**Oedipus Rex … Live!**

Keep this handout, along with written tasks, in your group folder, to be handed in each prep day.

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| --- | --- | --- | --- | --- | --- | --- | --- |
| **Group Members** | Group Number: \_\_\_\_\_\_\_\_\_ | | Assigned Pages: | | | | |
| (list names) | **Stage Manager(s):** | | | **Director(s)** | | **Teacher(s):** | |
|  | | |  | |  | |
|  | | |  | |  | |
|  |  |  | | |  | |  |
| **Reading Parts** | Character/Actor | Character/Actor | | | Character/Actor | | Character/Actor |

Daily requirements: script/textbooks, props, costumes, enthusiasm, creativity, and effort

Follow the instructions in the order given!

**Day 1**: **First Read-Through**

1. **All**: Discuss and divide up the roles among group members. If you have more members than roles, then two people may share the roles of director or teacher. All members should record who is doing what role at the top of this page.
2. **All**: Read aloud your scene. Each person should read a part or two, but these parts may not be your reading part for your group performance.
3. **All**: Write a summary of the scene in \_\_\_\_\_\_ sentences. List at least three questions you need clarification on before you continue. The group should discuss the questions; the **director** should make sure the group’s answer(s) are valid – check with Mrs. Houck, with reference sources.
4. **All**: Make a list of robust vocabulary words from your section that are NOT on our vocabulary lists. You should have 5-10 words on your list. The teacher should look up these words and plan how to communicate meaning during your reading of this scene.
5. **Stage Manager**: Make a list of possible props and costumes. Do not limit your list – you will cut it down later.
6. **Director:** Using a combination of your judgement and members’ input, decide who will read each part in the group performance.

**Day 2**: **Second Reading**

1. **All**: Read through the scene again with assigned parts. Each character should identify key words that create the emotional tone of his/her lines. Use sticky notes to annotate the emotion for those lines. Write the line number and page number on the sticky note in case they come out.
2. **Director**: Evaluate **tone** choices your readers are making. Be able to give an explanation for approving or changing a character’s tone. Create notes on script (sticky notes for textbooks) that direct characters how to move, whom to face, what to do while reading their lines. Distribute those notes to the actors. Do NOT allow readers to stand around in a circle, speak with a monotone, or stay still during a scene.
3. **Teacher**: Meet with other group teachers and find out how your scene fits into the overall storyline. Take notes: What happens immediately before your scene? How does your scene foreshadow or realize foreshadowing? What should you emphasize in your scene that connects to another scene (before or after)? Return to your group and teach them what you have learned. Find out if there are any questions, and consult with other teachers to find out the answers.
4. **Stage Manager**: Identify one costume/prop that is symbolic for each character in the scene. What would allow the audience to immediately identify each character **and** his/her significance to the story. Write one sentence per character to submit to Ms. Houck as an explanation for your choices. Arrange to acquire each necessary item. Group members can contribute, but it is your responsibility to make sure the correct items are in the room for the performance.

**Day 3: Dress Rehearsal and Secondary Literacy**

1. **All**: Read through the scene using all notes for tone and movement. If you are able, use costumes and props to troubleshoot for problems; the **stage manager** is in charge of fixing any problems. The **director** should evaluate readers and make changes.
2. **All**: Divide up the text and have **each** group member select a set of lines to contribute to a “Literary Seismograph” as the most impactful lines of that section. Consider impact with regard to symbolism, foreshadowing, character development, or theme development. The **teacher** should read each member’s set of lines and analysis and make additions, corrections, and create the seismograph.
3. **All**: Discuss and create a theme statement for your scene. **Teacher**: Write the final theme statements for submission.

**Day 4-6: Presentations**

Present your scene to the class with props, costumes (optional), and clearly practiced, dramatic reading.

**Group Work Rubric**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Speaking Skills | | Collaboration Skills | | |
| Volume/Emotion/Tone | Time on task\* | Movement/Gestures | Written work in Folder | Props/costumes |
| 20 | 20 | 20 | 20 | 20 |
| **Total score will count as two quiz grades and two participation grades for the quarter.**  *\*Note: You should never, at any point, just be sitting around in your group. As long as there is time, you should be rehearsing!* | | | | |

**Selected Scenes:**

1. **OTK and Creon p. 207-209**
2. **OTK and Choragos p. 211-214 (top)**
3. **OTK and Teiresias p. 214-219**
4. **OTK and Creon p. 221-227**
5. **OTK and Jocasta p. 227-233**
6. **OTK and Jocasta/Messenger p. 240-245**
7. **OTK and Shepherd p. 246-250**
8. **Second Messenger, Choragos, and OTK p. 252-258**
9. **OTK and Creon p. 258-262**