The Beginning of Drama
GREEK THEATRE

Name:

Form: Form Tutor:

Drama Teacher:

Homework Day:
Written Tasks

- Always use **black** or **blue pen** for written work.
- Always use **pencil** for drawing.
- Put the title on the next line down in the middle of the line and underline it with a ruler.
- Make sure your handwriting is clear.
- If you make a mistake cross it out neatly with a single line.
- When you have finished the work, read it back to check that you have completed all tasks set and that the spelling, punctuation and grammar are correct.
- Use a dictionary to check the spelling of unfamiliar words.
- Ask for help if you need it.

Are you ready to learn?
A CROW ON THE SEVEN GATES

The crow crossed the sky, slow beating her wings. Beat, beat, beat. It was night, not yet morning, and her feathers were so black that she coasted the air invisible above the city wall.

She upped her shoulders and angled her feet. She landed on the gatepost and hopped into the nest.

There were seven gates altogether. The crow roosted above the seventh, the best place to live, for a crow.

It had the best view of the battlefield.

The battle that had ended had been by far the foulest. Plenty to eat.

The little door in the huge wooden gate opened.

Through it came two still-alive human girls. They came warily, as if they were guarding a secret.

TWO GIRLS

The two girls were too young to be out of the city and wandering the edge of this blasted landscape by themselves.

They were well dressed, not at all the kind of girl you usually saw sneaking around the city wall at dawn.

They looked very alike but the younger one was forging forwards and the old one was pulling back.

"Because we are sisters," the younger one was saying. "Because of us being the same blood."

"Our brothers, they are both dead now. Killed by each other. In the same instant," said the older sister.

She stood there, fragile as a long piece of grass. She had a very nice hair, the crow thought, good for crow-nest lining.

Beside her, her little sister burned like a lit torch in the dull grey air.
"Listen," said the older sister.

"Our uncle says that one of our brothers is a hero and the other is a traitor. He says that our poor dead brother is a hero and that he should be buried with honours, a brass band, a twenty-one-gun salute....

...But our uncle also says that our other brother is a traitor...

...He also says that because he's a traitor he has to be left and buried...

...He also says nobody is allowed to cover him up...

...Or say prayers...

...Or ask for him to be welcomed in the underworld...

...Or even to feel sad, or show any sadness at all...

...And if anyone tries to bury him, then our uncle also says that this ‘anyone’ will be stoned to death in the city.''

"Here’s your chance," said the older sister, and took her younger sister’s hand.

"How do you mean my chance?" and pulled her hand away.

She backed away from her sister.

Her sister came forward and held out her hand again.

From the crow’s nest it was like watching the dance two sisters knew the steps of already, a dance they’d done a hundred times.

"Your chance to show me how nable you are," said the older sister, "Worthy, illustrious, real royalty. To show me what you’re made of, what we’re made of."

"You look like a wild animal!" the younger sister said.

"Don’t look at me like that. Come on, you and me. We’ll lift our brother up. We’ll bury our poor dead brother.'"
“You mean break the law?” the younger sister said.

Stoned to death if they do, the crow thought.

“He’s my brother.” The older sister said. “When exactly did he stop being yours?”

“The law! Don’t be stupid. The King says.” and she backed away.

The older sister crossed her arms. “The King can’t tell me what’s right and what’s wrong when it comes to me and my brother,” she said.

But that wasn’t true thought the crow. These still-alive girls had lost their mother and their father and now were mourning the death of their two brothers.

These still-alive girls down there had no one else in the world but one another.

The older sister shouted, “And what can we do anyway? We’re not even properly royal any more. We’re underlings. Worse, we’re underlings and we’re women. We’re not meant to even be outside the city walls, never mind be squaring up to our uncle.

To a king.

To politics.

To the law.

The little one nodded. She turned her back on her sister. She was silent.

“I’ll do it myself,” she said. “I’ve got to die anyway.” And she turned her back on the little one. “I’ve got to be dead for a lot longer than I’m going to be alive.”

There was a long silence and then the older one shouted

“Shout it as loud as your voice can go…I don’t care what you say. I don’t care what the king says. I don’t care what anyone says.”
Re-read the story and answer the 3 questions about it. Write in the spaces below. Take pride in your work. Complete tasks 4 and 5 by selecting adverbs to capture the mood of the character delivering the speech.

1. Who is bravest? The younger or older sister and why do you think this?
___________________________________________________________________________
___________________________________________________________________________

2. What does underling mean?
___________________________________________________________________________

3. What does traitor mean?
___________________________________________________________________________

4. "Because we are sisters," the younger one was saying. "Because of us being the same blood." How is this line spoken? Choose an adverb.
________________________________________

5. "Our brothers, they are both dead now. Killed by each other. In the same instant," said the older sister. How is this line spoken? Choose an adverb.
________________________________________
WHEN?
Most Greek theatre was produced in the 5th century BC. Around this time Greeks wanted to celebrate achievements in sport (the Olympics was invented) and were developing democracy as well as being very religious.
They used the theatre to explore the biggest questions about life, death, the Gods and politics.

WHERE?
Mostly in major cities such as Athens. Most Greek cities had a theatre. It was in the open air, and was usually a bowl-shaped arena on a hillside.
The theatres could seat up to 14,000 people and going to the theatre was seen as so important in making you a better person, that even prisoners were brought out of prison for the day to watch the plays.
The plays were performed at a festival (competition) celebrating Dionysus (the god of wine)
Greek drama was split into 3 categories: **tragedy** which looked at big political issues in a serious way, **satyr** which were cheeky simple plays, and **comedy** which made fun of everyday life.

All the actors were men or boys. Dancers and singers, called the chorus, performed on a flat area called the **orchestra**. Over time, solo actors also took part, and a raised stage became part of the theatre. The actors changed costumes in a hut called the "**skene**". Painting the walls of the hut made the first scenery.

**Who?**

**Thespis** is said to have ‘invented’ the actor (hence the term thespian) when he got someone to step out of the chorus and speak on their own. **Aeschylus** and **Sophocles** wrote tragedies and **Aristophanes** was famous for his comedies. All of the actors were men but as they all wore masks they could easily become female characters.

Greek actors wore masks, made from stiffened linen, with holes for eyes and mouth. Actors also wore wigs. They wore thick-soled shoes too, to make them look taller, and padded costumes to make them look fatter or stronger. The masks showed the audience what kind of character an actor was playing (sad, angry or funny). Some masks had two sides, so the actor could turn them round to suit the mood for each scene.
THE THEATRE BUILDING

**ORCHESTRA**—Where the chorus sang and danced

**SKENE**—A building for the actors to change in and a small raised stage for the actors

**THEATRON**—Where the audience sat—the acoustics were so good you could hear every word from the back

**PARADOS**—Entrances for the chorus

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**HOMEWORK 2**

Learn the facts on pages 7 and 8 and 10 of this Greek Theatre workbook for a test next lesson.

**WHEN?** … **WHERE?** … **WHAT?** … **WHO?** … **THE THEATRE BUILDING** … **DRAMATIC CONVENTIONS**

1. When did Greek theatre originate?
2. Whereabouts could theatre be seen and experienced?
3. What three dramatic forms did Greek theatre take?
4. Who performed and watched live theatre?
5. The building – can you name the parts?
6. Dramatic conventions – do you know them?

You can highlight or underline the main points of information in this booklet if that helps you to understand the content.
**DRAMATIC CONVENTIONS IN GREEK PLAYS**

**The chorus** – a group of actors who commented on the action in the play. They used song and dance to have a bigger dramatic impact on the audience.

**Unity of time, place and action** – Aristotle said that in a play there should be a single plot (action) set in one place and in the course of one day (time)

**Catharsis** – the feelings of pity and fear that the audience feel for the protagonist (main character) after his downfall. The Greeks believed that if the audience felt this then they would learn to never do the bad things that the protagonist did.

**Hubris** – excessive pride—this was often the downfall of the main character

**Hamartia** - a fatal flaw leading to the downfall of a tragic hero or heroine.

**Anagnorisis** - the point in a play, novel, etc., in which a principal character recognizes or discovers another character's true identity or the true nature of their own circumstances.

**Nemesis** - a long-standing rival; an arch-enemy.

**Peripeteia** - a sudden reversal of fortune or change in circumstances, especially in reference to fictional narrative.

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**INDEPENDENT WORK**

At the end of this learning journey you will be expected to know how the first 6 terms listed above fit into your understanding of Antigone. You can fill in these boxes at any time.

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10 | Page
Ancient Greece was not a single country like Greece today. It was made up of different states, which were cut off from each other by high mountains, deep valleys, or the sea. The states were not much bigger than cities, but they each had their own laws and army, and often quarrelled with each other.

In Thebes two brothers have fought against one another for land. Eteocles [ih-tee-uh-kleez] was fighting for the city of Thebes, to protect the land whilst his brother Polynices [pol-uh-nahy-seez] was fighting against Thebes, and for the neighbouring city of Argos.

Creon is the new ruler of Thebes and when our story begins it is his first day as ruler.

His word is law. The law of the state.

Family Tree
THE IMPORTANCE OF GODS IN GREEK SOCIETY AND LITERATURE

Religion was important to the ancient Greeks because they believed that it would make their lives better while they were living. They also believed the gods would take care of them when they died.

The Ancient Greeks believed in many different gods and goddesses. The Greeks believed that these gods and goddesses controlled everything in their lives and the environment. There was a god for every aspect of their lives. It was important to please the gods; happy gods helped you, but unhappy gods punished you. People had special places in their homes where they could pray to the gods. There were also public shrines in all sorts of places where people could pray and leave presents.

In the play you are going to study, Antigone, we only hear about the gods, we never see them on stage.

HOMEWORK 3 – The Importance of research as an actor

1. Research two of the Greek Gods Sophocles references in Antigone.
2. Write a short paragraph about what they stand for / what they represent
3. Find an image / representation of each of them
4. Add in an images / images of what they represent

Persephone
Zeus
Semele
Demeter
Dionysus
Iacchus
Zagreus
Dryas
Ares
Bacchus
Danae
THE PLOT OF ANTIGONE BY SOPHOCLES

How does each character feel do you think?

1. Creon is the uncle of two nieces Antigone and Ismene, and two nephews Eteocles and Polynices. Their parents are dead and Creon has looked after them.

2. When the story begins Creon has been appointed as the new ruler of Thebes.

3. The city of Thebes has been at war against a neighbouring state - Argos.

4. One of Antigone’s brothers Eteocles died fighting for his city, her other brother Polynices died fighting against.

5. The new ruler Creon (Antigone’s uncle) says that because he was a traitor Polynices must be left outside the city walls to rot. If anyone buries him they will be killed.

6. Antigone knows that this is against the rules of the Gods and so secretly buries her brother.

7. Antigone is caught by a guard (who tells Creon that she has disobeyed him) and Creon sentences her to death despite protests from his son Haemon who was due to marry her.

8. The blind prophet, Tiresias tells Creon that if he doesn’t let Antigone live terrible things will happen to his family and his city as the Gods are angry.

9. Antigone is sealed in a cave to die and kills herself rather than facing a slow death.

10. Creon’s son goes to the cave and sees that Antigone has killed herself and so he kills himself too.

11. Creon changes his mind and goes to free Antigone but sees he is too late.

12. When Creon’s wife Eurydice finds out about her son’s death she also kills herself.

13. Alone and devastated Creon prays for a quick death.

Oracy - the ability to express oneself fluently and grammatically in speech.
MAKING DECISIONS ABOUT THE FEELINGS AND EMOTIONS OF THE CHARACTERS

Antigone: 

Ismene: 

Creon: 

Haemon: 

Tiresias: 

Euridice: 

You need to listen actively and contribute your own thoughts and ideas. You need to be patient and supportive when working with a partner.
HOMEWORK 4: Think like an actor

THE PLOT OF ANTIGONE BY SOPHOCLES – exploring the emotions of the
characters in the story and making performance decisions.

1. Creon is the uncle two nieces Antigone and Ismene, and two nephews Eteocles and Polynices. Their parents are dead and Creon has looked after them.

Q1 How do Antigone and Ismene feel?

2. When the story begins Creon has been appointed as the new ruler of Thebes.

Q2 How does Creon feel?

3. The city of Thebes has been at war against a neighbouring state - Argos.

4. One of Antigone’s brothers Eteocles died fighting for his city, her other brother Polynices died fighting against.

Q3 Did the brothers have the same emotions do you think as they went into battle?

5. The new ruler Creon (Antigone’s uncle) says that because he was a traitor Polynices must be left outside the city walls to rot. If anyone buries him they will be killed.

Q4 How does Creon feel about Polynices?

6. Antigone knows that this is against the rules of the Gods and so secretly buries her brother.

Q5 Does Antigone feel pride, anger, happiness, guilt, determination, hatred?

7. Antigone is caught by a guard (who tells Creon that she has disobeyed him) and Creon sentences her to death despite protests from his son Haemon who was due to marry her.

Q6 What are Haemon’s feelings towards his father do you think?

8. The blind prophet, Tiresias tells Creon that if he doesn’t let Antigone live terrible things will happen to his family and his city as the Gods are angry.

Q7 Does she feel panic, calm, sadness, desperation, contentment?

9. Antigone is sealed in a cave to die and kills herself rather than facing a slow death.

Q8 How does Creon feel after he has sentenced Antigone to die in a sealed cave?

10. Creon’s son Haemon goes to the cave and sees that Antigone has killed herself and so he kills himself too.

Q9 What does devastated mean?

11. Creon changes his mind and goes to free Antigone but sees he is too late.

12. When Creon’s wife finds out about her son’s death she also kills herself.

13. Alone and devastated Creon prays for a quick death.
Your answers

Q1.
Antigone: ______________________________________________

Ismene: ______________________________________________

Q2. __________________________________________________

Q3. __________________________________________________

Q4. __________________________________________________

Q5. __________________________________________________

Q6. __________________________________________________

Q7. __________________________________________________

Q8. __________________________________________________

Q9. __________________________________________________

TAKE PRIDE IN YOUR WORK AND CHECK IT CAREFULLY
CITIZENSHIP VS. FAMILY LOYALTY

The concept of citizenship and the duties that citizens owe to the state were subjects of huge importance and debate in fifth-century B.C.E. Athens, where Sophocles lived and where Antigone was first performed. Antigone and Creon represent the extreme opposite political views regarding where a citizen of a city should place his or her loyalties.

In the play, Creon has a strict definition of citizenship that calls for the state to come first: "...whoever places a friend / above the good of his country, he is nothing: / I have no use for him." From Creon’s perspective, Polynices has forfeited the right to a proper burial as a citizen of Thebes because he has attacked the city.

In attacking Thebes, he has shown his disloyalty to the state and has ceased to be a citizen. In fact, Creon is more devoted to his laws than he is to even his own son Haemon’s happiness, refusing to pardon Antigone for burying Polynices even though she is Haemon’s fiancée. Antigone, on the other hand, places long held traditions and loyalty to her family above obedience to the city or to its ruler. In doing so, she makes the case that there are loyalties to both the gods and one’s own family that outweigh one’s loyalty to a city.
I am aware, of course, that no ruler can expect complete loyalty from his subjects until he has been tested in office. Nevertheless, I say to you at the very outset that I have nothing but contempt for the kind of Governor who is afraid, for whatever reason, to follow the course that he knows is best for the State; and as for the man who sets private friendship above the public welfare,—I have no use for him, either. I call God to witness that if I saw my country headed for ruin, I should not be afraid to speak out plainly; and I need hardly remind you that I would never have any dealings with an enemy of the people. No one values friendship more highly than I; but we must remember that friends made at the risk of wrecking our Ship are not real friends at all. These are my principles, at any rate, and that is why I have made the following decision concerning the sons of Oedipus:

**Eteocles**, who died as a man should die, fighting for his country, is to be buried with full military honours, with all the ceremony that is usual when the greatest heroes die; but his brother **Polynices**, who broke his exile to come back with fire and sword against his native city and the shrines of his fathers’ gods, whose one idea was to spill the blood of his blood and sell his own people into slavery—Polynices, I say, is to have no burial: no man is to touch him or say the least prayer for him; he shall lie on the plain, unburied; and the birds and the scavenging dogs can do with him whatever they like. This is my command, and you can see the wisdom behind it. As long as I am King, no traitor is going to be honoured with the loyal man. But whoever shows by word and deed that he is on the side of the State,—he shall have my respect while he is living and my reverence when he is dead."
Rehearsing solo or with other people

- You need to **listen actively** and **contribute your own thoughts and ideas**. You need to be **patient** and **supportive**.

- You need to make a **positive contribution** to the group by **sharing ideas** and **showing some leadership**.

- You need to perform each character from Antigone with **growing confidence** and **originality** in this first term of Year 7.

- In rehearsal you need to **explore movement** and **voice / language** appropriate to the character/s in Antigone.
- In performance you need to demonstrate a **clear understanding** and **imaginative use** of a range of Drama techniques or concepts that we have explored in the lesson.

- In performance you need to **stay in role** for the majority of the performance.

- You need to **speak clearly**, **move confidently** and **consider your audience** and the **impact** you want to have on them, and **communicate your performance ideas clearly**.

- When asking questions and responding to questions asked you need to ask and respond to questions and feedback in class with **comments that are well-thought through**.
HOMEWORK 5 - Learn the spellings and meanings of these vocal performance terms for a test next week.

DISCUSSING PERFORMANCE IDEAS WITH YOUR PARTNER AND MAKING NOTES

GESTURE
Communicating using your hands or your arms. What gesture might Creon use when he speaks the words ‘I’, ‘me’, or ‘my’?

_________________________________________________________________________

MIME
Showing the audience an invisible object. How might Creon mime that he has a stick to strike another person in temper?

_________________________________________________________________________

GAIT
The way that an actor walks. How might he walk around the performance space?

_________________________________________________________________________

POSTURE
The way an actor sits or stands. How might Creon stand or sit at the start of his speech?

_________________________________________________________________________

PROXEMICS
The distance between actors on the stage. Would he be close to or distant from the citizens of Thebes?

_________________________________________________________________________

ORIENTATION
The direction that an actor is facing. Would he face or turn away from the citizens of Thebes?
HOMEWORK 6

Using the chronology of the story create a 6 - 8 frame storyboard to show your understanding of the plot (story) and the characters. Here are some ideas to help you

**Character spellings**

Antigone  
Ismene  
Eteocles  
Polynices  
Creon  
Guard  
Haemon  
Tiresias  
Euridice
1. Is your plot in the correct order? 2. Have you included image and text? Have you checked the spelling of character names? 4. Does each part of the story have a heading?
The purpose of the Greek chorus was to provide background and summary information to the audience to help them understand what was going on in the performance. They commented on themes, expressed what the main characters couldn’t say (like secrets, thoughts, and fears) and provided other characters with information and insights. They were clear thinking and presented common sense.

Sophocles had 15 men in his chorus but other Greek playwrights only had 12. Because Greek theatres were so large, the members of the chorus had to work hard to look and sound like one person. Their diction and lines had to be presented crisply and clearly so the entire audience could easily hear them. Their gestures were overly exaggerated. Their choral odes were sung and they added in dance to create a great theatrical spectacle.
CLASSWORK
AND HOMEWORK 7 – How much of this ode can you learn by heart?

1. There are many great wonders in the world, but none is more wonderful than man.

2. Man has conquered the great grey, heaving seas, driven on by the blasts of winter.

3. Driven on through the waves crashing left and right.

4. The oldest of the gods he wears away – the Earth, as his ploughs go back and forth, back and forth, with a team of stallions proudly turning the furrows.

5. He snares the quick, sharp, darting birds of the sky and the slow, slippery smooth beasts of the sea.

6. Man who tames the wild ferocious beasts to do his will. Man the skilled! Man the brilliant! Man the master!

CHORAL SPEAKING ASSESSMENT GROUP NAMES
Understanding the grammar of vocal performance

**VOLUME**
How loudly or quietly something is spoken

**PACE**
How quickly or slowly you say a line

**ACCENT**
How the voice is affected by where you come from

**EMPHASIS**
Putting stress on a particular word or section

**PAUSE**
Leaving a short gap between words

**TONE**
How the voice is affected by emotion

**PITCH**
How high or low (musically) you speak

**HOMEWORK 8** – Learn the spellings and meanings of these vocal performance terms for a test next week.
Which mask would each character wear?

Developing oracy skills and confidence: Next lesson you will be expected to explain why. Your speech must be clear and loud. You must give detailed information about your final decision showing a good understanding of the play Antigone and the characters in the play. Make some notes if that will help you.

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HOMEWORK 9 – Showing understanding of the role of masks in Greek theatre and an understanding of the characters.
PERFORMING STICHOMYTHIA

Stichomythia - (ˌstɪkəmɪˈθɪə ) or stichomythia (stɪˈkɒmɪθɪə ) - noun
- a form of dialogue (speech) originating in Greek Drama in which brief single lines are uttered (spoken) by alternate speakers.
- The term is derived from the Greek (stichomythia), whereby it is formed from the two guards' stichos and mythos, which can be translated with line and speech. The translation tells us, therefore, that it is in fact a kind of lecture. This is an interchange of the protagonists, and in the ancient drama it often coincides with the anagnorisis, that is to say, the reasoning or recognition.

- Anagnorisis is a moment in a plot or story, specifically a tragedy, when the main character either recognises or identifies his/her true nature, recognizes the other character's true identity, discovers the true nature of his/her situation, or that of the others – leading to the resolution of the story.

Q - Who have you worked with rehearsing in a pair?

ISMENE
Poor sister, and if things stand thus, what could I help to do or undo?
Poor sister, if things stay the same what could I do to help or change?

ANTIGONE
Consider if thou wilt share the toil and the deed.
Think if you will help in the work and the task

ISMENE
In what venture? What can be thy meaning?
Doing what? What do you mean?

ANTIGONE
Wilt thou aid this hand to lift the dead?
Will you help me to bury the dead?

ISMENE
Thou wouldst bury him, when 'tis forbidden to Thebes?
You will bury him, when it has been forbidden in Thebes?
CREON
Men of my age are we indeed to be schooled, then, by men of his?
Are wise and older men like me to be instructed by young men like you?

HAEMON
In nothing that is not right; but if I am young, thou shouldest look to my merits, not to my years.
Don’t listen to things that are not right; but if I am young you should look to my good qualities not just at my age

CREON
Is it a merit to honour the unruly?
Is a good think to give honour to disruptive people?

HAEMON
I could wish no one to show respect for evil-doers.
I don’t want anyone to show respect to anyone who is evil.

CREON
Then is not she tainted with that malady?
So isn’t she (Antigone) polluted with that sickness?

HAEMON
Our Theban folk, with one voice, denies it.
Our citizens of Thebes, as one voice, say it isn’t true.

ANNOTATION Definition: the act of adding notes  2. a comment or instruction

USING ADJECTIVES TO PREPARE YOUR PERFORMANCE
HOMEWORK 10

1. For each line of your stichomythic speech as either Antigone or Ismene
   Creon or Haemon
   Write an adjective next to it to capture your mood at this point in the emotional discussion.
2. Now add in some performance annotation for movement e.g. walk away – turn head away – bow head – slowly sit – grab her hand
3. Using the vocal performance terminology (grammar) on page 23 annotate one line of speech for each character - Antigone, Ismene, Creon and Haemon
LOOKING AT THE PHYSICAL REPRESENTATION OF CHARACTERS TO ADD HUMOUR

The SENTRY’s **physical appearance** would be **quite short** in contrast with other characters who are more aristocratic and would be taller. He would be **athletically thin and quite muscular and wiry** because of the nature of his work which is to guard the city and more recently the body of Polynices. Because of his outdoor work his skin would be quite dark and **weathered, olive in complexion** to reflect his Greek ethnicity. The SENTRY would have quite angular facial features and he would also have to have strong and **expressive wide eyes** and a **prominent mouth** which could also express his emotions. His **mid brown hair would be slightly unkempt** because he has rushed to see Creon and would be hot and sweaty.

The SENTRY’s costume would consist of a **dull red heavy tunic, copper breast plate, shin guards** to protect his legs and **sandals**. He would also be carrying a short broad sword to reflect his role as one of Creon’s guards. This is an important personal prop and **could add some humour** at the beginning of the scene as he rushes in to the performance space to speak to Creon.

**FACIAL EXPRESSION** – the way that an actor uses their face to express emotion

- Position of head
- Shape of eyes
- Direction of eyes
- Eyebrows / forehead
- Mouth / lips

Annotate this image of an actor performing Creon...
SENTRY (impatient)
Will you give me leave to speak, or should I just turn and go?

CREON (angry)
Do you not know, even now, how much your words offend me?

SENTRY (questioning and cheeky)
Is it your ears or your soul that they hurt?

CREON
Why ask precisely where I feel pain?

SENTRY
The man who did it offends your soul; I just offend your ears.

CREON
Ah! It is clear that you are a born blatherer

SENTRY
No! It is a terrible thing when someone with the power to judge judges wrongly

CREON
Yes, air your smart opinions! But if you do not produce the culprits for me, you will agree that corrupt profits bring pain

SENTRY (happy and relieved)
With all my heart let him be found. There’s no way you will see me back here! Now that I have been saved beyond all hope and expectation, I say, ‘Thanks very much’ to the gods!

HOMEWORK 11 – Learn the lines by heart of either Creon or Sentry

Q - Who have you worked with rehearsing in a pair?
What adds humour into a performance?

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<th>Vocal Performance</th>
<th>Physical Performance</th>
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a. If I were trying to look impatient I would
   -
   -
   -

b. To make myself appear angry I would
   -
   -
   -

C. To show that I was questioning and cheeky I would
   -
   -
   -

d. To demonstrate that I was feeling really happy and relieved I would
   -
   -
   -

Annotate this photograph of an actor performing the Sentry – draw the lines on yourself.
Now go back to the photograph on page 15 and annotate this male performer's facial expression. He is performing the role of Creon the king.

**TABLEAU**

A tableau is a frozen image or living photograph performed on stage.

The plural is spelled **TABLEAUX** but pronounced the same.

**TABLEAUX** can be used in drama to:
- Start and finish a performance effectively
- Show the audience something that would be too difficult to act out – e.g. a fight.
- Allow the audience to focus on an important moment.

**TRANSITIONS**

- Transitions are the moments when you are moving from one tableau to another and should be as interesting to watch as the tableaux themselves.
- They need to be performed in a style that suits the piece and in a disciplined and safe way.

**TRANSITIONS NEED TO BE**

SAFE + CONTROLLED
INTERESTING TO WATCH
APPROPRIATE
CO-ORDINATED
THOUGHT TRACKING

- This is when an actor steps out of the tableau and speaks directly to the audience to tell them what their character is thinking or feeling.
- Thought tracking can help the audience to understand what is going on in the mind of a character, and can sometimes be the opposite of what the audience expect.

THOUGHT TRACKING NEEDS TO BE

DELIVERED DIRECTLY TO THE AUDIENCE
THE THOUGHTS OF THE CHARACTER
NOT HEARD BY OTHER CHARACTERS

HOMEWORK 13 - Learn the spellings and meanings of these vocal and physical performance terms for a test next week.

TABLEAUX AND THOUGHT TRACKING

ASSESSMENT GROUP NAMES

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Planning your performance with your group

Performing with your group
1. **A CROW ON THE SEVEN GATES**

The crow crossed the sky, slow beating her wings. Beat, beat, beat. It was night, not yet morning, and her feathers were so black that she coasted the air invisible above the city wall.

She upped her shoulders and angled her feet. She landed on the gatepost and hopped into the nest.

There were seven gates altogether. The crow roosted above the seventh, the best place to live, for a crow.

It had the best view of the battlefield.

The battle that had ended had been by far the foulest. Plenty to eat.

The little door in the huge wooden gate opened.

Through it came two still-alive human girls. They came warily, as if they were guarding a secret.

2. **TWO GIRLS**

The two girls were too young to be out of the city and wandering the edge of this blasted landscape by themselves.

They were well dressed, not at all the kind of girl you usually saw sneaking around the city wall at dawn.

They looked very alike but the younger one was forging forwards and the old one was pulling back.

“Because we are sisters,” the younger one was saying. “Because of us being the same blood.”

“Our brothers, they are both dead now. Killed by each other. In the same instant,” said the older sister.

She stood there, fragile as a long piece of grass. She had a very nice hair, the crow thought, good for crow-nest lining.

Beside her, her little sister burned like a lit torch in the dull grey air.
"Listen," said the older sister.

"Our uncle says that one of our brothers is a hero and the other is a traitor. He says that our poor dead brother is a hero and that he should be buried with honours, a brass band, a twenty-one-gun salute….

…But our uncle also says that our other brother is a traitor…

…He also says that because he’s a traitor he has to be left and buried…

…He also says nobody is allowed to cover him up…

…Or say prayers…

…Or ask for him to be welcomed in the underworld…

…Or even to feel sad, or show any sadness at all…

...And if anyone tries to bury him, then our uncle also says that this ‘anyone’ will be stoned to death in the city.”

4. TWO HANDS OR ONE?

"Here’s your chance," said the older sister, and took her younger sister’s hand.

"How do you mean my chance?" and pulled her hand away.

She backed away from her sister.

Her sister came forward and held out her hand again.

From the crow’s nest it was like watching the dance two sisters knew the steps of already, a dance they’d done a hundred times.

"Your chance to show me how noble you are," said the older sister. "Worthy, illustrious, real royalty. To show me what you’re made of, what we’re made of."

"You look like a wild animal!" the younger sister said.

"Don’t look at me like that. Come on, you and me. We’ll lift our brother up. We’ll bury our poor dead brother."
5. TWO SISTERS ARGUE

"You mean break the law?" the younger sister said.

Stoned to death if they do, the crow thought.

"He’s my brother." The older sister said. "When exactly did he stop being yours?"

"The law! Don’t be stupid. The King says." and she backed away.

The older sister crossed her arms. "The King can't tell me what’s right and what’s wrong when it comes to me and my brother," she said.

But that wasn’t true thought the crow. These still-alive girls had lost their mother and their father and now were mourning the death of their two brothers.

These still-alive girls down there had no one else in the world but one another.

6. A GIRL DISOBEYS A KING

The older sister shouted, "And what can we do anyway? We’re not even properly royal any more. We’re underlings. Worse, we’re underlings and we’re women. We’re not meant to even be outside the city walls, never mind be squaring up to our uncle.

To a king. To politics. To the law.

The little one nodded. She turned her back on her sister. She was silent.

"I’ll do it myself," she said. "I’ve got to die anyway." And she turned her back on the little one. "I’ve got to be dead for a lot longer than I’m going to be alive."

There was a long silence and then the older one shouted

"Shout it as loud as your voice can go... I don’t care what you say. I don’t care what the king says. I don’t care what anyone says."
TEST ANSWERS: HOMEWORK 2
Learn the facts on pages 1 and 2 and 3 of this Greek Theatre workbook for a test next lesson.

1.______________________________________________________
2.______________________________________________________
3.______________________________________________________
4.______________________________________________________
5.______________________________________________________
6.______________________________________________________
7.______________________________________________________
8.______________________________________________________
9.______________________________________________________
10.______________________________________________________

TEST ANSWERS: HOMEWORK 5 - Learn the spellings and meanings of these physical performance terms for a test next week

1.______________________________________________________
2.______________________________________________________
3.______________________________________________________
4.______________________________________________________
5.______________________________________________________
6.______________________________________________________

RESULT
RESULT
TEST ANSWERS: HOMEWORK 8 – Learn the spellings and meanings vocal performance terms for a test next week

1. ______________________________________________________
2. ______________________________________________________
3. ______________________________________________________
4. ______________________________________________________
5. ______________________________________________________
6. ______________________________________________________
7. ______________________________________________________

TEST ANSWERS: HOMEWORK 10 - Learn the spellings and meanings of these vocal and physical performance terms for a test next week.

1. ______________________________________________________
2. ______________________________________________________
3. ______________________________________________________
4. ______________________________________________________
5. ______________________________________________________
6. ______________________________________________________

RESULT