

The **English Theatre**
Frankfurt

presents



**Teacher`s Support Pack
(Comprehensive Version)**

2015

Arbeitsmaterialien für den Englisch - Unterricht
(Sek. II)

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A note for usage of this material:

Sie können dieses **Teacher`s Support Pack** auf Anfrage auch als Word-Dokument bekommen, um einzelne Texte/Aufgaben vor Ausdruck zu bearbeiten. Das bietet Ihnen die Möglichkeit, das Paket in der von Ihnen gewünschten Fassung an Ihre SchülerInnen digital weiterzuleiten. Das Bild- und Informationsmaterial kann den SchülerInnen dabei helfen, **sich einen Überblick über die relevanten thematischen Aspekte zu verschaffen und eigene Sichtweisen des Stücks zu entdecken.**

Bei allen Fragen bezüglich dieser Materialien oder Interesse an

- **Begleitworkshops zu einem Aufführungsbesuch** für Ihre Lerngruppe
- **Gespräche mit Schauspielern** nach der Vorstellung

wenden Sie sich bitte per Email an uns: karl.guttzeit@english-theatre.de

Das Team von T.I.E.S (Theatre in Education Service) wünscht Ihnen viel Erfolg bei der Arbeit mit dem Teacher`s Support Pack. Wir freuen uns auf einen Aufführungsbesuch mit Ihrer Lerngruppe.

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1. Introduction

This Teacher's Support Pack offers additional material as a supplement to The English Theatre Frankfurt's programme brochure on *Death and the Maiden*. Its emphasis is on classroom activities.

Here is a list of some of the major themes dealt with in the play:

Violation of human rights and the justice system. Punishment versus justice. Atonement and forgiveness. Paranoia versus reality. The limits of loyalty in strong relationships.

2. Topics for discussion

- Discuss possible implications of the statement "In times of war, the law falls silent." (from Cicero Pro Mil. *Silent enim leges inter arma*). How might it be used as a rationale by government officials. What do you think? Does the statement make sense?
- Imagine someone who has denied someone else a basic human right over a significant period of time. How would you deal with him or her if the person is (a) a total stranger, (b) from your home town, (c) a good friend, (d) close family member?
- In the Nuremberg trials the accused used what has been called the "superior order plea" trying to exempt themselves from liability. This refers to a plea in a court of law that a person, whether a member of the armed forces or a civilian, not be held guilty for actions which were ordered by a superior officer or public official. If you were a judge in a war tribunal on war crimes, how would you deal with this argument?
- Reading the play allegorically, who or what do the three main characters stand for?
- Discuss the meaning of Gerardo's statement "People can die from an excessive dose of truth" (Act 3, Sc. 1) Do you agree?
- Is Gerard correct when he tells Paulina: "You're still a prisoner, you stayed there behind with them, locked in that basement. For fifteen years you've done nothing with your life. Not a thing. Look at you, just when we've got the chance to start over again and you begin to open all the wounds..." Act 2, sc. i

3. Drama Activities

- Warm-up: Students come together in a circle. Each student comes up with a lie and two truths about something that is special about him or her. After a student's three statements have been made, the others guess which was the lie and how they believe they can tell (e.g. from body language etc.). In a second round, switch the topic to injuries inflicted on you by somebody else.
- In groups of 4 to 5 students think about what you associate with such an abstract term as "violation of human rights". Then develop a freeze frame (tableau vivant) representing this abstract term visually. Do the same with other abstract terms suggested by the

topics of the play. – Show each other your freeze frames, describe and discuss your results.

- In small groups, create a whole series of freeze frames to tell the story of *Death and the Maiden*. Consider what the key moments are in the play and represent them in your freeze frames.
- Drawing on the tradition of Forum Theatre (see Augusto Boal), stage the dramatic situation at the end of act 2, scene 1 before Gerardo leaves to get the car: (1) three actors stage the scene as a tableau while the other students remain audience, (2) the actors improvise the scene for about 2 minutes being as truthful to the original as they can (3) one student from the audience with an idea how Paulina could behave differently replaces her and improvises the scene with the other two who remain on the stage (4) In the following rounds, Paulina will be replaced repeatedly yielding a variety of possible options of behaviour. The goal is to find the most satisfying “solution” in terms of creating the most harmony. After each round players and audience discuss what has changed, becoming what Boal called “spect-actors”. Alternatively, the characters Gerardo and Roberto may be replaced.
- Imagine Gerardo Escobar keeps a personal journal. Write his diary entry for the evening of the second day Roberto Miranda is with the Escobars.
 - How has his life changed this evening? Give a brief description of the events that have taken place.
 - How do you feel about yourself?
 - Do you think Paulina acted fairly?
 - Do you think Roberto reacted in the way he should have?
 - What is your opinion of Roberto?
 - What did Paulina tell you what happened after you left to get the car?
 - What do you think will happen to Roberto, what do you hope Paulina will do?
- Script an imaginary scene between Paulina Escobar on trial being accused of abducting and torturing Doctor Roberto Miranda
- Did he do it? Divide the class into a yes and no group. Each group has to justify why they think Miranda was indeed the doctor or was not.
- Did she do it? The play's ending is ambiguous. The audience is not provided with a definite ending. Decide upon and enact an alternative ending. Choose a film style to use to make it more interesting. Such as historical drama, horror, adventure, thriller, film noir, action, silent film, melodrama, fantasy...
- Write a review of the performance you attended. Include a synopsis, themes, and critique of the theatrical elements in the production (direction, acting, lighting, set, costume, music). Consider commenting on why this show could be pertinent in our world right now. Compare and contrast your review to other theatre reviews of *Death and the Maiden*.

4. Language-focused Activities

- What is an oxymoron? Look at the following words and see if you notice a pattern.

Open secret, alone together, student-teacher, peace force, Hell's angels, pretty ugly, tragic comedy,

Paulina is using *vigilante justice* in the play.

Do you think the term *vigilante justice* is an oxymoron? Explain.

- Idiomatic Expressions:

Consider the following quote very carefully:

"And why does it always have to be people like me who have to sacrifice, why are we always the ones who have to make concessions when something has to be conceded, why always me who has to **bite my tongue**, why? This time I am going to think about myself, about what I need. If only to do justice in one case, just one. What do we lose? What do we lose by killing one of them? What do we lose? What do we lose?"

- Paulina

What does it mean "*to bite your tongue*"? Try to use it in a sentence.

For starters, the Army is going to fight the Commission all the way. They've told the president this investigation was an insult, and dangerous, yes, dangerous, for the new government to be opening old wounds. But the president went ahead anyway, thank God, for a moment I thought he'd **get cold feet**, but we all know these people are ready to jump on us at the slightest mistake we make...

-Gerard

What does it mean "*to get cold feet*"? What was Gerard worried was going to happen?

In the English Theatre's production of *Death and the Maiden*, the names have been changed slightly. What are the original names given by Dorfman, and what are the new names in the ETF version. Why do you think this was changed?

Content Questions:

1. **Death and the Maiden was written by**
Joel Rubin Baitz Ariel Dorfman Augusto Boal Hugo Chavez
2. **Death and the Maiden is inspired by real-life events in what country?**
Uruguay Chile Bolivia Argentina
3. **In which year was Paulina kidnapped by the secret police?**
1988 1978 1975 1973
4. **What is the first thing Roberto asks for when Gerardo removes his gag?**
Food To use the restroom Water A phone
5. **Which character in the play is supposedly "the voice of civilization"?**
Roberto the President Gerardo Paulina
6. **How many years has it been since Paulina was kidnapped?** 10 15 20 25
7. **The actions of what real-life dictator inspired playwright Ariel Dorfman to write Death and the Maiden?** Rafael Reyes Augusto Pinochet Óscar Benavides Hugo Chávez
8. **What did Paulina do with the car jack?**
Gave it to Roberto Broke it Hid it Gave it to her mother
9. **What is significant about Gerardo's appointment to the Investigating Commission?**
He is the oldest person to be appointed. He is the only person to be appointed.
He is the youngest person to be appointed. He is the first person to be appointed.
10. **Why can't the Investigating Commission investigate Paulina's abduction?**
It has already determined the crimes that it will investigate; Paulina's abduction is not among them.
It can only investigate crimes that are ongoing.
Since Gerardo is on the Commission, it would be a conflict of interest.
It can only investigate crimes that ended in death or the presumption of death.
11. **Why is Paulina convinced of Roberto's guilt after he gives his confession?**
He added details to the confession that she hadn't remembered until then.
He corrects critical details in the confession that she had deliberately changed.
He showed too much remorse when making the confession.
He showed no remorse when making the confession.
12. **What song plays at the moment of the play's climax, when the mirror descends?**
Mozart's Dissonant Quartet Schubert's Death and the Maiden
Schubert's Symphony No. 9 Mozart's Don Giovanni
13. **Why is Gerardo annoyed with Paulina when he first comes home in Act 1, Scene 1?**
She refused to come into the city with him earlier in the day.
She has forbidden him from serving on the Investigating Commission.
She did not fix the spare tyre so he could not repair his flat.
She didn't make dinner for him.
14. **How does Paulina first become convinced that Roberto is the doctor who tortured her?** She remembers the sound of his footsteps She recognizes his face

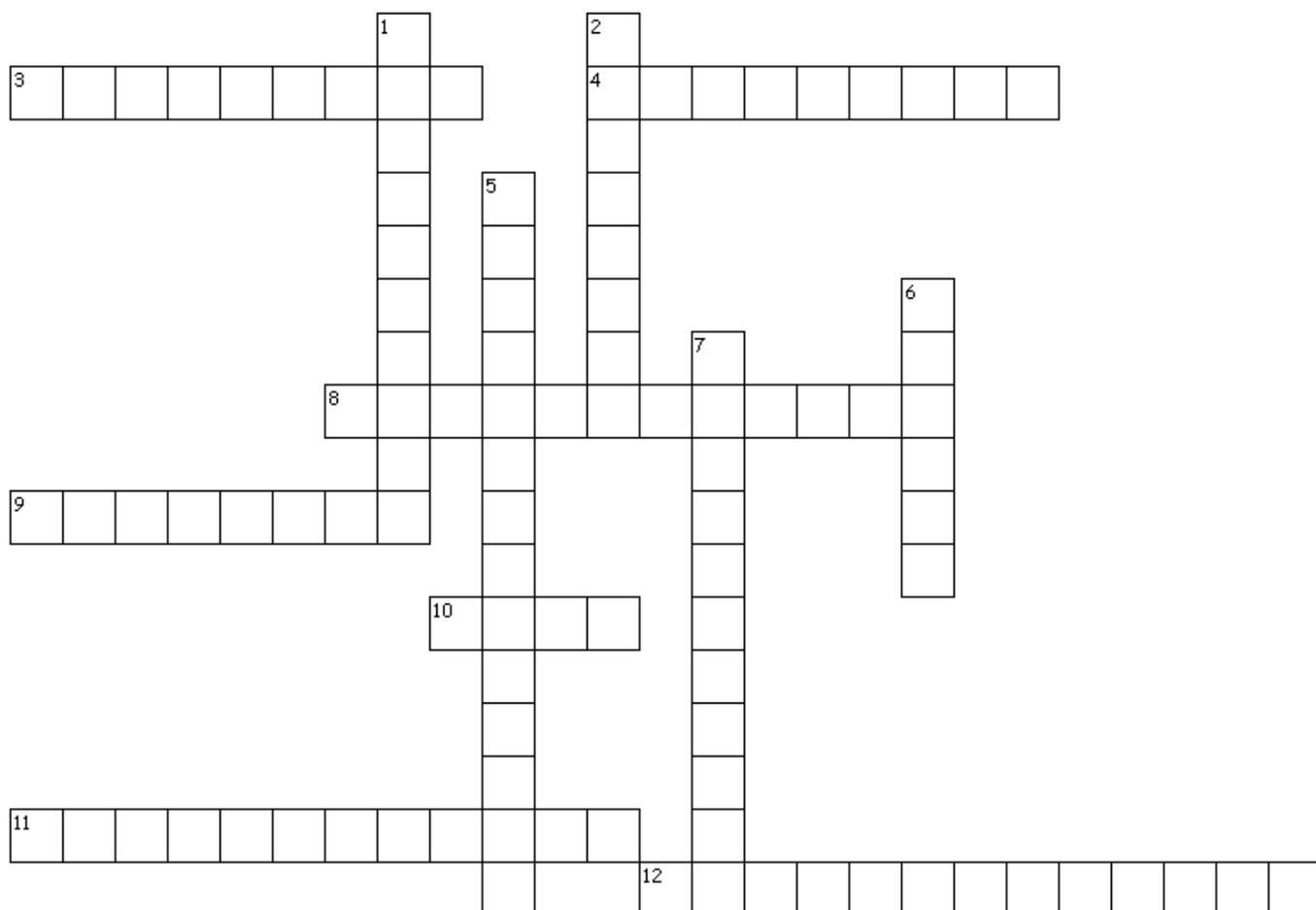
She recognizes his voice She remembers the feel of his hands

15. **Why does Roberto return to the Escobars' beach house so late at night?**
He forgot his jacket there earlier He wants to meet Paulina He wants a place to stay for the night He heard Gerardo's name on the radio and wants to discuss the Investigating Commission with him
16. **What does Paulina do after she knocking Roberto unconscious and tying him to a chair?** She wakes up Gerardo She listens to Death and the Maiden She leaves to hide Roberto's car She makes breakfast
17. **After she ties up Roberto, what does Paulina threaten to do if Gerardo calls the police?**
Kill Gerardo, then kill herself Run away Kill Roberto, then kill herself Kill Roberto, then kill Gerardo
18. **Where did Paulina first go when the secret police first released her from captivity?**
To the capital To Gerardo's house To her parents' house To a different country
19. **According to his confession, what happened to Roberto's father?**
Roberto's brother killed him in cold blood
He died after being tortured by the secret police
He had a heart attack after a group of peasants revolted and took over his land
He had a heart attack after the dictator took control of the government
20. **What was Paulina studying at the University before she was kidnapped?**
Medicine Music History Literature
21. **How does Paulina get Gerardo out of the house after Roberto signs his confession?**
She convinces him to go back to the city
She convinces him to drive to Roberto's house
She convinces him to go get some fresh air
She convinces him to fetch Roberto's car
22. **How many times during the play does Paulina fire the gun?** 0 2 1 3
23. **Why does Gerardo leave after he wakes up and discovers Roberto is bound and gagged?** Roberto convinces Gerardo to go to the police.
Gerardo wants to make sure no one is outside to see what Paulina is doing.
Paulina has called a tow truck to take Gerardo to his broken-down car.
Gerardo wants nothing to do with Paulina's actions and leaves her alone.
24. **Why does Paulina say she's going to kill Roberto at the end of the play?**
Even though he's truly repented, she wants him to suffer.
Even though he has confessed, she doesn't believe that he's truly repented.
She's scared that if she lets him go, he'll try to harm or kill her.
She's worried that if he lives, he'll compromise Gerardo's position on the Investigating Commission.
25. **Paulina mentions a torturer named "Bud" in her testimony. To what does Roberto change this name in his confession?**

Crud Stud Mud Rud

Answer Key to Quiz

1. Ariel Dorfman
2. Chile
3. 1975
4. Water
5. Roberto
6. 15
7. Augusto Pinochet
8. Gave it to her mother
9. He is the youngest person to be appointed
10. It can only investigate crimes that ended in death or the presumption of death
11. He corrects critical details
12. Mozart's Dissonant Quartet
13. She did not fix the spare tyre
14. She recognizes his voice
15. He heard Gerardo's name on the radio and wants to discuss the Investigating commission with him
16. She leaves to hide Roberto's car
17. Kill Roberto, then kill herself
18. To Gerardo's house
19. He had a heart attack after a group of peasants revolted and took over his land
20. Medicine
21. She convinces him to fetch Roberto's car
22. 1
23. Paulina has called a tow truck to take Gerardo to his broken-down car
24. She doesn't believe that he's truly repented
25. Stud



Across

3. punishment inflicted or retribution exacted for an injury or wrong.
4. a supporter of communism, a theory or system of government based on common ownership of all property and the absence of social classes.
8. a government in which absolute power is exercised by a dictator (a single person with unrestricted control)
9. violent, systematic extermination of a national, racial, political or cultural group
10. portable device used to lift heavy objects, to raise a car in order to change a flat tyre, also a man's name
11. concerned with or seeking to promote human welfare.
12. another word for tiny

Down

1. a person who helps another commit a crime
2. Franz ... (1797–1828) – an Austrian composer considered to be the last master of the Viennese Classical school
5. having a fantastical appearance, like in a dream or as though created by the imagination
6. to be truly sorry or express sincere regret or remorse about one's wrongdoing.
7. impossible to repair

Answers to crossword:

accomplice: a person who helps another commit a crime

Communist: a supporter of communism, a theory or system of government based on common ownership of all property and the absence of social classes.

dictatorship: a government in which absolute power is exercised by a dictator (a single person with unrestricted control)

genocide: violent, systematic extermination of a national, racial, political or cultural group.

humanitarian: concerned with or seeking to promote human welfare.

irreparable: impossible to repair.

phantasmagoric: having a fantastical appearance, like in a dream or as though created by the imagination

teensy-weensy: another word for tiny

vengeance: punishment inflicted or retribution exacted for an injury or wrong.

Schubert: Franz ... (1797–1828) – an Austrian composer considered to be the last master of the Viennese Classical school

repent: to be truly sorry or express sincere regret or remorse about one's wrongdoing.

jack: a portable device used to lift heavy objects, to raise a car in order to change a flat tyre, also a man's name

5. Further Resources

Boal, Augusto. *Games for Actors and Non-Actors*. London & New York: Routledge, 2002 (1992).

https://geraldkeaney.files.wordpress.com/2014/06/augusto_boal_games_for_actors_and_non-actorsbookfi-org.pdf

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Dorfman, Ariel. *Death and the Maiden*. London, United Kingdom: Penguin Group, 1991.

Stern, Steve J. *Reckoning with Pinochet: The Memory Question in Democratic Chile, 1989–2006*. Durham, North Carolina: Duke University Press, 2010.