

EDUCATION RESOURCES

MEDEA

BY KATE MULVANY AND ANNE-LOUISE SARKS
ORIGINAL CONCEPT BY ANNE-LOUISE SARKS AFTER EURIPIDES
DIRECTED BY DANIEL EVANS



QUEENSLAND THEATRE

Queensland Theatre acknowledges the Jagera and Turrbal people who are the Traditional Custodians of the land on which we work, and their unique relationship with the lands, seas and waterways. We pay our respects to their Elders both past and present, and to all Aboriginal and Torres Strait Islander peoples.



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Writers Kate Mulvany and Anne-Louise Sarks

Original Concept Anne-Louise Sarks after Euripides

Original Production Commissioned and first produced by Belvoir Street Theatre in 2012

Director Daniel Evans

Production Status Queensland Theatre Production

DURATION

75 minutes, with no interval.

CURRICULUM LINKS

Unit 2: Reflect Realism, Magical Realism

Unit 4: Transform Contemporising Texts, Reshaping Meaning, Skills of Drama

WARNINGS

Infanticide. Recommended for ages 12+.

Resources created by Queensland Theatre in collaboration with Eylece Blaikie.



ABOUT

SOMETIMES TRAGEDY IS CHILD’S PLAY.

10-year-old Jasper and 12-year-old Leon are like most brothers you know. They fight. They laugh. They play games. Their bedroom is their fortress: home to Cornelius (their goldfish), watched over by Hercules (their teddy bear) and adorned with a ceiling of glow-in-the-dark stars.

But today something feels different. Their door is locked shut. Their parents’ shouting is getting louder. And, unbeknownst to them, at some point in the next hour, their iconic fate will ensure they enter mythology as two of the most tragic siblings of all time.



CAST AND CREATIVE TEAM

CREATIVES

Writers Kate Mulvany and Anne-Louise Sarkis

Director Daniel Evans

Set & Costume Designer Chloe Greaves

Lighting Designer Matt Scott

Composer & Sound Designer Mike Willmet

Dialect Coach Gabrielle Rogers

Intimacy and Fight Direction NJ Price

Voice Coach Luke Kennedy

Stage Manager Maddison Penglis

Assistant Stage Manager Tia-Hanee Cleary

Chaperone Damian Tatum

CAST

Medea Helen Cassidy

Leon (Hercules) Jeremiah Rees

Jasper (Hercules) Edward Hill

Leon (Cornelius) Orlando Dunn-Mura

Jasper (Cornelius) Felix Pearn



Jeremiah Rees, Helen Cassidy, Edward Hill.



CURRICULUM LINKS

DRAMA IN PRACTICE YEAR 11-12

Core Topic 1:

Dramatic Principals

Core topic 2:

Dramatic Practices

Electives:

Elective 1: Acting

Elective 2: Community theatre

Elective 4: Contemporary Theatre

Elective 5: Directing

Elective 6: Playbuilding

Elective 7: Scriptwriting

Elective 11: World Theatre

UNIT 2: REFLECT

Students explore the representational dramatic traditions of Realism.

Students apply, manipulate and interpret the dramatic languages and realise these purposes in contexts that include the dramatic, personal, generational, sociological and cultural. Explore the power of drama to reflect the lived experience: Realism, Magical Realism.

UNIT 4: TRANSFORM

Students re-imagine, adapt and transform texts from inherited traditions into an expression of their emerging artistic voices, addressing the needs of a 21st century audience. Students develop the knowledge, understanding and skills required to make and respond to dramatic works that reshape and challenge meaning and how stories can be enacted.

How can drama be used to reframe purpose, context and meaning through contemporising texts? How can you manipulate and shape dramatic languages to communicate to 21st century audiences? How can drama reshape and transform meaning of inherited texts through skills of drama, including devising, directing and acting?

Use one each of the following **PURPOSE** and **CONTEXT** words within your dramatic meaning:

PURPOSE	CONTEXT
<ul style="list-style-type: none">• Empathise	<ul style="list-style-type: none">• Sociological
<ul style="list-style-type: none">• Celebrate	<ul style="list-style-type: none">• Personal
<ul style="list-style-type: none">• Challenge or provoke	<ul style="list-style-type: none">• Family
<ul style="list-style-type: none">• Empower	<ul style="list-style-type: none">• Dramatic
<ul style="list-style-type: none">• Educate or inform	<ul style="list-style-type: none">• Generational
<ul style="list-style-type: none">• Document	<ul style="list-style-type: none">• Psychological
<ul style="list-style-type: none">• Entertain	<ul style="list-style-type: none">• Imaginative
	<ul style="list-style-type: none">• Historical



PRE-SHOW DISCUSSION

DISCUSS:

- Explore social perspectives surrounding sibling/parent power balance connected through historical and contemporary context.
- What is your knowledge of the myth of Medea/Jason?
- Why do you think this story called *Medea*?
- How does Medea perceive and wield power throughout the play?
- Within sibling relationships, have you ever seen the balance of power shift from one to another? What was the situation that allowed this power balance to occur?
- Have you experienced a time when your sibling has been protective of you? Can you detail this time?
- Is revenge ever justified?
- Analyse the motivations behind Medea's actions in the play. How does her perception of power influence her decisions, specifically in relation to her children?
- Consider the impact of children on the power dynamics within families. Does their presence influence actions and relationships?
- When has being confined in a space impacted relationships between your siblings?
- What is the tragic understanding of the word infanticide?
- Discuss the role of the community in the play and how societal judgments shape the characters' behaviours, especially in the context of Medea's actions.



Jeremiah Rees, Edward Hill.



PRE-SHOW ACTIVITIES

ACTIVITY 1: COSTUME CAROUSEL

PURPOSE:

To celebrate the imaginative world of childhood and connect it to the play's themes.

OBJECTIVE:

To encourage creativity, teamwork, and improvisation while exploring various costumes and props to create an imaginative world.

MATERIALS:

Assorted costumes (e.g. hats, scarves, glasses, wigs, capes) and props (e.g. fake swords, magic wands, stuffed animals).

INSTRUCTIONS:

- Set up a designated area with assorted costumes and props. Arrange them in an organized manner so that students can easily access and switch between different items.
- Briefly introduce the concept of creating an imaginary world using costumes and props.
- Start playing upbeat and whimsical music.
- Students form a circle around the designated area with costumes and props.
- When the music begins, students walk around the circle.
- When the music stops, each student must quickly choose a costume or prop from the designated area and put it on or use it to enhance their character.
- Once everyone is dressed in their chosen costumes, encourage students to interact through improvisation with another character.
- Teacher calls out improvised setting when the interaction is to take place. E.g. time travel machine, underwater city, abandoned carnival at midnight, space station, a labyrinth, interdimensional train station.
- Build moments of tension into the improvisations by overcoming some obstacles.
- Play the music again to signal a scene change.
- Students walk around the circle, and when the music stops, they must exchange their costumes or props with someone else.

CONTEXT DISCUSSION:

Discuss the connections between the improvised settings and the challenges faced by Medea's two sons in the myth. How did the improvisations capture the essence of their journey? How can the fantasy worlds created reflect the innocence or darkness present in the original and transformed *Medea*?

VARIATION:

Assign a specific emotion to each costume/prop, and students must express that emotion through their improvisation. E.g. joyful, anxious, fearful, curious, confused, angry, hopeful, confident, loving, suspicious, determined, grief-stricken.

RESEARCH SUGGESTION:

- Explore how childhood play and imagination contribute to cognitive and emotional development.
- [Imagination at the heart of cognitive development](#)



PRE-SHOW ACTIVITIES

ACTIVITY 2: POWER STRUGGLE TUG OF WAR

PURPOSE:

To provoke participants to witness power dynamics within families, communities, societies, and understand the impact these struggles have on those innocents around them. This game aims to explore power imbalances and their consequences through physical theatre, improvisation, and creative use of the rope.

MATERIALS:

A long, sturdy rope

INSTRUCTIONS:

Setting the Scene:

Explain to participants that they will be engaging in a dramatised tug of war that represents power struggles within different contexts, including families, communities, and societies.

Power Struggle Tug of War:

- Divide the participants into two teams, each holding one end of the rope.
- Designate one team as “Team Jason” and the other as “Team Medea.” The rope represents the power dynamic between these two opposing forces.
- Freeze action at certain points and have individuals express a line of text — either from the script or improvised.

Innocents in the Middle:

- Place a few participants (representing innocents or bystanders) in the middle of the rope. These individuals are not actively participating in the tug of war but are caught in the power struggle.

VARIATION 1:

Character Assignment:

Assign specific characters to each team. For example, one side can be Jason and Jasper, and the other side can be Medea and Leon. This adds a layer of character dynamics to the power struggle.

VARIATION 2:

Alliance Negotiation:

- Introduce negotiation rounds between tugs. Teams can form alliances with each other, mimicking diplomatic efforts to collaborate rather than engage in direct conflict. Encourage creative negotiations and alliances.

Creative Use of the Rope:

- In addition to standard tugging, encourage participants to explore creative uses of the rope.
- **Circle of Entrapment:** Teams can use the rope to create a circle, symbolizing entrapment or a restrictive environment. Participants in the middle can express their emotions through physical theatre within this circle.

Physical Theatre and Object Manipulation:

- Emphasize that participants should use physical theatre to express the power dynamics. Explore different uses of the rope, such as:
- **Imagined Object:** Instead of a traditional rope, participants can envision an object that represents power. This could be a scepter, a chain, or any other symbolic item. The tugging then becomes a symbolic struggle for control over this imagined object.



PRE-SHOW ACTIVITIES

ACTIVITY 2 (CONT'D): POWER STRUGGLE TUG OF WAR

DEBRIEF AND DISCUSSION:

After the game, facilitate a discussion about the impact of power struggles on the innocents caught in the middle. Discuss how negotiations, alliances, and creative uses of the rope influenced the dynamics.

REFLECTION QUESTIONS:

- How did the creative use of the rope enhance the visual imagery around power struggle?
- What physical images or scenes stood out to you during the game, and how did they convey power dynamics?
- How did the introduction of an imagined object change the participants' approach to the tug of war?
- In what ways did the rope contribute to the overall storytelling and physicality of the game?

RESEARCH SUGGESTION:

Investigate the psychological effects of political conflicts on individuals and communities.



Jeremiah Rees, Edward Hill.



ACTIVITY 3: CONSEQUENCE COUNTDOWN

PURPOSE:

To inform participants about the consequences of decision-making in haste and the devastating repercussions such decisions can have on those around. This activity aims to draw parallels to impulsive actions witnessed in *Medea*.

MATERIALS:

A timer or stopwatch

INSTRUCTIONS:

Setting the Scene:

- **Begin by explaining the purpose of the activity:** to explore the consequences of making decisions hastily and the impact on individuals and the surrounding context.

Death in a Minute Game:

- In the style of “Death in a Minute,” group of 4 participants will have one minute to make a series of decisions. Each decision they make will have consequences, and they must react to these consequences within the same one-minute timeframe.
- Using scenarios detailed below which cover moral dilemmas, personal choices, or ethical challenges.

CONTEXT DISCUSSION:

Before starting the activity, engage in a brief discussion about impulsive actions and their consequences, drawing connections to the themes seen in *Medea*.

Discuss how impulsive decisions by characters in the play lead to tragic outcomes and explore the parallels with real-life situations.

Scenario 1: The Lost Wallet:

You find a wallet on the street containing a large sum of money, along with identification. You have one minute to decide what you will do with it.

Scenario 2: The Cheating Dilemma:

You witness your close friend cheating on a crucial exam. You must decide whether to report it or keep it a secret within one minute.

Scenario 3: The Workplace Ethical Challenge:

You discover that your colleague has been taking credit for your ideas at work. In one minute, decide how you will address this situation.

Scenario 4: The Environmental Dilemma:

You are faced with an opportunity to buy a trendy item that is known to be harmful to the environment. Decide whether to make the purchase or not within one minute.

Scenario 5: The Social Media Ethical Challenge:

You come across a private and sensitive post on social media that was accidentally shared publicly by a friend. Decide how you will handle the situation within one minute.

Scenario 6: The Friendship Dilemma:

Your best friend is planning to attend a party where you know they will face peer pressure to engage in risky behavior. Decide whether to express your concerns or stay silent within one minute.

Scenario 7: The Family Secret:

You accidentally overhear a conversation revealing a long-hidden family secret. Decide whether to confront your family members about it or keep the information to yourself within one minute.

Scenario 8: The Lying Dilemma:

You are put in a situation where telling a small lie could save someone from getting into trouble. Decide whether to tell the truth or lie within one minute.

Scenario 9: The Charity Dilemma:

You receive an unexpected bonus at work and must decide whether to donate a portion to a charity or keep it for personal use within one minute.

Scenario 10: The Peer Pressure Challenge:

You are pressured by friends to participate in an activity you find morally objectionable. Decide whether to resist peer pressure or give in within one minute.



PRE-SHOW ACTIVITIES

ACTIVITY 3 (CONT'D): CONSEQUENCE COUNTDOWN

VARIATION:

Justification Round:

- After each round of decision-making, include a discussion round where students must justify their choices.
- Encourage participants to reflect on the consequences of their decisions, both immediate and long-term, and consider how their choices may affect others.



Helen Cassidy, Edward Hill.

RESEARCH SUGGESTION:

As part of the debrief, suggest researching psychological studies on decision-making under time pressure. Explore how external factors, stress, and time constraints can influence decision-making processes.

REFLECTION AND DISCUSSION:

- Discuss the emotional impact of making quick decisions, the challenges faced, and the parallels to impulsive actions witnessed in *Medea*.
- Encourage participants to share insights into decision-making under time pressure and its real-world implications.

CLOSING REFLECTION QUESTIONS:

- How did the time pressure influence your decision-making process?
- Were you able to anticipate the consequences of your choices during the activity?
- In what ways did this activity reflect the impulsive and devastating actions and consequences seen in *Medea*?
- How can an understanding of decision-making under time pressure contribute to personal growth and responsibility?
- Explore Jasper and Leon's concept of 'the best death'.



ACTIVITY 4: FACING THE UNSEEN — MONSTERS UNDER THE BED

PURPOSE:

To challenge participants to face fears and explore the unknown. This activity aims to draw connections between the psychological context of unseen threats and fears in “Medea” and the fears young people may have regarding the unknown.

MATERIALS:

None

INSTRUCTIONS:

Setting the Scene:

Begin by explaining the purpose of the activity: to delve into the psychological context of facing the unknown, drawing inspiration from the unseen threats and fears characters may encounter in “Medea.”

Monsters Under the Bed Game:

- Ask participants to imagine that there are monsters under their metaphorical beds—representing unseen fears and threats. Their task is to face these fears within a safe and controlled environment.

Fear Exploration:

Participants will take turns sitting on an imaginary bed in the centre of the room, symbolizing their personal space. This is their safe zone.

Other participants, representing the “monsters,” will move around the room. Their goal is to make participants leave the bed by evoking fear through subtle gestures, movements, or expressions.

Enhancements for Creating Monsters:

Physical Characteristics:

- Encourage participants to use their bodies to physically embody their “monsters.” This can include contorted movements, exaggerated gestures, and unconventional postures.
- Experiment with the use of space by having participants alter their physicality—become larger, smaller, or move in unpredictable ways to create a sense of unease.

Vocal Expressions:

- Explore vocal variations to create unique monster sounds. Participants can experiment with pitch, tone, and rhythm to evoke different emotions and intensify the sense of fear.
- Encourage participants to use non-verbal vocalizations such as growls, whispers, or eerie hums to convey the unseen threats.

Group Collaboration:

- Allow participants to collaborate in creating group monsters. They can synchronise their movements and vocalisations to present a collective and immersive experience.
- Discuss how group dynamics can enhance the portrayal of unseen fears, emphasizing the idea that sometimes fears are collective and shared.

Symbolic Representations:

- Introduce the concept of symbolic representation by having participants use everyday objects or costume pieces to enhance their physical appearance as monsters.
- Discuss how these symbolic elements can represent deeper fears and anxieties.

Lighting and Shadows:

- Experiment with torch lighting effects to cast shadows, creating an eerie ambiance. This enhances the visual aspect of the monsters and contributes to the overall atmosphere.

Spatial Relationships:

- Explore how spatial relationships between participants can contribute to the creation of monsters. Consider formations, proximity, and distance to create tension and anticipation.
- Encourage participants to move within the space with a heightened awareness of their physical presence.



PRE-SHOW ACTIVITIES

ACTIVITY 4 (CONT'D): FACING THE UNSEEN — MONSTERS UNDER THE BED

CONTEXT DISCUSSION:

Pause the game at intervals to facilitate a discussion about the psychological context of unseen threats in *Medea*. Relate the characters' fears to the fears young people may have in their own lives.

VARIATION:

Personal “Monsters” Monologue:

- After a few rounds of the game, allow participants to create their own “monsters” by identifying personal fears and challenges they face in the unknown.
- Each participant, while still in the safe zone (on the bed), will share a short monologue expressing their fears and challenges. This adds a personal and reflective element to the activity.

Sharing and Empathy:

- Encourage a supportive atmosphere where participants actively listen to each other's monologues. After each sharing, open the floor for brief reflections and expressions of empathy.

RESEARCH SUGGESTION:

As part of the debrief, suggest researching the psychology of fear and its impact on decision-making. Discuss how understanding fear can contribute to character analysis in theatre and storytelling.

CLOSING REFLECTION:

Conclude the activity with a group reflection on the experience. Discuss how facing personal fears relates to the characters in *Medea* and explore the theme of the unknown in both contexts.

CLOSING QUESTIONS:

- How did the game make you feel about facing the unknown?
- What connections can you draw between the fears faced in the game and the psychological context of *Medea*?
- How does understanding and expressing personal fears contribute to empathy and character exploration in drama?
- This drama activity not only provides a creative exploration of facing fears but also encourages participants to connect their own experiences with the psychological context found in *Medea*. The variation with personal monologues adds depth and allows for a more intimate exploration of individual fears.



PRE-SHOW ACTIVITIES

ACTIVITY 5: BATTLEGROUND OF EMOTION — SWORD FIGHTING EXPLORATION

PURPOSE:

To educate participants through the use of traditional sword fighting terminology, providing insights into the generational understanding of strength through battle as a metaphor for survival in Greek mythology. Additionally, to explore the impact of emotions on the concept of strength in the context of *Medea*.

Please note, Queensland Theatre engaged a Fight Choreographer to ensure safety in the production. Please ensure you set clear rules and expectations prior to commencing this activity.

MATERIALS:

Foam swords, pool noodles or safe, soft alternatives.

INSTRUCTIONS:

Introduction to Sword Fighting Terminology:

- Begin by introducing participants to basic sword fighting terminology used in Greek mythology and historical contexts. Explain terms such as parry, thrust, lunge, and riposte.
- In pairs allow students to come up with their own sword fighting routine centred around the following terminology:

Stances:

- Historical sword fighting often involved specific stances that provided balance, mobility, and protection. Common stances included the “High Guard,” “Low Guard,” and “Middle Guard,” each serving different purposes in offense and defence.

Grips:

- Grips on the sword were crucial for control and manoeuvrability. The “Hammer Grip” and “Ice Pick Grip” were common, offering different advantages in striking and parrying.

Strikes:

Swordsmen used various strikes, each with a specific purpose. For instance:

- **Thrust:** A forward-pointing motion aimed at penetrating an opponent’s defences.

- **Slash/Cut:** A sweeping motion with the edge of the sword, effective for wider attacks.
- **Draw Cut:** Pulling the blade across the target to maximize cutting efficiency.

Footwork:

- Mobility was essential. Historical sword fighting emphasized footwork techniques like the “Advance” (forward movement), “Retreat” (backward movement), and “Lateral Movement” (sideways evasion).

Parries and Blocks:

- Defensive manoeuvres included parrying and blocking to deflect or stop incoming attacks. Techniques like the “Inside Guard” and “Outside Guard” were common.

Ripostes:

- After a successful parry, a swordsman would often counter with a riposte — a quick and immediate response to exploit an opponent’s vulnerability.

Generational Reflection:

- How is the concept of strength through battle portrayed in *Medea* in terms of generational perspectives?
- In what ways does the play explore the impact of historical notions of strength on the characters?
- In what ways can the metaphor of sword fighting be extended to represent generational survival strategies?



Helen Cassidy, Edward Hill, Jeremiah Rees.



PRE-SHOW ACTIVITIES

ACTIVITY 5 (CONT'D): BATTLEFIELDS OF EMOTION — SWORD FIGHTING EXPLORATION

VARIATION:

Emotion Integration Round:

- Introduce a variation where participants must incorporate specific emotions into their sword fighting. Each round, assign an emotion (e.g., anger, fear, determination), and participants must express that emotion through their movements.

Sharing and Discussion:

- Allow participants to share their experiences incorporating emotions into the sword fighting. Discuss how emotions can alter the dynamics of strength and battle in both a historical and contemporary context.

Creative Expression:

- Encourage participants to explore creative variations of sword fighting movements that reflect their personal interpretations of strength. This can include collaborative choreography or solo expressions.

CLOSING REFLECTION:

- Conclude the activity with a group reflection on the blending of traditional sword fighting terminology and contemporary emotional expression. Discuss the evolving concept of strength in different contexts.

CLOSING QUESTIONS:

- How did the introduction of emotions impact the dynamics of the sword fighting?
- What parallels can be drawn between the sword fighting exploration by Jasper and Leon and the characters in *Medea*?
- How does the blending of traditional and contemporary elements contribute to a nuanced understanding of strength?



Edward Hill.



PRE-SHOW ACTIVITIES

HISTORICAL RESEARCH ACTIVITY: MODERN-DAY QUESTS — UNRAVELLING JASON’S MYTH

PURPOSE:

To delve into the mythology of Jason and the Argonauts, connecting it to contemporary scenarios and exploring the impact of ancient tales on character motivations in *Medea*.

The myth of Jason and the Argonauts is a classic Greek tale that revolves around the hero Jason and his quest for the Golden Fleece. Here’s a brief overview:



Background:

Jason is the son of King Aeson of Iolcus. His uncle Pelias usurps the throne and sends Jason on a perilous journey to retrieve the Golden Fleece to secure his right to rule.

The Quest for the Golden Fleece:

To obtain the Golden Fleece, Jason assembles a group of heroes known as the Argonauts. The crew includes legendary figures like Hercules, Castor, Pollux, Orpheus, and others. The Argo, their ship, is crafted with the help of the goddess Athena. The journey takes them through various challenges, including the clashing rocks known as the Symplegades, encounters with mythical creatures, and the famous encounter with the harpies.

Colchis and Medea:

The Golden Fleece is located in Colchis, ruled by King Aeëtes. The fleece is guarded by a dragon. Medea, the king’s daughter and a powerful sorceress, falls in love with Jason. She aids him by providing magical assistance, including a potion that lulls the dragon to sleep.

Challenges and Treachery:

Jason successfully retrieves the Golden Fleece with Medea’s help. The Argonauts face additional challenges and betrayals on their journey back home.

Medea’s Vengeance:

Upon returning to Iolcus, Jason and Medea face the treacherous Pelias. Medea, using her magical abilities, tricks Pelias’ daughters into killing their own father. Jason and Medea flee to Corinth, where they start a family.

Tragic End:

In Corinth, Jason eventually abandons Medea to marry Glauce, the daughter of King Creon. Consumed by jealousy and rage, Medea seeks revenge. She sends Glauce a poisoned robe, causing her death, and then kills their two sons.



HISTORICAL RESEARCH ACTIVITY (CONT'D): MODERN-DAY QUESTS — UNRAVELLING JASON'S MYTH

MATERIALS:

Paper, markers, a list of Jason's adventures

DISCUSSION QUESTIONS:

- What motivated Jason to undertake the quest for the Golden Fleece?
- How did the challenges faced by the Argonauts shape their journey?

Mapping Jason's Journey:

Hand out paper and markers to students.

Ask each student or group to create a visual map or timeline of Jason's adventures. Include significant events and challenges faced by the Argonauts.

DISCUSSION POINTS:

How did each adventure contribute to the overall quest for the Golden Fleece?

What were the motivations behind Jason's actions during these adventures?

Contextual Link to *Medea*:

Discuss the historical connection between Jason's myth and the character motivations in *Medea*. Emphasize how Jason's past actions impact the unfolding drama in the play.

DISCUSSION QUESTIONS:

In what ways do Jason's experiences with the Argonauts influence his character in "Medea"? How might the mythological context shape the decisions made by characters in the contemporary version of *Medea*?

Modern-Day Parallel Creation:

Challenge students to create a modern-day parallel to Jason's quest. They can choose a real or fictional scenario that mirrors the challenges faced by Jason and the Argonauts.

VARIATION:

Assign each student or group a specific aspect of Jason's quest to modernize. For example, one group could focus on the search for a mythical artifact, while another explores alliances and betrayals. Have students present their modern-day parallels to the class. Encourage reflection on the creative process and the insights gained from connecting ancient myths to contemporary narratives.

DISCUSSION POINTS:

What modern-day elements did you incorporate into your parallel quest? How do the motivations of contemporary characters compare to those of Jason and the Argonauts?

IMPLICATIONS DISCUSSION:

Facilitate a discussion on the implications of linking ancient myths to contemporary scenarios. Explore how understanding mythology can enhance the depth of character analysis in dramatic works.

DISCUSSION QUESTIONS:

In what ways can knowledge of ancient myths enrich our interpretation of modern stories?

How do myths continue to influence storytelling and character development in various art forms?



POST-SHOW ACTIVITIES

ACTIVITY:

EMBODIED DIPLOMACY: THE THEATRICAL FORUM

PURPOSE:

To connect contemporary political crises to the themes in *Medea*, challenging participants to understand power dynamics and geopolitical struggles. This activity aims to engage students in critical discussions and debates inspired by real-world political challenges.

MATERIALS:

- Informational resources on contemporary political crises.
- Classical Greek masks or symbolic props.
- Open space for movement.

DURATION:

60-90 minutes

INSTRUCTIONS:

1. Introduction (10 minutes):

- Begin with a brief overview of the activity's objectives and its connection to both contemporary political crises and the themes in *Medea*.
- Discuss the importance of drawing parallels between real-world events and classical literature to gain insights into universal themes.

2. Context Discussion (15 minutes):

- Facilitate a discussion about the geopolitical struggles depicted through the mythology of Jason and Medea. Explore the power dynamics, manipulation, and revenge present in the play.
- Introduce key concepts and themes from contemporary political crises, drawing parallels between the play and real-world scenarios.

3. Context Exploration through Tableau (20 minutes):

- Divide students into small groups and assign each group a contemporary nation facing a political crisis.

- Using classical Greek masks or symbolic props, each group creates a series of frozen tableau representing key moments or challenges in their assigned nation's crisis. Emphasize physical expression and use of the entire body.

4. Physical Theatre Character Exploration (15 minutes):

- In their groups, students delve into physical theatre exploration to develop composition. They experiment with *gestus*, chorus and the viewpoints of gesture, shape, architecture, spatial relationships, tempo and floor pattern to convey the power dynamics and challenges faced by characters in their assigned nation.

5. Movement Dialogue (20 minutes):

- Arrange the groups in a circular formation. One by one, each group presents a physicalisation of a country's political struggle, embodying the themes and challenges of their assigned nation's political crisis using the Viewpoints of Physical Theatre and conventions of Grecian theatre.

6. Forum of Solutions (20 minutes):

- Transform the space into a theatrical forum. Each group, still embodying their assigned character, participates in an improvised forum where they physically express their nation's stance on the political crisis and propose solutions.
- Encourage physical interactions between nations using Grecian theatre conventions such as stylized movement and heightened gestures, to respond to other nations.

7. Reflection and Discussion (15 minutes):

- Conclude the activity with a reflection session. Ask students to share insights gained from embodying different perspectives and physically exploring solutions.
- Discuss how the use of Grecian theatre conventions and physical theatre techniques enriched their understanding of both the play and contemporary political crises.



POST-SHOW ACTIVITIES

ACTIVITY (CONT'D): EMBODIED DIPLOMACY: THE THEATRICAL FORUM

DISCUSSION POINTS:

Relevance of Classical Literature:

1. Discuss the relevance of using classical literature to gain insights into contemporary issues. How can studying ancient texts enhance our understanding of present-day challenges?
 - Explore how physical theatre conventions allowed students to express emotions and power dynamics in a non-verbal manner. Discuss the impact of embodied communication.
2. **Symbolism and Stylized Movement:**
 - Analyse the use of classical Greek masks or symbolic props in creating tableau. How did these elements contribute to the symbolic representation of characters and themes?
3. **Movement as Dialogue:**
 - Discuss the effectiveness of using movement as a form of dialogue. How did it enhance the communication of ideas, perspectives, and challenges?
4. **Theatrical Forum Dynamics:**
 - Explore how the forum format influenced the dynamics of the solutions proposed. Did the use of Grecian theatre conventions add a layer of theatricality to the diplomatic interactions?
5. **Integration of Themes:**
 - Discuss how embodying characters and solutions physically deepened the connection between the play's themes and contemporary political crises. Did students find new insights into power dynamics and revenge through physical exploration?

This drama activity encourages students to physically engage with the material, fostering a visceral understanding of both the play's themes and real-world political challenges. The integration of Grecian theatre conventions and physical theatre techniques adds a unique and immersive dimension to the exploration of embodied diplomacy.

EXTENSION

Devising /Composition

- Using the physical activity as a base, select some 'wow' moments and connect with text from *Medea*.
- Or, using conflicting dialogue from *Medea* script as a starting point, shape Viewpoints around text.



Helen Cassidy, Jeremiah Rees, Edward Hill.



POST-SHOW ACTIVITIES

SCRIPT EXERCISE 1: SCENE SELECTION

SCENE 1

JASPER I'm BORED. How long do we have to stay in here?

LEON Till Mum and Dad have sorted stuff out.

JASPER What stuff?

LEON Marriage stuff. Love.

JASPER Love. That's gross.

Beat

She didn't have to lock the door. What if Mr Whippy drives past?

LEON He doesn't come on Tuesday

JASPER What if I need to wee?

LEON You'll just have to cross your legs and not think about it.

Beat

JASPER is already thinking about weeing. He shifts uncomfortably.

JASPER How long does marriage stuff take to sort out?

LEON Depends.

JASPER On what?

LEON On if they still love each other or not.

JASPER So does it take longer if they do love each other or if they don't?

LEON Well, it probably takes longer if they don't love each other.

JASPER Why?

LEON Because if they do love each other, it only takes a kiss to make up. If they don't love each other, they have to work out where it all went wrong and that could take at least an hour.

JASPER Luckily Mum and Dad love each other.

LEON I reckon.

JASPER So they can kiss and make up and then we can go outside.

LEON Yes.

JASPER Sometimes their kisses take forever though. Once I timed them. I got to 74.

LEON You're weird.

JASPER I'm just saying, sometimes a kiss lasts a really long time. So we could be stuck in here for a while.



POST-SHOW ACTIVITIES

SCRIPT EXERCISE 1 (CONT'D): SCENE SELECTION

PURPOSE:

To delve into the dynamics between two brothers in a situation of uncertainty and boredom, exploring the subtextual motivations through the conventions of hyper-realism.

VARIATIONS:

1. Fear Emphasis:

- Instruct the actors to portray their lines with an underlying sense of fear. Emphasize the uncertainty of the situation and how it affects their characters.
- Explore physicality — how fear manifests in body language, facial expressions, and tone of voice.
- Discuss how the change in emotional motivation alters the pacing and intensity of the scene.

2. Curiosity Emphasis:

- Ask the actors to perform the scene with a heightened sense of curiosity. Encourage them to ask questions eagerly and be genuinely interested in each other's responses.
- Explore how the characters express curiosity through their movements and facial expressions.
- Reflect on how the change in motivation shifts the energy and tone of the scene.

3. Frustration Emphasis:

- Instruct the actors to infuse the scene with frustration. Emphasize the characters' impatience and annoyance with the situation.
- Experiment with physicality — how frustration is conveyed through gestures, pacing, and tone.
- Discuss the impact of the altered motivation on the overall mood and dynamics of the scene.

EXERCISE:

- Divide the class into pairs and assign each pair a different emotional emphasis (fear, curiosity, or frustration).
- Have each pair rehearse the scene with their assigned emotional emphasis, exploring how it influences their delivery and interactions.
- Rotate the groups to allow students to experience and experiment with different subtextual motivations.

DISCUSSION:

- Engage in a class discussion about the observed changes in tone and dynamics when the scene is performed with different emotional motivations.
- Encourage students to share insights into how the Stanislavski system of actor training and the conventions of realism influenced their portrayals.

RESEARCH:

- Assign students to research the historical context of the original Medea myth and its themes of betrayal, revenge, and maternal love.
- Discuss how this context influences the adaptation by Kate Mulvany and Anne-Louise Sarkis, and how it shapes the characters' relationships, even in seemingly mundane scenes.
- Explore the connections between the historical context and the subtextual motivations of the characters in the adapted scene.



SCRIPT EXERCISE 2: SCENE SELECTION

SCENE 2

LEON turns off the light.

The stage is plunged into blackness, but a huge galaxy of stars is revealed across the space.

They both lay under the illuminated stars.

Their voices float out from the dark.

JASPER Leon, when you look up at the stars, do you think you're on earth or on another planet?

LEON Neither. I think I'm just floating. Just floating through space and time.

JASPER Like an astronaut?

LEON Kind of. But without the suit. Just me. Like this.

JASPER And what else?

LEON And it's quiet. And still. And peaceful. And I just ... give in to it all. Because it's so much bigger than me.

You know that, Jasper? You may think you're really little, but really, we're all really, really little.

Even Dad.

We're just ... specks. Specks of specks. And that may sound scary, but it's not, really.

It's kind of comforting.

We're all tiny, all floating, all ... powerless.

Yeah. That's what it is. We're completely powerless.

To everything.

Silence.

LEON stares at the stars. He sings softly.

JASPER joins in ...

POST-SHOW ACTIVITIES

SCRIPT EXERCISE 2 (CONT'D): SCENE SELECTION

PURPOSE:

To delve into the characters' use of imagination and play as coping mechanisms in the face of adversity.

VARIATIONS:

1. Changing Setting:

- Have students reimagine the setting — instead of stars, they could be lying in a magical forest, on a deserted island, or in the depths of the ocean.
- Explore how changing the environment influences the characters' imaginative play and alters the tone of the scene.

2. Altered Circumstances:

- Modify the circumstances — instead of contemplating the vastness of the universe, the characters could be exploring a mysterious cave or navigating a fantastical spaceship.
- Discuss how altering the circumstances affects the characters' play and the emotional nuances in the scene.

EXERCISE:

- Divide the class into small groups and assign each group a different setting or circumstance.
- Instruct each group to create a short scene where characters engage in imaginative play as a way of coping with challenges.
- Encourage students to use their creativity to invent unique scenarios and explore the emotions associated with their chosen setting or circumstance.

DISCUSSION:

- Have each group share their scenes with the class, emphasising the imaginative elements they incorporated.
- Facilitate a discussion on the role of imagination as a coping mechanism in the face of adversity.
- Explore how the characters' play reflects their inner thoughts and emotions, and how it contrasts with the reality of their situation.

RESEARCH:

- Assign students to research the psychological benefits of imaginative play, especially in children facing adversity.
- Discuss the findings in class, drawing connections between the research and the characters' use of imagination in the scene.
- Encourage students to reflect on how imaginative play can serve as a form of escapism and a means of processing challenging emotions.



POST-SHOW ACTIVITIES

SCRIPT EXERCISE 3: SCENE SELECTION

SCENE 3

JASPER Once upon a time there was a brave and handsome man called ... Dad.
Dad wanted this thing called the Golden Fleece ...

Beat

Leon! Why did Dad want a sheepskin?

LEON Cos it's golden. And if you have it, you live forever. Apparently.

JASPER Cool. And Dad had to go to a faraway island to get it. So he took some of his mates on a boat called ...

Leon! What was the boat called again?

LEON The Argo.

JASPER The Argo. And from that time on, Dad and his merry men were known as ...

Leon! What were they called again?

LEON The Argonauts.

JASPER The Argonauts. And one day they came to this deserted island where the Golden Fleece was protected by a huge army.

LEON This story is boring, Jasper.

JASPER No, it's not. It's our story!

LEON OK. So then the Argonauts were in deep shit.

JASPER Um — ah.

LEON I said SHIP. The Argonauts were in a deep SHIP. And Mum lived on the island too. And she said, "I will tell you how to conquer the army if you promise to take me away from this land and make me your wife." Cos she hated where she lived.

JASPER Why?

LEON She didn't get on with her Dad.

JASPER Why not?

LEON She was naughty.

JASPER What'd she do?

LEON She never says. But I reckon it was pretty bad.

JASPER Did she break something of Grandad's?

LEON Worse, I reckon.

JASPER Did she smoke a cigarette?



POST-SHOW ACTIVITIES

SCRIPT EXERCISE 3: SCENE SELECTION

LEON I reckon it was even worse than smoking.

JASPER Wow. And she loved Dad. She wanted to be with him.

LEON She hated where she lived AND she loved Dad.

JASPER And he loved her. So it was a win-win.

LEON And Mum said, “I will tell you how to conquer the army if you promise to take me away from this land and make me your wife.”

JASPER “Because I love you, darling.”

LEON “Because I love you, darling.”

JASPER And then Dad said, “I love you too and of course I’ll take you back with me, sweetheart.” And so Mum helped Dad and the Arthurnauts get the Golden Fleece and he took Mum back with him to his home because they loved each other and they became really famous and they had two kids — me and you.

Beat

And where do our fish come into it?

LEON Dad brought the fish back from his adventures.



POST-SHOW ACTIVITIES

SCRIPT EXERCISE 3 (CONT'D): SCENE SELECTION

PURPOSE:

To delve into the characters' use of storytelling as a means of escape and entertainment.

VARIATIONS:

1. Change of Genre or Theme:

- Instruct students to reimagine the story within the scene with a different genre or theme. For example, turn it into a science fiction tale, a fairy tale, or a mystery.
- Explore how changing the genre or theme alters the characters' storytelling dynamics and the overall mood of the scene.

2. Emotional Storytelling:

- Assign different emotions to each group and have them retell the story with a specific emotional tone (e.g., joyous, melancholic, suspenseful).
- Discuss how the characters' emotional state influences the way they narrate the story and the impact it has on the audience.

EXERCISE:

- Divide the class into small groups and assign each group a different genre, theme, or emotional tone.
- Instruct each group to create a variation of the story within the scene, incorporating the assigned elements.
- Encourage students to use their creativity to infuse the storytelling with unique elements that fit the new genre, theme, or emotional tone.

DISCUSSION:

- Have each group perform their version of the scene for the class.
- Facilitate a discussion on the role of storytelling as a means of escape and entertainment in the characters' lives.
- Explore how the changes in genre, theme, or emotional tone affect the storytelling dynamics and the overall atmosphere of the scene.

RESEARCH:

- Assign students to research the significance of storytelling in different cultures.
- Discuss how storytelling serves as a form of cultural expression, communication, and entertainment.
- Reflect on how the characters in Medea's scene use storytelling to cope with their circumstances and how this mirrors or deviates from cultural storytelling traditions.



Helen Cassidy.



POST-SHOW ACTIVITIES

DRAMA IN PRACTICE YEAR 11-12

Core Topic 1:

Dramatic Principals

Core topic 2:

Dramatic Practices

Electives:

Acting

Contemporary Theatre

Directing

Playbuilding

Scriptwriting

World Theatre



GENERAL DRAMA

UNIT 1: TRANSFORM

In Unit 4, students explore inherited theatrical traditions and key dramatic works of the past as a springboard for developing their own artistic statement. They explore influential inherited theatrical traditions that have shaped and informed current dramatic practices in conjunction with emerging dramatic practices that reframe and transform the inherited theatrical styles of Greek Theatre, Elizabethan Theatre or Neoclassicism and their associated texts.

The unit involves students manipulating and shaping the dramatic languages to reframe text, purpose, context and meaning, drawing on conventions and philosophies of Contemporary performance. Students re-imagine, adapt and transform texts from inherited traditions into an expression of their emerging artistic voices, addressing the needs of a 21st century audience.

In this unit, students develop the knowledge, understanding and skills required to make and respond to dramatic works that reshape and challenge meaning and how stories can be enacted.

- How can drama be used to reframe purpose, context and meaning through contemporising texts?
- How can you manipulate and shape dramatic languages to communicate to 21st century audiences?
- How can drama reshape and transform meaning of inherited texts through skills of drama, including devising, directing and acting?

PURPOSE

- Celebrate
- Document
- Empower
- Inform
- Reflect
- Advocate
- Empathise
- Challenge
- Entertain

CONTEXT

- Cultural
- Personal
- Family
- Environmental
- Social
- Historical
- Political
- Generational
- Imaginative



POST-SHOW ACTIVITIES

DRAMA IN PRACTICE 2019

UNIT 3, MODULE 3: STAGING THE STORIES OF OUR COMMUNITY

TASK OVERVIEW:

This project consists of three components, each focusing on a different aspect of exploring and staging community stories inspired by the style and conventions within the play *Medea*.

Component 1: Written

1. Research and Pitch (500 words):

- **Research:** Investigate and identify a theme or issue relevant to the local community.
- **Pitch:** Develop a pitch for one scene of your Grecian theatre piece. Explain the chosen scene's potential benefits for the community, drawing inspiration from the style and conventions within *Medea*.

2. Proposal for Community Story Staging (400 words):

- **Theme Selection:** Choose a community story aligned with the identified theme or issue.
- **Adaptation:** Propose how the style and conventions from *Medea* will be applied to stage this community story.
- **Purpose:** Clearly articulate the intended benefits for the community through the performance.

3. Reflection on Artistic Choices (300 words):

- **Analytical Reflection:** Reflect on the choices made in adapting the style and conventions from *Medea* to the community story.
- **Justification:** Justify these choices by explaining how they contribute to the purpose of the performance and the communication of meaning to the audience.

Component 2: Performance Onstage

1. Staged Performance (8-10 minutes):

- **Scene Interpretation:** Perform a live dramatic work, interpreting a chosen scene from *Medea* by Kate Mulvany and Anne-Louise Sarks, inspired by *Medea* by Euripides
- **Group Dynamics:** Collaborate effectively in small groups to bring the chosen scene to life on stage.

- **Application of Conventions:** Apply the identified style and conventions from *Medea* in the live performance.

2. Debrief and Reflection (200 words):

- **Post-Performance Discussion:** Conduct a debrief session with peers, discussing the effectiveness of applying the style and conventions.
- **Audience Response:** Reflect on the audience's response and evaluate the success in communicating the intended purpose and meaning.

Component 3: Multimodal

1. Individual Multimodal Response: Annotated Diary or Digital Record (with visuals):

- **Documentation:** Create a multimodal response, such as an annotated diary or digital record, evaluating your group's application of dramatic principles and processes.
- **Visuals:** Include visuals that support and enhance your reflections on the preparation and performance of the dramatic work.
- **Critical Evaluation:** Critically evaluate the group's use of dramatic principles, providing insights into the strengths and areas for improvement.

SUBMISSION GUIDELINES:

- Submit a comprehensive written document (digital or hard copy) containing Components 1 and 3.
- Record the staged performance and submit the video along with the written document.

ASSESSMENT CRITERIA:

- Depth of analysis and coherence in the written components.
- Creativity and effectiveness demonstrated in the staged performance.
- Critical evaluation and reflection in the multimodal response.
- Alignment with the identified theme, purpose, and style from *Medea*.



POST-SHOW ACTIVITIES

GENERAL DRAMA

UNIT 4: TRANSFORM

Summative internal assessment 3 (IA3): Project — practice-led project (35%).

Context

Throughout this unit, you have explored the transformative potential of dramatic practice, delving into the manipulation and shaping of dramatic languages to reimagine purpose, context, and meaning within inherited texts, paving the way for contemporary performances.

Imagine you are approached by the Queensland Emerging Artists' Program, known for its commitment to innovation, to pitch an original directorial vision for the prestigious 2021 Queensland Youth Drama Festival. The festival seeks visionary interpretations of classic works, challenging directors to engage modern audiences and reflect current performance trends.

Task:

As a director, your task is to present a multimodal pitch that combines spoken word with a digital presentation containing moving or still images. Your directorial vision should focus on transforming a selected excerpt from Euripides' *Medea* into a contemporary performance that addresses the needs of a 21st-century audience. In creating your pitch, you may edit, reframe and re-sequence the text, but the text cannot be rewritten. You may use an excerpt/s of the text to justify and evaluate your dramatic choices in reframing key moment/s, ensuring that the focus is on transforming the play as a whole.

As a group or individual, you will then select a directorial vision and enact a portion of the text using contemporary performance conventions inspired by the chosen directorial vision.



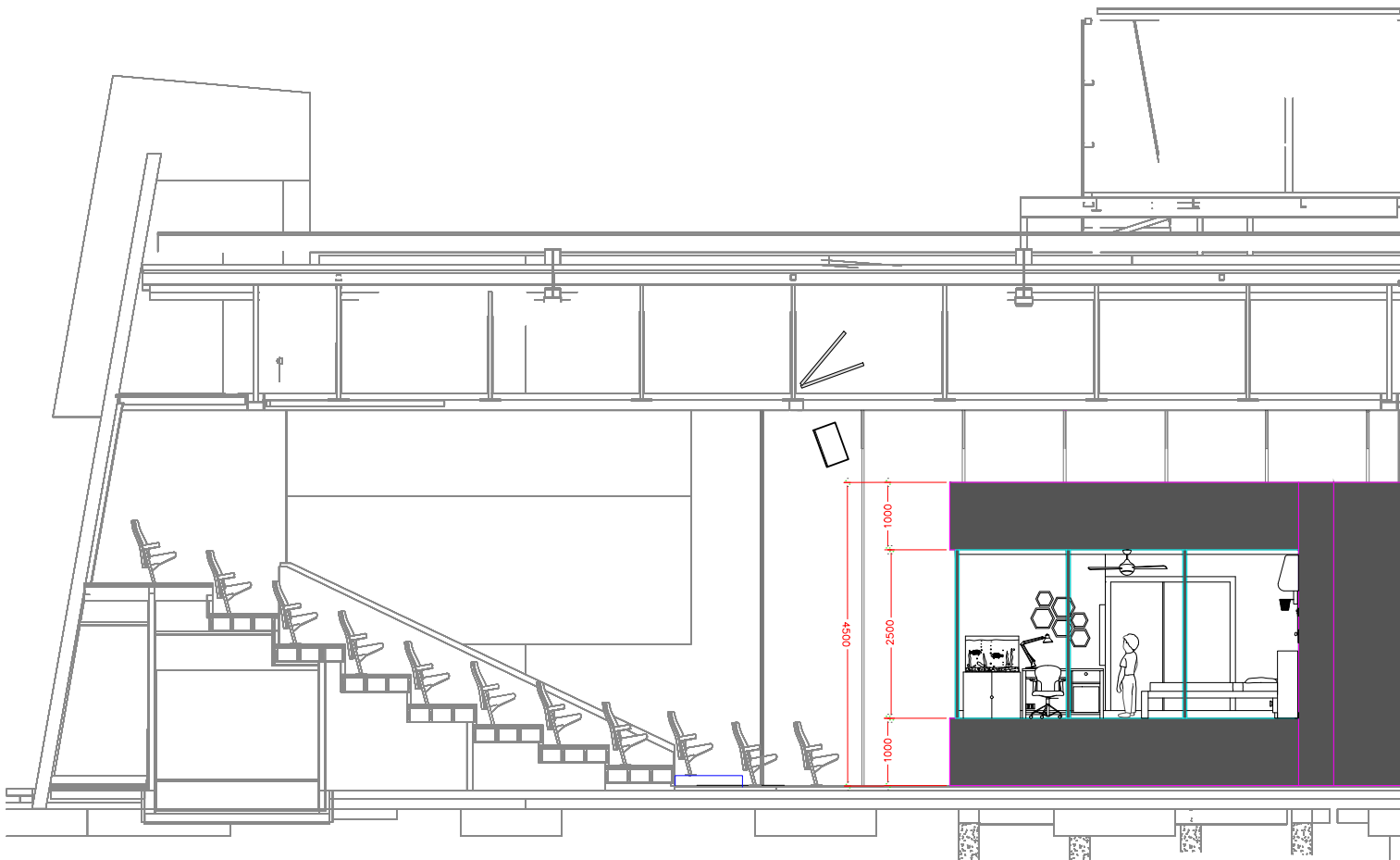
Edward Hill, Jeremiah Rees.



PRODUCTION ELEMENTS — SET DESIGN

PRE-SHOW QUESTIONS:

- What is your initial impression of the set?
- How does the set convey the time and place in which the story unfolds?
- What details in the set catch your attention?



POST-SHOW ACTIVITIES

DESIGN WITH CHLOE GREAVES

Interpreting the text

This is a compelling contemporary adaptation of Euripides classic myth *Medea*, from the fresh perspective to the two children. It allows us to explore complexities of divorce, parenting, mental health, and domestic violence in a contemporary context.

This production invites us into the lives of Jasper and Leon, and to see them not just as Jason and Medea's offspring caught in a family breakdown but as fully realised people, with passions and fears, with possibilities of great lives ahead of them.

Daniel Evans and I are interested and excited to lean into the hyper realism of the text. And my challenge was use visual dramaturgy to pull you out of the salacious newspaper headline and invite you to see behind the closed door of the dramas that lie in that house down the street.



Costume design by Chloe Greaves.

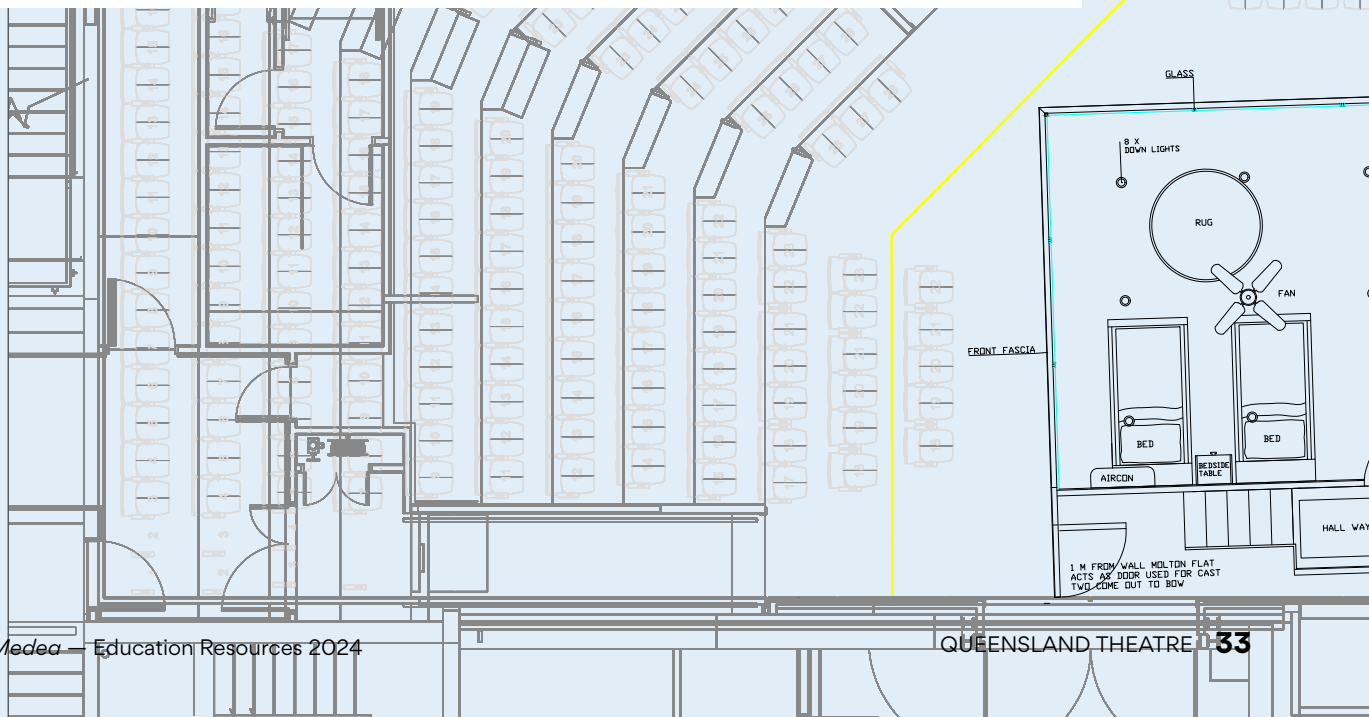


POST-SHOW ACTIVITIES

Set

There are **5 key elements** we are trying to achieve with the set/prop design;

- To complement the contemporary and naturalistic writing we have created a hyper naturalistic space. This room should feel completely recognisable to the audience as a boy's bedroom, perhaps it looks like their own child's room. This is a space in which the young cast feels completely comfortable, has ownership and absolute freedom to play.
- The two large glass walls allowing us to look into the bedroom of these children were designed specifically to evoke a feeling of voyeurism. We are inviting the audience to look behind the walls into the private lives of this family. To feel the complexity of this situation and the fragility of these children. A window allows us to observe either the inside or the outside world, but with a barrier that keeps us safe and protects us. The idea that the glass barrier is protecting the children from the outside world, adds to the heartbreak that the danger is really coming from within. The glass itself as a material is symbolic as a physical product. Glass has the qualities of being both strong/ resilient but is also fragile and breakable. In this way it represents both Medea and her children. Medea, who is so strong in her resolve but this comes at a cost. It is an act that will also break her. The children, resilient but fragile by nature, as children still ultimately relying on their parents care.
- Because the set is physically an enclosed box, once that door is locked the boys really are trapped in this room. They become the fish in the fishbowl. The room is designed as a pressure cooker environment that will hopefully aid in building the tension of the work, the thriller element to this tragic drama. The boys cannot escape their fate. This also highlights the inherent trust / love that children have in their parents and the power that adults can yield over their dependants.
- The props and set dressing in the space express the boys' passions and age, but also embedded within this hyper naturalistic space are little easter eggs for audience who are familiar with the Medea / Jason and the Argonauts story. Some of them are almost imperceptible: toys, posters, books & clothes: items that reference imagery from the classic *Medea* text. A ship, a warrior, centaur, one sandal, winged creatures, a bull. The flowers on the table in the hallway are lillies — a symbol of death.
- The galaxy of glow-in-the-dark stars we find ourselves floating in at the end of the production is a visual reference to these children leaving this physical world.



POST-SHOW ACTIVITIES

Costume

The costumes are also aiding our interpretation of a naturalistic contemporary style, using the garments to express their socio-economic status and ages and emotional states.

The Boys

For the show to really pack a punch, the audience needs to feel a connection to these children. The intention for the design of Leon and Jaspers costumes is that the look is so naturalistic and relatable that the audience may be reminded of children they know. Hopefully this aids forming an attachment and feelings of affection for Jasper and Leon so when they meet their fate it really hits hard.

In dressing them in suits, Medea is dressing them for their final fate, but also heightens just how young they are. Children in suits, not given the opportunity to reach manhood, their lives cut short, lie on the bed in their best clothes may connect the audience with an image of these young bodies in coffins.

Medea

Medea is adorned with some expensive jewellery, a hint to her former wealth and place in society.

However, she is in the midst breakdown. Single mother struggling with raising two children on her own. She is in her comfort clothes; baggy, comfy, safe, and commonly recognisable. Maybe you have seen a mum doing a morning drop off in this look. Her hair is messy maybe her make up is running a little, she is not her usual put together self. A bracelet with a 'L & J' symbols of her love for her children. A necklace with the Grecian symbol of the 'evil eye' a hint to her faith and her connection to mysticism.

Medea is in a vulnerable state, she is back from a public outing and has changed into at home comfort clothes. She has her every day jewellery on, maybe a Fitbit or Apple Watch, A charm bracelet with a L & J letters for her two sons



Costume design by Chloe Greaves.



POST-SHOW DISCUSSION

DISCUSS:

- Analyse symbolic elements in the set design.
- Discuss the interaction between actors and the set.
- Discuss how the set design contributes to the portrayal of the boys' world and emotions.
- Explore the use of lighting and sound to enhance the dramatic elements of the scene.
- Analyse how the design elements help establish the tone of the play.

DRAMATIC MEANING:

- Explore the moral and emotional implications of the boys' play and imagination.
- Discuss how the play challenges the audience's perceptions of childhood innocence.
- Encourage students to interpret the dramatic meaning in various ways.

PIVOTAL PLOT MOMENTS

Connecting Performance with Dramatic Languages:

- In groups, discuss key moments where imagination and play intersect with the emotional journey of the characters.
- Explore how tension, space, and time are used to convey different dramatic meanings.
- Connect the performance with conventions of Realism and its impact on the audience's engagement.

ACTIVITY

Exploring Dramatic Elements:

- Develop a drama activity that explores tension, space, and time within the context of childhood play and imagination.
- Connect the activity with conventions of Realism to enhance students' understanding of the dramatic elements in the play.



Jeremiah Rees.



QUEENSLAND THEATRE