

**Lesson Plan**

# There There

By Tommy Orange

## SHAKESPREARE MEETS TOMMY ORANGE

### Two-part assignment

*Part I—An Inquiry: Which Character will be Caliban?*

*Part II—The Poster: Caliban Poster*

*Part I, An Inquiry: Caliban as an Urban Aboriginal/First Nation/ Indigenous/Original Person*

You will select from one of the 12 characters of Tommy Orange's *There There* and write a profile of that character. In addition to a profile of the character, you will summarize the character's story and illustrate why this character can be Caliban in William Shakespeare's *The Tempest*.

You must read *The Tempest* in order to situate your character. Your paper inquiry is to be 2-3 pages. Add an image of your Caliban to this paper—it will not count as a page. Your image should support your theory of which character of Orange's 12 characters could play the role of Caliban in a production. Remember, we are talking "Shakespeare's" as quoted by Marjorie Garber. Shakespeare's plays are always a "representation" because we have no access to the original performances.

Use MLA style guidelines. <https://owl.english.purdue.edu/owl/resource/747/01/>

*Part II: The Poster: Caliban Poster*

You are to create a poster for your *Tempest*, using your Caliban from Tommy Orange's *There There*, you should be able to convey the same perspective of the play you did with your previous poster assignment and the Caliban Paper I. This will be a digital display. Your digital poster must be based on the play *The Tempest* by William Shakespeare and inspired by Tommy Orange's *There There*, winner of the 2018 Center of Fiction First Novel Prize, 2018 John Leonard (NBCC), 2019 Hemingway Foundation/PEN Award, the 2019 Anisfield Wolf Book Award, National Book Award for Fiction, National Book Award, and finalist for the 2019 Pulitzer Prize. Please list the awards of Mr. Orange in a prominent place on your poster. I will critique the content/images to assess if your poster conveys the themes of your inquiry paper.

This is a digital poster. You will have access to *The Tempest*, starring Helen Mirren and DJimon Hounsou on Blackboard at the Library Reserve link. Watching the film should help you flesh out the message you want to convey with your poster. While you may access the film, you must base the poster on your original inquiry paper. Finally, you should consider the knowledge you gained from this course and put in the historical context, what it means to be Aboriginal / First Nations / Indigenous / Original persons in America, your land and territory as is Caliban's island is inhabited by colonizers.

### Reading list:

Garber, Marjorie. *Character: The History of Cultural Obsession*. New York: Farrar, Struss and Giroux, 2020.

----- *The Tempest. Shakespeare After All*. New York: Anchor, 2005.

Kauanui, Kehaulani, J. Editor. *Speaking of Indigenous Politics: Conversations with Activists, Scholars and Tribal Leaders*. Forward by Robert Warrior. Minnesota: University of Minnesota Press, 2018. (Selections)

Orange, Tommy. *There There*. First Edition. New York: Knopf, 2018. Print

Shakespeare, William. *The Tempest the Graphic Novel: Original Text*. John McDonald, *Adapter*. Clive Bryant, *Editor*. Nigel Dobbyn, *Illustrator*, Gary Erskine, *Illustrator* and Jon Howard, *Artist*. Publisher: Classical Comics, 2016.

### Criticism

Monami. Caliban in Shakespeare's "*The Tempest*": A Critical Analysis, Owlcation. Oct. 22, 2019. Owlcation. Com Aug. 22, 2020.

### Videos:

<https://www.youtube.com/watch?v=Wz-kswpGmgU>

Historical Resilience: Ending Violence Against Native Women, Sarah Deer  
MacArthur Grant recipient and Carnegie Mellon Fellow, Sarah Deer lectures on her groundbreaking work on violence against Aboriginal/First Nations/Indigenous/Original women.

<https://www.youtube.com/watch?v=wD3-6JIUF7M>

The Standing Rock Resistance and Our Fight for Indigenous Rights, Tara Houska  
Tara Houska discusses the fight of water rights and other issues connected with the Standing Rock Sioux protest of the Dakota Access Pipeline

<https://www.youtube.com/watch?v=kzmTa9x14BA>

Pow Wow Dance Styles

Expose of Aboriginal/First Nations/ Indigenous/ Original of traditional and other dance styles.

<https://www.youtube.com/watch?feature=share&v=4ujNGG8vVIk>

Indigenous Metropolis: Chicago's Urban Indians

Dr. Patricia Marroquin Norby contextualizes the history of "Urban Indians" of Chicago and the misconceptions associated with the Indian Removal Act.

<https://www.youtube.com/watch?v=h8HHoFZ3fXY>

How This Native American Elder Reclaimed Sacred Land in the Bay Area | KQED Truly CA

In this video an Elder show us how reclaiming the land heals Aboriginal/First Nations/ Indigenous/Original Peoples of generational trauma and builds a better bridge of understanding.

<https://www.youtube.com/watch?v=qYgZ1Pxw6aI>

Indigenous Sovereignty: One Land Plot at a Time | KQED

East Oakland, CA

This video helps us to understand what it means to reclaim the loss of land is a loss of identity. We better understand why we must acknowledge on whose land we stand.

<https://www.youtube.com/watch?v=EyEgWwZHBBM>

Blanket Exercise

This video is chronicling the blanket exercise which helps participants bear witness to the holocaust of Aboriginal/First Nations/ Indigenous/Original People

### Discussion Questions: Tommy Oranges' *There There*

1. If Shakespeare tells us in *The Tempest*, what's **past is prologue**, discuss the purpose of the *Prologue* in Orange's *There There*?
2. If the past is prologue, how does one reconcile Orange's use of the Indian test pattern introduction? How is the history relived in the prologue connected to life in Shakespeare's Early Modern period?
3. What is the significance of starting *There There* with the story of two girls losing their home?
4. What role does the reclaiming of Alcatraz have in this story?
5. Aboriginal/First Nations/Indigenous/Original people come from an oral tradition, how does Dene Oxedene's project add to this tradition or kill it?
6. Adoption, addiction, domestic abuse and rape are themes in this novel. How does *There, There* use these generational traumas to broaden our understanding of the holocaust Aboriginal/First Nations/Indigenous/Original Nations?
7. In our contemporary culture, "pow wow" can be used as a pejorative term. Why would Orange center his novel around this singular event (the pow wow) as a way to reclaim its value?
8. How does *There There* make "real" the experiences of urban Aboriginal/First Nations/Indigenous/Original people?
9. How does *There There* connect with the current Aboriginal/First Nations/Indigenous/Original peoples struggles for justice in their homeland?
10. What similarities can we see in Orange's works and those of Toni Morrison and James Baldwin?

### Discussion Questions for William Shakespeare's *The Tempest*?

1. What is the role of Caliban in Shakespeare's play?
2. How might we and in what ways consider *The Tempest* a revenge play?
3. How does patriarchy play out in the life of Prospero's daughter Maranda, who has no guidance from a mother to prepare her to be a wife?
4. What themes do you see in this Early Modern play reflective in our Post-modern world?
5. Typically, Caliban is considered the outsider, an "other" on his/her own land. How is Maranda othered in the play?
6. What is the value of using a graphic novel in traditional language to teach *The Tempest*? In using a graphic novel edition of the play, how would you represent this play for a juvenile gaming audience?

7. What is the difference between the spirit, Ariel and the enslaved Caliban, both are in the service of Prospero? Why does Ariel win his freedom and Caliban's freedom is in question at the close of the play?
8. When does Miranda adopt a change in how she views Caliban and why? What shift do we witness in the play through Shakespeare's language?
9. Examine the issues of "race," sex and gender in *The Tempest*.
10. Can *The Tempest* reach a modern audience with a traditional re-presentation?

Reflection question on *The Tempest* and *There There*

Being marooned (urbanized), loss of a homeland, identity and othering are central themes in Tommy Orange's *There There* and Shakespeare's *The Tempest*. What do these two pieces of literature teach us about our Post-modern world?

**Pre-Assignment: Create a character analysis of one of the characters in Tommy Orange's *There There*.**

Write a character analysis (one-page each) of three of the characters in Tommy Orange's novel *There There*. This is a pre-investigation exercise to prepare your inquiry paper and the digital poster project.

Character list: Tony Loneman, Dene Oxendene, Opal Viola Victoria Bear Shield, Edwin Black, Bill Davis, Calvin Johnson, Jacquie Red Feather, Orvil Red Feather, Octavio Gomez, Daniel Gonzales, Blue and Thomas Frank.

Discuss each character's traits, flaws and strength, role in the story, relation to the protagonist and conflict. How does the character drive the plot?

### **Weekly Writing Assignment Guidelines:**

You are to write a one-page response to each week's video links and class discussions, film or readings. You will be given full credit for critical and engaging responses to the course discussions, film review or readings.

Week #1

<https://www.youtube.com/watch?v=ZZvx3rbjLzk>

Review of *There There* by *ThePoptimist*

Problematic Indigenous Writers (Joseph Boyden) and the Hype Around *There There*

Week #2

<https://www.youtube.com/watch?v=JXCbmuIFD8M>

PBS News Hour, Jeffery Brown travels to Oakland California to interview Tommy Orange "Writing out of Loneliness, novelist explores the range of Native American experiences"

<https://www.youtube.com/watch?v=Boj8W3-8Bxs>

Tommy Orange does a Q & A readers of *There, There*, July 2019.

Week #3

<https://www.youtube.com/watch?v=hsHNaoJbMlg>

Book Reading, *There There*, Tommy Orange, *Politics and Prose: At the Wharf*.

Week #9

<https://www.youtube.com/watch?v=mgcp0Oq-vEo>

*Shakespearian Acting*, Stephen Unwin

Unwin presents an acting workshop with theatre students at Emory University.

Week #11

<https://www.youtube.com/watch?v=xryT4B4sOY0&list=PLaLOVNqqD-2HhqQG1BxUaQr0GpG8oNODV&index=13&t=0s>

Marjorie Garber, *The Tempest*

Dr. Marjorie Garber lectures on *The Tempest*. Harvard Engl. E-129-Lecture 12: *The Tempest*.

Garber, Marjorie. *Shakespeare After All*. New York: Anchor, 2005.

Week #12

<https://www.youtube.com/watch?v=EoZClxzMjr4>

David Bevington, *The Tempest As Utopia*.

Dr. David Bevington, Humanities Lecture. University of Chicago, Oct. 2014.

Week #13

<https://www.youtube.com/watch?v=tiJjoFQtMvg>

Beethoven | Piano Sonata No. 17 in D minor, "The Tempest" Daniel Barenboim

Week #14

Reflections on the weekly writing and instructor response

\*We read the Tommy Orange's *There There* at the beginning of the semester in January. Shakespeare's *The Tempest* is read at the end of the semester.