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# TWO OLD BLACK GUYS JUST SITTING AROUND TALKING

By Gus Edwards

Directed by Lou Bellamy

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## **Educational Tools**

### ***Penumbra Theatre Study Guide***

Greetings! Thank you for visiting Penumbra Theatre Company's **Study Guide Library**. We are so pleased that you seek to extend and engage your understanding of the drama we produce and the thematic issues it brings to the fore.

**Penumbra Theatre Company** occupies a very unique place within American society, and by extension of that, the world. Penumbra was borne out of the Black Arts Movement, a time charged by civic protest and community action. An artist making art by, for and about the black community was charged with merging aesthetic (artistic) principles with ethical (moral) ones. Subsequently, in this historical and political context, art had an agenda to strive toward social change. African American artists were part of, and greatly influenced, the social currents that carried people from their homes, schools and places of worship to the streets.

Bonding artistic interpretation with civic responsibility engenders an important kind of creative dissonance, a harmony of balance. It creates something neither art nor civic action could do alone. This is mission driven art, informed by a black ethos and aesthetic, which can adequately illuminate our experience. **Ensemble Theatre** in that context is the creation of a community of people committed to the telling of a story that acknowledges the experience of everyone involved. This kind of art demands that each audience member recognize his or her place in relation to the art. When that happens, we begin to think about ourselves as interactive forces in a greater social context. Our own agency becomes clearer to us; our choices and reactions start to make sense within a broader, more nuanced environment. We begin to see that others have lived with similar issues, and that their perspectives have great potential to enrich our experience and help us problem-solve. This kind of art creates and sustains community. It encourages coalition.

The function of an **Education and Outreach Program** inside an institution such as Penumbra Theatre Company is to use informed discussion and interdisciplinary tools to unpack the issues stimulated by the drama. Just as an actor must learn lines and blocking before interpreting a character, we offer our audiences the practical tools so that they may respond to the art both critically and creatively. It is our job to push conversation, critical analysis, and commentary beyond emotion toward solution.

The **Study Guides** are meant to stimulate discussion, not to present a definitive voice or the "right answer." Theatre is *fluid*, active, interactive and reactive; we must engage it intellectually that way too.

We hope to create space for the themes inspired by the drama to take root and blossom. Penumbra invites audiences to participate in the art and social action, by using our Education and Outreach tools to locate their contribution, their voice, within the larger human story we tell over and over again. We love. We fail. We begin anew. Over and over, told by countless tongues, embodied by some of the finest actors and carried in the hearts of some of the most committed audience members; we speak our human lessons through the prism of the African American experience.