**Multiliteracies Project**

**Greek Theatre – An in-depth look into traditions, norms, ideals, and artifacts.**

Language Across the Curriculum: 05-80-334

Submitted to: Prof. Susan Holloway

Submitted by: Cody Armstrong, Joseph Tuccitto, Nathan Underhill, Cara Rodger

**Rationale/Praxis Paper:**

This project is a part of a unit on Greek Theatre which will help to further scaffold the ideas that students are developing.  It is a constructivist, inquiry based lesson concept. The appended video serves as an example of what student work may look like in regards to a culminating activity. We chose to include a graphic organizer for students to fill out which will both inform their learning, as well as to facilitate making personal connections to modern issues (e.g. champion’s laurel vs. academy award).

The lesson plan relates as a sort of ‘lead in’ towards the activity, serving to teach students about chorus ensemble, and the elements of Greek tragedy. It will be one of many lessons which will focus on Greek theatre performance, but will help build students’ knowledge of some historical and cultural intricacies of the Ancient Greeks in the process. This way, students can showcase what they have learned not only to us, the teachers, but also to their peers.

Though this is a Drama class and the priority is not necessarily the history, we are trying to incorporate that content area as much as possible within the constraints of the Ontario Curriculum Documents. The resources we will use for this unit will be taken from and/or based on Ancient Greek sources. The sources will be mined for not only drama performance technique, but historical and cultural information and relevance. Primarily, this will be done through different graphic organizers such as the one included within this lesson.

Other resources that we put together for this project are as follows: a Greek theatre history anticipation guide, concept circles for unpacking a choral text, and a brief Greek theatre quiz which will be administered at the end of the unit to help solidify and consolidate student learning and knowledge. We chose these styles of graphic organizers as outlined in Content Area Reading in Appendix C (417) and throughout the text, because they are easy to use, efficient in class, and utilizes imagination and creativity. We, as a group, felt they were the most relevant and would go the furthest towards helping our lesson(s). The examination of choral reading serves as an introduction to the Greek theatre and to get students thinking about vocal techniques and choral speaking. The anticipation guide in particular will be used at the end of the appended lesson to help transition into the rest of the unit. It will serve as a method for the students to respond individually before and after the unit (Vacca, 188). The anticipation guide will also give the teacher insight as to how the students are initially connecting their knowledge of the world to the task (Vacca, 188). The concept circles help to engage students in the unpacking of the text as it relates to the issues that the text brings up within the story. They will provide “another format and opportunity for studying words critically” (Vacca, 264). The students will then be able to use these related images, ideas, and feelings towards their performance. This will allow the actor to correspond themselves to Ancient Greek terms which will make their performance more truthful. The unit will continue on through the importance of the chorus to Greek traditions and choral movement, in addition to mask work.

**TEACHER CANDIDATES:** Cody Armstrong, Joseph Tuccitto, Nathan Underhill, Cara Rodger

**LESSON #1**

**SUBJECT:** Dramatic Arts ADA3M1

**DURATION:** 75 Minutes

**UNIT:** Greek Theatre

**TOPIC:** Greek Myth and Choral Speaking

**LEARNING OUTCOMES**

**Overall Expectations:**

* A2.2 use a variety of conventions to develop character and shape the action in ensemble drama presentations
* B1.2 interpret short drama works and identify and explain their personal response to the works
* C1.2 use correct terminology to refer to the forms, elements, conventions, and techniques of drama
* C2.1 describe the origins and development of various drama forms, elements, conventions, and techniques
* C2.2 describe ways in which contemporary dramas show the influence of social trends

**COGNITIVE OUTCOMES:**

-*As a result of this lesson students will:*

* Learn to critically examine texts in order to make extrapolations and inferences.
* Be familiar with some historical and cultural information on Ancient Greece
* Gain an understanding of the importance of chorus within the ancient Greek tragedy.
* Understand the principles of collaboration in performance.
* Become aware of the historical significance of theatre to the Greeks.Better understand the importance of sound to performance quality.

**AFFECTIVE OUTCOMES:**

*-As a result of this lesson students will:*

* Develop performance techniques through experimenting with sound and self-directed inquiry.
* Gain a better understanding of their own vocal capabilities as an actor.
* Develop collaboration and teamwork skills.

**RESOURCES:**

* Sheets of chart paper and markers or a chalk board.
* Open space
* Selected and photocopied chorus reading from Oedipus Rex. Split into three parts.
* Anticipation guide
* Concept circles
* Audio recorder

**Introduction/Hook**

* After attendance, the teacher will *introduce* the class to the idea of *chorus*. The idea of several voices working together to form one character or say one thing.  (3 min)

***Introduction Activity:***

* Vocal Warm up *Throwing Sound -* In a circle students will one by one, through sound and a corresponding gesture, “throw” the energy to another member of the circle. This process is then repeated until every student has several chances to participate and warm up their voice. Students are encouraged to experiment with sound and try to always try to create something new with their voice.  (5 min)
* *Soundscape building-* Students will briefly discuss some of the vocal techniques they explored in the last activity and begin trying to combine and build to create a soundscape. By recording the resulting audio, the class can listen to the playback together and discuss what themes or what general impression they get from the piece. This process will be enacted twice to ensure variety in the results. (10 min)

**Development:**

* Using the results of the discussion, the teacher will facilitate a *classroom brainstorm of choral techniques* to be done either in small groups with chart paper and markers or on the chalkboard as a class. (5 min)
* Students will then be given a choral piece to *read and discuss*. Using the *concept circles,* students must mine the text for historical clues and cultural inferences. (10 min)
* Using their new contextual knowledge as well as the created *list of choral* techniques, students in three separate groups must *apply these techniques* in the *creation of the choral presentation*. These presentations will consists of the students using their voice only. The instructor can encourage the students to sit or stand as a chorus while they perform the reading of the choral text. This will emphasize the importance of vocal technique. (20 min)

**Conclusion/Reflection:**

* In groups students will *present* their *choral readings* in the order of their chronology within the text. (15 min)
* Teacher will provide *performance notes* on the presentations. (5 min)

***Discussion***

* Students will complete the first half of the *anticipation guide* and the teacher will use that along with the information gained through the concept circles to *facilitate a concluding discussion*.
* This presentation will be the first time the students get a chance to experience the completed segment of the text, so have the class share their *reactions to the piece* as a whole. (10 min)

**ON-GOING ASSESSMENT/EVALUATION:**

* Ongoing anecdotal note taking and rehearsal evaluation.
* Student presentations will be assessed for a rehearsal mark.
* Concept circles will be marked for completion and correctness.

**FOLLOW-UP LESSONS:**

* Choral movement and flocking.
* Chorus as a character.
* Costume and character. Resource- Greek myths
* Composition and workshopping the artifact presentations.
* Assignment Day. Living History Museum
* Greek Theatre Quiz

**Final Unit Assessment:**

* Attached Greek Theatre quiz
* Ongoing Student presentations
* Anecdotal notes
* Attached Living Museum rubric
* Final Performance mark

Samples of Choral text from *Oedpius Rex* written by Sophocles:

***Group #1***

O sweet speaking voice of Zeus,

you have come to glorious Thebes from golden Pytho—

but what is your intent?

My fearful heart twists on the rack and shakes with fear.

O Delian healer, for whom we cry aloud

in holy awe, what obligation

will you demand from me, a thing unknown

or now renewed with the revolving years?

Immortal voice, O child of golden Hope,

speak to me!

First I call on you, Athena the immortal,

daughter of Zeus, and on your sister too,

Artemis, who guards our land and sits

on her glorious round throne in our marketplace,

and on Phoebus, who shoots from far away.

O you three guardians against death,

appear to me!

If before now you have ever driven off

a fiery plague to keep away disaster

from the city and have banished it,

then come to us this time as well!

***Group #2***

                 Alas, the pains I bear are numberless—

                   my people now all sick with plague,

our minds can find no weapons

              to serve as our defence. Now the offspring

                of our splendid earth no longer grow,

               nor do our women crying out in labour

            get their relief from a living new-born child.

         As you can see—one by one they swoop away.

         off to the shores of the evening god, like birds

               faster than fire which no one can resist.

        Our city dies—we’ve lost count of all the dead.

          Her sons lie in the dirt unpitied, unlamented.

     Corpses spread the pestilence, while youthful wives

            and grey-haired mothers on the altar steps

              wail everywhere and cry in supplication,

                seeking to relieve their agonizing pain.

                    Their solemn chants ring out—

                they mingle with the voices of lament.

***Group #3***

            O Zeus’ golden daughter,

                     send your support and strength,

                          your lovely countenance!

              And that ravenous Ares, god of killing,

             who now consumes me as he charges on

         with no bronze shield but howling battle cries,

       let him turn his back and quickly leave this land,

               with a fair following wind to carry him

                to the great chamber of Amphitrite

                  or inhospitable waves of Thrace.

            For if destruction does not come at night,

              then day arrives to see it does its work.

           O you who wield that mighty flash of fire,

              O father Zeus, with your lighting blast

                              let Ares be destroyed!

        O Lyceian lord, how I wish those arrows

           from the golden string of your bent bow

       with their all-conquering force would wing out

              to champion us against our enemy,

           and the blazing fires of Artemis, as well,

        with which she races through the Lycian hills.

          I call the god who binds his hair with gold,

            the one whose name our country shares,

       the one to whom the Maenads shout their cries,

                 Dionysus with his radiant face—

         may he come to us with his flaming torchlight,

                        our ally against Ares,

                 a god dishonoured among gods.

Example of Graphic Organizer: To be completed by each student after each artifact presentation.

|  |  |  |
| --- | --- | --- |
| **Artifact** | **Purpose** | **My Connections** |
| Laurel |  |  |
| Greek Plays |  |  |
| Mask |  |  |

**Greek Anticipation Guide**

    In the corresponding space, write agree or disagree. We will explore the answers as a class and afterward…You might just change your mind!

Before Lessons After Lessons

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    1. Greek Theatre is the basis of all theatre.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    2. Dionysus is the god of death and despair.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    3. Every Greek Play was a tragedy.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    4. There were Greek actors and actresses.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    5. Theatre began as a festival for the gods.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    6. Masks were common in Greek works.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    7. The Gods were important to Greek culture.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    8. Thespians were the politicians of Greece.

\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    9. Shakespeare was Greek.

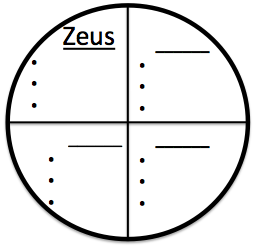
\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    10. Ancient Greek society was warlike and savage.

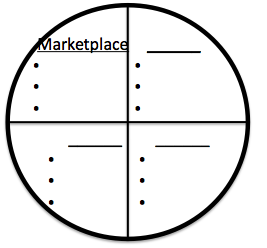
\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    11. Sophocles wrote Oedipus.

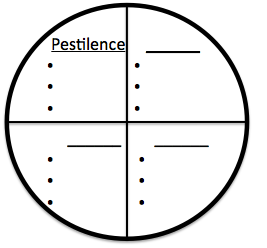
\_\_\_\_\_\_\_\_\_\_\_\_    \_\_\_\_\_\_\_\_\_\_\_    12. A Chorus could represent a person, place, idea, or

thing, but ultimately, was a reflection of the citizens in Athens.

Concept Circles Choral Reading







Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

ADA3M1 Greek Theatre Quiz

**Using your knowledge and word bank, fill in the blanks of the statements below. Trust in yourself, and you will succeed. If you**

**can't think of the answer, just put something in the spot; nothing ventured, nothing gained, you might just get points for originality.**

*Word Bank:*

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Orchestra | Skene | Never | Always | Masks | Costumes |
| Linen | Carbon | Cork | Wood | Machina | Cranetron |
| Deus ex Machina | Theatron | Costumes | Privilege | Right | Dionysus |
| Zeus | City Dionysia | Temple | Vampire | Bats | 12 |
| 14 | 3 | Cavemen | Thespis | 4th | 5th |
| 6th | 7th | Pharaohs | Rapping | 700BC | 532BC |
| Singing | Poetry | Dancing | Chorus | Oedipus | Toga |

**\_\_\_/23**

Greek Theatre began as a celebration honouring the God \_\_\_\_\_\_\_\_\_\_\_\_\_, around the year \_\_\_\_\_\_. The festival was referred to as the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. The first Greek actor is commonly believed to be \_\_\_\_\_\_\_\_. Greek plays themselves involved \_\_\_\_ actors and a chorus consisting of \_\_\_\_ people. The chorus was meant to fill the scene transitions with \_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_ as well as acting as \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Many Greek plays were written between \_\_\_\_\_\_\_ and \_\_\_\_\_\_\_ centuries.

Patrons would watch the shows in the \_\_\_\_\_\_\_\_\_\_, which means “seeing place”. Theatre was a \_\_\_\_\_\_\_\_\_, available to everybody. The parts of the Greek stage were the little pit called the \_\_\_\_\_\_\_\_\_\_, a building called the \_\_\_\_\_\_\_\_\_\_, and there was a crane in the back called the \_\_\_\_\_\_\_\_\_\_, which was often involved in the endings of these shows. Such an ending involved a God descending and solving all the problems, and was called a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

Greek actors used \_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_ to represent different characters and Gods. Greek masks were made of several different materials, among them \_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_, and \_\_\_\_\_\_\_\_\_\_\_. Deaths were \_\_\_\_\_\_\_\_\_ shown on-stage.

Works Cited

Vacca, T. Richard, Jo Anne L.Vacca, Maryann Mraz. *Content Area Reading: Literacy and*

*Learning Across the Curriculum.* Upper Saddle River, NJ: Pearson Education, Inc., 2014.

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