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Directorial Vision - Presentation Script

Thank you for reviewing my application for Create 2020.

Sophocles' Antigone was chosen to be the foundation for my transformation because of Antigone's characterisation. Her fearless attitude towards death encourages audiences to consider their reading of, and response to signs of their loved one's mental health declining. My transformation builds awareness to this issue by manipulating the original narrative and text to illustrate Ismene's misunderstanding of Antigone's cries for help as she falls deeper into depression. My Postmodern theatre interpretation allows different styles, extending from Greek to contemporary, to work in conjunction, executing my purpose and demonstrate how this prevalent issue in society continues through all ages.

My play begins like [this](#). I **transformed word into image** by using this excerpt from the original text **pause**, to inspire an uneasy **mood** and unsettling image. This **mood** is enhanced by the slow, restless song, *Waiting For Decisions* by Chester Coldcut, looping in the background with minimal lighting except for a spotlight behind a sheet, illuminating the shadow of a lifeless body. The contrast between the theatre's low lighting draws **focus** to the image of Antigone's body behind the sheet upstage centre. Inspired by the contemporary convention of **openness of form**, focus is redirected by Ismene's urgent interactions with audience members, thinking they are a doctor or nurse. This is a key moment to instantly evoke a helpless *feeling* in the audience's mind as they want to help but have no idea how to. As my video demonstrated, the combination of this **openness of form** with **focus** and **mood** creates **tension of mystery** as the audience feel confused and shocked. By heightening these feelings through Contemporary techniques, it enables an interactive audience experience with the play and urges them to empathise with Ismene before they understand the full context.

My transformation is set within the timeline of Antigone's life which is revealed through the failing heartbeat sound effect signalling her final breaths. This maintains focus entirely on her life to highlight the universal issue that occurs in individuals' lives. The character of Creon is entirely **mediatised** to act as the triggering point for Ismene's breakdown when his voiceover announces, "You have no sister." The **mediatisation** of Creon **symbolically** demonstrates how unforeseen external powers such as social media, can act as a trigger to people's breakdowns while in a fragile state, as Create audiences would relate to.

Contemporary theatre is infamous for **eliciting strong feelings** within the audience through sensory experiences. A claustrophobic feeling is executed by manipulating Antigone's request for Ismene's help from the original text, into desperate cries for help. The cries will play separately then repeat and overlap, increasing in volume and intensity. The speakers are strategically embedded in the walls around the audience, as represented by the blue dots, to create an immersive experience, conjuring a claustrophobic mood. This mood is pivotal to resemble the pressures of not knowing how to help someone who needs it. Once the voiceovers climax, Ismene's defeated and grieving voice will softly break the tension to leave space for audiences to process the action onstage. **Fragmentation** of the original text is further exploited to create flashbacks. By reordering the original lines from Antigone's discussion with Ismene about honouring their fallen brother, they are given new meaning to depict Ismene disregarding Antigone's signs of falling deeper into depression. Furthermore, by fragmenting the timeline of the play, the audience can see the gradual decline in Antigone's mental health, symbolising consequences of not listening or responding to cries for help.

The contemporary technique of **fragmentation** has also allowed me to convey Antigone's sarcastic dialogue that audience members from Create would be able to relate to. For example, they would hear "I want to die" in their school context, which is similar to "If I die, what happiness!" This will reveal that while these conversations teasing death may appear amusing and light, there can be an underlying truth to the words, challenging audiences to seek truth to people's words.

Between each flashback to the sisters' past, **hybridisation** is achieved by merging stylised movement and Greek theatre in a short physical theatre piece performed to Christina Perri's song *The Lonely*. This slow song enhances the somber mood in Antigone's mind. The repetition of a movement piece with the chorus between the scenes creates familiarity and emphasises her defeated feeling towards her continual inner battle. **Costume** is made meaningful throughout the play as Antigone's shirt darkens each time she reappears after being "swallowed" by the chorus like [this](#). This meaningful and **symbolic** use of darkening the shade of her costume is a simple clear way to portray her current state of mind, making the play accessible and understandable to all audiences at Create. Furthermore, the chorus **symbolises** depression by wearing plain black morph suits and demonic masks. The strategic use of the Greek convention of **masks** symbolise how scary and challenging it can be to escape this mental state. This, along with the aggressive and dominating **stylised movements** clearly depict Antigone's overwhelming defeated feeling. This **hybridity** of stylised movement, music and Greek conventions effectively demonstrate how different forms of art and elements can work together to powerfully represent inner turmoil.

Through my manipulation of multiple dramatic theatre styles, conventions and elements, the audience will identify with both characters and leave considering the way they react in their personal relationships, hopefully encouraging them to respond in openness and patience. My transformation will challenge the way the audience understands society, but most importantly each other, so we can learn from our past to shape our future.

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