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Annotated Script

Wk 1- block and get through sexism scene
 Wk 2- finish blocking, film 'wonders of man' videos
 Wk 3-
 Wk 4-

Person 1- Deb
 2- Claire
 3- Meg
 4- Hugo
 5- George

→ conventions & key elements

→ notes

COLOUR CODE

Deb
 Claire
 Hugo
 George
 Meg

'The Wonders of Man'

Lights are dimmed. While the stage is dark 2 people enter from back of CS and sit down
 People 3 and 4 enter from SR and SL, standing DSR and DSL. Once the actors are in place,
 intense lights come up on all four of the news presenters. The loud clapboard is heard and the
 presenters read.

Over the top → fake
 Caricature

Place → news studio-like
 ↳ media

↳ only section with a sense of place

hybridity
 ↳ slightly melodramatic

1: Wonders are many on earth, and the greatest of these
 is man who rides the ocean and takes his way
 Through the deeps, through wind-swept valleys of perilous seas
 That surge and sway.

2: He is the master of ageless Earth, to his own will bending
 The immortal mother of gods by the sweat of his brow,
 As year succeeds to year, with toil unending
 Of mule and plough.

Situation & context: news show under
 authority of man

3: He is the lord of all things living; birds of the air,
 Beasts of the field, all creatures of sea and land
 He taketh, cunning to capture and ensnare

snap

4: Hunting the savage beast from the upland rocks,
 Turning the mountain monarch in his lair,
 Teaching the wild horse and the roaming ox
 His yoke to bear.

snap

5: The use of language, the wind-swift motion of brain
 He learnt; found out the laws of living together
 In cities, building him shelter against the rain
 And wintry weather.

*slowly lift head
 ↳ fall into neutral

There is nothing beyond his power. His subtlety
 Meeteth all chance, all danger conquered
 For every ill he hath found its remedy,
 Save only death.

Robotic stylised movement
 ↳ zombie-like

↳ stop/drop head as if dead

mediatisation

→ slowly turn to face back

The lights go down with a clicking sound. People 1 and 2 (sitting) get up and split the stage as they exit,

→ raise arms and head slowly

AV- a soundscape starts, samples from antique sewing machines at an initially slow tempo. Lights go to a blue wash on the two women. They move in mechanical synchronisation, facing each other and then walking to CS. They face the AV screen and walk in place. As the women walk in place, a single man comes on the AV screen (Creon) sitting at a desk, speaking to the camera in the style of an 'address to the nation'. There is a bowl of fruit/plant in the shot. When the video comes on, the women's arm extend above their heads, almost as if reaching for the man in the screen.

AV: symbolic of women's role before 60's → reference of time

Human Context: represents politicians and authoritative powers

Creon:

Wonders are many on earth, and the greatest of these is man

He is the master - right arm down

He is the lord - left arm down

He taketh - head down

He learnt - bend at the hips

Suzuki Method

symbol of being under his control hybridity of movement

→ crawl to block

The women keep trying to walk even though they are hunched over. As Creon's line goes on, the soundscape builds as samples from different sewing machines are layered on top of one another, building in speed and volume, creating a cacophony of intense drumming and a frantic energy.

Glitch → electrified - like movement
→ motif that something is wrong and must be fixed

Person 1 and 2 come from each side of the stage and move the women robotically into standing position, they put their hand out in front of them, then hand a broom to each of the women.

Lights gradually come up back to normal wash. The sound suddenly stops and one of the women slams down her broom (Antigone).

Use broom to catch attention

Broom symbolism: societal norms for women

I: I know no more

Amused

→ to confide

A: I thought you did not. That's why I brought you out here, where we shan't be heard, to tell you something alone.

I: What is it, Antigone? Black news, I can see already.

A: O Ismene, what do you think?

tired, slight desperation

Realism: talking to Ismene in private

A: It is against you and me he has made this order
Yes, against me. And soon he will be here himself
To make it plain to those that have not heard it,
And to enforce it. This is no idle threat;
The punishment for disobedience ...

to convince

→ take broom to draw focus

An ensemble member enters and sits on a block DSR with her hands behind her back

So now you know. And now is the time to show

Human Context: the passive bystander sees the problem but does nothing

Human Context: the fighter → proactive in fighting for equality

Whether or not you are worthy of your high blood.

I: My poor Antigone, if this is really true,
What more can I do, or undo, to help you?

A: *excited, hopeful*
Will you help me? Will you do something with me? Will you?

I: Help you do what Antigone? What do you mean?
You cannot mean...?
To transgress the law and defy our king?
O think, Antigone; we are women; it is not for us
To fight against men; our rulers are stronger than we,
And we must obey in this, or in worse than this
May the dead forgive me, I can do no other
But as I am commanded; to do more is madness.

A: *hurt → disappointed*
No; then I will not ask for you help.
Nor would I thank you for it; if you gave it. *] tension disgusted by her*

I: I cannot act against the State. I am not strong enough.

A: Let that be your excuse then.
Go your own way!
Kick broom → George drag to floor



C: Now tell me, in as few words as you can,
Did you know the order forbidding such an act?
And yet you dared to contravene it?

A: That order did not come from God. Justice,
That dwells with the gods below, knows no such law
I did not think your edicts strong enough
To overrule the unwritten unalterable laws
Of God and heaven, you being only a man.

**Only looking forward never directly at (C) → to audience* *] openness of form after realism construction*

indifferent, fearless, amused to mock

She stops sweeping

↳ motif of crossing arms
↳ SYMBOL

C: We'll have no women's law here while I live



Person (other female chorus member) stands on raised platform, chopping something on a cutting board. She brings the knife down three times before looking over to Creon and repeats this sequence.

Creon doesn't turn to face Antigone, he talks over his shoulder to the 'second Antigone'

C: Now tell me ...
Did you know my order
My order
... contravene it?

fragmentation
to show broken
cycle

A2
...I cannot be, for any man on earth
Does it seem foolish to you?

'Antigone 2' freezes

Human Context:
the victim
↳ fights up but
is overruled

Remaining person walks onto stage and steps onto the block where Antigone 2 is standing, they are like a past Creon. Antigone 2 is unfrozen, aware of Creon. Her physicality is cold and still.

Creon 2: (not yet forceful, to himself) We'll have no women's law here while I live

Creon 2: (confirming) We'll have no women's law here while I live

Antigone 2 goes back to her chopping movement sequence.

Creon 2: (commanding Creon) We'll have no women's law here (continues repeating this line)

Creon (with Creon 2, confused)- we'll have no women's law here while I live

(Confirming)- we'll have no women's law here while I live

Antigone 1: (talking to audience at same time as Creon is talking to her) While I live, living in torment as I do

Does it seem foolish to you?

I can do no other

I will not ask for your help

What more can I do?

to guilt and fight!

↳ to give up
frustrated

↳ walk off to USR

-end of scene-

AV screen flashes on, at first static before the speaker from before returns. The plant/fruit has started to rot. *Chorus member* stands neutrally in front of the screen on the ground, facing the audience.

AV and Chorus

Wonders are many on earth, and the greatest of these, is man

who rides the ocean and takes his way

He is the lord of all things living

↳ slowly walk on to block as if all-powerful
↳ slow fake walk
↳ exaggerate shoulder

Screen glitches - static then returns

↳ *glitch* → freeze

↳ fluidity of character
∴ audience sees me change

stylised movement

Human Context:
the follower
↳ following the
authoritative
powers

AV and chorus

He is the lord of all things living; birds of the air,
Beasts of the field, all creatures of sea and land

AV Screen flashes back to the talking head

Creon and Chorus:

Hunting the savage beast from the upland rocks,
Turning the mountain monarch in his lair,
Teaching the wild horse and the roaming ox
His yoke to bear.

glitch

become "savage beast"

stylised movement into animals

↳ hybridity

↳ touch of absurdism

↳ link to M and disband on *bang*

Chorus

There is nothing beyond his power. His subtlety

Glitch static, flashes of deforestation

Two chorus members run out and shout at the screen while it's glitching- DEB and Meg

front

↳ with broom

→ protesting

Chorus You mean to put us both to death!

FREEZE!

AV and individual chorus member:

Meeteth all chance, all danger conquered
For every ill he hath found its remedy,
Save only death.

→ shout → slow mo

stylised movement of protesting
↳ contrast to create tension

The Creon/Chorus member walks downstage centre, oblivious to the two protesters. When he passes them, they are silenced, tune to face SR and SL, they exit each side of the stage.

*GLITCH

Creon: am I to take lessons at my time of life
From a fellow of his age?

Walk out

↳ frustrated @ passive bystanders and oppresso

(Haemon enters frantically)

Haemon: thinking to himself the wind-swift motion of the brain
He learnt!

(To Creon) What greater good
Can any son desire? Can any father
Desire more from his son?

Creon: the greatest of these is man

Haemon: Let not your first thought be your only thought
Think if there cannot be some other way
Surely, to think your own the only wisdom,

Creon: there is nothing beyond his power

One chorus member enters and stands on the raised block upstage

Chorus: it seems your majesty has spoken well

Haemon: It is no weakness for the wisest man
To learn when he is wrong, know when to yield.

(Next two lines overlap- spoken over each other)

Creon:
for every ill
The greatest of these is man
To acquit ourselves of the blood-guiltiness
He is the master
Blood-guiltiness
The greatest of these

Haemon:
on the margin of a flooded river
Trees bending to the torrent live unbroken,
While those that strain against it are snapped off.

A second and third chorus member enters standing on the other side of the block

Chorus: it seems your majesty has spoken well

Haemon: father, pause, and put aside your anger.
I think, for what my young opinion's worth,
That, good as it is to have infallible wisdom,
Since this is rarely found, the next best thing
Is to be willing to listen to wise advise.

Chorus members walk down to Creon and bring him up to stand on the raised block

Creon: I am king

Haemon: You mean to put us both to death
(Resigned) You mean to put us both to death

Lights on only Haemon - spotlight

Haemon:
When at last it stopped,
There was the girl, screaming like an angry bird,

invisible ppl pushing me to ground

Chorus member staggers in, in shock, crying, screaming
She falls to her knees,
Sobbing on the ground

broken

defeated angry complete loss

When it finds its nest left empty and little ones gone.
Just like that she screamed,
Naked, crying, and cursing the ones that had done it.

[Redacted text]

Antigone: Wonders are many on earth

to cry

*Focus
↳ on me through spotlight
then fades to Creon and
Chorus in red.*

Creon and Chorus: And the greatest of these is man

*↳ Narrative: final words spoken by oppressors
to show ultimate defeat*

*Hopeless mood
↳ so audiences empathize with people facing injustice*

*Fragmentation of first lines
↳ irony*

Based on Antigone in Sophocles & Watling, E. F. (trans.) 1947, The Theban plays /
Sophocles Penguin, Harmondsworth, Middlesex

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