Blood Wedding

Written by Federico Garcia Lorca, Directed by Dr. Keith Byron Kirk

Study Guide
The University of Houston School of Theatre and Dance is pleased to present this study guide arranged by the BFA Theatre Education majors. We hope that you find the activities, photos, and script analysis enriching to your classroom experience and helpful as a companion to Blood Wedding.

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The play begins with a scene between Federico Garcia Lorca and Margarita Xirgu. As they speak, the members of the La Barraca theatre troupe explain not only Lorca’s history but the critical views of his writing. Lorca begins writing the play “Blood Wedding.”

The Mother and the Bridegroom, have a conversation about the Mother’s hatred of knives - the Bridegroom’s father and brother were murdered by members of the Felix family. They talk about the Bridegroom’s hope to be married to the Bride. After he exits, a Neighbor visits the Mother, revealing that the Bride was once the lover of Leonardo Felix. The Mother-In-Law and the Wife perform a lullaby. Leonardo enters, and it is apparent through an argument that his marriage with the Wife is in shambles. A Little Girl enters with news that the Bridegroom bought the Bride beautiful lace stockings. Infuriated, Leonardo terrifies the Little Girl. Leonardo recites Lorca’s poem “The Faithless Wife.” The Mother and Bridegroom meet the Father of the Bride, the Bride’s Maid, and the Bride. They discuss what the marriage would bring to both families. Once alone, the Maid reveals she knows that Leonardo has been visiting the Wife’s bedroom window at night.

Leonardo visits the Bride on her wedding day, accusing her that his possessions were not enough to marry him. The Bride silences him, and the wedding guests begin to arrive. They enter praising the Bride, then begin to head to the church. The Wife tells Leonardo that she is done being abandoned. After the wedding, a party commences, where the Bride retires to her room. The Wife begins to look for Leonardo. The crowd ask for the Bride to join them, but she is nowhere to be found. The Wife runs in shouting that Leonardo left with the Bride. The Bridegroom and his family go into the woods to find the lovers.

Three Woodcutters discuss how the Mother’s family is searching the woods for Leonardo, and that if the Moon comes out, they will be found. They depart as the Moon enters. She informs Death that she will help capture the lovers. The Moon leaves as the Bridegroom enters with a Youth. Death disguises herself as a Beggar Woman, and tells the Bridegroom that she knows where the lovers are. The Bride passionately tells Leonardo to leave her to save his life, but he refuses. The couple hears someone near and exit. The Moon and Beggar Woman reappear as the Bridegroom and Leonardo kill each other offstage. The Beggar Woman, in the Mother’s house, tells three girls what happened in the forest. The Mother notices the Bride entering with blood on her wedding dress. The Bride tells the Mother to kill her, but the Mother allows the Bride to mourn with her.

The end of the play contains Pablo Neruda’s iconic poem “I’m Explaining a Few Things,” which tells of the horror and destruction during the Spanish Civil War.
Who's Who?

**Joker/Narrator**- Added to this adaptation of the script, the Joker helps present the beginning of the play, and provides commentary throughout the play. The Joker plays multiple characters.

**Federico García Lorca**- In the beginning of the play, Lorca is shown on the day that he will be killed during the Spanish Civil War. He enters a dream-like sequence, and introduces the play that he wrote.

**Margarita Xirgu**- Lorca's friend, an actress, who starred in stage productions of Bodas de Sangre in both Spain and Argentina, as well as the 1938 Argentinian movie of the play.

**Arturo (Player)**- Student from University of Madrid who wanted Lorca to help create La Barraca.

**Fernando (Player)**- A government representative who offers government financial support for La Barraca.

**Critics**- Played by Ensemble Players, they read aloud historical critical accounts of Lorca's works.

**Bridegroom**- A young vineyard owner, he is the son of the Mother, and wants to marry Bride.

**Mother**- The Mother of the Bridegroom, she has experienced great tragedy from the loss of her husband and son to violence with the Felix family.

**Neighbor**- A neighbor of the Mother, played by the Joker, she brings news of the village to the Mother, and gives her more information about the Bride and her family.

**Leonardo's Wife**- The cousin of the Bride, she is in an unhappy marriage with Leonardo. They have one son, and another child on the way.


**Leonardo**- A poor laborer, he had a relationship with the Bride, but she would not marry him because of his poverty. He married the Wife, but has been going to see the Bride at night, and runs away with her after she is married to the Bridegroom.

**Bride**- A young woman who will be marrying the wealthy Bridegroom, but she still has passionate feelings for Leonardo. She struggles between her feelings and wanting to do the right thing.

**Beggar Woman (Death)**- As the hunt for Leonardo and the Bride begins in the woods, the Beggar Woman appears, wanting death for the men.

**Moon**- The moon is represented by a beautiful woman, who recites poetry and provides light in the woods to find the escaped lovers.

**Young Women**- Girls of the village, younger than the Bride, who attend the wedding and help tell the story of the deaths of the Bridegroom and Leonardo.

**Woodcutters**- They help transition the play from the wedding to the woods, as the hunt for the escaped lovers has begun.

**Young Men**- Men from the village who are friends with the Bridegroom at the wedding.
Federico García Lorca was born to Don Federico García Lorca, a wealthy landowner and farmer of sugar beets, and Vicenta Lorca Romero, a school teacher, on June 5, 1898. He was born in Fuente Vaqueros, Andalusia, Spain, near the city of Granada.

In 1920, Lorca moved into the Residencia de Estudiantes in Madrid for the first time. His informal entry audition was a public reading of his poetry for an enthusiastic audience. Here, in the Residencia among many of Spain's brightest new thinkers, he was able to write and compose, outside of the university.

In the spring of 1929, Lorca's family and friends had noticed that he was struggling through an extended depression, most likely from the end of his romantic relationships with Dalí and Emilio Aladrén, a sculptor, as well as writer's block. His father helped send him on a lecture tour to New York and Cuba. He went to New York City with his friend Fernando de los Ríos, where he enrolled at Columbia University and lived in a dorm.

Lorca never necessarily endorsed any political party publicly during his life, but with the changes in the Spanish government, his writings and associations, both as an artist and through his support of petitions and political causes, were enough to make him be seen as sympathizing with the leftist/communist political movement in Spain.

“There is within me an ideal so lofty that I will never achieve it. And I mean never,” he wrote, “because I have a cruel and deadly enemy—society.” Society was responsible for the slaughter in the trenches of France. Society was to blame for history’s darkest crime, the murder of Jesus Christ, “who filled the world with poetry!” More particularly, Spanish society was to blame for the ignorance and bigotry that surrounded Lorca in Granada. Spain was “a desert where great ideas die,” a “soulless” nation that turned its back on “the Christs” who sought to redeem it.

Think of it: a Spaniard wanting to live, starting in with a Spain on one side of him dying and a Spain all yawns on the other. Young Spaniard entering the world, may God preserve you. One of these two Spains will make your blood run cold.

-Lorca
**OBJECTIVE:**
Identify the application of opportunity cost in the job market
TEKS: §118.42c1 the student understands the concepts of scarcity and opportunity costs.

**BEFORE YOU BEGIN:**
Welcome the class by starting off talking about the play Blood Wedding that they should have just seen. Mention the facts provided about Spanish agriculture so that it can lead into the activity. (Agriculture accounted for well over 25% of Spain’s GDP. Fruits and wine constituted well over 25% of Spain’s agricultural production. Of Spain’s 50 million acres of land, 20 million acres, or 40%, are suitable for cultivation.)

**MATERIALS NEEDED:**
Provided:
• 10 shuffled decks of 20 red cards
• 10 shuffled decks of 20 green cards
• 20 different negative scenarios based off of the play Blood Wedding for red cards.
• 20 different positive scenarios based off of the play Blood Wedding for green cards.
• (Only 2 cards in the red deck will give the option to sell their capital)

Not Provided:
• 10 sets of dice
• Cardboard for cards
• Class copy of the scorecard, which is provided with this lesson in the appendix.

**ACTIVITY INSTRUCTIONS:**
1. Put the students in pairs of two.
2. You will provide them with dice and two decks of laminated cards. There is a green deck representing prosperity in business, and there is a red deck representing obstacles that each of their businesses may face.
3. Announce to the class that they are going to be experimenting with the idea of opportunity cost through role-play. Using the economic basis presented in the play Blood Wedding one of the students will be the Father and the other the Mother.
4. Address to the class that everyone is a farmer: The women of the class are Mother and the men of the class are Father. Father grows nuts on a farm in a dessert area of Spain that is very difficult to grow these nuts on. Father decides it is time to make something of the land and embarks on the adventure of the vineyard business. Mother is a widow that lives on a ranch not too far off from the Father. She finds herself troubled by the harsh heated climates in the day and ruthless thieves at night. She just hopes that more prosperous opportunity is in her future. On the Brightside though she is one of the only vineyards actually IN town. Now that everything is situated the fun can begin!!

1) Each student will take a di in their hand and roll it. Whatever amount comes out on the di is the number of crops that particular student has at the beginning of the game.
2) Once everyone has established the amount of crops he/she has for the start of the game (If Jimmy roles a 3, Jimmy starts the game with 3 crops). The person who rolled higher will get first turn. (Precious rolled a 4 so she has 4 crops, and gets to have the first turn before Jimmy) right before the next dice is rolled. When this is said the student has now given away his/her crops.
3) Now that the first turn has been established, the first person can now roll both the dice pick up a card according to the number he/she got from the dice. (R= 7-12     G= 1-6)
   a) The rule is, that anyone who roles over 6 with the dice gets to draw a red card.
   b) Anyone who rolls under 7 gets to draw a green card.
   c) Once each student received a card they both flip it over. On the card there will be a circumstance.
   i) (Ex. Of Red: “There was a three month drought so you loose half your crops.”)
4) During the game, some of the students will notice that maybe a green or red card will have an option to on it.
   a) (Ex. Of Red: “Thieves have just taken two of your crops. You now have the option to give away your crops to your son in-law.”)
   b) This acts as a forfeit for the students.
5) At this point, if one of the students starts to loose most of their crops, they can sell them to the opponent they have been playing with. For this to happen, one of the students in the pair must tell the instructor, “Blood Wedding!”
6) Continue this tournament pattern. (It is wise to keep the different competitors down on paper. Putting it on the board is also suggested because it lets the class see who is ahead.)
   There should only be one Champion and this person must receive a prize.

Ask Questions and Assess:

What was it that made this game somewhat like the way that scarcity works in everyday life?
Why do you think I gave you the option to just sell your crops and get out?
What do you think the opportunity cost of a farmer like Mother or Father would have been if they had kept their crops without caring about the climate?

For Supplemental Worksheets visit:
https://docs.google.com/file/d/0BylrtFGrT9QVbDdzMmlRc21FRlU/edit?usp=sharing
BLOOD WEDDING BUDGETING

OBJECTIVE:
The student will be able to budget a given amount of money with restrictions and guidelines, create and present an “overall concept”, and problem solve within a group setting.

FOR THE TEACHER:

TEKS
12th Grade Economics- (24) Social studies skills. The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings. The student is expected to:(A) use a problem-solving process to identify a problem, gather information, list and consider options, consider advantages and disadvantages, choose and implement a solution, and evaluate the effectiveness of the solution;
High School Mathematics- (c)(1) (E) create and use representations to organize, record, and communicate mathematical ideas

STAAR
Algebra 1- (A.1) Foundations for functions. The student understands that a function represents a dependence of one quantity on another and can be described in a variety of ways. The student is expected to (A) describe independent and dependent quantities in functional relationships

Materials Needed:
- Paper
- Pencils
- Handouts for the students explaining the project (Provided in Appendix)
- Small Token for each student
- Computers

PROJECT MODIFICATION:
Have the students only find two options per category, instead of three!

BEFORE YOU BEGIN:
After the students enter the classroom, play this clip:
When the clip is over, ask the students “What is something you would throw a party for and if you could throw your ultimate party and budget was not an issue, what would you include?” Have the students write a paragraph about their ultimate party and what would be included. Have a few of the students share what they wrote. Then, as a class, create categories that would be needed in the budget to achieve this dream party!

For Supplemental worksheets visit:
https://docs.google.com/file/d/0BylrtFGrT9QVRUpNaWJWNTZmSW8/edit?usp=sharing
ACTIVITY INSTRUCTIONS:

1. Read to the class, “When a show is in production, there are many factors that need to be accounted for in order for the show to be possible. Some of these factors are costumes, set cost, paying the actors, and any special effects. The producer works hard to make sure these groups stay within the allotted amount for the show. Today, we will be working within a budget to throw a party.”

2. Tell the class that their groups will be working to create the most spectacular “Blood Wedding” celebration on a budget. They are the wedding planners for the modern Bride and Bridegroom like in Blood Wedding.

3. Split the class into “Creative Teams” of five.

4. Then, instruct the groups to determine the five categories that they will research options for, such as some of the categories from the hook. Have them transfer these categories to the “Category” column on the budget sheet template provided below.

5. Tell each group that you are giving them $8,000 to spend for their wedding. Their wedding celebration will be 4 hours long, and they must decide how many guest to invite.

6. In order to plan for their perfect celebration, the students must research each individual category, recording the three different options for the category on a separate sheet. For example, if the student is researching “Entertainment”, their three options could be a live jazz band, DJ, or photo booth.

7. With each option the group records, they must include the price it would cost them for the four-hour party.

8. The group must decide between the three options to decide what their budget allows and what the smartest, most cost-efficient option would be.

9. While deciding on the best option in each category, the group must come to an agreement on one option.

10. Have the group log each “transaction” on their budget sheet and find their new total.

11. Remind the students to account for tips!

12. If at any point a group goes over their budget, they must go back and reconsider their purchases.

13. When each group finishes, have them return to their “planning station” and finalize their budget.

ASK QUESTIONS AND ASSESS:

After the party planners are finished finalizing the arrangements, have the students create a pitch for their couple they are planning for through PowerPoint. This PowerPoint should include a sample, whether through sound or pictures, as well as words, of the option chosen for each category. Let the bride and groom know they are getting the most for their money!

Hand each student a “token”. Have each group one at a time present their wedding concept to the class, including what they chose at each station, and the amount they had left over, or if they spent to much through their PowerPoint. When each group is done presenting, have each student give their token to the team, other than their own, whose wedding they would most like to attend.
Objective:

The student will be able to draw renderings and light plots to represent how different light sources can be used to create different effects and elicit different emotions.

FOR THE TEACHERS:

Materials needed:
- internet access
- paper (white and black)
- colored pencils
- colored light (this effect can be achieved through a smartphone app, like Multi-Color Flashlight, which shines different colors)
- Blood Wedding excerpts (attached)

TEKS: Science: Grades 9-12: 3-D Modeling and Animation-126.43.c.4.G - use a variety of lighting techniques such as shadow, shading, point, spot, directional, and ambient to create effects

TEKS: Fine Arts: 12th Grade: Theatre IV-117.67.c.3.A - design, construct, and operate appropriate technical elements of theatre, safely and effectively, collaboratively and individually

FOR THE TEACHERS:

1. Show the class these videos
2. Discuss the videos with the students, asking questions like...
   - How did each video make use of light sources?
   - How did each video use light to create movement?
   - How did each video use color?
   - What stood out to you in each video?
   - How did each video use light to create effects, or make it seem like something was happening, that really was not happening?
   - How did each video (or specific part of a video) make you feel?
3. Let students explore the different ways light can be used, and the effects it has, including feelings and emotions

BEFORE YOU BEGIN:

Experiment with light!

1. Bring a student to the front of the class, as a 3-D model
2. Turn the lights in the room off, or dim them
3. Shine the light (from the flashlight smartphone app) from different angles to show how it has different effects on the way the student looks
4. Use different colors, for students to see how different colors can affect their emotional perception of the student

For Supplemental Worksheets visit:
https://docs.google.com/file/d/0BylrtFGrT9QVUzBqcTNUUk8yTW8/edit?usp=sharing
1. Begin by covering the four basic light sources
   - Directional light: light with parallel rays, that can shine to an infinite distance
   - Point light: light shining out in all directions from one single source
   - Spot light: light that shines out in a cone effect
   - Ambient light: light that shines indirectly over all surfaces
2. Use the included image as a reference
3. Ask the class for everyday examples of each light source
   (Example: spot light = flashlight, point light = light bulb, sunlight = directional light)
4. Discuss what the light and the shadow of each would look like, when shined on a three-dimensional surface
5. Ask students for examples of how these different types of light sources and the shadows that they create can affect a person’s emotions
   (Example: a flashlight shining upward from under someone’s face, like when someone is telling ghost stories, often elicits fear in others)
6. Discuss how the lighting in certain moments of Blood Wedding affected students’ emotions
   *(It may be helpful to refer to the renderings included, for examples of moments with strong lighting)*

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**Learn about lights!**

**Extra fun!**

If more time/class periods are available, have students then create their drawing in their 3-D Animation software, using light sources they determined in their light plots to create the effects they showed in their drawings

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**Learn to work with light, two-dimensionally!**

1. Have each student select one moment from Blood Wedding that they would like to create new lighting for (choosing from the attached excerpts of the script, in Appendix section ___)
2. On white computer paper, have students draw or sketch the characters and setting (environment) of the scene they chose
3. Then give the students each one sheet of black construction paper and colored pencils
4. Tell them to imagine that hidden in the black sheet of paper is the scene that they sketched on the computer paper
5. Then have the students use the colored pencils to illuminate their scene, keeping in mind what emotions they feel are prominent in the scenes they chose
   - They should only color what their lighting would actually illuminate; shadows should remain uncolored, since they are not lit
   - Students should be mindful of the intensity of each light (for example: ambient lighting would be much softer and colored much more lightly on the page than an intense spotlight)
6. On the back of their drawings, have students explain their choices:
   - Why they chose the type of light sources they did
   - Why they chose the angles and directions the light sources are coming from
   - Why they chose the color(s) for their scene
   - How these various elements combine to influence the emotion of the scene
7. Hang up the drawings on the wall
8. Have students walk around, looking at the drawings
9. As a class, discuss what they had in common, and what some differences were
A WEDDING'S HISTORY

Objective:
By the end of this lesson, the student will be able to...
Analyze the consequences of a person’s actions during this time period, and compare them to more recent consequences in history.

FOR THE TEACHER:

TEKS:
§113.42.c.1.(F) identify major causes and describe the major effects of the following important turning points in world history from 1914 to the present: the world wars and their impact on political, economic, and social systems; communist revolutions and their impact on the Cold War; independence movements; and globalization.

BEFORE YOU BEGIN:

In Spain, during the time of the Spanish Civil War, there was a young couple who lived in Andalusia. The young couple was to be married soon. On the night of their wedding, the bride-to-be disappeared. Can anyone guess what happened? (Take suggestions. Encourage the students to be creative.) She ended up running away with another man, just like in the movies. However, the other man was her cousin. Later on that night, the rejected groom’s brother discovered the truth of the disappearance, chased after the illegitimate couple, and shot and killed the rogue cousin in order to restore honor to his family’s name.
Get Involved!

Drama throughout history is constantly and persistently recreated on stage. This incident, this shootout in the middle of the desert town Andalusia, was recreated through one Spanish playwright, Federico Garcia Lorca, in his play Blood Wedding. Now, I have these articles here so that you can read more into this crime, referred to as the Crime of Nijar, as well as Lorca. While you are reading, think about the consequences of these men's actions. Think about the families of these men. I want you to answer the following questions to give yourself an idea of what you are looking for:

What must their families have gone through as a result?
How do you think their mothers reacted to hearing the news of their son being shot by his cousin?
Why would either man have acted the way they did?
What were the consequences of these men's actions?

Once you have answered the questions, I want you to create a visual representation of something related to this crime. It can be anything, have fun with it. Write a short explanation of your depiction. With time, we will present the representations to the class on a volunteer basis.

ASK QUESTIONS AND ASSESS:

1) An acceptable representation may include a literal or abstract drawing relating to: grief, sorrow, murder, fear, madness (one of the articles states one of the mothers went mad, though not every student will read this particular article), loss, anger, frustration, any emotion that might be involved with the event; representations may also include blood, people, or a setting in which the student visualizes the scene.

2) How does this one, relatively small crime relate to larger-scale crimes, like the Holocaust, or more recently Aurora and Newtown? Analyze the cause and effect relationship between murder and grief/madness/anger.

For Supplemental Worksheets visit:
https://docs.google.com/file/d/0BylFGrT9QVQmcwbfENZLVWV4Nnc/edit?usp=sharing

Suggestions for Extension/Modification:

Modifications: For a shorter time constraint, the instructor should give each student one article to read instead of letting them pick and choose. Provide one copy of the same article so that everyone gets the same information. For even shorter time constraints, simply tell the students the history and consequences: Lorca was enthralled by this crime, and how things of this nature could just happen with little to no repercussions. He also felt it would suit the stage well, due to the drama that ensued. The pandemonium ensued caused a case of terrible illness, madness, death, and the unbearable grief of three families.
Who likes going to the movies? Who has ever wanted to be in a movie, or be involved with one? If you had the chance, what would you like to do on a movie set? Today, we will be exploring all sorts of aspects of film and/or theatre [depending on whether the students record their scenes or preform them live]. You will be broken into groups, and I will give each of you a scene from the play Blood Wedding to work on. I want you guys to remember the things you wanted to be in a movie, because you will each have a role in this little project.
ACTIVITY INSTRUCTIONS:

For a higher level class:
Break the class into groups (3-5 people in each group). Hand each group one of the provided Spanish excerpts from Blood Wedding. The students will translate their excerpt and create a story board of at least 5 pictures, with a caption in each picture depicting what exactly is happening. Attain the class’ attention when the groups are just about done, and have a class discussion presenting each story board, and deciding the order of sequence of the scenes.

For a Lower level class:
Break the class into groups (3-5 people in each group). Hand each group one of the provided English excerpts from Blood Wedding. The students will create a story board of at least 5 pictures, with a caption in each picture depicting what exactly is happening in their scene. Attain the class’ attention when the groups are just about done, and have a class discussion presenting each story board, and deciding the order of sequence of the scenes.

ASK QUESTIONS AND ASSESS:

Do you think the play sounded better in Spanish or in English (other than the fact that you may or may not have understood what was being said)? Why?

Do you agree with the following statement: “There are certain forms of art in which the romantic languages flourish. Music and poetry are the most prominent. “ ? Would you agree that Blood Wedding fits this circumstance?

In what way(s) would these scenes have been different if they were in a novel instead of a play? There are multiple right answers.

SUGGESTIONS FOR EXTENSIONS/MODIFICATIONS:

If time permits, or multiple days are at the instructor’s disposal, the students will either record their scenes or perform them live in front of the class, depending upon the available space and the technology available. If time permits, the students may also be able to collaborate as a class to edit all of their scenes into one mega-movie, and watch each of their scenes in sequence.

The students do not have to act in their reenactment. They may “hire” other actors (within their class), as long as they are involved in some other way. The student may want to give a narration of what is happening on screen; there may be a desire to add in some sort of technological special effects. If need be, the student may even make a shadow box or other visual representation of their scene.

Note: Higher level classes should perform their scene in Spanish to fully grasp the emotion of the play as-written.

For Supplemental worksheets visit: https://docs.google.com/file/d/0BylrtFGrT9QVS3J0YS02TzYwRFU/edit?usp=sharing
The student will be able to:
Identify the structure of a committee and how this may contribute to making laws.

FOR THE TEACHER:

Did You Know?
TEKS Objective: §113.44c8A analyze the structure and functions of the legislative branch of government, including the bicameral structure of Congress, the role of committees, and the procedure for enacting laws;

Materials needed:
• Red, yellow, and orange construction paper
• At least 6 black markers
• Six 3X3 pieces of butcher paper.

BEFORE YOU BEGIN:

Using three colors of construction paper (Red, Orange, and Yellow) pass out each student one sheet of each.
1. On the yellow sheet ask the students to list things that they would go out of their way to protect, but not break any rules or policies.
2. On the orange sheet ask the students to list things that they would go outside of their own personal moral codes to protect and possibly breaking some policies.
3. On the red sheet ask them to list the things they would go against society and mankind to protect.

After everyone is finished, spend time with the class comparing their answers.
Recap the exciting play that they saw last night.
1. Break the kids up into groups of at least 4-5.
2. Explain to the kids that they will now, using the form of a committee, create an idea to serve as the basis for a bill. The bill will solve a problem. Be sure to emphasize that they will only be creating the base or thesis of the bill itself, but the decision must be unanimous by the group, and the idea must be strong enough to be supported in front of the class.
3. The problem is:
   “When should it be legal for a U.S. citizen to take the law into his or her own hands?”
4. Next assign each group a Chair Head and a Scribe.
5. The Flow Chart: Next explain to the kids that they will need to answer four questions (which should be written on the dry erase board or projected on the over-head projection screen) within their committee meeting and then write them on the butcher paper provided. The four questions are:
   a. Identify the Problem at Hand. (ex. What does it mean to take the law into your own hands?)
   b. Groups of Interest. (ex. Who is afflicted by this problem?)
   c. Brainstorm Ideas. (Jumpstart subjects for bill ideas: Thievery, Contract Infringement, Man Slaughter, Unjust Leadership, Adultery, Vandalism, Slander, An Invasion of Privacy, Slavery. It’s a good idea to suggest some of these to get the creative juices thinking). During this part the Scribe must write down any and all ideas that circulate within the group.
   d. Settle on a Solution. (ex. “It may only be legal for a citizen to take the law into their own hands if the ruler of a government is unjust or unfair to his/her people.”)
6. Once each of the groups has come to a consensus, ask each group to present to the class their idea. (The Scribe reading the Bill proposal, and the Chair Head explaining the reasoning behind this.)

ASK QUESTIONS AND ASSESS:

- In the show we saw yesterday, did you agree with the action that the mother and her clan took against the Bride and her lover?
- Could this somehow be justified?
- How do you think the circumstances would have changed if there were a law against adultery? Would this have prevented the action made?
- If the same story that happened in Blood Wedding happened in the United States, what would be the major differences?
THEMES OF BLOOD WEDDING

The student will be able to:

Identify similarities and differences between works that share a common theme
Analyze how Lorca gained his inspiration from the world around him

FOR THE TEACHER:

$110.34.2.A$ (English IV, 12th Grade)
- compare and contrast works of literature that express a universal theme

$110.34.2.C$ (English IV, 12th Grade)
- relate the characters, setting, and theme of a literary work to the historical, social, and economic ideas of its time.

Materials needed:
Class Notes (Teacher Set)
Venn Diagram Handout
Theme Notecards

BEFORE YOU BEGIN:
As students walk in, direct boys to sit in a specific part of the classroom, but allow girls to sit where they please, as long as it isn't in the section being occupied by boys. If boys question it, disregard. If girls question it, explain.

1. Once class has started, ask a couple of questions that are related to previous day’s activities. Only accept answers from girls. If none answer, then say ask boys.
2. After a few minutes of this, stop and ask the boys how they felt during this exercise. Do the same to the girls.
3. Ask how this connects to Blood Wedding. If no answers are given, lead them towards women’s rights and the way they were treated during the time.
ACTIVITY INSTRUCTIONS:

1. Teacher should review Class Notes (Teacher Set) to provide assistance during this section.
2. Have students split up into groups of two or three.
3. As a class, brainstorm connections between Blood Wedding and The Great Gatsby, keeping in mind the opening activity. If they encounter a roadblock, give an example from the Class Notes (Teacher Set).
4. Pass out one Theme Notecard (repeat themes if not enough for all groups) and a Venn Diagram Handout to each group of students. Then, using their knowledge of previous literature/media, have them compare and contrast that theme with Blood Wedding and another work.
5. When finished, have them share briefly.

ASK QUESTIONS AND ASSESS:

Why are themes so universal? Why can similar themes be approached in different ways?

For Supplemental Worksheets visit: https://docs.google.com/file/d/0BylrltFGrT9QVdnRKWGRQLW5NSW8/edit?usp=sharing

Suggestions for Extension or Modifications:

If students have not read The Great Gatsby, a good summary is located at http://bit.ly/1dK0roa. Have students use the skills they learn from this lesson to find a theme that is found in other works of literature and media, then create another Venn Diagram for them. Neither work should be Blood Wedding, to make sure they fully understand the concept and can utilize it in a new, unfamiliar situation.
ALTERING A LULLABY

The student will be able to:

Analyze how Lorca utilized the methods he did when writing the lullaby in Act One, Scene Two
Alter a historical work to modern language and reenact it.

Materials needed:
Act 1, Scene 2 excerpt

FOR THE TEACHER:

§110.33.3 (English III, 11th Grade) - Reading/Comprehension of Literary Text/Poetry: Students analyze, make inferences and draw conclusions about the author’s purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze how the style, tone, and diction of a text advance the author’s purpose and perspective or stance.

§110.33.14.B (English III, 11th Grade)- write a poem that reflects an awareness of poetic conventions and traditions within different forms (e.g., sonnets, ballads, free verse).

ACTIVITY INSTRUCTIONS:

Pair up students.
Read the scene three times. Once for pure story (two women working together to get a child to go to sleep), once for meaning (foreshadowing to what is to come), and once out loud with partner.
Imagine you and your partner are the Wife and Mother-In-Law – how would the lullaby sound in the 21st century? Translate it! (Ex: “Sing of the great horse that wouldn’t drink the water” turns into “Remember the horse that said no to water.”
Prepare the translated scene to present to class.
Present scene to class.
Leonardo’s house

MOTHER-IN-LAW:
Hush, baby, hush.
Sing of the great horse
That wouldn't drink the water.
The water ran black
Under the boughs.
Under the bridge
It stopped and sang.
Who knows, my darling,
The pain of the water
That draws its long tail
Through long green rooms

WIFE:
Sleep, my blossom,
The horse will not drink.

MOTHER-IN-LAW:
Sleep, little rose,
The horse is weeping.

WIFE:
The edge of the river
He will not, he will not
Quench his muzzle
In the fringe of the river
Though it sweats
Flies of silver.
He can only whinny
To the hard mountains
From the dry river
Dead in his throat.
Aye, the great horse
That will not drink the water.
The sorrow of the snows,
The horse of dawn.

MOTHER-IN-LAW:
Keep away, stay
Close to the window
With a branch of dreams
And a dream of branches.

WIFE:
Now my baby sleeps.

MOTHER-IN-LAW:
Now my baby rests.

WIFE:
Horse, my baby
Has a soft pillow.

MOTHER-IN-LAW:
A cot of iron.

WIFE:
A cover of linen.

MOTHER-IN-LAW:
Hush, baby, hush.

WIFE:
Are, the great horse
Will not drink the water.

MOTHER-IN-LAW:
Keep away, stay,
Run to the mountain
And the dark valley
Of the mare.

WIFE:
Now my baby sleeps.

MOTHER-IN-LAW:
Now he can rest.

WIFE:
Sleep, my blossom,
The horse will not drink.

MOTHER-IN-LAW:
Sleep, little rose,
The horse is weeping.

ASK QUESTIONS AND ASSESS:

What did you keep from the original script, and why?
Why did you make the choices you did through the translation?
Why do you think Lorca used the specific wording and language he did?
Do you think the lullaby in Spanish would have more meaning? Why or why not?
Objective:

The student will be able to compare the usage of design principles in others’ work, and properly use design principles to create their own designs.

FOR THE TEACHER:

TEKS: Science: Grades 9-12: Digital Art and Animation-126.42.c.E - evaluate the fundamental concepts of a digital art and design such as composition, perspective, angles, lighting, repetition, proximity, white space, balance, and contrast

TEKS: Fine Arts: 12th Grade: Theatre IV-117.67.c.3.A - design, construct, and operate appropriate technical elements of theatre, safely and effectively, collaboratively and individually

MATERIALS NEEDED:

• white copy paper
• notecards
• colored pencils

BEFORE YOU BEGIN:

Consider Blood Wedding for a moment...

1. Discuss the plot of Blood Wedding, and the most important events
2. As a class, come up with at least two important themes from the show
3. Compare those with three well-known themes of Blood Wedding: gender roles, blame, and isolation
4. Discuss similarities and differences between the themes the class came up with and the themes supplied
   - What are the similarities?
   - What are the differences?
5. Have each student choose two themes to focus on
6. Ask each student to write down two examples of each theme they chose, that they remember from the play
7. Show students the attached poster for Blood Wedding (in Appendix section ___)
8. Let each student write down at least 2 things that stand out to them
9. Have them then write which design principle they believe is being implemented, to make each of those things stand out
10. Tell students to write down the 2 themes they chose, and whether or not they think the poster shows that theme
11. Then have students write down which design principle they believe is being used to show each theme, or could have been used to show each theme, if it is not shown
12. Let students discuss some of their answers aloud, and discover what they agree on and what they disagree on
Learn about design!

1. Begin by covering basic design principles:
   - Perspective: arranging objects in a 2-dimensional plane, to appear as though they are 3-dimensional
   - Repetition: (also called consistency) repeating an element in multiple places on the same design
   - Proximity: grouping related items close together
   - White Space: areas with an absence of design elements, like words and pictures (does not necessarily have to be white, it can be any color)
   - Balance: equally distributing the apparent ‘weight’ of design elements over the whole surface
     - Can be done symmetrically: with elements of equal weight spread equidistant, or...
     - Asymmetrically: with elements of smaller weight placed on the edges of a design, and elements of larger weight placed more towards the middle, to even out
   - Contrast: taking elements that are not the same, and making them as different as possible
   - Alignment: purposely placing elements in connection with other elements on the page

2. Show students the images included, to provide them with visual cues for each of the design elements

3. Ask students for everyday examples of each design principle either being used correctly or incorrectly
   (Example: cars are balanced, by having two wheels of the same size on each side of the car, and checkout lines in grocery stores use alignment, so that they all run parallel to each other, and no one gets confused as to where the lines are)

Make your own designs!

1. Give students white copy paper and colored pencils
2. Have them draw their own poster for Blood Wedding, keeping in mind previously discussed themes of the show, as well as their impression of the show’s tone, mood, and overall emotional impact
3. On the back of their poster drawing, have students list at least three design principles, and next to it write how they used that principle to enhance their design
4. Hang up the drawings on the wall
5. Have students walk around, looking at the drawings
6. As a class, discuss what they had in common, and what some differences were

Extra fun!

If more time/class periods are available, have students then create their posters in their Design software

For Supplemental Worksheets visit: https://docs.google.com/file/d/0BylrltFGrT9QVYXhVLXFuZGVsT0k/edit?usp=sharing
DID YOU KNOW?

STAAR:
(Science,C2B) know that scientific hypotheses are tentative and testable statements that must be capable of being supported or not supported by observational evidence. Hypotheses of durable explanatory power which have been tested over a wide variety of conditions are incorporated into theories;
(Science,C2E) plan and implement investigative procedures, including asking questions, formulating testable hypotheses, and selecting equipment and technology, including graphing calculators, computers and probes, sufficient scientific glassware such as beakers, Erlenmeyer flasks, pipettes, graduated cylinders, volumetric flasks, safety goggles, and burettes, electronic balances, and an adequate supply of consumable chemicals;
(Science,C3B) communicate and apply scientific information extracted from various sources such as current events, news reports, published journal articles, and marketing materials;
TEKS
(Science,C2E) (E) plan and implement investigative procedures, including asking questions, formulating testable hypotheses, and selecting, handling, and maintaining appropriate equipment and technology;
(Science3A) in all fields of science, analyze, evaluate, and critique scientific explanations by using empirical evidence, logical reasoning, and experimental and observational testing, including examining all sides of scientific evidence of those scientific explanations, so as to encourage critical thinking by the student;

The student will be able to:
- Design a mask using art supplies
- Follow the Scientific Process and complete an experiment
- Analyze data and draw a conclusion
- Construct a hypothesis

When students enter the classroom, show them this video of mask work.
http://www.youtube.com/watch?v=BxwQw9h1Vow
When the movie is completed, ask them some questions:
What were some objects you noticed in the masks?
Did they look alike? Did you see the different styles of masks?
Then, read this aloud:
“Masks have been around in theatre since theatre began. In the show Blood Wedding, the director decided to use masks. Together with the designer, they wanted to create people that sort of had no face. They were just ominous beings that floated around on stage. These people don’t have names, they are just a chorus.”
Then Distribute the “Mask Fact Sheet” (Found in index)

What to do:
1. Distribute the “Mask Making Method” worksheet. (Found in Index)
2. Have the students read the worksheet and follow directions.
3. Have the art materials accessible for the students to use as they please.
4. When the students have completed the “Mask Making Method” worksheet, they will then take attach their mask to a popsicle sticks.

Things you will need!
- Paper plates
- Pom Pom balls
- Scissors
- Glue
- Construction paper
- Any other craft things you feel necessary (pipe cleaners, glitter, etc.)
- Popsicle sticks

For Supplemental Worksheets visit:
https://docs.google.com/file/d/0BylrlrTGrT9QVbk13MVZ2dUxORkk/edit?usp=sharing
SPAGHETTI MATH

OBJECTIVE:
The student will be able to build a structure they designed themselves, create a 1/4” scale drawing from an original thumbnail, interpret their own design from a set of stage directions.

Pre-Learning Assessment:
Students must:
....know the directions of a compass (North, South, East, West and combinations of these four).
......understand ¼” scale.
.... know the difference between sides and vertex.

Materials Needed:
Computer Paper ------------------- Marshmallows
Pencil --------------- Dry Spaghetti (12-inch pieces)
Graph Paper ------------ Page 1 of Blood Wedding

For Supplemental Worksheets visit: https://docs.google.com/file/d/0BylrtFGrT9QVdUVURUFKSzVKRjQ/edit?usp=sharing

FOR THE TEACHER:
TEKS
Geometry
(a)(4) The relationship between geometry, other mathematics, and other disciplines. Geometry can be used to model and represent many mathematical and real-world situations. Students perceive the connection between geometry and the real and mathematical worlds and use geometric ideas, relationships, and properties to solve problems.

(A) apply mathematics to problems arising in everyday life, society, and the workplace;
(3) Creative expression/performance. The student applies design, directing, and theatre production concepts and skills. The student is expected to:

(B) examine cultural, social, and political aspects of a script to depict appropriately technical elements

STAAR
Geometry
(G.6) Dimensionality and the geometry of location. The student analyzes the relationship between three-dimensional geometric figures and related two-dimensional representations and uses these representations to solve problems.
BEFORE YOU BEGIN:

Have the students enter the classroom and sit down with a sheet of computer paper and a pencil. Once everyone is ready read this aloud:

“Without looking at anyone else's paper, draw a circle in the center on your page. On the North East side of the circle draw a square. Then without crossing through the other lines, draw a large triangle. To the left of the circle draw a smiley face. Then, at the bottom of the page draw a squiggly line.”

When the instructions are complete, have the students compare their drawing and look at how different everyone’s works are. Explain to them that when a designer of a play picks up a script, different designers of different productions will have different ideas for set designs for the show. Also explain that none of them are “more right” because it is each unique interpretation of what the designer drew from the script.

ACTIVITY INSTRUCTIONS:

1. Tell the students, “In ‘Blood Wedding’ the trees are a common, strong image in both the play and set design for the University of Houston production. While some set designs call for a literal interpretation, Blood Wedding allows for creative license, or interpretation by the designer. Today, we will be creating geometric trees of our own and then creating an “abstract sketch” and comparing the two.

2. Give each student a piece of scratch paper.

3. Ask the students to create a thumbnail rendering of a simple geometric tree (straight lines and corners) including at least 8 lines and 5 vertexes.

4. On the graph paper, have the students transfer their thumbnail using a 1/4” scale that they will soon create out of dry spaghetti and marshmallows.

5. Once the drawing is complete, the students will acquire the number of marshmallows and spaghetti needed to build their structure.

6. The marshmallows will be the vertexes while the spaghetti will be the lines.

7. When the structure is finished, the students will, on another sheet of paper, take the structure they created and draw an abstract interpretation, maybe through adding curves and dimension.

8. When the students are done, they will one at a time present both designs.

9. After the presentation, show the class the design for the UH production included below. Discuss as a class how the set, specifically the “tree border”, allows more interpretation for the audience’s benefit.

PROJECT EXTENSION AND MODIFICATIONS:

Put the students in groups of three, as the design team. Assign one to be the designer, one to be the builder and one to be the reporter.

Discuss the effects of “line weight” with your students. Explain that the varying thicknesses of different lines can make a structure appear more three-dimensional. Instruct the students to choose at least 5 lines from their design to explore line weight with.

ASK QUESTIONS AND ASSESS:

Give each student Page 1 of Blood Wedding. Using the stage directions on the top of the page, have the students design the setting of the Bride’s House on another sheet of blank computer paper, interpreting literally or using an abstract approach, and then write one paragraph about why they were inspired to draw the aspects of the house the way they did in the set that they designed.
Gobo Creations

Before You Begin:

When the students enter the room, show them a picture of an abstract gobo. This shape can be of anything. When finished, ask the students how this picture made them feel. Why? What does it remind them of? You can do this multiple times with different gobos and patterns. Also, you might try this with different colors. What do certain colors represent to them?

TEKS
(Science,5G) explore the characteristics and behaviors of energy transferred by waves, including acoustic, seismic, light, and waves on water as they superpose on one another, bend around corners, reflect off surfaces, are absorbed by materials, and change direction when entering new materials;
STARR
(Physics,48A) describe the photoelectric effect and the dual nature of light; (Physics,2E) design and implement investigative procedures, including making observations, asking well-defined questions, formulating testable hypotheses, identifying variables, selecting appropriate equipment and technology, and evaluating numerical answers for reasonableness. (Physics, 3B) communicate and apply scientific information extracted from various sources such as current events, news reports, published journal articles, and marketing materials.

Materials needed:
- Paper Plates
- Multi-colored tissue paper
- Flash light
- scissors
- pencil
- “Blood Wedding Scene Breakdown” Handout

1. Pass out “Lens Worksheet” to students. Have them draw where they think the lights beams will travel through the lens compared to the light source.

(Example of correct light rays compared to light source)

2. Give correct answers to “Lens Worksheet”.
3. Distribute the “Blood Wedding Scene Breakdown” handout to students and have them read it.
4. The students will then pick one scene that stands out to them and base their project off of the information from that scene.
5. Each student will then choose one piece of tissue paper (color that they think fits their scene) and one paper plate.
6. The student will then design a gobo that will help set the mood of their scene.
7. When the gobo is done being drawn on the paper plate, the student will then cut out the gobo. Remember, the gobo must be able to have a flash light shine through it. So when creating the gobo, plan size accordingly.
8. Cut out piece of colored tissue paper to the size of the gobo.
9. Turn out the lights and test your gobo and color.

For Supplemental Worksheets visit:
https://docs.google.com/file/d/0BylFGrT9QVLVZmZjNpVUlOeVk/edit?usp=sharing

Each student will take their turn and present the gobo they created to the class. They must explain why they chose the color they did, why they created the gobo they did and if their final product is how they imagined. Does the gobo they created help set the mood of their scene?
University of Houston
Theatre Education Department:
  Sarah DeVito
  Cody Hoeppner
  Autumn Simpson
  Ryan Barrett
  Mason Patterson
  Thomas Adkison

Associate Director of Theatre Education:
  Jackie deMontmollin

University of Houston Marketing Department:
  Michelle Robinson

Blood Wedding Director:
  Dr. Keith Byron Kirk

Blood Wedding Dramaturgs:
  Alicia Hernandez
  Rachel Aker

Director of School of Theatre and Dance
  Jim Johnson