

The Minotaur
Section One

As a group, we decided to work from the Greek script stimulus, The Minotaur.

The Minotaur is about the King of Athens, Aegeus who leaves his pregnant wife, Aethra because he has to return to Athens. They fell in love through a Greek god called Aphrodite who is the Goddess of Love. When Aegeus leaves, Aphrodite gets into a heated argument with Apollo, the God of Culture over keeping the truth from Aethra. The goddess of Vengeance, Artemis then joins in with the argument saying she believes Aegeus should be punished for what he has done; she believes Aegeus should be killed by his own son, Theseus; however Apollo and Aphrodite strongly disagree with this. Time passes and Aethra's son, Theseus grows up to then question his Mother about who is his Father and his whereabouts? Aethra explains to Theseus that his father, King Aegeus, made a vow on the sacred sword of Ares as his promise to return one day in the future. Aethra is reluctant to allow her son to venture into the unknown to find his father; she says if he is strong enough to lift the rock which buries the sacred sword, she will allow him to leave to find his father. Theseus is able to lift the rock and retrieve the sword, because of this; he takes it upon himself to search high and low to find his father. On Theseus search for his father, he meets Ares, the God of War who teaches him techniques for the sacred sword of Athens. Theseus then becomes more confident in using the sacred sword of Ares and continues his quest to find his father. He comes across a small boy called Daedalus who he befriends; they then discuss and share their dreams of a gleaming land and Theseus' dream of a monster, a monster with the head of the bull and the body of a human. After more conversation, Theseus and Daedalus find out they share the same father, King Aegeus. They are both shocked by the fact that they are half brothers but Daedalus is so excited to tell his father he has a brother. Theseus won't allow Daedalus to tell their father about what they have both found out, and Daedalus promises Theseus not to go to King Aegeus and tell him that he has another son. Medea, Daedalus' mother and the wife of Aegeus finds out about Theseus and refuses to believe that her husband has another son, so she also makes Daedalus promise not to say a word about this to anyone, she uses emotional bribery to make sure Daedalus won't say a word to anyone about this by making Daedalus put himself in his fathers shoes.

Plot

As a group, we would want our audience to understand the story of 'The Minotaur' through Greek themed Theatre and make we are able to perform the script to the best of our ability so the audience are able to enjoy it.

We removed a small section of dialogue out of our piece of Drama because with the time restraints we were against, we wanted to make sure we had the last scene with Medea and Daedalus in, so as a group we decided having the ending scene was more important than having a lengthened description of Daedalus' dream.

During our performance we used techniques such as physical theatre to help the audience visualise Daedalus and Theseus' dreams. We also used mirror image when Theseus and Daedalus find out they are brothers to show they both have things in common which they never realised. We used musical instruments for the introductions of the Gods to help portray the feeling of power to the audience. We decided to dress our characters in full black and to only distinguish between the Gods and other characters with a coloured sash.

Worked
well.



The Minotaur Working Record

Section Two

From our starting point, The Minotaur script extract, I had many ideas about what we could add to the performance and script to improve the overall performance and engage the audience more.

Firstly, at the beginning of the script extract, the chorus is setting the scene. I had the idea to make the chorus more engaging by using the different tones of voices to our advantage and having two people stationary towards the front of the stage, setting the scene to the audience, whilst the other two are walking round the top of the stage flying round the model seagull which will also set the scene along with the text. The seagulls are flown around the stage as if the seagulls are looking over the land which the chorus is describing to the audience. The seagulls are also used later on in the performance when Daedalus describes his dream land to Theseus. Also, I thought that when the chorus are flying the seagulls around the stage, the stage being the land they speak of, it shows that the seagulls have no idea of the havoc going on below them. So, the seagulls are peacefully and gracefully soaring above the land, but down on the ground a story is unfolding and will soon be shown to the audience throughout the performance.

During the chorus, the 4 Greek Gods, Ares, Aphrodite, Artemis and Apollo are all introduced one by one. I had the idea of when each God is being introduced, one person should stand on a podium which is located at the top of the stage, this is so they are above the rest of the Chorus so it's obvious they are portraying and introducing one of the Gods because they are higher than the rest and have power over everyone else. Originally, we were going to have 4 individual smaller podiums which each God is going to think of as their own. We decided to change this, to one, much larger podium located at the centre of the stage because as a group, we felt it was much tidier and we were able to flow and move around the stage a lot better. The rest of the chorus who aren't stood on a poem deliver the rest of the lines and use the drums to capture the attention of the audience so they are shocked to thinking that someone important is about to appear before them. The idea was also brought forward to have a spotlight on each God as they are being introduced so they are the main focus the audience have.

When King Aegeus leaves Aethra, the Greek Gods Apollo, Aphrodite and Artemis get into an argument because Apollo believes that Aphrodite is just lying to Aethra about when Aegeus will return. Because, originally each God was going to have their own, personal podium to stand on whenever they were talking, or being introduced. We were going to have Apollo, Aphrodite and Artemis each stood on a podium whilst they were arguing to show they have great power. However, we felt because they all have equal power, and at this point, there is no one on the stage that is of less power than them, that this was not needed. We also decided not to use individual podiums because it made the flow of the performance a lot harder and we felt it was not as enjoyable for the audience to watch. Getting rid of the podiums meant we were able for Artemis to sneak in to the argument to have his say, half way through. This made Artemis look very sneaky and sly which added to the overall impression the audience already had of him. I thought that because Apollo, Aphrodite and Artemis are all Greek Gods they should be all stood towards the bottom end of the thrust stage show they are closer to the audience, I believed they should be stood closer to the audience so the audience are able to

Very detailed


feel the heat and anger of the argument and also so the audience can feel as if they are more of a part of this part of the performance. I also wanted the audience to be able to see the Gods' facial expressions when they are arguing so the audience are able to get an idea of the great intensity between them.

When Theseus confronts his mother, Aethra over the whereabouts of his father, we decided as a group to show the age transitions Theseus goes through to show to the audience that Theseus is old and responsible enough to find out where his father is, we thought this would work for the certain scene because at the end of it, Theseus makes his own way towards Athens without his mother in search of his father and showing him change into a man tells the audience that he is capable of making his own way in life and should not be hidden from the truth any longer.

When Daedalus tells Theseus about the dream of a beautiful land, I had the idea to use physical theatre to show, physically, Daedalus' dream land to the audience so they were able to feel as if they were there too.

Also, when Theseus tells Daedalus about his dream of a monster, we decided to use physical theatre to create a monster which intimidate and scare Daedalus to highlight the emotions and descriptions Theseus describes to Daedalus. We believed that this would make the scene work because this is the starting point of the actual Minotaur and it would also show the great contrast between Daedalus' dream of an almost perfect land and soaring high above it and Theseus' dream of a vicious scary monster.

When Theseus discovers Daedalus is his brother, I had the idea to use a mirroring convention to show how alike they both are, even though they are both in shock that they are brothers. I thought this would make the audience feel the special connection they both share, even though they have both only just realised it themselves.



The Minotaur Working Record

Section Three

Character

Aphrodite

Goddess of love.

Proud of her actions in love, believe in what she does.

Believes in passion and love between two people and is also not afraid to stick up for what she believes in.

Tries to do the right thing, but sometimes the right thing is not always the best thing to do.

Artemis

Goddess of vengeance.

A strong headed Goddess who doesn't like to let people get away with wrong without being punished.

She also doesn't like it when people don't agree with her and her rules and believes it is her job to make sure people repay the things they have done by punishing them.

Ares

God of war.

Fighting and violence is his love and loves the adrenaline and sense of pride fighting gives him.

Enjoys making people in the image of himself as he is a very proud person.

Theseus

A young man, son of King Aegeus of Athens but has not ever met his father.

Desperate to find out who he is and meet him; he uses all his courage and love to track him down, not only for his benefit, but for the benefit of his mother, Aethra who has been awaiting Aegeus' arrival for many years.

Apollo

God of culture.

A very creative and full of knowledge, who's only dream is to make the society he lives in, one which can move forward together.

He has a big imagination and likes to dream hoping that one day his dreams will come true through the use of different philosophies and science.

Aethra

The mother of Theseus who is in love with King Aegeus but has been waiting for him to return for many years now.

When her son, Theseus tells her that he's going to find his father, she doesn't want him to go and believes they should just wait for his return and not go looking for him because she is scared of losing her son which is understandable because she has already lost the love of her life.

Aegeus

King of Athens.

Left his lover, Aethra and his son, Theseus because he had to return to Athens.

Since being there, he has met another woman and they both have a son together, a son who he has big expectations for.

Promised Aethra he would return, but never did.

Daedalus

Theseus' half brother and the son of King Aegeus.

Doesn't realise he has a half brother until he meets Theseus.

Very keen to tell his father that he has found his half brother but is sworn to secrecy.

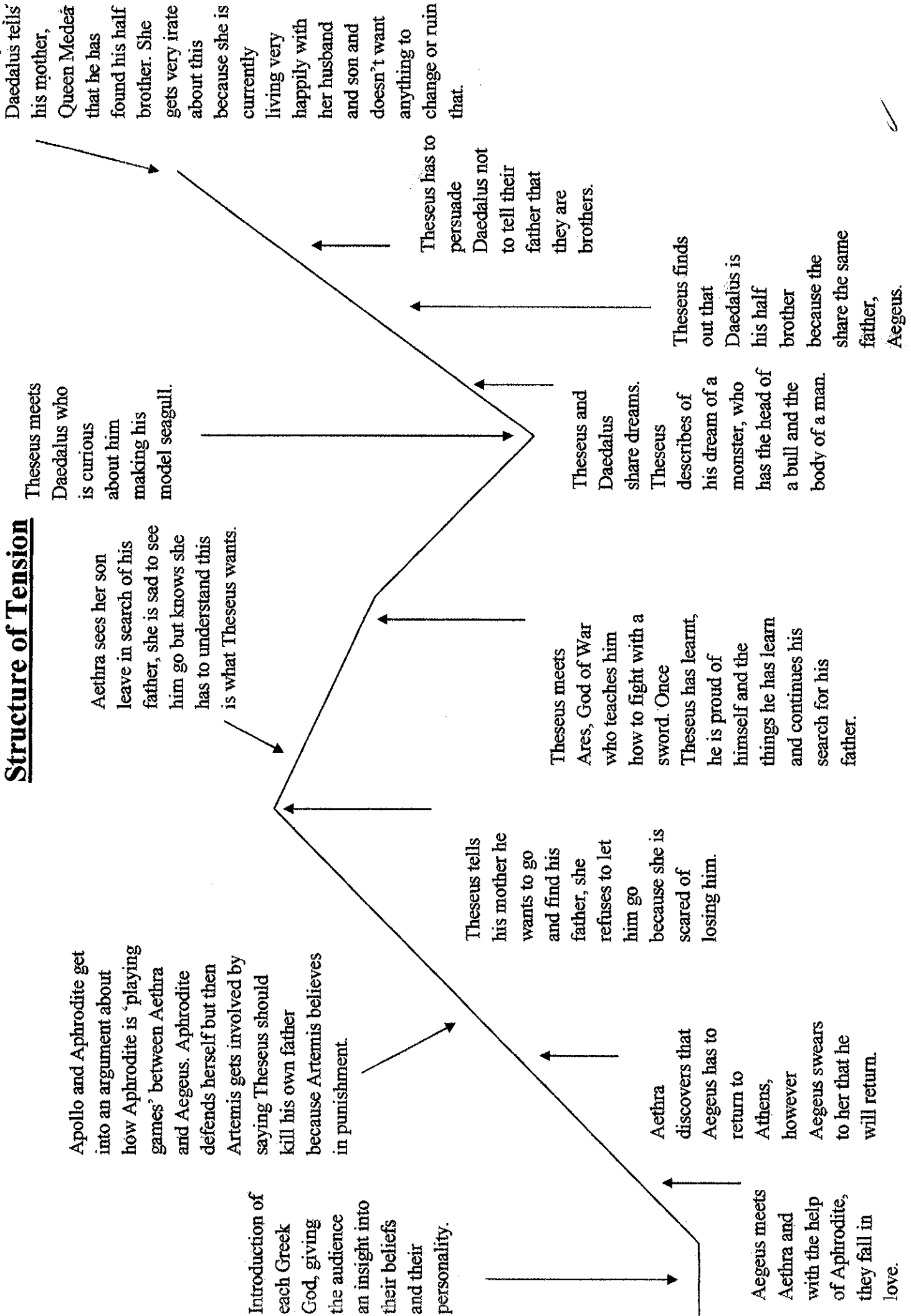
Medea

Queen Medea, Aegeus' wife and mother to Daedalus.

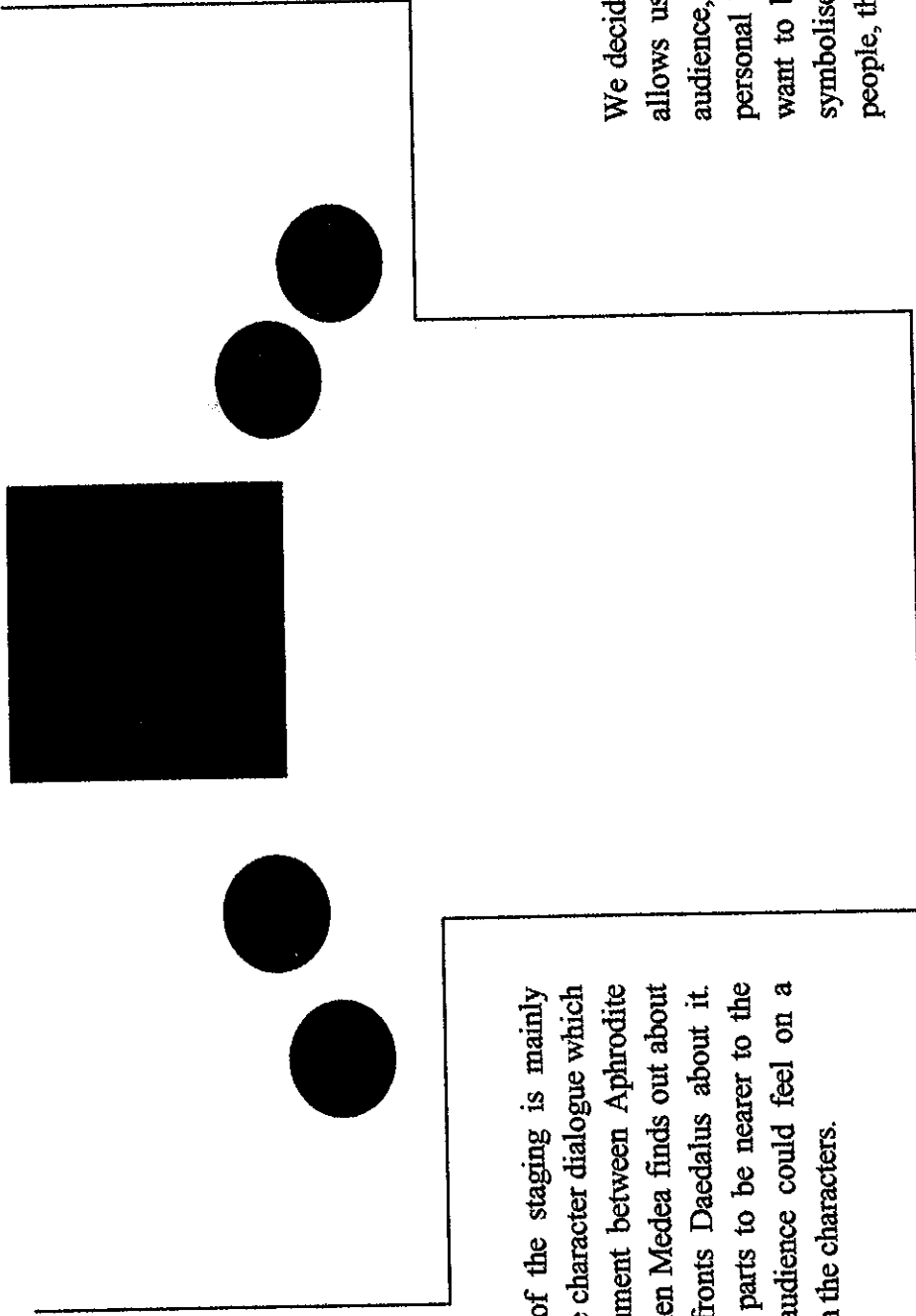
Becomes very agitated at the fact that Theseus is claiming to be the son of King Aegeus and doesn't want Aegeus to find out about Theseus because she is currently living in her happy family and doesn't want anyone to spoil it for them.



Structure of Tension



Performance Space Used



We used a podium at the top of the staging which is mainly used for the introduction of the Greek Gods. We positioned the podium here because it shows the great divide between normal people (the audience) and the Gods themselves because they are so powerful and have great authority.

The bottom end of the staging is mainly used for one to one character dialogue which is either, the argument between Aphrodite and Apollo, or when Medea finds out about Theseus and confronts Daedalus about it. We wanted these parts to be nearer to the audience so the audience could feel on a personal level with the characters.

We decided to use Thrust staging because it allows us to either be really close to the audience, when we want them to feel on a personal level with the characters, or if we want to be far away from the audience to symbolise a great difference between normal people, the audience, and the Greek Gods.

● - Positions of the drums which are used when introducing the Greek Gods to show power and authority.

■ - Positions of the podium where Greek Gods are introduced, and also where Theseus walks through when he enters Athens.

Conventions

- **Mirror Image:** When Theseus and Daedalus find out they are brothers, we use mirror imaging to show the audience that they have a secret connection they even they didn't know about. They copy each other's movements, and then jump back in amazement and shock that they are brothers. The mirroring also allows for the start of a relationship between the two brothers. We also felt that using Mirror Imaging made our Drama piece slightly more 3-dimensional for the audience to watch as our Drama wasn't just characters performing dialogue, it also included a deeper meaning that people can be so alike, even though they have never met, which we believe we have successfully shown through using mirror imaging.
- **Physical Theatre:** Physical Theatre is used when Theseus and Daedalus are describing each other's dreams to each other. For example, when Daedalus tells Theseus about his dream of palaces and temples, a palace door is made and Theseus is able to walk through it as if he is living Daedalus' dream. Also when Theseus is telling Daedalus about his dream of a monster, the monster has been created to help the audience capture in their imagination what this monster might actually look like.
- **Multi-role:** Multi role is used throughout the performance as each person is required to play a God and another character such as Daedalus or Medea. The difference between is character is shown through a slight alteration of costume which we believe is enough for the audience to distinguish which character is which.
- **Facial Expression:** Strong facial expressions are often used throughout the performance. Especially at the heated argument between Apollo, Artemis and Aphrodite because we wanted the audience to feel the tension between the 3 Gods and a good way of doing this was by using strong facial expressions to create a strong sense of anger between them all.

Semiotics:

- **Lighting:** When each God is being introduced at the beginning of the performance to the audience, they are stood on a large podium situated towards the back of the stage, when they are being introduced we have decided to have a big spotlight shining on them to convey to the audience that they have great power over everyone else. We also believed the use of a spotlight can be used as a metaphor for each God, because whichever decisions they make and whatever actions they take is always in the spotlight of their fellow Gods and someone will always disagree. For examples, at one part of the performance, Apollo believes Aphrodite's actions with Aegeus and Aethra were wrong and decides to confront her about the choices she made.
- **Costumes:** As the costumes we used were not allowed to make the performance be fixed in a certain time period, each character in the performance will be dressed in all black. As each person performing has to perform 2 different characters, something was needed so the audience could distinguish which character was which. For example, when I am playing Aphrodite, the Goddess of Love, I wear all black, but with a fabric sash across my body to show to the audience that I am a different character. However, when I play a character which isn't a Greek God, Medea, I remove the fabric sash and just wear all black. I also believe that it is a good idea that

the Greek Gods wear a fabric sash because it shows they are important and have authority over everybody else.

- Props: At the beginning of our Drama, whilst the chorus is setting the scene, 2 seagulls are being flown around the stage. The seagulls are flown around the stage as if the seagulls are looking over the land which the chorus is describing to the audience. The seagulls are also used later on in the performance when Daedalus describes his dream land to Theseus. Also, I thought that when the chorus are flying the seagulls around the stage, the stage being the land they speak of, it shows that the seagulls have no idea of the havoc going on below them. So, the seagulls are peacefully and gracefully soaring above the land, but down on the ground a story is unfolding and will soon be shown to the audience throughout the performance. Also, a sword is needed for when Aegeus places his sacred sword beneath a rock as his vow to return to Aethra. The sword is also needed for when Ares teaches Theseus how to use it properly when Theseus goes off on a quest to find his father after he never returned. The girdle of Aphrodite is also needed because Aethra has to wear it for when Aegeus falls in love with her because all who wear it become irresistible.
- Music: Music is needed when Aethra watched Theseus leave her to find his father King Aegeus even though Aethra doesn't want him to go. The music needs to be soft and gentle to indicate to the audience that Aethra is feeling upset and lonely because her son has just left her, and she has no idea when she is going to see him again. Musical instruments, such as large bongo style drums for when each God is being introduced to show to the audience that this is a Greek God, and this is how much more power they have over everyone else. The drums are also used to capture the attention of the audience so they are shocked to thinking that someone important is about to appear before them.

Genre

The genre of our piece is Greek Theatre, this is easily identified because of the use of a Greek Chorus who are used to set the scene and also because Greek Gods are used throughout.

The Minotaur Working Record

Section Four

Performer

In the role of performer I have portrayed two characters to the audience, both of which have a total different meaning and story. I have tried to show each character to the best of my ability by changing the tone of voice and the body language to suit the characters personality and their current mood. I tried to adapt myself to the script and I was also able to be a part of physical theatre during some parts of the performance which enable me to add to the setting of the scene towards the end of the performance.

Director

In the role of Director, I have given my personal opinion and constructive criticism to the rest of the group, and where I feel things could be changed and improvements could be made. For example, we were originally going to give each Greek God their own individual small podium, but I felt that this was a lot of messing around and the piece wasn't able to flow well, and if I were a member of the audience watching it, I would think it looked really amateur. Because of this, I put forward my idea to scrap having 4 small, individual podiums and to just have one large podium which all the Gods will take in turn to use when they are being introduced. I felt that this worked a lot easier because the drama was able to flow more thoroughly. Also, whilst the Greek Gods were being introduced, the only things that were making them stand out for being more powerful against the other characters were the fact that they were wearing a fabric sash and are on a raised level. However, I thought that there should be something else which sets them apart from the other characters, so I thought that we would use drums for the chorus to use when the God is about to be introduced. I thought this would be a good idea because it gives the audience a signal that someone very important is going to be brought before them.

Designer

In the role of Designer, I had to make and bring together, music, props and costumes. Firstly, I searched through different genres of music to see which one I felt would be appropriate to the scene where Theseus was leaving his mother in search of his father. After long deliberation, I decided that using sad, soft, piano style music was the best for the particular scene because it helped set the scene as being a very sad moment, and I also felt it summarised to the audience how Aethra must be currently feeling, especially because she didn't want Theseus to leave in the first place. I also had to make the seagull as a prop for the part which the chorus is setting the scene at the beginning of performance, I felt that the seagull was being used to show that the seagulls have no idea of the havoc going on below them. So, the seagulls are peacefully and gracefully soaring above the land, but down on the ground a story is unfolding and will soon be shown to the audience throughout the performance.

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Section 5

Evaluation

In our Drama piece I believe several things we did were very effective, such as the conventions we used and the use of drums and a raised podium. I thought that the physical theatre which was used during Daedalus' description of his dream was effective because it helped the audience visualise what he was trying to portray. It also allowed for the characters to be a part of the dream, for example when Daedalus walks through the tunnel Theseus is describing. I believe this made for good drama because it allows the dreams which are being described to come to life. In my opinion, I also believe that the use of a raised podium which is mainly used for introducing different Gods was an effective thing to use, because it made the Gods stand out from the other characters to help show the audience that they are important and have great authority. I believe that the use of drums whilst introducing the Gods was a good thing to use because they captured the attention of the audience which signalled to them that someone of great power was about to come before them. I thought this emphasised the power of the Gods. We received positive feedback for the use of freeze frame during Apollo, Aphrodite and Artemis' argument; I personally believe that the use of Freeze Frame with Aethra frozen helped the audience keep up with the argument, especially because the Gods were arguing over Aethra.

To improve our Drama, I believe that we should have improved:

- The speed and flow of our performance, because from feedback, it was apparent that in parts of our performance seemed to be too rushed which meant the audience could not get a full understanding of that particular scene. Next time, I believe we should not rush certain scenes so the audience are able to watch our performance without the feeling of being rushed.
- How the sets and props were positioned on stage as they didn't always allow for adequate space for the actors to get by and perform with. During our performance, it was very easy for some people to trip over certain props as they weren't spaced out well. Next time, I believe we should make sure the places which we position our props allow for adequate space.
- How well the lines were memorized and delivered because at some points in the drama people were unsure of what their next line was, and they had to think about it. This made for awkward pauses.

My role during the Drama has been Performer, Designer and Director.

For performer, I tried to make sure I performed and portrayed my characters to the best of my ability to make sure the audience understood the story line we were trying to tell. As I was playing two characters, I tried to make sure that the audience knew the different between them both so they didn't get confused. I also tried to add my own personal touch on each of the characters which, in doing so, I thought I was able to perform the better. I tried to make sure my body language and facial expression for each character, depending on current emotions changed so the audience could get a feel of the current mood of the character.

For designer, I looked through the script and help chose which props were needed at what part. For example, Aphrodite wears and uses a silver girdle which she uses for when she wants to make someone become irresistible. I also was a part on deciding what the costumes should be worn, it was then decided that all black because we didn't want our costumes being set in a certain time frame and we also didn't want the costumes being taken away from the drama.

For director, I watched parts of our Drama so I could give feedback to the rest of the group and offer constructive criticism. Originally, we were going to use 4 podiums on the stage for each God to have on of their own, however I thought this looked to messy so we changed it, to one, single, much larger podium, which we all believed looked far better.

After asking the audience of their opinions of our performance as a whole, it came to light that in parts, especially the introduction of the Gods was too rushed which made them feel as if they couldn't keep up with it all. Also, they said that at some parts which some people messed up or forgot lines were covered up really well and they didn't notice, however they thought that some people weren't able to keep their focus when they forgot their lines which indicated to the audience that they had messed it up.

The audience had also said that they thoroughly enjoyed the part which the Gods were arguing because there was great tension between them which led to a big tension in the audience which made them enjoy the scene as a whole. The audience had also said to us that they thought that the part where Theseus was being taught how to use the sword was good because the voice was a very loud shout which instantly grabbed the audiences attention.