

✕ Refers to links on www.crossref-it.info

- ❖ **Lesson focus:** To explore the structure of the play, focusing on the idea of 'climax'.
- ❖ **Opening exercise:** Divide the class in to pairs to which you distribute enough copies of **Worksheet e**i. Explain Freytag's pyramid.
 - Students then work in pairs to try to plot the main events of the play onto the diagram.
 - Feedback and compare.
 - Does the play follow a conventional structure?
- ❖ **Textual examination:** Re-read Act One, Scene Twenty One.
 - ✕ ([Equus: Synopses and commentaries > Act One, Scene Twenty One](#))
 - Teacher leads students in a close examination and annotation of what makes this scene 'climactic' (exciting), considering:
 - Action on stage
 - Use of religious language
 - Sexual references
 - Pace of dialogue (length of utterances, use of exclamation, repetition, etc.)
 - Volume (suggested by capitalisation)
 - The way the scene ends.
 - What is the intended impact on the audience at the end of this scene?
- ❖ **Discussion ideas:** Encourage students to nominate other scenes which stand out as climactic, or are structurally important.
 - In groups, re-read and discuss the impact of Act Two, Scenes Thirty Three and Four. Look for evidence of 'climactic' techniques and make notes on the text.
- ✕ ([Equus: Synopses and commentaries > Act Two, Scene Thirty Three; Act Two, Scene Thirty Four](#))
- Consider: Why does Shaffer save the action of this scene for so late in the play?
 - Dénouement – explains the 'mystery' of why Alan blinded the horses
- How do these key scenes at the middle and end of the play help maintain a high level of interest and excitement in the play?
- ❖ **Recreative task:** Use some of the techniques identified in Act One, Scene Twenty One and Act Two, Scene Thirty Four to script a mundane event (eg. eating breakfast) in a 'climactic' way.
- ❖ **Critical task:** 'The most exciting part of the play is witnessing Alan blind the horses.'
 - To what extent do you agree?
 - This question should fuel some debate, comparing Act One, Scene Twenty One and Act Two, Scene Thirty Four.
 - ✕ ([Equus: Synopses and commentaries > Act One, Scene Twenty One](#))
 - ✕ ([Equus: Synopses and commentaries > Act Two, Scene Thirty Four](#))
- ❖ **Extension task:** Shaffer also uses techniques such as foreshadowing (giving clues or hints) to maintain audience interest and excitement.
 - Investigate how he does this, for example, by tracking
 - the use of religious language
 - references to eyes
 - references to the character of Jill building up to a climactic moment.