



# CURRICULUM GUIDE

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*This Curriculum Guide prepared by Kevin G. Dunn for the Education Department at the Huntington Theatre Company.*

# HOW TO USE THIS GUIDE

There are a number of ways to use this curriculum guide, depending upon your own curriculum and teaching style. On pages 4 to 5 is general background information – **Characters, Synopsis, Objectives** and **Audience Etiquette** – to be used as preparation before your students have read or seen the play.

On pages 6 to 8 you will find **Themes, Motifs, & Allusions**, which will help students understand and appreciate the play. On pages 9 to 10 is the **Arts Assessment**, which consists of several interactive, hands-on activities in drama and design to inspire further consideration of the play. All of these sections may be used before or after your students have read or see the play.

On pages 11 to 17 are **Supplementary Materials** that will enhance your students' experience of the play. We have designed these materials to be versatile, so that you can use them selectively as you see fit. The first of these is the **Mastery Assessment** on page 11. This consists of several questions on the play, broken down by scene, which we have designed to insure both that the students are doing the assigned reading, and that they are giving it thought and consideration. These questions are ideal for quizzes or homework assignments.

The remaining **Supplementary Materials** begin on page 12, and include additional activities, important quotes, open response questions, and a vocabulary list.

On pages 18 to 20 are multiple **Lesson Plans** designed for 2-, 4-, and 6-day units. Please feel free to mix and match questions and exercises from different sections, and to use this curriculum guide in whatever way suits the needs of your class.

# CHARACTERS IN *CAPTORS*

All of the characters in *Captors* are dramatizations of real historical figures.

**Malkin (Zvika):** An Israeli agent who specializes in disguise and explosives. He is the one who captures Eichmann and who, despite direct orders from Hans, forms a relationship with the Nazi.

**Eichmann:** “The architect of the Holocaust” who has been hiding out in Buenos Aires, Argentina for ten years to escape charges of crimes against humanity.

**Hans:** The leader of the squad of Israeli agents. According to higher orders, he is the only one who is to interrogate or even speak with Eichmann.

**Uzi:** Another Israeli agent, who has also been a mentor to Malkin.

**Cohn:** A biographer or ghost-writer for Malkin who, decades after the events in Buenos Aires, interviews Malkin. All of the events involving Eichmann in the play are represented through Malkin’s memory as he describes them to Cohn, and therefore are not infallible.

## SYNOPSIS

On May 11, 1960, Israeli agents abduct Adolf Eichmann in Buenos Aires, and take him to their safe house for questioning. Because at this point Eichmann is an Argentine citizen, it becomes vital that the agents get him to sign a document stating that, of his own free will, he will be brought to Israel for trial. But Eichmann is a psychological mastermind and, even while chained and handcuffed, he manages to sow doubt and tension among the Israeli agents.

# OBJECTIVES

## Students will:

1. Learn the play's historical context.
2. Identify central themes in *Captors*, including:
  - a. Revenge, hypocrisy, and relative ethics
  - b. The interrelationship between history, memory, and mortality
3. Discuss how a play about a German war criminal and an Israeli covert agent relates to American politics and to their own lives.
4. Participate in hands-on activities that enhance understanding of the play and of the production.
5. Critique the Huntington Theatre Company's production of the play.

# AUDIENCE ETIQUETTE

Because many students have not had the opportunity to view live theatre, we are including an audience etiquette section with each curriculum guide. Teachers, please spend time on this subject; it will enhance your students' experience at the Huntington.

- a. How does one respond to a live performance of a play, as opposed to a film at a movie theater? What is the best way to view a live performance? For what should you look and listen?
- b. What is the audience's role during a live performance? How do you think audience behavior can affect an actor's performance?
- c. What do you know about the theatrical rehearsal process? Have you ever participated in one as an actor, singer, director, or technician?
- d. How do costumes, set, lights, sound, and props enhance a theatre's production?

# CONTEXT

Concurrent with World War II (1939-1945), Nazi Germany carried out a large scale genocide known as the Holocaust (or the **Shoah**) against several minority groups, the largest being people of Jewish descent, and the others including Romani (gypsies), homosexuals, and religious and political opponents. The chief organizer of the Holocaust was Adolf Eichmann.

After the war, **the United Nations** resolved to partition **Palestine**, which resulted in the creation of **the State of Israel**. Among other reasons, this was to create a home for the Jews who had been displaced by the Holocaust. One of the new state's top priorities was the capture and legal prosecution of the perpetrators of the Holocaust, of which Eichmann was the highest-ranking survivor. Eichmann and many other Nazis had sought refuge in Argentina, a country that had been neutral during the war, but that, under the leadership of **President Juan Perón**, had sympathized ideologically with the Nazi movement.

In 1960 agents of **Mossad**, Israel's intelligence agency, secretly captured Eichmann and smuggled him to Jerusalem for trial. The Israeli court found him guilty of **Crimes Against Humanity**, and he was executed in 1962. To date he is the only person to be executed in the State of Israel.

# THEMES, MOTIFS, & ALLUSIONS

## REVENGE, HYPOCRISY, AND RELATIVE ETHICS

After World War II, twenty-four prominent Nazi officials were questioned in the **Nuremberg Trials**, in which they were charged and found guilty of Crimes Against Humanity. These trials established **the Nuremberg Principles**, the most important of which is the fourth:

“The fact that a person acted pursuant to order of his Government or of a superior does not relieve him from responsibility under international law, provided a moral choice was in fact possible to him.”

Within the play, Malkin, Hans, and Uzi pursue Eichmann, assuming his guilt despite the fact that he was “just following orders.” However, the three agents are themselves receiving orders from Isser Harel, the head of Mossad in Israel. More locally, Malkin is receiving orders from Hans and Uzi. One of these is the order not to speak with Eichmann, an order which Malkin deliberately ignores. In the first act, Uzi and Malkin have the following exchange:

**Uzi:** Zvika. Don't be difficult. Resist the urge, however great, to engage. This is the order.

**Malkin:** I was taught to question orders. I was taught that doing so separates us from them.

**Uzi:** It does. You learned well.

**Malkin:** And you *taught* well. But apparently you no longer practice what you teach.

Also at play in *Captors* is the three agents' desire to seek personal justice against Eichmann. Malkin especially struggles with this urge, and in Act One nearly kills Eichmann. However, the agents have to maintain the **moral high ground** – that is, they cannot murder a man for being a murderer.

- The theme of Revenge is one of the most common in literature – probably because it is one of the most basic human desires. Think of another work that you have read in which revenge plays a major role. Within that work, what does the character that seeks revenge have in common with the Israeli agents in *Captors*? How do the characters differ?

In *Captors*, the agents restrain themselves from killing Eichmann. Yet, a few months later, in Israel, Eichmann receives the death penalty; his

capture and execution were celebrated both in Israel and worldwide as a source of closure after World War II and the Holocaust.

- What is the moral difference between killing Eichmann in Argentina and killing him in Israel? Is it a matter of location? Is a deliberate decision to kill better than a vengeful impulse to kill? Does trying him in court legitimize the killing by formalizing it? Or is there no difference after all?
- In 2010, the United States executed 46 people, most of them for murder. To this day, Adolf Eichmann is the only person in the history of modern Israel to be executed by the state. What do these statistics say about the respective ethos (“character”) of the two countries?
- When he was the governor of Texas, George Bush oversaw the execution of 152 prisoners. Rick Perry, the current governor of Texas and candidate for the Republican nomination for president, has overseen 234 executions to date. What characteristics, good or bad, does this show in a leader? Firmness? Cruelty? Decisiveness? Arrogance?
- On your own, research the Nuremberg principles. What about them surprises you? What about them do you not understand? Should any of the principles be taken away? Can you think of one that should be added?

## **HISTORY, MEMORY, AND MORTALITY**

Another prominent theme in *Captors* is the transience of time, and the inability of humans to reconcile memory with history. Because the play is viewed through the lens of Malkin’s memory, the audience sees the events as Malkin tells them to Cohn, not necessarily as they actually happened. Thus, there is the confusion over whether Malkin said *Un momentito señor*, or simply *Momentito* in Act One, and over whether he brought an apple to Eichmann at the beginning of Act Two.

Also at play is the relation between Malkin’s memory and the significance that he places upon it, particularly as he enters old age. He was thirty-two when the events in Buenos Aires transpired in 1960, but now, recounting the event in 1990, according to the playwright’s comments, “he is much older than 32—bald, hunched, wearing thick glasses.” The defining moment of Malkin’s life was in his youth, and he has romanticized his experience with Eichmann. Now, in old age, he is trying to recreate that experience so that it will be remembered by future generations by way of his memoir.

Eichmann, too, tries to achieve a kind of immortality through the events of the play. The only way that Malkin can get him to submit to go to Israel is by promising him a “podium” from which he can tell his side of the story to the world. Although Eichmann is brought to justice, he does get the world-wide media-frenzy he had hoped for. At the end of the play, Cohn and Malkin have the following exchange:

**Cohn:** You brought the man to justice, right? For all the world. And he died for his crimes. Which is what you wanted.

**Malkin:** And he escaped anonymity, found his place in history. Which is what *he* wanted. Right?

- Do you think that Malkin changed the story of Eichmann’s capture intentionally? Why do you think so?
- What is the most significant change between Eichmann’s historical capture and his capture according to Malkin? How would the play be different if Malkin remembered the capture more accurately?
- What effect does Cohn have on Malkin’s vision of the story? If Malkin wrote the memoir himself, would it be the same? If so, why does Malkin need the help of a writer? If not, in what ways does Cohn change the tone of Malkin’s story?

The question of memory versus history has long been a subject of discussion among historians, philosophers, and psychologists. Many have argued that memory, although not as factually reliable as history, is in many ways superior, because it can be adapted and shared, and can act as a segue between the past and the present, whereas history is objective and impersonal, and is locked in the past.

- Think of a specific event in your life that you remember one way, and then found out later that your memory was incorrect. Why might you have remembered it incorrectly? Does your “incorrect” version of the event have any advantages over the factual version? What would be the dangers of ignoring the facts and abiding only by your memory?
- How is your memory similar to Malkin’s? What is the driving force behind your and his memories?

**Group Project:** Research the story of Adolf Eichmann’s capture, using sources outside of the play. In what ways does it differ from Malkin’s telling? Why does Malkin’s story differ in these ways?



# ARTS ASSESSMENT

## DRAMA

**Characterization:** choose a character from *Captors* to portray, as if you were preparing for rehearsal. Consider your character's cultural background and how it influences his actions in the play. Then, as your character, answer the following questions:

1. What do I want? What is my overall objective?
2. What stands in the way of what I want? What or who are my obstacles in the way of achieving my objective? Does what I want change throughout the course of the play? How?
3. How, if at all, does my character change during the course of the play? What is my character's journey or plot transformation?
4. Are there any contradictions inherent in my character?

**Role Playing:** Improvise an important moment from *Captors*. Test the effects of changing something about the performance – tone of voice, a character trait, or a vital remark. How does such a change affect the selected moment? How does the pacing or posturing of an actor affect the timing of the piece? Is it possible that a change in the tone of voice can turn a serious moment into a humorous one?

Improvise a scene that is mentioned in the play but is not present, e.g. The Israelis eating Rosa's cooking, Hans trying to get Eichmann to talk at the beginning of the second act, or Eichmann defending himself in an Israeli court.

Choose one character at a particularly defining moment in his life, prior to or subsequent to the events of *Captors*. Individually create a monologue, or in pairs create a dialogue, which portrays this defining moment in the character's life. How do the character's choices and reaction to this fictional defining moment compare with the events in the play?

# ARTS ASSESSMENT

## DESIGN

**Costume Design:** Imagine that you have been asked to design costumes for the play. For each scene, write down what each character is wearing. Then, draw the costumes, or provide pictures from magazines or the internet as a visual aid for your plan.

**Set and Lighting Design:** The action of *Captors* occurs in two places: a house in Buenos Aires and a room in Cohn's office. The action shuttles between several different locations within the house and office, which presents a challenge: one stage has to be an appropriate environment for all the events and time periods of the play. Furthermore, the action in Buenos Aires is not occurring "currently," but only in Malkin's memory as he talks to Cohn.

Imagine that you are the set and lighting designer, and write a detailed description of the play's set, or make a detailed drawing. How big is the house in Buenos Aires? Is it decorated? What furniture is there, and how is it arranged? Where on the set will the characters be at crucial moments in the scene? How would you convey the transition between memory and actuality?

After attending the production, compare your description, the description at the end of the play, and the Huntington's set. Which is most appropriate for the events of the play?

# SUPPLEMENTARY MATERIALS

## MASTERY ASSESSMENT

### Act One

1. What happened to Malkin's sister?
2. What item of Eichmann's was left behind on the dirt road when the Israeli agents captured him?
3. What is the one part of traveling to Argentina that the Israeli agents did *not* plan for?
4. What physical characteristic, according to Malkin, is the key to any portrait?
5. Why can't the Israelis smuggle Eichmann to Israel in a crate, disguised as luggage?
6. What luxury does Eichmann request from Malkin?
7. What does Uzi mean when, at the end of Act One, he says of Eichmann, "We're just given him exactly what he want."

### Act Two

1. What did Eichmann begin doing (or not doing) as a form of protest at the beginning of Act Two?
2. What does Malkin bring Eichmann when he goes to his cell at the beginning of Act Two?
3. When he was a child, Malkin put on a disguise to fool someone. Who was it?
4. In act two, Eichmann says to Malkin: "I'll confess something. Something I probably shouldn't." What does he confess?
5. How does Malkin convince Eichmann to give his signature?
6. Where did Malkin get the wine that he served Eichmann? For what was it supposed to be used?

## CRITIQUE

- After attending the production of *Captors* at the Huntington Theatre Company, write a two-page review of the production. Try to critique the artistic and technical aspects of the play – the set, lighting, etc. – and the play in general – how well the Theatre Company as a whole brought Wiener’s play to life.
- **Group Project:** Divide into two groups: those who felt that the Huntington’s production of *Captors* was a well-considered adaptation of the play, and those who did not. Stage a debate with the opposing side. If you are arguing against the Huntington’s production, give specific examples of how it fell short. If you are arguing in favor, give specific examples of how it improved your understanding of the play.

## IMPORTANT QUOTES

*Use the following quotations to discuss specific events in Captors in context, or to discuss the universal ideas expressed by the quotations. You might use the quotations as springboards to essays or role-playing, or as the first lines of letters, poems, or short stories. Develop any theme you choose. Also search for pictures, paintings, music, or any work of art to which you might apply one of these quotations as a title.*

### Act One

**Malkin:** My job was to make sure that not a hair on his head got mussed. That was our action, yes?

**Cohn:** Your “action.” But not, necessarily, your *intention*...?

**Uzi:** Zvika. Don’t be difficult. Resist the urge, however great, to engage. This is the order.

**Malkin:** I was taught to question orders. I was taught that doing so separates us from them.

**Uzi:** It does. You learned well.

**Malkin:** And you *taught* well. But apparently you no longer practice what you teach.

**Eichmann (to Malkin):** You’re a soldier, yes? You do as you’re directed. Why did you come here and get me? See? There is no difference.

**Malkin to (to Cohn):** I know why I’m here and I know what I’ve done. What have *you* done? Put some words on a page? Put others’ lives on a grid, as if you could chart identities like points on a map?

## Act Two

**Malkin:** I didn't bring the apple with me... it's not a minor point. Uzi and I *discussed* bringing in food, but figured that could seem aggressive. I only brought the cigarettes. I don't even know if we had any apples left. Why am I turning that place into the goddamn Garden of Eden?

**Malkin:** You asked me, before, what he was like. You want to know? He's like a dog. A dog who knows nothing beyond his bone. Imagine trying to talk to a dog, trying to get him to understand that he shouldn't bite people. He'll just stare at you until you toss him another bone. Then he'll bring it back and stand in front of you, waiting to be patted on the head. And you have to do it. You have to pat him, to pet him.

**Malkin:** I've done just as you demanded, worn a new hat. I've talked to him. No threats. Just talk. We have a *relationship*. And I tell you: That man doesn't even deserve to be *executed*. We came here chasing something that is *not there*.

**Uzi:** What we're "chasing" is not for us to decide.

**Malkin:** Oh, right – because we don't decide anything. We're just order-followers, right?

**Uzi:** Our work is never solely about the *action*. You know it. It's the process, inward and out, leading *toward* the action. *That's* what separates us from them.

**Malkin:** In that room, with me listening, really *listening*, to the words he'd been burning to recite for years, he wasn't just trying to save himself. And he wasn't just trying to justify himself. He was trying to *elevate* himself.

**Malkin:** What exactly have you gotten since you made the ID 10 days ago? Anything at all? Not everything fits into neat boxes, you know.

**Hans:** *Some* things do. Right and wrong, for example. From there everything else falls into place. I learned that from my father.

**Malkin:** I don't have much time left, you know. So many things we've done and seen in our work, we'll take with us into the ground. But some things, you realize, you have to leave up here. To push out of the shadows.

**Cohn:** He felt the same way, hmm? And then he did the same thing.

**Malkin:** Who?

**Cohn:** Your captive. Just before you made him your captive. He was working on his own memoir. Like this, us.

# OPEN RESPONSE AND WRITING

1. What does Malkin mean by “At some point, a captive will always disappoint his captor” in Act One?
2. Throughout the play, the Israeli agents use the metaphor of a tightrope-walker to describe their mission. Identify several passages that use this metaphor and describe their significance. How do the characters alter the meaning by changing the metaphor? Simultaneously, there is also the metaphor of “the noose tightening.” Is this a mixed metaphor? How do the two metaphors work in tandem to communicate an idea or situation?
3. In Act One, Cohn asks Malkin to clarify the language that he and Eichmann spoke when they were together. Malkin has been giving the impression that he and Eichmann were having a fluent conversation, despite German not being Malkin’s first language, and Eichmann being a notoriously bad speaker. What is Cohn suggesting?
4. When Eichmann accepts responsibility for killing Malkin’s nephew, Malkin says that he understands “because I’ve been listening.” This is a major turning point in the story. Malkin does not actually understand; he is tormented with anger. Why, then, does he say he understands? How is this pivotal in convincing Eichmann into signing the consent form? It may be helpful to re-read the scene to get a fuller context.
5. According to Malkin, the “crack” that allows him to understand Eichmann is his compulsive need to impress others with his work ethic and professionalism. Is this need for validation necessarily a negative characteristic? Are there people, careers, or lifestyles in which it is beneficial? Try to illustrate your answer with examples from the play, particularly of characters *other* than Eichmann.
6. In Act Two, Eichmann asks Malkin if people still waltz in Vienna. Malkin responds: “What do you think? Nothing ever changes in Vienna.” All of Europe underwent massive social and political changes after World War II. What then, was Malkin trying to achieve by telling Eichmann that nothing ever changes? Was he lying?

7. Throughout the play, there is a certain animosity between Hans and Malkin. Hans does not want Malkin to talk to Eichmann, and Malkin doesn't believe that Hans is competent to interrogate him. Yet, it is Malkin, not Hans, that gets Eichmann's signature. What characteristics does Malkin possess that Hans doesn't? Does he win his battle of wits with Eichmann because of those characteristics, or does he just get lucky? Remember that we only see the events of the play as they exist in Malkin's memory.
8. In the beginning of the play, Hans and Uzi are afraid that in a fit of anger Hans will kill Eichmann, and they won't have the chance to bring him back to Israel for trial. When he discovers Malkin drinking, smoking, and speaking with Eichmann, Hans is furious: "You're throwing a party for a murderer? Have you lost your mind?" How does this statement represent the two extremes of interrogation: being too cruel to the prisoner, and being too gentle to him.
9. This is similar to an ethical issue that the United States faces today: how to treat the prisoners taken from the wars in Iraq and Afghanistan. If they are cooperative, should they be given rewards? If they hold valuable information that could save lives, are threats or torture ethically permissible methods of extracting it? Research the United States' current policy on prisoners of war. Explain why you agree or disagree with it, and try to cite some of the ethical difficulties in *Captors* in your response.
10. On May 2<sup>nd</sup>, 2011, a team of U.S. special forces identified and killed Osama Bin Laden, the power behind the September 11, 2001 attacks in New York, Washington D.C., and Pennsylvania. Although President Obama was reserved and somber when he announced the killing, many Americans and much of the media celebrated unapologetically, while many others questioned the ethics of celebrating a death. Bin Laden was unarmed when the special forces shot him in the head, and several other unarmed people were killed or injured in the raid, including an adult woman and Bin Laden's twelve year-old daughter.
11. Compare the ethics of this raid on Bin Laden's headquarters with the ethics of Eichmann's capture, as portrayed in *Captors*. Wiener dedicates much of the play to a discussion of Malkin's desire to take personal justice on Eichmann – but he is able to resist. What would have been the consequence of taking Bin Laden in to captivity? Of having him stand trial? Try to draw comparisons between events in the play and events from the news.

# VOCABULARY

*The following vocabulary list is taken from the text of the play.*

Anti-Semitic

Aryan

Zionism

Disorientation

Interrogation

Intransigence

Sabotage

Derelict

Banality

Corroborate

Testimony

Kibbutz

Entreaty

Anonymity

*The following terms will be useful in discussing the play*

United Nations

Palestine

The State of Israel

Mossad

Juan Perón

“Crimes Against Humanity”

The Nuremberg Trials

The Nuremberg Principles

Moral High Ground

Battle of Wits



# LESSON PLANS

*Choose activities that are appropriate for your classroom period. All assignments are, of course, only suggestions. Only a teacher knows his or her class well enough to determine the level and depth to which it can study a piece of literature.*

## TWO DAY LESSON PLAN

*This plan introduces students to the context and major themes of the production.*

### **Day One** – Introducing the Play

- a. Please review *Audience Etiquette* with your class.
- b. Read a *Synopsis* of this play. Discuss the play's historical context.
- c. If time allows, discuss other works with similar themes that the students have already studied.

### **Day Two** – The Production

## FOUR DAY LESSON PLAN

*This plan introduces students to the production and then, after viewing the performance, asks them to think critically about what they have seen. Includes time for class discussion and individual assessment.*

### **Day One** – Introducing the Play

- a. Same as above; complete before seeing the production.
- b. Distribute the *Vocabulary* sheet, and tell students that several of these terms will appear on the test.

### **Day Two** – The Production

### **Day Three** – Follow-up Discussion

- a. Answer any questions students may have about the production.
- b. Discuss one or more of the items from *Themes, Motifs, and Allusions*.

- c. **Homework:** Students should prepare for a test on the material, which will include vocabulary, quotes, and an open-ended question.

#### **Day Four - Test**

- a. **Individual Assessment:** Have students define several words from *Vocabulary*. Choose five of the *Important Quotes*, and have students identify their speaker and their significance in the play. Choose three prompts from *Open Response and Writing*, and have students respond to one in a well-reasoned, thesis-driven essay.
- b. **Homework:** Have students complete a two page, double-spaced response to one of the *Open Response and Writing* prompts.

## **SIX DAY LESSON PLAN**

*This plan completely integrates Captors into your curriculum. Within six school days, you can introduce the play, assign reading and vocabulary, and assess your students individually and in groups. Ideally, students will view the play after completing the Mastery Assessment questions.*

#### **Day One – Introducing the Play**

- a. Same as above.
- b. **Homework:** Read Act One and answer the corresponding *Mastery Assessment* questions. Students do not have to write out the answers to the questions, but there may be a quiz. Distribute the *Vocabulary* sheet and tell students that several of these words will appear on the test.

#### **Day Two – Act One**

- a. Address any questions that the students may have on the reading or the questions.
- b. Discuss Act One, using prompts from *Themes, Motifs, and Allusions*.
- c. **Homework:** Read Act Two and answer the corresponding *Mastery Assessment* questions. Students do not have to write out the answers to the questions, but there may be a quiz.

### **Day Three** – Act Two

- a. Again, please review *Audience Etiquette* with your class.
- b. If you doubt that your students are doing the reading, give a quiz, either inventing your own questions or taking them from the *Mastery Assessment*.
- c. Address any questions that the students may have on the reading or the questions.
- d. Discuss Act Two, using prompts from *Themes, Motifs, and Allusions*.

### **Day Four** – The Production

### **Day Five** – Group Work

- a. Ask if students have any questions about the production.
- b. Break students into groups, and have them do one of the group projects from the *Themes, Motifs, and Allusions* or *Additional Activities* sections, or any of the activities from the *Arts Assessment*.
- c. **Homework:** Students should study for a test the following day, which will include vocabulary, quotes, and an open-ended question.

### **Day Six** – Test

- a. **Individual Assessment:** Have students define several words from *Vocabulary*. Choose five of the *Important Quotes*, and have students identify their speaker and their significance in the play. Choose three prompts from *Open Response and Writing*, and have students respond to one in a well-reasoned, thesis-driven essay.
- b. **Homework:** Have students complete a two page, double-spaced response to one of the *Open Response and Writing* prompts that did not appear on the test.