Name Block Date

Raisin in the Sun dreams – Act One

|  |  |
| --- | --- |
| Walter’s dream |  |
| How money  will fulfill it |  |
| Beneatha’s dream |  |
| How money  will fulfill it |  |
| Mama’s dream |  |
| How money  will fulfill it |  |
| Ruth’s dream |  |
| How money  will fulfill it |  |

Name Block Date

Raisin in the Sun conflict – Act Two

We’ve seen how characters in this play encounter conflicts with each other and within themselves. Describe each conflict and how it is resolved in this act.

|  |  |  |
| --- | --- | --- |
| Characters | Conflict | Resolution |
| Beneatha vs. George Murchinson |  |  |
| Walter vs. Mama |  |  |
| The Youngers vs. Lindner |  |  |
| Mama vs. herself |  |  |

Name Block Date

Raisin in the Sun theme

The theme of a literary work is an insight about life or human nature that the writer presents to the reader. In *A Raisin in the Sun*, Hansberry shares some of her ideas about love, identity, dreams, values, and prejudice. Before you read write down a real-life example of the theme. After you read present an example from the play.

|  |  |  |
| --- | --- | --- |
| Major Ideas | Real-Life Examples | Text Examples |
| Dreams can either save or destroy a person. |  |  |
| Values and ideals are worth fighting for. |  |  |
| We do not simply live for ourselves, but for those who came before and will come after us. |  |  |
| It is never too late to start over. |  |  |
| Only through self-respect and self-esteem can people live with themselves. |  |  |
| Materialism and money, in themselves, are worthless. |  |  |
| Families can survive any catastrophe if the members love one another and share a common goal. |  |  |
| Dreams are necessary and important, even if we don’t completely realize them. |  |  |

Name Block Date

Raisin in the Sun characterization

One of the ways a playwright reveals a character’s traits and personality is through dialogue. Read each character’s speech from the play and then tell what it reveals about him or her.

Act One, Scene One

Walter: This morning, I was lookin’ in the mirror and thinking about it…I’m thirty-five years old; I been married eleven years and I got a boy who sleeps in the living room—and all I got to give him is stories about how rich white people live…

Ruth: So you would rather *be* Mr. Arnold than be his chauffeur. So—I would *rather* be living in Buckingham Palace.

Act Two, Scene One

Beneatha: Grass huts! See there…you are standing there in your splendid ignorance talking about people who were the first to smelt iron on the face of the earth! The Ashanti were performing surgical operations when the English were still tattooing themselves with blue dragons!

Mama: Son—you—you understand what I done, don’t you? I—I just seen my family falling apart today…just falling to pieces in front of my eyes…We couldn’t of gone on like we was today. We was going backwards ‘stead of forwards…When it gets like that in life—you just got to do something different, push on out and do something bigger…

Name Block Date

Raisin in the Sun characterization

One of the ways a playwright reveals a character’s traits and personality is through dialogue. Read the following interactions and tell what it reveals about the two characters talking and their relationship with one another.

Act One, Scene One

Walter: You a horrible-looking chic at this hour.

Beneatha: Good morning, everybody.

Walter: How is school coming?

Beneatha: Lovely. Lovely. And you know, biology is the greatest. I dissected something that looked just like you yesterday.

Act One, Scene Two

Mama: Son—how come you talk so much ‘bout money?

Walter: Because it is life, Mama!

Mama: Oh—So now it’s life. Money is life. Once upon a time freedom used to be life—now it’s money. I guess the world really do change…

Walter: No—it was always money, Mama. We just didn’t know about it.

Act Two, Scene One

Ruth: Lena?

Mama: Yes, honey?

Ruth: Is there—is there a whole lot of sunlight?

Mama: Yes, child, there’s a whole lot of sunlight.

Ruth: Well I guess I better see ‘bout Travis. Lord, I sure don’t feel like whipping nobody today.

Act Two, Scene Two

Ruth: She said if you don’t come in tomorrow—that they are getting a new man...

Walter: Ain’t that sad—ain’t that crying sad.

Ruth: She said that Mr. Arnold has had to take a cab for three days…Walter, you ain’t been to work for three days! Where you been , Walter Lee Younger? You’re going to lose your job.

Walter: That’s right…

Ruth: Oh, Walter, and with your mother working like a dog every day—

Walter: That’s sad too—Everything is sad.

Act Two, Scene Three

Bobo: Man…I didn’t go to no Springfield, yesterday.

Walter: Why not?

Bobo: ‘Cause I didn’t have no reasons to…

Walter: Man, what are you talking about!

Bobo: I’m talking about the fact that when I got to the train station yesterday morning—eight o’clock like we planned…Man, *Willy didn’t never show up.*

Walter: Why…where was he…where is he?

Bobo: That’s what I’m trying to tell you…I don’t know…I waited six hours…I called his house…and I waited…six hours…I waited in that train station six hours…That was all the extra money I had in the world…Man, *Willy is gone.*

Act Three

Beneatha: Be on my side for once! You saw what he just did, Mama! You saw him—down on his knees. Wasn’t it you who taught me to despise any man who would do that. Do what he’s going to do.

Mama: Yes—I taught you that. Me and your daddy. But I thought I taught you something else too…I thought I taught you to love him.

Beneatha: Love him? There is nothing left to love.

Mama: There is *always* something left to love. And if you ain’t learned that, you ain’t learned nothing.

Name Block Date

Raisin in the Sun mood

Mood is the feeling or atmosphere that a writer creates for the reader. Descriptive words, setting, dialogue, and character’s actions contribute to the mood. Read these excerpts from the stage directions and describe the mood created in the scene.

Act One, Scene One

Now the once loved pattern of the couch upholstery has to fight to show itself from under the acres of crocheted doilies and couch covers which have themselves finally come to be more important than the upholstery. And here a table or a chair has been moved to disguise the worn places in the carpet; but the carpet has fought back by showing its weariness, with depressing uniformity, elsewhere on its surface.

Act Two, Scene Three

Before the curtain rises, Ruth’s voice, a strident, dramatic church alto, cuts through the silence. It is, in the darkness, a triumphant surge, a penetrating statement of expectation: “Oh lord, I don’t feel no ways tired! Children, oh, glory hallelujah!”

As the curtain rises we see that Ruth is alone in the living room, finishing up the family’s packing. It is moving day. She is nailing crates and tying cartons. Beneatha enters, carrying a guitar case, and watches her exuberant sister-in-law.

Act Three

At curtain, there is a sullen light of gloom in the living room, gray light not unlike that which began the first scene of Act One. At left we can see WALTER within his room, alone with himself. He is stretched out on the bed, his shirt out and open, his arms under his head. He does   
not smoke, he does not cry out, he merely lies there, looking up at the ceiling, much as if he were alone in the world. In the living room BENEATHA sits at the table, still surrounded by the now almost ominous packing crates. She sits looking off. We feel that this is a mood struck perhaps an hour before, and it lingers now, full of the empty sound of profound disappointment. We see on a line from her brother's bedroom the sameness of their attitudes.

Name Block Date

Raisin in the Sun characterization

Identify and prove whether the characters are flat, round, static, and dynamic.

|  |  |  |
| --- | --- | --- |
| Character | Type | Evidence |
| Ruth |  |  |
| Walter |  |  |
| Beneatha |  |  |
| Mama |  |  |
| Joseph |  |  |
| George |  |  |
| Lindner |  |  |
| Bobo |  |  |