

## GIVEN CIRCUMSTANCES BLUPRINT

<p>Setting</p> <p>Continent/Country/City          Physical Area(s)          Environment          Climate and Light</p>	<p><i>Mojada</i> takes place in Queens, New York.</p> <p>The majority of the play takes place in the backyard of a house in Queens. It is “two-story, way past her prime, but unique in the blend of wood and brick”. In the backyard, there is a rustic wooden table, potted plants of herbs and vegetables, a stunted banana tree, and a rusty machete. On the table there is a portable sewing machine “connected by extension cords that snake through the yard and into the house”.</p> <p>The play is set in the summer. The temperature is warm.</p>
<p>Time</p> <p>Year/Season/Time of Day          Length of time covered          Logic of time movement</p>	<p>The play is set in the summer, and begins in the daytime. Several scenes take place in the evening, or are in a narrative style that describes earlier events, but do not literally take place at a certain time. The flashbacks describe events that take place a year prior to the play beginning. The characters refer to Mayor De Blasio, so the action of the play must take place between 2014 and today.</p> <p>The majority of the play takes place over the course of a summer, with flashbacks occurring a year before the start of the play, and an epilogue set an indeterminate amount of time after the end of the play.</p> <p>The overall arch of the play is linear, however, there are several scenes that are flashbacks to Medea and her family leaving Zamora. These flashbacks are narrated in a very non-literal way; the characters could be telling the story at any point in time, and these flashbacks feel slightly “out of time” and out of the world of the play. Although the play is largely linear, it does have a mythical, timeless quality to it, and it is often left uncertain as to how much time has passed.</p>
<p>Class Structure</p> <p>Classes          Economic health          Characters in each class</p>	<p>Our characters are almost all working, lower class.</p> <p>The overall economy is stable, but many of the characters do not necessarily experience this stability.</p>

Devin Koenig  
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 Professor: Michael Schweikardt  
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	<p>Working but lower class: Medea, Luisa, Jason (at the beginning of the play)          Middle/upwardly mobile: Pilar, Jason when he marries her</p>
<p>Government and Laws          System          Relevant laws          Restrictions/freedoms          Participation/environment</p>	<p>The characters are living in New York, and are subject to the laws of the United States. However, they also had to navigate organized crime to get to the United States.</p> <p>Relevant laws include murder, adoption and child custody, and immigration. Readers do not need to understand the intricacies of these laws, just the overall concepts.</p> <p>As Medea and her family are illegal immigrants, they risk being deported if they are found out. Partly because of this, she feels trapped in her home.</p> <p>The characters are very aware of the police. Luisa gives cops free churros to avoid being hassled on the street, and Tita immediately reminds Medea of the police when she murders Pilar.</p>
<p>Social Circles          Family and friends          Community          Media          Restrictions/privileges</p>	<p>Medea and Jason (have a child together; Medea views them as husband and wife although it is not a legal marriage); Medea and Luisa (close friends); Medea and Acan (mother and child); Jason and Pilar (legally married by end of play); Medea and Tita (Tita is a mother figure to Medea)</p> <p>Although Medea lives in the city, she is very cut off from the community, except for Luisa.</p> <p>Medea's source of news from the outside world is likely from Luisa and Tita, as she rarely leaves her home. Although the play takes place in contemporary times, the internet is not explored as a method for obtaining news.</p> <p>Medea feels as though she cannot leave her home. She does all of her work from home. She does not feel like she will ever be a part of the country Jason has taken her to, and generally places Jason's happiness far above her own. She defaults to following his dreams for the majority of the play.</p>
<p>Religion          Institutions          Beliefs          Restrictions/privileges</p>	<p>Most of the characters are definitely religious, but this is not central to the plot. Medea does the sign of the cross with Pilar at one point.</p>

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	There isn't much mention of religious beliefs, and when Medea does commit murder, Tita's greatest fear for her is the police, not anything religious or spiritual.
<b>Previous Action</b>	<b>This is a world in which...</b>
Medea, Jason, Acan, and Tita left Mexico to come to the United States. (Prologue)	Nature can force people to leave their home for a place that may be no more forgiving, although in different ways.
Luisa and her husband left Puerto Rico because of natural disaster, and "it got too hard." (Scene 3)	Nature can force people to leave their home for a place that may be no more forgiving, although in different ways.
Jason states that he married Pilar. (Scene 10)	The desire for financial gain can supersede previous relationships and commitments.
Tita states that Pilar died by poison and fire. (Scene 16)	Magic and supernatural elements exist. Additionally, her death shows Medea's willingness to commit murder when the alternative is losing her son.

## CHARACTER BLUPRINT

Physical <i>What does the playwright tell us about the physicality of the character?</i>	Medea is described directly by the playwright as "a beautiful young woman, indigenous and barefoot". Many characters describe her as beautiful upon meeting her.  She is described by Jason as a <i>guaco</i> , or bird.
Psychological <i>What is the character's mental state? Ex: Balanced, neurotic, psychotic, deluded</i>	Medea does not have a balanced mental state. The play opens by having Tita express to the audience her concern over Medea: "I worry for mi Midea. Mi Medea is not well. She hasn't left the house since we arrived." In Mexico, Medea was an artist, but in the United States, she feels like a sewing machine. She goes on to discuss how it is Jason's dream to be in America, and not Medea's. Medea's sense of worth is based entirely on her husband, and not on her own ambitions. A contributing factor to her poor mental health is certainly her cross over from Mexico to America, and the soldier's sexual assault that occurred on the journey.  Medea's state becomes especially unbalanced whenever another character threatens to take her away from Acan. These threats result in the deaths of her brother Acat, Pilar, and Acan himself.
Intellectual	

<p><i>In what ways has the character's mind developed (schooling, environment, self-teaching, street smarts)</i></p>	<p>Any formal schooling Medea might have had is not explored. However, she must have had extensive training and practice as a seamstress, because her work is often noted as exceptional and almost of a magical quality. Although she is reluctant to leave her home, she certainly has extensive survival skills.</p>
<p><b>Social Class/Job</b>  <i>What class was the character raised in? What class are they throughout the play? What is their career path?</i></p>	<p>In Zamora, Medea and Jason worked on a farm with Medea's brother, Acat. However, the vegetables didn't grow fast enough, and they were starving. Jason could not find other work.</p> <p>Upon making it to America, Medea is still in the lower class. She is constantly sewing and making clothes, but she will not leave her home to work anywhere else. Pilar threatens to turn her in, on the basis that she has created an illegal sweatshop for herself on Pilar's property.</p>
<p><b>Family and Friends</b>  <i>Where were they born and raised, how has this shaped their identity? How did family influence religious, political, ethical beliefs? To what degree is the character surrounded by friends and family or isolated?</i></p>	<p>Medea was born and raised in Zamora, Mexico, and lived there for most of her life. Her mother died in childbirth, and she was essentially raised by her family's servant, Tita. Before she left Mexico, her brother told her that she was his property and tried to stop her from leaving, resulting in her killing him in a crime of passion.</p> <p>In present times, she is incredibly isolated, interacting only with Tita, Luisa, Acan, and Jason.</p>

## RELATIONSHIP BLUPRINT

### Scene 17: Medea and Tita

#### *Generic Relationship*

- Type of relationship
  - Familial: Tita serves as a mother figure to Medea
- Characters social positions
  - Both characters are in the lower working class.
- How does the location of the scene affect their relationship?
  - The scene takes place in the backyard. This is significant because Medea suggests that they run away, when she can't even bring herself to leave the house.

#### *Specific Relationship*

- What is the relationship between the characters at the start of the scene you are examining?

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- For the entire play, Tita is Medea’s main source of familial support. At the beginning of this scene, this trust completely breaks down as Tita realizes what Medea did, and how she essentially made Tita an accomplice.
- What is the primary subject matter of the scene, and how does that affect the relationship?
  - In this scene, Tita interrogates Medea on why she murdered Pilar, and what she will do now. Medea insists that she will defend Tita and tell authorities that she acted alone, but the trust that they had built up is clearly gone. Later in the scene, Medea devolves further into madness, and Tita cannot stop her from presumably murdering Acan.

### STRUCTURE BLUPRINT

Scene	Medea	Jason	Acan	Tita	Luisa	Pilar	Woman	Man	
Prologue	X	X (offstage)	X	X					
One	X	X	X	X					
Two		X	X						
Three	X		X	X	X				
Four	X	X							
Five	X	May utilize other company members for movement, but not stated in text.							
Five-A		X	X	X					
Six	X	X	X	X		X			
Seven	X			X	X				
Eight	X	X	X	X					
Nine	X		X						
Ten	X	X		X					
Eleven	X			X		X			
Twelve	X			X	X				
Thirteen	X			X					
Fourteen	X			X					
Fifteen	X	X							
Sixteen	X	X	X	X					
Seventeen	X	X	X	X					
Epilogue	X			X			X	X	

### ENVIRONMENT BLUPRINT

Whose space is it?	Medea’s home is owned by Pilar, and occupied by Medea, Acan, Jason, and Tita. The action of the play takes place in the backyard of this home.
How does the environment affect relationships?	Because Medea spends all of her time in her house, I believe that she begins to view it as sort of a prison. The other

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	characters can come and go which in and of itself defines an uneven power dynamic between the characters.
How does the environment define the pattern created by the structure of scenes?	Because the environment defined is Medea's yard, all of the scenes that take place in a literal time must occur in the yard, and some of the action, including Pilar's murder, takes place offstage. This restriction also gives flashback scenes a more magical and non-literal feeling.
How does the environment raise the stakes of the action?	The presence of the rusty machete immediately raises the stakes of the action. Even subconsciously, it implants in the minds of the reader/audience member that some violence will occur.