

The Martin-Lysicrates Prize

Teachers' Notes



The
Lysicrates
Foundation



ENGLISH TEACHERS ASSOCIATION NSW

The Martin-Lysicrates Prize

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These activities have been written to introduce Stage 4 English students to the study and performance of playscripts. They include practical drama, responding to dramatic and film texts and activities to encourage scriptwriting. The resource begins with Classical Greek plays and continues with examples of contemporary Australian drama and film.

The activities are in a sequence but teachers may choose to integrate these individually at appropriate times in their established program or select activities according to the needs of their class. All activities include references to the current NESA syllabus outcomes.

The Martin-Lysicrates competition consists of a short list of three newly written first acts of plays for young audiences. These are performed to an audience of school children who then, individually, cast their vote for which should be developed as a full play. The plays are filmed and are made available to schools from mid-September to November so that students can cast a viewer's vote. All votes count. A short video of the highlights of the 2017 Lysicrates prize for adult plays illustrates how the competition works.

The resource begins with Classical Greek plays and continues with examples of contemporary Australian drama and film. All activities include references to the current NESA syllabus outcomes.

Lesson	Focus	Responding	Composing	Learning across the curriculum (General capabilities and Cross curriculum priorities)
1	Modern Themes in Ancient Plays	<ul style="list-style-type: none"> Exploring an excerpt from Sophocles's <i>Antigone</i> – considering the links to present-day issues 	Drama activity: rehearsing and staging the scene	<ul style="list-style-type: none"> Critical and creative thinking Intercultural understanding
2	Create your own Dithyramb!	<ul style="list-style-type: none"> Using the themes, events and ideas from popular stories as the basis for creating poetry 	Students will compose a poem based on a Classical Greek dramatic form	<ul style="list-style-type: none"> Intercultural understanding Literacy
3	Heroes and their flaws	<ul style="list-style-type: none"> Shakespeare's <i>Othello</i> – exploring a tragic hero 	Developing a script focussing on dialogue with a tragic hero	<ul style="list-style-type: none"> Literacy Creative and critical thinking Ethical understanding
4	Standing on the shoulders: James Martin	<ul style="list-style-type: none"> Linking the themes from song lyrics to the aims of the Lysicrates Foundation Learning about the life of James Martin 	Filling in the gaps in a 'blank script' with appropriate stage directions	<ul style="list-style-type: none"> Literacy Personal and social capability Civics and citizenship
5	The Chorus	<ul style="list-style-type: none"> Examining the role of the chorus in a modern Australian musical film 	Writing choral speeches	<ul style="list-style-type: none"> Aboriginal and Torres Strait Islander histories and cultures Intercultural understanding Critical and creative thinking Literacy
6	Exploring Hitler's Daughter	<ul style="list-style-type: none"> Reading and discussing the dialogue in a modern Australian playscript Examining the purpose of drama as social commentary 	Inquiry-based learning questions linking ideas and themes across different time periods	<ul style="list-style-type: none"> Ethical understanding Personal and social capability Difference and diversity
7	Play-building for Scriptwriting	<ul style="list-style-type: none"> Interactive activities where students respond to and critique each other's contributions and ideas 	Composing a synopsis and a short drama script	<ul style="list-style-type: none"> Literacy
8	Creating and presenting 'the pitch'	<ul style="list-style-type: none"> Exploring ideas for a theatre production with attention to purpose and audience 	Groups will develop a short oral presentation for the class	<ul style="list-style-type: none"> Personal and social capability Critical and creative thinking
9	Pre-film activity	<ul style="list-style-type: none"> Viewing and responding to a short film to facilitate discussion about reviews and judging 	Students will compose a monologue about the "theatre mania" of Ancient Greece	<ul style="list-style-type: none"> Literacy Critical and creative thinking
10	Viewing the plays and voting	<ul style="list-style-type: none"> Students view the plays or the film of the plays and vote for their chosen winner 		<ul style="list-style-type: none"> Literacy Civics and citizenship
11	Post-film activity	<ul style="list-style-type: none"> Students will discuss the textual form of the review after viewing the Martin-Lysicrates film 	Individual students will produce a review that judges the Martin-Lysicrates scripts and justifies their choices	<ul style="list-style-type: none"> Literacy Critical and creative thinking

Lesson 1: Modern themes in ancient plays

1	Modern themes in ancient plays: Antigone and the individual conscience vs the state; and the importance of family ties vs larger ideas and ideals	EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure EN4-3B uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it EN4-8D identifies, considers and appreciates cultural expression in texts
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Introduction to the course

Ask students to share

- Any performances they have been to and what they liked or didn't like
- How it feels to be part of an audience
- How it feels to be on stage (if they have ever acted!)
- How different is drama to seeing television or films
- Any knowledge they have of the history of drama

Briefly share the outline of the lessons and the expectations of the program

Lesson 1: Antigone: modern themes in an ancient play

In this lesson students are introduced to the profound questions that are at the heart of the conflicts that structure Greek tragedy.

The main themes of the play can be introduced through the following questions:

- How far would you go to help a brother or sister? Would you be willing to take risks for them? Would you be willing to accept a punishment to help out a sibling?
- What do you think about burial? Does it matter how you are buried? Whose responsibility is it to bury someone?
- Are individuals entitled to follow their own conscience against the power and authority of the state?
- Are family ties more important than broader considerations like morality and tradition?

Write the following quote on the board:

'the greatest griefs are those we cause ourselves.'

This is a statement from a play by Sophocles, who also wrote Antigone.

Ask students

- What they think he meant
- Whether they think this statement is true and why or why not

Once they have read through the script, lead a discussion on

- What they notice about each character

Lesson 1: Modern themes in ancient plays

Parliamentary debate

Have students decide which sister they agree with - Ismene, who wants to obey the law, or Antigone, who is willing to risk her life to bury her brother – and move to the side of the room dedicated to their choice.

In turn, each side presents a point for its case in support of their 'sister'. Ideally, each student should be given a chance to speak until a solid argument is built up. At any point that students are convinced by the arguments of the other side, they can cross the floor.

The side with more numbers, wins the argument.

Language

Students can be led through an activity in which they underline abstract nouns of feeling and any words denoting passion. They may be encouraged to notice the

- Intense quality of the language
- Its formality

In your interchanges with your students use vocabulary such as:

- Ardent, passionate, heated, emotional, agitated

Write them on the board and encourage students to use these words in their responses to you and in their discussions with their peers

Drama Activity:

This activity is designed to show students how a play script is only an outline and that the full drama text is realised in the performance. Students work in pairs to

- Flesh out the scene with an imagined or rudimentary set and with actions
- Enact the scene and then
- Critique their interpretation

The groups come together as a class, see one or two examples of their enactments and discuss some of the issues they saw in the staging and how these were resolved.

Lesson 2: Create your own Dithyramb!

2	Create your own Dithyramb!	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-2A effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies</p> <p>EN4-3B uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p>
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This activity provides the chance for students to experiment with writing simple poems in blank verse, retelling a story that they are familiar with. Ideally, it can be a chance to introduce performance poetry. Dithyrambs were the earliest form of drama – verse performed by a large Chorus. You may wish to divide the class into groups and get them to rehearse their own versions of the poems on the sheet, performed in unison as a Chorus.

Writing and Drama Activity:

Students may need some assistance with

- Level of usage
- Cadence
- Imagery

Ask the students to consider why performance poetry engages the audience:

- What does performance offer that is different or better from reading the words of a poem on the page?
- Can you change the meaning of a poem through performance poetry? (Consider how varying the tone can alter the meaning of the poem.)

Show students this video of Solli Raphael, winner of the 2018 Australian Poetry Slam.

Visit <https://bit.ly/2gNd0rT> and have them consider how they can make their group performance more alive through such variations as:

- Pace and tone
- Stance
- Minimalist movement and
- Number of speakers.

Lesson 3: Heroes and their flaws: Creating a tragic character

3	Heroes and their flaws: Creating a tragic character	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p> <p>EN4-6C identifies and explains connections between and among texts</p> <p>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p>
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This lesson deals with simple and complex characters, presenting an example of a tragic hero (Shakespeare's Othello) and identifying the importance of the tragic flaw in character development. Students will experiment with creating their own tragic heroes. When beginning the lesson, the class may wish to discuss:

- Do heroes always behave like heroes? Are villains entirely bad?
- Can you think of a character from a novel or film that you find particularly interesting?
How does this character develop?

This work on rounded/flat/dynamic/static characteristics should have been covered in Stage 3 (www.englishtextualconcepts.nsw.edu.au) but could need reinforcement. The dramatisation of scripts takes students directly to the Stage 4 character conceptual statement:

Students understand that character is represented in different ways according to textual form and medium.

Discussion of complex characters could ask students to:

- Select a character from a text they have read, listened to or viewed and explain why their behaviour or personality is complex or unusual
- Consider which characters are static and which dynamic and what causes the change – an event or another character?

After these discussions and entering characters in the character grid, students should have the background to attempt the character description. The character that the students construct in this lesson can be used later on in their synopsis for the plot of a play if they wish.

Drama Activity:

Students build a dialogue in pairs before writing it down as a script.

If you have students who are particularly confident in drama, you may wish to try 'hotseating'. This is a game where one of the students sits in front of the class and plays the role of their character. The other students have to ask questions to the student in character, and the character will answer those questions.

For the drama activity where students need to create a flawed character, you may wish to use some resources which look at the weaknesses of characters from mythology. These classic Greek characters provide interesting examples of complex tragic heroes:

<https://prezi.com/tweixgds7grg/the-tragic-flaws-of-mythological-heroes>

<https://www.teachervision.com/heroes-role-models/top-10-heroes-greek-mythology>

<https://www.infoplease.com/language-arts/mythology/classical-mythology-not-our-stars-tragic-heroes-and-their-fates>

Lesson 4: Standing on the shoulders: James Martin

4	Standing on the shoulders: James Martin	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-3B uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p>EN4-8D identifies, considers and appreciates cultural expression in texts</p>
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This lesson introduces someone who left a legacy to Sydney – James Martin, a 19th century Irish-Australian who was passionate about education and rose from an impoverished migrant background to become the Premier and Chief Justice of NSW. The students will learn about Martin's life in a 'blank script' that they can read and experiment with adding stage directions and prompts to. This will assist them to learn about the important features of the text type.

Before you begin to respond to the script, your class might wish to view the following Channel 9 News segment (www.lysicratesfoundation.org.au/media/channel-9-report-martin-place) which includes interesting images of the place where James Martin grew up and details about his childhood, including those which were explored in the script. Watching this video will help you to learn more about James Martin and why his life left an important legacy for us today. The report contains images of the settings that were important to James Martin's life, and will be useful viewing for students to inspire them in staging the scene in the activity sheet.

You might also want to tell students other things about James Martin – how he loved, and applied in his personal and professional life, the lessons he learned at school about what the ancient Greeks gave to the world, namely, the rule of law, democracy, open government, and the love of beauty and harmony; how he fought for the strength and self-determination of the colony, away from the apron strings of the British colonial power; and how he believed in the freedom of the press. Martin's love of those ancient Greek lessons led him to commission, and personally pay for, the building of Sydney's lovely sandstone copy of the marble Lysicrates Monument, still standing today, although sadly eroded, in the Street of the Tripods in modern Athens.

And there are one or two other items about Martin: his contribution to the development of Australian federation, through the long discussions he had, over many years, with his protégé Henry Parkes, the father of Federation; his cultural leadership of the colony; and his support of new railways and industries. What a man, and how unjustly he has been forgotten.

Drama Activity:

Some students may not have seen a drama script and may not realise that scripts involve both the spoken dialogue between the actors and instructions for the director to produce a performance of the play. Have them read the extract from *The Zookeeper's Daughter*, one of the finalists in the Martin-Lysicrates Prize, in small groups, acting out the stage directions as they do so. Ask them to consider

Why stage directions may be necessary

- How these helped bring the characters and setting to life
- How directors can use stage directions as a guide for staging productions of a play

Students then read the section on James Martin, the accompanying script, on a sheet of A4 paper, design a set for the play. In groups of 3-4, they can experiment with blocking and movement on the stage, using the script as a guide. This will enable them to think about the staging of a play and the importance of props on stage, as well as considering how the entrances and exits of the actors can enhance the drama.

Lesson 5: Exploring issues through drama: The Chorus!

5	Exploring issues through drama: The Chorus!	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-2A effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p> <p>EN4-6C identifies and explains connections between and among texts</p> <p>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p>EN4-9E uses, reflects on and assesses their individual and collaborative skills for learning</p>
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This lesson introduces the role of the Chorus in Drama. Through viewing an excerpt from the musical *Bran Nue Dae*, students can see the way that actors interact with the chorus in a modern-day film. Musicals are a theatrical form that owe much to the style of Greek Drama: in fact, historians say that opera is the closest theatrical form to Greek Tragedy. *Bran Nue Dae* is a comedy that presents a light-hearted look at issues affecting Indigenous Australians.

In this lesson, students will identify the main features of a choral speech and, in groups, will produce their own. They show the script to another group who feedback on

- The content of the advice
- Its language
- Its cadence

Drama Activity:

Scripts were written to be performed. Technology has given us new ways that this can be done:

- As an oral MP3 recording, through video, in the form of a live performance OR as
- Film/Powerpoint where voice-overs link to a montage of images

In groups, students could turn ONE of the choral scripts into a recording of a performance. Discuss possible technologies for recording your scripts and choose one.

You will need to set a strict time limit – no longer than 2 minutes of recording, and no longer than 20 minutes to record. The emphasis is on exploring the medium rather than on producing perfect recordings.

You may wish to acquaint the students with the famous dithyramb celebrating human ingenuity from Sophocles' *Antigone*, and the ode with the dialogue.

Lesson 6: Exploring Hitler's Daughter – Issues for our times

6	Exploring Hitler's Daughter – Issues for our times	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-3B uses and describes language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p> <p>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p>EN4-8D identifies, considers and appreciates cultural expression in texts</p>
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Students do not need to have any previous knowledge of the Jackie French novel, *Hitler's Daughter*, or its dramatic adaptation by Eva di Cesare and others to engage with the ideas in this lesson. The text uses a hypothetical situation (What if Hitler had a daughter? What might her life have been like?) to explore the questions asked by a group of students considering issues related to our social/civic responsibilities as members of a community.

The scene from the play shows a student wondering who should take responsibility for atrocities and the actions of governments. You may want to use the students' general knowledge or past knowledge of our society (for example, the continuing legacy of the Stolen Generations or the internment of refugees) to guide their responses to the text. The Worksheet contains many inquiry-based questions for students to consider.

Writing Activity:

Ask students to write 10-15 lines of dialogue between a student and his or her teacher. The student is asking important questions. They are not questions that relate to what is being learnt in class but are questions that they really want to know the answers to. Show the teacher attempting to answer the questions. Once the students have written these short scripts, they should share them in groups. Each group should choose ONE question from one of the script to ask the class in discussion. The question should be one that provokes a variety of answers and opinions.

Lesson 7: Playbuilding for Scriptwriting

7	Playbuilding for Scriptwriting	<p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p> <p>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p>EN4-9E uses, reflects on and assesses their individual and collaborative skills for learning</p>
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NB: As this is a practical lesson based around Drama activities, there is no Student Worksheet for this lesson. Teachers can encourage students to compose written responses by following the prompts in the notes.

Activity 1: Conversations:

1. Students will transcribe a typical conversation in their own life, perhaps a repeated argument which they have.
2. A second student will edit the conversation, either shortening it or adding words to it, and will include stage directions and prompts.
3. As a class, students will discuss the problems and strengths of using real life as the basis for a script.
 - Should a script be “realistic” and sound like a normal conversation?
 - Should characters be more funny or melodramatic in their remarks than ordinary people? Or are playscripts more powerful if they reflect our lived experiences?
 - How can we change an ‘ordinary’ conversation to create a sense of tension and lead up to a climax?

Activity 2: Blank scripts:

In pairs, students read out following two line and explore how changes in pace and tone alter the mood and feeling of the lines.

Speaker A: I love you

Speaker B: Get lost.

You may want to prompt the class with such suggestions as: read the two lines out in an angry/happy/rushed/slow/sad manner.”

Students are then given a “blank script” in pairs.

Speaker A: You knew

Speaker B: Of course I knew

Speaker A or C: How did you know?

Speaker B or D: Everybody knows.

Students then complete the script (with stage directions/cues/blocking) and perform these lines in front of the class.

The other students will guess what their rendition of the scene is about and who the characters are in relation to each other.

Lesson 7: Playbuilding for Scriptwriting

Activity 3: Synopsis

Students compose a short plot outline of 100-150 words which could be used to produce a playscript.

Differentiation: More able students may wish to do this independently, whilst others can complete round-robin writing in groups, where they each come up with an idea and then add to each other's original thought.

You may wish to give students a series of prompts/ideas as inspiration:

- A stranger comes in and disturbs a group of friends. He or she has a secret to reveal that will tear the friendships apart
- A father returns from war. He does not get along with his son, until his son meets some of the other soldiers who fought with his father
- There is a new student at school. He or she is totally different from everyone else
- There is a wedding tomorrow. The groom has gone missing

After reading their work in groups of 3-5, each group will

- Discuss each other's work
- Decide which synopsis has the most potential and
- Choose one synopsis to present to the class next lesson

Lesson 8: Creating and presenting 'the pitch'

8	Creating and presenting 'the pitch' – Democracy in action	EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure EN4-2A effectively uses a widening range of processes, skills, strategies and knowledge for responding to and composing texts in different media and technologies EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts EN4-9E uses, reflects on and assesses their individual and collaborative skills for learning
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Using the synopsis they began in the previous lessons, students (in small groups of 3-5) will develop and present a 'pitch' for a play to the class audience. The pitch will include the synopsis, and an appeal to the target audience (their class of Year 7 or 8 students), involving persuasive writing and skills in oral delivery. The class will need to consider all the pitches and imagine that they have been given some funding to stage a play – but it can be used for one play only. Which play will they choose? Students will vote for their favourite play and will be required to give a reason for their decision.

Before the students begin to prepare and present their pitches, you may wish to encourage class discussion to clarify:

- What do you think your 'target audience' would enjoy seeing in a play? What themes and ideas will be most relevant to them?
- How would you persuade someone to give money to your play? What makes a play valuable?

You may also wish to discuss with them what criteria they need upon which to make their decisions – for example, appeal to the audience, plot, originality, practical value (ability to be staged with \$1000 or less) and draw up an evaluation table. This will help the students think about how we judge theatre.

Additional Drama Activity

As a group of 3-5, students can create a 'storyboard' (there are many available on the web) with their pitch. They select 6-8 main moments that would take place in the production and turn them into 'freeze frames', taking the poses and expressions that would occur in the moment. Each 'freeze frame' will have a caption describing what is going on. One member of the group will deliver the caption to the class, and the whole group will roleplay the action from their pitch in the freeze frames.

Lesson 9: Pre-film activity: How will we judge?

9	Pre-film activity: How will we judge?	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p> <p>EN4-8D identifies, considers and appreciates cultural expression in texts</p> <p>EN4-9E uses, reflects on and assesses their individual and collaborative skills for learning</p>
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This activity leads up to watching the film of the Martin-Lysicrates Competition for 2018. The film of the competition will be available in September and contain the first 15 minutes of three plays by different playwrights. The plays will all be aimed at students aged 11-14. Your class will be able to watch the film and vote for the script that they would most like to see developed into a complete play.)

To prepare for this activity, students can watch and respond to the short film *Marry Me* using it as a guide to discuss what they value when assessing the worth of a text. They will write structured paragraphs (using the PEEL format, or any other paragraph scaffold you use) to respond to the film and are encouraged to judge what they have watched and develop their own opinions about texts.

Delving deeper

An Ancient Greek writer, Lucien of Samosata, wrote about the “theatre mania” that struck the Athenians down. It was a society where “everyone was stirred to perform tragedy... ranting at the top of their voices”. They were thrilled and enthralled by drama. This was a society that value and was devoted to theatre. (This story is on p.29 and p.150 of the book entitled Lysicrates and Martin. If you do not have a copy of this book and wish to refer to this story, it can be downloaded at: www.lysicratesfoundation.org.au/wp-content/uploads/2018/02/the-lysicrates-foundation-2017.pdf)

- What does this tell us about ancient Greek culture?
- Why were they so excited, delighted, moved and obsessed by Greek theatre? (Consider its value as entertainment, its religious significance as a tribute to the God Dionysus and its intense appeals to the emotions.)
- Are we as interested in entertainment as the Greeks were? Do we have too many sources of entertainment?

Lesson 10: Viewing the plays and voting

This lesson is given over to watching the (film of the) 3 plays which are finalists in the Martin-Lysicrates Prize. It is estimated that the viewing will take about 45 minutes and so there are no student activities for this lesson. Voting needs to take place immediately after the viewing without any discussion so that students' personal responses can be truly recorded. Students need to be confident that their own views matter and will count towards deciding the winner.

By voting, the students will be telling us which of the three first acts they'll be watching they most want to see developed into a full play. A few votes can make all the difference (and has already done so in previous years of the Lysicrates Play Competition) so their vote will really matter (apart from determining who gets the prize money).

They might want to be told that of course there is no real substitute for the magic of live theatre, but that viewing the film is the next best thing, for those who can't be in the theatre itself.

In 2018 for the Martin-Lysicrates Competition, there will be an **audience prize** (voted by the students who watched the live performances in the theatre) and a **viewers' prize** (students who have watched the video and voted for their favourite play).

Lesson 11: Post-film activity: Reviewing and Reflecting

11	Post-film activity: Reviewing and Reflecting	<p>EN4-1A responds to and composes texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>EN4-4B makes effective language choices to creatively shape meaning with accuracy, clarity and coherence</p> <p>EN4-5C thinks imaginatively, creatively, interpretively and critically about information, ideas and arguments to respond to and compose texts</p> <p>EN4-7D demonstrates understanding of how texts can express aspects of their broadening world and their relationships within it</p> <p>EN4-8D identifies, considers and appreciates cultural expression in texts</p> <p>EN4-9E uses, reflects on and assesses their individual and collaborative skills for learning</p>
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This activity can be completed after watching the film of the Martin-Lysicrates Competition. It is aimed at helping students to reflect on their opinions of the plays contained in the film, and to make informed judgements about them. Students will be asked to write a short text responding to the film – either as a review or as a piece of reflective writing. Short examples of both textual forms will help students to discuss the differences between them.

Begin the lesson by discussing the following questions as a class:

- What style of writing do you think is more personal – a review or a reflection?
- Should a review be positive? Why or why not? What do you think the purpose of a review is?
- If you are reviewing a film or reflecting on your experience of watching a film, what pieces of information will you need to give to the reader so that they know what the film was about?
- The film you have watched contains the opening to three plays. Do you need to cover all three plays in detail? Is it better to focus more on the one you felt was the best?

The Worksheet contains helpful hints for students to get started on writing their review. You may need to go through the film as a class and debrief to help students to take notes and prepare for writing.

Appendix: Lysicrates and Martin: Two arts patrons of history return to give again

This book can be used as a supplementary resource to the material in the kit. It has been provided to all government schools and can be purchased at dymocks.com.au, abbeyes.com.au, mup.com.au, amazon Australia, booktopia, and other internet outlets. RRP \$34.90 (MUP is providing a landing page for purchase of the book directly from the publisher. Members will receive a further discount). If students wish to enquire further into the history of Greek theatre festivals, the life of James Martin or the importance of audience participation in the modern Martin-Lysicrates competition, the book contains information regarding these areas. The timeline on pp. 4-5 gives an overview of the whole Lysicrates and Martin-Lysicrates world.

1. Look at the images on p.24 and p.27. What do they reveal about the environment that Greek plays were performed in? Using the images of open-air theatres as a source, make a list of four things that you imagine the audience might have experienced. How do you imagine Greek actors would have dealt with the theatre space and the size of the audience?
2. The description of the audience on p.22 gives us an idea of how engaging Greek theatre festivals could be. Read through this page. What did you learn about the competitive nature of Greek drama? What demands were made of the audience and the judges?
3. Look at the images from p.138-141. They depict the images of the Greek God Dionysus alongside mythical characters on the frieze around the monument that currently stands in the Sydney Botanical Gardens. In pairs, choose 4-6 images that you feel tell a complete story. You will notice that nearly all the images contain two figures. Work out how you can both physically represent the images and the story through acting them out in a series of 'freeze frames' – moments where you stand as statues which represent the images. Think about how the monument expresses, in stone, the ideas and ideals of classical Greece.
4. Read through p.98-100, which detail the life and achievements of James Martin. Note down any unfamiliar terms and look these up in a dictionary. Then answer the following questions:
 - What do you think James Martin would have been like as a person? Give evidence from the details that you have learnt about his life.
 - How do you think James Martin's humble beginnings would have influenced his ideas and opinions?
 - What qualities did James Martin show throughout his life? What was heroic about his achievements?
5. Imagine that James Martin was alive today. What interests do you think he would have? What causes would be important to him? What would his values and attitudes be? Write a paragraph on your speculations about what 'the modern Martin' would be interested in.
6. Read p.34-35, which details the modern Lysicrates Play Competition. Why are the audience important in the competition? Is this usual for a theatre competition in our society? What does the competition aim to do?

If you, the teacher, want to know more about classical Greek drama, see p. 31 of the book. It contains recommendations for further reading by Prof. Peter Wilson, professor of classics at Sydney University.