*We will each send Anne our typed stories— and* ***TWO QUOTES  
WE HAVE SELECTED—INCLUDING PAGE #s****--by noon on Thursday.   
Silvi will xerox those, homework and lesson plan.   
You all will leave by 11:45 Friday (Sara: note time change),  
bringing the remainder of the books, paper and pencils.***Lesson Plan for 3/7/14  
*Initial set up: all tables in the center of the room*  
  
I. Sasha:** hand out remaining copies of *The Twelve Tribes of Hattie.*  
Who’s read the first 1/3? (to p. 89, re: Philadelphia&Jubilee, Floyd, and Six)  
Tell the story to those who haven’t.  
What questions do we have, so far, about “what happened”?  
What’s confusing? How can we help each other make sense?  
(Did anyone draw up a time line? Put this on the board…)

**II. Hayley:** each of the Bryn Mawr women picked two quotes that struck us.

Scatter these around the table. Grab the one closest to you, read what it says  
(check the page it came from, for context/more information),  
then write a comment on the sheet about what you read:  
Does the passage raise any questions for you?   
Does it provoke any associations? A similar story?

After these have gone around, everybody take one sheet,   
and read all the comments on it silently, to yourself.   
Ask for volunteers to read out the most interesting bits.

Have a large group discussion, looking for

shared themes, connections, causality…  
  
**III. Sara:** what we have been looking for, in this conversation, is **“reverb.”**  
“Reverberation is the persistence of sound in a particular space after the original sound is produced. A reverberation, or **reverb**, is created when a sound is produced in an enclosed space causing a large number of echoes to build up and then slowly decay as the sound is absorbed by the walls and air.”  
Andrea Gibson’s “Say Yes” demonstrates this process🡪  
read out some selections from  
[http://www.academik.org/poems/andrea-gibson/say-yes/](http://www.academik.org/poems/andrea-gibson/say-yes/" \t "_blank)

It’s not just cause-and-effect: there’s less linearity,   
more complexity and more unpredictability.  
*The Glass Castle* is an example of this: it was not predictable how the weird parenting style of the Walls would affect their children--it actually had a different effect on each one of them (cf. Jeanette’s behavior with that of her youngest sister…). These are causes and effects, but there’s a real wide range in what the effects might be: this is what we are calling “reverb.”

**IV. Anne:** Your homework was to write a historical story,   
like *The Twelve Tribes…*something that reaches back in time:  
featuring someone who “came before you.”  
Who did this?   
Take some time to read it over now, looking for the “reverberation.”  
If you wrote it into the story, highlight the reverb.  
If you didn’t, take some time right now to write that part:   
how does the story you wrote “reverberate” in your own life?   
Where is the “resonance” between this story and your story?  
How does that story “frame” or help to “explain” your story, your identity?  
If you didn’t write a story, take some time now to start one,  
focusing on these ideas of “resonance” and “reverberation.”  
It’s a skill, to be able to write/find these patterns…  
and we’re working on developing that skill.

**V. Jody:** share these (maybe in small groups?)🡪  
then re-gather, bring something back to share

**VI. Carmen:** we will not be here next week (our spring break).  
Your homework is to read the next 1/3 of the book, to p. 169.  
Keep looking for the reverberations; mark them in the book or on paper.  
  
Your writing homework is to go on following   
the reverberation from the first story you wrote:   
Describe another person “linked” to the one you wrote about this week:  
follow the “link” and envision a different future,   
an alternate you, “reverberating” from this story.  
  
OR…since we’re reading a novel now, our first book of fiction   
(different from a memoir, an autobiography, a true story), and  
there’s more room for imagining what hasn’t actually happened….

We invite you to write 3 pp. of some fiction:  
you could create a scene in a story, or write a little play.  
If you wrote about a historical figure, or someone who is dead,

create a scene where you all have dinner together  
(What would they say to you? What would you say to them?)  
If you wrote about somebody who is still alive and in your life,  
write the scene of a conversation *you have not had.*(In other words, don’t write out the predictable dialogue,  
but imagine something new, something that hasn’t yet been said between you.)  
  
Make it concrete and specific: where are you? What are you wearing?   
What do you look like? What do your voices sound like? What are you thinking?   
What lies behind what you are saying (or not saying) to each other?