

Esperanza Rising

RESOURCE GUIDE



THE SHOW

As the daughter of a wealthy ranch owner in Mexico, life is fairly easy for Esperanza. Bathed in endless love and attention by her family and friends, Esperanza clings to the simplicity of her childhood. However, one night tragedy strikes and Esperanza finds herself faced with the cold reality of true hardship as she must take on work at a migrant camp in the United States. With her father dead and her whole childhood burned in a fire, Esperanza longs to be reunited with her mother. But with border security, financial struggles, and a threatening family member, will they ever see each other again?

THE AUTHOR

"I am a reader, writer, author, and pilgrim. Every book is a journey." In *Esperanza Rising*, Pam Munoz Ryan draws from her personal experience of growing up in California and her Mexican heritage and Oklahoman cultural influences. Munoz Ryan's grandmother immigrated from Mexico to California, just as Esperanza does in the play, and the character was based off of her. Munoz Ryan was an early childhood teacher and has a master's degree in post-secondary education. She has written more than 40 books for young children.

THE PLAYWRIGHT

In 1977 Lynne Alvarez went to New York as an aspiring poet. She served ten years as the Vice President of the board of directors for Poets and Writers and won a CAPS grant for poetry. Then in 1978 her attendance to a meeting of Hispanic writers at Miriam Colon's Puerto Rican Traveling Theater, sparked an intense new interest in playwriting. Alvarez started her success right off the bat with her workshop plays, *Graciela* and *The Guitarron* which won her an NEA fellowship and entry into New Dramatists. Other of her more notable plays and wards are *Hidden Parts* (1983 Kesselring Award), *The Wonderful Tower of Humber Lavoignet* (1984 The Compte de Nouey Award for new plays and 1985 FDG/CBS award for best play and Best Production at Capital Repertory Theatre), and *Thin Air: Tales from a Revolution* (1988 Drama League Award and 1988 Rockefeller Fellowship).



BIG IDEAS

1. Sharing in the struggles of others changes your perspective and produces empathy.
2. It takes courage to speak up for yourself and your rights.
3. Don't be quick to judge people before you have gotten a chance to know them.
4. Working hard for what you want pays off.

DISCUSSION QUESTIONS

Before the play

1. What do you think it means to "put down roots?"
2. Have you ever had to move to someplace new or go somewhere that you had never been before? What did that feel like? Was it scary? Exciting?
3. If you had to move somewhere new, what things or people would you take with you?
4. Have you ever met someone who wasn't like how you thought they would be?
5. Describe what you thought before vs. after.

After the play

1. Miguel brings roses from Mexico to America. What are the roses a metaphor for? Explain.
2. What challenges does Esperanza face when she comes to America?
3. What is the significance of the Mariachi music used throughout the play? How do the Mariachis move the plot along?
4. How did the props, costumes, set, etc. contribute to Mexican culture at the play's center? How does it vary from Act 1 in Mexico versus Act 2 in California?

ACTIVITY PROMPTS

1. Students studying photosynthesis and plant life can fill cans/jars with dirt and plant flower seeds in them. Have them decorate their can/jar to personalize it. Have them keep a log/journal of how often they water it and to track its growth. Can take home to monitor, or keep all the plants by a window in the classroom for students to monitor.
2. Have students create a packing list of items they might take with them if they moved to someplace completely new.
3. Create a flyer like the one Marta hands out that might be used for a worker's strike. Discuss the positive and negative impacts of striking.
4. Have students write a letter or poem describing a place that feels like home.
5. Look at a map and draw Esperanza's journey from Mexico to the labor camp in California. Now study the dust bowl. Draw and imagine the journey of "Okies" to the same labor camp.
6. Alphabet Relay to review common terms/vocabulary associated with the show, then groups can create short poems using as many words from their list as possible.



CONTRASTING COSTUMING

Use the templates provided to create contrasting costumes for Esperanza to learn more about how she changes through the play.

Step One:

Beside each template, write some character traits that describe Esperanza. The first template will describe Esperanza at the beginning of the play. The second will describe Esperanza at the end.

Step Two:

Take some time to discuss basic elements of design: 1) Texture, 2) Line, 3) Color, 4) Shape, 5) Form, and 6) light. How might differences in these elements affect the design? What do certain colors signify? Certain textures?

Step Three:

Using one of the templates below, design a costume that might look like what Esperanza would have worn when she lived in Mexico. On the other template, design a costume for what Esperanza might have worn when she moved to the labor camp in California. Explain your design decisions on the following lines.

Esperanza on the Ranch

Esperanza in the Camp

Character Traits

Explain a Design choice

Character Traits

Explain a Design choice

Explain a Design choice

Explain a Design choice



Life for Mexicans in the US During the Dust Bowl

In the 1930s Great Depression era, food and job shortages and the risk of deportation threatened Mexicans and Mexican Americans even if they resided legally in the US. Most times the only work that Mexicans could find or were offered, were as laborers on farms. However, as financial hardships increased, farms closed down, forcing immigrants to adopt migrant worker practices, where they constantly traveled from one job to the next.



Migrant Worker Camps

1. The most consistent work could be found in migrant worker camps set up by the U.S. Farm Security Administration (FSA). Works could rely on housing, food, and medicine in addition to consistent work. These camps also offered a sliver of safety for Mexican Americans and the violence targeted at them during the time.
2. A lot of the violence stemmed from efforts to deport Mexicans as a part of what became known as "Mexican Repatriation." The idea was that more jobs would be available if there were less people in the country.
3. The existence of these camps soon led into resistance and reform. People felt inspired a farm labor movement centered around many of the labor issues.

REFLECTION QUESTIONS:

1. Have you lived in the same place your whole life? Have you moved around once or twice or maybe even multiple times? How do you think your life would have been different if you had moved around multiple times versus never moving at all? Or the opposite if that applies?
2. Imagine what it would be like to have to drop out of school to work to support yourself and your family. What do you think some of the challenges of this are?



Grade Level: 3rd

Length: One Class Period

Theatre Standards:

- TH:Cr3.1.3- b.
- TH:Pr5.1.3.- a.
- TH:Re8.1.5.- c.

Materials: an open space

Resources:

<https://dbp.theatredance.utexas.edu/teaching-strategies/machine>

LESSON PLAN: Life Cycles and Growth

Step One: Writing Prompt

- In *Esperanza Rising*, Esperanza goes through events that cause her to grow and change. Think back to a time in your life that had an impact on your mindset. Describe the event and how it helped you grow.

Step Two: Machines

- Reflect together on what a machine is. As you think about a definition, establish a few examples of everyday machines, and then select one to recreate. Have the students brainstorm what simple sound and movements would maybe appear in the machine.
- Invite a volunteer to move to the front of the space or the center of a

circle and make this simple, repetitive sound and movement as the first step of the machine. Then invite a second volunteer to create the next step. Keep adding students one by one until most or all of the group is a part of the machine.

Describe: What were some of the movements and sounds that individuals performed in the process. How did the actions vary?

Analyze: How did each action contribute to the overall process of the machine?

Relate: What machines or processes might you find in Esperanza's labor camp? (An assembly line peeling potatoes; the railroad where Miguel works)

- Start a discussion with your students about the life cycle of a plant. Think about each step that a plant goes through to grow from seed to full blossom. Identify its process. For example, it absorbs water and nutrients from the soil, will sprout roots, then grows a stalk, absorbs sunlight, etc.
- Have students silently brainstorm the different elements that might go into a life cycle machine for making a plant. Once again, have them one by one create this machine.

Describe: Discuss the purpose of everyone's movement and how that contributed to the process.

Analyze: What steps of the process were left out? How would the process change as the plant changed?

Step Three: Connecting Images

- Invite students to generate frozen body images that explore the basic stages of a plant's growth: seed, sprout, bud, blossom. Go through each stage individually, allowing them to think before they act. For example announce the first prompt, "a plant during its first stage as a seed." Give them a few seconds to think, then count down from three, and have everyone create their image instantly. Do this for each stage.
- Next, split students into groups and ask them to consider Esperanza's growth throughout the play. For example, "At what stage was Esperanza a seed?" or "Think of a scene in the play when Esperanza blossomed." Have students create four images that represent the four stages of Esperanza's growth in relationship to the stages of plant growth. Give students 4-6 minutes to rehearse and then present to the class.

Describe: Describe what you saw. What were some similarities and differences between groups?

Analyze: Why did your group choose the scene that you did for each stage?

Relate: Relate this back to your writing prompt. What were your personal stages of growth? How are they like Esperanza's?



Grade Level: 4th-5th

Length: One Class Period

Theatre Standards:

- PR 6.1.4 a.
- RE 7.1.5 a.
- RE 8.1.4 a.
- CN 11.1.5 a.

Materials:

- Large sheet of paper
- Map of the world
- Different colored yarn

Resources:

<https://dbp.theatredance.utexas.edu/teaching-strategies/mapping-geographies-home>

<https://dbp.theatredance.utexas.edu/teaching-strategies/artifacts>

LESSON PLAN: Migration During the Great Depression

Step One: Mapping Geographies of Home

- Place a large sheet of paper on the floor with a compass rose drawn in one corner, defining north, south, east, and west. This will be your imagined "map." Have students stand in various spaces on the "map." Begin the strategy by listing a series of prompts. Tell students to stand on a location on the map that will represent where they currently live. Invite students to name where they are standing. Now, tell students that if where they are standing is where they currently live, they should now shift to a place that represents where they were born. (A reference state/country/world map on the wall might be helpful). Invite students to name where they are standing. Lastly, ask students to shift to a place that they would call home. This might be a place they have lived or it might be somewhere they spend a lot of time, or a place that just "feels" like home to them. Invite students to name where they are standing.
- Next, ask students to create a gesture that represents this physical space that they call home. Participants will all perform their gestures at once as a rehearsal. Next, ask students to pair up and share their gestures. Students will then create a sequence of these gestures and share this performance of home with the class. Invite students to share one word that sticks out to them about the performances they saw. This word might be an emotion, an idea, or an action.
- Ask students to move on the map again to a place that represents Esperanza's home in Mexico. Now ask students to shift to the labor camp Esperanza lives in in California. Have students pair up again and create a sequence of gestures representing how Esperanza might have felt about her first home and how she might have felt about her new home in California. Invite students to share one word that sticks out to them about their performances. This word might be an emotion, an idea, or an action.



LESSON PLAN: Migration During the Great Depression (Cont.)

Step Two:

- Now turn students' attention to the reference map on the wall. Ask students if they have parents, grandparents, or relatives that have come from a different place. Each student that responds with a different place should take a piece of colored yarn and fasten the yarn to the map with push pins, going from where that relative has come from to where they are now.

- Now ask students to use a piece of yarn to represent Esperanza's journey from Mexico to California.

Describe: Ask students to describe what they see on the map. Where are the pieces of yarn coming from and where do they lead?

Analyze: What are some struggles these people might have faced when moving from one place to another?

Relate: What are some reasons that your relatives moved from one place to another? From the play, what were some reasons that Esperanza left Mexico to come to California?

- Next ask students to use a piece of yarn to represent the Okies' journey from Oklahoma to California.

Step Three:

- Have students listen to a segment of an oral history account of someone who migrated during the Great Depression from the Library of Congress.

Interview about dust storms: <https://www.loc.gov/item/toddbib000002/>

Poem Reading; "The Job's just around the Corner": <https://www.loc.gov/item/toddbib000035/>

"Dreamboat," sung by a girl living in a migratory camp: <https://www.loc.gov/item/toddbib000010/>

Describe: Ask students to describe what they heard. What did the people sound like? What do you think life would have been like for them?

Analyze: What are some hardships that people living in the dust bowl faced? What are some reasons people living in the dust bowl left their homes to go to labor camps?

Relate: How are these reasons different from those of Esperanza's. How was their journey different from Esperanza's? What are some reasons why people move today?



RESOURCES

<https://www.loc.gov/collections/todd-and-sonkin-migrant-workers-from-1940-to-1941/?sp=1>

<https://create.kahoot.it/share/333710c8-bb67-4d14-996a-2b6ccc5209c1>

<http://picturethis.museumca.org/timeline/depression-era-1930s/migrant-farm-workers/info>

<https://migration.ucdavis.edu/rmn/more.php?id=788>

RESOURCE GUIDE



JASON AND THE ARGONAUTS



APRIL 23-MAY 17, 2019 WINNINGSTAD THEATRE

Written by Mia Lamberson, Anne Downing, and Jessica Newman as part of the Theatre for Young Audience Class at James Madison University (Professor Joshua Rashon Streeter).

ABOUT THE SHOW

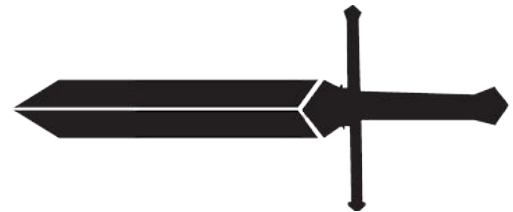
What would you do if you found out you were the rightful ruler of a far-off land, your nasty uncle had murdered your father (the king) and stolen the crown, and everyone in the land is too scared to stand up to him? Well, Jason isn't going to let some mean uncle rule over the land that should be his – especially since Jason is pretty sure he'd make a better king....well, mostly sure. Adapted from the Greek myth, "Jason and the Golden Fleece," *Jason and the Argonauts* is a quirky, fast-paced, thrilling adventure about perseverance in the face of fear and adversity. Two transformative actors bring this ancient tale to life, complete with sea voyages, occasional monsters, and sleeping dragons.

ABOUT THE AUTHOR

Robert Forrest is an award-winning playwright from Scotland.

BIG IDEAS

- What makes someone a hero?
- What are the qualities of a good leader?
- Being in charge is a privilege, but can also be a burden.
- Anything worth achieving is going to take a great deal of effort.
- Some stories are worth telling over and over – their themes are timeless.
- We can accomplish much more working together than if we work alone.



TEACHING JASON AND THE ARGONAUTS IN THE CLASSROOM

DISCUSSION QUESTIONS BEFORE THE PLAY:

- Your “reputation” is what people think and say about you, even if they don’t know you.
 - » Why might reputation be important to some people? How much do you care what others think or say about you? What sort of reputation would you like to have?
 - » How do you think someone gets a “good” reputation? How does someone get a “bad” reputation?
 - » Is what gets said about people when they aren’t around always true? What might happen if we always believe things people say about someone we don’t know?
- The characters in this version of *Jason and the Argonauts* talk about superheroes. Greek heroes in stories are a lot like superheroes; sometimes they descended from Gods and have superhuman abilities, even though they are mortal.
 - » What are some superheroes you know? What makes them a superhero? What are their special powers? How do they use their special powers?
 - » What are the stories of superheroes you know? How did they become superheroes? What happened to them before they were superheroes, or when they were younger?
 - » What is the difference between a hero and a villain? Do villains have anything in common with superheroes? What makes them the same? What makes them different? How do they use their powers differently?
 - » Can you see anything in common between the stories of superheroes? Watch for some of these same ideas when we see *Jason and the Argonauts*. In what ways is Jason like a superhero?
- When you are doing activities with a group, do you like to be in charge, or would you

rather be in a support role? Do you like to make the decisions, or let other people make decisions and help carry them out? Why is it important to have both kinds of people in a group?

DISCUSSION QUESTIONS AFTER SEEING THE PLAY:

- What stood out to you about the performance? (visuals, lines, sounds, ideas, themes, etc)
- What did you notice about how the actors told the story? What made it exciting or fun?
- What makes someone a good leader? What are the qualities of a good leader? What makes you want to listen to someone or follow them? (Note: If you make a list of these, they can be used in a later activity.)
- Is Jason a good leader? Why, or why not? Can you think of some specific moments in the play where he showed that he was a good leader?
- Who’s your favorite Argonaut and why?
- Do you have a favorite story? What makes it your favorite? What type of story is it? Adventure? Scary? Fairy tale? Fantasy? Does it have a hero? What is the hero of that story like?

ACTIVITY PROMPTS:

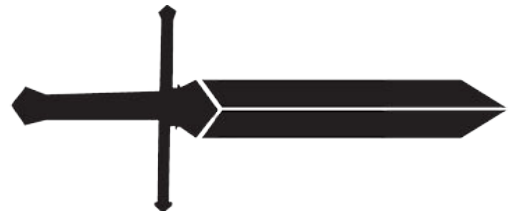
- Putting students into small groups (3-4), ask them to re-create/retell one small section of the play. Encourage them to think about how the characters in the play worked together to tell the story, and how they used props and costume pieces to make the story more fun to watch.
 - » Perform the mini-scenes and invite the audience to share 3 things they liked about the performance.
 - » When everyone (who wants to share) has shared, reflect with the class on collaboration:

TEACHING JASON AND THE ARGONAUTS IN THE CLASSROOM

- » What was hard about working together? Were there any disagreements?
- » What was fun about working together? Who has an example of when someone in their group made a suggestion that made the story a lot better?
- » Were there times that someone in the group was acting like a leader? What qualities of a “good leader” that we talked about were they using? (alternately, you can ask the group to choose one member of the group to be a leader, and ask that person to try to use the tools of being a good leader you have discussed earlier. Depending how much time you have, you can alternate who is the leader within the group.)
- As a class, create a KWL chart (“What I Know/What I Want to Know/What I Learned”) about Greek mythology.
- Allow students to use their expertise and enthusiasm to create a board game based on Jason’s journey, or the famous adventures of other Greek heroes and heroines.
- Have students imagine they are Jason, leading a dangerous expedition to retrieve the golden fleece. Before they go, they must order the necessary supplies to achieve such a quest. (Letters can be addressed to Heroic Discount Supplies, 500 Olympian Way, Athens, Greece.)
- Rewrite the myth of “Jason and the Golden Fleece” as if it were taking place in modern times.
- As a class, make a list of all the places you would visit if you could sail on Jason’s ship. Then, locate those places on a map. Map out the best path to take, then explain your reasoning.
- Have students pick a real person who they consider a “legend” or “hero” (for example, LeBron James) and have them write their biography as if it were an ancient Greek myth.

Common Core Standards:

- **CCSS.ELA-LITERACY.SL.1-5.1:** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade appropriate topics and texts, building on others’ ideas and expressing their own clearly.
- **CCSS.ELA-LITERACY.SL.3.2:** Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
- **CCSS.ELA-LITERACY.SL.1-5.1.D:** Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.
- **CCSS.ELA-LITERACY.W.1-5.1:** Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- **CCSS.ELA-LITERACY.W.5.3:** Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.



TEACHER GUIDE

LOOKING FOR LOYALTY

Short Description: Writing assignment about loyalty, and how Jason was loyal on his journey.

Directions:

STEP ONE: Teacher Directions

- Hand out worksheets and brainstorm about loyalty as a class or individually.

STEP TWO: Student Directions

- Define "loyalty."
- Provide three examples of moments in your life when you demonstrated loyalty.
- Write a paragraph about how Jason was loyal on his journey during the play.

Common Core Standards:

- **CCSS.ELA-LITERACY.W.4.1.B:**
Provide reasons that are supported by facts and details.

• **PDF link of worksheet:**

<https://drive.google.com/file/d/1JUydqAFIbPMRpn3y8jmMU9IMOJ1eJA7W/view>

GREEK THEATRE

Short Description: Students will understand the origins of Greek theatre and then create a vase which depicts a scene from *Jason and the Argonauts*.

Directions:

STEP ONE:

- Play the National Theatre video on Greek Theatre. Stop the video as needed to discuss the questions on the accompanying worksheet and discuss the history images highlighted in the video.
» Link: <https://www.youtube.com/watch?v=aSRLK7SogvE>

STEP TWO:

- As discussed in the video, vases with theatrical scenes painted on them were sold as souvenirs at Greek plays. Have students design a vase depicting a specific scene from the play.

Common Core Standards:

- **CCSS.ELA-LITERACY.SL.3.2**
Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.



TEACHING JASON AND THE ARGONAUTS IN THE CLASSROOM

LESSON PLAN #1: BOAT DESIGN CHALLENGE

Grade Level: 3-5 with extension for 6-7

Length: 60 min

Materials:

- Boat Design Challenge Cost Section sheet
- Clear aquarium or tub filled with water
- Aluminum foil
- Boat building materials for each group. Include things like: Popsicle sticks, aluminum foil, glue, plastic straws, corks, tape

Extension

- Material Price List
 - » Lumber (popsicle sticks) = \$50 each
 - » Sheet Metal (aluminum foil) = \$25 per sheet
 - » Welding materials (glue) = \$50 per bottle
 - » Reinforcements (plastic straws) = \$25 each
 - » Buoys (corks) = \$50 each
 - » Cable/Rope (tape) = \$10 per inch

Directions:

STEP ONE: Demonstration

- Show the students two sheets of aluminum foil that are exactly the same size.
- Ask them if they think the aluminum foil will sink or float if you place it in the water
- Place one piece of aluminum foil on top of the water- (it will float)
- Ask them if they can think of any way to change the second piece of foil so it that it will sink
- Have the students test different ways to see if they will sink or float
- If needed, crumple the second piece of aluminum foil into a ball and place it in the water
- Ask the students why they think the ball of foil sank when the sheet of paper floats.

Oregon Standards:

- **CCSS.3-5.ETS1**- Define a simple design problem reflecting a need or a want that includes specified criteria for success and constraints on materials, time, or cost
- **CCSS.MS-ETS1**- Define the criteria and constraints of a design problem with sufficient precision to ensure a successful solution, taking into account relevant scientific principles and potential impacts on people and the natural environment that may limit possible solutions.
- **CCSS.MATH.3.MP.2**- Reason abstractly and quantitatively.
- **CCSS.ELA.2.W.8**- Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

STEP TWO: Activity

- Explain to the students that they will participate in a boat-building challenge.
- Group the students into teams of 3-4.
- Distribute the building materials to each group and allow enough time for them to brainstorm, design, build and test their models.
 - » Note for Teacher: This is an important four-step process. Please allow students enough time to engage in each step before moving on.
- Once every group has had at least one chance to test and refine/rebuild/revise their model, host a classroom competition.
- Each group should be prepared to explain the rationale for its boat design before testing the weight it will support.

TEACHING JASON AND THE ARGONAUTS IN THE CLASSROOM

Activity Extension

- Encourage students to record the weight and cost for each model on a data collection.
- Figure out which group could hold the most weight for the least amount of material cost.

STEP THREE: Reflection Questions

- What did you try with your design that didn't work?
- How did you work together as a group to complete the task?
- What was the hardest part of this assignment?

Activity Extension

- Do you think you could make it with cheaper materials?

LESSON PLAN #2: MOVIES & MYTHS

Grade Level: 7-8

Length: 3 45-minute class sessions

Materials:

- Internet and projection capabilities; copies of graphic organizer for students; writing and drawing supplies.

Oregon Standards:

- **7.RL.7** Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
- **7.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

- **7.SL.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- **8.RL.9** Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.
- **8.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
- **8.SL.1** Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- **TH.2.CR2.7** 1. Examine and justify original ideas and artistic choices in a drama/theatre work based on critical analysis, background knowledge, and historical and cultural context. 2. Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.
- **TH.2.CR2.8** 1. Articulate and apply critical analysis, background knowledge, research, and historical and cultural context to the development of original ideas for a drama/theatre work. 2. Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

TEACHING JASON AND THE ARGONAUTS IN THE CLASSROOM

Directions:

STEP ONE: What is the hero's journey?

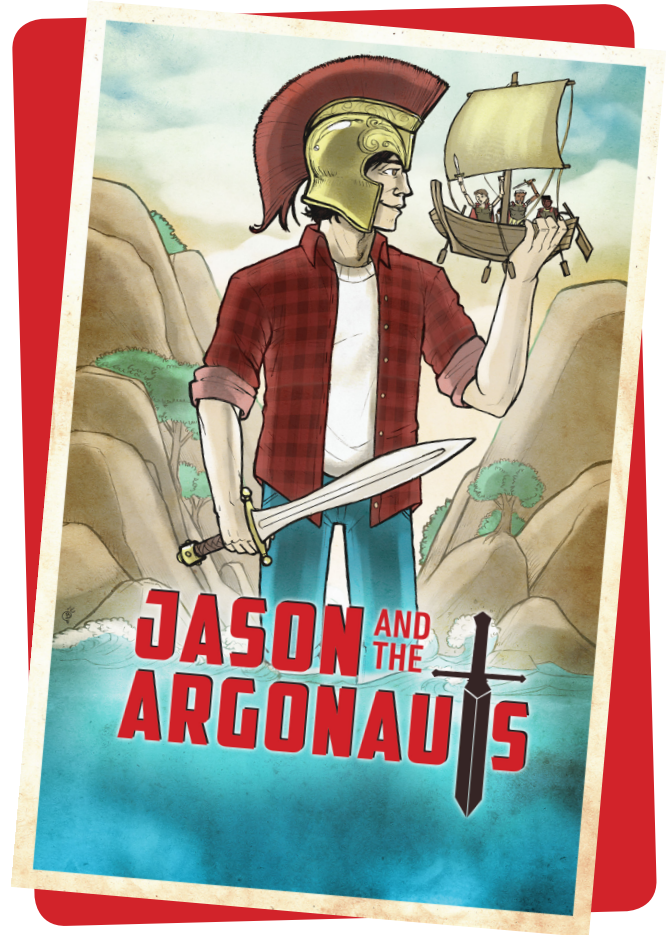
- With the students, read the following article and discuss the connection between movies, quests, and journeys.
 - » https://www.huffingtonpost.com/carolyn-west/more-than-a-heros-journey_b_10513476.html
- Explain that the hero's journey is found in Greek Mythology as well as modern movies.
- With the students, watch the following short video that explains the hero's journey.
 - » <https://vimeo.com/140767141>

STEP TWO: Popular Book/Movie Character & Jason

- Students will analyze *Jason and the Argonauts* by outlining Jason's journey. Considering what they learned about the hero's journey in step one.
 - » Teacher Resource: <https://venngage.com/blog/heros-journey/>
 - » Graphic Organizer for Students: https://www.bisd.net/cms/lib/TX01001322/Centricity/Domain/475/Hero_Graphic_Organizer_.pdf
- Students will then compare and contrast Jason to a fictional movie or book character that also goes through the hero's journey.
 - » Graphic Organizer for Students: https://www.bisd.net/cms/lib/TX01001322/Centricity/Domain/475/Hero_Graphic_Organizer_.pdf

STEP THREE: Plot Outline for a Book or Movie

- Using the hero's journey, students will work in groups to develop the plot outline for a new book or movie.
- Students will create a short chapter (if a book) or a storyboard (if a movie).
- Students will share their outline and project with the class.





WRITE TO OREGON CHILDREN'S THEATRE

We love hearing student feedback and responses to our shows!
Please feel free to share any comments from students with us:

Oregon Children's Theatre
1939 NE Sandy Blvd.
Portland, OR 97232

Letters can also be emailed to:
teachers@octc.org.

Online Resources:

- <https://study.com/academy/lesson/the-argonautica-the-myth-of-jason-the-argonauts.html>
- http://www.pbs.org/mythsandheroes/tguide_jason.html
- http://www.bbc.co.uk/history/ancient/greeks/jason_01.shtml
- <http://www.fitzmuseum.cam.ac.uk/gallery/goldenfleece/myth.html>
- <http://thanasis.com/jason.htm>
- *Jason and the Argonauts* was made into a feature film in 1963 and used animation alongside real actors to create the famous skeleton fight scene. It was ground breaking at the time, have a look here: https://www.youtube.com/watch?v=pF_Fi7x93PY
- <https://www.youtube.com/watch?v=mAnvWuePgyY>
- University of Pennsylvania – What is a Myth? https://www.sas.upenn.edu/~jfarrell/from_ccat//courses/myth/topics/what_is_myth.html
- University of Colorado at Boulder – Greek Mythology <http://autocww.colorado.edu/~toldy2/E64ContentFiles/MythAndMythology/GreekMythology.html>



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