



# Equus

by Peter Shaffer

Teacher's Guide  
By Matthew Jewell

EQUUS  
PETER SHAFFER  
PERMA-BOUND  
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## Synopsis

### Act I

#### SCENE 1

The play opens with Martin Dysart, a psychologist, narrating an embrace between Alan Strang, his patient, and Nugget, a horse. The embrace is set before the action of the play, while Dysart's narration is set after the events of the play. Dysart expresses doubts about his profession and offers a full explanation: "It began one Monday last month, with Hester's visit."

#### SCENE 2

Hester Salomon, a magistrate, begs Dysart to take Alan Strang as a patient. Dysart objects that he already has too many patients, but he becomes interested as Hester describes the details of the case. Alan has blinded six horses with a metal spike. In court, he sings when addressed. Hester thinks that only Dysart can help Alan because most people, including doctors and magistrates, are disgusted by the case. Dysart accepts Alan as a patient. As Hester leaves, the nurse brings Alan into Dysart's office.

#### SCENE 3

Dysart asks Alan various innocuous questions, to all of which Alan replies with commercial jingles. Just before sending him away, Dysart perceptively asks Alan which parent won't allow him to watch television.

#### SCENE 4

A short exchange between the nurse and Alan.

#### SCENE 5

Dysart describes a dream he had that night to the audience. He is a chief priest in Homeric Greece, overseeing the sacrifice of children. He becomes nauseous as he wields the knife. Eventually his mask slips, his assistants see his sweat and discomfort, and they attack him.

#### SCENE 6

Hester enters, commenting on the dream Dysart has just narrated. He professes discontent with his profession and unease about Alan, whose face appeared on each victim in the dream. Alan has revealed that it is his father who forbids television. While Dysart explains this revelation, Frank Strange, Dora Strang, and Alan reenact the argument leading to the removal of the television from their home.

Dysart remarks to Hester that Dora is a schoolteacher, which flashes back to a conversation between Dysart and Alan. Hester comments on the exchange, but it is evident that she is commenting on Dysart's recounting of the conversation, not directly interacting with

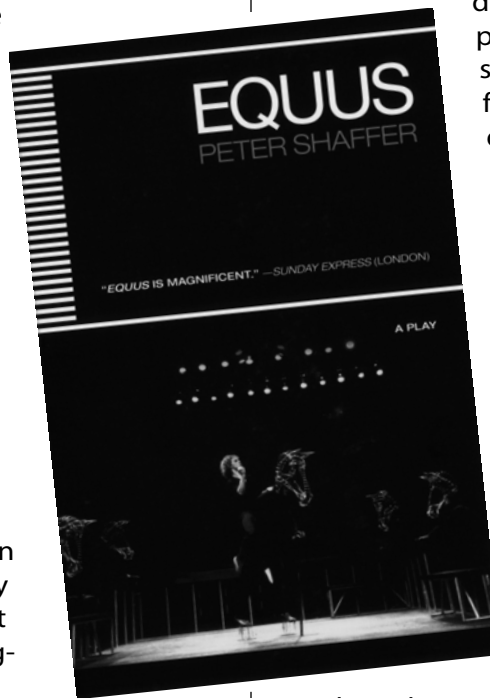
Alan. Alan reveals that his father strongly disapproves of religion, and Dysart arranges to meet the family.

#### SCENE 7

Frank is not yet home when Dysart arrives. Dora describes Alan's love of horses and his poster of one in his bedroom. Alan comments with enthusiasm in the background. When Frank comes home, Dora exits to make tea and he hints at marital problems. He vigorously disapproves of her clandestine Bible readings with Alan.

#### SCENE 8

In his sleep, Alan shouts, "Ek! ... Ek! ... Ek!"



**SCENE 9**

In the office, Alan is generally uncooperative, responding to questions with questions. After Dysart asks him to leave, he finally divulges his first memory of a horse.

**SCENE 10**

Alan relates his first memory of a horse, his chance meeting of a young horseman on a beach. The horseman lets Alan ride with him, until Frank yanks him out of the saddle, declaring the activity dangerous and the horseman a menace. Dora unsuccessfully tries to soften the altercation. Dysart gives Alan a tape recorder to indirectly communicate uncomfortable thoughts and memories.

**SCENE 11**

Dora secretly comes to Dysart. She discloses that Alan's horse poster replaced a graphic crucifixion scene.

**SCENE 12**

Harry Dalton, the stable owner, visits Dysart. He tells Dysart that Alan was a good employee, although he suspects that he secretly rode the horses at night.

**SCENE 13**

Alan's tape to Dysart. It lovingly details his obsession with horses.

**SCENE 14**

Frank secretly comes to Dysart. He describes having accidentally seen Alan worshipping the horse poster. The horse god's name is Equus; Dysart realizes that the "Ek!" Alan screams in his sleep is the first syllable of "Equus." Frank also instructs Dysart to question Alan about having gone out with a girl the same night that he assaulted the horses, although he won't explain why.

**SCENE 15**

Dysart asks Alan about his jobs and how he came to work at the stables. In the background, Alan and Jill act out her recruitment of him.

**SCENE 16**

Dalton and Jill show Alan around the stables on his first day. Dalton shows him how to use a hoof pick, the same tool he will later use to blind the horses. Jill teaches him how to brush the horses; he takes a sensual pleasure in touching them. Alan

becomes upset when Dysart asks for details about Jill.

**SCENE 17**

Alan, still upset, refuses to answer questions about Jill and reverses their roles, asking pointed and inappropriate questions about Dysart's wife. After Alan leaves, Dysart addresses the audience, noting the perceptiveness of Alan's target, Dysart's "area of maximum vulnerability."

**SCENE 18**

Hesther enters, and they discuss Dysart's "brisk" relationship with his wife and his passion for ancient Greece. When asked about his intentions toward Alan, he questions the definition and value of normalcy.

**SCENE 19**

Dysart hypnotizes Alan. He pauses to address a short speech about the oppressiveness of The Normal, then asks Alan about Equus. Alan replies with heavily Christian imagery and analogies. He begins to describe his secret rides.

**SCENES 20 & 21**

Alan continues describing his riding ritual.

**Act II**

**SCENE 22**

Dysart opens the scene with a short monologue to the audience about his inability to account for the formative effects of certain experiences. The nurse interrupts him; Dora is verbally abusing Alan. Dysart asks her to leave immediately.

**SCENE 23**

Dora declares herself blameless for Alan's actions. She claims that Alan's crime is the result of "The Devil," not his upbringing.

**SCENE 24**

Alan asks Dysart about a truth drug. He sounds curious and hopeful.

**SCENE 25**

Hesther pays Dysart a visit. He contemplates giving Alan a placebo truth drugs to facilitate his therapy. Dysart is ambivalent about Alan's progress. Hesther says that he is taking away Alan's pain, but he replies that pain is an essential component of a

vital life. Dysart is jealous of Alan's passion.

**SCENE 26**

Dysart asks the nurse to send Alan.

**SCENE 27**

Dysart gives Alan a fake truth pill and a cigarette. They engage in idle conversation while waiting for it to take effect. Once it does, Dysart asks Alan about Jill.

**SCENE 28**

In a flashback, Jill convinces Alan to take her on a date to see a "skinlick."

**SCENE 29**

Jill and Alan enter the cinema, which is full of men. The film shows a woman undressing in the bathroom, while a man watches and becomes aroused. Frank is there, and Alan and he recognize one another. Frank drags them out to the street.

**SCENE 30**

Frank unconvincingly claims to have been at the cinema on business. He takes a bus, but Alan stay to walk Jill home.

**SCENE 31**

Alan and Jill discuss his father, deciding that he watches pornographic movies because Dora refuses a sexual relationship. Jill kisses Alan and takes him to the stables.

**SCENE 32**

The horses make Alan mildly hysterical.

**SCENE 33**

At Alan's insistence, Jill securely locks them in a room. They kiss and undress, but Alan is unable to perform sexually because the image and physical sense of Equus intrude upon his mind. Embarrassed and angry, Alan threatens Jill. She flees.

**SCENE 34**

Equus lays claim to Alan, predicting he will always fail sexually because he is its creature; Equus sees all. Alan falls into a rage and assaults the horses, blinding them with a hoof pick.

**SCENE 35**

Alan collapses, and Dysart carries him to bed.

Alternately addressing Alan's sleeping form and the audience, he describes his "cure." He predicts that Alan will go on to lead a safe, normal, emotionally and spiritually dead life.

## Timeline of Western Drama from the Ancient Greeks to Equus

c.495 B.C.E.-405	Sophocles
c.448-380	Aristophanes
c.552	<i>Antigone</i> , Sophocles
c.429	<i>Oedipus Rex</i> , Sophocles
c.500 C.E.-800	theatre suppressed by Church
c.900	Church introduces dramatic performances to Easter services
1400s	ballet first performed
1400s	<i>Everyman</i> written
1564-1616	William Shakespeare
1576	first theatre in London
1622-1673	Molière
1730	<i>Romeo and Juliet</i> , the first Shakespeare production recorded in America, opens in New York City
1816	first gas stage-lighting system
1828-1906	Henrik Ibsen
1856-1950	George Bernard Shaw
1860-1904	Anton Chekhov
1879	<i>A Doll House</i> , Ibsen
1881	first theatre lit by electricity
1904	<i>The Cherry Orchard</i> , Chekhov
1906-1989	Samuel Beckett
1926—	Peter and Anthony Shaffer
1953	<i>Waiting for Godot</i> , Beckett
1966	<i>Rosencrantz and Guildenstern are Dead</i> , Tom Stoppard
1974	<i>Equus</i> opens in New York

## Author Sketch

Peter Shaffer and his twin brother, Anthony, were born 15 May 1926 in Liverpool, England. When the boys were 10, the family moved to London, where the boys attended St. Paul's School. Peter spent three years working as a conscript in a coal mine during and after World War II. He earned a degree from Cambridge in 1950 and moved to New York

City, where he worked in a bookstore and the New York City Public Library.

Shaffer moved back to London in 1954, and his first play, *The Salt Land*, was produced by the BBC on television one year later. *Five Finger Exercise* opened in London in 1958, winning the Evening Standard Drama Award and establishing Shaffer's reputation as a playwright. One year later, the play opened in New York and won the New York Drama Critics Circle Award.

*Equus*, Shaffer's best known play, opened in New York in 1974. In 1975 it won a Tony Award and the Drama Desk Award for Best Foreign Play; Shaffer subsequently adapted it into an Oscar-nominated screenplay. Shaffer's next major play, *Amadeus*, won the 1981 Tony Award and Drama Desk Award, and played for over 1,000 Broadway performances. The film version received numerous Awards, including an Academy Award for Shaffer's screenplay adaptation. Shaffer's most recent play is *The Gift of the Gorgon*, which opened in 1992.

## Critic's Corner

The original production of *Equus* was acclaimed not only for the writing and performances, but also for the brilliant original staging, with the horses portrayed by actors in brown track suits and stylized horse-head masks, the cast seated onstage when they weren't performing, and part of the audience onstage as well, making it seem as though they were surrounding the action. The play has gone through many revivals and is a pop-culture icon; it has been referenced in such disparate venues as *The Simpsons* and the Robert Redford movie *Three Days of the Condor*. It has also garnered controversy both for onstage nudity and for what it portrays; the 1977 film version was criticized by animal rights activists for its realistic depiction of the violence against the horses. One of the play's most recent revivals stars *Harry Potter's* Daniel Radcliffe as Alan Strang. In its review of the revival, the *London Times* wrote of the play: "Peter Shaffer's *Equus* is without doubt one of the greatest English post-war plays. As a work of art, it is magnificent. Rarely does contemporary drama probe so deep."

Although the play itself ostensibly centers around Alan Strang, *Equus* is really about Martin Dysart.

The play's events are filtered through his perceptions and memory, and his judgments color every scene. As the focal point of the play, he remains equidistant from every character. Alan is wild impulse. Hesther is flat reason. Dysart speaks for reason but envies passion. He stands center stage and cures the former while arguing with the latter.

Dysart and Alan's sessions revolve around primal impulses: religion, sex, worship, fear, desire. In every character, these impulses have been displaced and subjected to substitution. Alan is deprived of Christianity and replaces it with worship of Equus. His parents neglect physical intimacy and substitute religion and pornography. Dysart displaces his "brisk" relationship with his wife with a pseudo-passion for ancient Greece. Only Alan is institutionalized, labeled insane, because his displacement of essential drives eventually becomes violent, socially unacceptable. However, his internal mechanisms are nearly identical to those around him.

Dysart "cures" Alan by replacing Equus with God, horses with girls, individuality with normalcy, passion with tepid mediocrity. His cure for pain is the deprivation of feeling altogether. In many ways, *Equus* has more in common with Romantic poetry than Post Modern drama. Although the setting is Post Modern, the basic sensibility is Romantic. Dysart effects his cure, but he is not pleased with it.

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"Peter Shaffer," [http://en.wikipedia.org/wiki/Peter\\_Shaffer](http://en.wikipedia.org/wiki/Peter_Shaffer)
- Website for 2007 Broadway revival of *Equus*, <http://www.equusonbroadway.com/home/>

## Selected Other Works by Peter Shaffer

### Plays

- Five Finger Exercise*, 1958.  
*The Private Ear*, and *The Public Eye*, 1962  
*The Royal Hunt of the Sun: A Play Concerning the Conquest of Peru*, 1964  
*Black Comedy*, 1965  
*White Lies*, 1967  
*The Battle of Shrivings*, 1970  
*Amadeus*, 1979  
*Black Mischief*, 1983  
*Yonadab*, 1985  
*Lettice and Lovage*, 1987  
*The Gift of the Gorgon*, 1992

### Screenplays

- Lord of the Flies*, 1963  
*Equus*, 1977

*Amadeus*, 1984

### Radio Plays

- The Prodigal Father*, 1957  
*Whom Do I Have the Honour of Addressing?*, 1989

### Television Plays

- The Salt Land*, 1955;  
*Balance of Terror*, 1957

### Media Versions of *Equus*

#### Audiocassette and Audio CD

*Equus*, BBC, Audioforum, 1986

#### DVD and Video Adaptation

*Equus*, MGM Home Entertainment, 1977

## General Objectives

1. To act out dialogue from a play
2. To visualize the staging of a play
3. To discuss the relationship between the textual and performative forms of a play
4. To contrast order/chaos and reason/passion.
5. To analyze the nuances of dialogue.
6. To discuss *The Normal*
  7. To evaluate madness in society
8. To explore the use of traditional symbols in contemporary settings
9. To link characterization with dialogue
10. To account for deviant behavior

## Specific Objectives

1. To visualize the staging of the play
2. To discuss Dysart's fear of *The Normal*
3. To evaluate religious impulses
4. To examine the role of sexuality in the play
5. To analyze the use of flashbacks
6. To compare Dysart and Alan as main characters
7. To map the internal structure of the play
8. To evaluate the benefit of Alan's treatment
9. To explore the play's literary references
10. To account for the characters' secret-keeping

## Literary Terms and Applications

**Staging:** the actual production of a play on stage. Staging involves placement of characters, design of the set and stage, movement of actors, lighting,

sound, and costuming. The staging of *Equus*, as described in the notes for production and stage directions, is peculiar and important to the meaning of the play. The movement and costumes of the horses emphasizes a seriousness and defuses domestic associations. Large portions of dialogue are juxtaposed conversations and flashbacks.

**Flashback:** disruption of chronology by insertion of earlier events. Much of the play occurs in flashbacks. Dysart and Alan will discuss an event, which discussion will fade into a flashback in which Alan acts out the topic of their discussion. This use of flashback allows the play to remain centered around Alan's therapy sessions while also explicating past events. The stylized use of flashback also colors the practice of psychiatry in the play. Alan is not just discussing his actions, he is reliving them.

## Cross-Curricular Sources

### Literature

Homer, *The Iliad; The Odyssey*

D.H. Lawrence, *Etruscan Places*

Ursula K. Le Guin, "The Ones Who Walk Away from Omelas"

Vladimir Nabokov, "Signs and Symbols"

Ovid, *Metamorphoses*

Anthony Shaffer, *Sleuth*

### Maps

*The Penguin Historical Atlas of Ancient Greece*, Penguin

### Music

Radiohead, "Fitter Happier;" "No Surprises"

### Plays (post World War II British)

Samuel Beckett, *Waiting for Godot*

John Mortimer, *The Wrong Side of the Park*

John Osborne, *The Entertainer*

Harold Pinter, *The Homecoming*

Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

### Philosophy

Michel Foucault, *Madness and Civilization*

Friedrich Nietzsche, *The Birth of Tragedy*

### Poetry

Samuel Taylor Coleridge, "Kubla Khan"

John Keats, "Ode on a Grecian Urn"

Rainer Maria Rilke, *Sonnets to Orpheus II:X*  
Arthur Rimbaud, "The Drunken Boat"

### Psychology

R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness*

*Your Adolescent: Emotional, Behavioral, and Cognitive Development from Early Adolescence Through the Teen Years*, Collins

### Reference

*Cambridge Illustrated History of Ancient Greece*, Cambridge University Press

*Cambridge Illustrated History of British Theatre*, Cambridge University Press

*The New Encyclopedia of the Horses*, DK Adult

### Religious Studies

The Book of Job, the Bible

"Many Paths to the Same Summit," Ramakrishna *Mythology*, Edith Hamilton

The Book of Revelation, the Bible

## Themes and Motifs

### Themes

- individuality
- conformity
- passion
- worship
- authority
- displaced sexuality
- vitality
- secrecy
- desire
- alternate divinity
- consumerism
- transference

### Motifs

- diverting one's sexual desire to a secondary object
- transferring a mode of worship from one religious context to another
- keeping secrets about one's pleasures
- confronting and examining social norms
- critiquing the field of psychology

## Meaning Study

Below are significant words, phrases, or sentences from the novel. Explain each in context. Chapter and page numbers pinpoint each entry so that you can re-read the passage in which it appears.

1. Any literalism which could suggest the cosy familiarity of a domestic animal—or worse, a pantomime horse—should be avoided. (“The Horses” p. 15)  
*(The abstract costuming and formal movements of the horses is designed to defamiliarize them, to reduce them to primal, untamed forces. Domestic animals have been trained, familiarized; they are safe. The horses of Equus are meant to be decidedly unsafe. The admonition against familiar domesticity allows the horses to convincingly bear the spirit of Equus, a god. It is important to note that the costuming of the horses reflects Alan’s perceptions of horses, not an objective reality. Horses appear on stage as he recounts memories of them.)*
2. Hesther: You mean his dad forbids him to watch?  
Dysart: Yes.  
Alan: It’s a dangerous drug.  
Hesther: Oh, really!  
Frank: It may not look like that, but that’s what it is. Absolutely fatal mentally, if you receive my meaning. (I:6 p. 27)  
*(This is an example of the idiosyncratic staging of the play. Hesther and Dysart are speaking about his progress with Alan. When Dysart reveals that Frank, Alan’s father, forbids him to watch television, Alan explains that “It’s a dangerous drug.” Alan is not actually speaking in the scene. Alan speaks in place of Dysart, who is relaying what Alan has said. This conversation fades into a reenactment of the argument between Frank and Dora about television. So three layers of time are present in this scene. In the present, Dysart is describing a conversation with Alan to Hesther. In the recent past, Alan is speaking to Dysart. In the more distant past, Frank is talking with Dora and Alan. However, the two latter conversations are representations of the content of Dysart’s conversation with Hesther, illustrations.)*
3. Behold!—I give you Equus, my only begotten son! (I: 14 p. 51)

*(Alan stands before the horse poster and recites the genealogy of Equus before ritually flogging himself. The language is derived from the Bible, as is much of the imagery. The horse poster replaces a graphic crucifixion scene. It occupies the same physical space, and Alan seems to transfer his worship from the latter to the former. The “chinkle-chankle” is analogous to Christ’s chains in the graphic poster, and Alan says that Equus is chained “For the sins of the world.”)*

4. Moments snap together like magnets, forging a chain of shackles. (II:22 p. 76)  
*(Dysart is delving to the root of his profession. He is skirting determinism. He recognizes that people are bombarded with experience from birth (and perhaps before) and that certain experiences are definitive in the production of personality. People are formed by their experiences. In retrospect, Dysart is able to recognize which events exert powerful influences on his patients, but he is unable to explain why, why those events and not others become significant in a person’s development. The language, “snap together” and “chain of shackles,” imply that Dysart believes that people are at the mercy of their experiences, that one cannot escape their influence.)*
5. Then in the morning, I put away my books on the cultural shelf, close up the kodachrome snaps of Mount Olympus, touch my reproduction statue of Dionysus for luck—and go off to hospital to treat him for insanity. (II: 25 p. 83)  
*(Dysart is explaining his jealousy of Alan. Alan’s passion and worship is immediate and vital, while Dysart’s is distant and mediated. Alan “stands in the dark for an hour, sucking the sweat off his God’s hairy cheek.” Dysart approaches his worship through books, pictures, and reproduction statues. The reference to Dionysus also summons the Nietzschean distinction between Apollonian order and Dionysian impulse. Dysart, the Priest of the Normal, exerts Apollo’s control over Alan’s Dionysian impulses.)*
6. The boy’s in pain, Martin. That’s all I see. In the end ... I’m sorry. (II: 25 p. 83)  
*(Hesther is responding to Dysart’s grave doubts about treating Alan. If Alan is purely wild, uncivilized*

passion, then Hesther is purely civilized reason. Dysart, who exerts the normalizing influence of psychiatry, stands between them. Hesther sees only a problem to be "fixed" in Alan. Dysart is conscious of the full range of ethical and social dilemmas implicit in treatment. He represents the Normal, but he is self-consciously aware of his role.)

7. I suppose it's just a substitute, really. (II: 28 p. 90)  
(Jill is referring to young girls' attraction to horses. This casual remark is sandwiched between the revelation that Frank attends "blue" movies and has a poor sexual relationship with his wife and Alan's imminent sexual failure with Jill, in which Equus displaces her. The play is full of sexual substitutes. Dysart's obsession with ancient Greece displaces his "brisk" marital relations. Frank substitutes movies for his overly "proper" wife. Young girls substitute horses for boys, but Alan substitutes horses for gods.)

8. My achievement, however, is more likely to make a ghost! (II: 35 p. 107)  
(Dysart is speaking of Alan in the final scene, shortly after Alan's "abreaction." Dysart predicts that Alan, now purged of his religious passion for horses, will become a shell of his former self. Passion, Dysart claims, "can be destroyed by a doctor," but it "cannot be created.")

9. multi-lane highways driven through the guts of cities, extinguishing Place altogether, even the idea of Place! (II: 35 p. 108)  
(Dysart continues predicting a cheerless existence for Alan. This line comes as Dysart substitutes "metal pony" (car) for horse and highways for "Field of Ha Ha," thus normalizing Alan's impulses by substituting regular objects and places. The "extinguishing Place altogether" is an interesting observation about the societal effects of automobiles. As travel becomes easier and more affordable, regions tend to become homogenized, extinguishing the sense of place. Also, the hermetically sealed automobile tends to erase distance and location. Places are experienced as discreet points in space, connected only by a certain amount of time spent sitting and listening to the radio.)

10. Do you know it's his face I saw on every victim across the stone? (I: 6 p. 26)

(Dysart is talking with Hesther about his dream of ceremonially sacrificing children. That Alan's face appeared on every victim indicates Dysart's discomfort with treating him. It is also an escalation of Dysart's growing unease with his profession generally, an unease which will burgeon throughout the play.)

## Comprehension Study

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations from the novel.

### Character

1. How does Alan exhibit madness?  
(Hesther succeeds in getting Alan committed to Dysart's care, rather than being imprisoned for life. On the surface, Alan appears quite mad. He sings when spoken to. He has blinded six horses with a metal spike. However, much of Alan's apparent illness is façade. He quickly stops singing and reveals himself to be taciturn, belligerent, suspicious, vulnerable, and moody. He seems juvenile, not insane. Of course, his religious attachment to horses is far outside normal experience. However, the application of Christian categories of thought to Equus conceptually frames Alan's religious inclinations as being no more insane than society's.)

In *Madness and Civilization*, Michel Foucault writes that madness is always internally logical. A man who refuses to eat because he is a glass of orange juice may be mad, but he is also consistent. Syllogism: Glasses of orange juice do not eat; I am a glass of orange juice; therefore I do not eat. Similarly, Alan's premises are often only vaguely rooted in what "normal" people call "reality," but he is always faithful to them. Equus watches his sexual failure with Jill and claims "I see you. Always! Everywhere! Forever!" so Alan blinds him. The assumption that an omniscient slave-god inhabits every horse may well be madness, but if one accepts that premise, then blinding horses is perfectly logical.)

### Staging

2. Describe Shaffer's use of flashbacks in his staging.  
(Often, there are two scenes being played out on the stage. In the present, a conversation



occurs. In the past, the content of that conversation is reenacted. If Dysart is telling Hesther about a previous conversation with Alan, that previous conversation may occur in the background. Similarly, when Alan describes his first experience of a horse, he reenacts that scene, while Dysart remains in the present asking questions.)

### Character Development

3. Compare Alan and Dysart's development.  
(Alan becomes increasingly verbose and open, while Dysart becomes increasingly hesitant and doubtful. As Alan's therapy progresses, Dysart's doubts about the goodness of that therapy increase. Their developments are inverse. Alan becomes "healthy" in a "normal" sense over the course of the play. Dysart, who is the "Priest" of the Normal, loses his faith in normalcy.)

### Structure

4. Compare the structures of Act I and II.  
(Both acts begin with a silent scene of Alan with Nugget, while Dysart comments. His comments become a monologue about his views on psychiatry. Each act ends with Alan acting out his experiences of Equus. At the end of Act I, he reenacts a midnight ride on the "Fields of Ha Ha." At the end of Act II, he recreates his blinding of the horses. Alan is naked in both final scenes, although he only mimes undressing at the end of Act I, while he is actually naked on stage in Act II. Shaffer claims that this discrepancy was a theatrical decision, not a literary one. Alan looked ridiculous riding naked.)

### Conflict

5. List the various sexual conflicts in the play.  
(The sexual relationships in the play are characterized primarily by distance and failure. Frank and Dora are sexually inactive. Frank displaces his desires by attending pornographic movies, while Dora replaces hers with religion. Margaret is Dysart's "area of maximum vulnerability." They have no sexual relationship. Dysart turns his passion towards ancient Greece and his patients; Margaret knits. Alan's sexual liaison with Jill is interrupted by Equus, and ends in dissatisfaction for both parties. Jill's mother universally disapproves of men because her husband disappeared.)

### Interpretation

6. Is Dysart projecting when he makes dire predictions about Alan's future?  
(Dysart's pronouncements condemning *The Normal* as insufferable and suffocating are framed as legitimate concerns about *The World* because of his position in the play. He is the therapist, the psychologist, the benefactor. He wields power and authority. However, he is also a person, and his concerns about *The Normal* increasingly appear to be regrets about his own life. He openly admires Alan's vital, immediate spirituality, and compares it unfavorably with his own mediated, distant worship. His final monologue reads as equal parts prediction and confession.)

### Atmosphere

7. Discuss the relationship between atmosphere and scene breaks.  
(A small note at the bottom of the character list reads: "The play is divided into numbered scenes, indicating a change of time or locale or mood. The action, however, is continuous." Generally, the lighting shifts with each scene, altering the mood. For example, scene 1 begins: "Darkness. Silence." In scene 2, "The light gets warmer." At the beginning of scene 6: "Light grows warmer." Scene breaks also indicate significant changes in place or time. For example, the scene breaks when Dysart visits the Strangs. Often, however, a single conversation will span several scenes, with the scene breaks indicating flashbacks or significant shifts in mood. Depending upon the director, he changes in scene would probably not be perceptible to the audience.)

### Motivation

8. Why does Alan blind the six horses?  
(Equus interrupts Alan's sexual encounter with Jill, rendering him impotent. Shifting in mode from the liberating Christian New Testament God to the jealous Old Testament God, Equus claims Alan exclusively. He claims to see everything Alan does all the time and predicts that Alan will forever fail sexually. Alan presumably blinds the horses because Equus inhabits every horse and by physically blinding them Alan hopes to spiritually blind Equus. However, the act is also one of desperation)

and retribution. "Because he was angry and scared" is as reasonable an explanation as any.)

#### Author Method

9. List the Christian language and imagery used to describe Equus.

*(Alan's horse poster replaces a graphic crucifixion scene. Transferring his worship from the one to the other, Alan invents Equus but retains an essentially Christian concept of divinity. The ritual beating (whipping) and chaining (chinkle-chankle) come directly from the replaced poster. Also, self-flagellation has a history in Christian Europe. Alan's recitations of Equus' lineage recall similar Biblical passages, as do his counting of enemy "Hosts.")*

*Similar to Christ, Equus is an "only begotten son" who comes for "The sins of the world." Equus' archaic form of address, full of "shall" and "thy," is also distinctly Biblical. The "Ark of the Manbit" recalls the "Ark of the Covenant," and Equus' omniscience parallels the application of Greek categories to the Christian God.)*

#### Unity

10. Describe the relationship between audience and the play's characters.

*(Because Dysart begins every Act by directly addressing the audience about his treatment of Alan, the relationship between audience and action is voyeuristic. This connection is strengthened when Frank hides among the audience while watching a voyeuristic film. Because 1) much of the play is reenactment of previous events 2) Dysart is aware of the audience's presence and 3) Dysart comments in his initial speech assume a time period much later than the events of the play, then it is possible that 4) the entire play is a reenactment for the benefit of the audience.)*

### How Language Works

1. Alan's recitation of the lineage of Equus is reminiscent of Old Testament genealogies :  
"Prince begat Prince. ... And Prance begat Prankus! And Prankus begat Flankus! ... Flankus begat Spankus. And Spankus begat Spunkus the Great, who lived three score years! ... And Legwus begat Neckwus. And

Neckwus begat Fleckwus, the King of Spit. And Fleckwus spoke out of his chinkle-chankle! ... And he said 'Behold—I give you Equus, my only begotten son!'" The selection of names displays an adolescent sensibility forced into the cadence of Biblical language, and the "only begotten son" adds New Testament content to Old Testament formulations.

2. In the opening monologue of Act II, Dysart says that Equus taunts him: "Why? ... Why Me? ... Do you really imagine you can account for Me? ... Poor Doctor Dysart!" In the final monologue of the play, Dysart responds: "All right—I Surrender! I say it! ... In an ultimate sense I cannot know what I do in this place—yet I do ultimate things." The repetition of Equus' taunt and Dysart's eventual response frame Act II like bookends. The act begins with a question and ends with an answer. Dysart eventually admits that he effects final, irrevocable "cures," despite his own limited understanding of the mechanics of the mind.
3. Dora's upper-class background becomes evident: "We've always been a horsey family. At least my side of it has. My grandfather used to ride every morning on the downs behind Brighton, all dressed up in bowler hat and jodhpurs!" Her addition "At least my side of it has" explicitly differentiates her from Frank and confirms his suspicion that she thinks she married beneath her station.
4. Phrases like "it's none of my beeswax" and "if you receive my meaning" define Frank's character. Alan repeats them mockingly when speaking of his father, which signifies that they represent his father to him.
5. When Alan asks the Young Horseman the name of his horse, he replies, "Trojan." The name echoes the Trojan horse in the Iliad. Just as the Trojan horse allows the Greek army access to Troy, Trojan, Alan's first significant encounter with a horse, allows horses access to the boy.
6. When Alan recreates his nighttime rides, his sentences become short and clipped. The pacing of the dialogue adds to a sense of tension and excitement:

DYSART: Can you see them?  
 ALAN: Yes!  
 DYSART: Which one are you going to take?  
 ALAN: Nugget.  
 DYSART: What colour is Nugget?  
 ALAN: Chestnut.  
 DYSART: What do you do, first thing?  
 ALAN: Put on his sandals.

## Across the Curriculum

### Drama

1. Mark every section in which Alan speaks about horses. Have one person read aloud these passages as a continuous monologue, while another person simultaneously reads aloud from an encyclopedia entry on horses. Take notes on and discuss the differences in treatment of the subject. What do you learn from the juxtaposition?
2. In a preface titled "The Horses," Shaffer describes the costuming and physical actions of the horses. Write alternate plans for treatment of the horses, including alternate costumes, masks, physical actions, timing, and relationship to the audience. How does the representation of the horses play a vital role in the play? How do your alternate horses change the play?
3. Selecting actors from popular films, cast *Equus*. Justify your selections based on the actors' physical appearance, range of abilities, and past performances.
4. Act out scenes from the play. Discuss the difference between reading the play and experiencing it. Identify elements of the play that seem primarily literary or theatrical.

### Art

1. Cut 3 inch-by-5 inch pages from *Equus*, a book on horses, an article about adolescent psychology, and a stock photography catalogue. Shuffle the pages and then bind them with binder clips. Treat the resulting codex as a guide to *Equus*. Read it carefully, and discuss how certain juxtapositions "talk about" the play and how they "converse" with one another.

Example: My "guide" to *Equus* is a random collection of pages from the play, an encyclopedia

entry about Arkansas, a book on typography, and a stock photography catalogue. Page one reads: "Sometimes the/work hard to get across straight/or they may need to dress/little to make them seem more/comfortable, or simply prettier." This line reminded me of the intense sexuality of the play and the duplicity of its main characters. The "work hard to get across straight" also reminded me of an article which claims that the play addresses working class closet homosexuality. Page two is a section of a woman's face with "DOUBT" just below her chin. Page three is a close-up of a map. Taken together, these two images are about place, roads, where they go, doubt, and the future. I was reminded of Dysart's final monologue.

The "guide" won't actually tell you anything new about the play. It is essentially a tool to let you figure out what you already know, and its informal/unconventional format allows you to make connections you might otherwise not make.

2. Create a mural comparing/contrasting Alan's two posters, the crucifixion and the horse. When Alan speaks of *Equus*, to what elements of the crucifixion does he refer?
3. Ignoring Shaffer's explicit instructions, craft a horse mask. Papier maché works well to make masks, as does plaster casting. Discuss the style of your mask in relation to the general staging of the play.
4. On page 62, Dysart claims that small gods inhabit quotidian objects and places. Create an illustrated guide to the pantheon of gods that you encounter in a normal day. Include the god's name, domain, pertinent factoids, and an illustration. Example: I usually encounter Blaghun One-Eyed (the cranky, one-eyed god of Sleeping In Late), Splvvvrt (a small sprite who inhabits my coffeemaker and who enjoys irritating my countertop), Mistah Mistah (the transplanted Southern deity who inhabits my truck and who, along with the squirrels who inhabit my tires, provides me with locomotion—the actual engine fell out years ago)—etc.

### Language

1. Compile a list of religious language used by Alan in reference to *Equus* or horses. Discuss how

the type of language Alan uses to talk about horses affects the play. Does the language put *Equus* in a specific conceptual space? Are there related concepts?

2. The Biblical quotes are primarily from the books of Job and Revelation. Examine these books in relation to *Equus* and 1) identify the source of the quotes 2) note significantly similar vocabulary or grammatical structures, and 3) discuss the relationship between *Equus* and the Biblical texts to which it refers.

#### **Economics**

1. Alan almost goes to prison for life, instead of entering therapy. Research and compare the cost of imprisonment and rehabilitation. Which costs more per annum? On average, do prisoners stay incarcerated longer than mental patients stay in treatment? Which is more expensive in the long run?
2. Perform a cost/benefit analysis for Alan's treatment. Include financial costs and benefits, but also emotional, psychological, spiritual, and societal. In the end, is the cure better or worse than the disease?

#### **Composition**

1. Write an essay about Dysart's religious convictions. What does he mean by "worship"? Where do his gods dwell? Why does he have reservations about treating Alan?
2. Divide the play among the entire class, each group taking an equal section. Choose an animal and rewrite the play in reference to that animal, substituting it for every reference to horses. Discuss how the change affects the play. Are the horses necessary for the meaning of the play? Or is it Alan's relationship to the horses that is most important, and thus any object of worship could be substituted?
3. Write entries in Alan's journal dated several years after his release from treatment. What is his life like now? What does he remember of the hospital? Of Dysart? Is he happy?
4. Choose any scene and rewrite it in a radically different time and setting. Example: Scene 1 in Medieval France or Scene 17 in twenty-third

century Mexico.

5. Plato wrote that the unexamined life is not worth living. However, only examination raises the question of living's worth. Write an essay in which you contrast the content of Dysart's final speech with its perspective. Is *The Normal* only terrifyingly oppressive from an external perspective?

#### **Music**

1. Listen to Radiohead's concept album, *OK Computer*. Compare the album's concerns about normalcy to Dysart's. How do both portray average life? Listen, in particular, to "Fitter Happier" and "No Surprises."
2. Watch television commercials for approximately an hour. Watch only commercials; when a program comes on, change the channel. Take notes on the role of music in commercials. What kinds of music do advertisers use? For what kinds of products? Generally, what is the relationship between the music and the product? Draw up a chart that shows your findings and present it in an oral presentation.
3. Make up your own products and write jingles for them. Sing the jingles for the class, or record and play them.

#### **Literature**

1. Read passages from the *Iliad*. What about the poem would interest Dysart? How are horses portrayed in the poem? How is religion depicted?
2. Citing dialogue from the play, chart Alan's transformation during treatment. Which scenes contain major events in his development? What is the general arc of his development? Where does he begin? Where does he end?
3. Play a characterization game. Pick a character and read his or her lines aloud until someone guesses the character's name. Then pick another character and start again. Each correct answer counts as a point. Discuss how it's possible to tell characters apart based on 1) how they speak and 2) about what they speak.

4. Draw a chart of relationships between characters and label each with at least two themes. Example: Dysart and Margaret/frustrated sexuality, the terror of *The Normal*, domestic alienation; Frank and Dora/frustrated sexuality, domestic alienation, and religion; Dysart and Alan/religion, the terror of *The Normal*, and psychiatry.

### Social Studies

1. Make a website about horses in ancient Greek culture. Include famous horses, gods disguised as horses, the Trojan horse, creatures resembling horses, creatures partly horse, the social significance of horses, their economic function, and a short history. Provide links to websites about ancient Greek culture and mythology.
2. Research trials involving minors accused of violent crimes and present your findings in a chalk talk. Generally, how are the minors charged? How are the cases prosecuted? Approximately how many such cases occur each year? Are the accused usually imprisoned or admitted to therapy? Provide statistics for discussion.
3. Research and present examples of ritual blinding in mythology, both ancient Greek and from other cultures. What is the "meaning" of the act in the context of its culture?

### Psychology

1. Make an oral report on child psychology in the twentieth century. Include influential practitioners and theorists; major advances in method, technology, and pharmacology; changing social perceptions of the practice; and a timeline.
2. Write an encyclopedia entry on R.D. Laing and his thought. Discuss the similarities between his ideas and Dysart's.
3. Make an oral presentation on the relation between mental health and religious behavior. Is religious behavior a necessary ingredient of or an impediment to a "healthy" life? Include a range of examples, ranging from deviant cults to nihilistic atheism.

### Religious Studies

1. Research Apollo and Dionysus as a pair of opposites in Western thought. What does each represent? How does Dysart represent Apollo? How does Alan represent Dionysus?
2. Make an illustrated guide to Greek mythology. Include each god, the relations between the gods, their domains, interesting anecdotes, typical iconography, and Greek mythological influence on other cultures and religions, such as the Romans or Christianity.

### Cinema

1. Watch the film version of *Equus*. List and discuss deviations from the text and artistic decisions inherent to film.
2. Using a home video camera or digital video, make short vignettes from scenes of Alan's therapy. Experiment with odd lighting and camera angles to convey the sense of strangeness about which Dysart speaks. Discuss your experience of trying to transfer elements of the story to film and identify elements of the play which you found to be purely theatrical.

### Journalism

1. Write a press release announcing Alan's "cure" and release from the hospital.
2. Write a news article detailing Alan's blinding of the horses. Remain strictly neutral and objective. Compare your article with Shaffer's reenactment of the crime in the penultimate scene.
3. Set up an interview with Martin Dysart. Question him about his views on Alan's crime, psychology, society, worship, religion, individuality, sexuality, marriage, conformity, normalcy, vitality, ancient Greece, quotidian gods, crime, punishment, and mental illness.

### Alternate Assessment

1. Write a scene showing Alan's life five years after his release from Dysart's care, then perform the scene.

2. Attend a performance of *Equus*. Discuss how the director's interpretation of stage directions and characters changed your understanding of the play.
3. Compile a list of every mention of eyes in the play. How are eyes important in the play? Are they symbols? What kinds of eyes are in the play? What do they communicate? What other body parts are mentioned repeatedly?
4. Read selections from Ovid's *Metamorphoses* and comment on 1) the relationships between humans and animals 2) the types of transformations that characters experience and 3) similarities between the *Metamorphoses* and *Equus*.
5. Write an essay analyzing the significance of sexual frustration in the play. Include commentary on the relationships between Dysart and Margaret, Dysart and Hesther, Alan and Jill, Alan and Equus, and Frank and Dora.

## Vocabulary Test

Circle the most appropriate definition for each word in boldface.

1. jodhpurs
  - a. riding pants
  - b. spurs
  - c. barricades for horse jumping
  - d. equestrian helmets
  
2. pallid
  - a. circular or revolving
  - b. lacking color
  - c. wide and flat
  - d. having heavy lidded eyes
  
3. palpable
  - a. thick and pulpy
  - b. malleable
  - c. touchable or noticeable
  - d. thin and watery
  
4. row
  - a. a noisy argument
  - b. a meeting
  - c. an urban dwelling
  - d. a type of rock formation
  
5. truculent
  - a. immobile
  - b. sweet and sticky
  - c. harshly self-assertive
  - d. reluctant
  
6. glower
  - a. to laugh lightly
  - b. to stare angrily
  - c. to sit heavily
  - d. to slap on the shoulder
  
7. plinth
  - a. a support for a bridge, usually driven deep into the earth
  - b. a type of subjective measurement, similar to a "pinch"
  - c. a base, usually a square stone block
  - d. a person with poor oral hygiene
  
8. oblique
  - a. at a right angle
  - b. a tall tapered column
  - c. indirect or obscure
  - d. any blunt weapon
  
9. infallible
  - a. incapable of error
  - b. capable of being fallen into
  - c. a universal term meaning "divinity"
  - d. the inner edge of a flower petal
  
10. furtive
  - a. set in the ground
  - b. capable of running long distances
  - c. dark in color
  - d. sly or stealthy
  
11. queue
  - a. the act of arriving early
  - b. a line
  - c. a leafy legume
  - d. a small part
  
12. abreact
  - a. to react slowly
  - b. to construct a fictional life in response to trauma
  - c. to speak about a repressed memory
  - d. to cease responding to external stimuli
  
13. insuperable
  - a. incapable of being overcome
  - b. annoying or painful
  - c. capable of floating on water
  - d. unable to concentrate
  
14. mooning
  - a. daydreaming
  - b. working a second job at night
  - c. keeping secrets
  - d. entering a building by stealth
  
15. daft
  - a. the portion of a ship above water
  - b. attentive
  - c. a horse-drawn sled
  - d. silly

## Comprehension Test A

### Part I: Character Identification (30 points)

Name the characters who fit these descriptions.

- \_\_\_\_\_ 1. worships a poster of a horse
- \_\_\_\_\_ 2. enjoys Greek mythology
- \_\_\_\_\_ 3. spots Alan at a pornographic movie
- \_\_\_\_\_ 4. secures Alan a job at the stables
- \_\_\_\_\_ 5. takes Alan on his first horse ride
- \_\_\_\_\_ 6. is conventionally religious
- \_\_\_\_\_ 7. works in an appliance store
- \_\_\_\_\_ 8. begs Martin to take a case
- \_\_\_\_\_ 9. is a socialist
- \_\_\_\_\_ 10. tries to seduce Alan
- \_\_\_\_\_ 11. notices that horses have been taken out at night
- \_\_\_\_\_ 12. asks for a truth serum
- \_\_\_\_\_ 13. is banned from the hospital
- \_\_\_\_\_ 14. disapproves of television
- \_\_\_\_\_ 15. suffers from "menopause"

### Part II: Fact or Opinion (20 points)

Mark the following statements either T for True, F for False, or O for Opinion.

- \_\_\_\_\_ 1. Alan is hospitalized because he assaulted horses.
- \_\_\_\_\_ 2. Jill and Alan enjoy an intimate relationship.
- \_\_\_\_\_ 3. Therapy will make Alan happy and emotionally stable.
- \_\_\_\_\_ 4. Dora blames herself for Alan's actions.
- \_\_\_\_\_ 5. Martin is ambivalent about Alan's therapy.
- \_\_\_\_\_ 6. Alan sings opera instead of answering questions.
- \_\_\_\_\_ 7. Dora allows Alan to watch Westerns at their neighbor's house.
- \_\_\_\_\_ 8. Martin dreams about sacrificing children.
- \_\_\_\_\_ 9. Martin gives Alan a truth serum.
- \_\_\_\_\_ 10. Martin is incapable of successfully treating Alan.

### Part III: Stage Directions Identification (20 points)

Name the characters to whom the stage directions apply.

- \_\_\_\_\_ 1. taps his pen on the wooden rail
- \_\_\_\_\_ 2. mimes locking a heavy door
- \_\_\_\_\_ 3. snatches up the invisible pick
- \_\_\_\_\_ 4. begins to advance slowly, with relentless hooves
- \_\_\_\_\_ 5. sits, opening a file
- \_\_\_\_\_ 6. walks briskly round the circle, a blanket over her arm
- \_\_\_\_\_ 7. singing
- \_\_\_\_\_ 8. wrings her hands in anguish
- \_\_\_\_\_ 9. pulls ALAN from the horseman's shoulders
- \_\_\_\_\_ 10. They each remove their shoes, their socks, and their jeans.

### Part IV: Essay Questions (30 points)

- 1. Discuss the significance of the play's references to ancient Greece.
- 2. Describe Alan's relationship with Equus.
- 3. Account for Dysart's "professional menopause."
- 4. Compare the romantic relationships in the play.
- 5. Contrast Dysart and Alan's character development.



## Comprehension Test B

### Part I: Quotation Identification (30 points)

Identify speakers of quotations.

- \_\_\_\_\_ 1. Hooligan! Bloody Hooligan!
- \_\_\_\_\_ 2. Martin, this is the most shocking case I ever tried.
- \_\_\_\_\_ 3. Equus—son of Fleckwus—son of Neckwus—Walk.
- \_\_\_\_\_ 4. Actually, the main rule is: enjoy yourself.
- \_\_\_\_\_ 5. I'm jealous, Hesther. Jealous of Alan Strang.
- \_\_\_\_\_ 6. This isn't a Remington! I wanted a Remington!
- \_\_\_\_\_ 7. The Normal is the indispensable, murderous God of Health, and I am his Priest.
- \_\_\_\_\_ 8. Religion's at the bottom of this!
- \_\_\_\_\_ 9. I give them this little tape recorder.
- \_\_\_\_\_ 10. That's Straw Law.
- \_\_\_\_\_ 11. Jesse James.
- \_\_\_\_\_ 12. What is your first memory of a horse?
- \_\_\_\_\_ 13. He's a loony, isn't he?
- \_\_\_\_\_ 14. I wish I was a cowboy.
- \_\_\_\_\_ 15. Come up on Saturday. I'll introduce you to Mr. Dalton.

### Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- \_\_\_\_\_ 1. What does Dysart give Alan to make him recount the night of his crime?  
\_\_\_\_\_
- \_\_\_\_\_ 2. Why does Hesther want Dysart to take Alan's case?  
\_\_\_\_\_
- \_\_\_\_\_ 3. Who gives Alan the horse poster?  
\_\_\_\_\_
- \_\_\_\_\_ 4. Where would Dysart like to move?  
\_\_\_\_\_
- \_\_\_\_\_ 5. Who is Alan's god?  
\_\_\_\_\_
- \_\_\_\_\_ 6. Where does Alan work during the week?  
\_\_\_\_\_
- \_\_\_\_\_ 7. Where do Jill and Alan go on their date?  
\_\_\_\_\_
- \_\_\_\_\_ 8. For whom does Margaret knit clothes?  
\_\_\_\_\_
- \_\_\_\_\_ 9. What did the horse poster replace?  
\_\_\_\_\_
- \_\_\_\_\_ 10. What does Alan shout in his sleep?  
\_\_\_\_\_

### Part III: Fill-in (20 points)

Fill in the words that complete each statement.

1. Hesther jokes that \_\_\_\_\_ will be \_\_\_\_\_'s new God.
2. Jill's \_\_\_\_\_ dislikes men because her \_\_\_\_\_ disappeared.
3. \_\_\_\_\_ secretly went \_\_\_\_\_ at night every three weeks.
4. Dalton shows Alan how to remove a \_\_\_\_\_ with a \_\_\_\_\_.
5. At the end of his dream, Dysart's \_\_\_\_\_ slips and the priests see his \_\_\_\_\_.

### Part IV: Essay Questions (30 points)

1. Discuss Dysart's "cure" for Alan.
2. Describe the stage and how characters use it.
3. Analyze Horse as symbol.
4. Account for Dysart's dream.
5. List recurring themes in the play.

## Answer Key

### VOCABULARY TEST

1. a
2. b
3. c
4. a
5. c
6. b
7. c
8. c
9. a
10. d
11. b
12. c
13. a
14. a
15. d

### COMPREHENSION TEST A

#### Part I: Character Identification (30 points)

1. Alan Strang
2. Martin Dysart
3. Frank Strang
4. Jill
5. A Young Horseman (Jesse James)
6. Dora Strang
7. Alan Strang
8. Hesther Salomon
9. Frank Strang
10. Jill
11. Harry Dalton
12. Alan Strang
13. Dora Strang
14. Frank Strang
15. Martin Dysart

#### Part II: Fact or Opinion (20 points)

1. T
2. F
3. O
4. F
5. T
6. F
7. T
8. T
9. F
10. O

#### Part III: Stage Directions Identification (20 points)

1. Martin Dysart
2. Jill

3. Alan Strang
4. Nugget
5. Martin Dysart
6. Nurse
7. Alan Strang
8. Dora Strang
9. Frank Strang
10. Alan Strang and Jill

#### Part IV: Essay Questions (30 points)

Answers will vary.

### COMPREHENSION TEST B

#### Part I: Quotation Identification (30 points)

1. Frank Strang
2. Hesther Salomon
3. Alan Strang
4. Harry Dalton
5. Martin Dysart
6. Customer
7. Martin Dysart
8. Frank Strang
9. Martin Dysart
10. Alan Strang
11. Horseman
12. Martin Dysart
13. Harry Dalton
14. Alan Strang
15. Jill

#### Part II: Short Answer (20 points)

1. a placebo truth pill and a cigarette
2. because most people, including psychologists, would be disgusted
3. Frank Strang
4. Greece
5. Equus
6. an appliance shop
7. a pornographic movie and then the barn
8. orphans
9. a graphic poster of the crucifixion
10. "Ek!"

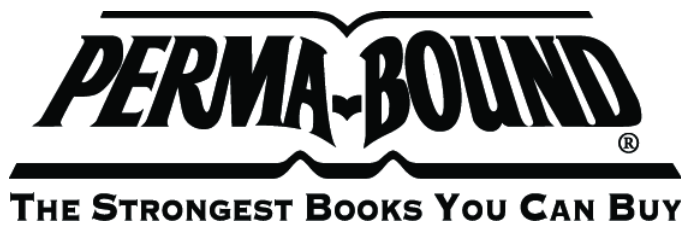
#### Part III: Fill-in (20 points)

1. Martin Dysart, Alan Strang
2. mother, husband
3. Alan Strang, riding
4. stone, pick
5. mask, green sweat

#### Part IV: Essay Questions (30 points)

Answers will vary.





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