you agree or disagree with Garces' comparison. Use evidence from both texts to support your opinion.
6. Interview a classmate or friend who has been involved in or touched by gang activity or who has survived domestic or sexual abuse. Don't be timid about your questions, but review them with a mentor or teacher first. Many survivors are willing to share their experiences in order to spread awareness. Tell the story anonymously if preferred. (See handout on 'Dialect' for tips on accurately capturing his or her speech.)



QUESTIONS FOR AFTER Attending the Performance

Note to teachers: After viewing Breath, Boom, ask the following questions:

1. About the Play and Production

- A. What was your overall reaction? Were you moved? Shocked? Empathetic? Explain your reactions. How was the play structured? Did it build to a single climax? Was it episodic? Did this structure help or hinder your understanding of the play? Was the dialogue interesting? Appropriate? Were you aware of the imagery and symbolism during the course of the play? Would you have been aware of these devices without previous preparation?
- B. Was the pace and tempo of the production effective and appropriate?

2. About the Characters

- A. Did the characters touch you personally in some ways? Did you care about them?
- B. Were the characters three-dimensional and believable?
- C. Were the motivations of the characters clear?
- D. What qualities were revealed by the actions and speech of the characters?
- E. Did the characters change/develop/undergo transformation during the course of the play?
- F. In what ways did the characters reveal the themes of the play?

3. About the Set

- A. Was the set usable and workable?

- B. Was the set compatible with the production as a whole? Were there any features of the set that distracted from the action of the play?
- C. Did the design reflect the themes, type and style of play?
- D. Were the artistic qualities of unity, balance, line, texture, mass and color used effectively?
- E. Did the set provide appropriate environment and atmosphere?
- F. Was the set used to present any symbolic images or did it simply represent the space in which the action of the play occurred? Did it contain elements of both a "realistic" and a "symbolic" approach?

4. About Lighting and Sound

- A. Did the lighting establish mood and atmosphere? Was the illumination sufficient? Did the lighting harmonize with, and contribute toward, the unity of the production?
- B. Were the music and sound effects appropriately conceived? Were they executed effectively?

5. About Costumes/Makeup/Hairstyles

- A. Were all of these elements correct in terms of the period fashion? Were they suitable in terms of character and storytelling for the production?
- B. Did the costumes and makeup use of color/ design serve to illuminate the themes, type and style of the play, or any particular choices of interpretations in this production?

OPEN RESPONSE & Writing

Open Response Assessment

Instructions for students: Please answer the following as thoroughly as possible in one well planned and carefully written paragraph. Remember to use topic sentences and examples from the text.

1. What tone is set in Act 1, Scene 1? What are the implications for the rest of the play?
2. Describe Prix's interpersonal skills. How are they different from those around her?
3. A few characters (Prix's mother, the CO) are called "blind" in the play. What are they not seeing? How does blindness contribute to the girls' fates?
4. Prix is usually either laconic or silent. When does she suddenly become excitedly eloquent? Trace these moments throughout the play.
5. What is Jerome's function as a character? Is he Prix's tormentor or her conscience?
6. The paths of the four core gang members from the first scenes lead to divergent places. Which character makes "the best of her situation"? Who is the worst off? Choose one of the girls and describe her situation from the beginning to the end of the play.

Writing Assignments

1. Corthron paints a picture of Prix's life in Act 1, Scene 2. Describe what the reader

learns about the relationships between Prix and Mother, Jerome and Mother, Prix and the girls (Malika, Angel & Comet), Prix and Jerome. What themes emerge during this scene?

2. Prix spends time in juvenile hall and in adult prison. Her two cellmates are Cat and Denise. How does each cellmate's reaction to Prix illustrate the state of Prix's "gangsta lifestyle" at that point in her life?
3. Write a journal of Prix's life that matches the scenes of the play. For each scene create commentary, from Prix's point of view, of the events of the scene. Focus on describing how Prix felt during her moments of silence.
4. Create pages for Angel's treasured scrapbook. Make one page using collage materials and pictures. On another page, write a monologue for Angel that would accompany her explanation of it (see page 19 in the play).
5. Prix chooses to remain silent during much of the play. She rarely looks at the people who are speaking to her and often offers silence in response to direct questions. At the end of the play Corthron writes, "Prix gazes at her Mother, for the first time in the play really seeing her." Look over the moments throughout the play where Prix avoids speaking / looking. What significance do you attribute to these

moments? Compare your findings to moments when Prix chooses to respond / look. What portrait does this paint of Prix's life / personality?

6. Write an essay in which you speculate how Prix's life will continue. At the close of the play, she is 30 and working the early morning shift at Burger King. Her mother has AIDS and is panhandling. She claims to be retired, but is "just selling a few food stamps, bitta herb." Is there any hope for her? If you choose, your essay may take the form of her obituary.
7. Write a letter to the playwright Kia Corthron. Tell the playwright what you found most profound about her play. Corthron once said that after reading one of her plays "A white, smart but rather sheltered essayist told me that now, having heard my story and loved my characters, when she would see pregnant teens in the city, she would think differently than she had before. That's something." Artists truly value and are curious about responses. Share what you think of the work with its creator. Be sure to send the Huntington a copy as well.

Kia Corthron

C/O Sarah Jane Leigh
International Creative
Management
40 West 57th Street
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Huntington Theatre Company
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MEDIA Assessment

These questions and hands-on exercises are interactive challenges in Drama, Music, Dance, Visual Arts and Design that inspire further consideration or understanding of the play.

Creating Characterization

Have each of your students choose a character from *Breath, Boom* that he/she would like to portray. As though they were preparing for rehearsal, have them ask the following questions about their characters:

- a. What do I want in the play? What is my overall objective (or superobjective)?
- b. What is in the way of what I want in the play? What are my obstacles? Who is/are my obstacles? Does what gets in the way of what I want change throughout the course of the play? How?
- c. Does my character change during the course of the play? What is my character's journey, or plot of transformations?

Role Playing/Improvisation

- a. Tableaux: Divide students into groups of five. Ask them to create a tableau showing someone who is engaged in a gang activity discussed in the play. Other students in the class should try to identify the situation. Class discussion should follow. (Have you ever known someone who was in a similar situation? How do you think he/she felt?) After the discussion, have the first group recreate the tableaux, changing it to reflect someone who is engaged in a more fulfill-

ing activity. Volunteers may come forward to move the participants into other positions.

- b. Tableaux: How do group dynamics and peer pressure continue to influence the girls as they grow older? Divide the class into groups. Assign each group a character and instruct them to enact a series of five snapshots chronicling the life of this gang member from childhood to womanhood.
- c. Gang postures: How do the girls show that they are gang members or angry about their incarcerations? Ask students to adopt body movements and facial expressions that would coincide with scenes in the play.

Acting

Have students act out a scene from *Breath, Boom*. They should use props and elements of costumes, if possible. Have them consider their placement on the stage, blocking (who moves where and when), gestures, voice tone, music and intended emotional impact.

Visual Art

Pass out art paper, paints, and brushes. Have students create abstract paintings of a character from *Breath, Boom* and the world of Prix, including her fireworks. Be sure they do not tell their classmates who their pictures represent. Display the paintings any way you choose (hang them around the room; place them on bulletin boards, etc.). Ask students to pick out qualities, moods and feelings of each painting, and

then try to determine who the painting might represent. Next, ask students to identify their paintings and the character they chose, explaining how the various details of the painting depict the particular character. Students then might write a paper analyzing their paintings. The concept of abstract imagery may need to be explained to some students. Emphasize that they are trying to capture moods, feelings, and conflicts. They need not try to make their paintings look like the character or, for that matter, anything specific.

Music/Dance

Hip hop and rap artists like MClyte, Salt-n-Pepa, Queen Latifah, TLC and Mary J. Blige heavily influenced the girl gang members of the late 80s and early 90s. Using a book such as *Who Shotya?: Three Decades of Hip Hop Photography* by Ernie Paniccioli or *The Vibe History of Hip Hop*, edited by Alan Light, for inspiration, create a music video for a hip hop or rap artist of the era. Adopt their look, play their music, and imitate their moves in order to get a sense of the rhythms the characters in *Breath, Boom* were moved by and grooved to.

The Design Process

Set designer Adam Stockhausen chose to create detailed, realistic living spaces for the girls (like Prix's apartment and the prison) while employing gritty and non-descript backgrounds depicting the city, including a fragmented Empire State Building. Discuss why he decided to represent Prix's world in this contrasting way. What elements would your students choose to include in their own design for the set?



Photo: Thomas Greutmann, www.blackandwhitegallery.de

LESSON PLANS

Teachers note: Choose what fits your classroom period.

ONE-DAY LESSON PLAN introduces students to the plot, characters, author and themes of the play.

DAY ONE – Introducing the Play

1. Distribute Mastery Assessment Questions (page 14) for students to read before and review after attending the performance.
2. Read the synopsis of *Breath, Boom* (page 2). Write the objectives for the play (page 11) on the board and discuss other works the students have studied that have similar themes and issues (consider Shakespeare's histories).
3. Copy and distribute the information on the playwright, Kia Corthron (pages 3) and "The Rap on Girl Gangs" (page 8). In groups or individually, have students underline the highlights and report to the class.
Optional: Narrate highlights to students.
4. Jerome says to Prix in Act 2, Scene 1, "Ain't twenty-four bit old still be playin' gang gal?" Have students free write an answer to this question and then imagine their own lives ten years from now. Discuss what happens to a person when dreams come true, and, the flip side, when hopes go unrealized.
5. Choose a few scenes in the play and read aloud to familiarize students with Corthron's use of dialect.

FOUR-DAY LESSON PLAN introduces students to the play and then, after viewing the performance, asks them to think more critically about it. Includes class discussion and individual assessment.

DAY ONE – Introducing the Play

Same as One-Day Lesson Plan above; complete before seeing the play.

DAY TWO – The Play

Attend performance at Huntington Theatre Company.

DAY THREE – Follow-up Discussion

Discuss Mastery Assessment answers in class.

DAY FOUR – Test

Individual Assessment: Choose either several questions from the Open Response Assessment or one question from Writing Assignments (page 17) for students to answer in a one-period in-class writing session.

Optional: Students may choose one of the For Further Exploration (page 15) or Media Assessment (page 18) tasks to complete for extra credit.

SEVEN-DAY LESSON PLAN completely integrates *Breath, Boom* into your schedule. Within seven class periods, you can introduce the play, assign reading, teach the use of dialect and assess your students on both a group and individual level. Students will ideally view the play after completing all assigned work.

DAY ONE – Introducing the Play

Same as One-Day Lesson Plan above. Present Key Issues in Preparation Section.

Homework: Read Act One of *Breath, Boom* and answer corresponding Mastery Assessment Questions.

DAY TWO – Act One

Discuss Act One and answers to homework questions.

Homework: Read Act Two of *Breath, Boom* and answer corresponding Mastery Assessment Questions.

DAY THREE – Act Two

Discuss Act Two and answers to homework questions. Distribute Handout 2 and take Domestic Violence Quiz. Discuss response to correct answers.

Homework: Complete questions and either Writing Assignment on Handout 2: Understanding Dialect in *Breath, Boom*.

DAY FOUR – Understanding Dialect

Discuss responses to Handout 2 in class. Suggestion: Photocopy other examples of dialect from your own curriculum and discuss.

Homework: Prepare work from Preparation, Key Issues, For Further Exploration or Media Assessment sections.

DAY FIVE – Group Work

Meet in groups to prepare presentations; schedule library or media center for this period if necessary.

Homework: Complete preparations for presentations.

DAY SIX – Presentations

Group Assessment: Students present their research/papers/scrapbooks to the class.

Homework: Complete sample questions from Open Response or Writing Assignments and re-read play to study for test.

DAY SEVEN – Test

Individual Assessment: Choose either several questions from the Open Response Assessment or one question from Writing Assignments (page 17) for students to answer in a one-period in-class writing session. Suggestion: You may create your own section of the test using the Mastery Assessment questions.

Optional: Students may choose one of the For Further Exploration (page 15) or Media Assessment (page 18) tasks to complete for extra credit.

Name: _____

Date: _____

UNDERSTANDING THE DIALECT in *Breath, Boom*

Definition and Use

Dialect is defined as a regional variety of language with a particular pronunciation, grammar, and vocabulary. In literature, dialect may serve several purposes. It can characterize those speaking and those spoken about, and it can create mood or atmosphere. Dialects can be social or regional. How would you describe the dialect in *Breath, Boom*?

Examples

Excerpt from gangstyle.com by sad eyez:

"This 4 all them young homegirlz out there that be thinking this gang life is what you really want, yea thas what I though to, and you know where it got me?? 17 years old 2 kids no father around for them, no education, all I got to show for livin that thug life is scars, tears, and graves to go visit..."

Excerpt from "The Celebrated Jumping Frog of Calaveras County" by Mark Twain:

"He was always ready and laying for a chance; there couldn't be no solit'ry thing mentioned but that feller'd offer to bet on it, and take any side you please...if there was a cat fight, he'd bet on it; if there was a chicken fight, he'd bet on it. Why, if there was two birds setting on a fence, he would bet you which one fly off first..."

Questions to Consider

1. What can you infer from the differing dialects of these speakers?
2. Are the quotations above examples of social or regional dialects?
3. How do you think the writers captured the speaking voices of his/her characters?
4. What words would you need defined in order to better understand these excerpts?

Tips for Understanding

Director Michael John Garces describes Corthron's use of language as "real and complex." He recommends breaking difficult passages into units of meaning by "activating verbs" (placing emphasis on action words), isolating questions (separating declarative from interrogative sentences) and pausing when one thought is complete (even if the punctuation doesn't indicate a pause). You may have to read a passage aloud several times before the meaning becomes clear. Use the dialect as a way to embody the character.

Writing Assignments

1. Choose a passage from the script which illustrates Corthron's use of dialect. Read it several times using the tips above to understand what the character is saying. Then, translate the passage into standard English by replacing omitted letters and words, expanding contractions and punctuating properly. Then, re-read both and write a paragraph explaining which is more effective and why.
2. Persuade a person you know who speaks in a distinct style (a foreign, Southern, or Boston accent, for example) to tell you a story or give his/her opinion on a current event. Record his/her speech and then attempt to write the story preserving the idiosyncracies of his/her use of rhetoric in your writing. You may need to substitute "toldja" for "I told you" or "cah" for "car." Be attentive to details and capture this person's true voice.

Name: _____

Date: _____

DOMESTIC VIOLENCE Quiz

- 1. What is the most common source of injury among women?**
 - a. car accidents
 - b. physical abuse by boyfriends/husbands/male friends
 - c. muggings and rape combined
- 2. Which age group reports the most violence by someone they are intimate with?**
 - a. 16-24
 - b. 25-54
 - c. 35-64
 - d. 65 and over
- 3. Boys who witness their fathers' violence are _____ times more likely to engage in spouse abuse in later adulthood than boys from non-violent homes.**
 - a. 2 times more likely
 - b. 5 times more likely
 - c. 10 times more likely
- 4. When are female victims of domestic violence more likely to be slain by their husbands?**
 - a. when separated from them
 - b. when co-residing
- 5. If every woman victimized by domestic violence last year were to join hands in a line, the string of people would expand from:**
 - a. New York to Chicago
 - b. New York to San Francisco
 - c. New York to Los Angeles and back again
- 6. In the United States, there are three times as many animal shelters as there are battered women's shelters.**
 - a. True
 - b. False

Write in Response:

There are many misconceptions about domestic violence. How much do you know?

How did you do on the quiz? What questions and answers most surprised you? Were you shocked by your own responses? Why?

1-b, 2-a, 3-c, 4-a, 5-c, 6-a.

ANSWERS

Source: <http://www.dvsheltertour.org/dvquiz.html>

