

The Oresteia

STUDY GUIDE



UNIVERSITY of
HOUSTON

KATHRINE G. McGOVERN
COLLEGE OF THE ARTS
School of Theatre & Dance

EXPLORING THEATRE

TABLE OF CONTENTS

| | |
|--|----|
| Purpose of Our Study Guide..... | 1 |
| How to Use Our Study Guide..... | 2 |
| Meet the Director..... | 3 |
| The Director's Vision..... | 4 |
| Elements of Greek Theatre..... | 5 |
| <i>The Iliad</i> and the Trojan War..... | 6 |
| The House of Atreus Family Tree..... | 7 |
| Sensory Friendly Performances..... | 8 |
| Meet the Vocal Consultant..... | 9 |
| Meet the Cast of <i>The Oresteia</i> | 10 |
| Meet the Dramaturgy Team..... | 11 |
| Meet the Playwright..... | 12 |
| Meet the Stage Manager..... | 13 |
| Audience Etiquette..... | 14 |
| About the SOTD..... | 15 |
| UH Faculty and Staff..... | 16 |

PRE-SHOW LESSONS

TABLE OF CONTENTS

| | |
|--|----|
| What's Right and Wrong? | 17 |
| An ELA and Theatre lesson | |
| War...What Is It Good For? | 20 |
| A Social Studies and Theatre lesson | |
| Build-A-Tragedy | 23 |
| An ELA and Theatre lesson | |
| They/Them/Theirs | 26 |
| An ELA and Theatre lesson | |
| Homer's Apprentices | 29 |
| An ELA and Theatre lesson | |
| It's All Greek to Me | 32 |
| An Art and Theatre lesson | |
| Parting with the Patriarchy | 35 |
| A Social Studies and Theatre lesson | |
| It's Very Greek | 38 |
| A Social Studies and Theatre lesson | |

POST-SHOW LESSONS

TABLE OF CONTENTS

| | |
|---|-----------|
| The Art of Vengeance | 40 |
| An ELA and Theatre lesson | |
| The Grecian Justice Socratic Lesson..... | 43 |
| An ELA and Theatre lesson | |
| Healing Trauma with Art!..... | 46 |
| An ELA and Theatre lesson | |
| Greek Theatre with the Gods!..... | 49 |
| A Social Studies and Theatre lesson | |
| A Whole Lot of Emotion..... | 52 |
| An ELA and Theatre lesson | |
| The Consequences of Death..... | 55 |
| An ELA and Theatre lesson | |
| The Story of the Oracles..... | 58 |
| A Social Studies and Theatre lesson | |
| What's Happening?..... | 61 |
| An ELA and Theatre lesson | |
| The Many Shades of Good and Evil..... | 64 |
| An ELA and Theatre lesson | |
| Destiny vs Decision..... | 67 |
| An ELA and Theatre lesson | |

RESOURCE PAGES

TABLE OF CONTENTS

| | |
|---------------------------------------|----|
| Destiny vs Decision..... | 70 |
| They/Them/Theirs..... | 71 |
| Parting with the Patriarchy..... | 73 |
| The Art of Vengeance..... | 74 |
| Healing Trauma with Art!..... | 75 |
| A Whole Lot of Emotion..... | 81 |
| The Story of the Oracles..... | 82 |
| What's Happening?..... | 91 |
| The Many Shades of Good and Evil..... | 95 |

CONTENT WARNINGS FOR THE ORESTEIA

CONTENT DISCLOSURES:

MENTIONS OF SUICIDE AND WARTIME VIOLENCE, MULTIPLE MENTIONS OF GRAPHIC NIGHTMARES AND VIOLENCE COMMITTED BY ANIMALS, AND MULTIPLE ACCOUNTS OF INTRAFAMILIAL VIOLENCE INCLUDING VIOLENCE AGAINST CHILDREN AND WOMEN.

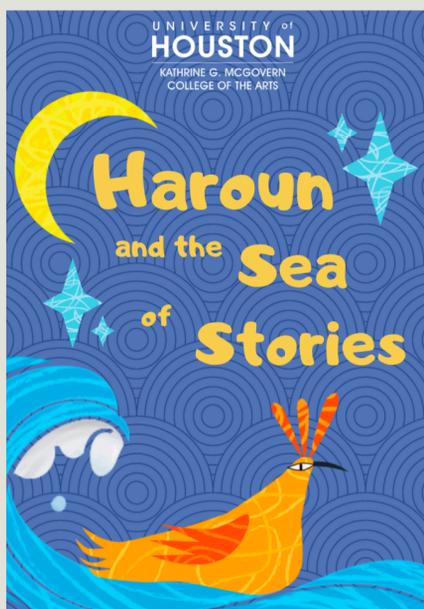
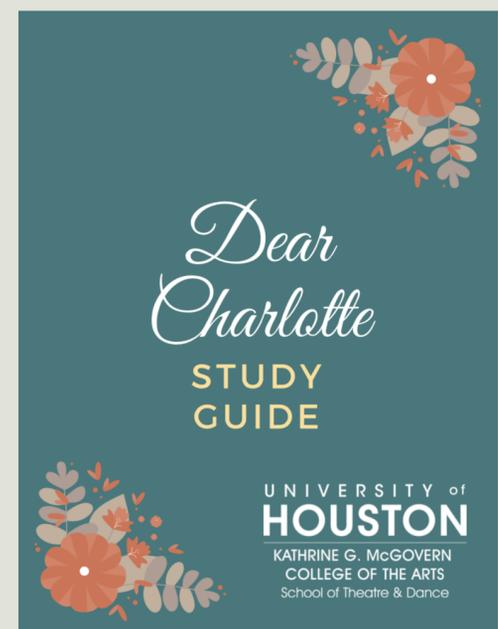
Please be aware of these warnings ahead of your students watching the performance, or discussing the show.

PURPOSE OF OUR STUDY GUIDE

GUIDE

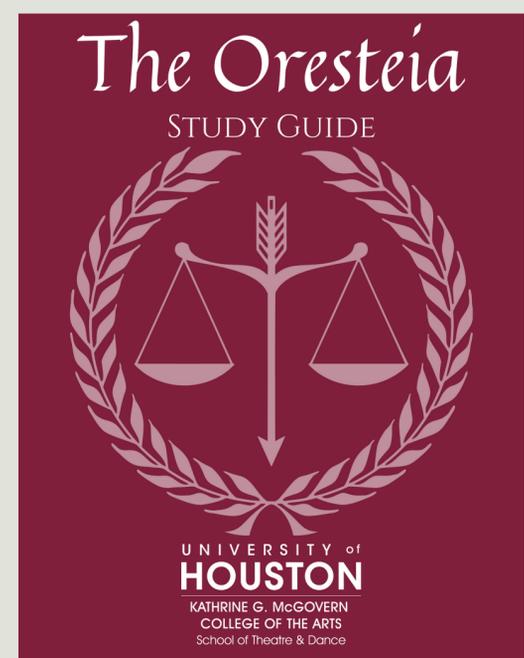
Our main purpose of the study guide is for you! Every year, the University of Houston Theatre Education students create a study guide for one of the School of Theatre & Dance's fall shows that we invite students of all ages from the area to attend our special matinee during the school day.

In 2018, we created a study guide for *Dear Charlotte* by Joy Gregory. Students from all over the greater Houston area came to learn about the Brontë sisters and how they developed their world full of imagination and creativity. This study guide included English, Sociology, and History lessons that were focused on the high school level.



In 2019, we created a study guide for *Haroun and the Sea of Stories* by Salman Rushdie. This play delved deep into a world of storytelling and imagination and color! This show showed students the importance of having a voice in today's society.

This year our study guide is over *The Oresteia* by Ellen McLaughlin! This delves deep into democracy and the amount of power that people have when they participate in it. We hope this study guide allows your students to understand their importance of participating in democracy.



HOW TO USE OUR STUDY GUIDE

Exploring Theatre Pages - The Exploring Theatre pages give you and your students an inside scoop of the theatre world and themes explored in the play.

Pre - Before you go. Pre-pages are like a Hook for the show to get your class excited, and ready for themes and ideas that will be present in the show.

Post - After the show. Post-pages allow your students to reflect on what they saw and heard in the play and allows them to practice some of the same principles.

To provide easier use of our study guide we have created color-coding on each lesson to find your subject easier.

Blue - English Language Arts Lesson

Orange - Art Lesson

Purple - Social Studies Lesson

Additionally, if you are looking for a specific topic that might be different from your subject we have added an index below with title and topic so you can find a lesson that fits your class' needs.

Pre - Lesson Plans

What's Right and Wrong - Morality

War...What is it Good For? - War

Build-A-Tragedy - Greek Tragedy

they/them/theirs - Gender Identity

Homer's Apprentice - Greek Mythology

It's All Greek to Me - Greek Theatre

History

Parting with the Patriarchy - Patriarchy

It's Very Greek - Greek Chorus

Post- Lesson Plans

Vengeance - Vengeance

The Grecian Justice Socratic Session - Justice

Healing Trauma with Art! - Mental Health

Greek Theatre with the Gods! - Religion

A Whole Lot of Emotion - Family Roles

Destiny vs. Decision - Fate vs. Choice

The Consequences of Death - Death

The Story of The Oracles - Storytelling

What's Happening - Foreshadowing

The Many Shades of Good vs. Evil - Good v. Evil

MEET THE DIRECTOR

We sat down with Lily Wolff, director of *The Oresteia*, and asked her questions about her background, and experience as a director

So tell us a little bit of your history. Where are you from, how did you start with theatre?

- I grew up in Europe, and I came to the U.S. for college. I went to UT Austin, and I was a Theatre Major. It was in college that my focus shifted from acting to directing. All my acting directors were telling me to take directing classes. And so I did, and never looked back.

What was the spark that drew you to theatre, and specifically directing?

- I have a memory of being really little and my mother taking me to see *Les Misérables*. We were sitting in the front row, I was 6 or 7, and I was looking out at these scary convicts coming out of the dry ice. And the fear and humanity, and sort of rush of adrenaline, and being able to buy into this sort of world. I remember this one line in particular, one of the convicts says: "how long oh lord, before you let me die." And I just remembered being so horrified and terrified.. and I think I had an empathy explosion in my chest for this character. And I just never went back from chasing that moment. When I was 6 or 7, I connected to this scary stranger on the stage. I've always wanted to recapture that. I genuinely think it's what I'm best at. It's a world that feels intrinsic to who I am.

Describe the type of plays you like to direct, and some you have directed in the past.

- I suppose I would say I'm an actor's director. I like getting into the weeds of their process with them and figuring out their character. Making sure the actor has a really clear and compelling journey to go on. So I'm really drawn to plays that are really kind of like a gymnasium for an actor. Some of my favorite ones that I've worked on in the past are *Lungs* by Duncan Macmillan. The play really keeps you with these characters, as they're making this journey. Another play that has a similar feeling to it is *Constellations* by Nick Payne. It's similar in that the root for the audience is in the actors, and it's swirling through the world with them as they make their human choices.

If you could give any student who wants to be a director, what advice would you give them?

- Never be afraid to reach out to someone to ask if you can observe them or assist them. Because the worst thing that could happen is that they say no or they just ignore your email. And if they do that, then that's fine. No one's ever gonna hold it against you for asking to be in the room. Just ask for the opportunities you want that are in reach at where you are. See as much theatre as you can. Almost all theatres have some sort of student discount. Theatre is not supposed to be an elite art form, it's an art form of the people.



THE DIRECTOR'S VISION

We sat down with Lily Wolff, director of *The Oresteia*, and asked her questions about the show, and what her vision looks like for it.

So talk to me about the story of *The Oresteia* and why you want to direct it at this moment.

- It's a very special play for a lot of reasons. Mostly because of its connection with democracy, and the way the chorus is utilized to show this turning point in Greek society. You're seeing the youngest generation of this cursed family carrying that burden of legacy. And as this all comes to ahead, the citizens have to come together and decide what to do with these two children. I think politics is impacting our everyday lives. Our democracy works if only people participate in it. That's how it was designed. So it's amazing to revisit this piece where it demonstrates the beginning of that. And it really locates that idea of participating in a democracy within this humane story. It's a great way to showcase why it's important to participate, and to remember that if a system is not working, we as citizens have the power to change it. I think that's a very resonant and important message right now.

How has the process been taking this play which would normally be done onstage and adapting it to online?

- I'm smiling because it's been quite a journey! I knew I was gonna direct this play for over nine months now, and I directed four different versions of it in my head. My approach is to try to provide the most rewarding and educational experience possible for this cast. We are really leaning into the actors' process. It's going to be a very stripped down, streamlined, production. Black void backgrounds and focus on the actors' faces. That's really gonna allow us to focus on their emotional journey. My focus is how do we make this feel intimate and, so we're playing with hand-held films. Almost like vlogging entry style.

What are you most excited for when it comes to the rehearsal process of this show?

- I'm excited to get to know the actors and how they connect with this material. I think it's a really big challenge and stretch for people. I can't wait to notice new things about the play that the actors point out to me. And to see how they connect with the play as individuals. And how we can make this feel very intimate and personal.

What do you want people to take away from the story?

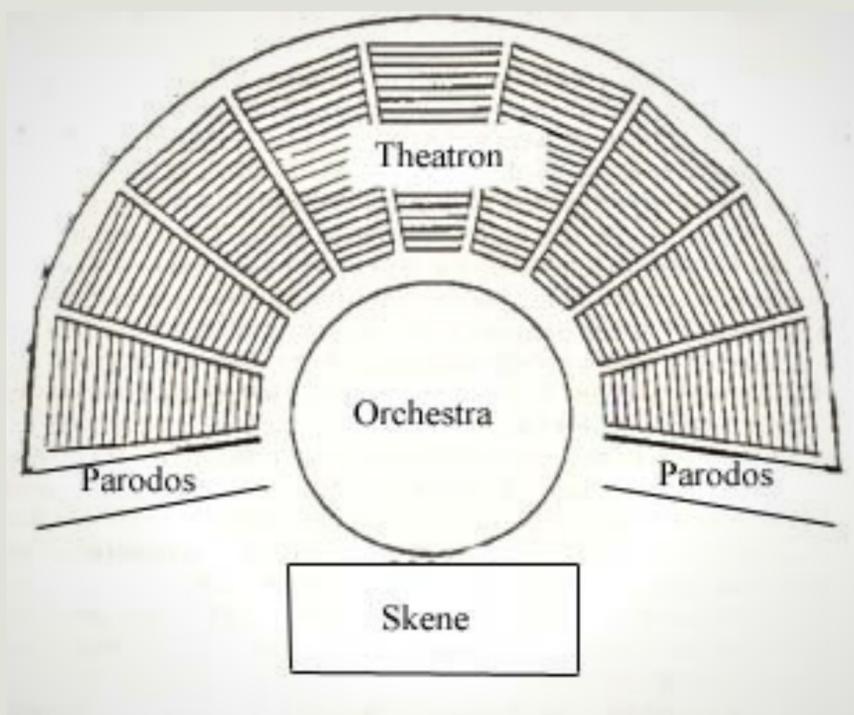
- I want them to be nicer to each other. I want them to feel like these epic, ancient characters are just like any of us. I also want people to feel like they have the power to question the systems that exist around them. And that if you come together, and own that power, that anything is possible.

ELEMENTS OF GREEK THEATRE

AN OVERVIEW

Ancient Greek Theatre has two main forms of drama, comedy and tragedy. Comedy presents comedic or mystical elements, not just elements of humor like we think of comedy today. Tragedy usually ends in death and was meant to teach some sort of life lesson. Greek society truly valued the arts and believed to honor the gods with celebrations and festival, such as the annual *City Dionysia*.

THE STAGE



Theatron: the audience seating area; usually on a sloped piece of land

Orchestra: the stage; where the action of the play happens

Parodos: two aisle ways on either side of the orchestra where actors enter

Skene: backstage; a building behind the orchestra where mask and costume changes happen

PEOPLE, PLACES, & THINGS

Chorus: A group of performers who narrate the story and comment on the moral issues of the play.

Deus ex Machina: A phrase where a seemingly unsolvable problem is suddenly resolved by an unexpected factor.

Oracle: a gateway to knowing the will of the gods; the most famous oracle was the priestess Oracle of Delphi.

Apollo: the Greek god of music, poetry, light, prophecy; patron god of the city of Delphi.

Troy: the Bronze Age city attacked in the Trojan War.

THE ILIAD AND THE TROJAN WAR

The Iliad is considered as the earliest works in Western Literature. It was written by the Greek poet, Homer, (c. 800 BCE-c. 701 BCE) who chronicled the memory and mythology of Greece with *The Iliad*.



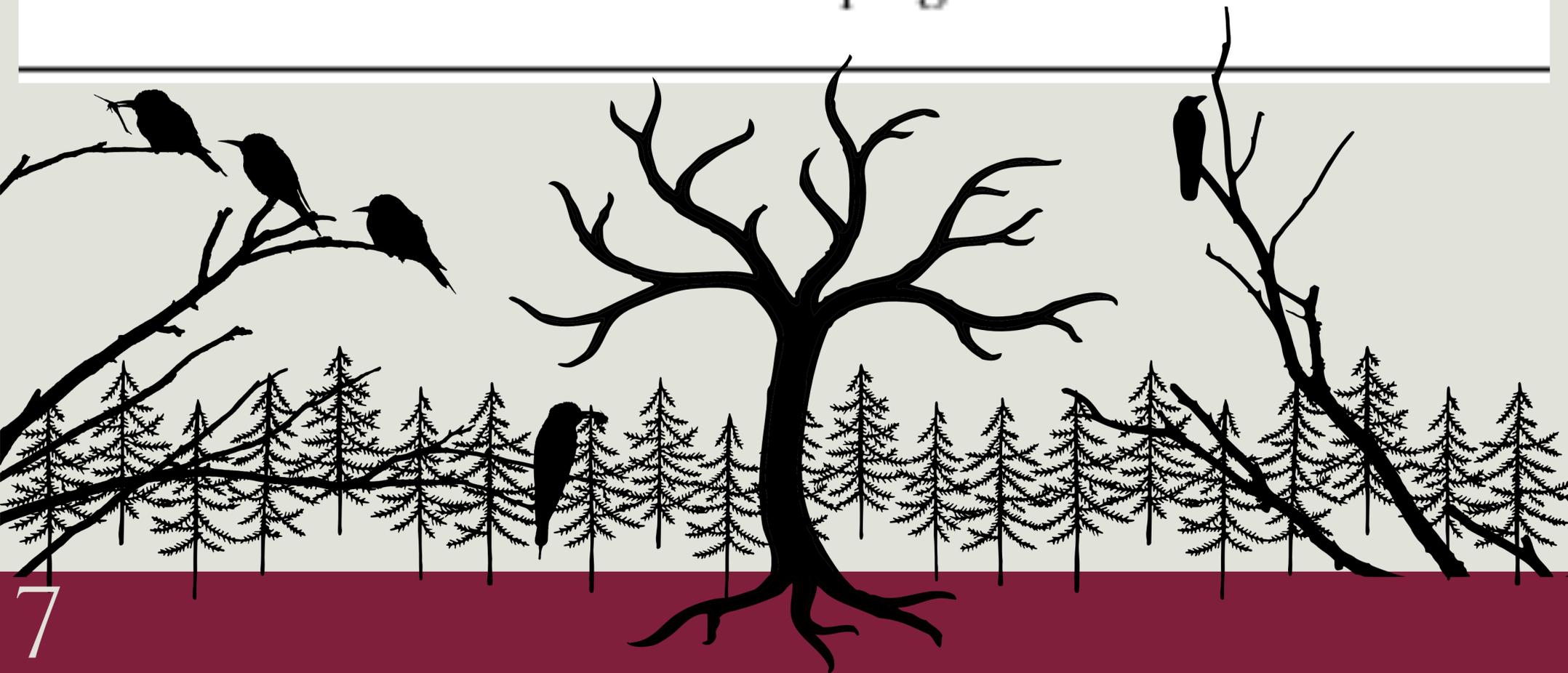
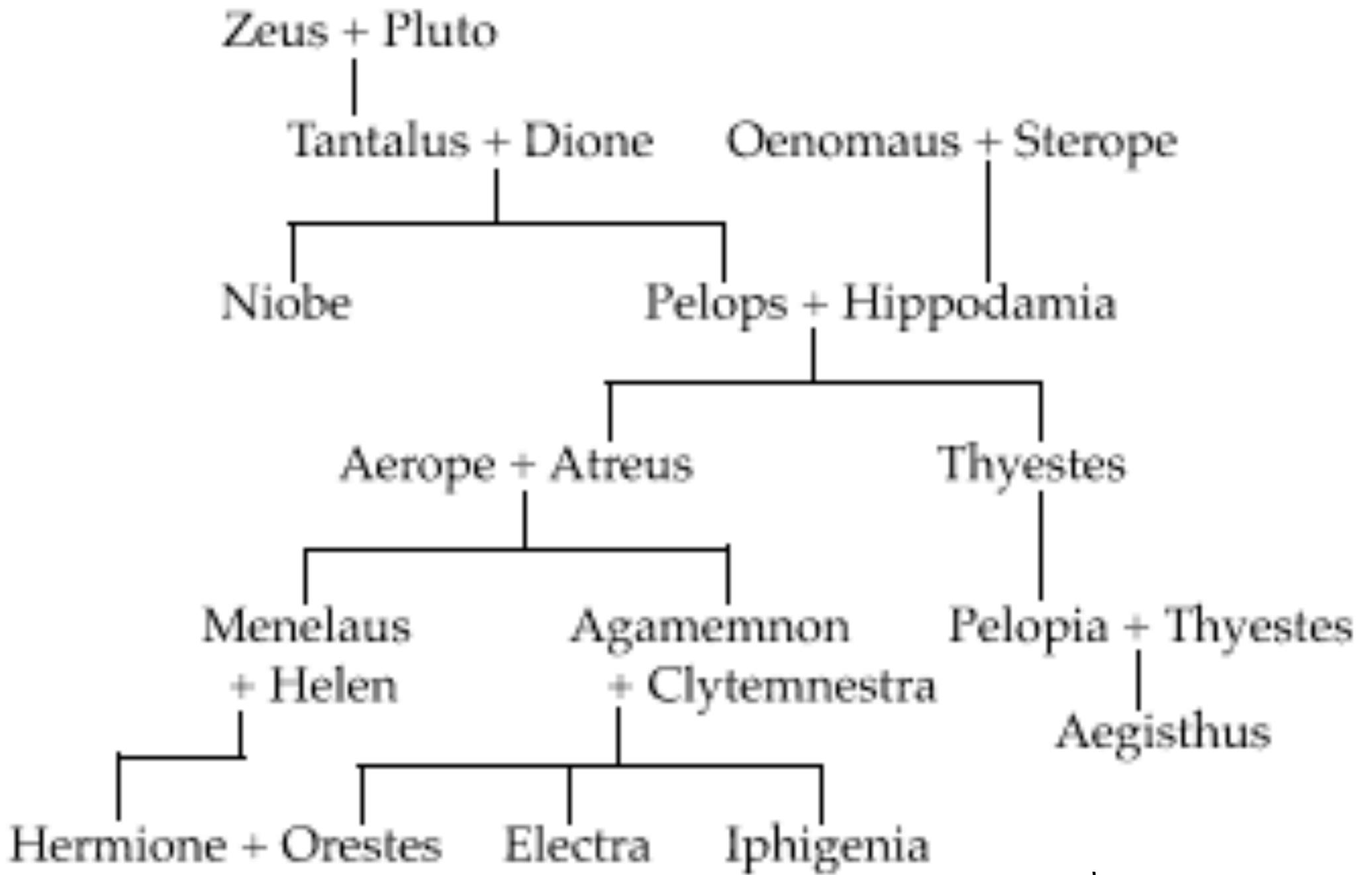
The Iliad is a twenty-four-book epic poem following the final battles of the Trojan War. This legendary conflict between the Greek and Trojan warriors began nine years prior to the start of *The Iliad* when Paris, the prince of Troy, stole Helen, the most beautiful woman in the world from the Achaean King, Menelaus. Outraged, King Menelaus enlisted the help of his brother, the even more powerful King Agamemnon to get Helen back and restore King Menelaus' honor. The brothers prayed to the gods for support and rallied all the surrounding Greek armies to seize the city of Troy.

The Greek army took over the shores of Troy while spying, plotting, and battling for ten years. Each side brought their best warriors: The Greeks with Achilles, Odysseus, Ajax and the Trojans with Hector and Aeneas. Ultimately, the Greeks came up with the plan of the Trojan horse to sneak past the walls of Troy and take down the city from the inside out. They killed all the men and children and took the women captive as slaves.

Homer's epic *The Iliad*, has given insight to early literature, mythology, religion, and society. Without it, the earliest ideas and traditions would have been washed away with time.

In connection to *The Oresteia*, the play details both Agamemnon's departure and return from fighting in the Trojan War, supporting his brother Menelaus.

THE HOUSE OF ATREUS FAMILY TREE



SENSORY-FRIENDLY PERFORMANCES

Sensory-Friendly performances are scheduled performances of a show that are set aside to be made accessible and safe for disabled and chronically ill audience members.



We produce sensory-friendly performances to ensure that all audience members have an accessible space to enjoy theatre.



What to expect at a sensory-friendly performance:

- Subdued lighting and sound
- Adaptive seating
- Normalized vocalizing and physical stimming
- May include touch tours for the visually impaired pre-show
- Voice introduction pre-show for the deaf and hard of hearing
- Sign language interpreters
- Captions for online performances
- Trigger warnings

MEET THE VOCAL CONSULTANT

What are some of the challenges that a Greek show presents to an actor as opposed to a more modern show?

- I think the biggest thing is the archaic language. Really helping the actors connect to the language, especially with things like imagery. For example, you get that in Shakespeare a lot because acting is all about action/objective, but then all of a sudden the play will go into this poetic language that feels really archaic— how to make that really active or interesting for the audience or for themselves.



What is your job as a vocal consultant?

- **Voice Coach.** Handling the voice and vocal health, and being sure that that person can be heard, clear, and articulate.
- **Text Coach.** With *The Oresteia*, or something a bit more archaic, like Shakespeare, I am brought in to help them pick apart the text and really help them to be understandable for the audience. What words to lift, how to take the words in an argument, a play with rhetoric, alliteration, or assonance, how to play with the consonants and vowel to make the words really sound like what it is.
- **To teach an accent.** Most shows have an accent. This means working with sound changes, the rhythm, and the physicality. Sometimes, when a lot of actors have a hard time hearing certain accents, how to help them embody it.

What is something you look forward to on this show?

- Students' performances!
- Student progression
- Adaptation for Zoom
- Lily's direction

MEET THE CAST OF THE ORESTEIA

We got to meet with some of *The Oresteia* cast members and ask them some questions about the play and the rehearsal process. We asked the cast what is the first thing they do when researching a character and **Skye Bronfenbrenner (Chorus G/Nurse)** said, *"The first thing I do is read the script for fun. Then I read it again to see what the playwright says about the character, what other characters say about them, and then what they say about themselves. Depending on the setting/style of the play there may be locations/time periods to research."*

We also asked the cast if they had been in a Greek show before and if so to tell us the biggest challenge they have faced. *"Yes, and I think Greek theatre really needs that sense of something larger than ourselves. These people were doing things for the gods or for a feeling of justice that they're seeking, and that is a much larger presence that drives them all to these extremes,"* said **Jordan Crow (Chorus F)**.

We wanted to know what their favorite scene of the show was and **Lloyd Wayne Taylor (Chorus A)** said, *"The final scene when Orestes is being judged by the entire Chorus is probably my favorite moment in the play. It mirrors the problems of the judicial system so eloquently and poses a lot of big existential questions to the audience."*

We also wondered if the actors had any fun facts about their characters. **Dominique Meyer (Chorus B)** told us, *"My character is normally played by a man, as he is anti-women and as the priest of the house very connected to the gods. I am completely the opposite!"*

Getting to know your character is very important and we wondered how the cast does so. **Rachel Bramlett (Iphigenia)** explains, *"To get to know them I try to put myself in their shoes and research as much as I can about them to see how their history could help me in my characterization."*

Dariel Silva (Chorus I) told us, *"My favorite character would have to be Clytemnestra because she has suffered so much and she deserves more than Agamemnon. She knows he killed Iphigenia, so when she kills Agamemnon, even if it was for revenge, I feel like she deserves that moment. She's also a strong independent woman who is capable of doing things all by herself."*

With all of the craziness with COVID-19, we asked about their thoughts on the virtual theatre world. **Joy Germany (Chorus C)** said, *"I am looking forward to an ensemble reliant show in a virtual world. I would like to see how that translates. I am not looking forward to the recording process because that is always difficult."*

MEET THE DRAMATURGY TEAM

Dramaturgy Team for *The Oresteia*:

Jessica Ellison, Luke Evans, Maddie Moore, and Armando Urdiales

An Interview with Luke Evans and Armando Urdiales:

- How would you define Dramaturgy?
 - Dramaturg Luke Evans says, "It's how to make the world of the script come alive for the actors... by answering whatever questions they have, providing them with resources, and just sort of acting as a liaison between all of the different elements." While Dramaturg Armando Urdiales says, "It's inspiring the people- inspiring the actors, inspiring the director(s), inspiring the design team into knowing what the background of the show is."
- What was the role of the Dramaturgy team for this show specifically?
 - "Any Greek, any Classic Theatre, you need to make it accessible to everybody," says Armando Urdiales. The Dramaturgy Team had to find a way to "speak the actor's language", as Luke Evans puts it.
- How did you go about researching for *The Oresteia*?
 - Armando Urdiales says, "Because of the way I am in regards to comparative literature, I like to draw comparisons to other things, so I immediately ask the Classic's person (referring to Luke Evans): what should I read?" After reading a specific translation of *The Oresteia*, Armando Urdiales says he "immediately went onto google and just started looking."
- What advice would you give a fellow Dramaturg?
 - Luke Evans says "Don't be afraid to modernize something" and "Don't treat art as if it's sacred." While Armando agrees with what Luke had to say, he added "Don't be afraid to take chances." He also adds that a lot of things in his life have come from being unafraid of something.

MEET THE PLAYWRIGHT



Ellen McLaughlin
The Oresteia Playwright



On February 28th, 2021, two students from the BFA Theatre Education program had the opportunity to interview this great American playwright. Here's what she had to say:

Q- Can you tell us a bit about yourself?

- "I went to Quakers school (Sidwell Friends School) in D.C., then college was at Yale and since I didn't get into graduate school, I came directly to New York and started starving. And I painted scenery for many years. That's what I did for a living. One of the plays that I wrote during those early years, I sent to the Actors Theatre of Louisville. They have this festival called the Humana Festival, which is for all new plays. And they also accepted plays from people who didn't have agents and so I sent it and I actually got into the festival and was produced by the festival very early on and that changed my life. I was sort-of like a playwright!"

Advice from Ellen McLaughlin: "I've been teaching playwriting at Barnard for 26 years now. And I have them write a lot because I don't think that you can really understand the craft until you're doing a lot of it. I invite them to make big mistakes, like big splashy messes because I think if you are trying to create these little tiny perfect things, then you really never find out what you can do.

The Theatre is not a literal medium; it's a metaphorical medium. Everything that's on the stage, has been chosen. In order to understand the medium, you have to see a lot of theatre. And it's hard to do but the good shows will change your life."

MEET THE STAGE MANAGER

Stage Manager:
Meagan Smallwood

Q- What is a Stage Manager?

This person is responsible for the lighting and other technical arrangements for a stage play.



Q- What are the responsibilities of a stage manager?

- Scheduling and running rehearsals.
- Communicating the director's wishes to the cast & crew.
- Calling cues and entrances during the performance.
- Overseeing the entire show each time it is performed.

Q- What inspired your choice in becoming a stage manager?

"I just fell in love with it. What inspired me is what inspires all of us in creating a world and creating art. Creating a space where people can create and I found stage management along the way."

Q- What advice would you give young aspiring stage managers?

"As a young aspiring stage manager myself, I would have to tell them what I tell myself and that is "let things breathe." No matter what it is, things are going to go wrong and things are going to go right. Just let it happen and don't get consumed by it. From my experience, being consumed by it is detrimental to your mental well-being."

AUDIENCE ETIQUETTE

What is Audience Etiquette?

The theatre is a live experience and each night's performance can vary due to different factors. In this intimate space, both performers and the audience share a common space, and it is for that reason that we promote good audience etiquette.

Each audience has a different energy and reacts differently to a play's scenes. If the actors find that their audience is engaged and listening to the performance, quality is higher. If they find that the audience is disinterested and not listening, it will bring the energy down in the theatre. Be a supportive audience member, pay attention, and engage in the story.

Technology and Distractions

Make sure to turn off and set aside any devices or distractions that can interrupt a performance. In a digital performance, this can include other tabs or notifications that can take away from a performance.

Arriving On Time

Make sure to arrive to the theatre at least 15 minutes early to go to the restroom, find a seat, and accommodate yourself. In a virtual performance, make sure to view the show within the given time frame so you don't miss your chance to see it.

UNIVERSITY OF HOUSTON SCHOOL OF THEATRE AND DANCE



The UH School of Theatre & Dance produces pre-professional plays, dance concerts, studio productions, and Theatre for Young Audiences. Performances are delivered in the Wortham and Quintero Theatres. The UH School of Theatre & Dance offers Bachelor's degrees in Playwriting and Dramaturgy, Acting, Design and Technology, Stage Management, and Theatre Education. Its graduate programs consist of a Master of Arts in Theatre Studies, a summer Master of Arts in Theatre Education, and a Masters of Fine Arts degrees in Acting, and Design and Technology. Noted alums include actors Jim Parsons, Dennis Quaid, Brett Cullen and Robert Wuhl. Faculty includes award-winning playwright, television writer, and novelist, Theresa Rebeck, Tony-award winning producer Stuart Ostrow, and Tony-nominated designer Kevin Rigdon. Past distinguished faculty are Edward Albee, Lanford Wilson, Sir Peter Hall, Jose Quintero, Patsy Swayze, and Cecil Pickett. In 2012 and 2013, the school was named "Best College Theater" in the Houston Press Theater Awards.

UNIVERSITY OF HOUSTON

FACULTY AND STAFF

Dr. Robert Shimko, Director of the School of Theatre & Dance

Performance Area

Jack Young (Head of M.F.A. Acting)

Professor, Acting

Jessica Ferrarone (Head of Summer M.A. Program)

Assistant Professor, Acting

Jim Johnson (Head of Performance Area)

Professor, Voice, Speech and Dialects

Adam Noble

Associate Professor, Acting and Movement

Rosie Ward

Assistant Professor, Voice

Melissa Noble

Instructional Assistant Professor,
Movement and Dance

Stuart Ostrow

Distinguished Professor of Musical Theatre

Playwriting/ Dramaturgy

Dr. Robert Shimko (Program Head)

Associate Professor,

Playwriting/Dramaturgy

Theresa Rebeck

Lyndall Finley Wortham Chair in the
Performing Arts

Alison Christy

Lecturer, Performance Studies

Production and Design Area

Kevin Rigdon (Head of Graduate Design)

Moores Professor, Scenic and Lighting Design

Rachel R. Bush (Head of Stage Management)

Assistant Professor, Stage Management

Casey Kearns (Head of Undergraduate

Production & Design)

Assistant Professor, Production and Design

Charles Gary Cooper

Assistant Professor, Theatre Education

Nicholas Jackson

Assistant Professor, Technical Direction

Barbara Niederer

Assistant Professor, Costume Technology

Claremarie Verheyen

Associate Professor, Makeup and Costume
History

Steven W. Wallace

Professor, Production and Design

Paige A. Willson

Associate Professor, Costume Design and
Technology

Professional Staff

Isaac Davis

Department Business Administrator

Julian Waneck

Administrative Coordinator

Lauren Davis

Scenic Artist/Properties Supervisor

Laura Whittenton

Costume Shop Supervisor

WHAT'S RIGHT AND WRONG



Objective:

Students will be able to analyze character's attributes and behaviors that contribute to the plot.

Content Area TEKS:

§110.38.6.B English III :
Multiple genres: The student recognizes and analyzes literary elements within and across increasingly complex traditional, contemporary, classical, and diverse literary texts. The student is expected to: analyze how characters' behaviors and underlying motivations contribute to moral dilemmas that influence the plot and theme.

Theatre TEKS:

§117.315. c.1.E Theatre I:
Foundations: The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre. The student is expected to: analyze characters by describing attributes such as physical, intellectual, emotional, and social dimensions.

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Create, Evaluate, Remember

Multiple Intelligences:

Verbal/Linguistic

Time Required:

55 Minutes

Materials:

- Paper and pencil
- Padlet is optional/ works great for sharing responses.

WHAT'S RIGHT AND WRONG



Hook: (5 minutes)

1. Direct students to turn and talk to a classmate about the question: *Think about your favorite character from a movie or play? How was the character developed? What made the characters so memorable?*
2. When students think of their characters, have them share it with fellow classmates at their table. Every activity after should be written down on paper.
3. Review as a class and discuss the commonalities of the characters as well as informing students that all these characters have moral values as well. Display the definition of morality which is: principles concerning the distinction between right and wrong or good and bad behavior. Some common moral values are: always tell the truth, keep your promises, don't lie, etc.
4. Use this discussion to lead into the focus activity

Focus Activity: (25 minutes)

S- Speech

T-Thoughts

E-Effects on others

A-Actions

L-Looks

1. Relate this to the elements of drama that reveal each part of S.T.E.A.L : Dialogue, Stage Directions, Interactions with other Characters, and Appearance. Discuss the commonality between the two.

Independent Practice: (15 minutes)

1. Students will then use S.T.E.A.L to evaluate their characters they discussed in the hook, giving a brief description for each, and explain why each part of S.T.E.A.L for that character contributes to the show's plot and theme. A chart would best be used and can be made under the titles, "Example" and, "What insight does the example give us into the character."

WHAT'S RIGHT AND WRONG



Guided Practice/ Group Activity/Check for Understanding: (10 minutes)

1. Students will then create their own fictional character and create moral values for the character. Students will need to have at minimum: a name for the character, at least one moral value, and a physical description.
 - a. For example: Superman, known as the Man of Steel, has a strict moral code to not kill but only subdue his opponent. Superman is from the planet Krypton, and is able to fly, shoot lasers from his eyes, and has super breath. Encourage to go beyond and apply S.T.E.A.L!

Differentiated Instruction/Accommodations

For students uncomfortable working with a group, they may choose to work alone. All students will submit individual assignments.

WAR... WHAT IS IT GOOD FOR?



Objective:

The students will apply their knowledge of Greek war traditions by working as an ensemble to create their flag and war chant.

Content Area TEKS:

§113.46.c.3.A-C Sociology:
identify the elements of culture to include language, symbols, norms, and values; give examples of subcultures and describe what makes them unique.

Theatre TEKS:

§117.316.c.2.B-F Theatre II:
explore creativity as it relates to self and ensemble; create, write, devise, and refine original monologues, improvisations, scenes, or vignettes to convey meaning to the audience through live performance or media forms.

Recommended Grade Level:

10th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding,
Application, Creation

Multiple Intelligences:

Verbal/Linguistic, Interpersonal,
Interpersonal, Bodily/Kinesthetic,
Musical/Rhythmic, Visual/Spatial

Time Required:

50 Minutes

Materials:

- Index cards, Butcher Paper, Markers
- Website/Videos to view before class:

bit.ly/theoresteiawar

bit.ly/theoresteiawartactics

WAR... WHAT IS IT GOOD FOR?



Focus Activity: (5 minutes)

1. When entering class, have the students write down on an index card or piece of paper about something that they feel passionate enough to go to war for.
2. If the students are comfortable with sharing, have them share and discuss their causes.

Input/Information Share: (10 minutes)

1. The teacher will supplement the below information in lecture form.

Greek soldiers were like the ultimate ensemble. They all had to carry out their jobs and have each other's back to be victorious. The backbone of any Greek army were the foot soldiers, or Hoplites. These men were well trained and heavily armed. Before going into any battle, Hoplites would visit the Oracle for a prophecy about the war and to make a human or animal sacrifice to get the gods on their side. Then, they took a military vow to protect their state and to repay any god that assisted them in battle. Hoplites commonly fought on foot in a strategy called the phalanx. The Phalanx is an organized defensive formation in which the hoplites would lock shields to protect against oncoming attackers. During the Trojan War, Agamemnon relied on the talent and commitment of his best soldiers to win the battle of Troy.

Group Activity: (15 minutes)

1. Play a version of "Port and Starboard" with Greek war terms. Start by describing the different tasks below. Tasks:
 - Hoplites (individual Greek land soldiers)– Standing alone holding a shield and spear
 - Archer – 2 back to back ready with their bow and armor
 - Marines (Navy) – 3 sitting a boat, rowing
 - Phalanx (defensive tactic) – 4 in a horizontal line holding shields in front of them and spear above them with linked arms
 - Ambush – Hit the Deck (full body on the ground, laying on their stomach)
2. Then, the students walk around the space while the teacher calls out certain tasks for them to do.
3. The last person/group to fulfill a task will be out. Play until there is one winning student left.

WAR... WHAT IS IT GOOD FOR?



Assessment: (15 minutes)

1. The students will be split into groups and work as a team to complete. The groups will make a team flag out of butcher paper and markers with:

- Their team name
- A group symbol for their team
- Each group members' name
- A symbol that represents each student in the group

2. Once they have their flag, the students will create an at least eight line chant/song/poem/rap about their group. The chant must include:

- Their team name
- Each students' name
- Two vocabulary words from the "Port and Starboard" game from earlier in the lesson

Working together as a team to complete these tasks will create a stronger bond between the students as an ensemble, so they understand the importance of teamwork from the time of greek warfare to in their class right now.

Closure: (5 minutes)

1. At the end of this lesson have each group perform their war chant for the class.

Differentiated Accomidations/Instructions

1. If the Greek Port and Starboard is played on Zoom/Socially Distanced have the students do the motions without the groupings.
2. If online, have the students get a piece of printer paper and decorate it as a piece of the flag. Then they can hold it up to make a flag in the zoom/teams boxes.

BUILD-A-TRAGEDY



Objective:

The student will be able to identify the basic formula for Greek tragedy and demonstrate an understanding of it through skits.

Content Area TEKS:

§110.37.c.6.A English:
analyze how themes are developed through characterization and plot, including comparing similar themes in a variety of literary texts representing different cultures

Theatre TEKS:

§117.317.c.4.D Theatre III:
Historical and cultural relevance:
research the influences of world drama and theatre and identify key figures, works, and trends in dramatic literature

Recommended Grade Level:

10th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application

Multiple Intelligences:

Verbal/Linguistic, Visual/Spatial

Time Required:

55 Minutes

Materials:

- Crash Course video before class:
<https://bit.ly/2N1AZa1>
- Paper and Pencil

BUILD-A-TRAGEDY



Focus Activity: (5 minutes)

1. Ask the students about their favorite dramatic movies or TV shows.
2. Discuss certain questions like: Why do you like these shows? What makes them attractive to you? Does this type of media influence society at all? These questions help students focus on the topic because it gets them thinking of the elements these shows/movies have.

Input/Information Share: (15 Minutes)

1. Explain to the students the basic meaning and importance of Greek tragedy.
2. Greek comedy is ridiculous; Greek tragedy is painfully serious. To address these deeper questions with the seriousness they deserved, the Greeks invented the most profound form of theatre, the tragedy.
3. Tragedies examine mythical heroes from a moral perspective and find the heroes lacking. Despite all their virtues, every Greek hero suffers from the weakness of confidence, or excessive pride. This pride leads them to believe things that are not true and to do things that they should not do.
4. Throughout the play, the chorus acts as the moral compass, telling the hero his beliefs are wrong, begging him to refrain from some horrible action, yet they are ignored.
5. At the climax of every tragedy, the misguided beliefs and actions of the hero lead him to catastrophe. As he bemoans his fate, the chorus sings, 'I told you so!' and hammers home the moral. The morals vary from play to play, but they mostly follow this basic formula.

Modeling/Examples: (5 minutes)

1. Watch an excerpt of "Tragedy Lessons from Aristotle: Crash Course Theater #3" from Crash Course. Start the video at 7:35. This goes into some examples of greek tragedy.
2. Link: <https://bit.ly/3w64Y2u>

BUILD-A-TRAGEDY



Guided Practice/Group Activity/Check for Understanding: (15 minutes)

1. Divide the class into groups of three or four.
2. Instruct each group to form their own tiny Greek tragedy (or adapt a story they already know) following the formula that was given in the lesson.
 - a. Pick a hero.
 - b. Create a short skit giving themselves parts and lines.
 - c. Demonstrate all parts of the formula.

Assessment: (10 minutes)

1. Two or three groups will volunteer to act out their scene for the class.
2. While watching the groups, have people write down on a piece of paper what parts of the group's performance follows the Greek tragedy formula.

Closure: (5 minutes)

1. Ask the students what they learned about the formula for Greek Tragedy.
2. How did their short skits accurately reflect the elements of Greek tragedy?
3. Discuss the themes and ideas that they saw in everyone's scenes.

Differentiated Instruction/Accommodations

If students are not comfortable with acting out scenes, they can instead choose to "present" their tragedy to the class, giving a presentation on their tragedy rather than acting it out.

THEY/THEM/THEIRS



Objective:

The student will analyze the importance of representation through a non-traditional Chorus in *The Oresteia*.

Content Area TEKS:

§110.38.c.4.H English III:

The student is expected to synthesize information from a variety of text types to create new understanding.

§110.38.c.6.D English III:

The student is expected to analyze how the historical, social, and economic context of setting(s) influences the plot, characterization, and theme.

Theatre TEKS:

§117.317.c.1.D Theatre III:

The student develops concepts about self, human relationships, and the environment using elements of drama and conventions of theatre; analyze and evaluate dramatic structure and genre.

§117.317.c.4.C Theatre III:

The student relates theatre to history, society, and culture; employ and evaluate the impact of live theatre, film, television, and other media in contemporary society.

Recommended Grade Level:

11th/12th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Analysis, Synthesis

Multiple Intelligences:

Verbal/Linguistic, Interpersonal, Intrapersonal, Logical

Time Required:

50 Minutes

Materials:

- Device for video playback (for TEDx)
- A sheet of notebook paper
- *The Oresteia* character descriptions*
- Four Perspectives handout*
- Dyslexic-accessible discussion questions*

*included in resource pages

THEY/THEM/THEIRS



Focus Activity: (5 minutes)

1. As students enter the room, they'll pick up the Four Perspectives handout and get a sheet of notebook paper. (<http://bit.ly/fourperspectives>)
2. Reintroduce yourself to the class—stating your name, your pronouns, and something good from your day.
 - a. Even though you may be super familiar with your students and they know you well, go ahead and welcome them into your space.
 - b. *Ex. Good morning y'all! As you know, my name is Mr. Aguilar. My pronouns are he/they, and today I got up early and went to Starbucks for a coffee.*
3. All students will repeat the process—name, pronouns, something good from your day.

Input/Information Share: (10 minutes)

1. Play TED Talk: Toilets, bowties, gender and me | Audrey Mason-Hyde [0:00 – 6:05 only!](http://bit.ly/mason-hydeTEDx)
<http://bit.ly/mason-hydeTEDx>
2. As a class, discuss some short takeaways from the video.

Modeling/Examples: (10 minutes)

1. In *The Oresteia*, students will popcorn read the character description of the Chorus (resource page)
2. Students will jot down one important takeaway from this discussion. Write takeaways on a separate sheet of paper and fold it in half. Do not write names on these (for the purpose of anonymity and privacy). Collect these when students split into groups in the next activity.
3. Define *androgynous*—having physical characteristics of both masculine and feminine qualities. Post/write this in a place for all students to see.
 - a. Discuss this concept with:
 - i. What do you think of when you hear androgynous?
 - ii. What could be the playwright's intent in writing a non-traditional chorus into the script?
4. Discuss how the individual Chorus members are given only descriptors.
 - a. To what extent is freedom given to actors and designers because of this?
 - b. In traditional Greek stories, all performers were men. What changed from then to now?
 - c. How could shifting from an all men chorus to a diverse, androgynous chorus affect the presence or impact of the Chorus in this adaptation of *The Oresteia*?

Four Perspectives Activity/Check for Understanding: (15 minutes)

1. Divide students into groups of 4-5.
2. Direct students' attention to the Four Perspectives handout.
3. Students will discuss the following questions. Post/write these in a place for all students to see:
 - a. If produced, how could a non-traditional chorus in *The Oresteia* change perspectives of our community? Our school? Our program?
 - b. To what extent does the chorus embody queer representation—an authentic, positive representation of individuals from the LGBTQ+ community?

THEY/THEM/THEIRS



- c. Elaborate on why pronouns are valid and vital.
 - d. What are some ways to stage the Chorus that could effectively serve these Four Perspectives?
 - e. How can directors, designers, and actors influence an audience's perspective specifically in this production?
4. Together as a group, students will jot down their ideas from the questions above in each square of the Four Perspectives handout. (Identity, Diversity, Justice, Action).
 5. Be sure to collect the takeaways now!

Independent Practice/Assessment: (10 minutes)

1. Pass out the takeaways you collected.
2. Have students open the takeaway written from another student. This was folded in half. On the bottom half of the paper, students should respond to their classmate's takeaway.
 - a. If you are having students turn this assignment in, they can now write their name on this sheet of paper.
3. Now that we have fleshed out gender identity and what it means in context of the play...
 - a. What does this statement mean to you? Would you defend or argue this point? Does this statement bring any bias or discrimination? If so, how can we change the perspective of this person?

Closure: (5 minutes)

Popcorn around the room as students respond to one of two questions:

- a. What is something you learned today that changed your perspective on gender?
- b. How can we fight discrimination based on gender?

Differentiated Instruction/Accommodations

- For students with *visual impairment*, move these students to the front of the classroom near board/projector screen.
- For *dyslexic students*, print off the dyslexic-accessible discussion questions in resource page.
- For students where *this subject might be triggering/give heightened anxiety*, feel free to invite those students to write down their thoughts rather than share. Also, the Four Perspectives worksheet may be done individually for these students.
- *If the YouTube link to the TEDx is not available to you*, use those 5 minutes to introduce your knowledge from the “helpful pre-lesson article for the teacher” about pronouns and identity.
- If you are in a *virtual classroom setting*, Utilize the chat to facilitate discussion. Have students create a Google Slides for the Four Perspectives activity, each square being its own slide. Use a digital tool, such as Padlet, to have students post their anonymous takeaways. Example: <http://bit.ly/discussionpadlet>. For assessment, have students choose a takeaway on the Padlet to respond to.

HOMER'S APPRENTICES



Objective:

Students will learn the basics of Greek Mythology and write their own version of a myth.

Content Area TEKS:

§110.52.b.1.B Creative Writing:
demonstrate the distinguishing characteristics of various written forms such as fictional writing, short stories, poetry, and drama in his/her own writing

Theatre TEKS:

§117.315.c.2.F Theatre I:
create, write, and refine original monologues, improvisations, scenes, or vignettes that reflect dramatic structure to convey meaning to the audience through live performance or media forms

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application

Multiple Intelligences:

Verbal/Linguistic, Interpersonal, Intrapersonal

Time Required:

50 Minutes

Materials:

- Rick Riordan video for before class:
<http://bit.ly/metricriordan>
- Greek Mythology Handout:
<https://bit.ly/homersapprentice>
- Greek Mythology slides for Info Share:
<http://bit.ly/gmgslides>
- Prometheus Video:
<https://bit.ly/tedprome>

HOMER'S APPRENTICES



Focus Activity: (5 minutes)

1. Before this class period, ask students to watch a video of Rick Riordan (author of the *Percy Jackson and the Olympians* series) to introduce them to the topic. (Video link in materials list)
2. Question for the class: What was the most interesting part of the video you watched before class? Discuss.

Input/Information Share: (5 minutes)

1. This section includes the information on Greek Mythology to present to your students: (*see handout in the materials section for a physical copy of the information to be given to the students, as well as a powerpoint you can use to present this information*)
2. Greek Mythology is the collection of myths that ancient Greeks told to explain the world around them. Myths also were a large part of a type of religion and ritual practices of the Greeks.
 - a. Definition of myth: a traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events
 - b. Examples of some of the most well known Greek Myths are: Hercules/Herakles, Achilles and the Trojan War (*The Iliad*), Jason and the Argonauts (Golden Fleece), Perseus (Medusa), Tantalus (greed/tantalizing)
3. Greeks also had a pantheon of primordials, titans and olympians who controlled different parts of the world and life on Earth.
 - a. 12 Olympians (Zeus, Poseidon, Hera, Demeter, Athena, Artemis, Apollo, Hermes, Dionysus, Aphrodite, Ares, Hephaestus)
 - b. Hades and Hestia are part of the 6 children of Kronos and Rhea, but are not a part of the 12 Olympians
4. Many myths and heroes are influenced by the gods, and heroes are often told to be demigod children of the many gods and goddesses of the pantheon. Some myths were about the gods themselves, and their interactions with each other and mortals.

Modeling/Examples: (7 minutes)

1. Have the students watch the TED Ed video (you can find this in the materials list) on the myth of Prometheus (4.5 minutes).
2. Discuss the different aspects of this myth, both about what it meant to ancient greeks, and what it has come to mean in the current day. As you go through the myth, make sure to identify the structure and introduce how their myths in the next activity will mirror the structure of this example.

HOMER'S APPRENTICES



3. **Elements to make sure the students see/understand:** *Creation detail:* Creation of man and animal; *Creation detail:* Creation of fire; *Influence of a god:* Punishment from the gods (Zeus); *Identifiable moral:* Fighting for the improvement of all.

Guided Practice/Group Activity/Check for Understanding: (13 minutes)

1. Divide the students into groups of 3-4 and instruct them to write their own short versions of a myth in the style of a script for a Greek Chorus.
 - a. For example: *Chorus A:* Once upon a time there was a hero named Achilles. *Chorus B:* He was famous throughout the land for defeating many terrible monsters. *Chorus C:* ...
Chorus A: ...
2. The myths should be at least one written page long. The myths should include:
 - a. At least one creation of an element/animal/land structure
 - i. i.e. rivers, lakes, forests, lion, deer, fish, mountain, trench, hills, etc.
 - b. At least one Greek deity's influence
 - i. 12 Olympians or minor gods/goddesses, titans (Poseidon, Athena, Nemesis, Eros, Kronos, Atlas, etc.)
3. Students within the groups may be assigned roles in order to improve productivity. You may come up with roles on your own, or you might use roles such as: Scribe, Timekeeper, Presenter, Editor, etc. The roles are meant to be a tool to keep students on task, however they are not necessary to the overall activity.

Independent Practice/Assessment: (7 minutes)

1. Have the groups present their myth to the rest of the class, if more time for writing is needed, do not present during this class, and just collect the myths by the end of class.

Closure: (3 minutes)

1. Collect all the group-written myths.
2. Discuss with students the myths associated with *The Oresteia* - Tantalus, the Trojan War.
3. Ask students what their favorite Greek myth is. Alternatively, ask students what their favorite myth is in general, from any of the world cultures.

Differentiated Instruction/Accommodations

If a student is not comfortable working in a group, they may work alone to write a myth. The *Information Share Handout* can be given to students so that they can have all the information given and not have to worry about writing it down or missing information that may help them in their creation of a myth.

IT'S ALL GREEK TO ME!



Objective:

The students will be able to apply their knowledge of the early practices of theatre and they will create theatrical masks.

Content Area TEKS:

§117.302.c.2.A Art I:

Use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination.

Theatre TEKS:

§117.315.c.4.B Theatre I:

Relate historical and cultural influences on theatre.

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application

Multiple Intelligences:

Verbal/Linguistic, Visual/Spatial, Bodily/Kinesthetic

Time Required:

50 Minutes

Materials:

- Post-It Notes
- Tape
- Computer
- TV or Projector
- Paper Plates, Glue, Paint/Markers, Different Textures and Art Supplies for the students to create their masks
- <http://bit.ly/CCGreekDrama>
- <http://bit.ly/MaskPresentation>

IT'S ALL GREEK TO ME!



Focus Activity: (5 minutes)

1. As students enter the room, give them each two post-it notes and then ask them to write down as many bullet points as they can on one of them based on their existing knowledge of the origins of theatre.
2. Once everyone has written something down, have the students volunteer to share what they already know about the origins of theatre. They may also be able to write down questions they'd like answered.
3. After they've shared with the class, put all the post-its together on one wall or board that has been divided in half by a piece of tape. Make sure they hang onto the second post-it.

Input/ Information Share: (15 minutes)

1. Here is where the instructor will show this Crash Course Video on the Origins of Greek Drama: <http://bit.ly/CCGreekDrama>. After the video, the class will have a discussion on the different topics presented in the video. Some questions you can ask are:
 - What were some things you found interesting?
 - What is one thing about Greek theatre you learned from the video that you didn't know before?
 - Are there any connections between theatre nowadays and theatre in Ancient Greece?
 - Was there anything in the video that you already knew?

Modeling/Examples: (8 minutes)

1. The instructor will present a powerpoint presentation about different fundamental elements of Greek theatre, primarily focused on the masks that were used in the early practices of theatre. This will provide the students with examples and inspiration and ideas for the group activity.
 - Link to Presentation: <http://bit.ly/MaskPresentation>

Guided Practice/Group Activity/Check for Understanding: (15 minutes)

1. The students will now use the examples and information provided to create their own theatrical masks inspired by the masks used in Ancient Greece. The instructor can give the student different categories to create their masks from, such as specific emotions, or they can allow the students to create from their own ideas. The students must use an emotion or character that can be put to action.

IT'S ALL GREEK TO ME!



Independent Practice/Assessment: (5 minutes)

1. The students will present the masks they made by creating their own character with the mask. The instructor will assign the class an action, and each student will have to complete the action in the way that the character wearing their mask would. Some examples could be:

- Saying “I love you”
- Passing through a crowded group of people
- Skipping across a room
- Trying to introduce themselves to someone new

This will allow students to present their masks while also engaging them to create a connection between the importance of how masks served to portray various emotions and how different characters would use them.

Closure: (2 minutes)

1. Once all the presentations have finished, discuss with the students how their knowledge and understanding of the origins of theatre changed from before the lesson to now. You can also discuss how Elements of Ancient Greek Theatre are still present in theatre today, and ask them to be on the lookout for these things in the Oresteia.
2. For an exit ticket, have the students use the second post-it note to write down the answers to the questions they had at the beginning. Then, they will add the post-its to the other half of the board. This can be used to gauge how the students understood the material, and it can reveal questions that have been left unanswered for future lessons.

Differentiated Instruction/Accommodations

- Paper copies can be made of the powerpoint presentation prior to the lesson. This can allow for students to view the different masks, and they can keep it with them as they create their own masks.
- If time becomes an issue, assign the students specific types of masks to make, rather than allowing each student to choose their own.

PARTING WITH THE PATRIARCHY



Objective:

Students will use theatre as a form of activism to display their views on the patriarchy.

Content Area TEKS:

§113.46.c.12.A Sociology:

Social inequality. The student understands changing societal views on gender, age, and health. The student is expected to: analyze how gender roles affect the opportunities available to men and women in society

Theatre TEKS:

§117.315.c.3.C Theatre I:

Creative expression: production. The student applies design, directing, and theatre production concepts and skills. The student is expected to: perform a role such as actor, director, designer, technician, or editor in production decision making and collaborate with others in a production role to tell a story through live theatre or media performance

Recommended Grade Level:

10th grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application, Analysis, Synthesis, Evaluation

Multiple Intelligences:

Verbal/Linguistic, Interpersonal, Intrapersonal, Bodily-Kinesthetic, Musical/Rhythmic

Time Required:

50 Minutes

Materials:

- Speaker
- Resource Pages

PARTING WITH THE PATRIARCHY



Focus Activity: (5 minutes)

1. Have the students draw or write out a time in their lives where they or someone they know has been oppressed based on gender.

Input/Information Share: (10 minutes)

1. First, explain what patriarchy is to the students. Share with them how theatre in Shakespearean times was completely performed by men because women were not allowed on stage. Then, contrast with how women have changed the face of theatre today.
 - a. Explain the impacts of media and content addressed in the theatre on social climates around the world. Example: how the content addressed in *Legally Blonde* empowers many women today to defy what stereotypes say about their intelligence. In the same way, how *A Doll's House* brings attention to the oppression of women in its time period.

Group Activity/Check for Understanding: (30 minutes)

1. In groups of 5 assigned by the instructor, students will find a piece that examines patriarchy through the lens of theatre and present its impact in a 3-minute presentation form.
 - a. The presentation must be at least 3 minutes and under 5, include the name of the selection, from what show the selection is from, and how it impacted audiences in that particular time period. This can be a tale of male supremacy or the fall of the patriarchy. *rubric in resource page*

PARTING WITH THE PATRIARCHY



Closure: (5 minutes)

1. Have the students brainstorm ways in which they can use theatre to elevate their voices in society. For example, I can get involved with my area's women's shelter and bring in theatre classes! Or I can show art that reflects equality to my friends and family.

Reflection (after the performance): (10 minutes)

1. After the students finish their performances, have them sit in a circle and provide feedback on how *The Oresteia* impacted their views on the patriarchy.
2. Have them compare and contrast (either out loud or on paper) their views before and after the show.

Differentiated Instruction/Accommodations

- Can be done in groups/breakout rooms on Zoom
- Drawing can be incorporated into individual work rather than writing
- If students are non-verbal, visual presentations are encouraged

IT'S VERY GREEK



Objective:

Students will be able to define “Greek Chorus” and relate that to their own storytelling.

Content Area TEKS:

§113.42.c.1.B World History Studies:
The student understands traditional historical points of reference in world history. The student is expected to identify major causes and describe the major effects of the following events from 500 BC to AD 600: the development of the classical civilizations of Greece.

Theatre TEKS:

§117.213.b.4.A,B Theatre (MS) III:
The student is expected to portray theatre as a reflection of life in particular times, places, and cultures, and relate historical and cultural influences on theatre.

Recommended Grade Level:

8th Grade

Bloom's Taxonomy Levels:

Application, Analysis

Multiple Intelligences:

Verbal/Linguistic, Bodily/Kinesthetic

Time Required:

2, 50-minute classes - 1 before seeing the show, 1 after

Materials:

- CrashCourse Video: <http://bit.ly/GreekChorus>
- *Mamma Mia* Video bit.ly/moneygreekchorus
- *Hercules* Video bit.ly/iwontsay

IT'S VERY GREEK



Focus Activity: (5 minutes)

1. Show the clip of "Money Money Money" from *Mamma Mia*. (Link in Materials List) Discuss how the ensemble interacts with the main cast. Define "Greek Chorus" and explain the movie example.

Input/Information Share: (10 minutes)

1. Show the CrashCourse video about the history of Greek Theatre. (Link in Materials List)

Modeling/Examples: (10 minutes)

1. Show the clip from *Hercules* (Link in Materials List). Have a discussion comparing and contrasting the Muses to a Greek Chorus.

Guided Practice/Group Activity: (25 minutes)

1. Have the kids tell a fairy tale using a Greek chorus. This is a group activity in which the teacher will assign each group a fairy tale. After 15 minutes, they will perform their fairy tales in front of the rest of the class using a greek chorus.

BETWEEN CLASSES - WATCH THE ORESTEIA

Check for Understanding/Independent Practice: (45 minutes)

1. Discuss the differences between a traditional Greek chorus and that in *The Oresteia*. Ask questions such as: "What did you notice about *The Oresteia* chorus?"; "How does that differ from a traditional Greek chorus?"; "How are they similar?"

Closure: (5 minutes)

1. Ask, "What did you learn today?" Have students write down and turn in five things they learned.

Differentiated Instruction/Accommodations

If a student is unable to work in a group setting, they can write a fairy tale using a Greek Chorus.

THE ART OF VENGEANCE



Objective:

The student will be able to examine the concept of vengeance and express its complexities in the play *The Oresteia* orally and in written form.

Content Area TEKS:

§110.36.c.1.A;5.B English I:
Knowledge and skills. Developing and sustaining foundational language skills: listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion. The student is expected to: engage in meaningful and respectful discourse by listening actively, responding appropriately, and adjusting communication to audiences and purposes; Response skills: listening, speaking, reading, writing, and thinking using multiple texts. The student responds to an increasingly challenging variety of sources that are read, heard, or viewed. The student is expected to: write responses that demonstrate an understanding of texts, including comparing texts within and across genres.

Theatre TEKS:

§117.315.c.5.D; 4.A Theatre I:
Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances. The student is expected to: evaluate live theatre in written and oral form with precise and specific observations using appropriate evaluative theatre vocabularies such as intent, structure, effectiveness, and value; Historical and cultural relevance. The student relates theatre to history, society, and culture. The student is expected to: portray theatre as a reflection of life in particular times, places, and cultures.

Recommended Grade Level:

9th grade

Bloom's Taxonomy Levels:

Evaluation, Understanding, Analysis

Multiple Intelligences:

Verbal/Linguistic,
Mathematical/logical, Intrapersonal

Time Required:

50 minutes

Materials:

- The play *The Oresteia* (pg. 65-84): <http://bit.ly/pg65-84>.
- paper/journal
- Dry erase board/markers or chalkboard/chalk
- Definitions
- Resource Page

THE ART OF VENGEANCE



Focus Activity: (5 minutes)

1. At the beginning of class present the questions: Is there justice in getting vengeance? Is vengeance on par with barbarity?
2. Have the students write down their responses on a sheet of paper or journal.
3. You can even create a word wall on the board by placing the word vengeance in the middle and having the students write their responses around the word. You may use a dry erase board or chalkboard.

Input/Information Share: (10 minutes)

1. Review the history of Greek Tragedy as a whole, and see how *The Oresteia* fits into it.
2. Use these words and definitions provided to further learn about vengeance and Greek Plays:
 - a. Vengeance- punishment inflicted, or retribution exacted for an injury or wrong
 - b. Revenge- the action of inflicting hurt or harm on someone for an injury or wrong suffered at their hands
 - c. Greek Tragedy- a play in which the protagonist, usually a person of importance and outstanding personal qualities, falls to disaster through the combination of a personal failing and circumstances with which he or she cannot deal
 - d. Greek Chorus- is a homogeneous, non-individualized group of performers, who comment with a collective voice on the dramatic action

Modeling/ Examples: (10 minutes)

1. Read the provided pages of *The Oresteia* (pg. 65-84).
2. Go through and discuss how vengeance fits into the play and history.
3. Look at how the chorus interacts at the end, their actions, and emotions. Use the examples of *Oresteia* to show how vengeance is complex and tragic.

THE ART OF VENGEANCE



Guided Practice/Group Activity/Check for Understanding: (10 minutes)

1. Take one minute to divide the students into groups of three or four. Prompt the students to decide as a group who was right in the grand debate in *The Oresteia*'s "courtroom."
2. Each group needs to have a reason why what they say is correct, as opposed to the others. This highlights the back and forth we see between Orestes, Electra, and the Chorus at the end of the play.
3. Use the ending scenes as an example, highlighting how in the first activity the students were not easily able to come to a unanimous conclusion. Vengeance, revenge, and associated things of that nature are impossibly complicated.
4. If time permits you may allow the students to do a quick share so they can hear other student's points of view. Assign one person to be the group speaker.

Independent Practice/Assessment: (10 minutes)

1. Write a short opinion on the actions of the characters. Prompt the questions: "Who do you (the student) personally feel was in the right? Or was anybody in the right at all?" This will be the exit ticket for the end of the class. If time permits allow one or two students to share out loud with the class.

Closure: (5 minutes)

1. Finish with a simple explanation of how vengeance is carried out has changed over time, as easily evidenced by *The Oresteia*, but the questions humans morally asked remain the same? How forward-thinking was Greek Theatre?

Differentiated Instruction/Accommodations

Focus Activity:

Present words verbally as well as write down on board

Modeling/ Examples:

Review verbally

Independent Practice/ Assessment:

Physically copy of the book as well as reading the book out loud

THE GRECIAN JUSTICE SOCRATIC SESSION



Objective:

Students will participate in a socratic seminar over justice in *The Oresteia*, and understand/discuss what justice means in society.

Content Area TEKS:

§110.60.b.2.A-C Debate I, II, III:
Analysis of issues. The student analyzes controversial issues. The student is expected to: use appropriate standards to analyze and interpret propositions of fact, value, problem, and policy; accurately phrase and define debatable propositions; analyze and evaluate propositions and related issues presented in academic and public settings.

Theatre TEKS:

§117.317.c.5.B-C Theatre III:
Critical evaluation and response. The student responds to and evaluates theatre and theatrical performances. The student is expected to: recognize theatre as an art form and evaluate self as a creative being; apply the concepts of evaluation to performances and evaluate theatre, film, television, and other media with depth and complexity using appropriate vocabulary;

Recommended Grade Level:

11th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding,
Application, Analysis, Evaluation

Multiple Intelligences:

Verbal/Linguistic,
Mathematical/Logical,
Bodily/Kinesthetic, Interpersonal,
Intrapersonal, Visual/Spatial

Time Required:

40 Minutes

Materials:

- Youtube
- pencils/paper
- Post-it Notes

THE GRECIAN JUSTICE SOCRATIC SESSION



Focus Activity: (5 minutes)

1. After watching *The Oresteia*, ask the students their opinions on the show. Example questions include:
 - What was their favorite part?
 - What did they think of the characters?
 - Did they agree with the ending?
 - What did they like/didn't like about the show?

Input/Information Share: (5 minutes)

2. Begin discussing the topic of 'justice' with the students. Ask the students what they believe the definition of justice is, then after a few students give their ideas, share what the true definition of justice is:

***justice:** the maintenance or administration of what is just especially by the impartial adjustment of conflicting claims or the assignment of merited rewards or punishments (defined by Merriam-Webster Dictionary)*

3. Explain to the students that they will be participating in an informal classroom debate, socratic seminar style, discussing justice in *The Oresteia*.

Modeling/ Examples: (3 minutes)

<https://bit.ly/3d8A018> - Socratic Seminar How-To Video

4. Following the model in the video, the students will be discussing justice in *The Oresteia* in a socratic seminar session. The topics discussed can focus on specific characters, thematic elements of the play, decisions made in the play, just to name a few, but feel free to expand upon those as you please.

Guided Practice/ Group Activity/Check for Understanding: (5 minutes)

5. After the video is shown, have the students split into two groups, and arrange into an socratic seminar (inner circle/outer circle) formation. Explain to the students that for 10 minute periods, each inner circle of the socratic seminar will discuss their opinions and thoughts on justice in *The Oresteia*, following proper socratic seminar norms.

THE GRECIAN JUSTICE SOCRATIC SESSION



Independent Practice/Assessment: (20 minutes)

6. During the discussion periods, as the teacher/moderator, help guide the discussion by keeping the students focused on the topic of justice, and keeping it within the realm of *The Oresteia*. If you feel the discussion getting off track, step in and guide the discussion back to the topics. After 10 minutes has allotted, have the students switch spots, so the students on the outer circle are now in the inner circle, and vice versa.

Closure/Assessment: (2-3 minutes/until class period ends)

7. Once the second groups time has ended, finish by asking the students what they learned about justice from the discussion. Ask them how they can apply those ideas into today's society and current issues in the world.

Differentiated Instruction/Accommodations

If on a virtual format, set up the socratic seminar as follows:

- Choose half of the students on video call to be apart of the first inner circle. Those individuals will turn their microphones/camera and have a virtual based socratic session.
- The students not apart of the inner circle should turn both their microphones and cameras off until the groups switch.

HEALING TRAUMA WITH ART!



Objective:

The students will be able to analyze the effects of trauma through poems and create a visual representation of trauma through the use of design principles.

Content Area TEKS:

§110.37.c.8.A, D, F English II:
analyze the author's purpose, audience, and message within a text; analyze how the author's use of language informs and shapes the perception of readers; analyze how the author's diction and syntax contribute to the mood, voice, and tone of a text

Theatre TEKS:

§117.325.c.2.C, E Technical Theatre III:
apply the principles of design, including lines, shape, mass, measure, position, color, and texture; apply the elements of color in the design such as color theory, the science of color and light, and the color palette

Recommended Grade Level:

10th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Synthesis

Multiple Intelligences:

Verbal/Linguistic, Musical/Rhythmic
Visual/Spatial

Time Required:

55 Minutes

Materials:

- A roll of clear tape
- Variation of colored markers
- Student's Phone
- Google Slides
 - Link: <http://bit.ly/3of2kcc>
- Resource Pages

HEALING TRAUMA WITH ART!



Before Class:

1. Before class starts, project the Google Slides presentation (provided in materials) onto the board.
2. Place the 2 handouts (from resource pages) on a table so that students can pick them up as they come into the classroom:
 - i.1 - Color Mood
 - ii.1 - Poem (They choose randomly from the 5 poems and this will dictate which group they will be with)
3. Have students sit in the area with the same PTSD effect as the poem they have selected.

Focus Activity: (2 minutes)

1. After watching *The Oresteia*: Have students sit in a circle and ask the following questions:
 - a. What were the traumatic events that took place in the play?
 - b. How did the traumatic event affect the person's mental health?

Input/Information Share: (10 minutes)

1. Explain to students that during the course of *The Oresteia*, many characters faced a traumatic event that led them to an effect on their mental health.
2. Define the vocabulary words available on the Google Slide (provided in materials)
3. Inform students that these effects just mentioned were introduced in *The Oresteia*.
 - a. Clytemnestra is a good example of going through the many effects of PTSD just mentioned. The main cause of her PTSD comes from the death of her daughter Iphigenia. Clytemnestra experiences many forms of anxiety, depression, paranoia, and night terrors throughout the play.
4. Instruct students that they will be creating a Light & Sound Show in the classroom of the poem assigned to them by analyzing the poem and using the phrases to choose lighting, sound, and scenic elements. They will be presenting them to the whole class.
 - o Inform students that these handouts are poems of people's experiences of these mental effects of PTSD.
 - o The color wheel handout will be used to determine what color you want to associate with your flashlight to create the mood of the room.
5. Inform them that the Light & Sound show must follow the requirements listed on the Google Slides (provided in materials)

Modeling/ Examples: (5 minutes)

1. Read "Panic Attack" out loud to the whole class (provided in the Google Slides)
2. Once done reading, ask the students what phrases stick out to them.
 - o Some of the phrases that should stick out: "Closing in all around me" "a fear I can't describe" "shaky and confused" "my head hurts" "another day of black"
 - o These phrases should invoke a feeling. Inform students that these phrases can help you determine the artistic way you want to represent them.

HEALING TRAUMA WITH ART!



Guided Practice/ Group Activity/Check for Understanding: (20 minutes)

1. Have students take the next 8 minutes to read the “PTSD Effect Poems” assigned to each group and discuss what key phrases they see in their poems. Assist students as needed.
2. Once students finish discussing, have the students pick out a marker to create their light, and a song based on the phrases they picked out.
3. Instruct the students to create their light show by following the instructions on the google slide.
4. Have them assign each member of the group a role for the performance
 - a. Music Player - tasked with playing the sound cues
 - b. Two Light Operators - tasked with operating the light fixtures
 - c. Presenter - tasked with explaining the process
5. Give them the next 10 minutes to come up with their art piece. Remind the students to make sure they meet all the requirements.

Independent Practice/ Assessment: (12 minutes)

1. Have each group present their “PTSD Effect Atmospheric Show”. Each presentation should last a max of 2 minutes. The presentation should just include:
 - The mental effect that the group was assigned
 - The process of why they choose the specific colors and sounds and how it correlates to the poem.

Closure: (2 minutes)

1. As an exit ticket, discuss with the class: What words and phrases did you notice while reading the poems and how did this affect the colors you saw?

Differentiated Instruction/Accommodations

- Materials: If a student doesn't have a phone you may provide them with a small flashlight (available at Lowe's or Walmart for less than \$5)
- Note: It is important to make sure to provide a trigger warning to students the day before the lesson. The lesson plan doesn't go in-depth with the topics, but it might trigger some students. Have a conversation with the students if they would like to participate in the lesson.
- If the student doesn't have a way to look up the music, you may allow the students to create their own sounds using their voice.

GREEK THEATRE WITH THE GODS!



Objective:

Students will be able to understand and explain the importance of greek gods in *The Oresteia*.

Content Area TEKS:

§113.46.c.3.A-C Sociology:
identify the elements of culture to include language, symbols, norms, and values; give examples of subcultures and describe what makes them unique

Theatre TEKS:

§117.315.c.4.B Theatre I:
Historical and cultural relevance:
The student relates theatre to history, society, and culture. The student is expected to: relate historical and cultural influences on theatre

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Evaluation

Multiple Intelligences:

Verbal/Linguistic and Visual

Time Required:

55 Minutes

Materials:

- A device with an internet connection
- CrashCourse Video:
<https://bit.ly/3bl4pcR>
- Kahoot Link:
<http://bit.ly/greekkahootte>

GREEK THEATRE WITH THE GODS!



Focus Activity: (5 minutes)

1. Since this is a post-lesson plan ask the students how they liked *The Oresteia* and their thoughts on what they saw.
2. Also, proceed to ask the students if they have any previous knowledge about Greek gods. For example: What Greek gods do you know? Can you name the influences these gods had on people?

Input/Information Share: (15 minutes)

1. Please play this video for the entire class- <https://bit.ly/3bl4pcR>
2. This will be great because it gives you a base introduction into Greek religion/pantheon.
3. Make sure your students are taking notes for future reference.

Guided Practice/ Group Activity/Check for Understanding: (15 minutes)

1. Before the lesson starts I suggest writing out some key examples from *The Oresteia* where religion was really present. For example: when Apollo tells Clytemnestra to get her revenge, why Artemis told Agamemnon to kill his daughter, Athena's help to Orestes.
2. Ask the students to talk with a partner and come up with reasons why religion affected the character's thinking.

Independent Practice/ Assessment: (20 minutes)

1. Take time to explain to the students that they will be making a Google Slides presentation with a Greek god that they pull out of the hat.
2. They should explain in the different slides what roles the god plays, important stories they are a part of, and the influence they have in *The Oresteia*.

GREEK THEATRE WITH THE GODS!



Closure: (10 minutes)

1. To end the lesson plan I will have a fun little Kahoot that I will make. That will go over the theme of religion. We will also be putting facts about the gods in the Kahoot. <http://bit.ly/greekkahootte>

Differentiated Instruction/Accommodations

Please make sure that the captions are turned on for the YouTube video in case of hard of hearing children.

A WHOLE LOT OF EMOTION



Objective:

Students will analyze family relationships in *The Oresteia*, and will gain knowledge on how to act out complicated family roles in a play by using critical thinking and emotional connection.

Content Area TEKS:

§110.37.c.1.A English II:
engage in meaningful and respectful discourse by listening actively, responding appropriately, and adjusting communication to audiences and purposes

Theatre TEKS:

§117.316.c.2.D Theatre II:
apply physical, intellectual, emotional, and social interactions to portray believable characters and convey a story when applying acting concepts, skills, and techniques

§117.317.c.2.A Theatre III: employ safe, appropriate techniques to allow for physical, vocal, and emotional expression

Recommended Grade Level:

10th-11th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application, Analysis, Evaluation

Multiple Intelligences:

Verbal/Linguistic,
Bodily/Kinesthetic, Intrapersonal,
Interpersonal

Time Required:

50 Minutes

Materials:

- Index cards
- Pencils and Markers
- Printed sheets of Monologue 1
(See Resource Page)

A WHOLE LOT OF EMOTION



Focus Activity: (10 minutes)

1. Ask these questions and have the students answer by raising their hands.

In the play, each family member kills another family member:

- a. Why does each murder happen? Are there any relationships in the family that stood out to you?
 - b. Why is this family so problematic?
 - c. Can you see yourself doing any actions of these characters in real life?
 - d. How can you act out a Mother character who lost her child, when you have no experience of being a mother?
2. At the end of the discussion: All of these character struggles that we just discussed is what develops this problematic family. For every character, their past incidents and relationships, is what drives their actions.

Input/Information Share: (10 minutes)

During this section, you can make this more visually pleasing for the students by writing some keywords on a white board, or making a small PowerPoint presentation.

1. Main topic: How do you connect with a character whose lives are different from your own. How do you relate to your character's experiences?
 - a. One main method of acting is the Stanislavski method. This method helps the actor relate to the character, through the 'Magic If'. "What would I do if I found myself in this circumstance?"
 - b. Emotional Recall is connecting to your character through your own emotions, generally from minor experiences. You aren't finding a similar experience, you are instead finding a similar emotion.
 - c. Make sure this emotion isn't driven from anything traumatic. You don't want to bring up past trauma in your performance. It can cause mental instability, as you are basically reliving that traumatic experience with every performance you do. However, you can still relate to how the character is feeling. From minor instances in your life that share the same emotion.
2. Example: If you are a mother who has actually lost her child in real life, then you don't want to be playing Clytemnestra, that is dangerous. But let's say you let a friend borrow something of yours that was important, and they lost it or

A WHOLE LOT OF EMOTION



ruined it. You can use that to help connect with the character more. Something you cared for was lost at the hands of someone you trusted, just like Clytemnestra

Group Activity: (25 minutes)

1. Pass out sheets of paper and some markers. Everyone is going to draw a favorite memory of theirs. A fond memory, or particular time in your life that is really special to you. The students are allowed to share and talk about their drawing to each other during this time.
2. Put the students into partners of two. Put them in pairs before the class. Let the pair decide who wants to be person A and person B. Have both partners stand and face each other. Tell them to put down their drawings on the floor for now.
3. Pass out printed sheets of Monologue 1 (see Material Page) to each group. Give them two minutes to look over it. Then tell Person A to act this monologue to person B.
4. Once every group is done, tell person A to pick up their drawing and look at it. Then tell person B to take the drawing out of A's hands and rip it up. Then immediately after, tell person A to do their monologue to person B again.
5. After the activity, ask these questions:
 - a. *Note: During these questions, remind the students of Stanislavski.*
 - b. Person A - How did your acting change from the first time you did your monologue compared to the second time?
 - c. Person B - Did you notice a difference between Person A's first and second performance?

Assessment: (5 minutes)

1. You can either pass out index cards, or tell the students to take out a sheet of notebook paper.
2. This is an exit ticket. They have to write down an answer to these two reflective questions: How do you connect with a character whose lives are different from your own? What is something that you took away from this lesson?
3. Have the students turn these in as they exit.

THE CONSEQUENCES OF DEATH



Objective:

Students will analyze the consequences of death in *The Oresteia* and apply that analysis to show cause and effects by recreating the deaths.

Content Area TEKS:

§110.36.C.6 .A English I:

Multiple Genres: analyze how themes are developed through characterization and plot in a variety of literary texts

§110.36.C.7.D.i English I:

Multiple Genres: analyze characteristics and structural elements of informational texts such as:

clear thesis, relevant supporting evidence, pertinent examples, and conclusion

Theatre TEKS:

§117.315.C.1.E Theatre I:

Foundations: analyze characters (such as describing physical, intellectual, emotional, and social dimensions) through reading scripts of published plays

§117.315.C.2.D Theatre I:

Creative Expression: apply physical, intellectual, emotional, and social interactions to portray create and sustain believable characters and convey a story when applying acting concepts, skills, and techniques

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Knowledge, Understanding, Application, and Analysis

Multiple Intelligences:

Verbal/Linguistic, Body/ Kinesthetic, and Visual/ Spatial

Time Required:

50 Minutes

Materials:

- Paper and writing utensils

THE CONSEQUENCES OF DEATH



Focus Activity: (10 minutes)

1. Students will be asked to explain how a certain event in a story can affect the plot.
2. A discussion of these concepts should occur so the students can better understand the meanings of cause and effect in a story.
3. The teacher will begin to explain how in *Cinderella*, her father's death affected her, her stepmother, and her step sisters. The teacher will then go on to explain that the people affected reacted in different ways when the step family began to abuse Cinderella's loyalty to her father. Lastly, the teacher will explain the events that resulted because of her father's death such as Cinderella being forced to work for her step mother who did not allow her to attend the ball. This resulted in Cinderella meeting her fairy godmother which is how she got to the ball and met the prince who she married. The teacher will then explain how a death can cause so many events to occur in a story and how much it can change the plot.
4. As a class, they will go back through the plot and remember the four deaths that occurred within the play (Iphigenia, Agamemnon, Clytemnestra, and Cassandra).

Input/Information Share: (5 minutes)

1. Plot structure: The series of events that occurs in a story that all relate to how the events occur.
2. Cause and effect: one event occurs leading to another event occurring
3. Analysis: examination of something to determine a deeper meaning

Modeling/Examples: (5 minutes)

1. Iphigenia's death- Her parents and everyone involved in the war were affected because her death by sacrifice is what allowed the war to end. People rejoiced because the war was over and her family had to accept that this was all for the better of their country.

Independent Practice/Assessment: (5 minutes)

1. Students will be assigned one of the four deaths and separated into four different groups. (Although students are in groups, this activity will be done independently to be discussed as a group in later activities.)
2. They will need to determine who was affected by the death, how the people affected reacted and behaved afterwards, and what events were caused by that specific death.
3. This needs to be done on their own sheet of paper or document if online.

THE CONSEQUENCES OF DEATH



Guided Practice/Group Activity/Check for Understanding: (20 minutes)

1. Using the groups from the independent activity, the students will discuss what they concluded from the activity and share their answers to the three questions—who was affected by the death, how the people affected reacted and behaved afterwards, and what events were caused by that specific death .
2. The students will then discuss and come up with an official answer to the questions as a group.
3. The students will then come up with a plan to act out the death they were assigned.
4. They will need a person to play the character that died, the people who were affected by the death, and/ or a narrator if there are too many students. (This performance can be a pantomime with narration or a spoken performance by the characters that the students can decide with their group members.
5. After this is formulated, students will present their short explanations to the class.

Closure: (5 minutes)

1. The teacher will review how the deaths in the play affected the other characters in the ways the students have deliberated throughout the lesson.
2. They will also discuss that deaths are very significant to the plot and cause a chain reaction
3. If time remains, students may discuss which death caused the most amount of change to the remaining people

Differentiated Instruction/Accommodations

If students don't feel comfortable working in a group they can work independently to write a script explaining their assigned death. Also if students don't feel comfortable performing in front of the group they can also write up their own scripts or be given a smaller part.

THE STORY OF THE ORACLES



Objective:

The student will be able to incorporate elements of Greek Storytelling into an improvised story and then analyze their creation through the eyes of a historian.

Content Area TEKS:

§113.42.c.30.C World History Studies: communicate in written, oral, and visual forms to interpret and create written, oral, and visual presentations of social studies information

Theatre TEKS:

§117.315.c.2.F Theatre I: create, write, and refine original monologues, improvisations, scenes, or vignettes that reflect dramatic structure to convey meaning to the audience through live performance or media forms

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Analysis, Synthesis, & Evaluation

Multiple Intelligences:

Verbal/ Linguistic, Bodily
Kinesthetic, Visual/Spatial

Time Required:

50 Minutes

Materials:

- Drawing of the Fates Cards (PDF attached in website)
- Greek Storytelling Handout (PDF attached in website)
- Resource Pages

THE STORY OF THE ORACLES



Focus Activity

1. Before the class, cut out the Drawing of the Fates cards (located in resource pages). Each group cluster should remain in its own group since it is group-specific.
2. The focus activity will be called The Drawing of the Fates. As the students arrive through the door, split the students into groups of six.
3. Announce to the students that they will work in groups to learn about Greek storytelling and that they will draw cards at random from their group bundle.
4. Each bundle has its own independent characters, and they can be interchanged.
5. Students will select a card, read their assigned attributes, then move on the Input/Information Share section.

Input/Information Share

1. Each group will then read the Greek History handout that contains information on Greek mythology, storytelling, and information on the character categories.
2. This is also a time where students can clarify their roles and ask the teacher for help.
3. After reading the “Ancient Greece Storytelling” handout, the students will introduce their roles to their group.
4. The end of the Ancient Greece Storytelling handout states that students will wait for their teacher to begin the next section. The teacher can use this extra allotted time to clarify any questions students may have.

Guided Practice/Understanding

1. The students will now begin the Prophecy Making activity.
2. The students will create an improv scene as their assigned characters and try to solve the given problem. This activity is called the Prophecy Making, where the students will practice the art of storytelling. The students have a set of rules in the handout. The following rules are more technical and designed for the teacher to have a deeper understanding to answer questions or to share verbally with the class. The teacher can also model an improv segment by acting as an Oracle and choosing a student to play a role.

THE STORY OF THE ORACLES



Rules

1. The Oracle will present the initial problem (The initial problem will be attached to the Oracle Card.)
2. Characters will then create their own dialogue and movements through improv. This activity will closely mirror the improv activity, “Yes, and..:”
3. The characters are free to introduce new concepts, plots, and ideas as long as it is done in character.
4. The Oracle has control over the story being told and can introduce new plot points.
5. For Example, if the Deity states that they placed a curse on the Hero, the Hero will then go along with the newly introduced idea and continue the story.

Independent Practice/Assessment

1. The students will now break from their groups and return to their own work areas.
2. The students will now write a 2-3 paragraph description of the prophecy as if they were 21st century scholars who recently discovered writings in ancient Greece.
3. Questions the students should consider include: How did the events of the story change in this context? Did all elements of the prophecy remain?

Closure: Class Discussion

The teacher will lead a class discussion over the activities the students completed.

Questions that should be asked of the class include:

1. How did the Oracle’s prompts change the story?
2. What actions did other characters take in the story that surprised you?

Differentiated Instruction/Accommodations

If a student is not comfortable performing, they can instead act as a second Oracle. The two Oracles can weave the story together as a team.

WHAT'S HAPPENING?



Objective:

Students will be able to correctly identify and apply elements of foreshadowing to events that occur in *The Oresteia*.

Content Area TEKS:

§110.22.b.5.C English Grade 6: make and correct or confirm predictions using text features, characteristics of genre, and structures

Theatre TEKS:

§117.213.b.5.B Theatre (MS) III: develop a knowledge of the terminology and process of evaluation such as intent, structure, effectiveness, and value and apply this process to performances using appropriate theatre vocabulary

Recommended Grade Level:

6th Grade

Bloom's Taxonomy Levels:

Identification, Application

Multiple Intelligences:

Linguistic

Time Required:

55 Minutes

Materials:

- Scissors
- Projector
- Resource Pages:
 - Foreshadowing Graphic
 - Oresteia Summary and Prophet Descriptions
 - Prophets and Event Slips (pre-cut)
 - Exit Ticket

WHAT'S HAPPENING?



Focus Activity: (5 minutes)

1. Divide the students into three groups as they are entering the class, and have the students create a tableau of the beginning, middle, and end of the Oresteia. This allows students to review what happens in the show, or give context to any students who were unable to watch the performance (3 minutes)
2. Present to class (2 minutes)

Modeling/Examples: (2 minutes)

1. Discuss the Foreshadowing Definition display with the class, and ensure that everyone is clear on the definition. Give an example of foreshadowing. One option would be the story of the Tortoise and the Hare, and how the Tortoise continued to tell the Hare that he would win because of his focus.

Practice/Group Activity: (20 minutes)

1. Divide your students into two lines that face each other.
2. Inform Line 1 that they are now The Prophets and distribute the slips of paper marked starting with the number 1 to each student in this line.
3. Inform Line 2 that they are now The Events and distribute the slips of paper marked starting with the number 2. (2 minutes)
4. Inform all students not to reveal what number and letter sequence is on their slip.
5. Inform the students that they will be reading what is on their paper to the person standing across from them in the opposite line. Making sure that both students share and read aloud. Emphasis that the goal of this activity is to see if they can identify out what dialogue matches the event. Have the students move from person to person to. (10 minutes)
6. When the students have all returned to their original spots, alternate calling on students in different lines and ask them which person they thought had a slip that corresponded.

WHAT'S HAPPENING?



7. When the student applies their knowledge of foreshadowing and picks their partner, check to make sure their letters match, if they match, have them move out of line, if they don't match suggest that they try again. (8 minutes)
8. When students all have partners, have the students present their line of dialogue and events to the class. (5 minutes)

Notes for the Teacher:

1. If you don't have an even number of students in your class, feel free to participate yourself.
2. Make sure that the slips of paper are not in alphabetical order. They must be out of order for this to be effective, or else the students will be able to solve the problem within the first exchange they have.
3. You can facilitate the rotation of students by having the first line remain still, and the second line move sequentially from person to person in the line.

Closure/Check for Understanding: (Time Remaining)

1. Give each student an Exit Ticket and have the students work with their partners to answer the questions on the Exit Ticket.

Differentiated Instruction/Accommodations

The times are flexible if students are in need of more time to read, you can also read the slips aloud for students if needed.

THE MANY SHADES OF GOOD AND EVIL



Objective:

The students will be able to understand contrasting points of view and how they impact a character's actions.

Content Area TEKS:

§110.52.b.1.D Creative Writing:
employ various points of view to
communicate effectively

§110.36.c.1.A English I:
engage in meaningful and respectful
discourse by listening actively,
responding appropriately, and
adjusting communication to
audiences and purposes

Theatre TEKS:

§117.315.c.1.E Theatre I:
analyze characters by describing
attributes such as physical,
intellectual, emotional, and social
dimensions through reading scripts
of published plays

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Understand and Analyze

Multiple Intelligences:

Verbal/Linguistic, Interpersonal,
Artistic

Time Required:

50 Minutes

Materials:

- one red colored pencil
- one blue colored pencil
- one sheet of blank paper
- Resource Page - scene from *The Oresteia*

THE MANY SHADES OF GOOD AND EVIL



Hook: (10 minutes)

1. Gather students around a whiteboard/chalkboard area (for a face-to-face classroom setting). Create a Venn diagram. Label one circle “Evil” and one circle “Good”. Ask students to name major plot points or characters from *The Oresteia* and inquire as to which section of the Venn diagram they fall under. Fill in the sections accordingly and have a quick collaborative discussion over absolutes vs. grey areas within the spectrum of good and evil.

Main Activity: (30 minutes)

1. Have students ready with one sheet of blank paper and two colored pencils, one blue and one red. Blue being the “good” color and red being the “evil” color.
2. Have students divide their sheet of paper in half, labeling one half Clytemnestra and the other Orestes.
3. Distribute printed handouts of the attached scene to each student (for a face-to-face classroom setting). Have students volunteer to read aloud each part.
4. Instruct students to listen carefully to the scene that is about to be read, and direct them to first analyze the scene from the perspective and point of view of Clytemnestra. When they observe the character actively making “good” choices or behaving in a morally sound way, they should shade the section of blank paper labeled Clytemnestra with blue hues. When they observe the character actively making “bad” choices or behaving in an immoral way, they should do the same with their red colored pencil in the same section. If students wish to also create minimalistic drawings or jot down specific impactful moments or pieces of dialogue with their “good” or “evil” colored pencils within each section, they should feel free to do so.
5. After reading through the scene once from Clytemnestra’s perspective, the students should repeat the exercise, but this time from Orestes’s point of view. By the end of the second read through, the students should have both halves of their piece of paper filled out with a dramatic array of blue and red hues.

THE MANY SHADES OF GOOD AND EVIL



6. Ask students to hold up their pieces of paper to show their classmates around them (for a face-to-face classroom setting). You should observe a variety of red, blues, and blended purples for the scene on each designated half of each student's paper.
7. Point out noticeable differences between students' pieces of paper and inquire on their reasonings. Create a discussion on the importance of understanding differing perspectives and how an individual's point of view drives and motivates them to engage in the behaviors and activities they choose to engage in. Transition into closure writing activity.

Closure: (5-10 minutes)

1. Have students flip their paper over and take 5-10 minutes to briefly write their thoughts on the similarities and differences between Clytemnestra and Orestes and how their shared and contrasting life experiences and learned behaviors shaped their relationship and the reality of their ultimate destiny.

Differentiated Instruction/Accommodations

Open whiteboard feature on zoom for a virtual classroom setting. Create a Venn diagram using the whiteboard feature to complete the hook virtually. Share screen to reveal the attached scene between Clytemnestra and Orestes (for a virtual classroom setting). Stop screen sharing and ask students to hold up their pieces of paper to their camera (for a virtual classroom setting).

DESTINY VS DECISION



Objective:

The students will be able to identify and demonstrate the difference between destiny and decision.

Content Area TEKS:

§110.36.c.4.B English I:
generate questions about text before, during, and after reading to deepen understanding and gain information; make connections to personal experiences, ideas in other texts, and society

§110.36.c.5.A English I:
describe personal connections to a variety of sources, including self-selected texts

§110.36.c.5.C English I:
use text evidence and original commentary to support a comprehensive response

Theatre TEKS:

§117.316.C.3.C Theatre II:
analyze characters, themes, duties, and elements of a script to determine artistic roles and technical assignments

§117.316.c.4.B Theatre II:
analyze ways in which theatre, television, and film play a role in our daily lives and influence our values and behaviors

§117.316.c.4.C Theatre II:
analyze and evaluate the impact of live theatre, film, television, and electronic media in contemporary society

Recommended Grade Level:

9th Grade

Bloom's Taxonomy Levels:

Remember, Understand, Apply

Multiple Intelligences:

Interpersonal, Verbal/Linguistic

Time Required:

40-50 Minutes

Materials:

- 2 video clips of scenes
- <https://bit.ly/3e9LhAa>- Watch all 11 minutes
- <https://bit.ly/3ofXLhy>- Watch Until 3 minutes and 8 seconds
- Quote PPT for writing assessment at the end, Worksheet/Handout
- Journal or piece of paper (to draw hand out if one isn't available)
- Pens or pencils
- Projector
- *The Oresteia*
- Decision V. Destiny Lesson Plan PPT (Powerpoint)
- Guiding Questions (included in PPT)
- Resource Page

DESTINY VS DECISION



Hook: (5 minutes)

In the beginning of class, the teacher should ask the students what they think Destiny and Decision mean. After that, the teacher should clarify and define Decision and Destiny. They can do this by having it on a projector screen, on a white board, or spoken, etc.

Step by Step Activity Details: (15 minutes)

1. The teacher should begin this activity by asking for two volunteers to read and act out a scene in front of the class. These will be included in the powerpoint and on the worksheet as the first example.
 2. Once two volunteers have been chosen, they will perform a scene that will be handed to them from *The Oresteia*.
 3. After the performance, the students will be asked to reflect upon the scene and discuss as a whole, using the guided questions provided in the powerpoint: "What decisions were made, if any?"; "What was determined by destiny in the scene?"
 4. Validity of the students answers should be determined with evidence from the powerpoint, definitions, and further explanation and detail, if necessary.
- *** Overall the goal of this activity is to create a dialogue and to discuss the difference between destiny and decision.

DESTINY VS DECISION



Closure: (5 minutes)

“Are you here today in this classroom by destiny... or decision?” I want you to think about this for a few minutes (no more than 3 mins) and then I want you to write down what you think it is, using one word, either “Destiny or Decision” Then close your notebooks/turn your paper around etc.

Assessment: (15 minutes)

Look at the quotes on the board and discuss what you think it means and if you agree or disagree. Then, discuss why or why not with a partner or the rest of the class. Make sure to back up your argument with examples from the video clips.

Differentiated Instruction/Accommodation:

Have all the materials printed/in a format that is conducive to the students' learning.

DESTINY VS DECISION



Optional: Additional Exploration Activities/Exercises

Fate Vs. Destiny In the Movies

1. The teacher will begin by directing the students to the board/area of projection to watch “Fate and Destiny in Literature and Movies” and “Fate, Free Will, and Mythology in Avengers Infinity War.”
2. The teacher will then show a clip, discuss the content of the clip and make sure the students all have a good understanding of what happened in the clip.
3. Then the teacher will direct the student’s attention to the worksheet that was passed out at the beginning of class.
4. The teacher will then explain the worksheet and the given examples.
5. After that, the teacher will ask the students to analyze the scene using the boxes of the worksheet and examples for each.
6. Repeat steps 2-5 until both the clips are viewed. This should take no more than 20 minutes.
7. Ask if anyone needs help or clarification. Allow some time and wiggle room for student responses and extra instruction if needed.
8. The students should come with two scenes from *The Oresteia* that they think could be Destiny or Decision. They will fill it for the last blank of the worksheet.

Powerpoint Link:

https://1drv.ms/p/s!AsPKmv9pMckoeketDYz9jM_Uuho

YouTube Video Links:

<https://bit.ly/3e9LhAa>

<https://bit.ly/3ofXLhy>

THEY/THEM/THEIRS



Note: It is important to emphasize that your classroom is a safe space. Throughout this lesson, it is vital for you, the teacher, to have a clear and open mind. This may possibly be an uncomfortable or sensitive topic for some students, or even for you, so be sure to mention that all conversations are safe within your classroom. Push anti-discrimination. Read that again. Push anti-discrimination! How can we combat hate, bias, and discriminatory thoughts? How can we, the students, change the way society views gender?

Helpful pre-lesson article for the teacher: What are personal pronouns and why do they matter? <https://bit.ly/38u2H75>.

- Pronouns are a part of our everyday life and communication. Usually when we speak in the third person, gender is implied with the pronouns we use. We must be respectful and correct with others' pronouns as this is one of the most basic ways to show your respect for their identity.

Dyslexic-accessible discussion questions

- Link to .pdf: <http://bit.ly/2OcMgVZ>
- This includes all questions for discussion and is separated by sections of the lesson plan.

Sample of a virtual discussion board to use for takeaways:

- Link to Padlet <http://bit.ly/discussionpadlet>

Link to Four Perspectives handout

- <http://bit.ly/fourperspectives>

Link to TEDx: Toilets, bowties, gender and me | Audrey Mason-Hyde

- <http://bit.ly/mason-hydeTEDx>

“It's easy to fictionalize an issue when you're not aware of the many ways in which you are privileged by it.” — *Kate Bornstein, Gender Outlaws: The Next Generation*

THEY/THEM/THEIRS



CHORUS

An androgynous and diverse group. Their general identity should be along the lines of "the household help" and one should sense that, if not actually onstage, they are always about, engaged in various obscure minor tasks, doing the work of keeping the place going in some mysterious way. It should be easy to lose track of them since they are unremarkable, but, except for the bulk of the second act, they are onstage, if only as witnesses. Indeed, they are mostly understood as figures on the margins of the action, since what they are up to seems so commonplace by comparison to the grand business of the rest of the play. But this is their power.

CHORUS A/WATCHMAN. Earthy, folk wise

CHORUS B. Cool, pious, otherworldly

CHORUS C. Reasoned, questioning, just

CHORUS D. Fierce, frightening, decisive

CHORUS E/ELECTRA. Creature energy, watching, wary, sly

CHORUS F. Older, ironic, cool. Formerly the nurse of Orestes.

CHORUS G. Motherly, capable, experienced. Formerly the nurse of Electra.

CHORUS H unpredictable, ancient soul, powerful

CHORUS I young, questioning, fair

from *The Oresteia*, adapted by Ellen McLaughlin

PARTING WITH THE PATRIARCHY



| Stormy = F :(| Partly Cloudy = C | Sunshine = A |
|--|--|--|
| Does not clearly articulate the elements of the patriarchy | The presentation articulates the elements of patriarchy, but not the impact on audiences | The presentation clearly describes patriarchy as the center theme of the selection and describes its impact on audiences |
| Does not stay in the time frame of 3-5 minutes | | Is in the defined time frame of 3-5 minutes |
| Student did not participate in research or presentation | The student either participated in research or presentation | The student both participated in research and presentation |

THE ART OF VENGEANCE



- VENGEANCE- PUNISHMENT INFLICTED, OR RETRIBUTION EXACTED FOR AN INJURY OR WRONG
- REVENGE- THE ACTION OF INFLICTING HURT OR HARM ON SOMEONE FOR AN INJURY OR WRONG SUFFERED AT THEIR HANDS
- GREEK TRAGEDY- A PLAY IN WHICH THE PROTAGONIST, USUALLY A PERSON OF IMPORTANCE AND OUTSTANDING PERSONAL QUALITIES, FALLS TO DISASTER THROUGH THE COMBINATION OF A PERSONAL FAILING AND CIRCUMSTANCES WITH WHICH HE OR SHE CANNOT DEAL
- GREEK CHORUS- IS A HOMOGENEOUS, NON-INDIVIDUALIZED GROUP OF PERFORMERS, WHO COMMENT WITH A COLLECTIVE VOICE ON THE DRAMATIC ACTION

HEALING TRAUMA WITH ART!



Depression

Depression is a monster
That destroys both heart and soul.
It tortures without mercy
And consumes its victim whole

It cripples and disables,
Making life too hard to cope
It can make each day a nightmare
And leave a person without hope.

Some people feel this sadness
From the time that they are young.
And believe that they are different
And can't be loved by anyone.

It's reinforced by parents
Too depressed themselves to care
For that child, they're supposed to love,
But instead forget is there

Depression can be nurtured
through violence and neglect
And fists used only to degrade
And words used to reject

It's hidden in those bullies
Who torture and demean,
Who use their words like weapons
To destroy all self-esteem

It's fueled by those substances,
Those are used to help escape,
From that endless pain, depression brings
And that unbearable heartache.

It can cause someone to just give up,
To lose all strength to fight.
It can annihilate one's very soul
And make them take their life.

Yes, Depression is a vulture
That will make anyone its prey.
There is no one who deserves it,
And there is no one to blame.

We don't need to make a judgement,
But we need to be aware
That those who suffer through this pain
Just need the world to care

HEALING TRAUMA WITH ART!



Night Terrors

After everything is said and done
Bad dreams and nightmares
Chased away by the coming dawn
Demons stashed into nightstand drawers
Everything the same routine
Fight to fall asleep
Get only maybe an hour or two
Halfway making it through both night and day
Instead of being away and alert the next day
Just barely keep my eyes open
Keeping up with daily demands
Leaves me even more exhausted
Making sleep the next night even more impossible
Nightmares creeping back into me
Overly vivid dreams making me crazy
Pray that they go away soon
Quit messing with my head
Resting my eyes has turned to hell
Sleepless, sleepless nights
Tortured by what seems to be a plague
Unable to rid myself of them
Visiting chaotic places
While laying in my bed
Xanadu for me would be a peaceful sleep
Years without one is
Zero in 730 days

HEALING TRAUMA WITH ART!



Paranoia

Panic, worry, darkness closing in around me,
These are some words I could use to describe my anxiety,
but nothing I can say could speak of its entirety,
as I cry internally thinking I've lost my insanity.

Doctors, counselors, saying there's something wrong with me.
My parents telling me to calm down and stop being so crazy.
But how can I calm down and stop being so crazy.
But how can I calm down when the world around me
is spinning out of control and I can barely see?

Breathe. You will get through this.

You will get through the sleepless nights,
all the internal fights,
and the days that seem right
when the world hits you all its might.

Breathe. You will get through this.

I know you think I'm overreacting about the silliest little things
but to me, those silly little things seem like the doom the world could bring.
Can't you see, a spilled glass of milk to you can seem like an earthquake to me

I know it might be hard to understand my anxiety,
but I hope today I have given you some clarity.

HEALING TRAUMA WITH ART!



Paranoia Pt. 2

So the next time someone is scared and feels like they can't breathe,
shaking and crying, unable to see,
don't tell them they're overreacting; don't call them crazy.
Help them realize there is more to life than this miser,
and no matter the doubt inside, they will be who they are meant to be.

Breathe. I will get through this.

Because I know I am more than just my anxiety,
and one day I hope to be free of it entirely.
But until then, i will keep telling myself, quietly,
I am stronger than this. I am stronger than my anxiety.

HEALING TRAUMA WITH ART!



Anxiety

I hear them there every day.
Why will they not go away?
They tell me that I'll be betrayed.
Will it really be that way?

They fill my brain with thoughts and doubts.
Will, I ever make it out
Of the hell that I am in?
I don't think I'll ever win.

I'm sure they've taken over me.
The voices make me want to flee.
They make me want to cry inside,
but I know that I can't hide.

HEALING TRAUMA WITH ART!



Color Mood

Blue

tranquility, love,
loyalty, security,
trust, intelligence,
coldness, fear,
masculinity

Red

love, energy, power,
strength,
passion, heat, anger,
danger, warning

Brown

friendly, earth,
outdoors, longevity,
conservative,
dogmatic,

Green

money, growth,
fertility,
freshness, healing,
envy, jealousy, guilt

Pink

healthy, happy,
feminine, compassion,
sweet, playful, weak,
femininity, immaturity

Tan/Beige

dependable,
flexible,
crisp, conservative,
dull, boring

Purple

royalty, nobility,
luxury, ambition,
mystery,
moodiness

Yellow

bright, sun,
creativity, intellect,
happy,
irresponsible,

Gray

security, reliability,
intelligence, solid,
gloomy, sad,
conservative

Turquoise

spirituality, healing,
protection,
sophisticated,
envy, femininity

Orange

courage, confidence,
friendliness, success,
ignorance,
sluggishness

Black

protection,
dramatic,
classy, formally,
death, evil, mystery

A WHOLE LOT OF EMOTION



Monologue 1

Clytemnestra:

“I have never spoken the truth until now. I have never done anything until this moment. Just this.

This is all I have ever done. You killed my daughter—the treasure I made inside my body and gave to the world—you killed her. Set this in motion, the years of nights, nights of years, through the war you chose, the war killing my daughter allowed you to fight. I could wait. I had to. To make this justice.”

THE STORY OF THE ORACLES



The Drawing of the Fates

These are the cards the students will use for the Drawing of the Fates. After separating students into groups of 6, have each group member draw a card from the group bundle.

Students will fill out these cards if required, and introduce their characters to the other members of the group

Group 1

The Oracle

As the Oracle, you have control of the direction of your group's prophecy. You can state a new plot point, event, or introduce a new location, but can only do so once every minute.

The Quest (share with others):

This ragtag group must work together to defeat the Minotaur in the Labyrinth. There is a spy among the group that will betray the group.

The Deity

Choose a deity from the deities listed in the Greek Storytelling Handout.

Your Mission:

It is of great interest to you that this party is successful in their quest.

While you aren't directly present, you can help through indirect (and creative) ways. You also talk through the Oracle

THE STORY OF THE ORACLES



The Hero

The Oracle stated that Athens must vote for a Champion... and that's you! You are an expert warrior and navigator. There is great pressure for you to lead this group and defeat this Mythological Creature. You also heard the Oracle say there is a spy among you....

Your Name: _____

The Minotaur of the Labyrinth

Ah yes, the fearsome Minotaur. You have amassed a great army ready to attack Athens, and now a group has been sent to stop you. Send obstacles their way as they make their way to your Labyrinth. You also have a secret ally: The Ruler.

Your Mission:
Stop the group from arriving to the Labyrinth. Obtain the golden amulet from the group.

The Citizen

You are a common citizen of Athens, yet you have been named by the Oracle of Delphi to partake in this journey. You did, however, find a shiny golden amulet... perhaps it will be of use? Keep this secret, for there might be spies in the group.

Your Name: _____

Your Occupation: _____

The Ruler

You are the Ruler of Athens. The Oracle named you to accompany this group in the prophecy. You have been corrupted by the Mythological Creature and are acting as a spy. Keep this secret from the group.

Your Mission: Sabatoge the quest without being detected.

Your Name: _____

THE STORY OF THE ORACLES



Group 2

The Oracle

As the Oracle, you have control of the direction of your group's prophecy. You can state a new plot point, event, or introduce a new location, but can only do so once every minute.

The Quest (share with others):

This ragtag group must work together to defeat the Minotaur in the Labyrinth. There is a spy among the group that will betray the group.

The Deity

Choose a deity from the deities listed in the Greek Storytelling Handout.

Your Mission:

It is of great interest to you that this party is successful in their quest. They also have an artifact that is dear to you.

While you aren't directly present, you can help through indirect (and creative) ways. You also talk through the Oracle

The Hero

The Oracle stated that Athens must vote for a Champion... and that's you! Unfortunately, Athens voted unwisely for you have been corrupted by the creature. Keep this secret close to you. Your mission is to lead the group to the creature, but try to sabotage the quest.

Your Name: _____

The Minotaur of the Labyrinth

Ah yes, the fearsome Minotaur. You have amassed a great army ready to attack Athens, and now a group has been sent to stop you.

Send obstacles their way as they make their way to your Labyrinth. You also have a secret ally: The Hero.

Your Mission:

Stop the group from arriving to the Labyrinth. Obtain the golden amulet from the group.

THE STORY OF THE ORACLES



The Citizen

You are a common citizen of Athens, yet you have been named by the Oracle of Delphi to partake in this journey. You did, however, find a shiny golden amulet... perhaps it will be of use? Keep this secret, for there might be spies in the group.

Your Name: _____

Your Occupation: _____

The Ruler

You are the Ruler of Athens. The Oracle named you to accompany this group in the prophecy. Your goal as the ruler is to ensure the prophecy is fulfilled so that peace can fall upon your city. You have not been on such a quest in years, but strive to prove yourself as worthy of being ruler.

Your Name: _____

Group 3

The Oracle

As the Oracle, you have control of the direction of your group's prophecy. You can state a new plot point, event, or introduce a new location, but can only do so once every minute.

The Quest (share with others):

This ragtag group must work together to defeat the Minotaur in the Labyrinth. There is a spy among the group that will betray the group.

The Deity

Choose a deity from the deities listed in the Greek Storytelling Handout.

Your Mission:

It is of great interest to you that this party is successful in their quest. They also have an artifact that is dear to you.

While you aren't directly present, you can help through indirect (and creative) ways. You also talk through the Oracle

THE STORY OF THE ORACLES



The Hero

The Oracle stated that Athens must vote for a Champion... and that's you! You are an expert warrior and navigator. There is great pressure for you to lead this group and defeat this Mythological Creature. You also heard the Oracle say there is a spy among you....

Your Name: _____

The Minotaur of the Labyrinth

Ah yes, the fearsome Minotaur. You have amassed a great army ready to attack Athens, and now a group has been sent to stop you. Send obstacles their way as they make their way to your Labyrinth. You also have a secret ally: The Citizen.

Your Mission:

Stop the group from arriving to the Labyrinth. Obtain the golden amulet from the group.

The Citizen

You are a common citizen of Athens, yet you have been named by the Oracle of Delphi to partake in this journey. Unknown to the group, you have been corrupted by the creature. Keep this secret from the others. Your mission is to help take the group to your master, but sabotage them along the way.

Your Name: _____

Your Occupation: _____

The Ruler

You are the Ruler of Athens. The Oracle named you to accompany this group in the prophecy. Your goal as the ruler is to ensure the prophecy is fulfilled so that peace can fall upon your city. You have not been on such a quest in years, but strive to prove yourself as worthy of being ruler.

Your Name: _____

THE STORY OF THE ORACLES



Group 4

The Hero

The Oracle stated that Athens must vote for a Champion... and that's you! You are an expert warrior and navigator. There is great pressure for you to lead this group and defeat this Mythological Creature. You also heard the Oracle say there is a spy among you....

Your Name: _____

The Minotaur of the Labyrinth

Ah yes, the fearsome Minotaur. You have amassed a great army ready to attack Athens, and now a group has been sent to stop you. Send obstacles their way as they make their way to your Labyrinth. You also have a secret ally: The Citizen.

Your Mission:

Stop the group from arriving to the Labyrinth. Obtain the golden amulet from the group.

The Citizen

You are a common citizen of Athens, yet you have been named by the Oracle of Delphi to partake in this journey. Unknown to the group, you have been corrupted by the creature. Keep this secret from the others. Your mission is to help take the group to your master, but sabotage them along the way.

Your Name: _____

Your Occupation: _____

The Ruler

You are the Ruler of Athens. The Oracle named you to accompany this group in the prophecy. Your goal as the ruler is to ensure the prophecy is fulfilled so that peace can fall upon your city. You have not been on such a quest in years, but strive to prove yourself as worthy of being ruler.

Your Name: _____

THE STORY OF THE ORACLES



The Citizen

You are a common citizen of Athens, yet you have been named by the Oracle of Delphi to partake in this journey. You did, however, find a shiny golden amulet... perhaps it will be of use? Keep this secret, for there might be spies in the group.

Your Name: _____

Your Occupation: _____

The Ruler

You are the Ruler of Athens. The Oracle named you to accompany this group in the prophecy. Your goal as the ruler is to ensure the prophecy is fulfilled so that peace can fall upon your city. You have not been on such a quest in years, but strive to prove yourself as worthy of being ruler.

Your Name: _____

Group 5

The Oracle

As the Oracle, you have control of the direction of your group's prophecy. You can state a new plot point, event, or introduce a new location, but can only do so once every minute.

The Quest (share with others):

This ragtag group must work together to defeat the Minotaur in the Labyrinth. There is a spy among the group that will betray the group.

The Deity

Choose a deity from the deities listed in the Greek Storytelling Handout.

Your Mission:

It is of great interest to you that this party is successful in their quest. They also have an artifact that is dear to you.

While you aren't directly present, you can help through indirect (and creative) ways. You also talk through the Oracle

THE STORY OF THE ORACLES



The Hero

The Oracle stated that Athens must vote for a Champion... and that's you! You are an expert warrior and navigator. There is great pressure for you to lead this group and defeat this Mythological Creature. You also heard the Oracle say there is a spy among you....

Your Name: _____

The Minotaur of the Labyrinth

Ah yes, the fearsome Minotaur. You have amassed a great army ready to attack Athens, and now a group has been sent to stop you. Send obstacles their way as they make their way to your Labyrinth. You also have a secret ally: The Citizen.

Your Mission:
Stop the group from arriving to the Labyrinth. Obtain the golden amulet from the group.

The Citizen

You are a common citizen of Athens, yet you have been named by the Oracle of Delphi to partake in this journey. Unknown to the group, you have been corrupted by the creature. Keep this secret from the others. Your mission is to help take the group to your master, but sabotage them along the way.

Your Name: _____

Your Occupation: _____

The Ruler

You are the Ruler of Athens. The Oracle named you to accompany this group in the prophecy. Your goal as the ruler is to ensure the prophecy is fulfilled so that peace can fall upon your city. You have not been on such a quest in years, but strive to prove yourself as worthy of being ruler.

Your Name: _____

THE STORY OF THE ORACLES



Ancient Greek Storytelling

The Greek Pantheon

The Ancient Greek civilization is famous for their Pantheon, a collection of gods or religious figures. In almost every story, fable, or ancient recordings, there is a mention of a deity or mythological creature.

Here are some of the most notable deities:



ZEUS

- Zeus is the sky and thunder god in ancient Greek religion, who rules as king of the gods of Mount Olympus.



POSEIDON

Poseidon was one of the Twelve Olympians in ancient Greek religion and myth, god of the sea, storms, earthquakes and horses.



ATHENA

Athena is an ancient Greek goddess associated with wisdom, handicraft, and was regarded as the patron and protectress of various cities across Greece,



ARTEMIS

Artemis is the Greek goddess of the hunt, the wilderness, wild animals, the Moon. She was the patron and protector of young girls, and was believed to bring disease upon women and relieve them of it.



How Stories were Told

The Ancient Greek told their stories through word of mouth, with some people actually making a living from storytelling. Myths and fables were the most common stories, which often included gods or other mythological creatures. Since there was many languages in ancient Greece, storytellers opted to keep these stories in Greek as a common language. This is actually how Greek became the common language! The storytellers used the same stories, which people already knew- to the point of correcting storytellers. The best storytellers began creating new stories with the same established deities, heroes, creatures, and villains. This is the challenge you are about to embark on in the Story of the Oracles!!!

Roles in the Drawing of Fates

You have already chosen a card from the Drawing of Fates and may be curious as to your role in the activity. The top of your card states your title (make sure to share this with your group!) Each card has a description or objective for your character. One character in the group contains an ancient artifact, and the other is a spy (both of these characters must keep this fact about them secret while acting out their objective.) Just as the great storytellers of Ancient Greece, your goal is to take these established characters in the group, and improvise a myth or fable.

The base story: The Oracle has named everybody in this group to embark on this quest. The Minotaur has sent their army to attack Athens. The group must travel across the battle in Athens, sneak through the Minotaur army, and enter the Labyrinth to defeat the Minotaur. (These are only the base events, you can introduce new events!!)

Here are the rules for this activity:

- Each person can add on a new twist or turn to this story. (For Example, "As the Hero, I say we go into the Labyrinth." The characters in the group can now have discourse and come to a decision.
- The Minotaur can introduce new obstacles or scenarios for the party to solve.
- The Oracle can overrule individual decisions and can move the story in a certain direction.
- Each person must wait for another person to take an action or introduce a thought before they can act again.

What's Next?

Once your teacher says to begin storytelling, everybody in the group will introduce themselves. Afterwards, The Oracle will introduce the plot and then the story can begin!!!!

WHAT'S HAPPENING



Foreshadowing



A LITERARY DEVICE IN WHICH A WRITER GIVES AN ADVANCE HINT OF WHAT IS TO COME LATER IN THE STORY.

FORESHADOWING OFTEN APPEARS AT THE BEGINNING OF A STORY, OR A CHAPTER, AND HELPS THE READER DEVELOP EXPECTATIONS ABOUT THE COMING EVENTS IN A STORY. THERE ARE VARIOUS WAYS TO CREATE FORESHADOWING.

WHAT'S HAPPENING



Summary of the Oresteia:

Directions: Use to review the Oresteia or provide to students who didn't see the performance.

Agamemnon is at war with Troy in order to retrieve Helen. He is unable to get to Troy and looks to the Gods for guidance, and his daughter, Iphigenia has dreams of her death in order for Greece to win the war, making her a prophet. Her father kills her and is then able to travel to Troy. He returns home and Clytemnestra, still grieving the loss of her daughter, lays a red carpet for him to walk on. He reveals that he has brought Cassandra, another prophet who is cursed so that no one believes her predictions, with him from Greece. Clytemnestra kills Agamemnon and Cassandra. 10 years later, Electra comes out from the crowd to talk to her mother, Clytemnestra. Electra scolds her mother for killing her father and wishes that she was able to remember her father better. She says that she wants her brother to return home so he could kill her mother. After Electra falls asleep, Orestes returns home, and Apollo is a voice in his head. Electra wakes up and hugs her brother. Orestes meets his mother, pretending to be a stranger, and tells her that Orestes has died. Orestes kills his mother. Orestes begins having nightmares and the Chorus begins to wonder what they should do with the siblings who are covered in their mother's blood. The Chorus said the cycle of revenge has gone on far too long and chose to forgive them so the killing could stop.

Prophets:

Iphigenia: 10 year old daughter of Clytemnestra and Agamemnon, has nightmares that she knows predicts her death

Clytemnestra: Has nightmares that she has trouble interpreting, but everyone else is able to derive the future

Cassandra: A Prophet of Apollo, but is cursed so no one believes her predictions.

WHAT'S HAPPENING



Instructions: Cut each box out into individual slips before the start of your lesson.

| The Prophets | The Events |
|--|--|
| 1A IPHIGENIA: I know I saw it AGAMEMNON: Saw what? IPHIGENIA: My death. | 2A Agamemnon takes Iphigenia off stage. Clytemnestra screams and Agamemnon returns on stage covered in blood. |
| 1B AGAMEMNON: There's more to it than that. She might be capable of sensing something we can't, a clear vessel for the truth. | 2B It is revealed that Iphigenia's dreams predict the future, confirming that Iphigenia is a prophet. |
| 1C CLYTEMNESTRA: And now, Justice perfect for me. | 2C Clytemnestra kills Agamemnon in order to retrieve justice for Iphigenia |
| 1D CLYTEMNESTRA: Oh, I don't have time for this. She's just crazy or something. | 2C It is revealed that Cassandra is a prophet who is cursed so everyone thinks she is insane. |
| 1E CASSANDRA: Dear sun, I will miss you. I give thanks to you, and to the last seconds... | 2E Clytemnestra kills Cassandra |
| 1F ELECTRA: There is meaning to my suffering. Even this life will be made whole. No crime goes unpunished. I will be avenged. | 2F Later revealed that Electra is plotting the death of her mother. |
| 1G ELECTRA:... My brother's been gone for so long, he might as well not exist for all the good he's done me. I am so tired of waiting for him to return to do what has to be done. | 2G After Electra falls asleep, Orestes returns home, but is a completely different person than before |
| 1H ORESTES: I hear you, Apollo my god. | 2H Orestes tells Electra that Apollo has sent him home |
| 1I ORESTES: (speaking as Apollo) "Black knot... It is for you, son of the mother-monster, she who, steeped in... Cut it now!..." | 2I Orestes approaches his mother with the intent to kill her |
| 1J CHORUS A (About Orestes): Him. This man here. The question is: what will we do with him? | 2J The Chorus decided the fate of Orestes and chose to forgive him. |

WHAT'S HAPPENING



Exit Ticket

Directions: Use the time remaining in class to answer these questions with your partner.

1. Define foreshadowing in your own words.
2. Who were the Prophets in the show? What were some examples of their prophecies?
3. Why might a playwright use foreshadowing in their writing?
4. What are some examples of foreshadowing in the media? Provide at least 2 examples

THE MANY SHADES OF GOOD AND EVIL



ORESTES

You did what you should never have done and now you must suffer what you should never have to suffer.

CLYTEMNESTRA

I think that you have misinterpreted the...logic here. What you don't want, what you don't want is to become what, what your father became, some cursed killer who takes the life of—

ORESTES

—I don't have any choice in this. It's being done through me,—

CLYTEMNESTRA

—But look what happened to him—

ORESTES

—You. You were what happened to him. You chose, you decided, and then you killed him. There was no god at your back, prodding you into it, you came up with it, all by yourself—

CLYTEMNESTRA

—He did it! He killed your sister! That's what he did.

ORESTES

You tricked him, lured him into the house, made him helpless and then / you—

THE MANY SHADES OF GOOD AND EVIL



CLYTEMNESTRA

He knew it was wrong. He came back to me because he knew I'd do it. He knew he had to die for it. I just held the knife he fell on.

ORESTES

I have a knife now, Mother. I will hold it for you.

CLYTEMNESTRA

No! You are not going to kill your mother. This is completely different. I killed some man I married, some stranger who walked into my life and ruined it. He slaughtered our daughter, slit her throat like some backyard goat. What father, human or animal, could do that? It was an abomination, against nature, and he knew it, knew it as he drew the knife across her neck, She was his favorite and still he did it. Gagged her so that she couldn't curse him, the man she thought was her father, her protection against the world, now just the man with the knife.

ORESTES

I am the man with the knife. That's all I have ever been allowed to be.

CLYTEMNESTRA

No, you are my child. (She goes to him, touches him.) The child who took my breast. Blood of my blood. You will never do this. It would destroy you. Any wound you make in me would open in you and never heal.

THE MANY SHADES OF GOOD AND EVIL



ORESTES

(Still to the god) Tell me! What am I to do?

CLYTEMNESTRA

Listen to your mother. What do gods have to do with this?

ORESTES

The god is inside me, has been since the moment you did it. You began him in me, the river of his speech.

CLYTEMNESTRA

But we know each other, you and I.

ORESTES

I don't know you, I don't know anything.

CLYTEMNESTRA

I'm your mother. You lived in me. You are me.

ORESTES

Then I'm also my father. He gave me this.
(He draws the knife.)

CLYTEMNESTRA

How did you get that? That's the knife, the same knife...

THE MANY SHADES OF GOOD AND EVIL



ORESTES

You killed him with?

CLYTEMNESTRA

That he killed her with. Iphigenia.

ORESTES (Disturbed)

Iphigenia.

CLYTEMNESTRA

You see, my love, you see it now, don't you?

(Orestes is desperately looking up, searching the sky for some kind of help.)

You're not a man who would do that. You don't want to be him.

(No help at hand, he looks back at his mother.)

ORESTES

He was my father and you killed him.

CLYTEMNESTRA

It won't be undone. Killing me won't bring your father back. You will be cursed.

You will run for the rest of your life under a twisting, biting cloud. You can't kill your mother!

ORESTES

I have no choice!