

Mojada Analysis Blueprint Assignment

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250 Script Analysis – Prof. Schweikardt

Mojada Blueprint

GIVEN CIRCUMSTANCES BLUEPRINT

Setting

Continent, Country, City - North America, United States, New York, Queens

Physical Area(s) – Two-storey house, built from wood and brick.

Environment – A backyard; with a rustic wooden table, a milk crate, potted plants with herbs and vegetables, a banana tree and a machete leant up against a trunk. There is a sewing machine on the table, connected by long extension cords coming through the grass from the house.

Climate and Light – It is hot and humid; the light is bright and beaming down.

Time

Year, Season, Time of Day – Modern Day (circa. 2020), Summer, Late afternoon/evening

Length of Time Covered – There isn't a time length clearly outlined in the script but I would guess a several weeks, enough time to realistically form the relationships they did.

Logic of Time Movement – There are two storylines running simultaneously, both being told in a chronological order but they are in different time periods (almost like a flashback storyline)

Class Structure

Classes – The same class that we are familiar with in the US exists in this version of the US as well.

Economic Health – Medea is a seamstress but doesn't receive a lot of financial compensation for the amount of work she does. Jason is the breadwinner of the family because he is in the property development industry but he isn't as financially secure as Pilar, a smart wealthy landlord.

Characters and Class – Medea, Jason, Acan and Tita are new immigrants from Mexico so they are a lower class than other characters like Pilar. Pilar was born into a working-class family but now is of higher status because she has been in America longer, got her citizenship and married a wealthy American, placing herself higher up in the class system. Luisa is of similar class as Medea's family, as a street vendor.

Government and Laws

System – The Federal, State and Local governmental systems are all operating in the same fashion as we, the audience, know. A democratic country with free and fair elections.

Relevant Laws – Medea, Tita, Jason and Acan were illegal immigrants and are constantly afraid of groups like ICE finding them. Medea and Jason are not married under law which made it easy for Jason and Pilar to get married.

Restrictions/Freedoms – This makes it hard for Medea, Tita and Jason to get stable well-paying jobs for fear of being found out.

Participation/Environment – There is not a lot of mention regarding the government or the character's participation in it.

Social Circles

Family and Friends – Medea and Jason aren't legally married but are partners who have a son, Acan. They employ Tita, a housekeeper/nanny who keeps the family and house running smoothly. Tita has a friend, Luisa, from Puerto Rico.

Community – The community is something Medea is far removed from as she rarely leaves the house. Their neighbourhood is somewhere in Queens, making it likely that the vast majority of residents are Latinx or not Caucasian, however there is an influx of 'hipsters' into the neighbourhood that Luisa is not impressed by.

Media – Jason has a mobile phone and plays video games with Acan at Pilar's house. Medea and Tita are fairly removed from the world due to the lack of technology they have.

Restrictions/Privileges – There wasn't a large community for the family to turn to in times of struggle but on the flip side, there weren't many people who could report their immigration status.

Religion

Institutions – Jason and Medea and Acan are some form of Christian, they reference God several times in relation to the Bible throughout the play. Tita is spiritual, she makes concoctions out of herbs and has charms like feathers to keep them safe etc. Pilar and Luisa are also Christian.

Beliefs – They all believe in some form of God or higher being, and this guides their actions and morals throughout the play.

Restrictions/Privileges – Jason and Medea are not married legally but they have a child so Medea believes that is enough for themselves and God.

CHARACTER BLUEPRINT (MEDEA)

Physical

What does the playwright tell us about the physicality of the character, if anything? There is not much written about Medea except she is beautiful.

Psychological

What is the character's mental state? Medea is nervous and cautious about living in America, she rarely leaves her home and is constantly disapproving towards jokes Tita makes or Jason's attempts to help Acan 'more American'.

Are they in anyway balanced, neurotic, psychotic or deluded? She was traumatised the moment she got to America due to the incident at the crossing, she slowly becomes more unbalanced as she hears the rumours about Jason and Pilar. When Jason reveals he married Pilar, Medea becomes completely desperate to keep Acan. She starts to unravel and become delusional and panicked after she kills Pilar.

Intellectual

In what ways has the character's mind developed (schooling, environment, self-teaching, street smarts)? She is very good with a sewing machine. She worked on a farm owned by her brother with no mention of a formal education.

Social Class and Job

Within what class was the character raised? Medea was raised in a working-class Family in Mexico.

What class are they throughout the play? She is working class but her husband is working hard to advance their social standing.

How would you describe their job or career path? Medea is a seamstress; she does alterations and other mending like that. She prides herself in her work but is disgruntled by the inequality in pay between her and places like 'Bloomingdales'.

Family and Friends

Where were they born and raised? Medea was born and raised in Mexico and left to go to America in adulthood.

How has this shaped their identity? Medea wants to be back in Mexico more than anything and hates America. She loves the birds, the environment, the people in Mexico.

How did their family influence their religious, political and ethical beliefs? I suspect they all grew up in families that also followed the same religious teachings but there isn't any information about that given to the reader specifically.

To what degree is the character surrounded by friends and family or isolated? Medea lives with her husband, her son and her housekeeper but she is isolated almost exclusively from the wider community.

RELATIONSHIP BLUEPRINT Medea and Jason in Scene 10

Generic Relationship

What is the type of relationship? “Married”, parents to their son.

What are the character’s social positions? Medea has low social standing and Jason is working his way up the social ladder.

How does the location of the scene affect their relationship? They are in their house, a house owned by Pilar, a woman Jason has just revealed he secretly married. It adds a different meaning to the power dynamic between them.

Specific Relationship

What is the relationship between the characters at the start of the scene you are examining? They were in a partnership, trying to overcome the obstacles of life and miscommunication together.

What is the primary subject matter of the scene? Jason’s honesty regarding his relationship with Pilar, his boss, and the truth of his infidelity coming out.

How does that affect the relationship? Medea loses all faith in him and tells him that Acan will never be his.

ENVIRONMENT BLUEPRINT

Whose space is it? The house belongs to Pilar but Tita, Medea, Jason and Acan live in it.

How does the environment affect relationships? It was a safe space/prison for Medea but eventually becomes the cause for a lot of upset in the relationships when power dynamics change.

How does the environment define the pattern created by the structure of the scenes? The house and all of the power that it holds creates a pattern of Medea being constantly put down or pushed around in her own home, a space that should be haven.

How does the environment raise the stakes of the action? The environment raises the stakes by it being one more thing that Pilar can take away from Medea, along with Jason and potentially her son.

UNITS

UNIT	PAGES	UNIT TITLE	Medea	Jason	Tita	Pilar	Acan	Luisa	Man	Woman
1	3 – 5	Prologue	X	(x)	X		X			
2	6 – 9	“My Job”	X	X	X		(x)			
3	9 – 10	Guacos in NYC	X	X	X					
4	10 - 11	Coney Island	X	X	X					
5	12 – 13	Dad		X			X			
6	14	Rats	X		X					
7	14 – 15	Didn’t Come Home	X		X					
8	16 – 21	Churros	X		X			X		
9	21 – 28	Husbands	X		X		(x)	X		
10	28	Mexico	X		X		X			
11	29 – 31	God’s Eyes	X	X						
12	31 – 34	Boss Lady	X	X						
13	35 – 38	Crossing 1	X	(x)	(x)		(x)			
14	38	Preparing	X	X	X		(x)			
15	39 – 41	Getting Ahead	X	X	X	X				
16	42 – 45	Medea the Guaco	X	X	X	X				
17	45 – 50	Big Things	X	(x)	(x)	X	X			
18	50 - 52	The Dress	X		X			X		
19	52 - 53	Said Too Much?	X		X			X		
20	54 – 58	Crossing 2	X	X	X		(x)			
21	59 – 63	Senora Pilar	X					X		
22	64 – 69	Married Already	X	X	X					

23	70 - 72	Disappear Now	X		X	X				
24	73 - 75	Can't Go Back	X		X			X		
25	76	I'm Sorry	X		(x)			X		
26	77 - 78	Work To Do	X		X					
27	79	Making Flan	X		X					
28	80 - 81	Better Life	X	X						
29	82 - 83	Poisonous Flan	X	X	X	X				
30	84 - 85	Back Home	X	X	X		X			
31	86	Epilogue	X		X				X	X