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The nature of tragedy.

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CHAPTER I

INTRODUCTION

A. Statement of Purpose

The purpose of this thesis is to encourage secondary-school pupils to recognize and appreciate dramatic tragedy; to help develop competence in the reading of and the participation in various kinds of dramatic tragedy; to teach understandings about the most significant dramatic periods; to develop the attitude that while tragedy changes it still adheres to basic principles; and to reinforce skills of listening, speaking, writing and reading. These understandings, attitudes and skills are approached through the unit method.
B. Justification

Smith, in The English Language Arts writes:

"Drama as a form of literature offers much to the reader in enjoyment and insight if he understands how to read it. Direct study of it, on occasion, with lively oral interpretation in the classroom, will open up the whole field for future reading. Great dramas that have lived recur constantly on stage and screen and on the air. Why have they lived? Why does Shakespeare continue to appear on the billboards? How did his theater differ from ours? What has he contributed that we cannot afford to lose? What dramatists of today and yesterday are worth knowing? By what standards does one judge a play? These questions are important in the lives of young people. They should be answered in units which make a direct approach to literature."

In the above passage, the editor describes drama as a form of literature to be approached differently from other forms of literature. It is meant to be acted out or meant for "lively oral interpretation". The following units encourage the Greek play to be presented in a classroom-converted arena and the Elizabethan play in a pseudo-Elizabethan playhouse, again, the imaginatively-changed classroom. The drama studied by the writer in secondary school was approached precisely as other literature was.

Smith, in The English Language Arts in the Secondary School justifies this type of thesis:

"Literature...the record of individuals when individuals are losing their identity--can in a significant and unique way meet the varied needs of youth. Through it man may learn to feel with man. He may gain a sense of values, of what things are worth."


This thesis purports to help students gain a sense of values in a world where men are conforming, by having them understand the motivations and lives of the tragic heroes in Sophocles' Oedipus Tyrannus, Shakespeare's Macbeth, and Arthur Miller's All My Sons. Tragedy, both old and more modern, can speak to secondary school pupils today about their own world.
C. Scope and Limitation

The Research Chapter involves the four outstanding periods of tragic drama: the Greek, the Elizabethan, the Neo-Classical, and the Modern. The three units designed for the secondary-school twelfth grade encompass three of these periods directly, the Neo-Classical period excluded.

The Research Chapter does not include a study of Oriental or Hebraic tragedy, nor does it delve deeply into the Neo-Classical period. The unit on Modern Tragedy is limited in that it concerns only Modern American tragedy rather than understandings on other "Moderns" in other countries.
D. Definition of Terms

The terms used in connection with the unit method of teaching were learned at the 1958 workshop in Secondary-School English directed by Dr. M. Agnella Gunn, Professor of English Education, Boston University; and from the pamphlet distributed during that workshop concerning the unit method. 3

Preface describes the specific class for which the unit is determined as well as the time span suggested for its completion.

Introduction To the Unit concerns the purposes, the scope and content of the unit. This introduction explains the title of the unit.

Pupil Objectives encompass the aims of the unit. These objectives delimit the unit and while they are written "in the language" of the pupils, they are only for the teacher's use.

Understandings include the concepts to be gained and are one group of pupil objectives.

Appreciations emphasize the attitudes to be encouraged.

Abilities are the skills of reading, writing, speaking and listening which are to be taught or reviewed in the unit.

Activities show the ways the goals of the Pupil Objectives are achieved. These activities are varied enough in difficulty and in interest to ensure successful outcomes for those possessing various powers of learning. There are Activities for individuals, pairs and groups.

The four types of Activities comprise a Study Guide which is mimeographed and given to each pupil.

Introductory Activities show how we can approach the problems of the unit. Creating keen interest in the unit is an aim of the Introductory Activities.

Core Activities list the activities that the student will all engage in, at home and in school. These include problems to solve in writing or in discussions or in creative activities. Definite finishing dates are given for each activity.

Optional Related Activities permit a freedom of choice for the pupils who can choose the problems and questions they wish to study, prompted by their own interests and abilities.

Culminating Activities provide for the sharing of Core and Optional Related Activities. Usually, the more creative activities are pooled here.

The Bibliography for the Teacher includes professional books and other resources.

Often a Bibliography for Pupil's Use which tells pupils what books might help them is included.

Evaluations are both objective and subjective. They generally include either Standardized or Teacher-made tests or both; subjective observations of pupil's progress in a teacher's log; note of research done; inspection of quality and quantity of creative work accomplished; and analysis of pupil answers to questions critically probing the unit involved.
CHAPTER II
RESEARCH CHAPTER

A. Value of Dramatic Literature

The American Council on Education lists five types of opportunities provided by the widening literature program in the secondary school:

1. A chance to verbalize emotional reactions to characters and situations in the story itself and to similar situations and characters in the lives of the participants.

2. An invitation to identify situations which have comparable emotional content, similar tensions, and similar problems of human relationships.

3. A challenge to analyze what lies beneath the situations and behaviors described: facts, influences, cultural differences, economic factors, psychological conditioning.

4. A chance to develop important generalized concepts about human relationships in our society.

5. An invitation to apply these new or emerging concepts to the interpretation of other situations in real life and in other books."

Smith, in The English Language Arts in the Secondary School explains that enthusiasm is fostered and humility is introduced through the study of dramatic literature.

"The necessity for action and movement in plays or scenes students themselves present for their group makes for enthusiasm." 2

"The study of world literature develops balance and introduces humility." 3


3 Ibid., p. 149.
Julius Hook in *The Teaching of High School English*, discusses the value of dramatic literature in Chapter 7, entitled "Fiction and Drama". He completes his plea for more lively and thorough study of literature in the classroom in this way:

"The plea in this chapter has been that every teacher of English should have and use more than one arrow. The literature teacher is hunting big game for his class. Not tigers or elephants but pleasure and understanding of literature as a key to life, and understanding of literature as an influence upon life. No tiger was ever so large or so formidable or so much worth capturing as any one of these quarries."  

Arno Jewett, writing for the *English Language Arts in American High Schools*, suggests dramatic literature as most helpful in providing for individual differences. To supply gifted secondary school pupils with added outlets, he recommends "enrichment activities in dramatics, television, radio, science and poetry as well as art and music for pupils with talent."

Lucia B. Mirrielees, writing on the teaching of dramatic literature in *Teaching Composition and Literature*, shows the great rewards that come when dramatic literature is taught obliquely rather than didactically:

"Necessary as it is to tell your class much when they approach their first, second, or third play, all that you tell them has little teaching value. It is merely a prologue to the far more important matter of having them deduce from the lines themselves what lies behind. At first much help is necessary, but by hints and questions you can bring pupils to build imaginary pictures implied but not stated by the writer."

---


Paul M. Cubeta in his introduction to the anthology, *Modern Drama for Analysis*, emphasizes the special approach to dramatic literature and the great influence it can have upon the reader or performer:

"Because plays are written to be performed in the theater, their full dimensions cannot be appreciated through reading alone. Yet, reading and studying drama can be a satisfying and rewarding experience if dramatic experience is not viewed simply as a story or read as one would read a novel."

"Drama, like all modes of art, imposes structure and form on experience, allowing us to see our lives in more meaningful terms than the chaos of everyday existence permits."

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8 Ibid., p. xii.
B. Review of Four Great Tragic Periods

It is a common misconception that tragedy always means death, and often, simply that. Many dictionaries written for young people foster that idea not intentionally but in devotion perhaps to terseness. Tragedy according to one of the writer's dictionaries is "a play which ends unhappily, arousing pity or terror by the misfortunes that befall the principal characters".9 Again, this definition is more comprehensive than some but certainly not enough to cover the gamut of experience that we call tragedy.

Since it is a matter of almost common agreement that the Greeks invented this literary form called tragedy, the writer investigated first one of the four great periods of tragic drama, the Greek.

GREEK TRAGEDY

Plato.--Plato's Republic, in its investigation of tragic poetry, discusses poetry of tragedy at great length but terminates without much of anything positive to say about it. Plato calls tragic poetry (like all other poetry) a mere imitation of the natural world which is itself an imitation of the real world with its ever-eternal ideas. Therefore, tragic poetry is three times removed from reality. Plato was not enthusiastic about tragic poetry since it appealed to the passions and encouraged people to be disturbed about their heartaches rather than to discipline themselves in Spartan fashion. Also, Plato discouraged

tragic poets because they disseminated ideas that the god could be un-
just, that good men sometimes suffered and bad men were happy. Plato's
ideas on tragic poetry taught the writer one great truth: that tragedy
is a great force upon man's minds and therefore should be taken seriously
indeed because of its potential effect.

Aristotle.--Aristotle in his Poetics describes tragedy as an imita-
tion but as an imitation of something real, therefore producing a
creative act. Meeting Plato's objection that tragedy stirs up the
passions in a dangerous manner, Aristotle declared that it purged the
emotions and brought about a catharsis or purification, therefore,
actually keeping the emotions under the discipline that Plato himself
fostered.

The definition that Aristotle gives to tragedy is most famous and
utilized by thousands who have attempted to write tragedy.

It is..."an imitation of an action that is serious, complete,
and of a certain magnitude; in language embellished with each kind
of artistic ornament, the several kinds being found in the separate
parts of the play; in the form of action, not of narrative; through
pity and fear effecting the purgation of these emotions". 12

Therefore, Aristotle felt that unhappy endings were the right types
of endings for tragedy, and that pity and fear are created best by
having a virtuous man with a 'tragic flaw' meet his downfall. If a com-
pletely virtuous man met his Waterloo we would be so shocked as to not
feel pity or fear; if a completely villainous man met his downfall,
we would not feel these emotions either.

Aristotle went on to discuss the six parts that tragedy required:

11 The Rhetoric and Poetics of Aristotle, trans. W. Rhys Roberts and
12 Ibid., p. 230.
Plot, Character, Diction, Thought, Melody, and Spectacle. The Plot included the combination of the incidents in the play or the action. The Character included the ascription of certain moral qualities to the players on the stage; the Diction meant the composition of the verses used; the Thought brought forth the general truth; the Melody is given no explanation in the Poetics; and the Spectacle involves the stage appearance of the players. 13

Aristotle continued by defining the qualities of the tragic-hero.

"There remains, then, the intermediate type of personage, a man not preeminently virtuous and just, whose misfortune, however, is brought upon him not by vice and depravity but by some error of judgement, of the number of those in the enjoyment of great reputation and prosperity, e.g. Oedipus, Thyestes and the men of note of similar families". 14

As we consider Aristotle's Poetics and its effect on the nature of tragedy, it is wise for us to consider first of all that we do not have the whole of the original book, and that even the scholars cannot agree as to whether it was written by Aristotle himself or was the combination of notes taken by a pupil at Aristotle's lectures. 15

Then, we must realize that since Aristotle was a Greek, he was speaking to Greeks about Greek tragedy and not to all mankind about all the tragedy ever to be written. The writers of the Renaissance made the Poetics gospel and therefore sacrificed their own potential creative endeavors to words written hundreds of years before. Critics agree

13 Ibid., pp. 230-231.
14 Ibid., p. 238.
that there cannot be any typical tragedy; tragedy is not that pat.
Works that we call tragedy (and probably rightfully so) would never
fit into Aristotle's ideas on Melody, Diction, and Spectacle.

Then, if this is true— that we cannot call one man's analysis,
brilliant as it may be, the final word on the problem— what can we
take away from Aristotle that will help us in the quest of the pro-
blem of the nature of tragedy?

We can say from our knowledge of Aristotle, that tragedy is a
work concerned seriously and sincerely with man's fate, that it is
humanistic (centered on man's interest although not negating belief
in God); it is not cynical, and therefore, it affirms positive values.

From Aristotle, then, study has gathered a rich harvest of in-
formation that is a resource, but not the only one available.

Homer.-- Homer added his note of information to the nature of
tragedy. Whether Homer was actually one man or a hundred men, and
whether he lived from the seventh to the tenth century B.C., is de-
batable; nevertheless, he is a representative poet speaking to the
Greek audience that knew much of the story he was telling.

The first of his epics, the Iliad, is pessimistic. Archilles,
the protagonist, says often that mortals are to be pitied since their
lives are so short and sorrowful. Zeus, according to Archilles, in-
exorably mixes the two jars of gifts, one good and one bad, with no
concern for fairness and justness. There is no reward in the after-
life according to Homer; both excellent and ordinary men go, when
they die, to Hades, not a pleasant place although non-equipped with
torture instruments per se. 16

However, the men that Homer creates show that the author himself is not sorrowing about life. There is a feeling that life for mortal man is necessary if, for nothing else, to make immortal poetry. Homer seems to praise this heroic spirit in his "players" far more so than he praises the gods in Olympia. The gods admittedly were unjust but although this unfairness dismayed the Greeks it never surprised them. That the world was unfair had no effect upon the relative equilibrium and calm of Homer's heroes. The fact that Homer's heroes were interested in plunder, glory and fame and at the same time felt that there was no after-life still does not seem to decrease their interest in the quality of a life; they were interested in the power of the human spirit.

The theme (or Aristotle's Thought) of the Iliad is the wrath that Archilles brought upon the Trojans, the Greeks and himself by his actions; thus, Aristotle's tragic flaw is seen in Archilles and his tragic hero. However, whether they actually meet Aristotle's strict definitions is doubtful.

Homer reaffirmed some Aristotelian theses. His writing is humanistic dealing with man's fate although the gods enter in, it is not cynical, and it is serious and sincere.

Between Aristotle and the scholars the writer determined the main outlines of Greek tragedy. 17

17 Muller, op. cit., pp. 48-69.
Greek Theater.—At first, there was a choral performance. Then, from this chorus developed a leader who gradually became an actor with a definite role. Thespis has been credited with this specific development for he won the first prize (a goat) at the establishment of the festival of Dionysius in 534 B.C. When the festival was reorganized in 501 B.C. three tragedies and a satyr play were required for competitors. Aeschylus introduced the second actor, making the chorus subordinate to the dialogue. Sophocles introduced the third actor and some scene painting.

The Chorus was not a purposeful invention of the Greeks for it was present from the beginning. It both helped the poets and limited them for a chorus was a difficult cast to manipulate.

The theater consisted of a huge outdoor section of wood built around a circular place called the orchestra. Because of the huge dimensions, actors could not communicate expressions by face, so resorted to masks which could easily identify their roles. The actors, for purposes of dignity, also wore headdresses and high-soled buskins. This dignity has always been admired because of its formality; on the other hand, many nuances and graces must have been slighted because of the stolidness of the cast.18

The subject matter for the theater was taken from the traditional myths and legends. This gave the poet an advantage because the theme was already known and his job was to revise, enhance, improve and communicate it to the throngs in the orchestra.

That the plays of Greece reflected the society and political

18 Muller, op. cit., pp. 59-69.
activity of the nation at the time is apparent. At the beginning of
the fifth century B.C. the Greeks had developed an extensive trade all
over the Mediterranean world; they had subdued the forceful Persians
on several occasions and were brilliantly pioneering in different lands
and fields.

As the nation surged, the cities pushed forward also. The politi-
cal power had begun to pass from the landed nobility to the wealthy
middle classes which had to meet demands from the formerly subdued
poor class. Greeks began to think of themselves as free men, for even
the tyrants represented a popular cause.

Thought had become open for the philosophers also. Thales and his
followers began to ask questions. As people probed and questioned, the
gap between the Greek gods and men grew wider; the gods grew jealous
and became agents of punishment in the minds of the people. Perhaps,
these ideas grew from the fears and guilt of the people who listened
to the questions of the philosophers and had become lost in this mael-
strom.

Therefore, it is relatively easy to see that tragedy grew from
increasing freedom and the increasing tension which the freedom
brought. That the birthplace of tragedy is often considered to be in
Athens is also easy to see, for this city had been the vanguard in the
offense against Persia, the leader in political and philosophical free-
dom, the cultural center of the world, and admittedly the most demo-
ocratic city of Greece. On the otherhand, there were growing pains
within the city which caused class conflict, strain, and hatred. It
is commonly affirmed that Greek tragedy, its rise and fall, closely
parallels and mirrors the rise and fall of the city of Athens.
Aeschylus.—Aeschylus was the first of the three great Greek dramatists. He lived in the early part of the fifth century and was successful enough to win a prize for his plays thirteen times.

His plays illustrate at least one category of tragedy. At the beginning of his play, Prometheus Bound, are examples of his grandeur. Here is the herculean figure of Prometheus nailed to a cliff, and the Oceon personified, pompous and advice-giving, riding on a huge bird to give Prometheus unwanted advice. However, Aeschylus did not take advantage of dramatic action, for Zeus who is the antagonist of Prometheus never appears bodily in the play. And while other characters help to bring to surface what is in Prometheus' mind, essentially the action does not change, for Prometheus' situation remains unchanged at the end of this specific play.

Aeschylus does fulfill Aristotelian poetics in that his faith is serious. There is a great overbearing sense of tragic atmosphere and a terror of human fate that is almost unbearable.

This early dramatist also is essentially concerned with man. This is exemplified in the theory of man's progress given in Prometheus Bound. Once, men were living in caves and knowing nothing because they could not see.

20 Ibid., pp. 144-188.
"I speak not in contempt of man; I do but tell of good gifts I conferred. In the beginning, seeing that they saw amiss, And hearing heard not, but, like phantoms huddled In dreams, the perplexed story of their days Confounded; knowing neither timber-work Nor brick-built dwellings basking in the light, But dug for themselves holes, wherein like ants, That hardly may content against a breath, They dwelt in burrows of their unsunned caves. Neither of winter's cold had they fix'd sign, Nor of the spring when she comes decked with flowers, Nor yet of summer's heat with melting fruits Sure token: but utterly without knowledge Toiled, until I the rising of the stars Showed them..."  

Then, Prometheus brought them fire, minerals, and all the goods of civilization. This entire song and the others which Prometheus chants seem to indicate that Aeschylus felt that gods (or one god at least) loved man. Perhaps, Aeschylus created this god as his own representation of justice against tyranny. At any rate, this illustrates the humanism--or concern for man--that Aristotle fostered.

Sophocles. --Sophocles' main effort in creating drama was to justify the ways of God to man. When men fail to realize what their destinies are, they suffer. For instance, in Oedipus Tyrannus, Oedipus the king is too rash and proud of himself. Because of this tragic flaw he was rashly unkind to old Tiresias, to Creon and even Jocasta. He was blind to what was going on and finally blinded himself in acknowledgement of his previous sins. Oedipus did not realize his

21 Ibid., p. 161.

insignificance when he doubted the words of the oracles; he learned finally that the gods are always right and man must humble himself before them. There is an amazing parallel here between Sophocles and the writer of the book of Job in the Old Testament of the Bible. Job too finds that he is insignificant and that he has no right to ask questions. It is man's duty to do only what God bids. Of course, the parallel becomes imperfect when we realize that Job had no tragic flaw as Oedipus did.

Although Aristotle would not admit that innocent suffering is always tragic but always shocking, it seems worthwhile to look at the innocent suffering within Oedipus Rex. Oedipus himself resists and attempts to find out the truth of a destiny decreed for him at his very birth. There is real tragedy here as he attempts to find out the truth despite everything. Jocasta, the wife-mother, is the innocent sufferer here; although she did speak out in doubt of the oracle, it is understandable, for her life had been full of horror and it had been the oracle that she had respected when she left her baby son (Oedipus) to die. The kindly messenger who brings ostensibly good news which turns out to be deadly is an innocent sufferer. Also, the shepherd who had not killed the little baby Oedipus and had saved him unknowingly for a worse fate, suffered. Then, the daughters Isme and Antigone did not have full, rich lives to look ahead to.

Because Sophocles wrote several plays, each seeming to express a

different idea, it seems that his work in general does not express pessimism or piety although individually some plays do.

Common dramatic techniques of tragedy are found in Sophocles. First, there is his irony. This is a technique that Aristotle had ignored and Aeschylus was only beginning to use. It is a way of looking at life that tells us that heroes are per se built to be ruined and while this fate is incongruous and unfair, it also is natural.24

Also found is the idea of the heroic spirit, in the Oedipus who finally wishes to be sent away to purge his land, in the Electra who carries out her duty despite the news of the death of Orestes. Here is the idea of the tragic-hero; again, perhaps, it does not meet Aristotle's standards but yet may be stretched beyond them.

Aristotle's idea of Character is paramount here. While the Plot or structure of the plays may be forgotten, it is to be admitted that the Characters do illustrate qualities which are strong and natural. The Characters of Oedipus, Antigone and Ajax are more to be remembered than the action which tested them.

Euripides.--Euripides is probably one of the first misunderstood artists. He was unpopular during his lifetime although popular after his death. So different was he from the first two Greek dramatists (Aeschylus and Sophocles) that Friedrich Nietzsche calls him the destroyer of Greek tragedy.25

24 Muller, op. cit., p. 99.
Much of this came about because Euripides, although only a few years younger than Sophocles, belonged to a different generation. He perhaps was troubled by the witch hunts which led to the execution of Socrates. Perhaps, he was worried by the rashness that Athens showed in defeating other Greek cities. Perhaps, all this maelstrom of war and pride made Euripides doubt human rationality and therefore this doubt became the theme of his plays.

Euripides was also contemptuous at times of the legends. Perhaps, this came about because he was left a heritage of myths and legends which he both respected and was repulsed by. Therefore, it is more understandable why he would criticize the gods so severely.

His plays reveal the attitude that the rulers of the world are irrational or evil or both. In the play Hippolytus the chorus mirrors his feelings:

"I have a secret hope
of someone, a god, who is wise and plans;
but my hopes grow dim when I see
the deeds of men and their destinies." 26

This pessimism brings to mind the seriousness of Euripides' plays.

Euripides is humanistic. His dramatic conflict comes between man and man or within one man rather than between the gods and man. He was concerned with man who, while he had the power of reason, often showed no reason paradoxically and who often showed his passions without restraint.

Euripides is known also for creating the first major literary pro-

test against war. In *The Trojan Women*, he shows the sufferings of the enemy women administered by the Greek conquerers. This play scarcely follows Aristotelian poetics at all. There is no real conflict, no de-nouement, no dramatic conflict (since the Trojan women were helpless and could create no conflict).

Euripides' *Medea* is another instance of non-regard of Aristotelian poetics. For here is catastrophe so great and unfair that there is no catharsis, only shock and hence innocent suffering. The deep and terrifying passion of this play is typical of Euripides.

Despite the technical difficulties, Euripides narrowed the scope of tragedy and by making his protagonists less often heroes than ordinary people, allowed the members of the audience to become more intimate with the play. No longer were the gods to be feared so much as to be belittled. Therefore, Euripides, despite his defiance of Aristotle and his principles, opened tragedy and its meanings to more people.

Fall of Greek Tragedy.—As the Romans began to build their empire, they took over the greater part of Greek culture. It seemed that they had all that was requisite for a great age of drama: poets like Lucretius, Horace and Virgil; great legends of tragedy; beautiful and grand theaters. They lacked, however, the audience which could respond to the greatness of the tragic theater. While the people of Rome and

27 Muller, op. cit., p. 113.


29 Euripides I, *Four Tragedies*, op. cit., pp. 35-75.
the Roman empire were serious and dignified they were also unimaginative and insensitive. Thus, the age of Greek tragedy died and the theater was taken over by pantomimes and farces which, although quite vulgar, at least kept alive the tradition of the theater through the Dark Ages.

ELIZABETHAN TRAGEDY

Marlowe.--The second great period of dramatic tragedy began with Christopher Marlowe who was born the same year as Shakespeare, 1564. Before him, miracle and morality plays had grown out of the Christian Mass of the time; however, these were not tragic, at least in the way that the writers represented the Passion at that time.

Marlowe's great play, Tamburlaine meets Aristotle's requirements for Spectacle and Diction, although the other rudiments (Plot, Character, Melody, and Thought) are almost neglected. 30

Christopher Marlowe's theme in his tragedies seemed to be the showing of vices being punished. In Tamburlaine the protagonist triumphs again and again with a plethora of bloodshed. In the second part of the play, Tamburlaine, who has become even more cruel, announces himself the Scourge of God. After committing more and more senseless murders and atrocious crimes, Tamburlaine dies too. Therefore, he is punished.

There is a heroic spirit in Tamburlaine.

"Come let us march against the powers of heaven
And set black streamers in the firmament,
To signify the slaughter of the Gods." 31


31 Ibid., p. 141.
However, the tragic hero realized in Tamburlaine is unlike the Greek tragic hero. Tamburlaine stands out above his nation and often against it, unlike Oedipus.

Perhaps, Marlowe included so much grandeur in his plays because of the Elizabethan theater. The outer stage could easily be a street, a court, a castle or a church while the inner stage could be a chamber or a tomb. The upper stage could be the walls of a city. Crowned by the "hut" or heavens, the theater with its many other devices was a perfect setting for the grand scope of Christopher Marlowe's imagination.

Important, too, was the theater to the Elizabethans. Many troupes of actors toured the country performing almost anywhere accessible, on the village lawns mostly. The audience was probably not entirely of the lower class but a cross-section of the public that wanted to view real life represented accurately on the stage.

What then did Christopher Marlowe, the predecessor of Shakespeare, the writer of The Jew of Malta, Edward the Second and Doctor Faustus give to the definition of tragedy?

First of all, he introduced the idea of the serious treatment of death. His heroes died dramatically (as did Tamburlaine) finding in their death the meaning of their life. Also, he contributed further information on the tragic hero, the man made to suffer and to live and die grandly.

Shakespeare.--Shakespeare was a popular Elizabethan playwright and perhaps the most comprehensive dramatist of all time. What did he contribute to the definition of tragedy?
First, Shakespearean tragedy is varied and therefore cannot be defined generally.

Shakespeare's plays are divided by Harrison into four periods: the Early, the Balanced, the Overflowing and the Final. In the first period come the tragedies of King Richard the Second, King Richard the Third and Romeo and Juliet. The second or Balanced Period include the tragedies of Julius Caesar, Hamlet, and Troilus and Cressida. The third or Overflowing Period brought forth King Lear, Macbeth, Antony and Cleopatra and Coriolanus. The Final Period brought to light no real tragedy. 33

Taking Hamlet as an example of the tragedies of the Balanced Period (although no Shakespearean plan typifies another) what adds to or agrees with the definitions of tragedy we have?

Shakespeare was keenly interested in the nature of man, making his writing humanistic. He was interested in man's capacity for good and bad, for stability and instability. This can be seen by looking at Hamlet himself who, at one moment vacillates about killing his stepfather, and yet with no qualms murders Polonius because he is eavesdropping.

Shakespeare was interested in what Aristotle would call Character. Every action in Hamlet comes directly and logically from the character that determines it. The reader is not surprised at Ophelia's unhappy

33 Ibid., pp. 67-73
34 Ibid., pp. 600-655.
death because all her actions have led up to it. Claudius' injunction to Hamlet's two friends to take his mind away from thinking, the same injunction that almost led to Hamlet's death, was natural because the reader already knew the qualities that had been ascribed to Claudius. It was not strange to see pompous Polonius hiding behind the curtain because his character was already known and certainly capable of such an act.

Aristotle's idea of the tragic flaw is represented in Hamlet. Hamlet's problem is his inability to make up his mind as to whether and how he will kill the man who has incestuously married his mother. Hamlet, the self-conscious, complex, highly individualized and different man, cannot make up his mind.

Shakespeare presents other highly individualized characters mirroring the individualism of the Renaissance. The haughty Polonius, the honor-bound Laertes, the true friend Horatio, the future king Fortinbras, the love-stricken Ophelia, the affectionate and pliable Gertrude, the hypocritical Claudius, the cynically-humorous Orsino, the frightened officers, the pseudo-friendly Rosencrantz and Guildenstern, and the vacillating Hamlet all show Shakespeare's variety and diversity.

While Shakespeare fostered the idea of humanism, his characters at times also had the gift of the Greek heroes--nobility and the vast sweep of the great soul. Although Hamlet's pre-occupation and dilatory actions were disturbing he was noble and his thoughts were lofty and heroic.

Also contributing to the tragedy of the play is the idea of the corruption of the order. Marcellus in the first act introduces this
idea with his "Something is rotten in the state of Denmark". Not only is political and social orders did there seem to be corruption in Hamlet but in the entire community, the world and in the nature of men. Again, this problem of corruption for which Hamlet was not to blame but which was to annihilate him and others seems to be the tragedy of Hamlet. And was this not much the same theme that Aristotle brought forth in his explanation of the tragic hero?

In Macbeth, an example of a tragedy of the Overflowing period, there are at least three more attributes that contribute to the sense of tragedy.

First, there is the excellent atmosphere of tragedy. Blood, water and darkness (sleep) are constantly being played upon. The witches on the heath with their unusual concoctions breathe an atmosphere of darkness. On the night of the murder, Macbeth feels that Duncan's blood has covered the entire universe while Lady Macbeth feels that water will clear their hands and hearts of the crime. However, most scholars feel that at this point the tragic atmosphere of the deed presses upon Lady Macbeth so much that she is not the same again. Bradley feels that her nature begins to sink after she has shared in the murder of the kind who has recently given her a diamon as a hospitality gift. 

Robert Pack in the Yale Review tells us that after the tragic atmosphere

36 Ibid., pp. 828-862.
created by the first murder, our feelings about Lady Macbeth move from hate to pity while our feelings toward Macbeth turn from understanding sympathy to horror. Is it perhaps the tragic atmosphere added to the deed itself that breaks the woman's spirit? So tense and tragic is the atmosphere that Shakespeare himself introduces the ribald porter scene in order to alleviate such strain.

Macbeth develops a keen type of dramatic irony. When after the murder, Lady Macbeth feels that a little water will finish the deed, she does not know what the audience knows: that only death and perhaps not even that will make amends for the deed. The irony that is felt when Macbeth is confident because Birnam Woods cannot walk and because Macduff is human is keen when the audience knows that Woods can walk when they are camouflaging men and that Macduff was "from his mother's womb untimely ripped". This dramatic irony is illustrated richly in Macbeth where the most casual remark has portentous significance.

Finally, Macbeth is a tragedy of fate. While Shakespeare's plays illustrate the idea that there's a divinity that guides mankind there is an evil power incarnate in the witches and illustrated in other phenomena which seems to indicate that Macbeth is caught up by fate the minute he listens to the witches. As Lady Macbeth dies, her husband seems to realize at last what he has done to himself as he thinks that

39 Shakespeare, Major Plays and Sonnets, op. cit., p. 861.
40 Ibid., p. 831.
life has no meaning.

"Tomorrow and tomorrow and tomorrow
Creeps in this petty pace from day to day,
To the last syllable of recorded time,
And all our yesteryears have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of doing and fury,
Signifying nothing".41

From this brief example of two tragedies, it can be seen that Shakespeare amplified some of Aristotle's teachings on tragedy and yet in many cases went beyond his definition of tragedy to creative acts of tragedy that were quite different but still tragic, to be sure.

Decline Elizabethan Theater.--Elizabethan tragedy came formally to its end in 1642 when the Puritan-controlled Parliament closed the theater. However, the theater of tragedy had been dying for some time because of the plays of conventional romance and sentiment that were being introduced after the brief age of Shakespeare.42

NEO-CLASSICAL TRAGEDY

Age of Louis XIV.--It was at this time that France took over the cultural leadership of Europe during the age of Louis XIV which encompassed the seventeenth century. It was characterized by propriety and authority. Taking over where Cardinal Richelieu had begun, Louis XIV installed himself as a monarch and proceeded to direct all the affairs of his state. He built the famous palace of Versailles. The French Academy was given power over literature and drama; this

41 Ibid., p. 860.
42 Muller, op. cit., p. 207.
rigidity was a reaction against the license of the Renaissance literature as exemplified in Rabelais. The theater had become fashionable, and, unlike the common people who enjoyed the theater during the Elizabethan age, the audience became more sophisticated. This then was the rigid type of setting for which the great Neo-classicists Corneille and Racine wrote.

Corneille. — Corneille in presenting The Cid in 1637 wrote an artificial, classical play that unfortunately was not rigid enough for the French Academy which urged him to write more classical plays in the future. Corneille in presenting The Cid in 1637 wrote an artificial, classical play that unfortunately was not rigid enough for the French Academy which urged him to write more classical plays in the future.

Pierre Corneille in this play tells of the protagonist Roderick who wins two duels in one day, defeats the Moors, and who simultaneously tries to make amends to his loved one, Chimene, whose father, Don Gomez, he has killed in the first duel. The first king of Castille, Don Ferdinand, finally determines a way that the two lovers can be married and still meet the standards of honor. Roderick must fight for a year and make himself more worthy of Chimene who will have the year to mourn for her father.

Although Corneille's dramas do not seem human, nor real, the dramatist himself is considered one of the greatest in Western tradition. What is it then that makes him contribute to the nature of tragedy?

43 Muller, op. cit., pp. 207-216.

44 Corneille and Racine, Plays, ed. Professor Paul Landis, (New York: The Mode n Library, 1939), pp. 3-64.
Although his cramped Diction is a result of his times, the heroic individual that Corneille presents (Roderick) is more the type found in the Renaissance rather than in the Neo-Classical age of Louis XIV's court. Unlike the Elizabethan era, his world of drama was severely limited so Corneille could use no riotous events nor wild words. This was not permitted in the neo-classical tradition.

Corneille introduces the idea of a heroic will fighting against passion using reason as the weapon. The conflict of feeling within and between characters in The Cid as well as in his other plays Horace, Cinna and Polyeucte illustrates this heroism. That duty guided by reason is paramount can be seen in Roderick's words to his king in The Cid:

"To win Chimene and serve my Sovereign.
What feat is there too great for me to do?
Whatever absence from her sight may cost.
I am too happy, Sire that I may hope."

Rather than exciting Aristotle's "pity and awe", Corneille's hero seems to elicit admiration for a person who can be so disciplined against passion.

Corneille is serious about his plays. Despite his coldness and rigidity, there is the feeling that the dramatist believes what he is writing.

His Diction, as Aristotle would call it, is highly rhetorical. His words and statements are eloquent but so disciplined to be frightening and not quite satisfying for the imagination. In Act V we hear

45 Ibid., p. 64.
Chimene and Roderick's discussion which seems to illustrate this restraint.

Chimene. "What! Roderick before my eyes! This boldness
Will cost my honor! Go! Go! Go!

Roderick. "I go to die, madam, but ere I go
I come to offer you a last good-bye;
The changeless love which binds me to your will
Demands my homage even as I die".46

The Diction is grand and seems written apart from the Plot which is composed of rather artificial incidents.

Despite Corneille's artificiality and restrained grandeur, despite the response of admiration that he elicits rather than pity and awe, he contributes to the nature of tragedy.

Racine. -- Corneille was born to the first generation of the seventeenth century, and Jean Racine was born to the second generation and therefore knew of Corneille before he began to write. This writer of Phaedra, Andromache, Britannicus and Athaliah unlike his immediate predecessor, allows certain passions to triumph over reason.

Athaliah is an example of his dramatic techniques (although this, his last play, is different from his earlier dramas; he treats this Bible story much as the Greeks did). He has a dramatic spectacle with many in the cast. There is a Chorus of maidens who shares in and responds to the action.47

46 Ibid., p. 52.
Based on the story in II Kings xiii-xi, *Athaliah* tells of the heathen Queen Athaliah who is threatening to destroy the Holy Temple after she has murdered the royal children of the house of David. She does not realize that her grandson Joas was rescued from the slaughter and has been brought up by the High Priest, Joad. Joas is seen by his grandmother who wants him near her. Finally, after much dramatic tension, Joad has the identity of Joas revealed and simultaneously the young boy is crowned king as Athaliah dies. Jean Racine comments in his Preface that the triumph of young Joas was not all blessing for later on in the Bible we find Joas killing the High Priest in rage and we find both the Temple of the Lord and the house of David destroyed.

Although this play is admittedly more religious drama than great tragedy, it does have about it an aura of mystery that seems to give it a tragic quality. The chorus, and other members of the cast were seriously concerned throughout the play about God's ostensible indifference to the plight of his Chosen people—hence, the mysterious element involved.

Racine presents a tragic hero in Athaliah (more than any other character in his plays). Amplifying the Bible story, Racine shows her majestic in her cruelty and power and yet sensitive enough to the boy Joas with his youthful truthful impudence to reject the advice of Mattan to have the boy killed. Even as she approaches her violent death, she is undaunted and majestic.

*The Holy Bible, R. S. V.*
"Thus David triumphs, Ahab is destroy'd. Relentless god, this is thy work alone... Well, let my reign, thy care and handiwork! And, to inaugurate his sovereignty, Bid him to direct this dagger to my heart!"

The ending, however, is not tragic, for it is pure triumph over evil. The choral odes give a preview of this finale for they all end in exaltation as well, unlike the choral odes of Sophocles.

Even though Racine does allow passions to be violent, they are narrowed in the world of Louis XIV and are expressed in elegant language rather than in passionate words.

"Zachariah. Within the court reserved for men This woman enters with uplifted brow, Yea, and attempts to pass the limit set Where none but Levites have a right to come. The people fly, all scatter'd in dismay; My father-ah, what wrath blazed from his eyes! Moses to Pharaoh seem'd less terrible- 'Go, Queen', my father said, 'and leave this place Bann'd to thy sex and thine impiety...'"

The gentility of his language detracts from the full rich passions of a tragic spirit.

With the death of Racine and Corneille the French classical tradition did not die; in fact, it dominated French drama through the eighteenth century. The movement did not waver after the noted writers, Corneille and Racine died; simply these two had risen above the conventional writers of the age.

**Romantic Movement.**--As the Romantic Movement of the nineteenth century gained momentum through Europe, it seemed that another great
tragic period would rise. The Romantics enjoyed the Greek culture even more than the Neo-Classicists and they emulated Shakespeare. This very emulation was a hindrance for in the attempt to write like the Bard, the writers failed to develop their own creative powers. Too, they were highly undisciplined as writers.

It was Richard Wagner, then, a post-Romantic, who brought tragedy to its peak again, that period of tragedy which we call modern.

MODERN TRAGEDY

Wagner.--Influenced by the revolution of 1848, Wagner attempted to recreate in his plays the spirit of the free community as the tragedy of Greece had done. However, he felt that contrary to the Greek drama which had been sponsored by the community, modern tragedy should oppose the community whose aim was money. Wagner dreamed of purifying society—effecting catharsis—by digging underneath the moneyed spirit to revive the old Germanic myths. He tried to found a modern Athens in which the drama would be the spirit of the free man soaring above all barriers. This he was to do with the combination of music and drama.

Wagner was a prolific writer of this combination we call opera. Tannhäuser, Lohengrin, Tristan and Isolde, and The Ring of the Nibelungs were among them. What then did Wagner offer to modern tragedy?

Tristan and Isolde is an opera that is built around an ancient myth of eternal truth. It is a story of passion but to many critics unchaste passion rather than the pure passion that elicits a noble

response. During the opera there seems to be only a yearning for death; Isolde wishes death when she is to be married to old King Mark and Isolde and Tristan wish for death together when they fall deeply in love with no way for marriage because of Honor. However, at the end, as Isolde sings her Liebstod, there is the feeling of undying love and triumph over death that brings faith in man and in God at least for the span of the song. Friedrich Nietzsche, a promoter and supporter of Wagner, was most enthusiastic about this passionate opera.

"To these genuine musicians I direct my question: how can anyone experience the third act of Tristan and Isolde, apart from either word or image, simply as the movement of a mighty symphony, without exhausting himself in the overstretching of his soul's pinions? How is it possible for a man who has listened to the very heartbeat of the world-will and felt the unruly lust for life rush into all the veins of the world, now as a thundering torrent and now as a delicately foaming brook--how is it possible for him to remain unshattered?"

Despite his efforts to create a ritual drama close to the Greeks, Wagner had difficulty doing this through the medium of music. His orchestra, magnificent, ecstatic, and grandiose as it was could not fulfill the function of the Chorus for which it was a substitute. The music is prone to make Aristotle's Thought, Diction, and Character subordinate.

Ibsen.—Then, what did Wagner contribute to tragedy? In Tristan and Isolde there seems to be no pity or awe or catharsis. Except for the "honorable" ending not much of positive value is said about God or man. However, the attempt to resort back to the Greek ritual play with its folk lore and Dionysian passions is unique and magnificent.

52 Friedrich Nietzsche, op. cit., p. 127.
Ibsen, like Shakespeare, is known only by knowing all his plays. His *Ghosts* is known as the first bourgeois tragedy; many critics, however, feel that his other plays such as *Brand*, *Peer Gynt*, *A Doll's House* and *Pillars of Society* are truly as representative.

*Ghosts* concerns an ostensibly normal young man, Oswald, whose brain succumbs to softening because of syphilis he inherited from his father. Mr. Alving had been an apparent paragon of virtue but had been secretly promiscuous. At his death, his wife rejoicing that no longer would she have to pretend, discovers that Oswald not only has taken on the ways of his father, but is meeting the doom of father-inflicted syphilis. Her plight becomes veritably unbearable when she realizes that Oswald wants only from her the sincere promise to kill him by a morphine overdose.

Ibsen's aim seems to be to show the hypocrisy of bourgeois or conventional marriage. His aim is fulfilled by realism and dramatic irony. Writing about such a social problem showing pioneering in modern tragedy. The irony of Mrs. Alving hoping, dreaming, and planning her new future with Oswald ostensibly untainted, while all the time his brain was softening, is highly dramatic. The writer feels it could well be compared with that dramatic irony found in *Oedipus* and *Macbeth*.

This social-problem type of drama is seriously concerned with man's fate. Of course, it is different from the drama of Shakespeare and the Greek tragedians because these earlier writers had a limited understanding of the effects of heridity and environment upon people. Their ideas on

53 Muller, op. cit., p. 261.
man's fate were narrow while Ibsen's ideas showed advanced scientific and philosophical truths.

The theme of inevitable doom is presented here in *Ghosts*. However, the doom this time is not handed down by the gods but by a father or a social agent.

Although Oswald's dream of the sun and mountain peaks was to imply exhilaration, it creates no triumph whatsoever. There is no reconciliation after the terrible purge as is expected in a tragedy.

Certainly, however, the characterization of Mrs. Alving, the mother, does create both pity and awe or fear. Even Oswald creates a response of pity, if not fear.

Again, it was the ability of the bourgeois people to have freedom of ideals that seems to breathe through his plays. Ibsen strongly wished to free the bourgeois people from the type of marriage that Mrs. Alving had, the type that made her constantly pretend. It was in her complete freedom, then, that Mrs. Alving discovered what her and Oswald's true conditions were.

What then has Ibsen done for tragedy? He is the prophet of social tragedy and the introducer of the idea that tragedy must reflect the new problems and knowledges of the world. Paradoxically, Ibsen by writing on social problems, both limited and widened the scope of dramatic tragedy.

*Strindberg.*--August Strindberg, even more than Ibsen, fought against the romantic tradition with its genteel manners and tried to bring to the foreground the lower classes in brutal and coarse detail. Because the

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55 Ibid., p. 95-117.
theory of naturalism of which Strindberg was an exponent asserts that man is compelled by brute forces and therefore possesses no freedom, tragedy cannot enter Strindberg's plays with their lack of dignity. However, Strindberg, while boldly revealing the acts of the lower classes, did not degrade them.

Miss Julia is an example of his naturalism. Strindberg tells about a young girl who passionately throws herself at her father's valet during the heady mood of Midsummer Eve. Desperate at the thought of her promiscuous intercourse with the valet, she pleads for help and receives it from her erstwhile lover who almost hypnotizes her into the strength she needs to kill herself. In his preface Strindberg explains the reasons of the intercourse, reasons that we would credit to heredity and environment.

Miss Julia seems far too mean to be a tragic figure; the reader feels no pity for her plight except perhaps at the end where she is buffeted about in the maelstrom of her own passionate feelings. Miss Julia is not even admirable.

The concentration that Strindberg effects creates the idea of seriousness. That the cast consists of only three people, that the action is continuous, that the single set is almost bare, that all the unities are observed strictly—all these techniques create a tremendous intensity which makes for seriousness of the drama. Strindberg's conflicts are great because they are the very core of life; however, they do not seem tragic because the characters seem to be like puppets taut

on strings, with no free will of their own.

Despite all the difficulties he encountered in naturalistic drama, Strindberg, also the writer of The Father, The Dance of Death and The Ghost Sonata and other plays, did increase sympathy for the common people, and opened up for many the knowledge of the misery of the common people, and therefore created these new values in drama.

Chekhov.—Anton Chekhov wrote of the Russian peasants. Chekhov's dramas usually show little real struggle, have no deep Thought, and are rather ambiguous. Yet, he is famous, perhaps for his oblique compassion.

The protagonists of Chekhov's plays are usually a group presenting a variety of attitudes, all usually ineffective. The characters not only contribute to the action but exist by themselves, rather constantly talking about the uselessness and sadness of life. In The Boor, a play which is not usually considered a tragedy and yet expresses Chekhov's compassionate spirit, Yelena Popova speaks thus to Luka, her footman.

"Mme. Popova resolutely: I beg you never to mention this to me again! You know that since Nikolay Mihailovich died, life has been worth nothing to me. You think that I am alive, it only seems so to you! I vowed to myself that never to the day of my death would I take off my mourning or see the light..."\(^57\)

Technically it seems that Chekhov does not write tragedy according to Aristotelian standards. There are no tragic heroes and little dramatic conflict. Even the sadness is not majestic but motivated by frustration as Yelena's vow seems to be motivated by her frustrated desire to pay back her husband's inhuman acts with forced love. There is no puri-

fiction or catharsis, no equilibrium at the end.

On the other hand, the themes of Chekhov create a tragic atmosphere: the frustration, the bitter loneliness and the eternal farewells. The characters do have dignity; while Madame Popova may be prompted by wrong motivations, she is dignified; in fact, it is that very dignity which causes Grigory, the gentleman farmer in The Boor to fall in love with her. A woman who will willingly fight a duel with pistols she cannot use is certainly a person that elicits a response of awe.

Chekhov's drama is humanistic. He is humane and while he never preaches brotherhood and humanity, these are implicit in his plays. In his humanity he is able to feel compassion for his players and also to laugh at their ineffectiveness. However, while he feels compassion for the persons, he is not able to understand the general human condition of misery.

Facing the Title Page in The Portable Chekhov is a part of a letter written by him, a letter which might well be his manifesto.

"My holy of holies is the human body, health, intelligence, talent, inspiration, love and absolute freedom—freedom from violence and falsehood, no matter how the two manifest themselves." 58

T. S. Eliot.--In an attempt to recreate realism in drama there has been much experimentation in form, as there has been seen in the search for the definition of tragedy. T. S. Eliot attempted to create poetic dramas in Murder in the Cathedral, Family Reunion and The Cocktail Party.

Eliot uses several elements of technique which are reminiscent of Greek tragedy in his first major play-poem, Murder in the Cathedral. 59

58 Ibid., p. i.
Thomas à Becket, Archbishop of Canterbury, knowing that he is to be a martyr, is tempted by personified worldly pleasures. The worst temptation for him is the pride that he fears will come with the satisfaction he feels at his own ominous martyrdom. His fear is made clear in T. S. Eliot's imitable poetry.

"Now is my way clear, now is the meaning plain:
Temptation shall not come in this kind again,
The last temptation is the greatest treason:
To do the right deed for the wrong reason."

Finally, as Thomas realizes that God makes martyrs, not men, that he will not be tempted by pride, he preaches his last sermon to his congregation on Christmas Morning, the year 1170, and then calmly is killed by the knights who then try to justify themselves and their act to the audience.

Thomas of course is the ritual scapegoat much as Oedipus was himself. The Chorus of Women of Canterbury resembles in some part the chorus of the Greeks. However, the Characters are not as real as those in the Greek tragedies; they are far more abstract, perhaps purposefully so. The tragedy at the end is limited because it is apparent that Thomas will die as a saint. He is almost eager for the death and chides his priests for barring the doors, for turning the church of Christ into a fortress.

Again, the tragedy is ineffective in one sense, for there is a feeling of triumph at the end as the chorus piously chants, "Blessed Thomas, pray for us". Already acknowledging his sainthood.

60 Ibid., p. 44.
61 Ibid., p. 86.
To T. S. Eliot, however, the student of tragedy must be indebted, for it is he who has shown the possibilities and probabilities of poetic drama, a poetic drama that in its Diction is not too far removed from unreality, although its profundity does baffle the same people who are awed by the impact of the drama.

_**Sartre.***_ Jean-Paul Sartre, a Parisian of this century, is known as the chief literary promoter of existentialism.⁶² Because the plays that Sartre has written are very sad, they must be considered at least in the quest for the meaning of tragedy.

Quite unlike Strindberg and Ibsen, Sartre feels (as manifested in his plays) that man is not a product of his environment. He has complete freedom. A man cannot say that he has committed a crime because his childhood was full of slum horrors since great and good men have blossomed forth from the same type of environment. Man cannot blame fate or environment for his predicament, since his individual responsibility reigns over both.

What then has Sartre given to tragedy? Looking at his _No Exit_ as an example, a valet is discovered bringing three people separately to a windowless chamber which is Hell; Estelle and Inez are the two women and Garcin the man. They rationalize together as to the mistake being made, and then gradually the life of each unfolds before the others, as they alternately talk and listen to what is being said about them back on the

earth. Garcin had been a brute and a coward; Inez a lesbian and Estelle a child-murderer. Gradually, the knowledge that they are linked inexorably together for all time dawns upon them.

There is a dramatic conflict here in the struggle of Garcin and Inez over the love of Estelle. Estelle even tries to kill Inez so that she and her man-lover can be alone. It is not until this dramatic conflict that the awful facts are completely revealed.

"Inez: Dead! Dead! Dead! Knives, poison, ropes—all useless. It has happened already, do you understand? Once and for all. So here we are, forever. (Laughs)"

There does not seem to be a tragic protagonist here. However, Garcin is very concerned about his cowardice and listens keenly to all said on earth about it, all this perception (although too late) making him more honorable. Inez' acknowledgement of her own sins as prerequisites to this Hell makes her a bit more tragically honorable.

"Inez: Yes, we are criminals—murderers—all three of us. We're in hell, my pets; they never make mistakes, and people aren't damned for nothing".

Sartre presents his philosophy vividly here. The idea that man is his own religion, that man has complete control of his life (but not his death) is manifested in No Exit. The three people, as they recall their lives, realize they could have taken roads other than those they took, and that no one did the deeds they committed but themselves. Now, within the play, they have all eternity to determine whether they should have

63 Ibid., p. 47
64 Ibid., p. 17.
done otherwise. The idea that it is other people they always considered as ready for punishment is borne out by Garcin in "Hell" is—other people.65

This play also points up the solitary self. Garcin was disturbed at company toward the beginning of the play; at first, the characters arranged a pact of silence which was quickly broken. These and other such details seem to point to a negative view of brotherhood. However, the fact that Sartre, as did many other World War II writers, saw intolerable suffering and misery in the war may make his thesis more understandable, although not acceptable.

Sartre in his views of individual responsibility has stretched the dimensions of tragedy the more.

O'Neill—Eugene O'Neill has come to be known as the pioneer of the Modern American theater.66 A prolific writer of such famed plays as The Iceman Cometh, Beyond the Horizon, The Emperor Jones, The Hairy Ape, Lazarus Laughed, Strange Interlude, Anna Christie, and Mourning Becomes Electra, O'Neill writes with tremendous force.

Although O'Neill is criticized negatively by many critics for his too-heavy touch in Diction, for his "Overdoing" in symbolism, for his bluntness and for his turgid poetic style,67 he has left a tragic sense in his plays.

In Anna Christie the setting is Jimmy-the Priest's in New York City, an establishment O'Neill was acquainted with. The story of the old seaman

65 Ibid., p. 47.
67 Muller, op. cit., p. 313.
Chris whose daughter Anna comes back to him with the gradual revelation that she has been a prostitute is a strong one. And as Chris sees Anna wooed by another seaman, he becomes even more bitter about the sea which seems to be incarnate in his mind's view. Although the play ends happily ostensibly, O'Neill himself denies that the play ends and should have been titled The Comma.

The writer did succeed, it appears, at making nobility from ignoble lives replete with alcohol and prostitution. The anguish of old Chris as he sees his hopes ruined is almost tragic.

However, Anna Christie is saliently modern for it deals with little people yielding to their inevitable environment rather than great people destroyed through the sins of greatness. The writer feels pity for old Chris but certainly not awe.

What then has Eugene O'Neill given to the idea of tragedy? He has demonstrated the passionate force of realism and the tragedy or near-tragedy that is felt when the "little" people of the world cannot find their way out of their environment.

Miller.—Arthur Miller has followed Eugene O'Neill as a writer of modern American tragedy. As the writer of the plays, All My Sons, Death of a Salesman, and The Crucible, he has become noted.69

All My Sons shows that Miller's philosophy is humanistic. He makes the reader vicariously feel the passionate urge of Joe Keller to get ahead for his children's sake. Although not negating the effect that

68 Cordell, op. cit., p. 117.
Joe's action had upon twenty-one P-40's and their human cargo, Miller makes the reader sympathetic with this uneducated man who wants the American success story for himself and his sons.

The reader feels pity for Joe and for the entire family involved but never awe. The Characters, even of the minor actors, are brought out lucidly so that early in the play it can be seen that Dr. Jim is very different from Lubey.

The ending of the play brings equilibrium technically, with Joe's supposed suicide, although the question whether one life equals twenty-one is still before the reader rather tragically. The play does not effect a catharsis, at least in this reader, because Joe Keller recognizes his sin only when his son reacts against him. It is too easy to find a selfish motive.

Nevertheless, Miller does create an understanding for his characters caught in the maelstrom of American middle-class business, and while he does not adhere to Aristotelian poetics, he does leave the reader or the audience with a tragic pity.
SUMMARY

As the student observes the advance of tragedy from the Greek age to the modern American, he can see the changes effected in its nature.

The Greeks followed Aristotle with his serious action, his six requirements of structure, his pity and fear, and his catharsis. In the open-air vast arena, Sophocles, Aeschylus, and Euripides showed great concern for man and his problems with the gods and with other man. It is apparent that the Greeks have magnificently portrayed the tragic hero and the heroic spirit.

Elizabethan tragedy presented in the intimate atmosphere of the playhouse showed how man suffers and how man can destroy himself. Marlowe taught the punishment of vice; a few years later the dramatist Shakespeare showed how man's vices or a nation's corruption can produce sorrow and sometimes tragedy.

In the rigid form that Louis XIV prescribed as an antidote against the literature of the Renaissance, the Neo-Classicists Corneille and Racine introduced tragedies of men who fight against the passions of life, using reason as a weapon.

Wagner opened the Modern Tragic Movement with his operas concerned with the purification of the society that destroys men and women, and built upon the early rituals of the Germanic people. Ibsen continued with his thesis that social problems are extremely tragic. Strindberg in fighting against the genteel customs of the Romantic era, showed that humans have no freedom but are controlled by rigid forces. Chekhov's dramas sympathized with man's loneliness and frustrations.
T. S. Eliot created poetic dramas as Wagner had created musical dramas many years before. His *Murder in the Cathedral* is patterned in many ways like the Greek ritual dramas of Athens. Sartre, diametrically opposed to Strindberg's thesis, showed in his dramas that man is master of his own life and has no right to offer sociological excuses for crime and sins.

The Modern American theater has been dominated by Eugene O'Neill who, like his follower, Arthur Miller, shows how lower and middle-class people become inextricably involved in their own environments.

As the student observes these subtle and bold changes, can he say that tragedy was more real in one period than in another? Was tragedy more real in Athens? In Elizabethan London? In Racine's France? In Russia? In post-war France? On Broadway?

The answer to these cryptic questions seems to come from the realization that each period of dramatic tragedy spoke accurately (for the most Part) to the people of that period. Too, like Shakespeare whose characteristics cannot be estimated until all his plays are read, it seems that the nature of tragedy can be determined only by studying all the universally-accepted tragedies and agreeing that each one adds to the final definition, perhaps some more than others.

There are two definitions brought forth by scholars that seem to encompass almost all the elements observed in the quest for the nature of tragedy.
In her *The Greek Way to Western Civilization*, Edith Hamilton defines tragedy tersely in one chapter, an excerpt of which is quoted:

"The dignity and the significance of human life--of these, and of these alone, tragedy will never let go. Without them there is no tragedy. To answer the question, what makes a tragedy, it is to answer the question wherein lies the essential significance of life, what the dignity of humanity depends upon in the last analysis. Here the tragedians speak to us with no uncertain voice. The great tragedies themselves offer the solution to the problem they propound. It is by our power to suffer, above all, that we are of more value than the sparrows. Endow them with a greater or a: great a potentiality of pain and our foremost place in the world would no longer be undisputed. Deep down, when we search out the reason for our conviction of the transcendent worth of each human being, we know that it is because of the possibility that we can suffer so terribly...

Tragedy's preoccupation is with suffering. But, it is to be well-noted, not with all suffering. There are degrees in our high estate of pain. It is not given to all to suffer alike. We differ in nothing more than our power to feel. There are souls of little and of great degree, and upon that degree the dignity and significance of each life depend. There is no dignity like the dignity of a soul in agony."71

The scholar, H. D. F. Kitto, substantiates Edith Hamilton's definition but reemphasizes the conflict involved in tragedy.

"The material which the art of tragedy uses can be nothing less than those permanent qualities of mind and character which constitute Humanity; the essence of the art is to show these in conflict with each other, and, further, in conflict or in harmony, as the case may be, with the fundamental and inescapable conditions of human life, for it is this that we mean if we say that tragedy deals with man in his relations to the gods--the 'gods' being simply those aspects and conditions of life which we have to accept because we cannot change them."72

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71 Ibid., p. 130.

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The Holy Bible, R. S. V. (New York: Book Club Guild, 1952)


SOPHOCLES, OEDIPUS TYRANNUS

A. PREFACE

This unit was written for twelfth grade pupils in a public secondary school. The range of activities involved would fit the interests of both young women and men. The unit does presuppose average ability and at times is more applicable to the superior student than to the average. Two to three weeks could be devoted to this one unit, thereby making the entire study of tragedy span over approximately nine weeks.
3. INTRODUCTION TO THE UNIT

The purpose of this unit is to teach secondary school pupils understandings about Greek tragedy; the Greek theatre; Sophocles, the Theban legend and Oedipus; to teach appreciations of the nature of tragedy and the life that the Greeks accepted and left to mankind as a heritage; and to reinforce concomitant skills of listening, writing, speaking and reading.
C. PUPIL OBJECTIVES

UNDERSTANDINGS

A. Greek Tragedy (Introductory Activity 2; Core Activities 5, 15)

(1) Greek tragedy is the oldest type of drama; this drama originated as the Greeks worshipped their god of life, Dionysius.

(2) The word "tragedy" comes from "Tragoedia" or goat song. The Dionysius cult worshipped the god in a way to attract his attention--by dressing as animals and especially goats.

(3) The impersonator was the man dressed as the god Dionysius who came to listen to the praises of the play.

(4) The chorus told the connected story of Dionysius and, later as dramatic tragedy developed, responded to the action of the play.

(5) Dramatic dialogue evolved from the discussion between the impersonator and the chorus.

(6) Greek tragedy always dealt with the legends which were well-known by the people.

(7) Greek tragedy held four common themes almost unanimously in all plays:

(a) Everything depends upon the gods.

(b) Pride is a very great and common sin.

(c) The man who possesses an unbalanced spirit or a tragic flaw is doomed to unhappiness.

(d) Punishment comes for all sin, a punishment that brings catharsis, purification or balance to the emotions.
b. The Writer Sophocles (Core Activities 3, 4, 6, 10, 11, 12
Optional Activities 2, 3, 8)

(1) Of the three great Greek dramatists, Aescylus,
Euripides, and Sophocles, the last is the most-balanced.
(2) Sophocles' writing reflects the rise and fall of
the great city of Athens; he lived at the time that
Pericles was democratizing the city.
(3) Sophocles' style of writing is inimitable; it is
very important that his style is beautiful since the
writing embellishes the legends already known to the
people.

(a) The plot develops quickly and gracefully.
(b) The characters seem real and alive to the
reader.
(c) The dramatic verse is full of feeling.
(d) The dramatic conflict comes between man and
man and man and the gods.
(e) Dramatic irony plays a large role.
(f) Correct rhythm exists.
(g) Many figures of speech are apparent.
(h) Sustained interest is maintained.

c. The Greek Theater (Core Activity 2)

(1) The Greek theater was a vast open-air arena,
seating fifteen to twenty thousand people.
(2) The Greek theater improved in its dexterity
through the years.

(a) By the fifth century a building was built
tangent to the place set aside for the orchestra; this gave the actors a retiring place and provided background.
(b) This building became two-storied gradually, providing stage settings and dressing rooms.
(c) The elevated stage evolved only when the spectators sat too often on the orchestra.
(3) The Greek theater encouraged intimacy of audience and actors.
   (a) There was no curtain on the stage.
   (b) The stage setting was stationary.
   (c) The action was already known to the audience.
(4) The actors wore masks and buskins in order to make their specific roles very clear.
(5) A woodwind or string instrument designated the time intervals.

d. The Theban Legend (Core Activity 1; Optional Activity 9)
   (1) The legend of a man killing his father, marrying his mother, and delivering his city from a monster is essentially the Theban legend.
   (2) Many other cultures possessed similar legends.
   (3) The Theban legend is probably an allegory.
      (a) The name 'Oedipus' means swollen-foot; the foot of the plant is the root which swells as the plant grows.
      (b) The root comes from a seed (representing Oedipus' father) and seeds itself upon the ground (Mother nature
or Oedipus' mother).
(c) Oedipus becomes the personification of plant life and therefore part of Dionysius himself.

e. Oedipus Tyrannus (Core Activities, 16, 17, 18, 20, 21, 22, 23, 24, 27)

(1) The play is divided into five ramifications.
(a) The prologue supplies the action which has occurred and will occur.
(b) The parados heralds the first appearance of the chorus.
(c) The first episode comes after the first choral ode. It is parallel to an act or scene in a modern play.
(d) The stasimons respond to the episodes. These two types of play divisions alternate.
(e) The exodus provides for the leave taking.

(2) The play teaches many themes about life, some of which may be applied to today's world. (Core Activities 29, 30)

(a) Life can be unexplicable.
(b) Chance does not rule.
(c) Intelligence cannot always guide us through life.
(d) Man owes the gods (God) reverence and awe.
(e) Man should not be blinded by cocksureness or pride.
(f) A great man is one who possesses a "great soul".
(g) The innocent often suffer.
(h) Man must bear himself nobly despite defeat.
c. PUPIL OBJECTIVES

2. ATTITUDES

Tragedy

a. Tragedy has been important part of man's life from the early Greeks to our age. (Introductory Activity 2)
b. Greek tragedy has taught and can teach us much in this modern age. (Introductory Activity 2)
c. We must differentiate among different types of drama. (Introductory Activity 1)

(1) Melodrama treats of a serious trouble, courts chance, borders on pathos and usually ends happily.
(2) Comedy treats a subject in a light vein, is probable, honest and inspires laughter.
(3) Farce intends to provoke hilarious laughter, is not probable and calls for no deep thought.
(4) Tragedy concerns a serious subject; presents a protagonist of heroic soul; shows honest, realistic incidents; involves the emotions of pity and fear; and ends with the defeat of the protagonist and the enlightenment of the protagonist and audience.

d. Tragedy has differed from one age to another while certain principles have remained. (Core Activity 2; Optional Activity 1)
e. Dramatic tragedy reveals historical events and is often the mirror of its times. (Core Activity 6)
f. Tragedy often involves bearing other people's burdens. (Core Activity 13)

g. We often flee the reality of life as Oedipus did; we should know ourselves well enough to realize this. (Core Activity 17)

h. There are many reasons for innocent suffering. (Core Activities 20, 21, 22)

i. Oedipus meets all the requirements of tragedy. (Introductory Activity 1; Core Activity 28)

j. Oedipus speaks to us in our own age of a man who suffers because of his father's sins or/and his own pride. (Core Activities 22, 29, 30; Optional Activities 4, 5, 6)

k. Oedipus finds he cannot direct his own life but can take the freedom to find the truth. (Introductory Activity 4)

Creative Activity

a. We appreciate drama when we participate personally. (Core Activities 9, 25)

b. We appreciate drama when we recreate it in our own original way. (Core Activity 9)

c. Listening in order to learn involves concentration and note taking. (Core Activity 2)

d. Research compiled in a creative fashion is remembered. (Core Activity 4)

e. Vocabulary study and knowledge is vital. (Core Activities 5 and 19)
f. We learn stylistic qualities best in context.
(Core Activities 10, 11)

g. We must learn to glean opinions from the scholars, study the material, and then make our own decisions.
(Core Activities 20, 21, 22)

h. Memorizing poetry we understand is a rewarding experience. (Core Activity 25)

i. We find new dimensions as we contrast one piece of literature with another and literature with a personal experience. (Optional Activity 1)

j. Modernizing older literature helps make it live for many more people. (Core Activities 4, 5, 6)
C. PUPIL OBJECTIVES

3. CONCOMITANT SKILLS

Listening
1. For instructions and directions. (Core Activity 1)
2. For entertainment and education. (Core Activity 4)
3. For the main idea. (Core Activity 1)
4. For important details. (Core Activity 2)
5. For note taking. (Core Activity 1)

Creative Writing
1. Learning how to associate reading with other experiences. (Core Activity 22)
2. Learning how to write a personality sketch and character sketch. (Core Activity 3)
3. Learning how to write a familiar essay. (Core Activity 4)
4. Learning how to write paragraphs of detail, example, contrast, comparison and reason. (Core Activity 18)
5. Learning how to write business and personal letters. (Core Activity 7)

Journalistic Writing
1. Learning how to write a book review. (Core Activity 8)
2. Learning how to write a good news story. (Core Activity 1)

Speaking
1. Learning how to tell a story. (Core Activity 12)
2. Learning how to persuade. (Core Activity 20)
3. Learning how to explain. (Core Activity 4)
Dramatizing

1. Learning how to dramatize any part of a play.

(Core Activity 9)

Reading

1. For the main idea. (Introductory Activity 1)
2. For important details. (Core Activity 21)
3. For figures of speech. (Core Activity 10)
4. For parts of speech review. (Core Activity 26)
5. For oral improvement. (Core Activity 25)
6. Skimming. (Core Activity 27)
7. To improve vocabulary. (Core Activity 5, 11, 19)
SPEAKING PRETEST

Divide the class into three portions. To the first group of pupils, explain that they will be telling a story to their classmates and have ten minutes for preparation for this one minute talk. To the second group, explain that they will be giving a spirited opinion to their classmates; and to the third that they will be explaining something.

Examples for the story-tellers:

Familiar stories:

Fairy Tales (Cinderella)
Bible Stories (David and Jonathon)
Stories from Motion Pictures and Plays (Porgy and Bess)

Personal stories: (Incidents that happened to the speaker)

Examples for the explainers:

How to Make Something:

A flower from tissue
A paper boat
A book cover
A chalk drawing

How to Do Something:

Mow a lawn properly
Play an instrument
Make a garden

Examples for the opinions:

Teenagers of 18 should (or shouldn't) vote.
Co-existence can (or can't) work.
Teenagers of 15 should (or shouldn't) be able to procure licenses.
After the ten minutes of preparation, distribute to each pupil a mimeographed sheet with the following information:

**HOW DO I RATE?**

- **Poise** (How do I act when I speak?)
- **Quality of voice** (Is my voice pleasant?)
- **Volume of voice** (Do I speak loudly enough?)
- **Clarity of voice** (Do I speak clearly?)
- **Content of talk** (Do I have anything to say?)

Explain that as each pupil talks, the one behind him will be his silent critic (if the class is alphabetically arranged; if not, decide upon some other impartial method) checking after each category. Be certain to remind the pupils that this silent criticism will cause no embarrassment. The teacher will also check the rating sheet and will arrange for individual conferences with each pupil in order to discuss both pupil-checked and teacher-checked rating sheets. Remedial measures can then be implemented by the teacher.
LISTENING PRETEST

MATERIALS: Margaret Webster, Shakespeare Without Tears (New York: Premier Books, 1957).

PROCEDURE: Announce the following to the class:

How well can you listen? You will find this out in just a few minutes. I will be reading to you from page 169 of Margaret Webster's book, Shakespeare Without Tears. Listen for the main idea of the paragraph and for the important details. Concentrate on the ideas I will be presenting so you will not be distracted.

"In Macbeth, the subtle power of darkness becomes all-pervading; it takes the form of supernatural soliciting, it employs instruments of darkness, he drenches the play in blackness and in blood, poisons the air with fear, preys on bloated and diseased imaginings, turns feasting into terror and the innocent speak to nightmare, and employs a terrible irony of destruction in the accomplishment of its barren ends. Yet Macbeth contains no villain, no Iago, no Edmund. Evil is evil of itself, a protagonist in its own right. In the greatest of his plays, especially the tragedies, Shakespeare spends little time on exposition. The Prologue to Troilus and Cressida frankly announces that the author proposes to 'leap o'er the vaults and firstling of these broils, beginning in themiddle', and in Macbeth he fairly hurls his characters in the crisis of the action. His source book, the Chronicles of Holinshed, gives plenty of facts from which he might have built up a case for the Macbeths had he wished to do so. For instance, Macbeth was Duncan's cousin, and since the Crown of Scotland did not at that time descend to the King's eldest son, he had every right to suppose that he would be elected to the throne after Duncan's death..."

Immediately distribute paper and ask the following questions:
Simple Recall

1. What is the villain in Macbeth? (evil itself)

2. How was Macbeth related to the king? (cousin)

3. What was Shakespeare's source book? (Chronicles of Holinshed)

4. Where does Shakespeare usually begin his plays? (In the middle)

5. What was Duncan's vocation? (king)

Central Ideas

There are two main ideas in what I have just read.

Can you, in your own words, write down two statements that cover these ideas?

(Evil is the protagonist manifested in many ways)

(Shakespeare in his tragedies begins his plays very near the crisis of the story involved.)

CONCLUSIONS:

Those pupils who are not able to recall four from five of the Simple Recall Questions and are not able to recall at least one main idea should have help from the teacher before the unit begins or simultaneously.
READING PRETEST


PROCEDURE:

Mimeograph the following quotation (pages lx-x).

Explain to the pupils before you distribute the mimeographed quotations that you will expect them to remember the important ideas of each paragraph, the important details that substantiate the general ideas, and the approximate meaning of any new vocabulary word from context. Allow as much time as is needed, for each pupil.

"The story of Oedipus King of Thebes, his success, his fall, his awed and hallowed end--in brief, the Theban Legend--was already old in the time of Sophocles. Perhaps it stood to the great poet and dramatist in something of the same light that the legend of King Arthur and the Holy Grail stood to the poet Tennyson: a legend celebrated by several hundred years of song and poetry.

But whereas Tennyson looked back on a dreamlike world of chivalry, and helped to sustain the dream of courtly romance, Sophocles looked back on an elemental world of human frailty, pride and punishment, and helped to sustain the dreadful inevitability of a family moving towards catastrophe. The world of King Arthur seemed beautifully impossible and Tennyson left it so; the world of King Oedipus seemed thankfully improbable but Sophocles left it terrifyingly possible.

In each of the three plays that comprise his Theban Trilogy--*Oedipus the King, Oedipus at Colonus* and the *Antigone*--Sophocles shows us a character pursued to and pursuing its end amid the full illusion both of freedom and of destiny and so to a gloriously headstrong doom. It is true that the downfall of the House of Oedipus was foretold by the gods even before Oedipus was born but it was foretold because it was going to happen; it was not going to happen because it was foretold.

The tragedy of King Oedipus was not only that he suffered the improbabilities of murdering his father and marrying his mother--both were mistakes anyway--the tragedy was that having murdered his father and married his mother he made the fully responsible mistake of finding it out. As he
was an upright man, but proud, the gods allowed him to make the first mistake; as he was a headstrong man, but overweening in self confidence, he allowed himself to make the second. Zeal mysteriously worked with destiny to trip him up on his self-righteousness and then reveal an arrogance which pressed forward to calamity.

But even fallen pride need not remain prostrate. In the second play, the Oedipus at Colonus, we are shown an old man, blinded, beaten, hunted through the years, rise to a new dignity by the very fact of his being the recognized vehicle of human justice. We now know the worst that can happen to man, but it can only happen through a foolish stepping outside from the stream of man's right relationship to God. Now we see Oedipus, by his magnanimous acceptance of fate, step back again. He is both cursed and blessed, and a living testimony to the vindication of man through suffering: not of course suffering in the Christian sense--for the horror and recalcitrance are still there--but suffering in that it is a lesson, a proud and acknowledged testimony to the truth...

So must always be the end of man without God, even religious man--for Oedipus thought that he was religious. The horror for us, as it was for the Greeks, is precisely to see that an Oedipus can so easily be ourselves. He displays the glory and the weakness (the fatal flaw) of self-sufficient man. And when Oedipus, the once upright, is dragged piecemeal by his own doing, from wealth and power, is stripped of reputation, made to wallow in a bed of murder, incest, suicide, even personal disfigurement, the audience passes through such territories of fear and pity that the human heart is altogether purged."

TO TEST YOUR READING FOR DETAILS

1. What is the group of Sophocles' three plays called?

2. What was Oedipus' fatal flaw or weakness?

3. What was Oedipus' vocation?

4. What famous poet romantically wrote on King Arthur?

5. What were the two mistakes Oedipus made?
TO TEST YOUR READING FOR IMPORTANT IDEAS

6. What is the full contrast made in Paragraph 2?

7. How do we know that suffering can save a man?

TO TEST YOUR READING FOR VOCABULARY IN CONTEXT

8. What do you think the word 'Zeal' in Paragraph 4 means?

Be sure to read the sentence which contains it again.

KEY FOR READING PRETEST

TO TEST YOUR READING FOR DETAILS

1. the Theban Trilogy

2. pride or self-sufficiency

3. king of Thebes

4. Tennyson

5. murdering his father and marrying his mother

TO TEST YOUR READING FOR IMPORTANT IDEAS

6. The contrast between Tennyson who kept King Arthur's legends wonderfully improbable and Sophocles who made the impossible Theban Legend fearfully possible.

7. Oedipus himself in Oedipus at Colonus steps back into a right relationship with God after suffering.

TO TEST YOUR READING FOR VOCABULARY IN CONTEXT

8. enthusiasm or great interest

9. salvation or defense or freedom

10. stubbornness

.................

Pupils who perform poorly according to teacher standards in this Pretest should be helped individually in whatever field or fields of reading necessary.
E. ACTIVITIES

INTRODUCTORY ACTIVITIES

1. Present the film, How To Read Plays (1 reel, 11 minutes) (Coronet Films). After the presentation, first discuss any pupil questions. Continue by discussing the different kinds of plays: tragedy, comedy, farce, and melodrama. Sample ideas from many pupils with their definitions until a composite for each kind of drama can be made. Ask a student secretary to copy down offered ideas. Ask each pupil to write down his present idea of tragedy on a long sheet of paper so that additions can be made.

2. Invite a lecturer from the Division of Education of the Museum of Fine Arts to present the slides available on Greek Daily Life, Greek Boys' Life, and Greek Drama.

3. On the opening day of the unit, demonstrate the Classical Myths Exhibit of the Week borrowed from the Boston Museum of Fine Arts in the classroom; change this exhibit if possible during the unit to the Ancient Gods Exhibit of the Week.

4. Explain to the class: (Tape the following if possible so that you can demonstrate accompanying pictures). You have seen a lot of this country called Greece lately on slides and in pictures. You have been told and you have discovered that this is the Greece of 2400 years ago, almost five hundred years before Christ was born. What then does this old Greece have to do with us today; what can we possibly learn from an age that had so much less than we?
We are interested in old Greece because that is where the play we are about to read is set, and that play has a vital message for us today.

Around the classroom you see pictures of many gods and goddesses and from your Latin you are probably familiar with many. You know too that the old Greeks believed in many gods who acted very much like humans with their quarrels, their favorites and their problems. You know Zeus who was the father of all the gods. Three of his children were very important too to the Greeks we are going to meet: Apollo who was the healer, they believed; Athena, who was the protector of beloved Athens; and Dionysius, who represented the spirit of life and was the patron of the Greek theater.

The Greeks of 500 years B.C. worshipped the gods and feared them so much that they believed their lives were controlled by them like puppets on tight strings. But just about the time that our play was being written, strange things were happening in Greece. Athens became wealthy from trade and gave freedom and democratic privileges to its citizens. A group of people who were not content that old Zeus caused the thunder in his anger began to gather and ask questions; we call such people scientists today. Thus, it was that the gods and the Greeks began to be on a more even plane. We see this greater equality in the art of the Greek age.

This new freedom was expressed in many ways; we see this in the art and architecture of the age too. We also see it in the literature of a Greek dramatist whose plays were performed in an open arena.
by actors with masks and were open even to those who couldn't afford a ticket!

Sophocles in his play *Oedipus Tyrannus* wrote of a man who could not decide whether he was a complete slave of the gods and their will or whether he was master of his own fate. Isn't this a problem we see around us and within us today even in our own circles as the Athenians saw it in 500 B.C.? Today, we know people who believe they have so much freedom that they can do anything they want with their money, their automobiles, their lives and other's lives; and on the other hand, we know people who believe that because every act and thought is directed by God freedom is not true, and so they do not bother even to think about life and fail to take its opportunities.

Yes, this question of who man is, an animal, a god or a combination, is one of the most interesting and disturbing questions of all time and King Oedipus is one of the very first men in literature to ask the question and find an answer, at least, for himself. Can you find the answer that Oedipus found in this play? Do you agree?

5. Ask the class to read *Oedipus Tyrannus* during class time, keeping foremost in mind the problem of man and who/what he is and the problem's influence on modern American life.

* Show pictures that exemplify the Greek zest for life.
  Janson and Janson, Plate 8, p. 16.

** Show pictures of gods and Greeks mingling.
  Janson and Janson, Plate 9, p. 16.
  Craven, pp. 36 (The Fates); 38 (Zeus and giants) ll.
  Cheney, pp. 101 (Piranesi); 137 (Athenian coins).

*** Show pictures of freedom expressed in architecture.
  Cheney, p. 128 (Victory of Samothes).
  Craven, p. 32 (Parthenon).
D. ACTIVITIES

CORE ACTIVITIES

The questions, suggestions, activities, and Bibliography that follow including both the Core Activities and Optional Activities will form the Study Guide for your use for the next two and a half weeks. We will all be doing the Core Activities although we may change them if it seems best. Check the activities in the Optional Activities that you would like especially to study. Those activities which require written answers, answer in your notebook; those which require creative expression, you will be sharing with your classmates later on in the unit.

1. To understand Oedipus we must first understand the legend behind the play. We will now hear a tape recording of the Theban Legend. As you listen, pay close attention to the three main ideas presented and take notes on the paper provided. After we have all heard and discussed the legend, you will be asked to write a news story in the best terse style you can find that would thrill readers even today with the core of this Theban legend. Before we write the last drafts of our news stories, let's compare them with stories found in several better newspapers; perhaps, some of us will want to revise ours! What qualifications would you nominate as the five most important in a good journalistic style?

2. As one student reads to you from the critic Watling, you will be asked to pick out the details from the account of the Greek theatre. After the reading, each member of the class will find some way to represent the Greek theatre. Suggestions include: drawings, sketches, models, paintings on cloth, bulletin board
exhibit. Contrast the theatre of 496 B. C. with that of the 1900's. Perhaps, some of you would like to pick a partner or a small group with whom to work if you would like to form a complicated presentation.

3. What was the dramatist Sophocles like? Write a personality sketch and then a character sketch. Is there any difference? You will find information about this in our rhetoric books.

4. Picture the Greece of Sophocles by doing research in the age. What was happening in other fields about the time that Sophocles wrote Oedipus? Correlate this in either poem-fashion, a familiar essay (pretending, for instance, to be Sophocles' mother) and writing from this vantage point, or in a documented piece of research (using footnotes). Be prepared to explain what you are doing about your Greece-picture to the rest of the class. Have a few notes, but be prepared to explain your project tersely and completely.

5. How does the chorus contribute to the play? Trace its development throughout the play. Can you name several functions it fulfills? Contrast the chorus of the Greek theatre and the chorus of today. Look up the word in the dictionary and find its several meanings.

6. Greek tragedy fills in the facts we glean from history. What historical facts can you guess took place that are implied or explicit in the play?
7. Pretend you are Jocasta and write a personal letter to a relative or dear friend once you have known that your husband is also your son; include in the letter not only the story but the impression that the action has upon her.

8. Write a book review on one of the critical or explanatory books on Oedipus. Find examples from reading the book reviews in the New York Times or in the Sunday edition of a well-reputed newspaper. Be careful not to exceed the regular word limit.

9. Choose with a partner a very small incident in Oedipus that you feel has great dramatic quality (such as part of Creon and Oedipus' altercation). Practice it thoroughly and present it to the rest of the class. Appoint two members of the class to arrange the room as nearly as possible to the Greek theatre. If possible, arrange to have the presentation of spot dramatic passages outside.

10. How do figures of speech contribute to this tragedy? We have studied many figures of speech. How many different kinds can you find and explain? (Ex..."And pestilence, a fiery demon gripping the city..."). Make an individual chart in which you categorically assemble figures of speech under headings.

11. How does the style of this play contribute to its tragic effect? Words prevalent in tragedy such as god, king, law, virtue, priest, sin, and honour are hard to translate from Greek to English. (especially Zeus/God) Can you determine the difference in these words? In what other ways does Sophocles write that you can call contributions to his style? Find at least ten ways. Check these with references.
12. Show how dramatic irony influences Oedipus. Why does the audience still enjoy a story or play whose outcome is already known? Find as many examples as possible in Oedipus where the audience knows what will happen and the characters do not. Have several members of the class tell a familiar story such as Cinderella or Goldilocks or Peter Pan or the Nativity or Passion Story. Discuss why we still enjoy hearing these stories perhaps even more than the first hearing.

13. Taking the passage from Oedipus, explain:

"But my heart bears the weight of my own and yours
And all my people's sorrows. I am not asleep
I weep and walk through endless ways".

Find other passages in literature in which one man takes on the burden of those he serves. (ex. "Abe Lincoln Walks At Midnight")

14. Creon says in Act i (Scene 1)

"Seek and ye shall find
Unsought goes undetected".

What other great artists and writers and philosophers have discovered this idea?

15. Show in Oedipus how the chorus can both present and respond to the action of the play. Cite specific examples.

16. Trace the responses of Oedipus through the play. Draw a diagram showing his relative humility and pride at several times during the play. Do his faults ever overbalance his virtues?

17. Oedipus heard before the beginning of the play the fearful predictions concerning him, and therefore fled from Corinth. Have there been instances in your life when you have fled reality. What do you think would have happened had he stayed?
18. In a paragraph developed by detail discuss the Sphinx; in one developed by example discuss the element of fear in the play; in one developed by contrast the difference between the temperaments of Creon and Oedipus; and in a paragraph developed by reasons the reason Oedipus met his downfall.

19. Find at least ten new words in this play and place them in your vocabulary file by writing them on your index file cards. Be sure to use each one at least once in sentences.

20. Scholars have presented many different opinions as to why Oedipus, the great king, became a polluted outcast, seemingly because of sins committed even before he was born. The four theories brought forth include:

Determinism.

Ideas that man is the plaything of fate.

The gods like to show their power by teaching Oedipus a lesson for his pride.

Sophocles is really just thinking of exciting drama, and is not concerned about the unexplained questions that perplex us about an innocent man suffering for crimes he has nothing to do with.

Divide into buzz groups taking impartially one of the theories to discuss. Appoint a discussion leader and secretary in each group. After a fifteen minute discussion (including the looking up of unfamiliar terms) have the secretaries report back to the class. Then, open the discussion to the entire class.

21. Does Oedipus suffer because of the gods, because of society, or because of his own actions? Corroborate any or all ideas with details from the play.
22. Oedipus is not the only one who suffers in this play. The children suffer, the old shepherd suffers, the wife-mother suffers, and certainly the people of Thebes suffer. Is this life? Do the innocent suffer with the guilty? Divide the class this time into three groups. One group find at least ten examples of innocent suffering in personal experience; another group find examples of innocent suffering in literature; the last group find examples of innocent suffering found in periodicals. What answers have philosophers and poets given to this problem? Did Oedipus interfere with the pattern of life?

23. Make an outline of the tragedy of Oedipus if he had done just the opposite. Recall that he was resolute and, when insulted, he would not forget it but went to Delphi to check. Recall that it was the temper of both father and son that caused the meeting of Laius and Oedipus to become fatal. Remember that it was Oedipus' intelligence that caused him to guess the riddle of the sphinx. Remember that he was blind enough (figuratively) to marry a woman old enough to be his mother.

24. Are we to blame for what we do in complete ignorance? What is tragedy, knowing that we do wrong or being ignorant that we do wrong? What types of hard luck stories are tragedies? Cite as many examples as you can find of sad stories that are tragedies and sad stories that are not, using definitions of tragedy you have found in your research to test your theory.
25. Choose a few lines of the poetry in Oedipus that you would like to remember. Memorize them by saying them several times, always remembering the meaning. In a class period, share your memorized passage with the others.

26. Choose a passage from the play; see if you can identify the grammatical use of each word in that particular passage. If there are any problems, check with each other, the references and your teacher.

27. Skim the play in review keeping in mind elementary questions such as character study, setting, character, and themes, and also the tragedy involved.

28. What is the nature of real tragedy from the point of view only of this play?

29. Write a theme on the following subject: What has the man Oedipus given to us in Modern America that we cannot afford to lose? Before writing, consider these traits; are they traits that Oedipus had?

Dignity under great sorrow?
Willingness to sacrifice himself for others?
A great soul?
Love for his subjects?
Actions that create pity and awe in us?

30. How do you think Oedipus would act if he lived today and discovered that his father had sold defective airplane parts to the government and had thereby caused many deaths? Write a spirited opinion

31. What was the answer Oedipus found to his problem: am I a slave or the master of my life? Do you agree with this answer that Sophocles wrote into his play? Discuss with your classmates, drawing in personal experiences to the discussion.
D. ACTIVITIES

OPTIONAL ACTIVITIES

1. Read the book of Job in the Old Testament of the Bible. Compare and contrast Job's plight with that of Oedipus. Read if possible Archibald MacLeish's new poem J. B. Compare and contrast all three.

2. Oedipus is only one of the Theban plays. Read Oedipus at Colonus and Antigone. How are they all related? What is the time difference among them?

3. Other dramatists were noted at the time of Sophocles. Read one of the plays by another contemporary Greek dramatist.

4. If you were going to modernize Oedipus, what would you do? What would be the parallel characters' vocations, their clothing, their way of speaking? Read these modernized versions of Oedipus to the rest of the class.

5. What appropriate musical selections could accompany Oedipus in the modern version?

6. Dramatize the most clever modernization of Oedipus.

7. In some way memorialize the most dramatic part of Oedipus. Suggestions: a bit of good poetry, a painting, a play, a piece of music, a news broadcast, a telegram.

8. Taking the theme of Oedipus use three types of style to express it. For instance, Elizabethan English, modern colloquialisms might be used. How does this experiment show the uniqueness of Sophoclean language.
9. The Theban legend is not an unique one. Read the Indo-European, the German, the Persian, and the early Greek legends that prefaced *Oedipus*. What are the similarities and differences?
D. ACTIVITIES

CULMINATING ACTIVITIES

1. Compare news stories. (See Core Activity 1)
2. Show representations of Greek theatre. (Core Activity 2)
3. Explanations of Sophocles' Greece. (Core Activity 4)
4. Read personal letters aloud. (Core Activity 7)
5. Present dramatic moments. (See Core Activity 9)
6. Tell familiar stories to illustrate dramatic irony. (Activity 12)
7. Discuss new vocabulary words. (Core Activity 19)
8. Have buzz groups and general discussion. (Activity 20)
9. Discuss innocent suffering. (Activity 22)
10. Discuss definition of tragedy. (Activity 24)
11. Share memorizations of passages. (Activity 25)
12. Discuss the nature of tragedy from Oedipus. (Activity 28)
13. Read modernized version of Oedipus. (Optional Activity 64)
14. Present modernized version of Oedipus. (Optional Activity 6)
15. Share creative manifestations of the dramatic Oedipus. (Activity 7)
E. PUPIL BIBLIOGRAPHY


This is an anthology or group of articles which will help you picture more vividly and deeply the Greece of Sophocles.


This graphic book will reveal to you the spirit of Greece through its painting and sculpture. Plates on every page accompany interesting reading matter.


You will understand more about the relationship of the gods and the Greeks after you scrutinize these pictures and plates of them quarreling and planning together. The book traces the history of the world through art.

Davis, William Stearns, A Day in Old Athens (Boston: Allyn and Bacon, 1914).

Although this book is older than most on your Bibliography, you will find it an interesting account of 4th century Athens.


Euripides' great tragic themes of pride and revenge are translated here by a noted classical scholar. A fine introduction prefaces three plays: Medea, Hippolytus, and Helen. Here is an interesting classic—in paper back cover—within your budget.

The writer enlightens us as to the arts, sciences, and philosophies of ancient Greece. There are exciting analyses of the three great Greek dramatists. Aeschylus is described as "the first dramatist"; Sophocles as the "Quintessence of the Greek"; and Euripides' "the modern mind". The writer's chapter on tragedy is certain to answer many of your questions. This book is a "must" because it is so helpful.


You will find this reference book very useful to look up mythological allusions found in Sophocles.


Here is a simple and classical history which will enrich your knowledge of and attitude toward Sophocles' Athens and the Greek theater.


This is a brief account of Greek tragedy and the theater. The chapter on Sophocles is a great aid for the student of tragedy.


A reference book with geographical and historical aids as well as interesting and helpful charts, tables and plates...

Here is a budget-priced translation of Oedipus Tyrannus, Oedipus at Colonus, and Antigone. Prefaced by a clear account of the Theban legend, this text is amazingly easy to follow. Superb notes and glossary!


In recognition that dramatists are effected by the significant philosophers of the time, here are appropriate selections from the Greek philosophers. A fine commentary on the subject...
F. 1. BIBLIOGRAPHY FOR TEACHERS

Campbell, Lewis, trans. The Oedipus Tyrannus of Sophocles (Cambridge: Harvard University Department of Greek, 1940).

This text with its excellent translation is especially suitable for the student who appreciates highly readable print. A terse argument precedes the play.


The purpose of this essay is to show specifically how Sophocles' poetry increases meaning of the plays and contributes to more lucid understanding. The writer does not overrate the contribution of images (poetry) to the plays but does show how poetry binds them together. The Antigone is used as a source for examples.


The writer's main purpose here is to explain the form in which the various manifestations of the Greek tragedy are written. His main thesis is that the Greek dramatist was first an artist, and second, a teacher of morality. Old tragedy, the plays of Aeschylus, Sophocles, and Euripides are dealt with. A short glossary aids. An excellent help for the teacher, a challenging one for the high school student...

In a series of three lectures amplified by examples from *Electra, Antigone, and Oedipus Tyrannus*, this writer shows that not only is Sophocles a superb dramatist but also a philosopher of the first rank—a thinker—as well. Not only has the Greek poet superbly recorded humanity—the role of the dramatist—but he has also communicated with and given to humanity something vitally and eternally important.


This is a new approach to the problem: why do we read the old and remote plays? That the drama was a real reflection of both the Greek society and psychology makes the specific plays more crisp and meaningful. Graphically, the writer explains the drama's connection with the city-state (they lived and died together) from the 6th century B. C. to the decline of the Roman Empire.


These plays are made most useful because of helpful introductions and comprehensive notes. Jebb's main thesis apropos of the Greek dramatists was that they were artists primarily, interested in observing and recording life, and thinkers secondarily.

The general introduction to the plays defines tragedy, describes the Attic setting, amplifies the performance itself, structures the tragedy of the Greeks, and illuminates the authors' lives. There are no notes, but an excellent glossary.


Prefaced by a plate of the reconstruction of the Ancient Theatre at Athens, Prentice's book with its simple approach delves into four tragedies of Aeschylus, three of Sophocles, and four of Euripides. The beginning chapter on the origin of tragedy embraces and synthesizes several different views.


This writer shows that the chorus is of diminishing importance from Aeschylus to Euripides; and that the purpose of the Greek chorus was to keep alive the traditional Greek religion and philosophy with its many ramifications.


The book's aim—which is to help readers to enjoy Greek plays the more—is well fulfilled. It stresses the less obvious characteristics of the three great Greek dramatists. Old ink designs enrich the reading experience.

This translation of the trilogy which follows Jebb's text includes a few notes at the back. An introduction includes comments of Sophocles' life, his relationship to his contemporaries; describes the Theban legend and elaborates upon the problem of translation and semantics.
F. 2. AIDS FOR TEACHING DRAMATIC TRAGEDY

ART


This is a beautifully illustrated book and especially helpful for Greek art and architecture. Plates of Venus de Milo, the Victory of Samothras, Athenian coins depicting mythological characters, Dionysius sailing the sea and others are pertinent to the enrichment of Greek literature.


Very helpful in this colorful art anthology are plates of the Parthenon, the Fates, Zeus and the Giants, statues revealing Greek motion, and pottery.


The plates that are very appropriate for the study and enrichment of Greek literature include the vases which depict the conflict of men with their gods.

Loan Service, Museum of Fine Arts, Boston; Division of Education. Illustrative sets, portfolios of art, special exhibitions and slides are available free of charge except for transportation costs to and from the Museum. Especially appropriate for this unit on Greek drama are Illustrative Sets #16, #17, #18, and #19. Portfolios on Greek Sculpture, Greek Athletics and Festivals are also available. Exhibits of the Week include pictures on Classical Myths and Ancient Gods and Goddesses.
The Slide Sets available for this unit include Greek Art, Greek Daily Life, Greek Athletics, Greek Drama and Boy's Life in Ancient Greece. A lecturer to the schools is available for most of these exhibits.

FILMS

Coronet Films

These films, 800 of them colored, are available from Boston University Film Library, School of Education, 332 Bay State Road, with very reasonable rentals. Films especially appropriate for units on dramatic tragedy include:

- Literature Appreciation: How to Read Plays (1 reel, 11 min.)
  Collaborator: Ruth Strang, Ph.D.; Columbia University.

- Shakespeare, William: Background for His Works (1 reel, 13 min.) Col. William G. Brink, Ph.D.; Northwestern U.

Encyclopedia Britannica Films (Catalog No. 30).

Encyclopedia Britannica films are also available at the Boston University Film Library. Films relevant to the enrichment of dramatic literature include:

- Curtain Time (1 reel, 11 min.). This portrays an amateur group performing *The Courting of Marie Jenvrin* by Gwen Ringwood. Also involved are the problems of play production. No. 531.

- William Shakespeare (25 min.). This was filmed entirely in England and traces Shakespeare's life from his boyhood through his theater days. No. 927.
McGraw-Hill Text-Films

These films are also available at the Boston University Film Library, at nominal fees. Films appropriate for the teaching of dramatic literature include:

Antony and Cleopatra (36 minutes). This is a professional enactment of Shakespeare's play in condensed form.

Julius Caesar (33 minutes). A professional cast also enacts this play in condensed form.

TELEVISION

Teacher's Manual; Council for a Television Course in the Humanities for Secondary Schools, Inc.; For use with Filmed Lessons on Oedipus the King (183 Commonwealth Avenue; Boston 16, Massachusetts).
a. THE ORIGIN OF GREEK TRAGEDY (Introductory Activity 4)

Several influences guided the artists who created primitive tragedy. Even the word tragedy results from Tragoedia or goat song. In Dionysian worship, the performers dressed in goat skins and participated in a stirring ceremony in which one goat-man killed the other. Ancient hero-worship involved performers dancing always around an altar or a central platform. The Dionysius cult, although according to the critic, it is often both overrated and underrated as to its influence upon the origin of tragedy, it is, without a doubt, vital; the object of the cult worship represented the spirit of life in all things.

Prentice reiterates the point that Greek tragedy never even implied sorrow (Prentice). Dionysius was not the god of wine but a supernatural power that made the sap run and reawakened life itself. The idea that Dionysius was the symbol of wine-imbibing was brought about because of the invigorating effects of new life. Prentice continues to explain that the performers impersonated goats because at the turning of the year they were anxious to dress up in the guise of animals that would please the great god of life. The purpose of the first tragedy was to attract Dionysius; therefore, much dancing and singing was in-


volved. The group of performers we call the chorus in contemporary
drama was originated in order to tell the connected story of
Dionysius to win his praise. Someone dressed as the great god
came to listen, and therefore became the impersonator. The
dramatic dialogue evolved from the discussion that the imperson­
ator of Dionysius shared with the chorus.

Gradually, stories other than that of Dionysius were intro­
duced, legends that were both joyful, sorrowful, or mingled.
Therefore, although the Greek tragedy was not always sad per se,
it was serious, it included a crisis and it appealed vicariously
to the sympathy of the new audience.
b. THE WRITER SOPHOCLES (Core Activities 3, 11 and 12)

Sophocles who was born in 496 B.C. and died in 406 B.C. is called the most balanced dramatist who lived between the Persian and the Peloponnesian Wars. 3

The dramatist lived in the time of Athenian prosperity. Pericles was beautifying and democratizing the city of Athens. The age of perfect balance—the goldean mean—was at hand and Sophocles was one of its most faithful adherents and a lover himself of the "perfect Greek city".

Sophocles carried on the tradition of Greece by being fortunately an athletic youth and a lover of fine music. He was a citadel of Greek-type virtue. After his first play, he was very successful both in poetical and political life.

Sophocles' style of writing is inimitable.

"That is the truth about Sophoclean language at the best; it is hard to analyze, impossible to translate, but it is intensely alive". 4

It is this alive style that creates new life—as Dionysius himself did—in an old framework.

Kitto delineates the ramifications of Sophoclean style. 5

There is dexterity in plot development.

Humanity and imagination create real characters.

4 Sheppard, op. cit. p. 95.
The dramatic verse is full of feeling.
There is conflict in the episodes.
The play involves dramatic irony.
There is great rhythm.

Sophocles is described as a real dramatist in that "he portrays recognizable human characters in action and in passion, grappling with each other with all their strength over matters of importance and significance". Kitto concludes that all these components of style have much influence upon the sustained interest of Sophoclean drama.

6 Ibid., p. 20.
c. THE GREEK THEATRE (Introductory Activity 4; Core Activity 2)

Early Greek performances were given only twice a year, and then at religious festivals. The Lenaea, festival of the wine-press, took place in winter. The festival in honor of Dionysius took place in early spring. Admission to the theatre was at first free, but later a fee of 2 obals was charged and it is interesting to note that this was refundable to those who did not feel the performance was worth it.

Before the Peloponnesian Wars, the festival of the theatre lasted for six days. This festival consisted of several events. First came the ceremonious procession. Then, the competition for choral odes took place. In next place were the comedies. Finally, three tragic poets had to give a tetralogy which consisted of three tragedies and a satyr play.

The festival was situated in a vast open-air arena. By the 5th century a building was built tangent to the orchestra furthest from the spectators... This building not only offered a place for the actors to retire to but provided background. Gradually, this building became two-storied. This innovation made it possible for the reflected voices of speakers, for stage settings (like temples or palaces), and provided dressing rooms for the actors.

The Greek theatre had no stage at first, but later as spectators began to sit on the orchestra, an elevated stage was necessary.

This type of Greek theatre open to the sky was large enough to hold 15,000 people.

That the Greek theatre has influenced our contemporary buildings is apparent. The central part of the theatre is still called the orchestra. The proscenium is still the stage, although it refers today to the part of the stage in front of the curtain. Of course, there are differences. There was no curtain in the Greek theatre. The stage setting was stationary, and therefore the action had to be described entirely in dialogue rather than acted out on the stage.

The function of the Greek chorus is pictured by Shelley to be most important. The members of the chorus were elders, maidens, or matrons because they were considered most pious. The main purpose of the Greek chorus was to defend the Greek faith and to admonish the spectators to be pious to their gods. The chorus consisted of about five to fifteen people who spoke intelligibly in choral odes. The members of the chorus were very sensitive to the other members of the cast. Shelley feels that the chorus of Sophocles was not quite so important as that of Euripides or Aeschylus, the other two noted Greek dramatists.

The actors in the Greek theatre wore masks which emphasized the dominant themes of their impersonations.

Since there were no time intervals presented, a single woodwind or string instrument marked the passage of time.

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d. THE THEBAN LEGEND (Introductory Activity 4; Core Activity 1; Optional Activity 9)

Essentially, without accretions, the legend includes three parts. A man killed his father, delivered his city from a monster called a sphinx, and married his mother.

There is an Indo-European story that tells of a father and son not recognizing each other.

In German literature we find the story of Hildebrande and son Haderbrand who were not aware of each other.

Mathew Arnold tells us a Persian tale of Lustem and Zohrab who fight without knowing their relationship. In this tale, the father is the killer. 9

Odysseus was killed by his son Telegonus in Greek legend. From all these examples, we can determine that the legend is inherent in Indo-European culture.

The Sphinx strain comes from Egypt. The one in the story closely resembles the colossal one at Gozah. Jebb suggests a more terrible one typical of those found in Greece. 10 It was perhaps a "phix" or terrible monster, or something like a harpy. Because the age of apothegms and pithy sayings comes later in the 6th century, the riddle problem was probably much later and appended.

Therefore, we can determine that only the mother-son story is endemic to the original legend, the other two strains having

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9 Prentice, op. cit., pp. 1-10

been added. However, even this is not unique. Prentice does not present this fact to shock but to present an allegory. In mythology Zeus was married to his own sister symbolizing his union with mother nature.

That Juno was connected with nature puts this legend in the category of earth-gods. There are the same contrasts in Oedipus as there are in the characteristics of the earth-gods; blindness and light, strength and weakness, joy and sorrow.

The allegory follows through to the seed. The seed is cast from a deciduous plant, becomes a plant itself, and casts, in turn, seed upon the earth. The trust in this allegory explains the inexplicable. The name Oedipus means swell-foot; the foot of the plant is the root which swells when the plant begins to grow. Therefore, Oedipus is the personification of plant life itself, and therefore part of the great Dionysius himself.

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11 Prentice, op. cit., pp.i-x.
e. THE PLAY (Core Activities 15, 16, 20)

The play is divided into five distinct ramifications. First comes the prologue which supplies all the requisite information about the play.

The parados is the setting of the first appearance of the chorus. Usually, the chorus stays on stage after once arriving.

The first ephisode comes after the first choral song. An ephisode is almost parallel to an act or scene in the modern play.

The stasimons are responses to the ephisodes. These ephisodes and stasimons alternate until the end of the play, the stasimons written in iambic pentameter.

Finally, the exodus provides for the leave-taking of the chorus and actors.

It will be seen that the play of Oedipus is not divided under these headings graphically in every translation, but the divisions can be seen by the reader, for they are explicitly divided.

The play begins! A procession of priests and young religious boys come into the orchestra or the center of the theatre through the passage on the spectators' right. This group is not the chorus. They are carrying wands twined with wool which they lay upon the altar in the center of the upper
part of the orchestra. They stand waiting as they look toward the door of the stage building.

As the door of the building opens, a man about thirty years old appears. In his opening speech he proclaims that he is Oedipus, the king and that the palace (the building) is the cardinal building of Thebes.

To Oedipus' surprised expression and question as to the purpose of the group's coming, an aged priest, spokesman for the boys and priests, replies that they are representatives of the Theban people pleading with him to intercede against the frightful pestilence terrorizing the entire city.

At the same time Oedipus promises his sincere cooperation, his brother-in-law Creon arrives. He has been sent as official messenger to the Delphi oracle to discover the source of the pestilence in Thebes and he announces that the person who has killed former king Laius must be expelled to abrogate the pollution. At this, Oedipus reaffirms his enthusiastic cooperation, sends another messenger to assemble the elders, and as he the king, enters the palace, Creon follows the procession. This is the end of the prologue.

After a chorus (composed of the elders who have been sent for) enter singing about this miserable pestilence which has gripped the area and imploring the gods to deliver them all, Oedipus reappears and vehemently, this time, proclaims formally
that the slayer of Laius is cursed, even if it be Oedipus himself. The chorus helpfully suggests that the prophet Teiresias be asked to aid; soon, this old sage himself is brought in by a boy, for he has been drafted by Oedipus. First adamant about speaking, he finally is pressured into saying that Oedipus, the king, is not only the slayer of his father, but the husband of his mother, Jocasta, and has in the future promise of a curse and blindness. The blind prophet leaves wearied with his burdensome chore, the chorus sings portentously, and only Oedipus is completely still.

Soon, an altercation results between Oedipus and Creon. Oedipus vents his temper upon Creon for impugning his reputation and Creon, on the other hand, maintains his good demeanor and defends himself in a dignified fashion. Jocasta becomes the peacemaker and proscribes her husband's arrest of Creon. She attempts to produce a relaxing effect upon her husband's mood by proving the falsehood of the prophecy. It seems that her former husband (it had been prophesied) was to be killed by his very own son. On the other hand, he was actually killed by bandits while the only son had been left as an infant to die.

As Oedipus' questions heightened in their impetuosity, Jocasta described Laius and his party as they look the day the former king was killed; and Oedipus tells the story of his own life, his parentage, the Delphi prophecy, the decision not to return to Corinth and the slaying of a party on the road after an argument. After this, both husband and wife return to the palace.
A messenger from Corinth enters next with the joyful news that Oedipus will also be crowned king of Corinth if he will agree. Oedipus is pleased at first because his father Polybus has died only a natural death, therefore exempting him, Oedipus, from the terrible prophecy. Then, quickly, the king's mood changes after the messenger's next statement. Thinking he is helpful, the messenger informs the king that he is not the son of the king and queen of Corinth as commonly thought, but a child found suffering on Mt. Cithaeron. As the king stands terrified, the chorus gives a short song which gives relief from the tension.

The Theban shepherd who escaped when Laius was killed and who had given the child to the Corinthian regal couple years ago was reluctantly called in to reaffirm the story. The truth realized, Oedipus re-enters the palace while the chorus sings of disillusionment.

Soon, a servant rushes from the place to state that Jocasta has hanged herself and that her husband-son has blinded himself with her gold brooches.

Blinded Oedipus streaming blood laments as the chorus pleads for him to leave Thebes in order to avert the pestilence. Creon sends the king back into the palace after promising to arrange for Jocasta's burial. Oedipus bids goodbye to his children Isme and Antigone. In the meantime, the chorus ends with a pessimistic
tone and leaves.

This play with so much implied action has several themes according to Kitto. 12

Life can be cruel and unexplicable.
Intelligence cannot always guide us through life.
Chance does not rule. (Jocasta's prayer that the gods will be averted never is answered.)

We should not be blinded by cocksureness.
We must revere those most high. (the gods).
We must be "great of soul". 13

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13 Ibid., p. 155.
G. EVALUATION

1. Accompanying teacher-made test: TEST ON GREEK TRAGEDY:

2. Subjective teacher observation during Core, Optional and Culminating Activities.

3. Observations of pupil growth in growth of appreciation, of reactions and of skills from written and oral work accomplished.

4. Observations of research done. (This can be seen through the book review--Core Activity--and through the effects of the research upon various presentations).

5. Records of participation in each activity and sustained interest in each activity.

6. Creative work produced.

7. Questionnaire distributed to pupils with the following questions:
   What did you like or dislike about this kind of study?
   What suggestions for improvement could you suggest?
   (Be Specific.)

   How do you feel you have grown in understandings during this unit?
   Do you feel you have improved your skills? Which ones?
   Have any attitudes changed during this unit?
   If you had to limit what you have learned during this unit to five teachings, what would they be?
   What other areas of learning would you like to discover in unit form?
Have you noticed that your classmates have also grown
or changed during this unit? Explain.

Thank you for your help with these questions! Your Teacher.
PRETEST QUESTIONS FOR REVIEW

1. What effect did the Greece of Pericles have upon Sophocles' Theban Plays?

2. Explain the most important facets of the Greek theatre. Sketch the theatre as you think it may have looked. What changes would have to be made today if Oedipus were presented in a modern theatre?

3. Explain thoroughly: Aegeus; Aidoneus; Apollo; Polybus. What effect do they have upon the play?

4. Give several examples of dramatic irony in Oedipus? Does this device improve or detract from the suspense for the spectators? Explain.

5. What are the several functions of the chorus? Place them in descending order with the function you feel is most important first.

6. Why did Oedipus suffer so? Show why you have discarded other theories in favor of the one you have chosen.

7. Who suffered most in Oedipus? Corroborate your findings.

8. Use these words in sentences: invincible; suppliant; resplendent; impugn; stinted; quarry.
9. Take either a positive or negative stand toward this statement: The messenger from Corinth’s news was the climax of the play. Discuss.

10. What is the nature of tragedy according to your thinking so far?
TEST ON GREEK TRAGEDY

Circle Correct Answers (1-10)

1. Oedipus asks Creon to
   a. obey Apollo.
   b. ignore Apollo.
   c. listen to Apollo.
   d. send him away.
   e. kill him.

2. The Greek name Oedipus is very important. It means
   a. no foot.
   b. swollen foot.
   c. ill nature.
   d. pure nature.
   e. I know.

3. Oedipus' tragic flaw was his
   a. innocence.
   b. stupidity.
   c. meanness.
   d. weakness.
   e. pride.

4. The chorus when hearing of Oedipus' self-blinding, feels
   a. he got what he deserved.
   b. he should have died.
   c. he should be avoided.
   d. he should be banished.
   e. he should be helped medically.

5. Oedipus' suffering
   a. fills us with pity and awe.
   b. makes us resentful.
   c. seems artificial.
   d. is unjustified entirely.
   e. is undignified.

6. "Pestilence, a fiery demon gripping the city", is what figure of speech:
   a. alliteration
   b. simile
   c. metaphor
   d. analogy
   e. hyperbole
7. The word literal means
   a. scholarly.
   b. exact.
   c. long.
   d. narrow.
   e. limited.

8. Early Greek Tragedies were in honor of
   a. Apollo.
   b. Diana.
   c. Dionysius.
   d. Athens.
   e. Zeus.

9. Oedipus sends Creon to Delphi
10. The message of this play is
   a. about the plague.
   b. about the king's duties.
   c. about Jocasta.
   d. about Dionysius.
   e. about religion.

   a. discouragement.
   b. horror.
   c. truth.
   d. education.
   e. kindness.

Fill in blanks from 10-20

11. Oedipus delivered the city of Thebes from the monster called........

12. New freedom of discussion and new ideas were found in........

13. Oedipus is the son of........

14. The one freedom allowed Oedipus is........

15. Sophocles' plays were presented in the.........century.

16. The first part of the Greek play is the........

17. The man dressed as the god Dionysius became the........

18. The man who democratized Athens in the age of Sophocles was........

19. The whole truth about Oedipus' past was known by........

20. The audience knowing what the character does not know is........
KEY

TDST ON GREEK TRAGEDY

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A. PREFACE

This three-week unit on Shakespearean Tragedy was written for students in grade 12 of a public school. It would be applicable to a class of average intelligence but would have to be adjusted; it is more appropriate for a college preparatory or a superior class with creativity ability.
B. INTRODUCTION TO THE UNIT

The purpose of this unit is to teach the secondary school pupil understandings about Shakespeare and his style, the Elizabethan playhouse and the play, Macbeth; to teach mature appreciations of creative activities and of the nature of tragedy accepted by Elizabethans; and to reinforce the concomitant skills of listening, writing, speaking, and reading.
C. PUPIL OBJECTIVES

1. UNDERSTANDINGS

a. Shakespeare and His Style (Core Activities 3, 6, 20; Optional Activities 1, 2, 3, 8)

(1) Shakespeare was born in 1564 on Stratford-on-Avon. His rural but cosmopolitan town coupled with the Elizabethan atmosphere had great influence upon his later plays.

(2) Shakespeare was not only active in writing plays for the Elizabethan Playhouse but shared stock in, produced, and acted in plays, while in London.

(3) His style is divided into four distinct periods.

   (a) The Early Period including histories, many light comedies and Romeo Juliet. In general, these plays were more superficial, artificial, and poetically redundant than the others.

   (b) The Balanced Period included the well-known plays The Merchant of Venice, Othello and Hamlet. In general, they are characterized by precise characterization, more natural verse and skillful soliloquies.

   (c) The Overflowing Period included Macbeth and King Lear. They are characterized by profound thoughts and words and fantastic images and symbols.

   (d) The Final Period is exemplified in The Tempest. According to many critics, this play shows a perfect balance between thought, word
and meaning.

b. *The Elizabethan Playhouse* (Core Activities 4, 5, 7, 19)

(1) Because the only sketch of an *Elizabethan Playhouse* that scholars possess was drawn from memory by a Dutch traveler in 1596, much information about this type of theater comes from deductions from the stage directions.

(2) The stage directions describe the Globe theater precisely.

(a) The playhouse was an octagon of frame on a support of low brick with a thatched roof.

(b) Three galleries overlooked the large yard; three sections of the octagon were used for the actors and the other three for spectators.

(c) The yard was open to the sky.

(d) While the spectators who stood in the yard were called *groundlings*, the audience was a cross section of Londoners.

(e) The appurtenances included a shadow which protected the actors from the elements; trapdoors for ghosts and spirits; an *inner stage* for special scenes; a *chamber* used for a bedroom; a *balcony* jutting out from the *chamber*; a third tier chamber for musicians and scenes; a fourth tier *turret* for sound effects.
C. The play Macbeth

(1) Macbeth must be considered in all the ways that all literature is analyzed. (Introductory Activities 1 and 3; Core Activities 2, 10, 11, 13, 14, 16, 18, 21, 23, 27, 29, 30, 33, 34)

   (a) Plot...the action of the play.
   (b) Setting...where the play took place.
   (c) Character Study...motivations of the characters.
   (d) Theme...what the play teaches.
   (e) Style...how the play is written.

(2) Macbeth must also receive increased attention for that which makes literature drama. (Core Activities 12, 15, 17, 21, 25, 26, 31, 32; Optional Activities 5, 4, 11)

   (a) Dialogue...how the characters respond to one another in speech and action.
   (b) Tone...the feeling that the play gives.
   (c) Symbolism...the standing of simple things for more important things (hearts for love).
   (d) Environment...how the characters dress and act, the sound effects.
2. ATTITUDES

Creative Activity

(a) Listening to drama is more like real theater experience than reading the play. (Introductory Activity 1)
(b) We become more interested in a foreign country if we can picture it in relationship to places we know. (Introductory Activity 2)
(c) We can learn better if we apply learning immediately after the experience. (Core Activity 4, 6)
(d) Summarizing helps us remember facts giving us more latitude for creativity. (Core Activity 10)
(e) We remember well when we share information and ideas with classmates. (Core Activity 21)
(f) We remember vocabulary words and figures of speech well when we find them in context to our literature. (Core Activities 20 and 22)
(g) Details and main ideas are both creative. (Core Activity 24)
(h) Symbols are interesting and important. (Core Activity 26; Optional Activity 5)
(i) Journalistic style is terse style. (Core Activity 28)
(j) Presenting plays well makes them live. (Core Activity 32)
(k) Well-chosen music can add to the drama of a tragedy. (Optional Activity 4)
(1) Bulletin boards creatively arranged can sustain the class's interest. (Optional Activity 7)

(m) Writing a play can help us to realize the problems and rewards of the playwright. (Optional Activity 8)

(n) Allusions are more interesting and permanently-learned when discovered and learned in context. (Optional Activity 10)

Tragedy

(a) Macbeth modernized still retains the themes of the traditional play. (Core Activity 4)

(b) We should look (1) to the scholars (2) to the plays (3) to our experiences for a full answer to questions about tragedy. (Core Activities 12, 13, 14, 17, 18)

(c) Crime causes guilt. (Core Activity 18)

(d) Tragedy involves conscience. (Core Activity 29)

(e) Tragedy in Shakespearean and Greek plays seems to have a different source and different results; yet, there are some similarities. (Core Activity 30)

(f) The tragedy of Macbeth and Lady Macbeth is relevant to our age. (Core Activity 33)

(g) Macbeth's traits can be revealed by considering them in modern vocations. (Core Activity 34)

(h) Shakespeare's four periods of tragedy show his diversity of themes and ideas.
C. PUPIL OBJECTIVES

3. CONCOMITANT SKILLS

Listening
1. For instructions and directions. (Introductory Activity 1)
2. For entertainment. (Introductory Activity 1)
3. For the main idea. (Introductory Activity 1)
4. For note taking. (Core Activity 4)

Creative Writing
1. Learning how to write a familiar essay. (Optional Activity 9)
2. Learning how to write a paragraph of detail, example, contrast, comparison, and reason. (Core Activity 15)
3. Learning how to write business and personal letters. (Core Activity 16)

Journalistic Writing
1. Learning how to write a good news story. (Core Activity 28)

Speaking
1. Learning how to give a talk. (Core Activity 21)
2. Learning how to recite poetry. (Optional Activity 6)
3. Learning how to persuade. (Core Activity 9)
4. Learning how to explain. (Core Activity 6)

Dramatizing
1. Learning how to dramatize any part of a play. (Core Activity 32)
Reading

1. For the main idea. (Introductory Activity 1)
2. For important details. (Core Activities 10 and 24)
3. For figures of speech. (Core Activity 20)
4. For oral improvement. (Core Activity 11)
5. Skimming. (Core Activity 5)
6. To improve vocabulary. (Introductory Activity 2; Core Activities 2, 22, 26, 27)
D. ACTIVITIES

INTRODUCTORY ACTIVITIES

1. Use film on William Shakespeare, Background for His Work (1 reel, 13 minutes, Coronet Films). After presentation of film discuss both the importance of Shakespeare and the dramatic excitement of the play portions presented.

2. Explain to the class:

The play that we are about to read speaks directly to us today, for Macbeth is about a man and woman who were greedy and wanted far more than they had, and in order to obtain what they wanted, they lied, and murdered even the guest in their own house. We will not murder out of greed but we may commit minor crimes and sins. Why?

What are the things that we want? Better marks? Some pupils cheat in order to get them. Money for clothes and a car? Some people steal for it. More attention? Some people behave ridiculously in order to get it. Better positions or jobs? Some people slander others and Macbeth murdered for it. More prestige or status? Some people hurt the ones they love for this; nations have gone to war to gain it. You will want to watch for the many references that Shakespeare makes to this problem of greed that is as real to us in 1959 as it must have been in the 1600's when Shakespeare wrote Macbeth. No, the Elizabethans were not much different from us, for you will find that many of them placed their conscience that instructed them to be decent human beings above their greed--
and we hope there are many Americans and American youth like that—and you will find the Macbeths who do not discover their consciences until too late.

3. Demonstrate Illustrative Sets*64 (Elizabethan England) and *65 (Shakespeare) borrowed from the Division of Education of the Museum of Fine Arts, Boston. If possible, invite a Museum lecturer to enrich the sets with a talk on Shakespeare's England.

4. Play the Old Vic recording of Macbeth. Ask the pupil-audience to jot down references to the problem of greed and conscience they hear on the recording, especially references applicable to similar problems of greed and conscience that Americans today are confronted by.

   After the first act, stop the record for a brief discussion in order to determine if everyone has grasped the tone of the setting, the characteristics of the most outstanding personalities, the meaning of the action, and the growing theme.

   Although the pupils have already been introduced to Shakespeare's England, they have not been introduced to the settings of Macbeth. Have the literary map of Macbeth (see bibliography) placed on an easel or on the bulletin board; be certain that the pupils are aware of the geographical location of each of the Macbeth scene settings.

5. Assign the classroom reading of Macbeth. Place the Old Vic recording available so pupils can replay parts for clarifica-
tion. Also, have the Illustrative Sets and literary map on display for easy reference. Some books on the Pupil Bibliography List could well be available. Encourage the pupils to look up new words not understood from the context in available dictionaries.
D. ACTIVITIES

CORE ACTIVITIES

These pages entitled Core Activities and Optional Activities include your Study Guide. You will be expected to finish successfully all the activities in the Core Group. However, in our discussions we may want to revise some of the activities as we go along. The Optional Activities are obviously optional; however, the more you do, probably the more interesting your personal study will become. Your teacher will have many books around the room that will help you in this study of Macbeth; there are also many books you can find in almost any library. Use these resources freely.

1. Discuss with your teacher your special interest in Macbeth and tragedy. She will help you to begin a path that will interest you most. She will also encourage you to keep a folder or notebook which will include the different information you have found and the creative activities you have accomplished. Then, at the end of the unit, both you and the teacher can see what path you have actually taken and how successful it has been.

2. Define 'Dramatis Personae'. What is the derivation of this word? Include this in your regular vocabulary card file. Where do we find the words 'Dramatis Personae' in most plays?

3. Shakespeare's age is often spoken of as Elizabethan. What does this refer to? You will find information about this in a good history book or in reference books about Shakespeare. What are some of the characteristics of the Elizabethan age?
4. As your teacher dictates to you, take careful notes. She will be giving information to you on the Elizabethan Playhouse, the type of theatre in which most of Shakespeare's plays were produced. After you have taken notes, organize them and check with your classmates and your teacher to be certain you have the requisite information. Then, sketch or in some way portray the Elizabethan Playhouse with its many clever devices. Models will not be hard to create if the notes are taken carefully as to give proper details of relationship. Some girl may want to embroider the design on a cloth.

5. Skim through the play; see if you can find examples of times when the inner stage, the chamber, the turret, and the sound effects station might have been used.

6. After your teacher has explained to you about the four periods of style attributed to Shakespeare, see if you can explain this category of style to a classmate as a test for yourself. How many attributes of style can you find in Macbeth that are typical of the Overflowing period?

7. How did the ghosts and spirits enter the stage in the Elizabethan theatre?

8. If today the play of Macbeth were modernized, how would the witches be dressed? What could be the occupation and nationality of the protagonists? How would the settings change?

9. Ross, the nobleman of Scotland, has been referred to as the equivalent of the Greek chorus? Either defend or rebut this statement with details from the book. Remember that the chorus' primary function was to remind the Greeks of the gods and the moral order.
10. In a paragraph of not more than 100 words summarize the play act by act. Consider these questions as you write.
   a. What function does each act fulfill?
   b. Where is the climactic act?
   c. How is the action connected with the characters?

11. Can you explain why Macduff would leave his family for a trip to England in order to help Malcolm. Does this show cruelty to his family or loyalty to his country? Divide into buzz groups with a secretary and chairman for each; suggest that the secretary take down all the ideas as to why Macduff would leave his family. After fifteen minutes, report back to the class, and decide upon one of the class to lead a general discussion.

12. Brents Stirling in Unity in Shakespearean Tragedy tells us that there are four themes that create dramatic action and unity: darkness, sleep, raptness (abstractness), and contradiction (violation of natural circumstances). Corroborate his thesis with examples from Macbeth. Choose at least five examples for each theme.

13. William Farnham's Shakespeare's Tragic Frontier asserts that while Macbeth's sins and errors are great, his soul is great as well. Do you agree or disagree? Why? Corroborate with details from the book.

14. Geoffry Bush in Shakespeare and the Natural Condition feels that Lady Macbeth and Macbeth bring tragedy upon themselves when they go against nature or that which is natural and decent within them. Find all the quotations that will substantiate this idea.
15. Using detail, write a paragraph on Hecate; using examples, write a paragraph on humor in *Macbeth*. Using comparison and contrast, write a paragraph on the difference in character between Banquo and Macbeth.

16. Pretend you are Malcolm preparing forces in England to ride against Macbeth. Write a letter telling the grievances of the people against Macbeth and telling why a rebellion is necessary. Check your rhetoric book to see that you have used the proper form for a business letter.

17. Margaret Webster in her famous book, *Shakespeare Without Tears* claims that there is no villain in *Macbeth* as there is in other tragedies. Evil itself is the villain and best exemplified in the witches. How many other different brands of evil can you find in the play (such as nightmares and darkness).

18. G. B. Harrison feels in his introduction to *Shakespeare, Major Plays and the Sonnets* that Macbeth and Lady Macbeth completely reverse their situations. At first, Macbeth is reluctant to murder the king and Lady Macbeth is very eager; at the end of the story we see Lady Macbeth crazed with guilt and Macbeth maintaining his eagerness to kill even to the very end. Do you support Mr. Harrison’s theory or do you feel that Lady Macbeth always was gentle in her real self or Macbeth was actually always criminally inclined. Support with evidence from the play.

19. We know that the Elizabethan stage fostered more intimacy between actors and audience than does our stage today. What scenes
do you think would have made the audience felt nearest the hearts of the actors in Macbeth? Why?

20. Can you find 20 metaphors and explain them? Compare and contrast the figures of speech that Shakespeare uses with those of Sophocles.

21. Prepare a two minute talk on any aspect of this play or Elizabethan drama. Give this talk to your classmates. Remember to consider the following items when you speak:
   a. Poise (do I look at ease?)
   b. Clarity of voice (Do I speak clearly?)
   c. Volume of voice (Do I speak loudly enough?)
   d. Pleasantness of voice (Do people enjoy listening to me?)
   e. Quality of talk (Do I have something worthwhile to say?)

Some topics you might include might be: the witches' prophecy; Shakespeare's vocabulary; the heath; castles in Macbeth; topical references in Macbeth.

22. We learn new words by many ways. Find ten words in the text of Macbeth that you are unfamiliar with. Copy down the sentence or phrase in which the word is included. Guess the meaning of the word by the way it is used in the particular sentence or phrase. We call this learning vocabulary through context. After you have guessed wisely, look up the words in the dictionary.

23. Learn the quotation in Macbeth that you think is most worthwhile. Remember what Act and Scene your quotation comes from so that you can prepare to share your quotations in class in proper chronological order.
24. General ideas are certainly most important, but often we must remember details to become effective students or effective citizens. Find a partner and decide between you on a scene you will both scrutinize by studying for details. Give each other a quiz that you have made yourselves in order to test important detail. If you do not score well, discuss the problem with your teacher who will help you to look for details more carefully.

25. After the murder of King Duncan, the porter knocks at the door and creates a little ribald scene that the famous critic Coleridge thought was vulgar. Why do you think this Act II; Scene III was included in the story?

26. Recreate the two sets of prophecies given to Macbeth in some creative way. The last set of prophecies includes symbols. Are you certain that you know what symbols are? Check the word in the dictionary; then, with your classmate think of some common symbols in everyday life (for example, the green light at the corner; a heart on Valentine's Day).

27. Lady Macbeth shows that she is a hypocrite several times. Can you pick out these incidents? What mythological character was two-faced? Does this show you the derivation of the expression "two-faced"?

28. Pretend you are a newspaper writer on your first assignment; the assignment: to write an account of the banquet given by King and Queen Macbeth for the nobles, to which Banquo never came, but sent his ghost. Use a good terse but interesting style.

29. Does tragedy involve conscience? Can a person without a
conscience be called a tragic hero? If Lady Macbeth did suffer from her conscience toward the end of the play, could we call her a tragic heroine? How do we know a person has a conscience? Bring in examples from the newspapers and periodicals of people who have committed crimes? Is there any indication that their conscience has pricked them? One of you might like to discuss this with a penologist; perhaps such an expert in your surroundings might be invited to speak to the class on the effect of crime-doing of conscience.

30. The gods brought tragedy upon Oedipus; Macbeth and Lady Macbeth brought tragedy upon themselves.

First, think about this statement. Jot down your agreements or disagreements.

Divide into buzz groups of not more than six. Have your secretary recreate all expressions of feeling.

After enough time has been given for discussion, open the discussion to the group, having the secretaries report to the group. Of course, this activity will involve drawing the line as to just what tragedy is.

31. Having the entire class think, strive to find a definition of tragedy that you have gained just from the study of Macbeth. Now, join your knowledge of Oedipus to this. Does this change your attitude toward tragedy? Distill your definition until all the class has agreed that the fundamentals of tragedy have been included in the definition. Write the definition down for future use.

32. Prepare to present the tragedy of Macbeth in your classroom. This will mean that the actors will have to practice reading orally very carefully. Appoint a sound effects man; he will have to read
carefully through the play looking for sounds that he can create. His committee should have at least a week to plan these effects. Appoint another person as director and also a stage manager. The stage manager and his committee should attempt to make of the classroom an Elizabethan playhouse; of course, authenticity cannot be gained (you probably have no balcony in your schoolroom) but many of the devices can be recreated. How?

33. What teachings in Macbeth can help us in our age? is the topic for an essay. Before you write, ponder these questions?

Is ambition successful today?

What are the qualities of a good friend? A good wife or husband?

34. Characterize Macbeth's attitude and actions if in the following modern vocations. (After you have written your ideas down, prepare to discuss them with your classmates.)

A young doctor in a well-staffed hospital.

A buyer in a fashionable department store.

An actor in a grass roots theater.

A TV young executive.
D. ACTIVITIES

OPTIONAL ACTIVITIES

1. Mystery and morality plays were popular at the time of Shakespeare. What can you find out about them; what influence did they have upon Shakespeare? Your teacher may be willing to lend you G. B. Morrison's Shakespeare, Major Plays and Sonnets. If not, you will find information on this in various books of research.

2. Read a play by some contemporaries of Shakespeare such as Thomas Kyd, Christopher Marlowe, and Robert Greene.

3. Your teacher has explained to you the different periods of Shakespeare's style. Read a play in each of the periods: the Early period, the Balanced, the Overflowing and the Final period. These are divided chronologically. What differences have you found?

4. Can you suggest music that could accompany Macbeth? Bring several records to school; see if the class can determine what music fits the theme best.

5. Can you make the characters in Macbeth symbols for characteristics. For instance:

   Macbeth...ambition
   Lady Macbeth...hypocrisy

6. Many poems have been written on Shakespeare. In any anthology of English or American verse, find these poems. Read them and decide which one you like the best. Perhaps, the rest of the class would like to hear you read it and assuredly they all will want to know the results of your research.
7. Prepare a bulletin board exhibit on Macbeth or the Elizabethan Theatre or tragedy (including Oedipus) if possible. Perhaps, one committee might like to do this each week of study during the units.

8. Write a short play in a parody of Shakespeare's style. Is it easy to do? Be sure to include figures of speech.

9. Pretend that you are a servant in the castle of Dunsinane. Keep a diary that spans the time of this play. Make the writing familiar and interesting.

10. Scan through the play and find any references to mythological characters. You perhaps will remember these allusions better because you will connect them with the study of Macbeth.

11. Are there other plays or stories in which witches have had an important part?
D. ACTIVITIES

CULMINATING ACTIVITIES

1. Creative work with Elizabethan Playhouse. (Core Activity 4)
2. Discussion of modernizations of Macbeth. (Core Activity 8)
3. Discussion of Macduff. (Core Activity 11)
4. Talks on play. (Core Activity 21)
5. Chronological presentation of quotations. (Core Activity 23)
6. Newspaper accounts of the banquet scene. (Core Activity 28)
7. Discussion of tragedy. (Core Activity 30)
8. Definition of Tragedy. (Core Activity 31)
9. Presentation of play. (Core Activity 32)
10. Music and the mood of Macbeth. (Optional Activity 4)
11. Poems on Shakespeare. (Optional Activity 6)
12. Bulletin Board Displays. (Optional Activity 7)
13. Sharing of servant's diary. (Optional Activity 9)
14. Sharing of creative folder. (Core Activity 1) with teacher and pupil.
15. Sharing of 'Modern Macbeth'. (Core Activity 34)
E. BIBLIOGRAPHY FOR PUPILS


Here is a pictorial document of Shakespeare's time, a bit more demanding in style than Halliday's, Shakespeare, A Pictorial Biography, but revealing wonderful portraits of the Elizabethans.

Anderson, Max, Elizabeth the Queen (London: Longmans, Green and Co., 1931).

This play describes the brilliant and unforgettable life of the Elizabeth of Shakespeare's time.


Have you ever carried a rabbit's foot? Then you're akin to Macbeth with his belief in witches. Find out why we are superstitious. Sample topics: "Four-Leaf Clovers"; "Carry an Acorn"; "Is Fish a Brain Food"; "Make a Wish".

Bennett, John, Master Skylark (New York: Grosset and Dunlap, 1924).

Young Nick Atwood travels with a strolling theater group through Elizabethan England. In travelling with them, you will see Shakespeare's England.


Graphically illustrated by Felix Kelley, this book tells of the average citizen in Shakespeare's England, how he spent his leisure, what he ate and wore. The writer while using a scholarly style is always enjoyable.

Marchette Chute uses the newest scholarship and makes Shakespeare and the Elizabethan theater live!


Here is Shakespeare working in the theater along with Burbage, Heminges, and Condell who help produce his plays. Notice the excellent map of Elizabethan London!


You will find in this remarkable book the stories of thirty-six plays! The writer believes the pupil should be helped in this way, for there is far more in the Shakespearean play than the story.


Here is a biography with truly simple vocabulary! In fact, it was written especially for foreign students.


The social customs of the year 1590 are here. Foods, clothes, marriage customs, printing, diseases, and the Elizabethan stage are discussed. Interesting plates also!

Are you a person who likes pictures to tell a story?
Here's your book of the month. It describes Shakespeare's life in at least one picture a page.


At the same time this writer uses a standard source for this biography, he weaves probable fiction around Shakespeare's life facts for interest's sake.


There are several delightful features of this book: illustrations, a helpful foreward by Prof. Allardyce Nicoll, and a reconstruction of the Globe Theatre. And did you know that there was no theater in England when Shakespeare was a boy?


This is extremely readable; the reader can almost picture the plays being presented!


Shakespeare, his players, his friends and his daughter are all discussed here as well as the bard's reasons for loving life.

For thirty-five cents you can own this book which includes *Macbeth, Romeo and Juliet, Hamlet* and *Julius Caesar*. Also, note an introduction by Mark Van Doren and the prefaces by J. Walker McSpadden.


If you've ever built anything, you'll appreciate this valuable detailed information about the Globe Theater.

(See Core Activity 4).


9,000 important quotations are included under such categories as Love; Abstinence; Acting; Death; Fun.


Margaret Webster not only writes a scholarly book provided to leave you without tears, but leaves the reader with the feeling that she is most versatile—and she is an actress, a producer and a director! Interestingly she analyzes the most important plays.


Here's Will Shakespeare at twenty-two trying to find a career and excitement on the stage. We see him helping to
build a theatre and creating plays. From the few facts historians have been able to gather from Shakespeare's life, this author has written a fascinating story.


This book is a collection from books known and read in Shakespeare's time. Pretend you are young Will Shakespeare and learn about the society and tradition of your age!

This is a refreshingly original book that deals with Shakespeare's attitude toward nature; although nature is never defined explicitly, the term is used so much and in so many different examples that we begin to foster a very mature meaning of the word. Although *Macbeth* is not one of the culminating plays used to support the thesis, there is much of interest here about the play in question. Macbeth and Lady Macbeth in going against nature—that which is natural and decent within them—bring tragedy upon themselves.


This very small book (108 pages) discusses tersely Shakespeare the man, his art and his mind, and the stage that he used as well. The author admittedly claims no contribution to scholarship with this book but has written it for people who just like Shakespeare. Mr. Drinkwater's purpose for writing it is to discuss his reasons for liking Shakespeare too. It does seem as if it is Drinkwater's keen understanding and sensitivity for both Shakespeare and the people who like Shakespeare that are his hallmarks.

Educational Illustrators (P. O. Box 268; Urbana, Illinois)

Here is a valuable teaching aid for literature teachers. Especially appropriate is the Literary Map of *Macbeth* which
locates all the places mentioned in Shakespeare's play.

There are twelve drawings of the scenes from the play with well-known quotations.


Adding to the comparatively small selection of books on Shakespeare's use of the language is this new book by an English scholar. Although admittedly indebted to other critics who have written on Shakespeare's use of language, Dr. Evans initiates certain new ways of categorizing Shakespeare's style, for instance calling his ornate way of writing rhetoric. The plays are explored chronologically which benefits the student or teacher greatly. Othello and Macbeth are discussed together because of their contrasting themes at a time when the dramatists' poetic powers were at their height.


In this book the author studies Shakespeare's past tragedies including, of course, Macbeth. The thesis of this critical study involves the paradox that comes when, for instance, Macbeth's faults are great and yet his soul is noble. It is this type of paradox which is similar to that used in the late Renaissance which causes the author to say that Shakespeare is occupying the frontier of the mind, for if the paradox becomes too great, there is no tragedy left.

This collection is priceless to the student. Here are the major plays and sonnets with notes at the bottom of the pages to make study more convenient. The general introduction is practically a book in itself and includes scholarly notes on the life of Shakespeare, the Elizabethan playhouse, the proper study of the text among other things; there are valuable plates for scrutiny; and in the back of the book are useful Appendices on such areas as the humors, marriage, and funeral customs, and money values. The scope of the book is for the student rather than for the scholar who would not need such complete coverage on many items connected with Shakespeare.


Written by Freud's biographer and one of his most faithful adherents, this unusual book is well worth reading. After dealing with the other Hamlet legends, Jones comes to the conclusion that Shakespeare changes it in two ways. He makes the struggle internal (in Hamlet) rather than obvious; he also makes his Hamlet vacillate when the other Hamlets of legend acted directly and quickly. Jones feels that this and other manifestations show that Hamlet is the victim of the Oedipus complex, and perhaps Shakespeare too felt the frustrations of being third in the triangle with his father and mother.
Loan Service, Museum of Fine Arts; Boston; Division of Education.

Illustrative Sets #64 (Elizabethan England) and #65 (Shakespeare) can enrich this unit.


Here is a listing of recordings from English poetry and prose that is most valuable for the teacher. Especially interesting for this unit is the Old Vic recording of Macbeth with Alec Guinness, Pamela Brown, and Andrew Cruikshank.


This comprehensive book attempts to answer when, why, and how Macbeth was written by Shakespeare. The author feels that Macbeth was written especially to please King James. For example, King James was rather modern-minded about witches and attempted to cure them kindly. However, it is the royal interest in demons that may have been one of the causes for Shakespeare's inclusion of such prominent witches. Mr. Paul cautions us not to take Shakespeare's plays out of context, for "they meant what they meant when he wrote them".


This book considers seven of Shakespeare's tragedies including Macbeth. The dominant theme is the interrelation between theme and character in the plays. For Example, Dr.
Stirling asserts that in Macbeth there are four themes that create dramatic action and unity: darkness, sleep, raptness (abstractness) and contradiction (violation of nature usually). The chapters are titled uniquely with quotations from the plays they represent.


This is considered by some critics to be the most balanced criticism of our time. At any rate, it is certainly comprehensive and very helpful. The author's approach is from the written word; this approach eliminates much ambiguity and confusion. Apropos of his treatment of Macbeth, Traversi finds a contrast between the natural order represented by Duncan and Malcolm and chaos represented by the Macbeths.

Webster, Margaret, Shakespeare Without Tears (New York: Premium Books, 1957).

Certainly, this book is refreshing and should leave even the Shakespearean novice without tears. In warm language Margaret Webster recreates the Elizabethan age and discusses the most notable plays. Placed under the chapter, "The Tragic Essence", Macbeth is called by the author a play without a human villain; for evil itself is incarnate. She discusses the supernatural that Shakespeare has brought within the theatre and calls for implicit use of it (the gesture, the shade) rather than having it personified in an actual person.
a. WRITER SHAKESPEARE AND HIS STYLE (Core Activity 6; Optional Activity 3)

William Shakespeare was born at Stratford-on-Avon in Warwickshire, in April 1564. He was the third child of the family but the only one who lived. Although we know nothing documentary about William's boyhood, we do know his father was a prosperous businessman and an alderman; therefore, William probably had the benefits of a well to do home, since it was not until the boy had moved to London that his father suffered a decline.

The influence of his early environment upon his later talent is profound. There was rare material in the little pastoral town for a boy with keen wits to feed upon and save for later use. All types of vocations, all types of people, plagues and depressions—all these could contribute to his titanic resources of knowledge. It becomes obvious that, despite the cosmopolitan effects he has upon his settings, his most beloved settings—those on which he dwells most are those of his own boyhood.

When he was nineteen, Shakespeare married Anne Hathaway who was eight years older than he. We know she was one of his own class and that of their marriage came three children, but not

much more. Still in his early twenties, William left Stratford for London where he became an actor. In 1593 he published Venus and Adonis. This poem was dedicated to his patron, Henry Wriothesley, the third Earl of Southampton. Love's Labour's Lost was produced in the theatre in 1591 and after that a succession of other plays. However, no other earlier edition has been discovered before the Romeo and Juliet quartos of 1597.

Because of his generous patron, Shakespeare was able to finance a fine new home in Stratford. In 1599 he became a shareholder in the famous Globe theatre. His profligate powers as a dramatist were incredible, for he produced at least a play a year for the active span of his life. Macbeth was written in 1606.

We know nothing about any writing done from 1611 to 1616, his death year. At his death he was buried in Holy Trinity, the Stratford church where he had been baptised.

Shakespeare's style of writing is commonly divided into four parts: Early, Balanced, Overflowing, and Final. The differences are so pronounced that they can be categorized and dated by the style alone.

The early period of Shakespeare's writing includes several of the histories and many comedies. Except for Romeo and Juliet, the characters of these plays are developed superficially, and the language has a propensity for stiffness, artificiality and redundancy.

There is a plethora of poetic imagery in these early plays. Rhyme is plentiful, and the verses very regular (almost monotonous). There are many puns in the early plays.

As Shakespeare's experience and sensitivity to people grew, this Early period faded into the Balanced where his power of expression was much superior to the first period. The Merchant of Venice is an example of this period. There are few long speeches of poetry for their own sakes. The verse is easier and less artificial as is the rhythm. The emotions portrayed are deeper and more natural. The characterizations are more elaborate, and yet more natural and successful. Shakespeare shows character by what is said of the person by his friends and enemies, by what he says about himself, and by what he himself does. Shakespeare in this period builds up a character bit by bit, never bluntly, always subtly.

This Balanced period which lasted from roughly 1597 to 1603 included much well-known plays as Othello and Hamlet. By the end of the Balanced period, Shakespeare's speeches were filled with the most precise choice of vocabulary and rhythm. Soliloquies are used more skillfully in the more mature plays; while in the Early period plays, soliloquies merely gave information, how they were used to show a mind and spirit seething.

King Lear and Macbeth are examples of Shakespeare's Overflowing period. It is called Overflowing because Shakespeare's thoughts and emotions were producing themselves too fast for lucid expression. He neglected the Rhyme and occasionally his thoughts
were too profoundly cast for clear understanding. Images became fantastic and grotesque and suggesting many different meanings at once. Often, in this period, Shakespeare not only had a plethora of language but a satiety of plot. Almost too many incidents occur for immediate comprehension.

The Final period is exemplified best by The Tempest. Here there is a perfect balance between thought, word, and meaning. This is called the highest peak of language. "Beyond this the English language cannot reach". Therefore, although we cannot reduce his stylistic qualities precisely to categories, we can feel the differences among the period as we read more and more of Shakespeare and develop more precision and keenness in taste.

3 Ibid., p. 73.
b. THE ELIZABETHAN PLAYHOUSE (Dictation; Core Activity 4, Core Activities 5, 7, 9, 21, 32)

The pattern for the Elizabethan playhouse was established by the first English theatre, the Theatre, built by James Burgabe in 1576. By the time that the famous Globe was built in 1599, the playhouse was quite a complicated building.

All that we know about the playhouses comes from one sketch and stage directions. The sketch was made in 1596 by a Dutch traveler, De Witt; some of the details here are definitely wrong, possibly because he sketched from memory. Much of the other information has been deduced from the stage directions in the original editions of Elizabethan plays.

According to these directions, the Globe, perhaps the most famous of the playhouses was an octagon. The diameter of the entire building was eighty-four feet. The building was frame, its support on low brick, and its roof thatched with straw. About thirty-three feet high to the eaves, inside it held three galleries, one above the other. These tiers overlooked the yard which was about fifty-six feet in diameter. Three sections of the octagon were used for backstage while the other five parts were used for the spectators. The yard was open to the sky, which brought light for the performances.

The member of the audience entered by a door near the stage, which was about forty-three feet wide and stretched to the middle of the yard. The spectator paid one penny to stand in the yard, a second penny for the high galleries, and a third penny for the

\[4\] Ibid., pp. 51-55.
lower gallery. The audience members who stood in the yard were called "groundlings". The theatre-goers were a cross section of London's population from the gallants who lounged on the stage to the groundlings who at times cheapened themselves on the ground.

From stage directions we can also determine more clever appurtenances in the Elizabethan stage. Over the stage supported on pillars was a "shadow" which protected the actors from the rain. The same pillars were often used for trees and masts. Beneath the stage there were trapdoors, one large one and four smaller. Through these the ghosts and spirits appeared.

Behind the main stage there was an inner stage or the "Tiring house". This little stage which occupied one part of the octagon was frequently used for indoor scenes such as court scenes, tombs, prison, or studies. When not requisite, this inner stage was draped with curtains and was then the perfect hideout for eavesdroppers.

At the back of the inner stage was a door and behind the door a staircase that led to the second level. On this second level was the "chamber" which was part of the gallery. In front of this jutted out the balcony. The chamber itself was used as a bedroom living room. There were windows on either side of the chamber which was utilized often.

On the third level was another chamber usually used by the musicians but used too for scenes.

On the fourth level was a turret which contained a bell used
for alarms or to toll the knell. This was the sound effects station where thunder was produced by rubbing cannot balls on boards.
THE PLAY MACBETH (Core Activities 6, 9, 10, 18, 28)

Duncan is the king of Scotland in the twelve hundreds. His close relative Macbeth is most courageous and has just defeated a rebel army. On their way home from his great battle, Macbeth and his fellow general, Banquo, are stopped on the heath by three strange women with beards and grotesque attire. After quieting their greetings, one witch calls Macbeth the thane of Glamis; the second greets him with the title, the thane of Cawdor. He was the thane of Glamis, but had never been called the thane of Cawdor. He becomes even more amazed when the third witch prophesies he will be king! To Banquo is promised paradoxically less but more both in achievement and happiness.

The witches vanish and simultaneously come messengers from Duncan proclaiming Macbeth thane of Cawdor. As Macbeth is awed that this second prophecy comes true, the hope that he might become king possibly begins to seed and grow in his mind. Banquo attempts to divert his thoughts away from the kingship but unsuccessfully.

When Lady Macbeth receives communication of this weird prophecy, she immediately without demurage begins to plot the ambitious rise of her husband.

About this time, good Duncan gives the Macbeths the pleasure of his visit. Duncan arrives with his sons Malcolm and Donaldbain and is very well pleased by his reception, for Lady Macbeth has mastered the art of hypocrisy and has ready smiles and pleasant ways.
Retiring early because of weariness to his bedroom with the customary grooms to guard him and feeling well pleased with his hostess to whom he has sent a sparkling diamond, he sleeps peacefully. Fearing that Macbeth cannot murder this good king because her husband is too full of natural goodness, she approaches the room with her murder dagger. However, the sleeping Duncan reminds her of her late father and, lacking courage, she hurries back to discuss the problem with Macbeth. His feelings are vasillating and he decides he cannot kill this good king whose subjects they are. Lady Macbeth will not be detracted and so cunningly with all her tool of mind and tongue she coerces Macbeth to murder the king, placing the blame upon the grooms.

Just after he murders Duncan, Macbeth hears the grooms exclaim, "Murder" and "God bless us" in their sleep and he also hears a voice. Filled with horror and distraction, Macbeth hurries back to his wife who hastens to the king's chamber to stain the groom's cheeks with blood.

At the discovery of the murder, the suspicion immediately falls upon Macbeth, for the two grooms scarcely had motivation. Malcolm and Donaldbain flee to England and Ireland for they are now the step between Macbeth and the throne.

With the two sons gone, Macbeth is crowned king and the prophecy of the witches fulfilled. Despite this honor, Macbeth cannot forget the prophecy that Banquo's children should be kings.
Feeling extremely apprehensive and nervous about the maelstrom of danger they are in, the couple decides to kill both Banquo and his son in order to void the prophecy.

The plan to kill these men is to be effected by inviting many honored guests to a great supper. On their way, Banquo and his son Fleance would be killed by hired murderers. Banquo is killed but Fleance saves himself and makes the prophecy efficacious, for his descendents filled the Scottish and English thrones.

The supper is delightful and Janus-faced Lady Macbeth pretends nothing is wrong. Macbeth, in a state of hypocrisy, feigns he doesn't know where Banquo is. Suddenly, the ghost of Banquo enters the room and begins to sit down at the seat where Macbeth is about to sit. Abstracted Macbeth cannot keep his eyes and attention off the ghost; in the meantime Lady Macbeth and the ghosts see nothing and feel that the king is ill.

Lady Macbeth dismisses the guests on pretense that her husband has another spell. This is not the last spell, because their sleep is satiated with horrible nightmares about the two murders they have committed.

Macbeth decides he should see the sisters again to determine what will happen now. He finds the witches brewing up the horrible ingredients they use to prophecy; when Macbeth demands that his doubts be relieved, the witches call three spirits. The first is an armed head which tells the king to beware of the thane of Fife who is Macduff. The second spirit is the form of
Macbeth goes forward to meet the invaders, weakly supported by his men who only tolerantly help him. He avoids Macduff in the skirmish, but Macduff seeks the king out. Still confident, Macbeth tells Macduff that the king of Scotland can never be harmed by man born of women. Macduff dampens all the prophecies now by confiding that he was taken from his mother at an untimely hour, and therefore is not naturally born of women.

Macbeth is killed by Macduff, and the tyrant's head presented to Malcolm who becomes the king of Scotland.
G. EVALUATION

1. Accompanying teacher-made test - TEST ON ELIZABETHAN TRAGEDY.
2. Subjective teacher observation during activities--checking on responses.
3. Observations of pupil growth in appreciations, attitudes and in skills.
4. Observation of research done. (Culminating Activities)
5. Record of interested participation in each activity.
6. Creative work produced. (as seen in notebook-Core Activity 1)
7. Questionnaire distributed to pupils with the following questions:

   How might this unit be improved for next year's class?
   Have your skills improved? What skills do you need reinforcing? Be specific please!
   How has your definition of tragedy grown during this unit?
   What do you think are the ten most important facts you have learned during this unit?
   Would you have liked more time for this study? Less time?
   How could the teacher have made the unit more interesting and inspiring for you?
PRETEST QUESTIONS FOR REVIEW

1. "We owe the poetry of Shakespeare's plays to the barrenness of the Elizabethan stage and to the appreciation of the Elizabethan audience".

This was quoted from G. B. Morrison's Major Plays and the Sonnets. Explain the statement and tell why you agree or disagree substantiating your opinion richly from the text of the play.

2. How has your study of Elizabethan drama contributed to your idea of the nature of tragedy? Find at least five specific details that will show that Macbeth is a tragedy. How would you contrast the definition of tragedy you had after reading the tragedy of Oedipus and the definition you are building after discussing Macbeth?

3. Explain the following ten names and items and show their connection with the play Macbeth.

   a. Dramatis Personae  
   b. Inverness  
   c. Ross  
   d. Forres  
   e. Malcolm  
   f. Fife  
   g. a bloody Child  
   h. the "chamber"  
   i. Dunsinane  
   j. Birnam Wood
TEST ON MACBETH

Circle correct answers 1 - 10

1. Macbeth's tragic flaw was his
   a. cruelty.
   b. pity.
   c. manners.
   d. greed.
   e. ignorance.

2. When Lady Macbeth said, "Out, damned spot", she referred to
   a. filth.
   b. her eyes.
   c. water.
   d. her servant.
   e. blood.

3. The setting of this play is
   b. Scotland.
   d. Wales.
   e. Scotland and Wales.

4. Lady Macbeth first heard about her husband's promotion from
   a. Ross.
   b. her husband.
   c. Angus.
   d. the Gentlewoman.
   e. a letter.

5. Macbeth became more effective and Lady Macbeth less effective
   a. after the witches' first prophecy.
   b. after the murder of Duncan.
   c. after the murder of Banquo.
   d. after the banquet.
   e. after the murder of Macduff.

6. After Duncan's death
   a. Macbeth fainted.
   b. Malcolm and Donaldbain fled.
   c. The king's servants committed suicide.
   d. he was buried at Inverness.
   e. Malcolm was accused.
7. The only person to actually see the ghost of Banquo was
   a. Macbeth.
   b. Lady Macbeth.
   c. Fleance.
   d. Lennox.
   e. An attendant.

8. An apparition is
   a. a witch.
   b. a caldron.
   c. a ghost.
   d. a heath.
   e. a bat.

9. As he approached the murderers, Macduff's son
   a. showed his childishness.
   b. ran to his mother.
   c. showed his loyalty to Scotland.
   d. revealed where his father was hiding.
   e. laughed in their faces.

10. "A tale told by an idiot" refers to
    a. the story of Donald-bain's escape.
    b. the second prophecy.
    c. Banquo's plea with Macbeth to disregard the weird sisters.
    d. life in its temporary state.
    e. the story of Lady Macbeth's suicide.
Fill in 11-20

11. In Macbeth the cast is called..............

12. Macbeth's castle was named..............

13. ..............forest came to Dunsinane.

14. Macbeth possessed what title already when the witches prophesied the future for him..............

15. Macbeth is an example of Shakespeare's..............Period.

16. The turret in the Elizabethan Playhouse contained the..............

17. Shakespeare was born in the..............century.

18. ..............is the protagonist of the play.

19. The Porter scene which comes after Duncan's murder is included for..............

20. The third apparition in Act IV is a..............crowned with a tree in hand.
KEY

MACBETH

1. d. 2. e.
3. c. 4. e.
5. b. 6. b.
7. a. 8. c.
9. c. 10. d.

11. Dramatis Personae.
12. Inverness.
15. Overflowing.
16. bell.
17. sixteenth.
18. Macbeth or evil.
19. relief.
20. child.
A. PREFACE

This unit on Modern American Tragedy was written for students in grade 12 of a public secondary school. It was written for a class of average or superior intelligence. Both male and female students would be interested in the attitudes, skills, and understandings involved. The unit should last from two to three weeks contingent on the abilities of the specific class.
3. INTRODUCTION TO THE UNIT

The purpose of this unit is to teach secondary school pupils understandings about Modern American Drama, Arthur Miller, his style of writing and the play, All My Sons; to teach attitudes about modern tragedy as compared and contrasted with Greek and Elizabethan tragedy; and to reinforce the skills of listening, speaking, writing, and reading.
C. PUPIL OBJECTIVES

1. UNDERSTANDINGS

a. Modern American Drama (Core Activities 1, 3; Optional Activities 1, 5, 10)

(1) The movement that created the modern drama in England, Ireland, and Europe reached America last.

(2) Before 1920 the plays produced generally were interesting historically and culturally but not dramatically.

(3) In 1915 little theater groups began to expand the dimensions of the American theater. There were three of utmost importance.

   (a) The Washington Square Players (Theatre Guild)
   (b) The Neighborhood Playhouse
   (c) The Provincetown

(4) These little theater groups were organized as a reaction against the current Broadway fare.

(5) With the beginning of World War I America took its place in the foreground of modern theater.

(6) Eugene O'Neill's Beyond the Horizon (1920) was a milestone in American drama. Not only did dramatists seem to be writing more realistically and experimentally but other important agents of the theater such as scenic designers were responsible for this forward movement.

(7) We cannot speak of the Modern American theater in the past, for it is still developing rapidly around us.
b. The Dramatist, Arthur Miller (Core Activities 5, 28; Optional Activities 2, 4, 9, 10)

(1) Arthur Miller was born in New York City in 1915, attended public schools and the University of Michigan where he received the Hopwood Prize for Drama.

(2) Miller's way of supporting himself with odd jobs helped him to see into the soul of the ordinary American man.

(3) Between his academic career and his professional popularity today Miller wrote radio scripts and material for motion pictures. This experience gave him more insight into the ways of American life.

(4) All My Sons is Arthur Miller's second Broadway play and was produced in 1947 and given the Drama Critics' Circle Choice of the year award. The first Broadway play, The Man Who Had All The Luck failed after the second week.

(5) Arthur Miller's opportunity to observe the United States in a cycle from depression to business boom to war has given him more information about the impact of such confusion upon middle-class individuals. This information proved invaluable in the writing of All My Sons and Death of a Salesman (1949).

(6) Arthur Miller's style is distinctive.

(a) The characters are developed as strong, vital, and real people.

(b) For the most part, the idiom is realistic and natural.
(c) The language is simple and yet shrouds much implication for the mature reader.

(7) Arthur Miller's two great plays meet most of the requirements of age-old tragedy.
C. PUPIL OBJECTIVES

2. ATTITUDES

Tragedy

a. Tragic heroes often have tragic flaws. (Core Activity 30)

b. *All My Sons* meets the age-old requirements of tragedy in that it shows a man upsetting the moral law and the forces to expiate the sin let loose that the proper balance or equilib­rium be attained once more. (Core Activity 31)

c. Tragedy involves some type of conflict. (Core Activity 32)

d. Tragedy consists of pity, awe, reconciliation and exhalta­tion according to the scholar, Edith Hamilton. (Core Activity 35)

e. Tragedy is not the opposite of joy. (Core Activity 36)

f. Tragedy must impress the reader or viewer with the dignity and the significance of human life. (Core Activity 37)

g. Innocent suffering is not tragic per se although it may be tragic. (Core Activity 38)

h. *All My Sons* has teachings that we cannot afford to lose.

Joe Keller's desire to go along with the crowd and procure the best standard of living for his family despite ethical practices is something to think seriously about. (Core Activity 41)

i. The tragedies of *Oedipus*, *Macbeth* and *All My Sons*, although unlike in style, form and story, are very much alike in their tragic characteristics. (Core Activities 35, 36, 37, 38, 39)
Creative Activity

a. Plays become more meaningful when they are seen. (Introductory Activity 1; Core Activity 42)

b. Listening in order to learn creatively presupposes concentration and note taking. (Introductory Activity 2)

c. We should think seriously about and discuss carefully the opinions of dramatic critics. (Core Activities 3, 4, 5, 6, 31, 35, 36)

d. We must differentiate confusing terms clearly. (Core Activity 6)

e. We should realize that the title of the play is often a clue to its theme. (Core Activity 6)

f. Stage directions are very important; as we read plays we should be our own directors, providing the gestures, the movements, the winks, etc., we think might be included. (Core Activity 8)

g. People's characters and personalities are revealed in the dialogue of a play. (Core Activities 9, 10, 11, 12, 16)

h. We may find humor even in tragedy. (Core Activity 17)

i. Discussions with classmates can reveal many elements of a play because each person sees each element in a slightly different way. (Core Activities 29, 32)

j. Choosing part of a play and explaining why it is tragedy to other people helps to illuminate the role of tragedy in the mind. (Core Activity 33)

k. Memorizing a passage that is meaningful to you is enjoyable and satisfying. (Core Activity 34)
1. Role Playing helps us to understand the characters in a play. (Optional Activity 3)

m. By experimentally writing a play that is great in story form, we can determine that the dramatic form is superior for the idea that the author is trying to present. (Optional Activity 7)

n. Seeing a stage production or a television play is a rewarding experience if you are well prepared. (Optional Activity 8)

o. Book reviews help the writer to clearly remember the important themes and attitudes of the book. (Optional Activity 11)
C. PUPIL OBJECTIVES

3 CONCOMITANT SKILLS

Listening
1. For instructions and directions. (Introductory Activities)
2. For note taking. (Introductory Activities)

Creative Writing
1. Learning how to associate reading with other experiences. (Core Activity 7)
2. Learning how to write a personality and a character sketch. (Core Activity 7)
3. Learning how to write a lively opinion. (Core Activity 30)
4. Learning how to write a one-act play. (Optional Activity 6)
5. Learning how to write paragraphs of detail, example, contrast, comparison and reason. (Core Activity 2 and 4)
6. Learning how to write personal letters. (Core Activity 25)

Journalistic Writing
1. Learning how to write a book review. (Core Activity 11)
2. Learning how to write a good news story. (Core Activity 40)

Speaking
1. Learning how to persuade and discuss. (Core Activity 4)
2. Learning how to explain.
3. Learning how to role play. (Optional Activity 3)
Dramatizing

1. Learning how to dramatize any part of a play.
   (Core Activity 32)

Reading

1. For the main idea. (Core Activities, 15 and 30)
2. For important details. (Core Activities 5, 6, 11, 12, 20, 28)
3. For figures of speech. (Core Activity 14)
4. For oral improvement. (Core Activity 33, 34)
5. Skimming. (Core Activity 8)
6. To improve vocabulary. (Core Activities 6 and 18)
7. For humor. (Core Activity 17)
D. ACTIVITIES

INTRODUCTORY ACTIVITIES

1. Present the film, Curtain Time (1 reel, 11 minutes).
This portrays an amateur group performing The Courting of Marie
Jenvrin by Gwen Ringwood. No. 531 (Encyclopedia Britannica
Films). The film involves the problems of play production. In-
troduce the film as a preview of coming events for the class
members, for they too will be performing a modern play and will
want information as to the procedure. At the end of the film,
discuss what was learned that could help the class produce a
play of its own.

2. Explain to the class:

The play that you will be performing later on is
very close to us, for any one of a number of people you
know might have been the main character or protagonist.
Our play is about a man who wants so many material com-
forts for his two sons that he sacrifices other people's
sons to obtain them, and sacrifices his conscience until
the end of the play when he finds it again. This pro-
tagonist, Joe Keller, an influential businessman, wanted
not only to "keep up with the Joneses" but to have better
things than the Joneses and he did. The play about Joe
Keller and his sons is valuable to us, because don't
many of us want to keep up with the "Joneses" or the crowd?

How do we try to follow the crowd? (In discussion,
help the class see that fads of clothing, manners, foods,
and gimmicks are a beginning.)
This play we are about to read, All My Sons, then, is about us, about Americans and about American youth. The questions that Arthur Miller asks you through this play will challenge your mind and souls, for he is asking America: Which is more important, sacrificing conscience and human values in order to "keep up with the Joneses" and follow the gang or maintaining our status as God-made human beings with decent and considerate values?

3. In order to understand this important play, explain to the class that knowledge of the setting is helpful. In an informal entertaining fashion, tell the class about the rise of modern American drama from the year 1915. After any questions have been answered, ask them to reproduce the information in a creative form. One group might like to form a ladder design for the bulletin board showing the rapid rise of realistic and experimental drama since 1915. Another group might like to write a one-act play about one or some of the founders of modern drama. An editorial might be the creative outlet for some. A letter written in 1915 or 1921 by someone who has just seen a modern drama on Broadway might be another idea.

4. Begin a bulletin board display of current American drama. Pictures from scenes of plays, sketches of the most noted and timely actors and actresses, reviews from the better newspapers might be included. Speak about the bulletin board the day the unit begins and encourage the members of the class to add to it, leaving enough room for their creativity. Ask for a volunteer
committee in charge of the bulletin board to sort out and categorize incoming bulletin board material and to arrange it attractively and effectively.

5. Assign the reading of Arthur Miller's *All My Sons* during class time in order that the teacher might observe reading habits and in order that the pupils might be accessible to dictionaries and reference books. Before the reading, encourage the pupils to scrutinize all references to Arthur Miller's challenge to the American people.
D. ACTIVITIES

CORE ACTIVITIES

On the mimeographed sheets passed out to you is your Study Guide which includes both Core and Optional Activities. The entire class will be working on all the Core Activities; but you have your choice of Optional Activities. Check the Optional Activities you would like to accomplish. Probably, as you start learning more about Modern American Drama and the play *All My Sons* you will be thinking of other possible activities that would be both entertaining and informative; if so, tell your teacher. Place your written answers in your notebook.

1. Elmer Rice in an article published in *Saturday Review of Literature* called "The American Theatre and the Human Spirit", tells us that the dramatist is the mirror of his times. If you were to write a play today, what current events and feelings would you be expected to "mirror" in your play according to playwright Rice's theory?

2. What kind of a setting would you prepare for *All My Sons* were you the producer or stage manager? Perhaps, your teacher may have the book by Herbert Philippi, *Stagecraft and Scene Design*; if not, you may possibly borrow it or a similar book at the library to help you. How could you make your classroom an appropriate setting for this Arthur Miller play?

3. Walter Kerr, the drama critic of the New York *Herald Tribune*, has written an article for the *Saturday Evening Post* Adventures of the Mind Series entitled "What Ails the Theater?" Mr. Kerr, a brilliant critic, sees the ailment of the modern theater to be the
lack of response between audience and actors for two reasons. First, the type of theater we have divides the two. Second, we have been taught as present day Americans to think objectively rather than to feel subjectively. How do you feel these two conditions resulted? How do you think the problem that he thinks is destroying much good in our drama could be resolved?

4. Walter Kerr continued his emphasis on response in a book called *Pieces At Eight*. He feels that the young playwright should learn first to respond completely to people and situations; then, his words will come. Too many playwrights, he feels, work at their writing before they are ever responsive to things around them and, therefore, produce artificial plays. Divide into buzz groups of about six each; appoint a secretary and chairman for each. Your teacher will commute from group to group helping you with any problems. As the problem in your buzz group discuss Mr. Kerr's thesis, do you feel this is true? What information do you have to corroborate your ideas? Bring the summary of the buzz group discussions back to the general discussion.

5. That Arthur Miller chooses selective realism in his plays as does Eugene O'Neill and Irwin Shaw is brought forth by Alan Downer in his book, *Fifty Years of American Drama, 1900-1950*. Can you find realistic details in *All My Sons* to substantiate this claim? Before you look, are you certain of what realism is?

6. Eric Bentley in *In Search of Theater* feels that Arthur Miller's use of Ann's letter at the end of *All My Sons* is borrowed
from the conventions of the melodrama. Can you find anything else in this play that reminds you of a melodrama? Are you certain you know exactly what the word means?

6. What does the title in All My Sons refer to? Can you find the place in the text where these three words are mentioned? Do you agree with what Joe Keller says? Are they all his sons?

7. Contrast in a character sketch the characters of Dr. Jim and Frank Lubey? Are they diametrically opposed? Do they represent two groups of people on the American scene?

8. How would you direct the last act if you had the opportunity to be the stage director? Scan the play, think very carefully, and make your notations.

9. How was Frank Lubey's peevishness revealed? How was his desire for good rapport between his neighbors revealed?

10. How did Joe Keller's mail talk with the little boys of the neighborhood show the influence of his imprisonment upon him? Why didn't Mother like him to play this way with the boys?

11. Were we ever prepared at all for Joe Keller to shoot himself? Find an example of this preparation in the First Act.

12. Many times Joe shows us in his speech that he is uneducated. Can you point out five solecisms he commits?

13. Can you find symbolism in this play? For instance, what would the tree represent? the horoscope?

14. Chris remarks in the play, "We're like at a railroad station waiting for a train that never comes in". Can you explain this
statement? What figure of speech is this? Can you find five other examples of this figure of speech?

15. Mother thinks that Larry is coming back through much of the play. What are some of the reasons that lead her to believe this? Are they valid reasons?

16. We learn about Ann's family only through dialogue. How did we discover where she used to live? How did we discover the present living quarters of her father? How do we find out about her mother? Her brother? Why doesn't Ann talk about these relatives herself?

17. Do you find humor in Arthur Miller? First, find as many examples of any type of humor in All My Sons. Then, compare these with the rest of the class.

18. All the following words come from the dialogue and stage directions of this play. Certainly, if you do not recognize them, you should do research on their meanings and derivations and record them in your vocabulary files:

   ambiguous
   condescending
   deprecating
   chivalric
   resolutely
   staunchly
   funerally
   exonerated
   noncommittal
   preoccupied

19. Can you point out in the play examples of scenes when Joe is trying to avoid the truth in order to make for cheer while his son Chris is trying to place the finding of the truth above superficial cheerfulness? What does this show about the men as people?
20. Can you contrast and compare your impression of Ann's father and your impression of Chris's father?

22. Sue's speech ending with "You can never owe somebody without resenting them" is a thoughtful one. Do you agree with her? Discuss this with the rest of the class bringing forth examples.

23. We find that Ann and George did not even send their father a card at Christmas. Do you feel that this neglect is justified? Why do you feel this way?

24. Using examples, write a paragraph on the learning about action from dialogue; using details, write a paragraph on Lydia Lubey; using reasons, write a paragraph on why Chris felt that war brought men closer together; using contrast and comparison, write a paragraph on Larry and Chris.

25. Pretend you are Ann; write a letter to your father after you have just discovered that he is not guilty of the crime he is imprisoned for.

26. When Mother sees the tree gone, she says, "You notice there's more light with that thing gone!" What do you think she meant? Could this question have more than one meaning? Explain.

27. Mother told Chris and Ann that they thought too much. Do you think this is typical of young adults of today—that they think too much? Explain your answer.

28. Arthur Miller, as he grew up, lived through depressions, booms, and a war. Can you find evidences that these influences
this play? After you have found examples, discuss them with your classmates.

29. To Dr. Jim, money meant little and living for something, in this case, medical research everything. Do you think he should have given in to his desire for medical research? Should his wife have stopped him? Is this a question of obligations? To whom or what should our obligations come first? Second? Discuss this in buzz groups, then in general class discussion.

30. If Oedipus' tragic flaw was pride and Macbeth's tragic flaw ambition, what do you feel Jim Keller's tragic flaw would be? Write a lively opinion!

31. Harlan Hatcher in his introduction to All My Sons in Modern American Dramas states that this play meets the age-old requirements of real tragedy. Jim Keller has upset the moral law. Therefore, forces are let loose through his sons to expiate or make up for the sin and bring balance once more. What was the sin, the forces, and the new equilibrium brought forth in this play? In Oedipus? Macbeth?

32. There is conflict in All My Sons. There is conflict between Joe Keller and his conscience; between two different standards of business conduct; between the values of father and son; between the realism and dreams of Mother. Divide into four groups with each group discussing one conflict. Ask yourselves these questions:

How did the conflict come about?
How did the conflict resolve itself?
Would you have wished it resolved otherwise?
33. With one or more classmates choose a part of the play that to you represents real tragedy. Practice it well and then present it to your classmates. Explain to your classmates why you choose this particular scene.

34. Memorize the apothegm or group of words that you feel you would like to remember best from All My Sons. Share them with your classmates in chronological order.

35. Edith Hamilton in her essay "Tragedy" in Theater Arts Anthology tells us that tragedy consists of four fundamental qualities; pity, awe, reconciliation (life's disharmony turned into harmony); and exaltation (acceptance). Can you show in All My Sons the specific presence of all four qualities? Can you show their presence in Oedipus? In Macbeth?

36. Miss Hamilton also tells us in the same book that tragedy does not encompass all sad people but only sad people whose soul can feel great things. Tragedy's opposite is not joy but the sordid tale, for tragedy tells of great things done in suffering. According to this definition can you call All My Sons a tragedy? Oedipus? Macbeth?

37. Further qualifications for tragedy are dignity and the significance of human life; without these there is no tragedy. Does All My Sons point to the significance of human life and its dignity? Explain. Does Oedipus? Macbeth?

38. Edith Hamilton presents a controversial point when she says in the same article that undeserved (or innocent) suffering is not in itself tragic. Think back upon those who suffered innocently
in the plays we have read. Would you agree or disagree with her here? Were their deaths or their sufferings tragic or just sad? Discuss this in class. Bring to the class as many examples of innocent suffering that you can find.

39. How has your study of *All My Sons* contributed to your growing definition of the nature of tragedy? Do you now have a workable definition that will fit *Oedipus* or *Macbeth* or *All My Sons*. Compare your definition with those of your classmates.

40. Pretend you are a novice journalist; your first assignment is to write a news story from the viewpoint of an on looker after Joe Keller has committed suicide.

41. What attitudes toward life does *All My Sons* leave us with that we cannot afford to lose? Before using this as a topic for an essay, think about the following questions.

   Do we ever "follow the crowd" as Joe Keller did when he sent the defective parts in order to make a good living for his family?

   Did money contribute to Joe Keller's real happiness? Does it contribute to yours? Why?

42. Perform *All My Sons* in your classroom using techniques shown by the students in the film as they performed *The Courting of Marie Javrin*. Be certain to emphasize Arthur Miller's implicit questions about the American way of life.
D. ACTIVITIES

OPTIONAL ACTIVITIES

1. How would you stage direct All My Sons in the Greek theater? In the Elizabethan playhouse? Would you have to change the way the action is revealed? Explain. How would you change Oedipus to fit appropriately in the modern American theater?

2. Could you point out five characteristics (with examples) of Arthur Miller's style of writing.

3. With several of your classmates demonstrate role playing to the rest of the class. Choose a problem apart from those in All My Sons, perhaps the problems of atomic stockpiles or juvenile delinquency or discrimination. Your purpose as role players is to show how the Dramatis Personae in All My Sons would react to it. You must first interpret their characters, beliefs, and personalities by determining their attitudes toward their present problems. Choose a person in All My Sons you feel you are quite unlike if you really want to show your dramatic talent.

4. Read another play by Arthur Miller such as Death of a Salesman, The Man Who Had All the Luck, or The Crucible; or his novel, Focus. Compare and contrast it with All My Sons.

5. Read a play by another contemporary playwright such as Tennessee Williams, Eugene O'Neill or Maxwell Anderson. Do their writings "mirror" the American scene?
6. The contemporary American playwrights ostensibly have a penchant for using the idiom correctly of the people they write about. Can you write a one-act play about people who would have no idiom? For instance, the fishermen of Maine, or the cranberry pickers of Massachusetts, might be good examples.

7. Write the first act of *All My Sons* in story form. Do you feel that the play is a superior mode of communication for this particular theme? Why?

8. With your teacher organize a trip to the theater in a nearby city to see a play, preferably one of the newer ones. Be certain that you know sufficient information about the play and dramatist before you go.

9. Eric Bentley in *In Search of Theater* feels that *Death of a Salesman*, while being great, could have been better had it not been written in a false rhetorical way of speech. Can you find examples in this play where the false rhetoric makes for lack of reality? Mr. Bentley also criticizes the use of the flashback in this particular play as something false and "portentous". Do you agree? Why?

10. Eric Bentley also makes the following statement in the same book:

"If Arthur Miller were produced as we produce Shakespeare, none of his plays would ever have come into New York from Philadelphia. If Shakespeare were produced as we produce Miller no one would need a critic to tell him who is the more entertaining author".

Amplify and explain this statement substantiating your feelings with significant detail.
ll. Write a terse and exciting book review using one of
the books in the Pupil Bibliography.
D. ACTIVITIES

CUMINATING ACTIVITIES

1. Bulletin Boards. (Introductory Activity 1)
2. Creative use of American drama notes. (Introductory Activity 2)
3. Buzz group and discussion of audience-actor. (Core Activity 4)
4. Humor in Arthur Miller. (Core Activity 17)
5. Interpretation of speech and discussion. (Core Activity 21)
6. Influences on Arthur Miller's writing. (Core Activity 27)
7. Discussion of Dr. Jim. (Core Activity 28)
8. Discussion of conflict in All My Sons. (Core Activity 31)
9. Acting of the tragedy of All My Sons. (Core Activity 32)
10. Memorizations. (Core Activity 33)
11. Discussion of innocent suffering. (Core Activity 37)
12. Definitions of tragedy. (Core Activity 33)
13. Role Playing. (Optional Activity 3)
14. Theater trip. (Optional Activity 8)
15. All My Sons performance. (Core Activity 42)

After studying tragedy, you may want a taste of comedy which, you remember, also treats of a serious subject in a different way. Note such comedies as Aristophanes' *Clouds*; Shakespeare's *Twelfth Night*; and Shaw's *Arms and the Man*. Brief and good prefaces for each play are included.


Here are nine representative plays including Tennessee Williams' *The Glass Menagerie*. Enjoy the simply-written introductions and the interesting biographical sketches for each dramatist.


The range of this book is wide. O'Neill's *Ah, Wilderness!* and Sherwood's *Petrified Forest* are included among others.


John Anderson's introduction sets the theme for this anthology, the development of the modern European theater from Ibsen. There are some exceptional playwrights represented here such as Ibsen, Chekhov, Hauptmann and Pirandello.

Ideal for pupils new to the drama because the author is so enthusiastic about his subject, this book is a must. Especially well does he deal with the meaning of different periods of drama to the specific audiences.


This book is especially fine for the mature student who is interested in stage conventions and customs. Plays from the Orient, India, and from medieval literature are included.


Note the superb choice of plays here from Marc Connolly's *The Green Pastures* to O'Neill's *Anna Christie*. The biographical sketches will help show you the effect of these modern dramatists' lives upon their plays.


An exciting anthology of this calibre is published every year. These are reading versions of twelve leading plays such as *The Diary of Ann Frank*. The editor digs into the grassroots to test the tempo of the real American theater.


This is an excellent book for the pupil seriously interested in the drama for it presents the complete texts of nine plays ranging from Aeschylus' *Prometheus Bound* to O'Neill's *Emperor Jones*. Good analyses and explanations accompany the plays.

This anthology not only adequately encompasses American drama but Oriental, Classical, Medieval, and Romantic tragedy as well.


Eugene O'Neill's and Arthur Miller's tragedies are featured here.


This is the exact play script that was presented on February 10, 1949, at the Morosco Theater in New York City.

Pretend you are reading it just after opening night!


An interesting collection of plays is featured here.

Examples: Goethe's *Faust*; Chekhov's *The Cherry Orchard* and O'Casey's *The Plough and the Stars*.


This beautifully-illustrated book helps you to understand the theater from Greece to Broadway. Note especially information on costuming and on the problems of the modern American theater.

This is a very scholarly review of Western drama emphasizing the playwrights themselves but also including valuable excerpts from their plays.


Here is information on dramatic terms (tragedy, comedy, farce, melodrama) and the essentials of a play (theme, mood) as well as on the history of the drama.


These twelve scenes recreate Lincoln's stormy age and life. Raymond Massey played Lincoln in its first production.


Don't miss this haunting play of a New Hampshire small town. No analysis but an easily readable play...


This play won the New York Drama Critics Circle Award and enjoyed a long run on Broadway as well as being adapted for motion pictures.


This extremely well-organized book intends to show the theater-goer what to look for in a play. The writer reviews tragedy, melodrama, comedy and farce. You will find this an amazing book of answers for your questions of the dramatic
F. 1. BIBLIOGRAPHY FOR TEACHERS


Mr. Bentley has searched throughout the world for the true contemporary meaning of the theatre; he has found that the genius of the modern theatre has gone into a search for the elemental teachings or the beginning of drama. Especially appropriate are his comments on the Arthur Miller plays. He speaks of *All My Sons* as a play of moral responsibility; he speaks of *Death of a Salesman* as an opprobrium against the so-called "American way of life". Again, this contemporary writer Eric Bentley has critically and yet in a friendly manner explored the local and cosmopolitan theatre since the end of World War II in order to bring forth this timely book.


This small book (158 pages) does not attempt to be a history of 50 years in the American drama as the title might indicate; on the other hand, its purpose is to show how the American art of drama grew out of the people and its concerns rather than being dependent upon cosmopolitan conventions. Musical comedy is omitted since the author feels this deserves a book of its own. Apropos of Arthur Miller, Mr. Downer, considers him a selective realist. He also considers *All My Sons* as well-selected in detail, well-arranged, and endowed in its setting and action with symbolic value.

The purpose of this collection of eleven modern plays is to give students samples of the best drama of Britain, Continental Europe and the United States. The American plays chosen were by Eugene O'Neill, Elmer Rice, Maxwell Anderson, Robert E. Sherwood, Lillian Hellman and John Marquand and George Kaufman. Supplementary Reading Suggestions are also given.


This book of eight plays is prefaced by a concise introduction to the modern American drama; it also includes a students' bibliography and the life stories of each dramatist whose play is represented. The dramatists chosen as most representative of modern American drama by this scholar are Eugene O'Neill, Elmer Rice, Maxwell Anderson, Robert E. Sherwood, William Saroyan, Tennessee Williams, Arthur Miller, and Thomas Heggen. Arthur Miller's All My Sons is reproduced here.


Walter Kerr, drama critic of the New York Herald Tribune presents here some of his weekly reviews on the most interesting plays he has seen along with general articles on the trenchant problems of the American theatre. This is one book which creates both profound thinking and deep humor. His article on "Playwriting" emphasizes the idea that the playwright must learn to respond before he writes, for if he writes before he has learned
to respond to life, he can write only artifice. Although Walter Kerr writes trenchantly pointing up the things that need quick improvement in the American theatre, he also writes lovingly of the theatre which the reader knows instinctively Kerr cares about.


This timely article reproduced under the Adventures of the Mind Series is most sage and apropos. The one main ailment of the theatre is that there is no response, according to the writer. There is no longer a meeting of actor and audience which can cause spontaneous hisses, bravos, or the rise to the feet of an audience emotionally overcome.

Two threads he feels lead to the present apathy of the theatre-going audience: the fact that the modern theatre permits no intimate contact between actor and audience and the fact that we have been taught as a people to judge objectively, not feel subjectively. The theatre can elicit a response from its audience, then, if the audience will but let it!


Here is the play in complete form with its two acts and requiem that was staged by Elia Kazan and presented at the Morosco Theatre in New York on February 10, 1949. Very readable print and attractive appearance makes this an excellent book for the student.

Here is an essential book for the designer, the theatre technician, the professional, the amateur and the theatre-goer. While the actual emphasis is on the constructing of sets in the theatre, the writer also explains in complete detail the qualities that theatre-goers should respond to in order to paint a complete picture of the play involved. A wonderful Glossary is a helpful aid. The classroom teacher will find here many ideas on how to construct a set in the classroom for various plays by scanning the different diagrams and pictures and using her imagination! Settings for Shakespeare and Sophocles are suggested as are settings for many of the more contemporary plays. Mr. Philippi also gives a comprehensive history of furniture design and style.

Rice, Elmer, "The American Theatre and the Human Spirit" (Saturday Review Lit. 38:9, December 17, 1955)

In order to eliminate prejudices in this article, Elmer Rice mentions no specific writers or works but discernible trends in the American theatre. That the dramatist does not exist in a literary vacuum but is a product of his times, is Mr. Rice's thesis. Therefore, he must express himself in the outlook of his own era. He is not a thinker, a discoverer, but a catalytic agent or mirror of his own times. Then, the writer of the article delves into the three great periods of world drama: Greek,
Elizabethan, and Renaissance.


Here are 132 articles by leaders in the theatre and sister fields written between 1916 and 1948 for the Theatre Arts Magazine. The articles include not only a running commentary on the New York theatre of this important period, but present also many general articles by such critics as Robert E. Sherwood, Harley Granville-Barker, Edith Hamilton, Jean-Paul Sartre, Agnes DeMille, Thornton Wilder, and Cornelia Otis Skinner. The article on "Tragedy" by Edith Hamilton is most appropriate as background for the teaching of the units involved in this thesis. She makes clear some very elementary and important differences between death and tragedy. In six pages written by Miss Hamilton in 1926 are acres of understanding of this phenomenon, tragedy.
F. 2. MATERIALS FOR TEACHER DICTATION AND EVALUATION

a. THE MODERN AMERICAN DRAMA (Introductory Activity 3; Optional Activity 5)

The same movement that created the modern drama in England, Ireland and Europe reached to American last of all. In contrast to the famous European plays that were produced in America, the native American plays and dramatists seemed vapid. Between the publication of Ibsen's plays and O'Neill's Beyond the Horizon there was no richness in the American theatre to speak of; critics rarely mentioned the fact that there was a significant American drama scene. In the forty years between Ibsen's A Doll's House and O'Neill's before-mentioned play the plays produced are interesting in a historical and cultural sense. Such plays are: William Vaughn Moody's The Great Divide; Clyde Fitch's The Truth; Augustus Thomas' The Witching Hour; Percy MacKaye's The Scarecrow; George M. Cohan's Broadway Jones, and the plays of Bronson Howard, David Belasco, and Edward Sheldon.

In 1915 three of the most important agents of the modern drama of the future were at work. Three of the most vital little theatre groups included the Washington Square Players later to become the Theatre Guild; the Neighborhood Playhouse; and the Provincetown. There was no clear program nor goal nor creative obsession in these groups as there has been in many similar Continental groups. It was more of a reaction than an action, for

if any purpose was shared, it was the dissatisfaction with Broadway and the desire to present something more real and experimental.

Then, as World War I came, and Europe and American became more tenaciously bound to each other, American drama not only took its place with the other promoters of modern theater but seemed to be leading the way.

Several men and forces were responsible for this. Provincetown discovered O'Neill and in 1920 his Beyond the Horizon was produced as a milestone in American drama. Many scenic designers came to the front and were counted: Lee Silonson; Robert Edmon Jones and Kenneth MacGowan.

Other dramatists of genius followed O'Neill as he himself continued with more brilliant plays such as The Emperor Jones, Anna Christie, Desire Under the Elms, Mourning Becomes Electra and Strange Interlude. Elmer Rice presented Street Scene. Maxwell Anderson wrote Why Price Glory and Elizabeth the Queen. Sidney Howard presented They Knew What They Wanted and The Silver Cord. Robert Sherwood pleased theatre goers with The Road to Rome and Reunion in Vienna.

The 1930's were also prolific in the theatre. Maxwell Anderson presented Both Your Houses; Thornton Wilder won the Pulitzer Prize for Our Town in 1938. William Saroyan received a Pulitzer Prize in 1940 for The Time Of Your Life.

The 1940's introduced Arthur Miller with his Death of a Salesman, Tennessee Williams with Streetcar Named Desire and Mary Chase with Harvey.

The 1950's have seen Tennessee Williams and Arthur Miller
among others produce more plays and receive more comment.

We are still then in the middle of the developing modern American drama and can know the theatre of our own America if we but look around us.
b. THE WRITER ARTHUR MILLER AND HIS STYLE

Arthur Miller was born in New York City in 1915. He attended the public schools in Manhattan and Brooklyn and, then, the University of Michigan. Here he was awarded the Hopwood Prize for Drama in 1936.

His life was not an entirely literary one, for he supported himself with the odd jobs that gave him much insight into the soul of the ordinary American man. The same year that Arthur Miller was graduated from the University of Michigan—1938—he received the Theatre Guild National Award.

Between his academic career and his professional popularity today were several years in which he wrote radio scripts. During World War II he selected material for the movie G. I. Joe which was released in 1945.

Miller's first play failed after a second week; this was The Man Who Had All The Luck produced on Broadway in 1944. However, his All My Sons (a second play) was very well received when it opened in New York in 1947; it was even given the Drama Critics' Circle Choice of the year award.

While he was growing up and learning from academic sources, Miller had the opportunity to observe the cycle of life from depression to business boom to war and he saw its impact upon individuals. It was this insight that helped to inspire him in

\(^2\) Ibid., pp. 275, 276.
All My Sons and in Death of a Salesman. They were produced in 1949 and won both the Critics' Circle Award and the Pulitzer Prize.

Arthur Miller has a few definite traits of style. The characters who act out his tragedies are firm and vital and strong. The characters speak in their own idiom and therefore make for realism. The development of the plays conform to the demands of age-old tragedy. The dramas are written simply and yet involve much thought to interpret all the nuances of implication. One cannot help saying that Arthur Miller's plays are as Ward Morehouse says, "poignant, shattering and devastating".³

³ Ibid., p. 276.
c. THE PLAY

The acts are set in the back yard of the Keller home on the outskirts of an American town in August. Harlan Hatcher makes strong the point that the setting can be in any American town after World War II. While the play is not about the war, it is the result of the war.

Joe Keller, a man of sixty, a businessman, successful and uneducated, is sitting with Dr. Jim Bayliss, forty and a bit sad, reading the Sunday paper. Frank Lubey, who is peevish when crossed but most pleasant otherwise, enters. The three men discuss many things, including Larry, Joe's son, who has been missing in action for three years. Frank, who believes in such things, is making a horoscope in order to prove that the day Larry was supposed to have died was a favorable day to him; therefore, he couldn't be dead. We discover that Ann Deever has arrived at the Keller home and that she was Larry's sweetheart.

Sue, the doctor's wife and a nurse herself enters, with the news that someone wants her husband; she makes no pretense at saying that the person who calls—a woman—does not need him for a sick call. Lydia, Frank's wife enters to encourage her husband to fix the toaster, which her husband rather peevishly finds is not plugged in.

We discover that a tree has been blown down by the wind during the night, a tree that is a memorial to Larry. Chris,

\[4\] Ibid., pp. 274-275.
Joe's other son enters; he is around thirty and very loyal, a thinker. Bert, a neighbor boy comes by to report on his beat. We see that Joe Keller has taken the role of chief detective with the story of a jail in his cellar and a tangible gun. Later, we find that this story built itself out of Joe's own prison term making Joe the neighborhood connoisseur of prisons and crimes for small boys.

Chris announces that he saw Ann watch the tree fall the night before. He and his father discuss the problem of his mother still believing that Larry is alive and wonder what effect the tree's death will have upon her. Chris simultaneously tells his father he wants to marry Ann; Joe pretends to be nonchalant but knows what effect it might have upon Kate, his wife.

Mother herself appears, is not too much upset about the tree, but does not feel well. She has a queer emotion about Larry because everything about him is reminding her of him at once; Ann, the tree, a baseball glove, his birthday, a bad dream the night before. To brighten everyone's spirits Chris suggests the four of them go dancing. He hurries into the house.

Mother tells Joe she fears Chris wants to marry Ann, but she's sure Ann is still waiting for her other son. Ann and Chris come out and Joe is overcome by Ann's growing up. Ann meets Dr. Jim and we discover that Ann and her family used to live in the doctor's house.
We find that Ann's father is in prison and that when he comes out, probably her mother and father will be reconciled. They discuss Larry again, Mother trying to prove that Larry is still alive. Ann says she feels, in fact she knows, he is not alive. Frank arrives and enters the discussion in asking Ann about her father; we see that she has not communicated with him at all while he's been in prison.

In an attempt to cheer Ann, Joe tells of the day he came out of prison and how he felt the best way to avert remarks was to join right in with neighbor fellowship. We find that both men were imprisoned because they sold cracked cylinder heads to the Army Air Force during World War II and made twenty-one P-40's crash in Australia. Joe offers Ann's father a job in his plant when he gets back from prison; he claims he was wronged by Ann's father since it was he who covered over the cracks with his tools and caused both of them to be imprisoned, but to show forgiveness, he offers a job.

Ann says that she visited her father often until she learned that Larry was missing in action; that Larry might have been in one of the P-40's made her lose any pity she had for her father. Joe tries to explain how her father was human and how he was tempted to send out the defective parts because of wartime routine.

Mother and Joe leave. Chris tells Ann that he loves her and wishes to marry her; surprisingly, Ann is very willing and
has cared for him for some time. As they kiss, Keller comes from the house, jokes about finding them this way and tells Ann that her brother George is on the phone. Chris tells Joe that they are going to be married. However, Joe is concerned about George's call and wonders if Ann has been sent as a spy to rejuvenate the plea that her father orated in court that it was Joe Keller who had sent out the damaged cylinder heads. Ann does not know exactly why her brother is coming and she and Chris go for a ride. The First Act closes as Joe and Mother worry together about George, the lawyer, conferring with his father in jail and then coming to see the sister. Why is he coming?

The same evening is the setting as Act Two begins. Chris is cleaning up the tree that has fallen. Mother is worrying about George coming and voices her doubts to Chris who is not concerned. Mother leaves soon after Ann, who wants very much to tell Mother they are to be married, enters.

They are all waiting for George to come. She enters looking for her husband who has gone to the depot to pick up George. As they drink some grape juice that Kate had prepared for George, the two women discuss marriage. Sue begs Ann to move away when she marries Chris because Chris encourages her doctor husband to give up ordinary life for medical research. Chris comes down and sends Sue up to alleviate Mother's illness.

Having been told for the first time that some people think Joe is guilty rather than her own father, Ann questions Chris.
Chris tries to make light of it; he sincerely believes his father is innocent and didn't want to put Ann ill at ease as a guest. Joe joins the discussion, and reiterates the comment that Ann's father accused him in court of being responsible for the crime. Ann still refuses to think kindly of her father, although Joe almost insists that she do so.

Lydia arrives to prepare Kate's hair for the big evening. Jim enters after asking George to wait in the car. He warns them that there's "blood in his eye", and that he has come to take his sister home.

George is encouraged to come in. He is most unpleasant to questions asked him and is obviously obsessed by something. After a few minutes of occasional conversation, George tells his sister that she can't marry Chris because his father destroyed their family. George tells them the real story of the catastrophe. The cylinder heads had been defective; their father had called Joe who had suddenly feigned illness and told Herb (their father) to cover up the defects in anyway and send them out. George's soul is eaten out because he has been so unkind to his father.

Chris and George argue bitterly and intelligently. George pleads with his sister not to marry Chris who will inherit the business with its blood money.

Mother enters and we can deduce immediately that in the past she and George have been very fond of each other. They
chat all hiding the most important topics under the hustle of conversation. Lydia who has rearranged Mother's hat, enters; she and George chat. We can feel that they at one time meant more to each other and George is still in love with her.

They all chat more of superficial subjects and then Joe appears. They argue about Herb in a restrained manner and finally they have almost persuaded George to go out for dinner with them when Joe mentions that he hasn't been ill in bed for fifteen. Since Joe had pretended he was ill the day the cylinder heads were cracked, too ill to help out in an emergency, this shows to the others that he was pretending that day for some reason.

Then, several dramatic events occur at once. Frank brings in the finished horoscope saying Larry is alive. George leaves weeping. Mother announces that she has packed Ann's bag and that Chris and Ann are not to be married. When Keller says Mother is talking like a maniac, she slaps his face and runs into the house.

Chris and his father talk. Joe admits that it was his fault that the cylinder heads were dispatched and that he had done it for more money for a good business for his son--for Chris. Chris passionately tears at his father with words and then hits him repeatedly on his shoulder. Then, he weeps as the Second Act closes.

The Third Act takes place about two o'clock the next morning. Joe, Mother and Ann are waiting for Chris to come back,
although Ann is waiting in her room. Dr. Jim comes in from a late call, tries to comfort Mother, and promises to try to find Chris; he tells Mother he has known about Joe being guilty all along.

Joe and Mother talk. Joe claims that he has committed such a crime because Mother wanted money. Mother feels that if Joe would be willing to pay for his crime, Chris might forgive him. Joe is still, however, hardened.

Ann enters with a letter. She had not intended to show it to make matters worse, but now she only wants to marry Chris and will do anything to help free him from the curse Mother has put on their approaching union. Mother reads the letter and tries to keep it from Chris who manages to take it and read it aloud. The letter is from Larry to Ann on the day he died, telling her he had just heard about the scandal which he and her father were involved in; he implied that he would commit suicide that day and probably would be reported missing but Ann was not to wait for him since he would be dead.

Joe is stunned. He admits to Chris that all the boys who died because of him were his sons too; he goes into the house as if to prepare to go to prison. Then, a shot is heard and we infer that Joe Keller too has killed himself. The Third Act ends with Mother weeping and Chris moving away from the sound of her weeping.
G. EVALUATION

1. Accompanying teacher-made test - TEST ON MODERN AMERICAN DRAMA.
2. Subjective teacher-observation during activities.
3. Observation of pupil growth in appreciations, attitudes and skills.
4. Observation of research done. (Culminating Activities)
5. Record of interested participation in each activity.
7. Questionnaire distributed to pupils with the following questions:
   How might this unit be improved?
   What five teachings which meant the most to you during this unit?
   Which of the three units inspired you the most? Explain.
   What skills did you perfect the most during this three-unit study of tragedy? What ones do you still need to work with?
   How could any of the units be made more interesting or stimulating for next year's classes?
   Do you feel you know what is the nature of tragedy?
PRETEST QUESTIONS FOR REVIEW

1. Discuss thoroughly the various conflicts in All My Sons and their effects upon the tragic concepts of the play.

2. How does All My Sons meet all the demands of traditional high tragedy? Explain.

3. Identify the following names or terms and connect them with the plays:
   a. Bert
   b. February ninth
   c. Lydia Lubey
   d. Larry's tree
   e. P-40's
   f. George Deever
   g. Herb
   h. the hunting gun
   i. poplars
   j. tragic flaw
TEST ON MODERN AMERICAN DRAMA

Circle correct answers 1-10

1. The protagonist of All My Sons is
   b. Dr. Jim Bayliss.
   c. Joe Keller.
   d. Bert.
   e. Chris.

2. Dr. Jim Bayliss
   a. believed in horoscopes.
   b. adored his wife.
   c. loved research.
   d. was very serious.
   e. was quite aloof.

3. Joe Keller is a "man among men" because
   a. he was uneducated.
   b. he concentrated intensely.
   c. he served a jail sentence.
   d. he loved his sons.
   e. he was a businessman.

4. The quality closest to a tragic flaw in Joe Keller would be
   a. meanness.
   b. lack of education.
   c. selfishness.
   d. cruelty.
   e. vulgarity.

5. The play is titled All My Sons because
   a. Joe loved his sons.
   b. Joe forgot he had more than two sons.
   c. Joe lost a son in the war.
   d. Joe had no daughters.
   e. Joe liked one son better than the other.

6. Chris thought that war brought to the fighting soldiers
   a. hatred.
   b. responsibility for one another.
   c. gentleness toward the world.
   d. pity for the enemy.
   e. admiration for the backers at home.
7. Ann visited the Kellers because
   a. she wanted to talk about Larry.
   b. she wanted to confer with the doctor.
   c. she wanted to discuss her father's problem.
   d. she wanted to comfort Kate.
   e. she wanted to marry Chris.

8. November 25th and the apple tree bring to mind.
   a. symbols.
   b. wind.
   c. allusions.
   d. fall.
   e. Ann.

9. Joe let the defective parts leave the factory because
   a. he was sick.
   b. he was careless.
   c. he was cruel.
   d. he loved Chris.
   e. he was not responsible at the time.

10. Joe decided to go to prison because of
    a. Chris' plea.
    b. Kate's love.
    c. Dr. Jim's advice.
    d. Larry's letter.
    e. Ann's father release.
Fill in correct answers 11-20

11. Kate disliked Joe pretending to the neighborhood children that the basement was a .................

12. Ann remembered the neighbors calling her...............when her father went to prison.

13. The defective parts of the P-40's were the.................

14. The two most superstitious characters in the play were............... and............... 

15. Jim thought that the star of people's lives was............... 

16. Joe Keller liked which part of the paper the best?............... 

17. Joe's best child investigator was............... 

18. The setting of All My Sons is............... 

19. Larry's memorial was............... 

20. During the...............century, American realistic and experimental tragedy began to flourish.
KEY

TEST ON MODERN AMERICAN TRAGEDY

1. c. 2. c.
3. b. 4. c.
5. b. 6. b.
7. e. 8. a.
9. d. 10. d.

11. prison
12. murderer
13. cylinder heads
14. Kate and Frank
15. honesty
16. want ads
17. Bert
18. any American town
19. apple tree
20. 20th
THESIS ABSTRACT


Purpose.--The purpose of this thesis is to encourage secondary-school pupils to recognize and appreciate the nature of dramatic tragedy; to help develop competence in the readings of and the participation in various types of dramatic tragedy; to teach understandings about the most significant dramatic periods; to develop the attitude that while tragedy changes, it still adheres to basic principles; and to reinforce skills of listening, speaking, reading and writing. The writer felt that this type of study would be of value to secondary school teachers and to herself.

Scope and Limitations.--The study includes the teaching of dramatic literature in the secondary-school, specifically the twelfth grade. The Research Chapter involves the four outstanding periods of tragic drama: The Greek, The Elizabethan, The Neo-Classical, and The Modern. The three units designed for the secondary-school encompass three of these periods directly, The Neo-Classical period excluded.

The study does not include research on Oriental or Hebraic tragedy, nor does it delve deeply into the Neo-Classical period. The unit on Modern Tragedy is limited in that it concerns only Modern American tragedy rather than understandings on other "Moderns" in other countries.

Major Findings and Conclusions.--

1. Research Chapter.--The Greeks followed the teachings of Aristotle with his emphasis on the six requirements of structure,
his pity and fear, his catharsis, and his serious approach. In the open-air arenas, Sophocles, Aeschylus and Euripides showed the Greeks' problems with the Gods, with one another and with themselves. The Greek dramatists magnificently portrayed the tragic hero and the heroic spirit.

Elizabethan tragedy which was presented in the intimate atmosphere of the playhouse showed how man suffers and how man can destroy himself. While Marlowe taught the punishment of vices, Shakespeare showed how man's sins or a nation's crimes can produce tragedy.

In the rigid form that Louis XIV prescribed as an antidote against the free literature of the Renaissance, the Neo-Classicists Corneille and Racine introduced into tragedy the idea of men who fight against life's passions, using reason as a weapon.

Wagner opened the Modern Tragic Movement with his operas based on Germanic rituals and concerned with the purification of the society that is a destroying force. Ibsen contributed to the nature of tragedy with his emphasis on social problems. Strindberg with his belief that man is controlled by rigid forces and Chekhov with his emphasis on man's loneliness brought new dimensions to tragedy. T. S. Eliot patterned some of his poetic dramas after the Greek ritual pattern. Sartre, diametrically-opposed to Strindberg, brings into tragedy the idea of man's responsibility for his own actions.

The Modern American theater has been dominated by Eugene O'Neill who has shown the effects of environment upon his characters.

The writer's research revealed that many both subtle and bold changes have come in the nature of tragedy, but that there are still permanent tragic traits which all the great tragic dramas contained.
These include: the emphasis on the dignity and the significance of human life; on man's suffering; on the worth of a great soul suffering in agony and dignity; on the conflicts that come between man and God (the gods), between man and man, and between warring ideals in a man's soul.

2. Units.--The descriptive three units that follow the Research Chapter attempt to carry to the pupil's mind the nature of tragedy in particular periods of time and thought. Sophocles' Oedipus is presented in the first unit study, Shakespeare's Macbeth in the second, and Arthur Miller's All My Sons in the third. The first unit emphasizes the tragedy that comes between man and the gods, the second emphasizes the tragedy within a man, and the third emphasizes the tragedy between man and his society. Through creative and penetrating activities, pupils are taught to discover these attitudes as well as to develop concomitant skills and to learn new understandings about dramatic literature.

Suggestions for Further Study.--

1. An historical development of the teaching of dramatic literature.
2. A similar study on the Junior High School level.
3. A comparative study of success in the teaching of dramatic literature through traditional and modern methods.
4. A study of modern tragedy including units on plays from different countries.
5. A study of the nature of comedy.
6. The development of tests of appreciations and tastes in dramatic literature.