

SYDNEY  
THEATRE  
CO  
EDUCATION

ON CUE

---

# TABLE OF CONTENTS

About <i>On Cue</i> and STC	2
Curriculum Connections	3
Cast and Creatives	4
From the Director	5
Synopsis	6
Character Analysis	7
The Worlds of the Play	10
Production's Major Concept	12
Style	13
Elements of Drama	15
Bibliography	17

Compiled by Lisa Mumford.

The activities and resources contained in this document are designed for educators as the starting point for developing more comprehensive lessons for this production. Lisa Mumford is the Education Projects Officers for the Sydney Theatre Company. You can contact Lisa on [lmumford@sydneytheatre.com.au](mailto:lmumford@sydneytheatre.com.au)

© Copyright protects this Education Resource.

Except for purposes permitted by the Copyright Act, reproduction by whatever means is prohibited. However, limited photocopying for classroom use only is permitted by educational institutions.



# ABOUT *ON CUE* AND STC

## ABOUT ON CUE

STC Ed has a suite of resources located on our website to enrich and strengthen teaching and learning surrounding the plays in the STC season.

Each school show will be accompanied by an *On Cue* e-publication which will feature essential information for teachers and students, such as curriculum links, information about the playwright, synopsis, character analysis, thematic analysis and suggested learning experiences.

For more in-depth digital resources surrounding productions, please visit the STC Ed page on our website.

**Such resources include:**

- Director documentaries
- Design sketchbooks

## ABOUT SYDNEY THEATRE COMPANY

In 1980, STC's first Artistic Director Richard Wherrett defined STC's mission as to provide "first class theatrical entertainment for the people of Sydney – theatre that is grand, vulgar, intelligent, challenging and fun."

Almost 40 years later, that ethos still rings true.

STC offers a diverse program of distinctive theatre of vision and scale at its harbourside home venue, The Wharf; Roslyn Packer Theatre at Walsh Bay; and Sydney Opera House, as its resident theatre company.

STC has a proud heritage as a creative hub and incubator for Australian theatre and theatre makers, developing and producing eclectic Australian works, interpretations of classic repertoire and great international writing. STC strives to create theatre experiences that reflect Sydney's distinctive personality and engage audiences.

Strongly committed to engagement in the community, STC's Education and Communities programs aim to inspire theatre appreciation and participation not only in theatres but also in schools, community halls; wherever people get together. STC offers an innovative School Drama™ program; partners with groups in metropolitan Sydney, regional centres and rural areas; and reaches beyond NSW with touring productions throughout Australia. Through these partnerships and initiatives, STC plays a part in ensuring a creative, forward-thinking and sociable future by engaging with young people, students and teachers.

The theatre careers of many of Australia's internationally renowned artists have been launched and fostered at STC, including Mel Gibson, Judy Davis, Hugo Weaving, Geoffrey Rush, Toni Collette, Rose Byrne, Benedict Andrews and Cate Blanchett.

STC often collaborates with international artists and companies and, in recent years, the company's international profile has grown significantly with productions touring extensively to great acclaim.

STC is assisted by the Australian Government through the Australia Council, by its arts funding and advisory body, and by the New South Wales Government through Arts NSW.

[sydneytheatre.com.au](http://sydneytheatre.com.au)

# CURRICULUM CONNECTIONS



Rob Collins and Rose Riley in STC's *A Midsummer Night's Dream*, 2016.  
Image: Brett Boardman. ©

## SUITABLE FOR

Students in Years 10 to 12

## SUBJECTS

Featured on HSC Drama Individual Project text list  
Contemporary interpretation of Shakespeare  
Shakespearean Comedy  
Play within a play

SYDNEY THEATRE COMPANY AND COMMONWEALTH BANK PRESENT

# A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE

HIPPOLYTA/TITANIA  
PAULA ARUNDELL

PUCK  
MATTHEW BACKER

LYSANDER  
ROB COLLINS

HELENA  
HONEY DEBELLE

ROBIN STARVELING/COBWEB  
EMMA HARVIE

FRANCIS FLUTE/PEASEBLOSSOM  
JAY JAMES-MOODY

DEMETRIUS  
BRANDON MCCLELLAND

NICK BOTTOM  
JOSH MCCONVILLE

THESEUS/OBERON  
ROBERT MENZIES

PETER QUINCE  
SUSAN PRIOR

HERMIA  
ROSE RILEY

SNUG/MOTH  
RAHEL ROMAHN

EGEUS/TOM SNOOT/MUSTARD SEED  
BRUCE SPENCE

DIRECTOR  
KIP WILLIAMS

SET DESIGNER  
ROBERT COUSINS

COSTUME DESIGNER  
ALICE BABIDGE

LIGHTING DESIGNER  
DAMIEN COOPER

COMPOSER  
CHRIS WILLIAMS

SOUND DESIGNER  
NATE EDMONDSON

ASSISTANT DIRECTOR  
ALASTAIR CLARK

VOICE & TEXT COACH  
JESS CHAMBERS

PRODUCTION MANAGER  
JOHN COLVIN

STAGE MANAGER  
SARAH SMITH

DEPUTY STAGE MANAGER  
MEL DYER

ASSISTANT STAGE MANAGER  
JAYMII KNIERUM

SOUND OPERATOR  
LUKE DAVIS

BACKSTAGE WARDROBE SUPERVISOR  
MARTELLE HUNT

REHEARSAL PHOTOGRAPHER  
HON BOEY

PRODUCTION PHOTOGRAPHER  
BRETT BOARDMAN

2 HOURS 30 MINUTES, INCLUDING  
INTERVAL

THIS PRODUCTION PREMIERED AT THE  
DRAMA THEATRE, SYDNEY OPERA HOUSE,  
ON 16 SEPTEMBER 2016

PRESENTING PARTNER

Commonwealth Bank



SYDNEY  
THEATRE  
CO

# FROM THE DIRECTOR

KIP WILLIAMS

For Hermia, Lysander, Demetrius and Helena love starts out as a romantic ideal. It doesn't take long for that fantasy to be torn apart and for a much more complex picture to emerge. The same is true of Shakespeare's play. It can appear a romantic world of playful sprites and jolly fools, but, puncture the cultural cotton wool that surrounds this text, and you find the play contains a far more subversive and dark exploration of sexuality and ego. Oberon punishes Titania by having her sleep with a half-man-half-donkey; Hermia is threatened with execution for defying her father; Demetrius remains under a spell when he weds Helena at the end of the play; Theseus has acquired Hippolyta as his bride through brute force – a concubine. Indeed, our lovers may emerge from the woods irreparably transformed, but they remain compliant with the rule of Athens. If comedy is catastrophe narrowly averted, then tragedy is that catastrophe made manifest. In this Dream, we tilt the scales in favour of the tragic. (We have made some changes to the text for this production, most notably around the introduction of Puck, as well as the repetition of the lovers' text from Act Four towards the end of the play.)

The world of Athens in which the play begins is one of patriarchy and repression. In the tradition of the Dream's great companion piece *Romeo and Juliet*, the lovers rebel against the regulation of the adult world and flee – in our case, to the woods. Their refuge, however, is not a place of liberation. Rather, it is a place of unmasking, where the darker threads of their sexualities and egos are brought to the surface, even exacerbated, in turn demolishing their naiveté. This darkness, once outed, does not disappear by play's end. In the woods, the lovers find a new conception of themselves and each other, which they bring with them in some form upon their return to Athens.

The woods in Shakespeare's play function like a vivid dream, in that, like a dream, they reveal truths about ourselves that lay deep within our psyche. Beneath our veneer of order, idealism and morality resides a complicated mess of sexual desire born of ego: the drive to possess, to have and to hold, to consume. Our Fairy world is one where interior life is made exterior. Nothing is hidden, and there is nowhere to hide. It is a psychological landscape where every being drips with sexuality. For the Athenian outsiders, their entrance into this space elicits a kind of sexual awakening – one that encompasses the thrill of discovery, the terror of the unknown, and the horror at the body's uncontrollable urges. Euphoria meets suffering, orgasm meets shame, freedom meets loss.

Set against this sexual awakening is a battle for power within the Fairy world. In Titania and Oberon we find a union perhaps centuries old, yet even this ancient relationship is riddled with similar problems of control and possessiveness. In this play, love (and by extension sex) is inextricably linked to power. But at the end of this contest, who wins? And how? Humiliation and shame are such central ideas in this work. Mortals are shown to be deeply fallible, and we even celebrate this idea in the Mechanicals' play.

It is interesting to reflect upon the differing representations of women and men in Shakespeare's original play – notably the women's lack of agency in Athens, Titania's return to Oberon despite her humiliation in the woods, and the total and utter silence of Hermia and Helena in the original text's fifth act, despite Demetrius and Lysander having plenty of dialogue. With this in mind, note the gendered nature of Puck's incantation at the end of the third act – a spell that is meant to restore the world's order.

*And the country proverb known,*

*That every man should take his own,*

*In your waking shall be shown:*

*Jack shall have Jill;*

*Nought shall go ill;*

*The man shall have his mare again, and all*

*shall be well.*

This proverb is indicative of the lens through which Shakespeare's audience viewed the relationship between sex, love, gender and power. It is now ours to grapple with.



ALSO AVAILABLE ONLINE IS OUR DESIGNER SKETCHBOOK WITH  
COSTUME DRAWINGS BY ALICE BABIDGE



# SYNOPSIS

The action begins in Athens, where the city's leader, Theseus, is to marry Hippolyta, Queen of the Amazons. Great celebrations are planned.

Meanwhile, Egeus brings his daughter Hermia to an audience with Theseus. Egeus wants Hermia to marry Demetrius, but Hermia has refused because she is in love with Lysander. Theseus orders Hermia to obey her father's decision on who she should marry. If she does not, she will either enter a convent or be put to death.

To avoid such a fate, Hermia and Lysander decide to meet in the forest and elope. They confide in their friend Helena. However, because Helena is in love with Demetrius, she tells him of their plan in the hope of winning his affection. That night, all four lovers set out for the forest.

Meanwhile, a group of tradesmen – the Mechanicals – are planning to put on an amateur play in celebration of Theseus' wedding. They rehearse the tragedy of Pyramus and Thisbe in the same forest.

Elsewhere, Oberon and Titania, the fairy king and queen, are in the midst of a tempestuous argument. Oberon has his servant Puck find a magic plant, the juice of which, when

squeezed onto the eyes of someone asleep, causes them to fall in love with the first creature they see when they wake. Oberon uses the juice on Titania.

Puck, who has overheard the Mechanicals rehearsing, transforms Nick Bottom's head into that of a donkey. The other men are terrified and flee the forest. When Titania awakes, the first creature she sees is the monstrous Bottom.

As the lovers chase each other through the forest, Oberon has Puck cast the same spell on Demetrius, in order that he will fall in love with Helena. However, Puck confuses the two young Athenian men and it is Lysander who falls in love with Helena. Puck eventually casts the spell on Demetrius as well. Eventually, Oberon lifts all the spells and puts the lovers to sleep. Titania and he reconcile. The lovers awake from what they presume was all a dream. Demetrius remains under the spell. Bottom wakes up and recounts his strange encounter. The wedding of Theseus and Hippolyta becomes a triple celebration of three weddings. The Mechanicals perform Pyramus and Thisbe.



Paula Arundell in STC's *A Midsummer Night's Dream*, 2016. Image: Brett Boardman. ©

# CHARACTER ANALYSIS

Rob Collins and Honey DeBelle in  
STC's *A Midsummer Night's Dream*,  
2016. Image: Brett Boardman. ©



## THE LOVERS

The lovers, Lysander and Hermia, Demetrius and Helena, exist within the Athenian world of the court at the opening of the play. They embody the repression of this world and this is expressed through their costumes; black hoods and suits for the men and white bridal dresses and veils for the women. These constricting costumes are symbolic of the rules and structures by which the young lovers must abide in the Athenian world.

When they enter the forest, the lovers start to move outside of these oppressive rules and experience a new kind of sexual awakening. The spell Lysander and Demetrius have fallen under compels them both to lust after and chase Helena, when previously it was Hermia they both wanted to marry. This magic spell is used to show the often confusing and disorienting feelings associated with new found sexuality. They don't know themselves, and their behaviour becomes extreme. In this process, the characters slowly lose parts of their costume piece by piece until they are wearing only underwear. This stripping back is a visual representation of them losing their inhibitions and discarding Athenian society's strict and gendered expectations.

When order is restored and the characters marry at the play's close, they are dressed again in the costumes of the Athenian world in part, the men are wearing their jackets again.



# CHARACTER ANALYSIS (CONT.)

The cast of STC's *A Midsummer Night's Dream*, 2016. Image: Brett Boardman. ©



## THE FAIRIES

The fairies are led by their king and queen, Oberon and Titania, who when introduced, are in a state of battle. Oberon wants Titania to give him a changeling boy she cares for, so Oberon can use him as a henchman, and she refuses. It is a power battle and Oberon cruelly decides to put Titania under a spell as revenge. Under the spell, Titania falls in love with Bottom, whom Puck has transformed into a donkey. When she awakes to reality and realises she has been consorting with an animal, Oberon shames her. It is an unfair and deeply humiliating form of punishment for the fairy queen. This production emphasises Titania's horror at waking and realising what Oberon has done to her.

Puck is the fairy central to the play's action, as he is Oberon's mischievous servant and it is Puck who wreaks havoc with the magic potion. He is a master of disguise and transformation, realised in this production through gender-fluid costuming. Puck flits between the worlds of the play, he is the fairy servant to Oberon but he enters the other worlds by casting the spell on Bottom of *The Mechanicals* and casting the spell on the lovers.

# CHARACTER ANALYSIS (CONT.)



Susan Prior, Rahel Romahn, Josh McConville, Bruce Spence, Jay James-Moody and Emma Harvie in STC's *A Midsummer Night's Dream*, 2016. Image: Brett Boardman. ©

## THE MECHANICALS

The Mechanicals add to the comedy of the play, and they, along with the lovers, bring the worlds of the court and the fairies together. Much of the comedy stems from the fact that they are simpler, less educated characters and this leads them to make clumsy and easily avoidable mistakes. There is also an added layer for the audience, watching professional actors play woeful amateurs. Through slapstick and physical comedy, The Mechanicals perform their interlude to much amusement at the play's close.



# THE WORLDS OF THE PLAY

## THE COURT

The world of the Athenian court is introduced in the play's opening, appearing behind a scrim. It is a cloaked world of repression and oppression, the mood is sombre and the tone is dark. The actors appear as hooded figures and conversations happen in hushed tones, demonstrating the risks associated with living in this world. This is a world of strict rules and extreme consequences. The way men and women are expected to behave is made very clear and any attempts to break with convention come with harsh punishment. In this world, the characters are dressed in formal and austere costumes, and the women wear bridal dresses and veils shielding their faces.

The world of Athens and the court is a world in which women are owned by men, and a marriage is a political agreement between a father and a husband, in which the woman central to the transaction has no say. This production challenges the sexism inherent in the text, rather than accepting it and treating the play as a romantic comedy, as it has often been.

The play opens in the world of the Athenian court with the upcoming marriage of Theseus, Duke of Athens, and Hippolyta, queen of the Amazons. Hippolyta is brought in with bound hands and wearing a bridal veil, demonstrating her powerless status in relation to her future husband. She is an object, a possession and one which affords Theseus more power and status; she is his prize. Hippolyta is very much an outsider in this world; she was a brave warrior and leader to her people before she was 'won' by Theseus. The tone of these opening scenes is dark and subdued.

Hermia is presented in the play's opening by her father Egeus – she is to be married to Demetrius. Hermia does not love Demetrius and wants to marry Lysander, but Egeus accuses Lysander of stealing Hermia's affection, saying 'with cunning ... filched my daughter's heart' (**ref**). This line demonstrates that Egeus has no regard at all for his daughter's feelings, and implies that he thinks she is incapable of directing her own thoughts or feelings. In Egeus' androcentric thinking, if Hermia loves Lysander, it must be because of something he has done, some power he has asserted over her.

Egeus in his role as father is powerful. His authority over his daughter, her life and her choices is prescribed in an ancient law that permits him to have her killed if she refuses to marry Demetrius. Egeus says, 'as she is mine, I may dispose of her ... to this gentleman or to her death.' (**ref**) This is the oppressive world of the Athenian court – a patriarchal world steeped in extremely cruel traditions, which restrict the young lovers, especially the women, to the extent that their lives are at risk.



Matthew Backer in STC's *A Midsummer Night's Dream*, 2016. Image: Brett Boardman. ©



# THE WORLDS OF THE PLAY (CONT.)

## THE FOREST

The forest is the world of the fairies, a magical world of self-expression and sexual awakening. Titania and Oberon are the fairy Queen and King and, while this is a world of freedom and chaos, of sexual liberation – in contrast to the limitations of the Athenian court – it is still a world of gendered roles and expectations. When Oberon discovers he cannot control Titania he casts the spell on her to humiliate her into submission. The forest in this production is a dark reflection of the Athenian court, rather than a light-hearted escape from it.

The lovers, led by the eloping Hermia and Lysander, necessarily escape Athens into the forest. The scene between the bewitched lovers, in which Lysander and Demetrius both awake to be infatuated with Helena is highly physical, and this production challenges the lack of autonomy afforded to Helena and Hermia within the play by giving them a new-found physical strength. As the men both chase Helena, and Hermia chases Lysander in a state of confusion, the four actors engage in a physical battle, moving around the stage at a sprint, engaged in choreographed wrestling and pushing. This emphasises that Hermia and Helena are determined to play active roles in their own romantic lives.

## THE MECHANICALS

The Mechanicals exist both within the world of the Athenian court and the magical world of the forest. By moving between both worlds but 'fitting in' to neither, they provide a comic mirror for the lovers who also traverse both worlds, offering comedy for the audience. They perform a play within the play; they are introduced rehearsing for their performance at the marriage of Theseus and Hippolyta and the play closes with them performing to the married couple and the lovers.

The Mechanicals go to the forest to rehearse, and they perform in Athens at the close of the play. In the forest, Titania falls in love with the cursed Bottom, placing him very much at the centre of the fairy world. By having such significant involvement in these opposing worlds, The Mechanicals provide a bridge between the two. Their costuming is the key to distinguishing them as being separate from both worlds while still moving between the two. They wear very casual and recognisable contemporary clothing and this also furthers their position as more simple characters. This adds to the understated humour which makes The Mechanicals so funny.

# THE PRODUCTION'S MAJOR CONCEPT



Robert Menzies and Matthew Backer  
in STC's *A Midsummer Night's Dream*,  
2016. Image: Brett Boardman. ©

## SEXUAL AWAKENING

The geography of sexual awakening in this production is in the forest. The four young lovers necessarily escape the repressive patriarchy of the Athenian court, into the forest, a place of realisation and new experiences. They come here to experience a new found self-expression, and it is here that they become unwittingly entangled in the spells of the fairies. As Puck finds the sleeping Lysander, mistaking him for Demetrius, he bewitches him with the love potion. Lysander wakes to see Helena and fall in love with her. Demetrius has also been cursed and awakes to love Helena as well. The experience of lust and desire that overcomes the characters under the curse of the magic potion is all-consuming. They not only love the first person they see, they become obsessed and possessive, and they can't think about or act on anything else. Through the device of the magic potion, the production is interrogating the ways in which people behave while under the influence of alcohol and other substances, and asks the question if an altered state ever justifies bad behaviour. The characters are surprised and shocked by their own actions when they come out of the spell, furthering this parallel and exploring the idea that sexual awakening can be a terrifying experience.

This production is interested in the terror of sexual awakening and the dichotomy of experiencing this terror alongside excitement. The forest is a place which allows the lovers to experience a kind of sexual awakening not available to them otherwise. By using the device of magic, Shakespeare is allowing the characters to more fully express these feelings of lust and desire. Director Kip Williams takes this even further through the use of physical theatre. The actors express these feelings through exaggerated physical movement and gesture. The pace of movement on stage is often fast and the chase scene between the lovers is highly choreographed.

This production treats the bewitching of the characters by Puck and Oberon as a drugging; Titania, Lysander and Demetrius all fall victim to the fairy's curse and behave entirely out of character. When waking from their sleep, having had the magic flower juice squeezed over their eyes, the characters' states are altered. They become obsessive about the first person they see and fall in love with, but it is an all-consuming kind of passion that drives them. (**Winged cupid line here**) They can think of nothing else, they can do nothing else but pursue that person. Romantic love is central to the experiences within all of the worlds and this production emphasises the erotic undertones which underpin this.

# STYLE

Matthew Backer, Paula Arundell and Robert Menzies with the cast of STC's *A Midsummer Night's Dream*, 2016. Image: Brett Boardman. ©



## CONTEMPORARY INTERPRETATION OF SHAKESPEARE

This production is a radical re-imagining of a play which has conventionally been performed as a romantic comedy. It picks up on the darker undertones present in the play and offers the audience a new lens through which to examine the play and its major ideas. The design, set, costume, sound, and lighting, are very modern and bring the play to the present.

## PLAY WITHIN A PLAY

The play *The Mechanicals* perform at the end of *A Midsummer Night's Dream*, the tragedy of *Pyramus and Thisbe*, is one of the most well-known plays within a play. This is a device often used by Shakespeare, also notably in *Hamlet*. In this case, it provides the audience with comic relief at the end of the play and acts as a kind of resolution; the characters come together once right order has been restored, they have left the forest and the lovers marry along with Hippolyta and Theseus. It is interesting to observe that in this production, when watching the Mechanical's play, the men and women are separated, perhaps indicating that romantic love has been abandoned. The Mechanicals perform at the ceremony before Puck's closing monologue as a comic relief for the audience.



# STYLE (CONT.)

Rahel Romahn, Josh McConville, Jay James-Moody, Bruce Spence, and Emma Harvie in STC's *A Midsummer Night's Dream*, 2016. Image: Brett Boardman. ©



## DISTINCTIVELY VISUAL

This production takes the audience on a journey into the dreams at the heart of the play. The design creates a dreamscape of visual imagery which leads the audience into the subconscious of the characters and their experiences. The shapes and colours of the set, costume, and lighting design are otherworldly, exaggerating the internal experiences of the characters and distort a sense of reality, as in dreams.

The set is versatile and representative of the various worlds of the characters. The set leaves the characters nowhere to hide, thus exposing their interior worlds, their dreams. This allows the audience access to the rawness of the characters' experiences, to bear witness to their discoveries and their terror. The starkness of the set means the audience have access to these experiences in an unmediated way.

The play opens with a scrim across the front of the stage, and the first scenes occur behind it. This is a symbolic representation of the repression of the world the characters exist in at the play's opening. The world of the Athenian court is the world of lawmakers, of patriarchy, and of a strict rules. Once the lovers lift the scrim and move into the forest and the world of the fairies, the scrim is drawn back and so the experience of awakening begins. There is nowhere to hide in the forest, especially not from oneself. This is a confronting experience for the characters, unsure of their own feelings or how to handle them.

The costumes reflect the concerns of the characters and their worlds. The Mechanicals are casual and workmanlike, the lovers are dressed in suits and wedding dresses at the play's opening, symbolic of the tradition and gendered expectations into which they are born. Once they enter the forest, this is stripped back to underwear as they experience a sexual awakening.

In the forest, the fairies reign. It is a magical world of dreams and heightened experiences, and their costumes reflect this. Oberon and Titania, the king and queen, wear gold sequins emblematic of their royal status and sensual lifestyle. Their attending fairies are dressed in cartoon-esque body stockings with colourful additions such as tails and other appendages. They further evoke the sensual, topsy-turvy world of the forest.

# THE ELEMENTS OF DRAMA

*These definitions are from the NSW Drama syllabus.*

## SYMBOL

'Symbols can help you understand and focus the drama - they can sum up the meaning of the performance, sometimes on a subconscious level.'

## TIME AND PLACE

'All dramatic action occurs at a time and place... Time affects the place and situation that characters find themselves in.'

### RESEARCH

In this production, Robert Menzies plays both Theseus and Oberon and Paula Arundell plays both Hippolyta and Titania. Can you find examples of other famous productions which have doubled these characters and discuss what purpose might this serve?

### TAKE YOUR CUE

For each of the following symbols, what is the idea being represented or challenged?

1. Hippolyta's bound hands
2. The bouquets the women carry
3. The hoods worn by the men

### TAKE YOUR CUE

When and where is the action of this production set? How is this conveyed?

# THE ELEMENTS OF DRAMA (CONT.)

## SPACE

'Space refers to both the shape of the stage/performance space and the spatial design contained in the performance space.'

## DRAMATIC MEANING

'Dramatic meaning is what is communicated between the performers and the audience to create an actor-audience relationship.' It is the meaning that is conveyed to the audience through the elements of drama.

### TAKE YOUR CUE

What purpose does the scrim at the front of the stage serve and how? What effect does the black and white set have for the audience?

### TAKE YOUR CUE

How do the directorial and design choices contribute to the overall meaning of the play? Describe, in your own words, what the major directorial vision for this play is.



# BIBLIOGRAPHY

## BOOK

Barnes, Shane and Coleman, Aidan. *Insight Shakespeare Plays: A Midsummer Night's Dream*. Cheltenham: Insight Publications Pty Ltd, 2009.

## ESSAY

Kott, Jan. *Titania and the Ass's Head*. *Shakespeare our Contemporary*, Methuen (1964), pp. 69-88.

Montrose, Louis Adrian. "Shaping Fantasies": Figurations of Gender and Power in Elizabeth Culture. *Representations*, No 2 (Spring 1983), pp. 661-94.

## PLAY

Shakespeare, William. *A Midsummer Night's Dream*. Bloomsbury Publishing PLC, 1979.

## THEATRE PROGRAM

Sydney Theatre Company Program, *A Midsummer Night's Dream*, 2016.