



## Post-Reading Activities:: Artistic Representations of War

### Objective

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- Exploring the ways in which art can represent soldiers' lives and war.

### Guiding questions

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- How can art represent war?
- What kind of reaction do we, as readers or spectators, have to representations of soldiers' lives and war?

### Activities

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- The class will be divided into small groups. Each group will answer these discussion questions: What kinds of historical and geographical references are there in the play, if any? Does the author directly refer to war at all? If he does, what is his approach to the description of war? Then each group should come up with a description of Galy Gay and reflect on the evolution of his character. Wrap up by comparing answers.
- Students will be asked to work with the script and to identify the parts of the play that reflect the author's opinions on soldiers and on the army in general. They will be asked to fill out the table:

EXCERPT	ATTITUDE/OPINION OF THE AUTHOR	COMMENTS ON HOW THIS PART WAS REPRESENTED ON STAGE
<i>Example:</i> 'We can't let anything happen to our military paylogs. A man can be replaced anytime, but if a paylog isn't holy, then nothing is' (4)	Irony	It was absent in the play, or: it was different because...

Students will then come up with questions that they would address to the director on his view on war, on the military and on their relation with art.

- The class will be divided into small groups. Each group will look for other examples of plays/novels that have tried to represent soldier's life. A comparison with Brecht's play will follow.

### **Further suggestions**

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- After a reflection on the ways *A Man's A Man* represent war, each group will write a short dialogue for an imaginary play set in a contemporary war-setting. The groups will write two versions of the same dialogue: one has to be approached using irony, and the other has to have a different approach. To wrap-up, the groups will stage the dialogues they have written.