



PSHE

KS4 and KS5

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Before introducing the tasks below, it's a good idea to pose the following questions:

- **What is empathy?**
How is it different to sympathy?
- **What is suffering?**

How might practising empathy rather than sympathy help understand difficult situations?

Parenting and Family

"Fire is hard to hold...Fire illuminates your own flaws"

*"The man trying to apologise. He say he been trying to get in contact with you...
That boy discovered you, made you to what you are now. Without him you would be
a secretary or worse – some cleaning lady. So if you got any sense in that hard head
of yours, you make things right by this man."*

Zelma to her daughter, in Act Two

What makes a good parent?

In pairs, create a 'Parent Charter'. For anyone who is a parent, what are the main responsibilities? What are the day-to-day roles that a parent must fulfil? Can you order them in terms of priority?

Next to each essential role, what barriers to fulfilling that parenting role can you identify? For example, 'providing nutritious food' might seem straightforward but poverty, experiencing abuse, lack of understanding of resources or time can all be barriers to the most well-meaning of parents.

Now that we've spoken in general terms, let's consider the parenting in Tina. How many parents can you identify? Are there any parents who do not fulfil their role at all? Thinking back to your 'Parent Charter', how might we describe the success of parenting? Remember that this is not an exercise in moral judgement but instead we are exploring the challenges of parenting.

Are there other characters who fulfil a parenting role? How might this relate to the proverb that 'it takes a village to raise a child'? With this in mind, what wider definition can you create for the words 'parent' and 'family'?

Defining Family

When Tina tells Rhonda that she is going to ask Roger to manager her, Rhonda is upset. However, the following dialogue explores the theme of what it means to be a 'family'.

*"The song (Open Arms) is between two best friends.
The number provides a window to the fact that true friendship sometimes
requires sacrifices and letting go."*

Katori Hall

RHONDA: This Roger cat is just a boy! I'm the one who's been standing there with you through thick and thin!

TINA: You think I don't know that? You've been more of a sister to me than my own flesh and blood. You know me better than anyone else. And you know my dreams even better than I do. Remember when I told you I wanted to be like David Bowie, Mick Jagger? And you said I could fill stadiums just like them...

RHONDA: I know but—

TINA: You're going have to let me try this Rhonda.

RHONDA: And what if you fail?

TINA: It's true. I might be jumping at the sun, but I got long legs. Rhonda, don't you want me to be happy?

The beginning of OPEN ARMS begins to play.

TINA: Well, is it better for you to be my sister-friend or my manager?

- **With a partner, create a bullet pointed list of 9 aspects that you think make a family.**
- **Then, with your partner, create a diamond 9 list that ranks the importance of those elements in defining a family member with the most important element at the top and the least important at the bottom. Be prepared to justify your decisions when you share these ideas with another pair in your class.**

- **Discuss it with another pair. What do you discover about people's attitudes to family, and what defines a family member?**

Consider Zelma's comment to Tina that *"fire is hard to hold"*. What is she admitting here? What are your emotional responses to Zelma?

Tina Turner has stated that she wishes that both her mother and Ike Turner were still alive to see the production of *Tina*. What do you think the overriding message of the scene in Act Two between Zelma, Tina and Ike is? Do you think it is possible to forgive a parent for seeming to fail in their parental duties?

*"When we see Tina throw the ashes of her mother into the river (based on true events)
we too, let go.*

Within Tina, the self-doubt is replaced by self-love.

The hero she's been searching for her entire life is the shero inside herself".

Katori Hall.

Extension statement for more able debaters: *"Zelma enables Ike's abuse of her daughter"*. It is vital that the person who facilitates this discussion is able to develop empathetic answers in the participants, considering Zelma's own past and experience of relationships. Participants are encouraged not to rely on the word 'should' or express judgement, but instead present an objective assessment of the evidence that's provided in the play.

Ambition

Debate: How do we define success in someone's life? Can we measure every person's achievements in the same way? If not, why not?

Reflection: Thinking of your own family and social circle, can you think of examples of where ambition has been a strong defining force? (ensure that you are comfortable before sharing any ideas that you have). Are there any examples in friends', family and/or acquaintances where ambition can undermine someone's happiness? Are there any crossovers with drama and literature that you can identify? (e.g. *Macbeth*)

Writing In Role task: Tina's ambition is clearly a driving force throughout her narrative, one which has helped guide her through the most challenging and frightening life events. However, another woman who is ambitious is her mother, Zelma. Write to Zelma as a friend, giving her advice on her own ambition. How do you think her ambition has undermined her ability to be an adequate mother to Anna Mae? What has the effect of her own ambitions being quashed had on the way in which she willingly gives Anna Mae to Ike, and insists she stays with him even though she knows about the physical abuse that he is inflicting on her? Are you able to find anything in Zelma's behaviour that you can empathise with? How might she have done things differently?

TINA: *What the hell did I ever do that was so terribly wrong in your eyes? Why is it that you think I don't deserve any credit at all? Even now. Today. With everything I've accomplished. his question that's been haunting me day in and day out — Why? Why my Muah never love me?*

Share your letter with another member of your group/class. Were there consistent themes and ideas in your respective pieces of work? Where were the differences and why do you think they occurred?

Alternative activity

Discussion: What do you want to do in your life? What job do you think you would like to do when you are older? What is it that makes you want to do that job?

Is there anything else you would like to achieve? This might be in terms of gaining badges or awards in a sport or hobby. It could be the type of pet you would like to have, or where you would like to live.

Ambition can also be what you would like to develop in your own personality. Do you want to be kinder? More patient? More confident? Ambition can be about what you want to do for yourself, as well as for other people.

Writing task: Write a letter to yourself to be opened in 5 years' time. What do you hope you will have achieved? Are you going to give yourself any advice? What do you suggest to your future self for what to do if there are obstacles in the way of achieving your goals and ambitions? Once you've finished your letter, seal it in an envelope and give it to your teacher or group leader, to be opened in 12 months' time.

Discrimination

“Sorry, ain’t no more beds”

Reflection activity: As well as discussing this, teachers may wish to change their seating plan to put these false and unhelpful boundaries into action.

Imagine being told you can only sit with people who have the same colour eyes as you. What about only being able to play with people who are the same height as you? Imagine only being able to sit with someone at lunch who writes with the same hand as you. How would it feel to be given fewer rewards for the same standard of work as someone else in your class?

Discussion: These rules are arbitrary – they appear to have no founding in logic or common sense. However, in America’s history and across the world, factors such as skin colour, religion, sexual orientation and gender have all been used to define and control different groups within society and to create a hierarchy based on those definitions. What different events in world history can you identify where this has happened?

Research: Students can be allocated different aspects of history (American and worldwide) and then create a timeline or presentation, or use it as an opportunity for creative or factual writing.

An extra challenge is to then discuss how these specific factors are at play in some of the scenes portrayed in Tina and how they explain some of the attitudes and behaviour that we see in the show.

1. **The Jim Crow laws** in America were in place between 1865 (following the end of the American Civil War and the ensuing Reconstruction Period) until 1965. They were a series of laws which upheld segregation and affected access to many aspects of daily life. Black people could not access the same facilities as white citizens such as schools, libraries, hospitals, churches and even public bathrooms.

Research what some of those specific laws stated, and what happened to black people who were accused of breaking those laws.

2. The death of **Emmett Till** in 1955 was a high profile murder (or lynching) of a 14 year old boy who was accused of wolf-whistling the white wife of a store owner. Emmett’s mother insisted on an open casket (coffin) in order to demonstrate the brutality of Emmett’s death. The two men who had admitted to the murder in a magazine article, were found not guilty by a court jury in 1955.

****Content warning: students are likely to encounter explicit photos of the injuries Emmett Till sustained in his attack when researching online****

3. **Brown vs. Board of Education**, 1954. This was a Supreme Court ruling that stated segregation in schools was unconstitutional, even in instances where separate schools for black and white children were judged equal in quality. This was a controversial decision for many white citizens who made concerted efforts to oppose the ruling and create obstacles for the practical application of the ruling.
4. **Monuments to the Civil Rights Movement in America.** These include museums such as the **Mississippi Civil Rights Museum** (with helpful resources as <http://mcrm.mdah.ms.gov/learn/educators>), the **National Civil Rights Museum at the Lorraine Hotel** (the motel where Martin Luther King Jr. was assassinated (<https://www.civilrightsmuseum.org>) and **The National Memorial for Peace and Justice** and the **Legacy Museum** (<https://museumandmemorial.eji.org>).

A helpful task for more able students in the UK would be to make a comparison about how black history, and the fight for civil rights is commemorated here as opposed to in America. What are the reasons for this?

30s

**BORN IN
TENNESSEE**
1939

Born Anna-Mae Bullock in Nutbush, Tennessee on the 26th November, to parents Zelma Priscilla and Floyd Richard Bullock

50s

1956

At 16, Anna-Mae moves to St Louis to live with her mother and sister

Anna-Mae joins Ike Turner's band, The Kings of Rhythm

60s

1966

Ike renames his band – and also renames Anna-Mae: 'Tina Turner'

1966

Tina Records *River Deep, Mountain High* and she and Ike tour the UK with the Rolling Stones

70s

1971

Tina records *Proud Mary* and wins her first Grammy Award (1972)

1973

Tina's first original song, *Nutbush City Limits*, becomes an international sensation

1976

Tina finally decides to flee her marriage to Ike Turner

80s

1983

Tina records *Let's Stay Together* at Abbey Road Studios in London

1985

Tina is awarded four Grammy Awards, including Record of the Year for *What's Love Got to Do with It* and records *We Don't Need Another Hero (Thunderdome)* for the film *Mad Max: Beyond Thunderdome*

1986

Tina publishes her autobiography *I, Tina* and is awarded a star on the Hollywood Walk of Fame

90s

1991

Ike and Tina are inducted into the Rock and Roll Hall of Fame.

1993

Tina's autobiography is turned into a feature film *What's Love Got to Do with It*, starring Angela Bassett and Laurence Fishburne.

1995

Tina records the title track for James Bond film *GoldenEye*, starring Pierce Brosnan

00s

2008

Tina performs *Proud Mary* with Beyoncé at the 2008 Grammy Awards

10s

2013

Tina marries Erwin Bach. Guests include Oprah Winfrey and David Bowie

2018

**WORLD PREMIERE
OF TINA**

Tina's life story is adapted as a musical, opening on the West End at the Aldwych Theatre in March 2018.

Being an active bystander

*“And listen, ways of action speak
Louder than words”*

Task: For 10 minutes, write a journal entry as if you are Rhonda Graam. You see the daily abuse that Tina suffers, and which Tina tries to hide with make up, dark glasses and an upbeat demeanour. Writing as Rhonda, consider all of the different actions you could take to support Tina. Remember that you may feel inclined to criticise the choices that Tina is making, but instead think about Rhonda’s own behaviour and how she might support or influence Tina in ensuring that she stays safe.

Research: Using online research tools provided by charities such as Refuge, Galop and Men’s Advice Line, develop an action plan for a current day situation where you realise that a friend may be experiencing an abusive relationship. What kind of things can you say and do to ensure that you offer support, but keep yourself and your friend safe?

Connections with Tina: Rhonda encourages Tina to leave Ike, but Tina says no, as she does when members of the Ikettes encourage her to leave. Zelma insists that Tina continue to perform despite her attempted overdose of 50 Valium pills. Later in the show, Tina chooses Roger Davies over Rhonda to be her manager, but it’s clear that there is no resentment on Rhonda’s part. The friendship is based on trust, support and helping each other know what to do. Rhonda remained friends with Tina until Rhonda’s death in January 2021.

Determination and Resilience

Tina’s journey

There is a strong sense of dramatic irony in the way that Katori Hall has placed It’s Gonna Work Out Fine at the beginning of Tina and Ike’s relationship: the audience know that this is not the case. However, towards the end of the show, it’s clear that Tina has risen to become the ‘shero’ that Katori refers to her as.

*Should I be fractured by your lack of devotion?
Should I? Should I?*

Better Be Good To Me
Terry Britten & Graham Lyle

Having seen the production and/or researched Tina’s life and career, how does the song lyric above suggest that Tina has, in fact, refused to be broken by circumstances or the treatment of others? What lessons can we, as an audience, take from this and apply to our own lives?

*“When we see Tina throw the ashes of her mother into the river (based on true events)
we too, let go.*

*Within Tina, the self -doubt is replaced by self-love.
The hero she’s been searching for her entire life is the shero inside herself”.*

Katori Hall.

Domestic Violence

*"You know you love him,
You can't understand
Why he treats you like he do
When he's such a good man"*

A Fool In Love

Creating an environment of safety and respect

Discussions about abusive relationships can become highly emotional. Healthy debate is encouraged, but respect, empathy and understanding are key to positive outcomes.

It is suggested that before engaging in the activities below, you create a 'discussion agreement' which might include:

- A way of indicating you wish to speak (hands up is not always helpful)
- A seating arrangement which allows equality and openness – for example sitting in a large circle, rather than in rows
- An agreement about language, avoiding judgemental connotations such as 'she should...' and 'why didn't they...?')
- An agreed way of asking questions (anonymously in writing? A spokesperson from small groups?)

Resources, help and support:

For victims of abuse (All of these websites include a rapid exit button for the safety of its users.):

Refuge: <https://www.nationaldahelpline.org.uk>

Women's Aid: <https://www.womensaid.org.uk>

Galop (LGBTB+ anti-violence charity): <http://www.galop.org.uk/domesticabuse/>

Men's Advice Line (for male victims of domestic abuse): <https://mensadvice.org.uk>

Teacher led activity

This can be done with mini-whiteboards, hands up or in an active room where students move to one side of the room for 'true', and the other for 'false'

TRUE OR FALSE?

A man has a right to have sex with his wife whenever he wants?

False. Sex without consent within marriage is considered marital rape and is therefore illegal.

Children who witness domestic violence go on to commit abuse and violence in their own relationships

False. Although some may go on to commit such acts, it is not inevitable. Many survivors of abuse are highly aware of the impact it has on adults and children)

Domestic violence is linked to poverty

False. Abuse can happen in any home, in any relationship, regardless of economic wealth, class, social status, gender and race.

It is impossible for perpetrators of domestic violence to be helped.

False. There are opportunities through counselling and perpetrator programmes for people to access help with their behaviours, once they have made the decision to take responsibility for their actions.

Financial or economic control is not a form of abuse, particularly if partners are legally married **False.** Withholding money, preventing a woman from earning her own money, amassing debt in a partner's name, and damaging property is all part of economic debt.

The most dangerous time for a victim of abuse can be after they have left the relationship.

True. Once a perpetrator feels that they have lost control of their victim, they can resort to more extreme behaviours to regain that control. Charities such as Refuge can help victims leave relationships, provide safe houses – also known as refuges-, and seek legal advice about their options.

Teacher or Student-led discussion activity

Developing Insight and Empathy:

*“A prisoner of your love
Entangled by your web”*

Better Be Good To Me

- Identify all of the moments where an outsider might claim “yes, but she had a choice”. This includes the first invitation to tour with Ike, changing her name from Anna Mae to Tina Turner, accepting the encouragement of her friends to leave Ike.
- For each moment, identify the different factors that may have influenced Tina to stay.
- Compare your thoughts and answers with Refuge’s ‘Care or Control’ resource:
<https://www.refuge.org.uk/our-work/campaigns/care-or-control/>
- **Discuss:** How might society make it easier for victims of abuse to leave a relationship? What practical strategies can be put in place, but also what changes need to happen in terms of society’s attitudes and approaches to the topic?

Drama activity

Seeing the other side of the story:

Hotseating Ike

(This activity should be done after students have had some time to research the historical context and the characters of the story)

Using the technique of hotseating, a student should answer questions in role, as Ike Turner. These questions can include What, How, When, Where and Who but, for the moment, should avoid ‘why?’ This allows students to build up a factual, rather than emotional picture, of the character. Students can either volunteer to play Ike throughout the activity, or you may wish to enable students to tag in or out, using Forum Theatre techniques. (Depending on your group’s size and experience of such techniques, you may wish to break out in to smaller groups and have several people answering as Ike at the same time). Allow enough time for each person in the group to ask at least one question.

Once the hot seating is complete, and a full picture of the facts has been created, return the group to a discussion focus.

Discussion: The traditional narrative of Ike’s behaviour is highly critical and judgemental. Whilst the horrific abuse that Tina suffered cannot be ignored or justified, Katori Hall was keen to consider the psychological and social contexts for his behaviour. Do you think it is possible to encourage people to reconsider their views of an abusive husband?

Returning to hot seating: Now return to the hot seating attitude – either with the same person playing Ike, or a new actor. Group members can now introduce ‘why?’ into their questions. This will inevitably lead to questions such as ‘why did you abuse Tina?’ Instead, encourage reference to specific moments in the story. For example, “why did it frustrate you at Phil Spector’s studio when it was only Tina that they wanted? Why did you find it so hard to articulate this verbally?” This will then draw out much more subtle and nuanced responses relating to the human conditions of insecurity, fear of abandonment, need for power and/or status, jealousy, unfulfilled ambition etc.

Debrief: Once you have completed this activity, discuss as a group how your attitudes towards Ike have changed. Why is it important that Ike does not just automatically become a ‘pantomime villain’ in this production?

Importantly, each person in the group should consider how their understanding of domestic abuse has changed as a result of looking at Ike’s role in the show. What elements of control have they identified that have surprised them? (This could include understanding that abusers seek a victim whom they can control, that factors in one’s own life can cause us to behave in ways that are not acceptable, that abusive relationships are complex and cyclical, and there is rarely an easy way to remove one’s self from that relationship)

Discrimination and Race

“You still gotta pay yo’ motel bill unless you wanna check out early...”

The discussion of race requires a delicate balance of openness, honesty, curiosity and tolerance. Before engaging in any debates, teachers or group leaders will wish to create a set of boundaries or agreements that can be embraced by all participants. *Tina* contains language that reflects racial prejudice of the time, and it can be debated as to whether those specific terms should be explicitly used or represented by alternatives during discussion.

The ‘N Word’

For additional resources on how to support discussions and focus on issues of race, discrimination and the power of language, please see the In The Studio resource.

In rehearsals for *Tina*, the use of the ‘N word’ is discussed and acknowledged within the rehearsal room to both create a safe space for performers to work with this language **and** to ensure that it is used in a way that fully represents Tina’s experience, and that of many of her peers, during a specific period in history. The inclusion of the term in the script highlights the way in which power dynamics can be created and exploited through the use of such language, and there are also instances in the script where Ike uses this term against another black man, in a deliberate attempt to both reclaim the word and create the upper hand in his interaction with another man.

Akala has made a deliberate decision to stop including the term in his own music (as explained in *Natives*) and Dr Cornel West – a Professor at Harvard University and a political activist – also explains why he refuses to use the term.

Discussion:

- Should schools continue to study works of literature which reflect previous uses of the ‘N word’? (For example *Of Mice and Men* by John Steinbeck and *To Kill A Mockingbird* by Harper Lee)? What are the advantages and disadvantages of continuing to study such texts in the (British) classroom? Both books given here as examples are part of an established literary canon. Should they now be removed the controversy of such terminology?
- Should music and popular culture continue to use potentially offensive terms, even if artists are take the attitude that they are reclaiming that language, and therefore removing its power from their former oppressors?

Debate: should we ban public use of certain words? What about cursing/ swear words?
Where does freedom of speech begin and end?

Racial Discrimination Before and After the Civil Rights Movement

Using the timeline of Tina's career as a starting point, map out key moments in the history of civil rights, racism and discrimination. However, you should not stop at key points in American history, or stop in 1988 when Tina's story concludes in the show. Instead, continue the timeline to the present day, and include events in your country or area. For example, the 1980s in the UK saw a number of race-related riots and demonstrations and relationships with the police force continued to be tense. You may also wish to include the investigation into the murder of Stephen Lawrence in 1993, two of the perpetrators not being jailed until 2012.

Note for teachers: It is important that students see past the tendency to focus on historical figures such as Martin Luther King jr, Malcolm X and Rosa Parks. These figures are obviously hugely important, but it is vital that we allow students to reflect on issues in their own communities and lives by making recent, and relevant references.

In preparation for leading or participating in these discussions, you may wish to do additional research by reading Akala's *Natives: Race & Class in the Ruins of Empire* and *Why I'm No Longer Talking to White People About Race* by Enni Eddo-Lodge, which make specific reference to UK based events.

Changing attitudes: Discussions about race do not have to centre on violent protest. You can also have effective and revealing conversations around attitudes towards race in theatre. For example, in 2015 actor Noma Dumezweni was cast as Hermione Granger in the original stage production of *Harry Potter and the Cursed Child*. Author J K Rowling and playwright Jack Thorne both tweeted their approval of the casting, with Thorne poking fun at those placing such importance on skin colour and appearance rather than the ability to play the role. He tweeted, "Noma, Jamie & Paul will be the most brilliant three. We're very lucky to have them. And to assure all doubters - Paul is ginger in his soul." (21st December, 2015) The casting Dumezweni opened up numerous conversations around colour blind casting, and opportunities for greater diversity in the industry.

Discrimination by age and gender

Tina not only experiences racially motivated aggression and discrimination, but also in response to her age and gender. The Capitol executive calls Tina an 'old...broad' as well as using the racial slur.

Debate: What constitutes 'old' in the media? Why? What are the influences that cause this bias? Is there an age that you consider to be too young for fame and fortune? Justify your answers.

Discussion: Watch a range of Tina's concert performances – in stadiums and TV appearances. How does Tina challenge stereotypes and notions of age and gender in her performances?

Race in the (English Literature) classroom

The English & Media Centre's *Diverse Shorts* is an excellent collection to get students started on many of the topics that Tina deals with.

Traditionally, novels such as *To Kill A Mockingbird* and *Of Mice and Men* are used to present the experience of racism in America. However, current discussions surround the authorship of these two classic texts: both are written by white American authors, and therefore only offer one particular perspective.

Consider how your curriculum might expand to include new and diverse voices, including Angie Thomas, Benjamin Zephaniah, Andrea Levy, and Gillian Slovo.