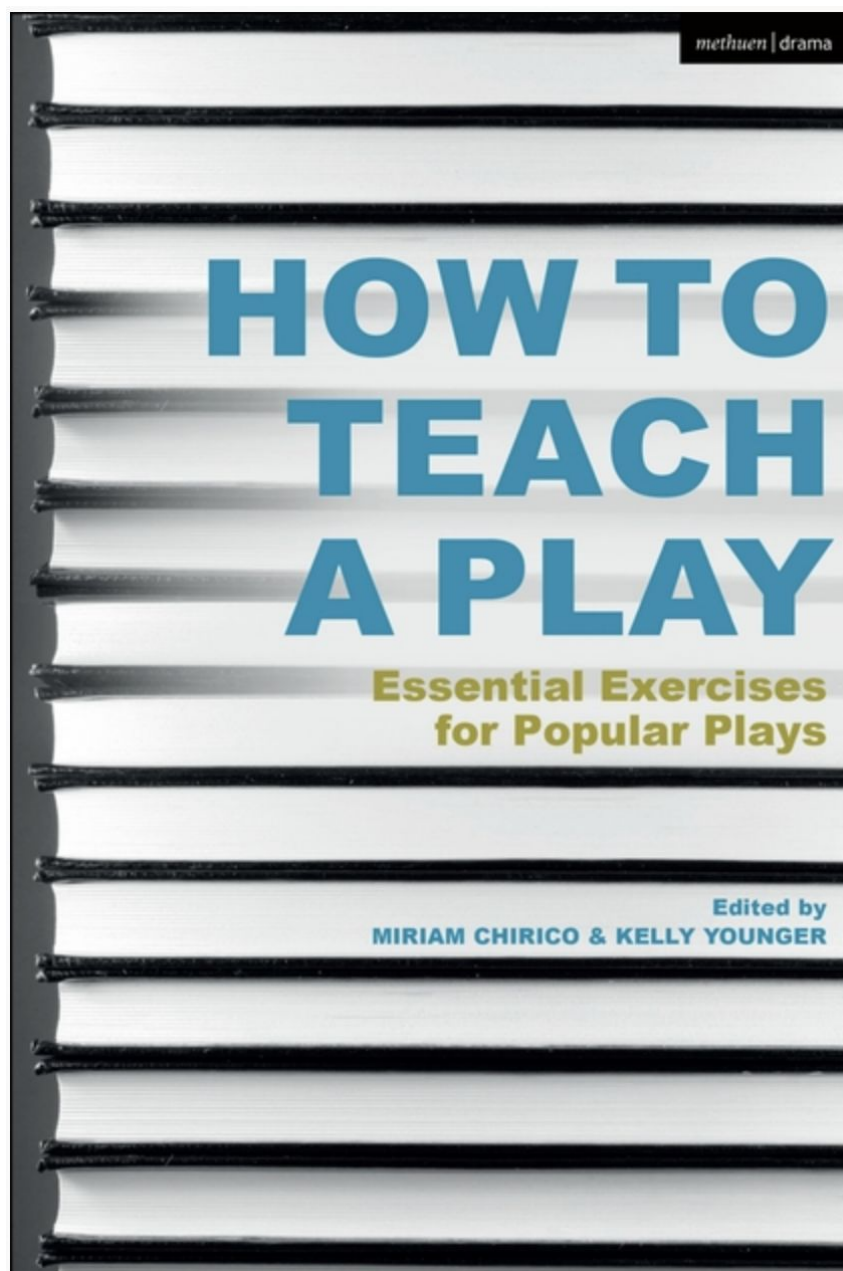


APPENDIX

In this PDF you will find additional materials, discussion questions, handouts, graphics, etc. that pertain to the specific exercise contained in the book. These may be downloaded and shared with students.



Hubris and Hamartia based on Aristotle's Poetics

Betsy S. Goldman, Boston Shakespeare Project

Appendix: Definitions for hubris and hamartia

Hubris:

- a. "...[T]he overbearing attitude of man both towards the gods and his fellow men." Ehrenberg, Victor. From *Solon to Socrates: Greek History and Civilization* between the 6th and 5th Centuries BC. Second Edition. London and New York: Routledge, 1973, 189
- b. "...The word for the dangerous combination of arrogance and error, overconfidence and disrespect. While the meaning varied somewhat in ancient usage, the lasting application was to overweening individuals who act in defiance of limits fixed by the gods or by nature, or at least fail to recognize their own limitations or understand the realities before them." Gibson, Robert. 2015. "HUBRIS." *Alternatives Journal (AJ) - Canada's Environmental Voice* 41 (2): 64.
- c. "Creon holds that it is hubris for Antigone to transgress the laws (by which he really means his own edict that Polyneices be not buried); and also hubris to exult in her own action and laugh.... Similarly, Clytemnestra in Sophocles' *Electra*...regards it as hubris to oppose her mother, whatever crimes the mother may have committed. In both cases hubris is shown by 'getting above oneself' in a manner offensive to those in power." Adkins, A.W.H. 1976. "Polu pragmosune and "Minding One's Own Business": A Study in Greek Social and Political Values." *Classical Philology* 71, no. 4 (1976): 322.

Hamartia:

- d. "Mistake of fact." Stinton, T. C. W. "Hamartia in Aristotle and Greek Tragedy." *The Classical Quarterly* 25, no. 2 (1975): 221.
- e. "The senses of [hamartia] can be grouped under three main headings: to miss the mark (literally); to fail in some object or make a mistake; and to offend morally." Stinton, T. C. W. "Hamartia in Aristotle and Greek Tragedy." *The Classical Quarterly* 25, no. 2 (1975): 222.
- f. "From the Greek, 'error'. In Aristotle's theory of tragedy, the mistake or failing which brings about the hero's downfall. ...[H]amartia can also be a matter of ignorance or mistaken judgement." "Hamartia." In *The*

Cambridge Guide to Literature in English, edited by Ian Ousby. 2nd ed.
Cambridge University Press, 2000.

- g. "...[I]gnorance of the particulars of one's action, especially including misidentification of one's blood-relatives." Kim, Ho. "ARISTOTLE'S "HAMARTIA" RECONSIDERED." *Harvard Studies in Classical Philology* 105 (2010): 33-34.

***The Eumenides* by Aeschylus**

Ellen Moll, Michigan State University

Appendix: Historical and cultural contexts

This exercise and this overall approach to teaching this play is inspired by classic scholar Froma Zeitlin's highly influential essay, "The Dynamics of Misogyny: Myth and Mythmaking in the *Oresteia*" (see Resources in Companion Website).

According to Zeitlin, misogyny is a key way that the play convincingly demonstrates the superiority of reason, the polis, and democracy, etc.; the victory of the polis/democracy/law is the victory of the masculine over the feminine, the father over the mother, human over animal. Furthermore, Zeitlin argues that through this play, these categories are conjoined to one another in lasting ways that have influenced the nature of misogyny in Western cultures for millennia; it is in this play (and its trilogy) that we first see man versus woman so clearly and closely associated with polis versus home/house, reason versus emotion, human versus animal, sky versus earth, law versus kinship, Greek versus barbarian, etc. These negative associations with women characterize Western misogyny more broadly, according to Zeitlin; the play is not the beginning of anti-woman sentiment of course, but it does much to determine the cultural associations through which Western misogyny works.

Some historical or cultural contexts might be explored with students before reading the play. It is helpful for students to know:

1. that the Athenian *polis*, a city-state, was a democracy, and that jury trials were considered a central part of civic life for (Athenian male) citizens;
2. the mythic story of Athene's birth and how it is used to claim that Athene is on the side of men;
3. that a son was thought to be related to his father but not (as much) to his mother due to early classical understanding of pregnancy, i.e., that the father provides the seed, but the mother is merely the ground the seed is planted in, and therefore the father is the true parent. Women's primary contribution is birth, and anyone not born of a womb might therefore owe nothing to women. This thinking is consistent with the scientific beliefs of the time, and can also be found in Aristotle;

4. that killing a family member is one of the greatest crimes or outrages that one could commit in this culture, and it is a crime against the natural order itself, which is why the gods may get involved. However, there is an obligation to avenge a family member who has been murdered; it is from this conflict that the moral ambiguity of Orestes' actions arise, since he kills his mother to avenge his father.

***Oedipus the King* by Sophocles**

Dr. Viviane Sophie Klein, Boston College

Appendix: Role Cards

Chorus – You are a Stagehand at the Circus

Your Back-Story

You are a stagehand at a circus. Busy working during the time in question, you were completely uninvolved in the tragedy. You know the basic facts about it (see below), but none of the details. You are as eager as the Leader is to figure out what happened.

Your Motivation

Your job is to underline the clues that emerge from the dialogue and to help move the interrogation along. To that end, you should frequently ask questions, offer commentary, repeat important lines or key words, turn statements into queries, etc. You can interact with both the audience and the characters onstage.

Special Instructions

Anytime someone says a term from the list below, you should jump in and say: “Wait a minute! Did you just say... [insert term here]?!” Then you should ask a follow up question about that term.

1. Key Terms
 - a. Ketchup
 - b. Mustard
 - c. Relish
 - d. Condiments
 - e. Dry cleaner’s
 - f. Feed(ing) the lion

Read this passage aloud at the start of the game:

“I am the Chorus and here is the back-story: I am a stage-hand at a circus. (Pointing to the leader) This (wo)man is the ringmaster of the circus. Long ago, a Fortune Teller predicted that (s)he would someday have this dream job, but at a great personal cost. Indeed, (s)he officially took over the position EARLIER TODAY, after his/ her spouse,

the previous ringmaster of the circus, was tragically eaten by a lion. The time of death was approximately 2:30 in the afternoon.

The Ringmaster has gathered the troupe together to try and figure out what happened. (S)he must solve the mystery as quickly as possible before an inspector arrives and potentially shuts the circus down. It should be in...tents.”

Read this line aloud at the end of the game:

“Alas! Alas! How terrible knowledge is when it’s no help to the knower.” (OT, 316)

Leader – The New Ringmaster Of The Circus

Your Back-Story (Share this ONLY AFTER you’ve interrogated all the others)

You are the new ringmaster of a circus. Long ago, a Fortune Teller predicted that you would someday have this dream job, but at a great personal cost. Indeed, you officially took over the position EARLIER TODAY, after your spouse, the previous ringmaster of the circus, was tragically eaten by a lion. The time of death was approximately 2:30 in the afternoon.

At 12:30pm, you and your spouse were checking on supplies at the concession stand. You accidentally bumped into a case of hotdogs, setting off a spectacular domino chain of condiments, which ended up completely covering both of you from head to toe in ketchup, mustard, and relish.

Your spouse had to meet with a cotton candy vendor and didn’t have time to change. (S)he left for his/her appointment.

You spent the next hour and a half cleaning up the mess.

At about 1:00, the Clown passed by, and you asked him/ her if (s)he would mind dropping your outfit off at the dry cleaner’s. The Clown generously ran to your trailer, brought back a change of clothes, then left with your condiment-covered costume. You returned to cleaning up the mess.

At about 2:00, you heard the Contortionist cry out and you ran to help. You found him/ her twisted in an impressively intricate knot. You were reminded of a pretzel. And mustard. And your spouse. You spent the next half hour trying to untangle him/ her.

At about 2:30, you heard a ruckus coming from the animal enclosure and went to investigate. That’s when you discovered the lion licking his lips after lurching on your love.

Your Motivation

You are deeply saddened by the death of your spouse. You are also worried about the future of the circus you have just inherited. You want to figure out how this terrible accident could have happened. You also want to make sure that there was no funny business (I'm looking at you, Clown!).

Cast Member #1 – The Contortionist

Your Back-Story

You are the Contortionist of a circus. Earlier today, the old ringmaster of the circus was tragically eaten by a lion. The time of death was approximately 2:30 in the afternoon.

At about 1:45, you were in the arena rehearsing a new routine, when the Lion Tamer approached you, and asked if you would feed the lion while he ran a quick errand. You agreed to do it, but unfortunately, you got stuck in a particularly complicated pose. You called out for help and the Leader came running to your rescue. It took almost a half hour to get you untangled.

Your Motivation

It's not your fault! Is it?

You feel terrible because you would have fed the lion, but you got tied up, so to speak. You want to prove your innocence! It's not your job to feed the lion, after all! Why did you agree to do it in the first place? What was the Lion Tamer doing?

Cast Member #2 – The Lion Tamer

Your Back-Story

You are the Lion Tamer of a circus. Earlier today, the old ringmaster of the circus was tragically eaten by a lion. The time of death was approximately 2:30 in the afternoon.

At about 1:30, you were brushing the lion's teeth, when the Clown approached you and asked if you would deliver some dry cleaning for him/ her.

You agreed, but needed to find someone to feed the lion in your absence. You went into the main tent, where you came upon the Contortionist, who was rehearsing a new routine. You asked him/ her if (s)he would mind feeding the Lion while you ran a quick errand. (S)he agreed.

Your Motivation

It's not your fault! Is it?

You did arrange for someone to feed the lion, but are you ultimately responsible all the same? Why did you agree to leave the lion in the first place? Why did the clown need his/ her clothes dry cleaned?

And, by the way, it's not the lion's fault either! He was only acting according to his nature. Besides, the lion was on a strict diet. He only ate food with ketchup on it.

Cast Member #3 – The Clown

Your Back-Story

You are the Clown of a circus. Earlier today, the old ringmaster of the circus was tragically eaten by a lion. The time of death was approximately 2:30 in the afternoon.

At around 1:00, you were walking by the concession stand, where you discovered the Leader – covered from head to toe in ketchup, mustard, and relish – cleaning up a huge mess. (S)he called you over and asked if you could drop his/ her costume off at the dry cleaner's. Of course you were going to help! What are friends for? You ran back to the Leader's trailer, brought him/ her a change of clothes, and left with the condiment-covered costume.

Unfortunately, your clown car wouldn't start! You had to fix it before the show that evening, so you went looking for someone else who could take care of the dry cleaning. That's when you came upon the Lion Tamer. You asked him/ her to run the errand in your place.

At about 2:20, you were still fixing your car, when you saw the old ringmaster return to the circus. (S)he was off at distance, but you could still see that (s)he was a mess! It looked like a hotdog stand had exploded on him/her. Around the same time, you heard the lion start to growl something fierce. The old ringmaster must have heard it too, since (s)he turned and ran toward the animal enclosure. Were you the last one to see him/her alive?

Your Motivation

It's not your fault! Is it?

If you hadn't asked the Lion Tamer to run the errand in your place, (s)he would have fed the lion and none of this terrible business would have happened! Is it all your fault? Why did the Leader need the clothes dry cleaned in the first place? What happened?

Audience B - The "All-Knowing Audience"

The Leader is the ringmaster of a circus. Long ago, a Fortune Teller predicted that (s)he would someday have this dream job, but at a great personal cost. Indeed, the Leader

took over the job after his/ her spouse, the previous ringmaster of the circus, was tragically eaten by a lion. The time of death was approximately 2:30 in the afternoon.

Here is what happened that fateful day:

12:30pm – The Leader and his/ her spouse were checking on supplies at the concession stand. The Leader accidentally bumped into a case of hotdogs, setting off a spectacular domino chain of condiments, which ended up completely covering both of them from head to toe in ketchup, mustard, and relish.

1:00pm – The spouse had to meet with a cotton candy vendor and didn't have time to change. (S)he left for his/her appointment.

The Leader stuck around to clean up. (S)he called the Clown over, and asked if (s)he would drop his/ her costume off at the dry cleaner's. The Clown kindly ran back to the Leader's trailer, brought back a change of clothes, then left with the condiment-covered costume.

1:15pm – The Clown soon discovered that (s)he couldn't take the costume to the dry cleaner's after all, due to tiny car trouble. (S)he asked the Lion Tamer to run the errand in his/ her place.

1:30pm –The Lion Tamer agreed, but (s)he needed to find someone to feed the lion in his/ her absence. (S)he came upon the Contortionist, who was rehearsing a new routine. The Lion Tamer asked the Contortionist if (s)he would mind feeding the Lion while (s)he ran an errand.

1:45pm – The Contortionist agreed to do it, and the Lion Tamer left. Unfortunately, the Contortionist got stuck in a particularly complicated pose. (S)he called out for help.

2:00pm – The Leader heard the Contortionist and came running to help. (S)he found him/ her twisted in an impressively intricate knot. The Leader was reminded of a pretzel. And mustard. And his/ her spouse.

2:20pm – While the Leader was trying to untangle the Contortionist, his/ her spouse returned from his/her meeting with the cotton candy vendor. The spouse heard the lion growling and went to check on it. Still covered in hot dog condiments, (s)he entered the hungry lion's cage and met his/her untimely demise.

If the Leader hadn't spilled condiments all over the spouse in the first place, the lion would have been fed and the spouse wouldn't have been covered in delicious toppings. The Leader was the catalyst of the tragedy all along!

The Tragedy of Hamlet by William Shakespeare

Joseph Kidney, Stanford University

Appendix: Soliloquies from quarto versions of *Hamlet*

“Good” Quarto/First Folio of 1623

To be, or not to be, that is the Question:
Whether 'tis Nobler in the mind to suffer
The Slings and Arrows of outragious Fortune,
Or to take Armes against a Sea of troubles,
And by opposing end them: to dye, to sleep
No more; and by a sleep, to say we end
The Heart-ake, and the thousand Naturall fhockes
That Flesh is heyre too? 'Tis a consummation
Deuoutly to be with'd. To dye to sleepe,
To sleep, perchance to Dream; I, there's the rub,
For in that sleep of death, what dreams may come,
When we haue fhuffled off this mortall coile,
Muft giue us pause. There's the respect
That makes Calamity of long life:
For who would beare the Whips and Scornes of time,
The Oppreffors wrong, the poore mans Contumely,
The pangs of difpriz'd Loue, the Lawes delay,
The infolence of Office, and the Spurnes
That patient merit of the unworthy takes,
When he himfelfe might his *Quietus* make
With a bare Bodkin? Who would thefe Fardles beare
To grunt and fweat vnder a weary life,
But that the dread of fomething after death,
The vndifcouered Countrey, from whole Borne
No Traueller returnes, Puzels the will,

And makes vs rather beare those illes we haue,
Then flye to others that we know not of.
Thus Conscience does make Cowards of vs all,
And thus the Natiue hew of Resolution
Is ficklied o're, with the pale caft of Thought,
And enterprizes of great pith and moment,
With this regard their Currants turne away,
And loofe the name of Action. Soft you now,
The faire *Ophelia*? Nimph, in thy Orizons
Be all my finnes remembered.

“Bad” Quarto of 1603

To be, or not to be, Ay there's the point,
To Die, to sleep, is that all? Aye all:
No, to sleep, to dream, aye marry there it goes,
For in that dream of death, when we awake,
And borne before an everlasting Judge,
From whence no passenger ever returned,
The undiscovered country, at whose sight
The happy smile, and the accursed damn'd.
But for this, the joyful hope of this,
Who'd bear the scorns and flattery of the world,
Scorned by the right rich, the rich cursed of the poor?
The widow being oppressed, the orphan wrong'd,
The taste of hunger, or a tyrants reign,
And thousand more calamities besides,
To grunt and sweat under this weary life,
When that he may his full Quietus make,
With a bare bodkin, who would this endure,
But for a hope of something after death?
Which puzzles the brain, and doth confound the sense,

Which makes us rather bear those evils we have,
Than fly to others that we know not of.
Aye that, O this conscience makes cowards of us all,
Lady in thy orizons, be all my sins remembered.

The Tragedy of Hamlet by William Shakespeare

Desi Cameron, Pepperdine University

Appendix: Soliloquy with example of stage directions

Rope Pulling Activity:

How all occasions do inform against me	(pull left)
And spur my dull revenge!	(pull right)
What is a man	(pull both sides)
If his chief good and market of his time	
Be but to sleep and feed?	
A beast, no more.	(pull right)
Sure he that made us with such large discourse,	(pull left)
Looking before and after, gave us not	
That capability and godlike reason	(pull left)
To fust in us unused.	
Now, whether it be	(pull right)
Bestial oblivion,	(pull left)
or some craven scruple	(pull right)
Of thinking too precisely on the event	
A thought which, quartered,	(pull both sides)
hath but one part wisdom	(pull left)
And ever three parts coward;	(pull right)
I do not know	(pull both sides)
Why yet I live to say 'This thing's to do'	(pull right)
Sith I have cause, and will,	(pull left)
and strength,	(pull right)
and means	

To do it.

Examples, gross as earth, exhort me:

Witness this army, of such mass and charge, (pull both sides)

Led by a delicate and tender prince.

Whose spirit, with divine ambition puffed, (pull left)

Makes mouths at the invisible event.

Exposing what is mortal and unsure (pull right)

To all that fortune, death, and danger dare,

Even for an egg-shell. Rightly to be great

Is not to stir without great argument, (pull left)

But greatly to find quarrel in a straw (pull right)

When honour's at the stake. (pull right)

How stand I, then, (pull both sides)

That have a father killed, (pull right)

a mother stained, (pull left)

Excitements of my reason (pull left)

and my blood, (pull right)

And let all sleep? (pull both sides)

While, to my shame, I see (pull left)

The imminent death of twenty thousand men (pull right)

That, for a fantasy and trick of fame,

Go to their graves like beds — fight for a plot (pull both sides)

Whereon the numbers cannot try the cause,

Which is not tomb enough and continent

To hide the slain?

O, from this time forth (pull left)

My thoughts be bloody, (pull right)

or be nothing worth! (let go of rope and let Hamlet run towards Claudius)

***Measure for Measure* by William Shakespeare**

Nicole Sheriko, Rutgers University

Appendix: Act 2, Scene 4, before Isabel returns

ANGELO: When I would pray and think, I think and pray
To several subjects. Heaven hath my empty words,
Whilst my invention, hearing not my tongue,
Anchors on Isabel. God in my mouth,
As if I did but only chew His name,
And in my heart the strong and swelling evil
Of my conception. The state whereon I studied
Is, like a good thing being often read,
Grown sere and tedious. Yea, my gravity,
Wherein—let no man hear me—I take pride,
Could I with boot change for an idle plume
Which the air beats for vain. O place, O form,
How often dost thou with thy case, thy habit,
Wrench awe from fools, and tie the wiser souls
To thy false seeming! Blood, thou art blood.
Let's write "good angel" on the devil's horn.
'Tis not the devil's crest. Knock within. How now,
who's there?

***The School for Scandal* by Richard Brinsley Sheridan**

Helen Williams, Northumbria University, UK

Appendix: Prologue to *The School for Scandal* by D. Garrick

A school for Scandal! tell me, I beseech you,
Needs there a school this modish art to teach you?
No need of lessons now, the knowing think;
We might as well be taught to eat and drink.
Caused by a dearth of scandal, should the vapours
Distress our fair ones — let them read the papers;
Their powerful mixtures such disorders hit;
Crave what you will — there's quantum sufficit.
**“Lord!” cries my Lady Wormwood (who loves tattle,
And puts much salt and pepper in her prattle),
Just risen at noon, all night at cards when threshing
Strong tea and scandal — “Bless me, how refreshing!
Give me the papers, Lisp — how bold and free! [Sips.]
LAST NIGHT LORD L. [Sips] WAS CAUGHT WITH LADY D.
For aching heads what charming sal volatile! [Sips.]
IF MRS. B. WILL STILL CONTINUE FLIRTING,
WE HOPE SHE'LL draw, OR WE'LL undraw THE CURTAIN.
Fine satire, poz — in public all abuse it,
But, by ourselves [Sips], our praise we can't refuse it.
Now, Lisp, read you — there, at that dash and star:”**
**“Yes, ma'am — A CERTAIN LORD HAD BEST BEWARE,
WHO LIVES NOT TWENTY MILES FROM GROSVENOR SQUARE;
FOR, SHOULD HE LADY W. FIND WILLING,
WORMWOOD IS BITTER” — “Oh! that's me! the villain!
Throw it behind the fire, and never more
Let that vile paper come within my door.”**
Thus at our friends we laugh, who feel the dart;
To reach our feelings, we ourselves must smart.
Is our young bard so young, to think that he
Can stop the full spring-tide of calumny?
Knows he the world so little, and its trade?
Alas! the devil's sooner raised than laid.
So strong, so swift, the monster there's no gagging:
Cut Scandal's head off, still the tongue is wagging.
Proud of your smiles once lavishly bestow'd,
Again our young Don Quixote takes the road;

To show his gratitude he draws his pen,
And seeks his hydra, Scandal, in his den.
For your applause all perils he would through —
He'll fight — that's write — a cavalliero true,
Till every drop of blood — that's ink — is spilt for you.

***Pygmalion* by George Bernard Shaw**

Rebecca Cameron, DePaul University

Appendix: Comparative endings for *Pygmalion*

1916 edition

HIGGINS ... [Rising] By George, ELIZA, I said I'd make a woman of you; and I have. I like you like this.

LIZA. Yes: you turn round and make up to me now that I'm not afraid of you, and can do without you.

HIGGINS. Of course I do, you little fool. Five minutes ago you were like a millstone round my neck. Now you're a tower of strength: a consort battleship. You and I and Pickering will be three old bachelors together instead of only two men and a silly girl.

MRS. HIGGINS returns, dressed for the wedding. ELIZA instantly becomes cool and elegant.

MRS. HIGGINS. The carriage is waiting, ELIZA. Are you ready?

LIZA. Quite. Is the Professor coming?

MRS. HIGGINS. Certainly not. He can't behave himself in church. He makes remarks out loud all the time on the clergyman's pronunciation.

LIZA. Then I shall not see you again, Professor. Good bye. [*She goes to the door*].

MRS. HIGGINS [*coming to Higgins*] Good-bye, dear.

HIGGINS. Good-bye, mother. [*He is about to kiss her, when he recollects something*]. Oh, by the way, ELIZA, order a ham and a Stilton cheese, will you? And buy me a pair of reindeer gloves, number eights, and a tie to match that new suit of mine, at Eale & Binman's. You can choose the color. [*His cheerful, careless, vigorous voice shows that he is incorrigible*].

LIZA [*disdainfully*] Buy them yourself. [*She sweeps out*].

MRS. HIGGINS. I'm afraid you've spoiled that girl, Henry. But never mind, dear: I'll buy you the tie and gloves.

HIGGINS [*sunnily*] Oh, don't bother. She'll buy 'em all right enough. Good-bye.

They kiss. Mrs. Higgins runs out. Higgins, left alone, rattles his cash in his pocket; chuckles; and disports himself in a highly self-satisfied manner.

1941 edition

HIGGINS ... [*Rising*] By George, Eliza, I said I'd make a woman of you; and I have. I like you like this.

LIZA: Yes: you turn round and make up to me now that I'm not afraid of you, and can do without you.

HIGGINS: Of course I do, you little fool. Five minutes ago you were like a millstone round my neck. Now you're a tower of strength: a consort battleship. You and I and Pickering will be three old bachelors together instead of only two men and a silly girl.

[MRS HIGGINS returns, dressed for the wedding. ELIZA instantly becomes cool and elegant.]

MRS HIGGINS: The carriage is waiting, Eliza. Are you ready?

LIZA: Quite. Is the Professor coming?

MRS HIGGINS: Certainly not. He can't behave himself in church. He makes remarks out loud all the time on the clergyman's pronunciation.

LIZA: Then I shall not see you again, Professor. Goodbye. [*She goes to the door.*]

MRS HIGGINS [*coming to HIGGINS*]: Goodbye, dear.

HIGGINS: Goodbye, mother. [*He is about to kiss her, when he recollects something.*] Oh, by the way, ELIZA, order a ham and a Stilton cheese, will you? And buy me a pair of reindeer gloves, number eights, and a tie to match that new suit of mine. You can choose the color. [*His cheerful, careless, vigorous voice shews that he is incorrigible.*]

LIZA [*disdainfully*]: Number eights are too small for you if you want them lined with lamb's wool. You have three new ties that you have forgotten in the drawer of your washstand. Colonel Pickering prefers double Gloucester to Stilton; and you don't notice the difference. I telephoned Mrs Pearce this morning not to forget the ham. What you are to do without me I cannot imagine. [*She sweeps out.*]

MRS HIGGINS: I'm afraid you've spoilt that girl, Henry. I should be uneasy about you and her if she were less fond of Colonel Pickering.

HIGGINS: Pickering! Nonsense: she's going to marry Freddy. Ha ha! Freddy! Freddy!! Ha ha ha ha ha!!!! [*He roars with laughter as the play ends.*]

***Trifles* by Susan Glaspell**

Noelia Hernando-Real, Universidad Autónoma de Madrid

Appendix: Symbolism for stage properties

Bread and pans

They represent the amount of work assigned to women on farms at the time -- work that confined them inside the farmhouse. They are unfinished house chores, so they represent how tired Minnie was, her rebellion against given tasks, and the freedom she anticipates after John's death.

Towels

They also represent the amount of work assigned to women on farms, but they also add to the gender divide. The male characters complain about the towels, while Mrs. Hale insists that Frank is the one who probably stained the towels. Thus, the towels also represent how men belittle and spoil women's work.

Preserves

They also represent women's hard work on the farm. Making preserves was an absolute necessity at the time. The male characters mock the women's concern about Minnie's bottles, which also shows how they belittle women's work. Furthermore, the bottles break because of the extreme cold inside the farm, which connects to the next prop: the stove. The surviving bottle the female characters will take to Minnie is a gesture of empathy and will lead to their bonding to fight oppression.

Stove

The stove is firstly used as a gendered spatial divide. The men rush towards it, while the women stay apart, and only come to the stove once they are alone, in the same way that they only start handling props at ease when they are alone. Moreover, the fact that the stove does not work adds to the coldness of the kitchen, making it an inhospitable place in which to work. It is easy to assume that John, the man of the house, should have mended the stove or bought a new one, so that Minnie could work in a warm place and so that her bottles of preserve could survive. Thus, the stove also symbolizes men's lack of concern for women's work and comfort.

Rocker

The rocker presides on the stage, which highlights its importance. This is the rocker in which Minnie sat after killing John, rocking back and forth. A reproduction of this movement (even in miniature) will help students realize that the rocker reproduces movement even while going nowhere. The rocker symbolizes at the same time Minnie's need to go beyond the farmhouse and her imprisonment. The fact that Mrs. Hale is about to sit in it, touches it, and stares at it rocking draws attention to the rocker as well as her wish to avoid Minnie's entrapment.

Apron

The apron is first mentioned when Mr. Hale describes how he found Minnie. She was pleating her apron, which is understood as evidence of her nervousness, perhaps after having killed her husband. The apron gains importance when Mrs. Peters says this is something Minnie asked to bring her to prison. Thus, for Minnie there is no difference between jail and her kitchen; both are reclusive locations. Finally, the fact that the women carefully take the apron in contrast to the lawyer's laugh at it suggests how blind the male characters are to the reality of these farmwives and to how oppressed these women feel.

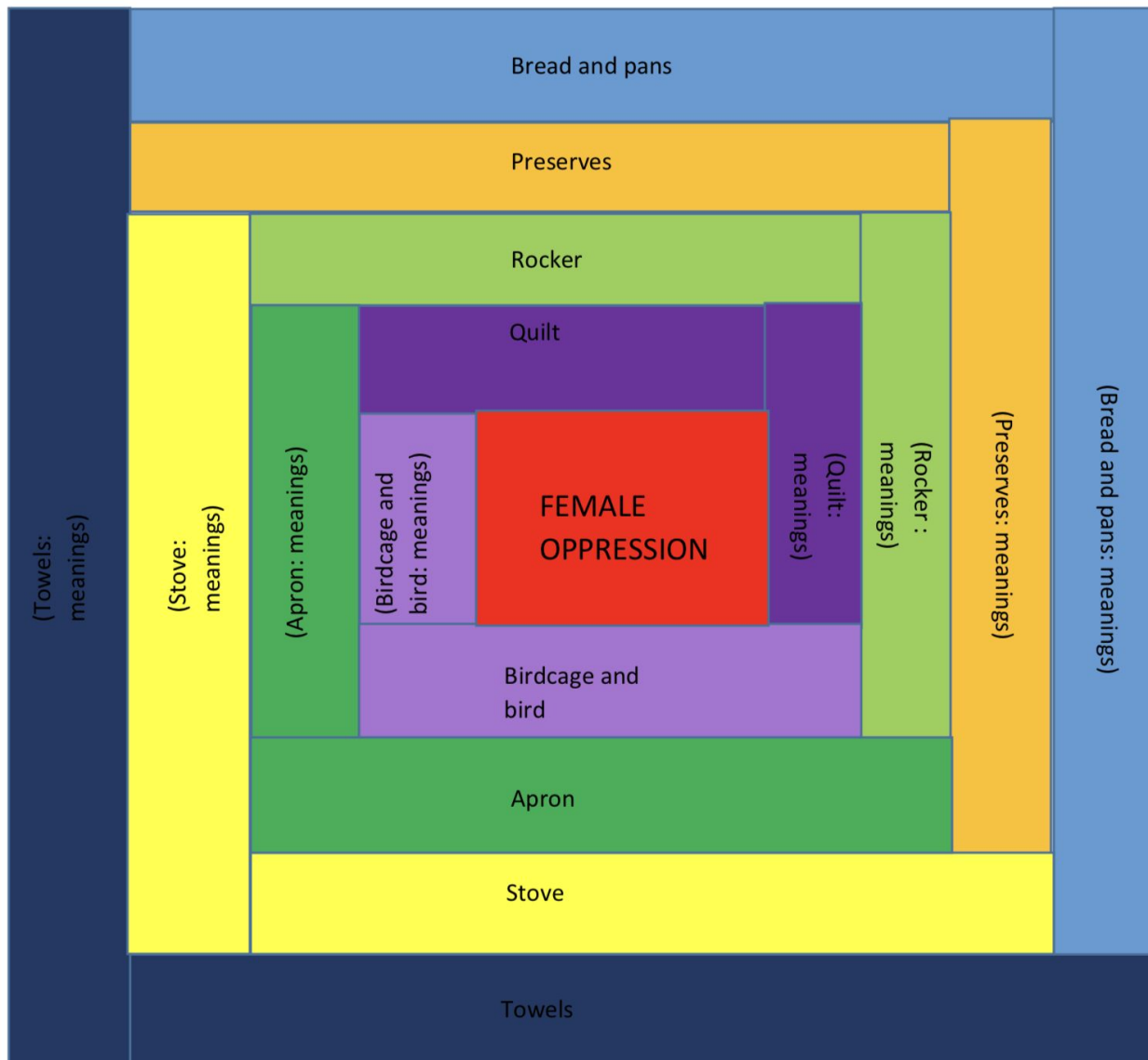
Quilt

The quilt, like the bread, the preserves, the towels and the pans, represents women's work on the farm. Quilting was a necessity to survive during cold winters, in fact. As with these other props, the care with which the women handle it is in stark contrast to how the men laugh at it. Significantly, it is a log cabin quilt pattern, a pattern that celebrates women's participation in the pioneer experience. Minnie's uncomplete quilt suggests her rebellion against the lie of the pioneer myth, as it excludes women. Interestingly, Mrs. Hale amends the messy stitches, which signifies her willingness to do whatever she can to acquit Minnie, while Mrs. Peters, at the beginning, is reluctant to let this happen. Nevertheless, her letting Mrs. Hale do it suggests she feels more sympathy toward Mrs. Hale and Minnie than loyalty to her husband.

Birdcage and bird

The broken door of the birdcage is understood as evidence of John's violence against Minnie. He was rough with the cage and the bird as he was rough and cold with Minnie. The bird represents how lonely Minnie was, as she got herself a bird to give her company. The bird also represents Minnie's former (freer) self, when she sang in the choir. The fact that the bird is dead represents how John had suffocated Minnie by

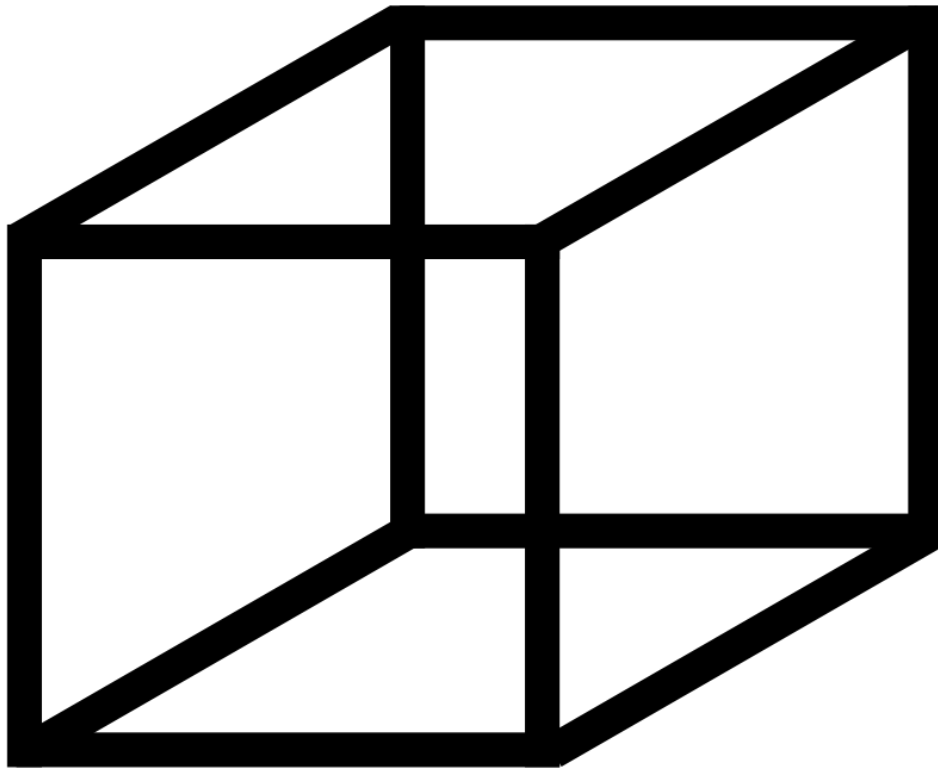
keeping her trapped on the farm, which parallels the bird in the cage. The final scene, in which Mrs. Peters and Mrs. Hale struggle to take the bird with them, signifies their coalition to let Minnie free, to fight in their own way against female oppression, as no evidence will ever be found. An interesting discussion then opens up as to what Mrs. Hale's final statement means ("We call it – knot it, Mr. Henderson"), especially coupled with the gesture "her hand against her pocket" where the bird is. Invite all students to stand up and perform this gesture. What does it mean: is it the furtive hiding of the bird/ evidence, or protection, or perhaps a threat? All these are possible answers students usually give, dependent on how rebellious they see the two women at the end of the play.



***Six Characters in Search of an Author* by Luigi Pirandello**

William Hutchings, University of Alabama at Birmingham

Appendix: The Necker Cube



***Mother Courage and Her Children* by Bertolt Brecht**

Robert J. Vrtis, Luther College

Appendix: Brecht's definition of *gestus*

As a concept, *gestus* expresses Brecht's desire to flatten certain characters into types, insist on the theatricality of his plays in performance, and highlight the body as socially constructed.

This exercise also illustrates how the social institutions of religion, work, or the military affect the habits and speech of various characters from Brecht's play. Students should be invited to think of their physical and vocal choices as part of their response to an analysis of *Mother Courage and Her Children*, drawing out the major themes of the play. In the spirit of epic theatre, they are reminded to play their characters with a presentational attitude (i.e., a full awareness that they are showing a character to the rest of the class rather than transforming into that character).

Briefly, *gestus* (or a *gest*) is a physicalized and/or vocalized expression of one character's attitude to another or to their circumstances, shaped by social factors, especially social class. As Brecht says, "The realm of attitudes adopted by the characters towards one another is what we call the realm of *gest*. Physical attitude, tone of voice and facial expression are all determined by a social *gest*" (Willett 198). Brecht emphasizes that not all *gests* are the "social *gests*" that he is concerned with, explaining:

The attitude of chasing away a fly is not yet a social *gest*, though the attitude of chasing away a dog may be one, for instance if it comes to represent a badly dressed man's continual battle against watchdogs. One's efforts to keep one's balance on a slippery surface result in a social *gest* as soon as falling down would mean 'losing face'; in other words, losing one's market value (Willett 104).

So, those *gests* that Brecht is primarily concerned with in a play like *Mother Courage and Her Children* are those which contain a social dimension and can express something about class and class struggle.

***True West* by Sam Shepard**

Suzanne Maynard Miller, New York City College of Technology (CUNY)

Appendix: Information sheets

INFORMATION SHEET A (Key Holder)

Set-up: You are in your kitchen. You live in a remote area of the country that does not have public transportation, cabs, ride-sharing service, or even cell service. You may not leave during the scene.

1. You are Character A—the Key Holder. In your hand, you have the key to your car.
2. Relationship to Character B: You were childhood friends. You are no longer close since he has proven to be unpredictable and even volatile.
3. Twenty-five years ago, your father (a stock broker) gave Character B's parents bad financial advice, which caused Character B's family to go bankrupt.
4. You still feel very guilty about the bad financial advice, so you've gone out of your way in the past to help Character B—even though you knew he/she was a lost cause. Your boy/girlfriend broke up with you yesterday, and you are emotionally destroyed. He/she is quickly stopping by in the next five minutes to pick up a few belongings.
5. You really want to be alone with your ex-boyfriend/girlfriend because you are hoping to salvage the relationship, but it will be almost impossible to have a meaningful conversation if Character B is still there.
6. While giving Character B your car key is the quickest way to get rid of him/her, you know you may never get your car back if you do this.

INFORMATION SHEET B (Challenger)

Set-up: You are in Character A's kitchen. Character A lives in a remote area of the country that does not have public transportation, cabs, ride-sharing service, or even cell service. You may not leave during the scene.

1. You are Character B—the Challenger. You do not have any money—nor do you have a car or a phone.
2. Relationship to Character A: You were childhood friends. In your view, he/she has everything in life—money, success, a steady relationship, and happiness.

3. A loan shark is after you to pay off a hefty loan. Your life is at stake if you don't pay up.
4. You are very good at talking your way into and out of situations in order to get your way.
5. [MF1] You have borrowed money from Character A in the past and blown it all.
6. You need Character A's car to go to a job interview that starts in 15 minutes. Landing this job will solve your problem with the loan shark. There is no public transportation or cabs available and it will take too long to walk to the interview. Borrowing Character A's car is your only option.
7. You need to leave in 3 minutes in order to make it to the interview on time.
8. You know Character A thrives on playing the hero. Convince him/her that you are really trying to make something of yourself, and perhaps Character A will help you.

WRITING REFLECTION QUESTIONS

1. In your improvised scene, who ended up with the key? If the key was transferred, comment on why you think this happened. What piece of information was delivered to make the key change hands? If the key did not change hands, comment upon why you think it remained with the Key Holder.
2. How did this exercise help you to understand the relationship between Austin and Lee? Did you gain a better understanding of the brothers as individuals? Did the exercise help you to feel the power struggle that exists between the brothers? In your improvised scene, did focusing on a physical object (the key) motivate you to either stand your ground or win control of the object (depending on which role you played)? Did your improvised scene give you any insight regarding the subtext in *True West* or about how subtext works in general?

***Zoot Suit* by Luis Valdez**

Ellen C. Mareneck, Bronx Community College (CUNY)

Appendix: Additional discussion questions

As a class, begin by discussing how youth cultures today display identity through dress and dialect.

1. Discussion Questions about Dress:
 - a. Zoot suits were considered “cool” in the 1930s and ‘40s — Who wore them?
 - b. What fashion styles are considered “cool” nowadays?
 - c. Do you ever consciously express your identity through the way you dress or through accessories? If so, what messages do you want to send?
 - d. Do you ever judge people by their clothing?
 - e. Ask the students for personal examples and lead them to explore how these elements are viewed in the media and by larger American society.
2. Possible discussion about “yellow journalism.” Have the students seen any “yellow journalism” today? There are excellent examples throughout the play of how the press characterized the boys and inflamed fears and turned the public against them. See the closing arguments of the trial in *Zoot Suit* Act 1, Sc. 11
3. Discussion Questions about Language:
 - a. Why do you think young people today use slang? How do you feel about people who use slang?
 - b. Do you use slang? When? Why?
 - c. Why do you think the Mexican American youth developed their own slang (Caló) in the 1930s and ‘40s?
 - d. Do you ever stereotype people by the way they speak English? (i.e., if they speak with an accent, or speak African American Vernacular English, or “Spanglish” or don’t speak English?)
 - e. [Author’s Note: My students noticed similarities between the way white society and the media in LA in the 1940s portrayed these Mexican-American adolescents as dangerous gang members and the way white society and media portrayed rappers and hip hoppers in the 1990s.]

4. Post Exercise Discussion Questions:

- a. Once you understood what the slang phrases meant, did it change your view of the characters?
- b. Did it make you more or less conscious of cultural identity?
- c. How important is your heritage culture to your identity?
- d. Did the way the Zoot Suiters were treated remind you of anything today?
- e. In your experience, do you think America is more or less accepting today of racial and cultural difference than when the play premiered? Explain why or why not.

***Blasted* by Sarah Kane**

**Angela Sweigart-Gallagher, St. Lawrence University
Kristin Hunt, Arizona State University**

Appendix: Violent acts instructions

Staging Violence: The World Before and After

1. Choose a challenging or problematic moment of the violence within the play.
2. Use this moment as the inspiration for a short performance that explores how Sarah Kane uses violence as an aesthetic (approximately 1-2 minutes max).
3. Consider the way in which she creates a sort of two-world atmosphere, in which the world explodes and violence enters.
4. Your piece should establish a world before and after violence.
5. Consider the following questions as you plan your performance:
 - a. How much or how little of Kane's violent act do you wish to stage? In other words, will you create a new act of violence?
 - b. How realistic or stylized will your violent act be?
 - c. What physical materials will you use and to what end?
 - d. What is your relationship to the audience in your piece? How close are we to this act? Where does the act occur and how much do we see?
 - e. What effect do you want the act of violence to have on the audience?
 - f. How will you create this moment of violence while still ensuring the safety of all performers and audience members?
 - g. How will your performance take into account the ethical parameters established in our prior discussions?
6. Be prepared to share your piece.

'Art' by Yasmina Reza

Suzanne Maynard Miller, New York City College of Technology (CUNY)

Appendix: Instructor and auctioneer guidelines

Guidelines for the Instructor

1. Give an overview of how an auction works. Explain that bidders can drop out and rejoin the bidding at any point during the auction. In addition, they don't need to be an initial bidder to play; players can join the bidding at any time.
2. Give each bidder a letter; the bidders must not show their letters to anyone else in the class.
3. There are three versions of the letter; in order for the exercise to work properly, there must be at least three players.
4. While the letters should be given out randomly, aim to have an even distribution (or close to it) of the "A" and "B" letters.
5. Important: Only one student should receive the "C" letter. This will keep the game on track and prevent it from ending in a tie.
6. Note: The "A" & "B" letters have "Credit" sections. After photocopying the letters, circle one credit amount on each—going for as much diversity as possible. The idea is that students will have different amounts of money with which to bid; this will keep the game interesting.
7. The artwork is sold to the highest bidder. Even though the game is fictional, students like to know "the value" of the piece when the bidding ends. Here are two suggestions: secretly decide on a value and mark it down beforehand, or write down a variety of values on slips of paper (including "forgery" and "a million dollars"), and place them in a hat—then have a student pick a slip out at the end of the game.

Guidelines for the Auctioneer (most likely played by the instructor):

1. Hand out the letters.
2. Give the students information about the artwork on auction (see below) and tell them that this is the only piece being auctioned today.
3. Once students have had time to review their letters, start the bidding at whatever amount you'd like (\$10,000 works well), and go up in \$10,000 increments. (You

may slow the game down or speed it up by decreasing or increasing the bidding increments accordingly.)

4. Important: While it is traditional for the auctioneer to speak quickly, tell the students that there has been some controversy regarding this piece of art; therefore, it is important that the auction proceed at a slower pace so everyone has time to consider his or her bid. If asked, you have no details regarding the controversy.

Information about the artwork on auction:

Provided below is a fictional artist and fictional title to an art piece; any similarity to a real person or artwork is purely coincidental. You may use these names or make up your own. Alternatively, you may choose to use the name of an actual artist and the title of an actual piece of art. While it is not necessary to have a physical piece of art for the students to bid on, it certainly makes the game more real. This can be something as simple as a quick sketch drawn on a piece of paper or something more elaborate.

ARTIST: Bella Sands

TITLE: Sun's Early Hour

DESCRIPTION: Oil on canvas, Circa 2000, 48 X 72 inches. Signed lower right corner.

CONDITION: Excellent

FRAMING: Framed in original frame

LETTER A:

1. We are not able to determine the value of the piece at this time.
2. The artist is "up and coming," it is possible that the piece could be worth up to \$500,000 in just a few years.
3. It may also be worth as little as \$5,000.

Note from a friend in the room:

1. Today's auction is full of art experts. You are new to the art world, so be careful! Watch what others do and follow their lead. If they hesitate, you should hesitate as well, since you could lose everything. But if they seem sure, you should bid with confidence.
2. CASH: you have the following amount of cash to spend on this piece of art: \$100,000.

3. CREDIT: you may borrow (from the bank) the amount circled and use it to bid (warning: borrowing will put you in debt):

- a. \$20,000
- b. \$40,000
- c. \$60,000
- d. \$80,000

4. BIDDING AMOUNT:

- a. The total amount available to you is \$100,000 + _____ = _____
- b. (credit) (bidding amount)
- c. You may not bid more than your “bidding amount.”

LETTER B:

1. We are not able to determine the value of the piece at this time.

Note from a friend in the room:

- 1. We have been advised that this painting may be a forgery!
- 2. You must watch closely to see who bids on it and how enthusiastic the bidders are—this is your only clue to the value of the artwork. If the bidding starts to get competitive, then it is probably safe to bid. However, if no one is bidding, or if the bidders seem reluctant, then be careful.
- 3. Since you don't know what the value is, we advise not bidding more than \$50,000. UNLESS the bidding gets very competitive! Then you should go for it. The painting could be worth a million bucks. Or it could be worth nothing! We just don't know. Good luck!
- 4. CASH: You have the following amount of cash to spend on this piece of art: \$100,000.
- 5. CREDIT: You may borrow (from the bank) the amount circled and use it to bid (warning: borrowing will put you in debt):
 - a. \$10,000
 - b. \$30,000
 - c. \$50,000
 - d. \$70,000

e. \$90,000

2. BIDDING AMOUNT:

a. The total amount available to you is \$100,000 + _____ =

b. (credit) (bidding amount)

c. You may not bid more than your “bidding amount.”

LETTER C:

1. Given the current popularity of the artist, we are estimating this piece to be worth between \$150,000 and \$500,000.

Note from a friend in the room:

1. I know you are a very experienced art collector, and you want this piece. But others will be watching you. If they see you jump in and start bidding with gusto, they may understand that the art is valuable, and drive up the price—meaning that you will end up paying more for it. So play it cool. Hesitate. Don't join the bidding right away. And maybe take a break halfway through the bidding. But do rejoin the bidding and try to get the piece. You have \$200,000 to spend.
2. BIDDING AMOUNT: \$200,000
 - a. You may not bid more than your “bidding amount.”

Sweat by Lynn Nottage

Lynn Deboeck, University of Utah

Appendix: Score sheets

Scoring the scene: Once the students have determined what the character needs from another character, ask them to fill out a “score sheet” for the scene, a kind of scene analysis akin to scoring or notating music.

Their “score sheets” contain a list of action phrases that detail what each character wants specifically. Ask students to think in terms of active, physical verbs that are oriented toward the other character.

Here is an example of what an action phrase could look like:

_____	wants to	_____
<i>acting character</i>		<i>action-verb</i>
_____	to get	_____
<i>receiving character</i>		<i>objective-desired response</i>

In the scene between Tracey and Oscar, for example, you could argue that Tracey both wants to scare Oscar away in order to prevent him from applying for a position at the factory, but also wants someone to pay attention to her, given her jealousy over Cynthia’s recent promotion. Similarly, Oscar needs to make a connection with Tracey to be able to get a job at the factory, but must endure her racist and belittling comments to do so.

A student might score the scene between Tracey and Oscar by saying that “Tracey wants to intimidate Oscar to get him to refrain from applying to work at the factory” or “Tracey wants to detain Oscar to assert her dominance.” A phrase applying to Oscar might be: “Oscar wants to pay attention to/charm Tracey to secure her help in getting a job.” These action phrases should be filled out for each character in the scene, and a character may have more than one action phrase; thus each scene will have at least 3 or 4 sentences.

Once they are finished, there should be a class-wide discussion of how people “scored” the characters in their scene, with suggestions about how particular action or transitive verbs can change the tone, flavor or stakes of the scene.

