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Seamus Heaney (1939-2013)

Irish poet Seamus Heaney was born on 13 April 1939 in County Derry, Northern Ireland, the son of a farmer.

He was educated at St Columb’s College in Derry and Queen’s University, Belfast, graduating in 1961. He taught at Queen’s University, Belfast, between 1966 and 1972 and was a visiting lecturer at the University of California in 1970/71. He moved to the Republic of Ireland in 1972. He was Professor of Poetry at Oxford University between 1989 and 1994, Boylston Professor of Rhetoric and Oratory at Harvard University (formerly Visiting Professor) between 1985 and 1997 and Ralph Waldo Emerson Poet in Residence at Harvard University between 1998 and 2006. Seamus Heaney was a member of Aosdána, an affiliation of artists engaged in literature, music and visual arts in Ireland, and the Irish Academy of Letters and is a Fellow of the British Academy. He was awarded the Nobel Prize for Literature in 1995.

Much of his early poetry is heavily influenced by his rural upbringing and includes Death of a Naturalist (1966), winner of a Somerset Maugham Award and a Cholmondeley Award, and Door into the Dark (1969). Later collections, including North (1975), winner of the WH Smith Literary Award and the Duff Cooper Prize, and FieldWork (1979), show wider political and social concerns. Other collections include The Haw Lantern (1987), winner of the Whitbread Poetry Award; The Spirit Level (1996), winner of the Whitbread Book of the Year; Electric Light (2001), and Human Chain (2010).


His last collection is Human Chain (2010), winner of the 2010 Forward Poetry Prize (Best Poetry Collection of the Year) and shortlisted for the 2010 T. S. Eliot Prize. Seamus Heaney died in 2013.
The ten years siege of Troy was the central event of Greek legend. An alliance of Greek clans and kings sailed to besiege the city after Helen, wife of the Greek warrior Menelaus, had fled there with her Trojan lover, Paris. The whole story of the war and its aftermath is told by Homer in the two great classical epics, *The Iliad* and *The Odyssey*.

Homer’s narratives then became source-books for other Greek writers: incidents that he passed over in a few lines provided subjects for many later works, and one of these was Sophocles’ play, *Philoctetes*. It was written in the fifth century B.C., when the dramatist was in his eighties, and still at the height of his powers (*Oedipus at Colonus was still to come*), and it sets before us the predicament of the outcast hero, Philoctetes, whom the Greeks marooned on the island of Lemnos and forgot about until the closing stages of the siege.

Why did they cast him out from the ranks? Basically, it was because a festering wound had made him physically repugnant to them. On his way to Troy, Philoctetes had visited the shrine of a nymph called Chryse and had been bitten there by a snake; the snakebite then grew so malignant that his smell and squeals of pain proved intolerable to his comrades who simply abandoned him and sailed on to the war. But the fates had decreed that Philoctetes and his invincible bow would be instrumental in the Greek victory over the Trojans, and a prophecy finally compelled them to return and sue for his support.

Sophocles’ play begins when Odysseus, the Greek political operator *par excellence*, arrives on Lemnos, under orders to bring Philoctetes back to Troy. His helper in this enterprise is to be a son of the Greek hero Achilles, a youth called Neoptolemus, whose temperament and morality are deeply at odds with those of his senior officer. The conflict between the young man’s sense of personal integrity and the older man’s code of loyalty and solidarity initiates the drama, which goes on to enact itself in the consciousness of Philoctetes himself: in him and around him Sophocles locates an argument about the different consequences of outrage and obligation.
Philoctetes suffers a division in himself between a sense of personal grievance and an inner command (which he keeps repressing) to comprehend his own experience, however painful, in light of a more generous, less self-centered vision.

In the original play, this conflict is resolved by the appearance of the god Hercules, but in the present version I have attempted to present the conclusion as the inevitable culmination of an honestly-endured spiritual and psychological crises rather than as the result of a supernatural intervention. I have also done the play in verse, in order to preserve something of the formal, ritualistic quality of the Greek theatrical experience; at the same time, I have tried to give each character a clear, natural way of speaking, and felt free to compose a number of new lines for the Chorus.

Reproduced with the permission of the Estate of Seamus Heaney
1) Right before Hercules appears, Heaney wrote a speech that has been quoted by notable politicians that include “Mary Robinson as President of Ireland; Bill Clinton as President of the United States; Jacques Santer as President of the European Commission, Dick Spring as Irish Minister for Foreign Affairs, Gerry Adams as the leader of Sinn Féin; Joe Biden in his presidential campaign against Donald Trump.” Heaney inserts this speech that clearly does not originate from Sophocles’ text.

2) Read aloud the speech and have students underline imagery. Have each student pick a line and write a paragraph that connects the action of *The Cure at Troy* to contemporary political/social justice movements.

3) If time, let students write their own poems in response to Heaney’s call for justice.
ACTIVITY #1: HOPE AND HISTORY

Human beings suffer,
They torture one another,
They get hurt and get hard.
No poem or play or song
Can fully right a wrong
Inflicted and endured

The innocent in gaols
Beat on their bars together
A hunger-striker’s father
Stands in the graveyard dumb.
The police widow in veils
Faints at the funeral home.

History says, Don’t hope
On this side of the grave.
But then, once in a lifetime
The longed-for tidal wave
Of justice can rise up,
And hope and history rhyme.

So hope for a great sea-change
On the far side of revenge.
Believe that further shore
Is reachable from here.
Believe in miracle
And cures and healing wells.

Call miracle self-healing:
The utter, self-revealing
Double-take of feeling.
If there’s fire on the mountain
Or lightning and storm
And a god speaks from the sky

That means someone is hearing
The outcry and the birth-cry
of new life at its term.
Sophocles’ long life spans most of the 5th Century and coincides with the peak of Athenian political and cultural achievements. When Sophocles was still a child, the Greek city states won a decisive victory against the invading Persian armies in 490 BCE and again in 480. After the Persian Wars, Athens created the Delian League: a free alliance of states whose main purpose was to defend the Greek cities on the Ionian coast against future Persian aggression. Not long afterwards, however, Athens seized full control of the League, demanding tribute from its allies in the form of money or ships.

In 454, the Athenian general Pericles had the funds of the Delian League moved from the island of Delos to the Acropolis in Athens. With these funds the city initiated an ambitious building program, which resulted in – among other things – the splendid Parthenon. This period under the leadership of Pericles saw a strengthening of democracy and an unprecedented bloom in the arts and in philosophy. Athens’ imperialist and expansionist policies soon caused friction with its allies, however, resulting in numerous revolts, and leading to the outbreak in 431 of a disastrous war against Sparta and its allies, known as the Peloponnesian War. Sophocles died before Athens was finally defeated in 404 BCE.

Not much is known about Sophocles’ personal background, though several ancient anecdotes give us an impression of him as a person and as a poet. Coming from a wealthy family he received a good education, and he was selected to lead a dance in honor of the Greek victory at Salamis in 480. He held several sensitive public positions throughout his life: he acted as treasurer of the Delian League in 443/2; he served as co-general with Pericles in 441 to suppress the revolt of Samos, one of Athens’ former allies; and he was also one of the ten commissioners appointed to deal with the crisis caused by Athens’ crushing defeat in Sicily in 413.
One ancient commentator tells us that Sophocles was elected general on the basis of widespread admiration for his play Antigone. Both during and after his life, Sophocles enjoyed a reputation of being a good-tempered and moderate person. Aristophanes portrayed Sophocles in Frogs as the most gracious of the tragedians, leaving the “throne of tragedy” to one of the other great playwrights, himself clearly being above the squabble. And indeed, the ancients regarded Sophocles as the ideal tragedian, finding a harmonious balance between the styles of Aeschylus and Euripides, who were sometimes his direct rivals in Athens’ dramatic competitions. Sophocles allegedly won the City Dionysia 18 times, the first time in 468 when he defeated Aeschylus. Aristotle, Hegel, and Freud later held up Sophocles’ plays as the most perfect products of Greek drama. Modern scholarship does not treat his work as unassailable, and our appreciation of Sophocles has only profited from this less reverent but more understanding attitude.

Of the approximately 120 plays that Sophocles is said to have written, we now possess seven tragedies, some lengthy extracts, and multiple fragments. The survival of these seven plays is probably due to their canonization as his best work. Only the last two of these seven can be dated with certainty: Philoctetes in 409 and Oedipus at Colonus—set in the same Athenian suburb where Sophocles was born—which was produced posthumously by his grandson in 401. Oedipus Rex seems to belong to the period of 430-425, but it is hard to place Ajax, Electra, and Women of Trachis. If the anecdote about Sophocles’ generalship in the Samian revolt is true, Antigone might have been produced around 442 BCE. Stylistically, Antigone does seem to belong to his earlier period.

Sophocles is generally praised for his intricate characterizations and for the rich variations in his characters’ language: the style is always suited to the individual and to the mood of the particular scene. His characters sometimes debate with each other in long crafted speeches, which may be due to the influence of sophistic rhetoric in Athens. Sophocles is also credited with increasing the number of speaking actors from two to three, and with expanding the chorus from 12 to 15 members. He was apparently, according to Aristotle, the first to use painted scenery. His plays, however, rarely required much staging. The focus lay on the dramatic interaction between characters.

Barbara Vinck, PhD candidate, Department of Classics, Columbia University.
https://www.college.columbia.edu/core/content/sophocles
BREAKDOWN OF \textit{PHILOCTETES}

First performed in 409 BCE at the City Dionysia. The format of all extant Greek Tragedies follow a similar breakdown. For breakdowns for other Greek plays: https://people.duke.edu/~wj25/UC_Web_Site/tragedy/summaries/

Prologus (Prologue), 1-134
Odysseus and Neoptolemus find Philoctetes’ cave in Lemnos. Odysseus unfolds his plan of deceit to which Neoptolemus at first objects, but he is finally persuaded.

Parados (The Entrance of the Chorus), 135-218
Neoptolemus and Chorus of sailors examine the cave and feel pity for Philoctetes’ wretched lot.

First Episode, 219-675
Neoptolemus introduces himself and hears the tale of Philoctetes, the snake-bite, and his abandonment. Philoctetes begs Neoptolemus to take him home, and he agrees. A Sailor arrives disguised as a merchant captain to tell Neoptolemus that Odysseus is coming to force him back to Troy and recounts the prophecy of Helenus.

First Stasimon (Choral Ode), 676-729
The Chorus expresses their pity for Philoctetes.

Second Episode, 730-826
Philoctetes has repeated attacks of violent pain. He gives Neoptolemus the bow to carry. Philoctetes falls asleep.

Second Stasimon, 827-864
The Chorus advises Neoptolemus to take the bow, but he cannot.

Third Episode, 865-1080
Philoctetes demands the bow back. Odysseus arrives and tries to persuade Philoctetes to come with them. Philoctetes refuses. Odysseus and Neoptolemus leave with the bow.

Third Stasimon, 1081-1217
Philoctetes bewails his fate, now hopeless without his bow to gather food.

Exodos, 1218-1471
Neoptolemus returns the bow to Philoctetes over Odysseus’ objections. But Philoctetes is unpersuaded. Heracles appears and reminds Philoctetes of his own many labors. He confirms the prophecy of Helenus. Philoctetes agrees to go with Odysseus.

NOTE: Heaney’s slightly adjusts the plot of \textit{The Cure at Troy} from Sophocles’ version.
1) It was very common in Ancient Greece for there to be multiple versions of the same story. For example, each of the three great playwrights—Aeschylus, Sophocles, and Euripides—wrote their own version of the *Philoctetes* myth (Ferguson, *A Companion to Greek Tragedy*). Unfortunately, Sophocles’ version is the only one that survived. But it was not uncommon for the same story to have drastically different plots, and thus, drastically different depictions of the same character(s).

2) Read the episode of “The Cyclops” from *The Odyssey*.  
Compare and contrast the two versions of Odysseus. In what ways is Odysseus in *Philoctetes* similar to the Epic hero depicted in *The Odyssey*? In what ways do the two Odysseus’s differ?

3) If time, have students write their own episode about Odysseus. They can use the episode from *The Odyssey* or *The Cure at Troy* as a beginning or they can create their own story using the same characters. Share them with each other. In what ways, does seeing the same character presented in a variety of ways make watching a story more enjoyable?
Philoctetes
Son of Poeas, companion to Hercules. Because he ignited Hercules’ funeral pyre, Hercules gave him a bow with arrows dipped in the poisonous blood of the Hydra. While traveling to Troy, he was bitten by a snake at Chryse’s shrine. The wound would not heal, and Odysseus left Philoctetes on the island of Lemnos for ten years.

Odysseus
A main character of both Homer’s *The Iliad* and *The Odyssey*, Odysseus is the King of Ithaca. After the Greeks receive the prophecy from Helenus, Odysseus brings Neoptolemus to Lemnos to convince Philoctetes to rejoin the Greek army in the final battle of the Trojan War.

Neoptolemus
The son of Achilles. In this version, Odysseus convinces Neoptolemus to get Hercules’s bow from Philoctetes through deceit, but Neoptolemus returns the bow. Although each version differs slightly, Sophocles chooses to center the history of Achilles and Odysseus by having Neoptolemus at the center of the conflict.

The Chorus
The Greek Chorus was a very important component of the tragedies written by Aeschylus, Sophocles, and Euripides. During their careers, the number of the chorus grew from 12 to 15 Athenian males who sang and danced choral odes. The dances were based on dithyrambs, wild hymns celebrating Dionysus, the God of Theatre. Seamus Heaney inserts several speeches for his chorus that do not originate from Sophocles’ text.

In this version, the Chorus also plays a Sailor disguised as a Merchant and Hercules.
1) In Ancient Greece, the characters wore masks because the Theatre of Dionysus was so large that the exaggerated expressions on the masks defined the characters. Masks also allowed actors to play more than one role and different genders. One theory is that the masks also contained a small megaphone to amplify the actors voices. Masks were made out of light-weight materials that could have included wood, linen, cork, and potentially human hair.

2) Have a discussion about how the masks were used by the Chorus in *The Cure at Troy*. What did the masks add to their performance? In what ways, are masks still used in contemporary society? What other functions might masks have for a performance?

3) Have students design their own masks based on one of the characters from *The Cure at Troy*. Start by selecting three adjectives that describe the character. Use those adjectives to determine how best to design the mask.
ACTIVITY #3: GREEK MASKS

Agamemnon—Brother of Menelaus, Son of Atreus. Killed by his wife Clytemnestra in a play by Aeschylus.

Ajax—Second only to Achilles. Shields Patroclus’ body with his shield. Goes insane when Odysseus wins Achilles’ arms.


Apollo—God of archery, sickness and healing, and music and poetry. Apollo was on the Trojan’s side.

Asclepius—A healer taught by the centaur Chiron. In other versions, one of Asclepius’s sons cures Philoctetes.

Athena—Goddess of wisdom, strategy, and craft. Favorite daughter of Zeus, often associated with Odysseus.

Atreus—Father of Agamemnon and Menelaus. The curse on the house of Atreus includes a notable act of cannibalism.

Chryse—Philoctetes was bitten by a snake that guarded this goddess’s shrine, off the coast of Lemnos.

Hades—Both the name of the god of the Underworld and another name for the Greek Underworld.

Helenus—Son of Priam, a seer of Apollo. Captured by the Greeks and shared the prophecy of Philoctetes’s victory.

Hermes—The messenger god and a guide to the dead on their way to Hades. Patron god of thieves and tricksters.

Ixion—Pardoned by Zeus for murdering his family, but punished by being bound to a turning wheel for seducing Hera.

Laertes—The King of the Cephallenians, father to Odysseus. Helps Odysseus when he returns to Ithaca.

Menelaus—Brother of Agamemnon. King of Sparta. Begins the war when Paris takes Menelaus’ wife Helen to Troy.

Nestor—Youngest son of Neleus, known for his age and wisdom.

Pan—Son of Hermes, the god of herds and shepherds. With the horns, legs and ears of a goat.

Patroclus—Close companion of Achilles. His death makes Achilles return to battle and kill Hector.

Phoenix—Son of Amyntor, but exiled and taken in by Peleus. Appointed tutor and surrogate father to Achilles.


Teucer—Half-brother of Ajax. A skilled archer. In Ajax, Teucer fights with the sons of Atreus over the burial of Ajax.

Thersites—Cross-eyed and hunchbacked. Constantly maligned Odysseus, Achilles, and Agamemnon.

Theseus—Father of Demophon and Acamas. Killed on Scyros by Lycomedes, the guardian of Neoptolemus.

Tydeus—Father of Diomedes. In other versions of the Philoctetes myth, Diomedes accompanies Odysseus to Lemnos.

Vulcan—Another name for Hephaestus. God of Fire and the Forge. Exiled from Mt. Olympus by Zeus to Lemnos.

Zeus—The father of the gods, including Apollo, Athena, Hermes, and Vulcan.
Euboea—A long narrow island off the coast of Greece.

Lemnos—An island of about 150 square miles. Known for the Lemnian women, who drove away their husbands.

Mycenae—Kingdom ruled by Agamemnon.

Oeta—Trachis is at the base of Mt. Oeta was where Hercules died and became a god.

Pactolus—A river in Lydia, which flowed with gold dust from Mt. Tmolus.

Pylos—The home of the son of Poseidon, Neleus, and his son Nestor.

Scryos—An island off the coast of Euboea, where Achilles hid when Neoptolemus was conceived.

Sigeum—The location of Achilles’ tomb. Northwest of Troy on the southern side of the Hellespont.

Sparta—Kingdom ruled by Menelaus.

Sperchius—A river running eastward in the plain between Phthia and Mt. Oeta, emptying into the Malian Gulf.

Trachinian Hills—Trachis is the hilly region that became the final home of Hercules.

Troy—Ruled by Priam, Troy’s walls were built by Poseidon and Apollo.
1) Right before the appearance of Hercules, in both Sophocles’ and Heaney’s versions, Philoctetes makes it very clear that he does not want to return to Troy and help Odysseus and Neoptolemus win the war and fulfill the prophecy. David Grene, in the introduction to his translation of Philoctetes, talks about Hercules’s speech as one of the most debated examples of the Deus Ex Machina, when a god would appear at the end of a classical play and magically resolve whatever conflict the playwright created. The “god-from-the-machine” is also a reference to the mechane, a device by which actors were flown through the air when they played gods.

2) Create a list of the endings of novels, plays, and films determining which ones might be considered a form of the deus ex machina. When does a character enter with new information at the end that creates a restoration of order/happy ending? What endings seem particularly influenced by supernatural influences or fate? Why is it important to wrap up a story with a clear ending that resolves the conflict?

3) In small groups, have each student write a different ending to The Cure at Troy. How would the play be different if it ended differently? If time, have the student rehearse and perform these new endings for each other.
DISCUSSION TOPICS

For School Groups

Poetry
Seamus Heaney won the Nobel Prize, primarily for his poetry, in 1995. He wrote the play in verse “in order to preserve something of the formal, ritualistic quality” while giving the characters “a natural way of speaking.” How might the play be different if it was written in prose?

Deus Ex Machina
Latin for “god from the machine,” Greek playwrights were often criticized for writing supernatural conclusions, but Greek audiences were excited to use the mechane, a crane that flew an actor over the stage. How does the appearance of Hercules impact Philoctetes’ final choice?

The Trojan War
Although Odysseus is a familiar character, his role in The Cure at Troy stands in sharp contrast to his heroic deeds in The Iliad and The Odyssey, while Philoctetes and Neoptolemus are only mentioned briefly. How does The Cure at Troy compare to other accounts of the Trojan War?

For Community Groups

Tragedy
The contemporary usage of tragedy has become so associated with death, destruction, and catastrophe that it is challenging to place Philoctetes among Antigone, Medea, and Oedipus Rex. Many Greek tragedies had happy endings. Remembering the conclusion, how else might The Cure at Troy be considered a tragedy?

The Troubles
Heaney’s poetry is read by many literary scholars as an a reflection of the Troubles, the conflict that started in the late 1960s in Ireland. The Cure at Troy offers Heaney a chance to filter his thoughts about Ireland through the Greek source. Does the concept of nationality impact your response to The Cure at Troy?

Nelson Mandela
In interviews, Heaney describes that the famous choral ode, quoted by Bill Clinton and Joe Biden was inspired by Nelson Mandela’s release from prison. Right before Hercules appears, the Chorus connects a longing for justice with a desire for “hope and history” to rhyme. Why do you think this poem is so often quoted by politicians? How does this section connect to plot and characters?
ADDITIONAL RESOURCES

Geraldine Higgins *Seamus Heaney in Context*
Cambridge University Press, 2021
https://www.cambridge.org/core/books/seamus-heaney-in-context/72539C864A82FED58D40F885C8BA6A8

Presenting original research from an international field of scholars, *Seamus Heaney in Context* offers new pathways to explore the places, times and influences that made Heaney a poet. Drawing on newly available archival and print sources, these essays situate Heaney in a multitude of contexts that help readers navigate received ideas about his life and work.

Shaun Johnson “Seamus Heaney: ‘Hope is something that is there to be worked for.’”
*The Independent*, October 31, 2002
https://www.independent.co.uk/arts-entertainment/books/features/seamus-heaney-hope-is-something-that-is-there-to-be-worked-for-141727.html

Heaney, who was an outspoken opponent of apartheid, discusses his recent trip to South Africa. The interview captures the resonances Heaney felt existed between the Republic of Ireland and South Africa and how Nelson Mandela served as the inspiration for the famous chorus in *The Cure at Troy*.

Seamus Heaney Interview with Charlie Rose
April 19, 1996
https://www.youtube.com/watch?v=WT-dub5v4YA&t=16s

Charlie Rose’s 1996 Interview with Seamus Heaney includes reflections on his career and winning the Nobel prize. End withs selections from and responses to *The Spirit Level*, Heaney’s most recent collection of poems at the time.

David Grene, translation of Sophocles’ *Philoctetes*
The University of Chicago Press, 1960
https://faculty.washington.edu/rsoder/EDLPS579/MILPhiloctetes.pdf

Grene’s introduction includes some very helpful insights about the dramatic form of *Philoctetes*, including a discussion of the play’s happy ending, Sophocles’ use of the deus ex machina, and the inevitability of the main character’s choice to help the Greek army win the Trojan War.

Rosie Lavan *Seamus Heaney and Society*
Oxford University Press, 2020
https://oxford.universitypressscholarship.com/view/10.1093/oso/9780198822974.001.0001/oso-9780198822974

Drawing on a range of archival material, *Seamus Heaney and Society* seeks to revive the network of associations in which Heaney’s work was written, published, and circulated—including newspapers and magazines in London, radio and television programs in Northern Ireland, and manuscript drafts of key writings now held in the National Library of Ireland. Through asserting the significance of the cultural, institutional, and historical circumstances of Heaney’s writing life, it offers a re-examination of the writer in public, the social lives of the work of art, and the questions of obligation and responsibility which Heaney confronted throughout his career.
QTG creates all of its educational programming, including the “Access the Classics” student matinee series, utilizing Pennsylvania Academic Standards for English Language Arts and the Arts and Humanities, which include Dance, Music, Theatre, and Visual Arts.

The contents and activities in this Education Guide were made with the following standards in mind. Because these materials were made for audiences that range from sixth grade to high school, it was important to keep the activities adaptable for the needs of very different classrooms. Please reach out to Daniel@qtgrep.org if you have any feedback or would like to discuss how future education guides might better reflect the needs of your classroom.

### Academic Standards for English Language Arts

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<td>CC.1.3.A Reading Literature</td>
<td>Determine the central message, lesson, or moral in a literary text; explain how it is conveyed in text</td>
<td>Determine a theme or central idea of a text and analyze its development over the course of a text, including its relationship to the characters, setting, and plot; provide an objective summary of the text</td>
<td>Determine and analyze the relationships between two or more themes or central ideas of a text, including the development and interaction of the themes; provide an objective summary of the text</td>
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<td>CC.1.4.M Writing</td>
<td>Write narratives to develop real or imagined experiences or events</td>
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<td>CC.1.5.A Speaking and Listening</td>
<td>Engage effectively in a range of collaborative discussions on grade-level topics and texts, building on others’ ideas and expressing their own clearly</td>
<td>Engage effectively in a range of collaborative discussions on grade-level topics and texts, building on others’ ideas and expressing their own clearly</td>
<td>Initiate and participate effectively in a range of collaborative discussion on grade-level topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively</td>
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### Academic Standards for the Arts and Humanities

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<td>9.1.E Production, Performance</td>
<td>Know and demonstrate how arts can communicate experiences, stories, or emotions through the production of works in the arts</td>
<td>Communicate a unifying theme or point of view through the production of works in the arts</td>
<td>Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques</td>
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<td>9.1.D Historical and Cultural Contexts</td>
<td>Analyze a work of art from its historical and cultural perspective</td>
<td>Analyze a work of art from its historical and cultural perspective</td>
<td>Analyze a work of art from its historical and cultural perspective</td>
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<td>9.3.A Critical Response</td>
<td>Identify critical processes in the examination of works in the arts and humanities</td>
<td>Know and use the critical process of the examination of works in the arts and humanities</td>
<td>Explain and apply the critical examination processes of works in the arts and humanities</td>
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<td>9.4.D Aesthetic Response</td>
<td>Explain choices made regarding media, technique, form, subject matter and themes that communicate the artist’s philosophy within a work in the arts and humanities</td>
<td>Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities</td>
<td>Analyze and interpret a philosophical position identified in works in the arts and humanities.</td>
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