**Medea’s Descent**

Our version of Medea is intended to disrupt the audience’s perception of conventional values. It is an attempt to disturb the audience, to establish a connection with a more primal nature than what is considered normal in modern society. Our Medea is both victim and villain. We intend to exemplify enough human characteristics to allow the audience to begin to sympathize with her plight before morphing her into an unrecognizable monster capable of the most horrific of acts.

Medea’s world, in our enactment, is purely fictitious. The closest earthly representation would be a rocky, barren desert. Her world is dark, dry, and primarily flat. Deep fissures run along the surface carving haphazard scars throughout the ground. The landscape is broken up by hard rock outcroppings resembling the decaying remains of large skeletal fingers reaching up from the depths of the earth. Other more distant outcroppings resemble the remains of giant demons left to rot for thousands of years, slowly disappearing into the dense rock which has supported them since before humanity came into existence.

The significance of our created world is to disrupt the thought patterns of the audience. To suggest that there exist places that do not answer to the “givens” that we expect in our own society. There exists a place where there are few if any distinctions between good and evil. We present our audience with a place where the murder of one’s children could be carried out in the most violent ways without repercussions. Our created world is intended to allow a glimpse into the primordial ooze from which life first emerged.

The color schemes we have chosen for our landscapes, combined with the rough texture of our created world, are extremely achromatic to show that they are devoid of water and therefore of life, much as our characters are devoid of humanity. Even though the salty waters of the sea beat upon the rock, it can find no purchase in the desolate land. The bright colors of the clothing we have chosen for our characters are intended to show the dramatic contrast between the persona’s they want others to perceive, and the true self which acts out in purely selfish fashion. Each major character in our play gives reasons for the actions they are taking, but underlying these actions are the true, selfish motives which steer our story to its tragic end. Through subtle changes in the lighting scheme throughout the show, Medea’s costume symbolically changes from a soft, subtle hue to a deep red symbolic of the blood of her children in which she is covered.

The shapes and lines we have chosen for the rocky outcroppings are symbolic of prison. Though somewhat misshapen, these lines represent the inescapable sequence of tragic events unfolding before our eyes. The distance of the design suggests that there is room for maneuverability in each of our characters, but ultimately no hope of preventing the horrors which occur. These lines are further emphasized in the face paint of our characters, used both to dehumanize our characters and alienate our audience. The make-up toward the beginning of the play is all but unnoticeable, while by the end of our tragedy it dominates and distorts the features of our characters giving them a demonic quality, the goal being to make the audience search back through time to remember what it was that they ever found sympathetic about the characters.

Group 5:

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