

Teachers' Resource

for

Sharon King-Campbell's

Original

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Production Information

THE STORY

The three “original women” -- Eve, Embla, and Pandora -- continue to wander the earth long after their stories were first told. As the play opens, they meet in Paris in the early 1400s, while Joan of Arc leads French armies to victory over the English. Introducing themselves, they tell their stories. These stories include not just the three women’s original myths, but other historic events they witness and participate in, from the destruction of Pompei to the French Revolution.

Pandora begins to suspect that Embla wants to take her clay pot and open it, unleashing a final horror upon the world. After losing touch with each other for centuries, the three women reunite in Washington, DC, for the Women’s March after Donald Trump’s election. Amid the turmoil of hundreds of thousands of women protesting and marching for justice, Embla finally gets hold of Pandora’s clay pot and they find out what’s been inside all along.

THE CHARACTERS

1. Eve

Eve’s character is taken from the creation story told in Genesis, the first book of the Jewish Torah and the Christian Bible. Eve is created after her partner, Adam, the first man: God makes her out of Adam’s rib. Humanity’s “fall” into sin begins with Eve’s choice to listen to a tempting serpent and eat a fruit from the forbidden Tree of the Knowledge of Good and Evil. She then shares the fruit with Adam; both are condemned to leave the perfect Garden of Eden and eventually to die. In the play, Eve resents the punishment she received for a simple act of curiosity. She argues that knowledge of good and evil is a necessary thing, not a sin to be avoided.

2. Embla

Embla is the partner of Askr (or Ask); they are the first man and woman in Norse mythology. Only fragments of their story remain in original texts. According to the *Prose Edda*, Askr and Embla were created from trees, made human and given gifts by the gods, and went on to be the father and mother of all human beings. In this play, Embla also identifies herself and Askr with Líf and Lífþrasir, a male and female pair in Norse mythology who survive Ragnarok and repopulate the world. Embla has grown weary of the endless cycle of birth and death she has lived through over so many human generations.

3. Pandora

Pandora is the first human woman in Greek mythology; her legend is mentioned in Hesiod’s writings. She was created by Hephaestus and Athena and given many gifts by the gods: in some versions of the story she is given to Prometheus’s brother, Epithemus, as a punishment against humanity because Prometheus stole fire from the gods. Pandora was also given a jar containing all the world’s evils: after she opened it, trouble and hardship plagued humanity.

Only “hope” (Greek: *elpis*) remained in the jar. In this play Pandora, like Eve and Embla, wanders the world unrecognized. She carries her jar with her, and questions whether what remains in it is actually hope, or a more terrible destruction that has not yet been released on the world.

THE PLAYWRIGHT

Sharon King-Campbell is an Ottawan-turned-Newfoundlander working as an actor, director, writer, storyteller and teacher in St. John’s, NL. Since 2007, when she graduated with her Bachelor of Fine Arts in Theatre (Acting) from Sir Wilfred Grenfell College in Corner Brook, NL, Sharon has worked in many facets of performing and literary arts. She was the founding Artistic Director of the World’s End Theatre Company in Fogo Island-Change Islands, NL. She has toured across North America and to Europe with theatrical productions, told stories internationally, appeared in dozens of stage plays, and has written plays for production and poetry for publication. She is delighted to find herself living in the A1C postal code – the area with the highest concentration of professional artists in Canada – where she never has to look very hard for something exciting to do.

PRODUCTION HISTORY

Persistence Theatre’s production of *Original* in November 2018 will be the world premiere of this play. It was previously given a public reading in a workshop setting, also sponsored by Persistence Theatre, at The Annex in Mount Pearl on October 2, 2017.

HISTORY/MYTHOLOGY

The play draws on the creation myths of Jewish, Christian, Greek, and Norse cultures. Eve’s story is drawn from the Jewish and Christian Scriptures, Pandora’s from Hesiod’s *Works and Days*, and Embla’s from *Prose Edda* and *Poetic Edda*.

In addition to the creation myths from which the three main characters are drawn, *Original* also touches on several other historic events witnessed by the characters, especially events in which women play prominent roles. Some of the historic events mentioned in the play include:

- destruction of the city of Pompei (70 CE)
- career of Joan of Arc/ Jeanne d’Arc (1413-1430)
- Renyin plot against Chinese emperor Jiajing (1542)
- French Revolution (1789)
- “Jack the Ripper” murders in London (1888)
- women’s suffrage and workers’ rights movements (early 20th century)
- dropping of the atomic bombs on Japan (1945)
- Women’s March on Washington (2017)

ART AND LITERATURE

Both Eve and Pandora have been represented frequently in painting, sculpture, and literature, from ancient times continuing up to the modern era. Explicit parallels have been drawn between the two, with early Christians describing Pandora as a “type” of Eve. Teachers may wish to explore some of the artistic depictions of both women with their classes and discuss similarities between how the two female figures are depicted.

Embla, with her partner Ask/Askr, is most frequently depicted in art in Scandinavian countries, including a sculpture of the two in the Solvesborg, Sweden created in 1948 by Stig Blomberg, and in wooden panels on the Oslo City Hall in Oslo, Norway.

CURRENT EVENTS

The play brings the stories of Eve, Embla and Pandora into the present day, ending with their reunion at the Women’s March on Washington in January 2017. By tracing the women’s stories from creation myths through historic events to present-day protests, the play suggests connections between the ways we have traditionally viewed women and the roles women have played in society.

Curriculum Connections

Live theatre is a valuable support to overall teaching and assessment strategies and helps teachers:

- Create a **dynamic and motivational experience** by taking students out of the classroom and into the community
- Respond to student differences by offering a **live, visual-based learned opportunity**
- Provide an **enrichment opportunity** for students to experience the power of storytelling beyond the page

This production of Sharon King-Campbell's *Original* supports the following **Essential Graduation Learnings for Newfoundland and Labrador**:

Aesthetic Expression	Communication	Personal Development	Spiritual and Moral Development
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Teachers of the following subject areas will be able to make direct curriculum connections to *Original* with GCOs and SCO's addressed in the production and corresponding lessons:

1. English Language Arts 1201/02, 2201/02, 3201/02
2. Writing 2203
3. Drama 2206
4. Theatre Arts 3220
5. World Religions 3101/3106
6. Ethics & Social Justice 2106

****IN ADDITION TO SEEING THIS PRODUCTION, THE PLAYWRIGHT (SHARON KING CAMPBELL) CAN VISIT A CLASS FOR A TALK BACK WITH STUDENTS. ARRANGEMENTS CAN BE MADE UPON REQUEST.***

Suggested Teaching and Assessment Strategies

English 1201/02, 2201/02, 3201/02

Curriculum Outcomes addressed in the production and this lesson:

GCO 1: Speaking and Listening: Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

GCO 4: Reading and Viewing: Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.

For English 1201, the following themes are also addressed:

- *Relationships*
- *Conflict*
- *Perspectives*

For English 2201 / 2202 / 3201 / 3202, the following themes are also addressed:

- *Relationships*
- *Power of Art*
- *Identity*
- *Strength and Struggle*
- *Loss and Endings*

TEACHING STRATEGIES

BEFORE seeing the play

Teachers may:

- Discuss - What are myths and legends? What role do they play in contemporary culture?
- Explore The topic of myths and legends with students through journaling or class discussion. Some questions to ask might include:
 - What are some myths and legends students are familiar with?
 - Compare mythologies of different cultures.
 - Discuss how ancient mythologies influence contemporary pop culture both directly and indirectly (e.g. Norse mythology in the Thor movies; Greek mythology in Wonder Woman; the Percy Jackson series and other novels by Rick Riordan). Ask students to generate their own examples of mythology influencing contemporary novels, movies, video games, etc.
- Discuss - What origin stories are students familiar with? Do they know the stories of Eve, Embla, and Pandora, upon which this play is based? Do they know of any other creation stories or myths?

- Discuss - Why might a contemporary writer use ancient legends as the basis for a story, play, or movie?
- Briefly tell the stories of the three “original women” on which the play is based, using the resources below to explore the original texts with students:
 - Eve (story of Adam and Eve from the Jewish and Christian scriptures):
[Genesis, chapters 2 and 3.](#)
 - Pandora (Greek mythology): Hesiod, *Works and Days*, lines 59-104 (one English translation of *Works and Days* can be found online here):
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0132>)
 - Embla (story of Ask and Embla from Norse mythology): Ask and Embla are mentioned in Part 9 of the *Prose Edda* (English translation here):
<http://www.sacred-texts.com/neu/pre/pre04.htm>)
and in the Poetic Edda *Völuspá* (English translation at):
<http://www.gutenberg.org/files/14726/14726-h/14726-h.htm>)
- *In addition to the primary sources listed above, there are many mythology websites that discuss and analyze each of these stories. The Wikipedia page for each character is a good place to start looking for information and additional links.*

Students may:

- Read and respond to a text based in mythology – either a primary source or a short story or poem inspired by a myth or legend. *While there are many possible sources for these, a good starting place for creation myths specifically is found at <https://www.britannica.com/topic/creation-myth>, which provides links to myths from several cultures.*

AFTER seeing the play

Teachers may:

- Discuss- *Original's* modern application of ancient legends. What did we think of the portrayal of Eve, Pandora, and Embla? Are these mythic women relevant to issues that women face today?

ASSESSMENT STRATEGIES

Students may:

- Write a review of the performance, focusing on both strengths and weaknesses.
- Choose a myth or legend from any culture that interests them, and write a short monologue in which a character from the myth finds herself/himself in the modern world, commenting on what is happening around them.

Writing 2203

Curriculum Outcomes addressed in the production and this lesson:

GCO 1: Students will be expected to create, both independently and collaboratively, a variety of texts to communicate ideas effectively, clearly, and precisely, for a variety of audiences and purposes.

GCO 2: Students will use inquiry to integrate information, using a variety of strategies, resources, and technologies, to create texts.

GCO 3: Students will be expected to create a variety of media texts.

TEACHING STRATEGIES

BEFORE seeing the play

Teachers may:

- Discuss - What are myths and legends? What role do they play in contemporary culture?
- Explore the topic of myths and legends with students through journaling or class discussion. Some questions to ask might include:
 - What are some myths and legends students are familiar with?
 - Compare mythologies of different cultures.
 - Discuss how ancient mythologies influence contemporary pop culture both directly and indirectly (e.g. Norse mythology in the *Thor* movies; Greek mythology in *Wonder Woman*; the *Percy Jackson* series and other novels by Rick Riordan). Ask students to generate their own examples of mythology influencing contemporary novels, movies, video games, etc.
 - Discuss the concept of creation/origin myths. What origin stories are students familiar with? Do they know the stories of Eve, Embla, and Pandora, upon which this play is based?
 - Discuss why a contemporary writer might use ancient legends as the basis for a story, play, or movie.
- Briefly tell the stories of the three “original women” on which the play is based, using the resources below to explore the original texts with students:
 - Eve (story of Adam and Eve from the Jewish and Christian scriptures): Genesis, chapters 2 and 3:
<https://www.biblegateway.com/passage/?search=genesis+2%2C+3&version=NIV>
 - Pandora (Greek mythology): Hesiod, *Works and Days*, lines 59-104 (one English translation of *Works and Days* can be found online here:
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0132>)

- Embla (story of Ask and Embla from Norse mythology): Ask and Embla are mentioned in Part 9 of the *Prose Edda* (English translation here: <http://www.sacred-texts.com/neu/pre/pre04.htm>) and in the Poetic Edda *Völuspá* (English translation at <http://www.gutenberg.org/files/14726/14726-h/14726-h.htm>)
- *In addition to the primary sources listed above, there are many mythology websites that discuss and analyze each of these stories. The Wikipedia page for each character is a good place to start looking for information and additional links.*
- Discuss the format of *Original* as a one-woman play – three characters all performed by a single actor. How do students think this might work? Why might the playwright have made this choice, as opposed to having three actors play the three roles? Read a section from the play with the class as part of this discussion.

Students may:

- Read and write their own solo performance piece or monologue based in mythology – either a primary source or a short story or poem inspired by a myth or legend. *While there are many possible sources for these, a good starting place for creation myths specifically is found at <https://www.britannica.com/topic/creation-myth>, which provides links to myths from several cultures.*

AFTER seeing the play

Teachers may:

- Discuss- *Original's* modern application of ancient legends. What did you think of the portrayal of Eve, Pandora, and Embla? Are these mythic women relevant to issues that women face today?
- Discuss- The “one-woman play” format. Did it work for the students? Was it ever confusing? How would having three actors have changed their perception of the characters?

ASSESSMENT STRATEGIES

Students may:

- Choose a myth or legend from any culture that interests them and write a short monologue in which a character from the myth finds herself/himself in the modern world, commenting on what is happening around them.
- Choose a myth or legend from any culture that interests them and rewrite the story in a modern setting.
- Write a short dramatic scene that could be performed as a one-person play in the style of *Original*, where a single actor plays more than one character.
- Write a critical review of the play *Original*, focusing on strengths and weaknesses.

Drama 2206

Curriculum Outcomes addressed in the production and this lesson:

GCO 5: Students will be expected to examine, in local and global contexts, contributions to the arts by individuals and cultural groups.

- SCO 16.0: Use drama to examine events and issues
- SCO 17.0: Interpret dramatic works from a range of cultures and perspectives
- SCO 18.0: Demonstrate appropriate theatre etiquette

GCO 6: Students will be expected to analyze the relationship between artistic intent and the expressive work.

- SCO 21.0: Analyze different artistic intents in a variety of dramatic works

GCO 7: Students will be expected to use critical thinking to reflect on and respond to their own and others' expressive works.

- SCO 23.0: Respond critically to their own and others' works

TEACHING STRATEGIES

BEFORE seeing the play

Teachers may:

- Discuss- What are some current women's issues that we see today and have seen throughout history?
 - Use a talking circle
 - Conduct a Think-Pair-Share activity
 - Create a list and present that list to the class and conduct a traffic light activity
 - Divide the class into groups for a debate activity around issues discussed
- Discuss- What are some creation myths that we have seen interpreted on stage and screen? How have women's roles in these myths been portrayed?
 - Use a talking circle
 - Conduct a Think-Pair-Share activity

- Create a list and present that list to the class and conduct a traffic light activity
- Discuss- Proper theatre etiquette with students

Students may:

- Divide themselves into groups to read the myths explored in *Original* and conduct a role playing activity where they portray both the traditional male and female roles in those myths.
 - Eve (story of Adam and Eve from the Jewish and Christian scriptures):
[Genesis, chapters 2 and 3.](#)
 - Pandora (Greek mythology): Hesiod, *Works and Days*, lines 59-104 (one English translation of *Works and Days* can be found online here):
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0132>)
 - Embla (story of Ask and Embla from Norse mythology): Ask and Embla are mentioned in Part 9 of the *Prose Edda* (English translation here):
<http://www.sacred-texts.com/neu/pre/pre04.htm>)
and in the Poetic Edda *Völuspá* (English translation at):
<http://www.gutenberg.org/files/14726/14726-h/14726-h.htm>)

AFTER seeing the play

Teachers may:

- Discuss - What were our thoughts on the experience? Is it what we expected?
 - Use a talking circle
- Discuss- Formatting a theatrical review.

ASSESSMENT STRATEGIES

Students may:

- Write a self and group reflection on behaviour at the performance. Did everyone follow theatre etiquette?
- Write a theatrical review.

Theatre Arts 3220

Curriculum Outcomes addressed in the production and this lesson:

GCO 3: Demonstrate critical awareness of and the value for the role of the arts in creating and reflecting culture.

- SCO 3.2: Demonstrate critical awareness of the role of theatre in creating and reflecting culture both locally and globally.
- SCO 3.3: Examine and understand how significant theatrical works have been created and endure.
- SCO 3.4: Demonstrate an understanding of the power of theatre to shape, express, and communicate ideas and feelings throughout history.

GCO 4: Examine the contributions of individuals and cultural groups to the arts in local and global contexts.

- SCO 4.1: Support and advocate local theatre.
- SCO 4.2: Recognize the contributions of local theatre artists to their communities.
- SCO 4.6: Evaluate and synthesize how the cultural, historical and political information had an effect on individual artistic choices.
- SCO 4.7: Demonstrate an understanding of the cultural impact of theatre on society.

GCO 5: Analyze the relationship between artistic intent and the expressive work.

- SCO 5.1: Reflect on ways in which theatre expresses the history and the cultural diversity of local, national, and international communities.
- SCO 5.2: Demonstrate an understanding of the role of theatre as an historical record of human experience.
- SCO 5.4: Produce a style specific piece relevant to the historical roots of theatre.
- SCO 5.5: Respond to a variety of theatrical styles and traditions.
- SCO 5.7: Critique the work of significant playwrights from a variety of styles and periods
- SCO 5.8: Explore the role stagecraft plays in realizing the artistic direction of a production
- SCO 5.9: Recognize the subjectivity of artistic interpretation

GCO 6: Apply critical thinking and problem-solving strategies to reflect on and respond to their own and others' expressive work.

- SCO 6.1: Analyze theatrical performances and conventions with critical awareness.
 - 6.1.1 Critique presentations of theatrical works using appropriate terminology.
 - 6.1.2 Critique the use of technical elements in theatrical productions.
- SCO 6.2: Examine actors' interpretations in various roles in live theatrical productions.

TEACHING STRATEGIES

BEFORE seeing the play

Teachers may:

- Discuss - What are some current women's issues that we see today and have seen throughout history?
 - Use a talking circle
 - Conduct a Think-Pair-Share activity
 - Create a list and present that list to the class and conduct a traffic light activity
 - Divide the class into groups for a debate activity around issues discussed
- Discuss - What are some creation myths that we have seen interpreted on stage and screen? How have women's roles in these myths been portrayed?
 - Use a talking circle
 - Conduct a Think-Pair-Share activity
 - Create a list and present that list to the class and conduct a traffic light activity
- Conduct a table read of *Original* (Explore having students read as the characters are being played by multiple actors, and by only one actor)
 - Discuss- Conventions of solo performance. How does it differ from multiple actor performance?
 - Discuss and analyze the playwright's interpretation of the source material

Students may:

- Divide themselves into groups to read the myths explored in *Original* and Conduct a role playing activity where students portray both the traditional male and female roles in those myths:
 - Eve (story of Adam and Eve from the Jewish and Christian scriptures):
[Genesis, chapters 2 and 3.](#)
 - Pandora (Greek mythology): Hesiod, *Works and Days*, lines 59-104 (one English translation of *Works and Days* can be found online here):
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0132>)
 - Embla (story of Ask and Embla from Norse mythology): Ask and Embla are mentioned in Part 9 of the *Prose Edda* (English translation here):
<http://www.sacred-texts.com/neu/pre/pre04.htm>)
and in the Poetic Edda *Völuspá* (English translation at):
<http://www.gutenberg.org/files/14726/14726-h/14726-h.htm>)

- Divide themselves into groups to create a lighting, sound, set and wardrobe design for the production.

AFTER seeing the play

Teachers may:

- Discuss - What were our thoughts on the experience? Is it what we expected?
 - Use a talking circle
- Discuss- Formatting of a theatre critique.

ASSESSMENT STRATEGIES

Students may:

- Write a self/ group reflection on the performance. Compare and contrast the table read designs and the actual performance design.
- Write a theatre critique
- Divide into groups and research a creation myth not explored in *Original*. Groups can write, produce, and perform a creation myth of their own.

World Religions 3101/3106

Curriculum Outcomes addressed in the production and this lesson:

- GCO 1:** Examine the historical impact of religion on beliefs, cultures and traditions.
- SCO 1.1: Examine various living belief systems regarding their views on creation, birth, death, god, destiny and afterlife.
 - SCO 1.2: Identify how living belief systems are affected by the following factors: social unrest, advances in technology and changing values
- GCO 3:** Examine the meaning and relevance of sacred texts.
- SCO 3.1: Expand their understanding of sacred texts and oral teachings of selected living belief systems
 - SCO 3.2: Examine the influence of sacred texts on life in modern society
- GCO 8:** Examine the influence of religion on contemporary issues and events.
- SCO 8.1: Explore the political, economic, social, and ideological impact of a living belief system on a specific culture.
 - SCO 8.2: Analyse the influence of a living belief system on artistic expression in a culture.

TEACHING STRATEGIES

BEFORE seeing the play

**The subject matter of this play (women in creation myths) will be a natural fit with the units on Aboriginal Spirituality and Early Religions.*

Teachers may:

- Read and discuss with accounts of the three mythological characters who form the basis for this play.
 - Eve (story of Adam and Eve from the Jewish and Christian scriptures): [Genesis, chapters 2 and 3.](#)
 - Pandora (Greek mythology): Hesiod, *Works and Days*, lines 59-104 (one English translation of *Works and Days* can be found online here): <http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0132>)
 - Embla (story of Ask and Embla from Norse mythology): Ask and Embla are mentioned in Part 9 of the *Prose Edda* (English translation here): <http://www.sacred-texts.com/neu/pre/pre04.htm> and in the Poetic Edda *Völuspá* (English translation at): <http://www.gutenberg.org/files/14726/14726-h/14726-h.htm>)

- *In addition to the primary sources listed above, there are many mythology websites that discuss and analyze each of these stories. The Wikipedia page for each character is a good place to start looking for information and additional links.*
- Some questions to ask:
 - How are the female characters portrayed in each of these myths?
 - What does that suggest about how these cultures viewed the role of women?
 - What similarities and differences do you see among the three stories?
- Discuss- The role of creation myths in culture. *Note that each section of the World Religions textbook includes an “Origins” section: this talks about not just the origin of that religion but, in many cases, what that religion teaches about the origin of the world and of humans.*

Students may:

- Reflect on the following the following questions through journaling or discussion:
 - What origin myths are you familiar with? (These might include stories that are not part of any major religion, such as the belief that life on earth was seeded by aliens from other planets).
 - Why do origin stories matter? How might our beliefs about origins affect the way we view the world we live in today?

AFTER seeing the play

Teachers may:

- Discuss- Did seeing the play change the way you viewed the women in these creation stories? Is there anything you’d like to have seen included that wasn’t?
- Discuss- What do you think was the point of having Eve, Pandora and Embla present for historic and contemporary events?
- Revisit the question “Why do origin stories matter?” which was talked about before seeing the play. Has seeing this play changed your opinion about whether and how these myths matter today?

ASSESSMENT STRATEGIES

Students may:

- Reflect on the play in a journal entry. Some questions to consider:
 - If you read (or knew) the myths of Eve, Pandora, and Embla before seeing the play, how did the portrayal in the play affect what you thought about these women?
 - Why do you think the playwright chose to show these mythic women interacting with real-life historical and modern-day events? What purpose do you think this serves?

- Research- (Either individually or in groups) one of the following topics: *Research could be presented in a paper, oral presentation, visually (poster, Prezi, PowerPoint presentation), or informally in class discussion.*
 - Choose either Eve, Pandora, or Embla and do further research on how this story has been told over time.
 - Research creation myths from other cultures that include female characters. (A good resource for both students and teachers to start exploring creation myths is found at <https://www.britannica.com/topic/creation-myth> , which provides links to myths from several cultures; the Wikipedia page on “Creation Myths” also includes an overview of the topic with several useful links.) Choose one mythic woman from a different culture to present to the class. In the presentation, consider:
 - What impact has this myth had on the notions of gender in its originating culture?
 - Does this myth assign any sort of blame to one or more of the characters? Why do you think this is (or isn't) a factor of the story?
 - What lesson, if any, is intended to be learned from the myth?

Ethics and Social Justice 2106

Curriculum Outcomes addressed in the production and this lesson:

- GCO 1:** Examine the historical impact of religion on beliefs, cultures and traditions.
- SCO 1.1: Examine what is meant by social justice, social activism and global responsibility.
 - SCO 1.2: Assess the influence living belief systems may have on social justice and social activism.
- GCO 4:** Demonstrate an appreciation for personal search, commitment & meaning in life.
- SCO 4.1: Develop an understanding of how social activism may impact personal search and commitment in life.
 - SCO 4.2: Explore how various living belief systems view sexuality and gender roles.
- GCO 5:** Examine moral and ethical issues and teachings.
- SCO 5.1: Develop an understanding of how personal decision making may impact social practices.
- GCO 6:** Develop an appreciation for the connectedness of all creation.
- SCO 6.1: Explore the ramifications of the connectedness of the global community.

TEACHING STRATEGIES

BEFORE seeing the play

Teachers may:

- Divide the class into groups to read the myths explored in *Original*
 - Eve (story of Adam and Eve from the Jewish and Christian scriptures): [Genesis, chapters 2 and 3](#).
 - Pandora (Greek mythology): Hesiod, *Works and Days*, lines 59-104 (one English translation of *Works and Days* can be found online here): <http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0132>)
 - Embla (story of Ask and Embla from Norse mythology): Ask and Embla are mentioned in Part 9 of the *Prose Edda* (English translation here): <http://www.sacred-texts.com/neu/pre/pre04.htm> and in the Poetic Edda *Völuspá* (English translation at): <http://www.gutenberg.org/files/14726/14726-h/14726-h.htm>)
- Discuss - Compare the three stories of Eve, Pandora, and Embla. What are the similarities? What are the differences? In a culture that has developed largely out of a Judeo-Christian context, how has the character of Eve shaped our view of women in our society?
- Conduct a table read of *Original*.

- Discuss - Compare the experiences of Pandora and Eve and the roles they played in humanity's developing knowledge and awareness. How is our perception of their contributions coloured by a patriarchal social structure? Is this accidental or intentional? Who is served by these perceptions? Who suffers?

Students may:

- Investigate and discuss the history of women's status, homosexuality, and transexuality in Norse culture. *The following resources can be used as a starting place, but **content should be carefully examined before distributing to students**. You may choose to take specific excerpts for discussion purposes:*
 - 8 Misconceptions About Viking Sexuality/Gender And The History Behind Them <https://www.ranker.com/list/viking-sexuality-and-gender-misconceptions/lyra-radford>
 - An Examination of Gender in Viking Age Scandinavia <https://www.getrealcambridge.com/2015/03/07/an-examination-of-gender-in-viking-age-scandinavia/>

AFTER seeing the play

Teachers may:

- Discuss- Consider Pandora's perspective in the context of social activism. Why did she continue to carry the pot? Consider modern parallels for Pandora's actions in a modern context. Ask students: Is there a particular pot you feel obligated to carry?
- Discuss- Each woman in this play carries the burden of her own experiences. How has this burden shaped their perception of events over the years? How has it shaped their actions?
- Discuss- How do you think this story would have changed if the three characters involved had been Askr, Adam, and Hermes? How might the attitudes and actions of these characters have been different from their female counterparts?

ASSESSMENT STRATEGIES

Students may:

- Research other creation myths. This can be done either individually or in groups. Research could be presented in a paper, oral presentation, visually (poster, Prezi, PowerPoint presentation), or informally in class discussion. *A good resource for both students and teachers to start exploring creation myths is found at <https://www.britannica.com/topic/creation-myth>, which provides links to myths from several cultures; the Wikipedia page on "Creation Myths" also includes an overview of the topic with several useful links.* As part of their final product have them address the following
 - What impact has this myth had on the notions of gender in its originating culture?
 - Does this myth assign any sort of blame to one or more of the characters? Why do you think this is (or isn't) a factor of the story?
 - What lesson, if any, is intended to be learned from the myth?

- Create their own Pandora's Box including modern day symbols of hope and evil. For more details see the lesson plan "Pandora's Box Re-Modeled" at https://www.educationworld.com/a_tsl/archives/03-1/lesson011.shtml