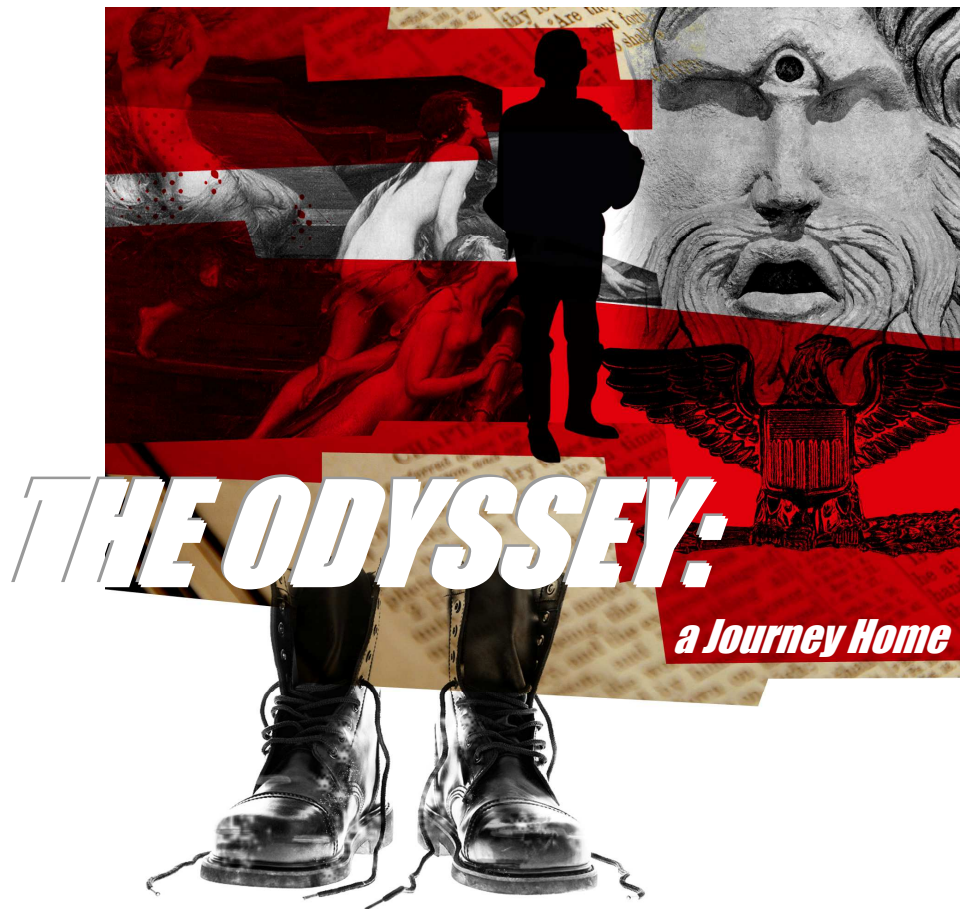


## Student Matinee Series 2010



**Directed by Richard Garner**  
**Playing October 4 – October 29**

### **TABLE OF CONTENTS**

**Artistic Team and Cast list**  
**Adapting The Odyssey: a Collaborative Journey**  
**Synopsis**  
**Q & A with Dr. Jane Barnette**  
**Themes**  
**Glossary**  
**Set design for *The Odyssey: a Journey Home***  
**Costume design for *The Odyssey: a Journey Home***  
**Post-Show Activities & Additional Sources**  
**Theatre Etiquette**

*\*Please be sure to share the theatre etiquette sheet with your students, as we will expect them to comply to our standards when they are in our facility.*

*\*\*All writing and discussion questions are based on the Georgia Standards for the 2010-2011 school year.*

Study Guide Creation  
Allen O'Reilly, Education Director  
Katie McCrary, Education Coordinator  
2010 Will Power Ensemble

# *The Odyssey: a Journey Home* Artistic Team

Directed by Richard Garner #

**Set Designer**  
Kat Conley

**Sound Designer**  
Clay Benning^

**Costume Designer**  
Sydney Roberts\*\*

**Lighting Designer**  
Mike Post

**Dramaturg**  
Dr. Jane Barnette

**Composer**  
Kendall Simpson^

**Vocal Coach**  
Elisa Carlson^

**Stage Manager**  
Margo Kuhne\*

~ Member of the Society of Directors and Choreographers

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

#Member of United Scenic Artists of America

^Georgia Shakespeare Associate Artist

## Cast of *The Odyssey: a Journey Home*

<b>Odysseus</b>	Joe Knezevich*^
<b>Penelope &amp; others</b>	Tess Malis Kincaid*^
<b>Athena &amp; others</b>	Carolyn Cook*^
<b>Zeus &amp; others</b>	Chris Kayser*^
<b>Eurylochus &amp; others</b>	Neal A. Ghant*^
<b>Cyclops &amp; others</b>	Bruce Evers*^
<b>Antinous &amp; others</b>	Zechariah Pierce*
<b>Nausicaa &amp; others</b>	Eliana Marianes
<b>Telemachus &amp; others</b>	Craig Thompson
<b>Amphinomous &amp; others</b>	Enoch King

\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

^Georgia Shakespeare Associate Artist

## Adapting *The Odyssey*: A Collaborative Journey

As I was in the early process of thinking about adapting Homer's *The Odyssey* for the Georgia Shakespeare stage, I came across the first of the many collaborators who would help shape this epic poem into the play it is today. I actually didn't meet this first colleague, but I got to know his work and he profoundly influenced our version of this story. He is Jonathan Shay, the author of *Odysseus in America*, a remarkable look at the *Odyssey* as a warrior's struggle to return to home as a psychological and emotional place.

As soon as our team of designers fell into place, it was obvious that they were invested in much more than just bringing the visual world of our story to life – they wanted to help shape the story itself. Mike Post, Kat Conley, Sydney Roberts and Kendall Simpson all helped to imagine this version of *Odysseus'* journey home. You'll see and hear their work on stage but their contribution to this project goes far beyond that.

With the designers help and with the inspiration of Jonathan Shay's work, I brought a rough draft of our script to the actors in the *Odyssey* company on the first day of rehearsal. As we went about staging, we set up a working rule that the best idea in the room wins and I'm proud to say that much of the ideas for staging this epic story and a good bit of the dialog came about on our feet in the rehearsal hall. I'm also proud that in many cases, my ideas didn't win. Better ones were suggested by our acting company and stage managers and they significantly shaped this production.

I want to acknowledge the authors of five primary sources of Homer's *Odyssey* that were used as background and inspiration for this production – translations by Robert Fagles, Robert Fitzgerald and Stanley Lombardo and adaptations by Mary Zimmerman and Simon Armitage. The unique voice and perspective of each added to the many layers that make up this fascinating story.

I am particularly indebted to the countless warriors whose stories have appeared in books, film, newspapers and blogs who have dared to share their journeys home with the world.

My work on this project is dedicated to LTC Richard E. Garner, AUS Retired, whose home he fought to return to was my own.

Jonathan Shay says that the healing process for warriors dealing with PTSD requires a community. In this case, it took one to create and tell this story.



**Richard Garner, DIRECTOR & ADAPTOR** (Producing Artistic Director and co-founder) is in his 24th season. Trained as an actor at the American Conservatory Theater and in theatre administration at Double Image Theatre in New York, Richard has guided Georgia Shakespeare from a 4-week summer season in 1986 to a LORT D company producing year-round mainstage and educational programming. As a director, he most recently directed a world-premiere musical adaptation of *Antigone* at Georgia Shakespeare and Sarah Ruhl's *Eurydice* in a shared production with the Alliance Theatre. In addition to numerous shows for the GS mainstage and Shakespeare for Students tours, Richard has guest directed at Theater Emory, Gainesville Theater Alliance, and Springer Opera House. He has served as a grants

panelist for Theater Communications Group, Georgia Council for the Arts, South Carolina Arts Commission and is the past president of the Shakespeare Theater Association of America. As an arts leader, he has been recognized with the Lifetime Achievement Award from the Georgia Theater Conference, the Flourish Award for Arts Leadership from Kennesaw State University, the ABBY Award for Outstanding Arts Professional from the Arts and Business Council of Atlanta and as a LEXUS Leader of the Arts in Atlanta.

# *The Odyssey: a Journey Home*

Synopsis of Homer's epic poem *The Odyssey*

Jane Barnette, *Dramaturg*

This classic tale of the *nostos* (journey home) is told on two fronts: that of veteran Odysseus, who has triumphed in the Trojan War, and that of his son Telemachus and wife Penelope, who have been awaiting his return to Ithaca. Presumed dead by most, Odysseus has been kept captive by the powerful nymph Calypso, while his wife is besieged with over a hundred suitors and his son is on the brink of manhood. The goddess of wisdom and warfare Athena disguises herself to visit Telemachus, advising him to seek news of his missing father, and so Odysseus's son leaves Ithaca on his quest, eventually reaching Sparta, where he learns of his father's fate on Calypso's island. Thanks to Athena's intervention on Mount Olympus, Odysseus is finally set free and he once again attempts to return home, only to be punished by the sea god Poseidon with waylaying storms, washing ashore where he is greeted by the smitten princess Nausicaa. Invited into her parents' home, Odysseus is persuaded to tell the court of his adventures at sea. Included in these extraordinary wanderings is the story of the Cyclops Polyphemus, son of Poseidon, whom Odysseus defeats and blinds (leading to the god's avenging rage). The Phaeacians also hear of the sorceress Circe, who transforms Odysseus's men to swine but is ultimately persuaded (thanks to Athena's protection) to release them from this spell, instructing Odysseus to visit the dead for further guidance home. In the underworld, he encounters several spirits including the blind prophet Tiresias who predicts that Odysseus will reach home alive, but only after further challenges. Among those challenges were the temptations of the sun god (Helios)'s island, where the gluttony of his crew kills all but Odysseus, who escapes only to land on Calypso's island, where we first encounter him. In exchange for his epic tales, the Phaeacians reward Odysseus with a safe voyage home, though when he arrives he no longer recognizes Ithaca. Athena once again rescues the hero, reuniting him with Telemachus and disguising him as a beggar to all but his son, allowing him to enter his palace undetected among the crude suitors who would otherwise destroy him. The next day, Penelope announces a contest: whoever can string Odysseus's bow and successfully shoot an arrow through twelve axe-heads will win her hand in marriage. Still in disguise, Odysseus alone can win this contest, and after doing so, he slaughters all the suitors, and the executes the servants who were unfaithful to his household. Even after he sheds his disguise, Penelope cannot yet believe her husband has returned, and it's only after Odysseus passes one final test (the knowledge that his wedding bed, like his marriage, cannot be removed, as it is built from the trunk of a living olive tree) that she submits to him as his wife. The next morning, Odysseus departs again and reunites with his father Laertes. With the help of Athena, the grandfather, father, and son defeat the angry families of the dead suitors, restoring peace to Ithaca at last.



Jane Barnette received her M.A. (1996) and Ph.D. (2003) in Theatre History, Criticism, and Literature within the Department of Theatre and Dance at The University of Texas at Austin. Before graduate school, she studied performance studies at Northwestern University, where she graduated with highest distinction in 1994 with a double-major in theatre and women's studies. In 2006, after three years on the graduate faculty of Bowling Green State University, Barnette joined the TPS faculty at Kennesaw State University, where she currently serves as resident dramaturg, faculty advisor for Alpha Psi Omega (the national honor society for theatre), and program review consultant.

To read her complete bio, visit [http://www.kennesaw.edu/theatre/bios2/j\\_barnette.shtml](http://www.kennesaw.edu/theatre/bios2/j_barnette.shtml).

## Q & A with Jane Barnette, Dramaturg

### Q. What does a dramaturg do?

- A. “Dramaturgs ask questions of the script/project and provide feedback to the director that sustain and generatively challenge the production. The word itself harkens back to ancient times, with the Greek root of *dramatourgia*, which means “play worker.” Typically, a dramaturg’s training is broadly based and will often include graduate school coursework in theatre history. “

### Q. Can you tell us a little bit about the historical context of *The Odyssey*—particularly why the battles were going on prior to the story? Who were the opposing sides and why were they fighting?

- A. “The main battle in question, the siege of Troy, occurs before this epic begins (and is the subject of Homer’s other epic poem *The Iliad*). In *The Odyssey*, the “battle” we see is the battle within Odysseus, as he struggles to come home, to (re)define what home means to him, and to return to civilization after twenty years at sea. He also has to process his grief over the loss of his comrades, fellow veterans who sacrificed their lives for the war, or who died on their return home.”

### Q. How did you help bring the story from its original setting to the modern world?

- A. The director (Richard Garner) and I met very early on in the process to discuss his concept, and I offered feedback on early drafts of the script, with contemporary references in mind. We were both highly influenced by *Odysseus in America: Combat Trauma and the Trials of Homecoming*, a book written by a psychiatrist (Jonathan Shay) who has treated hundreds of veterans and whose first-hand experience was invaluable in our early creative process of shaping the script.

### Q. Are there any websites, books, or images that you found most inspiring or helpful to this process?

- A. Besides *Odysseus in America*, there are several helpful websites out there, most of which can be found with a simple search engine. Of these, perhaps my favorites are the ones sponsored by Fordham University (“Ancient History Sourcebook” on [Homer’s \*The Odyssey\*](#)) and Temple University (Department of Greek and Roman Classics’ [Study Guide for Homer’s \*Odyssey\*](#)). The Temple University site even includes a reference to Odysseus as an inspiration for James T. Kirk of the Starship Enterprise—very fun! Our cast and crew also utilized a [wiki](#) and a [blog](#) to track our process electronically, though interested parties will have to request access to join the wiki.

# Major Themes

Major themes in the Odyssey include **HOME COMING**. Odysseus is on a journey home after the end of the Trojan War.

**TEMPTATION** is also strongly exemplified in the story most prominently in the sirens who lure sailors to their deaths with their beautiful singing.

**DISGUISE**- Is exemplified throughout most prominently by Athena in her constant morphing in order to assist Odysseus and ultimately by Odysseus in his disguise as the beggar before his final triumph.

**HOSPITALITY** is a common theme in the Odyssey and throughout Greek literature it was part of the heroic code of ancient Greece to always grant strangers a place to stay when on their travels.

## Odyssey Glossary

**ATHENA** (AthEENA) - The goddess of war, civilization, wisdom, strength, and strategy.

**CALYPSO** (*Kalypsō*) - Imprisons Odysseus for eight years on her island in order to make him her immortal husband. (*RIGHT: Picture of the view from Calypso's cave. Courtesy of Katie Pfohl, Assistant Stage Manager.*)



**POLYPHEMUS** (*Polyphēmos*) - The one eyed Cyclops who is the son of Poseidon whom Odysseus blinds.

**SPARTA** (*Spartē*) - A prominent city-state in ancient Greece.

**SCYLLA** (*sil-uh*) and **CHARYBDIS** (*(kə-ˈrɪbɪs)*) - Two sea monsters located on the narrow strait between Italy and Sicily and whom Odysseus and his men encounter.

**PHRAEACIA** - A land in the eastern Mediterranean where Odysseus relates his epic adventures to the King and Queen there and their smitten daughter, Nausikaa.

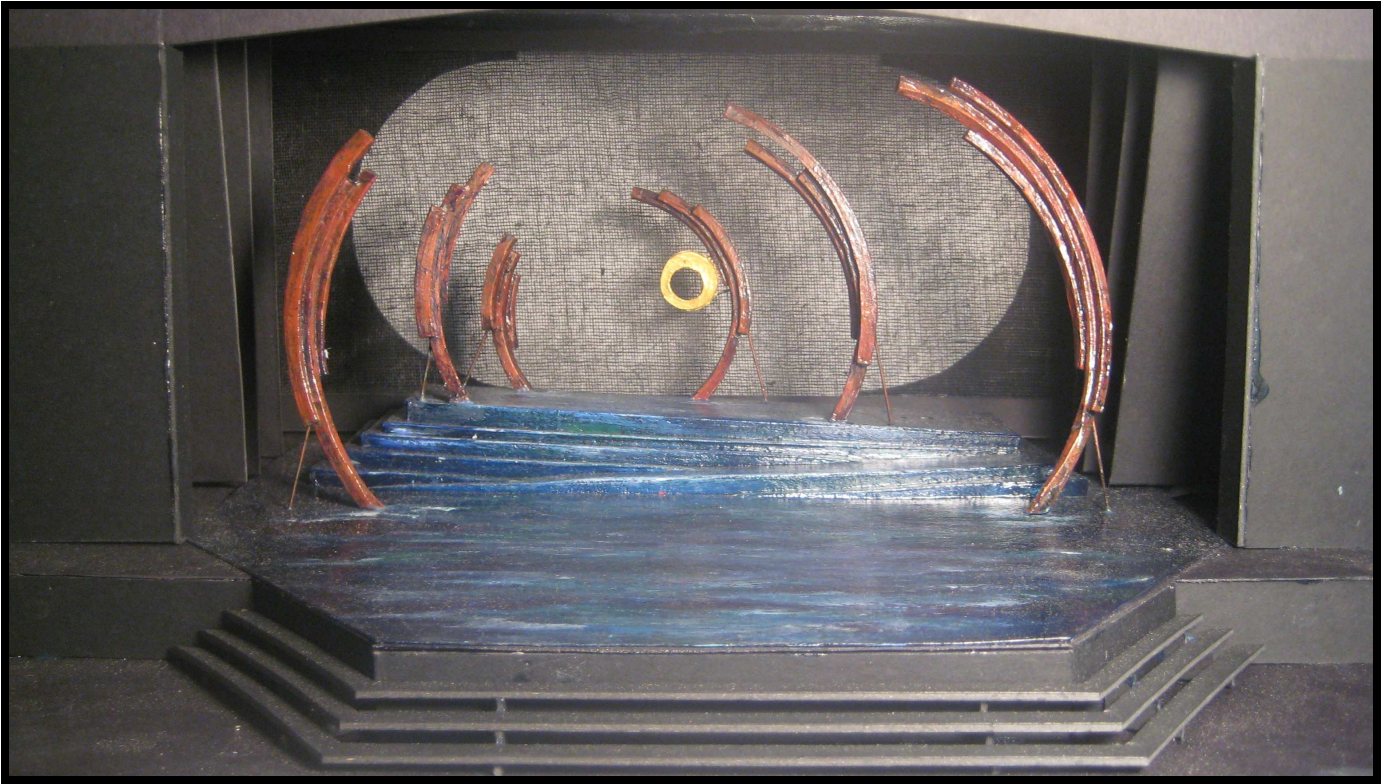
**TROJAN WAR** – A war waged against the city of Troy by the Greeks after Paris (a Trojan) stole Helen from her husband Menelaus (A Greek). It lasted nine years.

**HADES** (*Hadēs*) - The land of the dead in Greek Mythology; Hades is also the name of the Greek God of the underworld.

**MOUNT OLYMPUS** - The highest mountain in Greece, home of Zeus and the other Greek Gods.

**POST TRAUMATIC STRESS DISORDER** - A severe anxiety disorder that can develop after exposure to any event that results in psychological trauma. The disorder can be very common in war veterans.

## Set Design for *The Odyssey: a Journey Home*



### About the set...

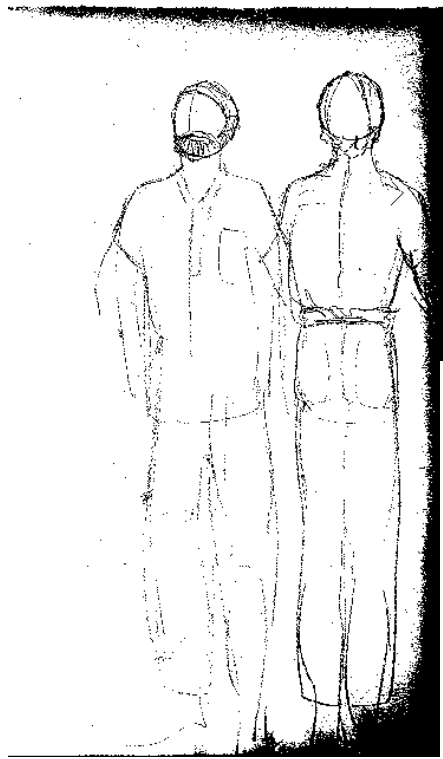
The major feature of award-winning designer's set for *The Odyssey: a Journey Home* is huge rib-like wooden structures that serve both as a powerful backdrop for the action and a functional one. Fabric is draped from these ribs to form sails, water, storms at sea, the cave of the Cyclops. In respect to the war-theme, a gurney is used throughout as a means of transporting Odysseus through his adventures but the gurney also ties in to the feel of a contemporary military hospital.



#### **Kat Conley (Scenic Designer, 11 Seasons)**

Kat Conley has been with Georgia Shakespeare since 1999. A native of California, Kat is a graduate of Carnegie Mellon University's School of Drama. Following college, she worked as freelance designer and scenic in New York and Pittsburgh. Now based in Atlanta, Kat has scenery at the Alliance Theatre, Actor's Express, The Center for Puppetry Arts, Theatrical Outfit, Theater in the Square, Marin Theatre Company (CA), Theatre Emory, Horizon, Aurora, 7 Stages among others. She is the Charge Scenic Artist for the Alliance Theater, winner of the 2007 Regional Tony Award, painting over 80 productions since 2000. Some favorite GA Shakes productions include *Pericles*, *Richard III*, *Macbeth*, *Twelfth Night*, *Antigone* and the next project on the horizon...

# Costume Design for *The Odyssey: a Journey Home*



## Male Costumes:

The men are wearing scrubs that we have fashioned out of homespun fabric. I like the leather caps too—all need beards—except Telemachos. While I want the basics to echo the look of scrubs—I really like the baggy look of the pants above and the possibility of tying/belting around the waist. So I think we will be creating our look with these influences. The last picture is of the Jason show that M. Zimmerman did and I think it can inform the blended style for the men although I am not thinking white but tones of gray, brown, green. I don't want them to all be the same color.



Chronicle / Liz Hafalia



### **Female Costumes:**

Women [will be] in these more diaphanous dresses in blues and greens, creams—maybe layers—hair is long, we can add pieces to the tops and backs to give that Grecian look—barefeet—but I think Carolyn will wear her army boots at the top at least. They will overdress these dresses as they play different characters.



### **Sydney Roberts (Costume Designer, 8 Seasons)**

Sydney is glad to return to Georgia Shakespeare for another season of fun and games. Other Atlanta theatre work: Alliance Theatre, Theatrical Outfit, True Colors Theatre Company, Synchronicity, Theatre in the Square, and Actor's Express. She is the Costume Designer for the Theatre Department at the University of Tennessee at Chattanooga.

### **A Special Note about Georgia Shakespeare:**

We build all of our own sets and costumes here at Georgia Shakespeare, as we value the complete artistic vision and process. We hope that all designers, carpenters, costumers, electricians, actors and directors feel a part of the same process and feel as though they have contributed to a collaborative project with a central idea. We invite you, the audience, to help complete the circle of a shared experience in theatre.

# Post-Show Activities

## Discussion:

### **Roles of Men and Women**

Men and Women play very different roles in the Odyssey. Have the students name some of the key men and women in the Odyssey, then go through the list your students generated and ask for descriptive words they would use to describe these characters and their actions. How do the attributes named by the class differ from male and female characters? Do they? From this discuss ask how the ancient Greeks might have seen men and women in society, what was accepted behavior, what was forbidden, what did they value in both men and women. Finally ask the students how the views the ancient Greeks held about men and women is different from the view that we hold today. How so?

### **Heroes**

Odysseus is often described as a hero, the man who thought up the wooden horse to enter impenetrable Troy, the one who kills the Cyclops, a man who journeyed thousands of miles to return home to his waiting family. Discuss what it means to be a hero. Does everyone think Odysseus is a hero or just a survivor? How does Homer use language and circumstance to create a hero? Discuss the idea of epic language and how description can elevate a simple story to heroic status. Who are heroes that we have today? Sports stars? Military personnel? Presidents? Have students create their own epic poems about one of their contemporary hero's.

## Writing Activities:

### **Modern Monsters**

Homer's Odyssey is filled with monsters that personify problems of his day and age. Ask your students to imagine a modern-day Odysseus who comes face to face with a monster who personifies the challenges they face every day at school, in extracurricular activities, or at home. Have them write a detailed description of this monster highlighting how its physical attributes parallel that of their own challenges. Have them write a brief story where their Odysseus encounters, and then defeats their imagined monster in a creative way.

Some examples of everyday challenges include cars, buses, tests at school, sports, romance, drugs, peer pressure, curfew, bullies, difficult subjects, and so on.

### **Returning from War**

Like Odysseus and his companions, all soldiers have difficulty and sometimes painful transitions when they return home from the battlefield. Have your class research some of the difficulties faced by U.S. troops returning from Vietnam in the early 1970s or from Desert Storm in the early 1990s. Students should compare and contrast these problems with those Odysseus and his men face on their journey home. Students should use their research to write an essay about what problems veterans of war may face and how they cope with such problems.

## **Additional Resources**

### **Internet Classics**

(<http://classics.mit.edu/Homer/odyssey.html>)

This website includes and E-text of the *Odyssey* for downloading, plus links, discussions, and more.

### **Mythology**

(<http://www.mesagenet.com/myths>)

A great place to start with Greek mythology. This site includes an online fun quiz, an alphabetical list of the immortals, and more.

### **Mythweb**

(<http://www.mythweb.com/index.html>)

At this site you will find a short version of the epic; teaching tips; and a character index.

### **Greek Mythology Link**

(<http://homepage.mac.com/cparada/GML/>)

A complete guide to all the individuals in mythology with stories and information for each.

# Theatre Etiquette for Georgia Shakespeare

We encourage you to explore the role of the audience in Shakespeare's day.

Who were the Groundlings? How did they behave at a performance?

How does it differ from the role of the audience today? This will aid in presenting the etiquette requirements.

Please have your entire group seated and accounted for prior to the **10:00 AM curtain time**. This request requires a **recommended arrival time of 9:30 AM**, at the latest. **We will seat first come-first served**. Please call the box office at 404-264-0020 if you are running late or lost. The following is written for your students; please share with them the following ideas and regulations.

**What rules apply when attending live theatre? Why are they different than attending a movie theater?**  
***The main reasons for the differences in etiquette are safety and courtesy.***

For obvious reasons, safety is an issue because the theatre is dark during a performance. However, in live theatre, you may not always know what is coming next! Not only is it dark, the door you may need to go through to get to the restroom may be the same door being used by an actor with a broadsword. As a courtesy to the actors, house management staff and those seated around you, it is best to remain seated until a scheduled break in the performance.

Remember, unlike a movie, the actors are live on stage and can hear the audience when they talk, play video games, and text message. They can see the light from your phone as you check your messages, or see you sleeping. This distracting activity harms one of the most awesome parts of live theatre: the communication between the actors and the audience! There is an energy that is passed between the two, and good audiences can make a good show jump to being a great show because the actors know that the audience is listening and engaged in the performance. In a movie, the actors filmed 6 months ago, and are not part of the immediate experience like live theatre actors.

## **A few behavioral guidelines to follow:**

***The performers, crew and administrative staff are all professionals working to provide an exceptional theatre-going experience. Please encourage your students to assist our efforts by abiding by school and theatre guidelines at all times. Please know that we will expect your students to comply with our standards when they are in our facility, and expect your help as their teacher in enforcing these rules and regulations.***

We encourage everyone to fully engage in the performance by reacting to the events on stage in an appropriate manner.

Definitely laugh when something is funny, and definitely applaud at the end. One of the most exciting things about a student matinee is its vibrant energy and spontaneity. In addition, we expect the utmost respect to the actors, and other patrons sitting around you, by creating a quiet and non-disruptive environment so that everyone can enjoy the performance, including the actors. ***Therefore, please follow these guidelines:***

- ***The use of photography or recording devices is strictly forbidden at all times while in the theatre. (This includes camera phones, digital cameras, video cameras and audio recorders.)***  
Any photography or recording taken will be confiscated due to copyright and performance union laws.
- 
- ***Cell phones are strictly forbidden in the theatre, and if seen, will be confiscated until the end of the show.***  
The signals disrupt the digital lighting and sound for the show. [This includes **TEXT MESSAGING**.]
- 
- ***Disruptive behavior will not be tolerated.***  
This statement can be defined as talking, yelling, and inappropriate response to stage material. Included in the definition of disruptive behavior is **the use of headphones, cd players, ipods, video games, and sleeping**. Also, we will have a **zero-tolerance level for throwing objects and for the use of laser pointers**. We will ask that all hoods from sweatshirts remain on the shoulders, and that all baseball caps are removed.
- 
- ***Please encourage your students to remain seated during performance.***  
**Unaccompanied students will not be permitted to leave the auditorium during the performance.** Bathrooms are located in the lobby and will be available for use prior to the scheduled curtain time of 10:00 AM. Any patron who leaves the theatre during performance will be re-seated at the discretion of house management.
- 
- ***Food and drinks are not permitted in the auditorium.***
- 
- ***After the performance, please remain in your seats.***  
Our house management staff will release you by school to the buses in order to insure everyone's organized return.
- 
- ***PLEASE NOTE: Students must be accompanied by a school appointed chaperone at all times.*** Therefore, if a student from your school is asked to leave the auditorium by house management for any reason, a school appointed chaperone will need to accompany that individual to the lobby for the remainder of the performance. **The definition of disruptive behavior is at the discretion of stage and house management and may not result in re-admittance.**

If you have any further questions or concerns, please do not hesitate to contact our offices at  
**404-504-3422 or [katie@gashakespeare.org](mailto:katie@gashakespeare.org).**

