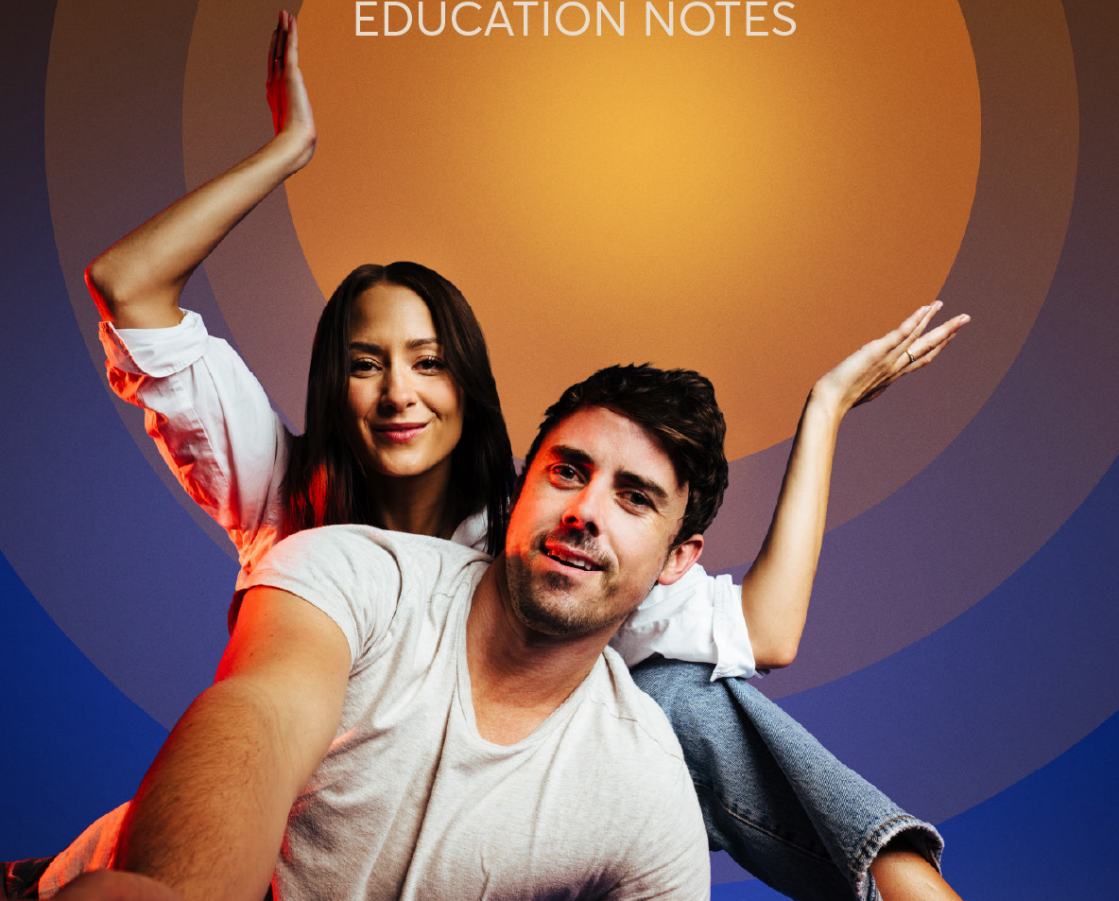
HORIZON

BY MAXINE MELLOR

EDUCATION NOTES



Horizon

by Maxine Mellor

Education Notes

Compiled by Stephanie Tudor

A Playlab Publication

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About the Show

Nothing like hitting the road to leave your troubles behind.

With the horizon ahead of them, Cole and Sky drive into the guts of the country in search of freedom. Cole's dad is sick, Sky is bored of the corporate ladder, and so they're excited to hit the road and leave their problems behind.

Their newfound freedom is underscored by a long-forgotten mix tape buried deep in the glovebox, but out of the static emerges the past. When secrets start to leak from the car, dingoes begin to stalk them, and the bush seems more haunting than before. The road trip games aren't fun anymore.

Horizon keeps who we are in the rear-view mirror and asks us what it is we can see in the heat-distorted bitumen ahead?

Estimated Running Time 90 minutes

Suitability Grades 11 and 12.

Warnings Coarse language, adult themes: physical assault, sexual assault, threats of physical violence.

Themes
Secrets / Knowledge
Love
Family relationships
Loss
Guilt
Powerlessness
Identity
Gender
Power and abuse of power
Australian Identity
Privilege

Curriculum Links

Dramatic Form and Style
Australian Gothic Theatre
Contemporary Australian Drama

Dramatic Conventions
Fluidity of space and time
Breaking out of realist action
Supernatural intrusions into the fourth wall
Cinematic Theatre

Cast and Creatives

PLAYWRIGHT	Maxine Mellor
DIRECTOR/DRAMATURG	Ian Lawson
SOUND DESIGN	Guy Webster
LIGHTING DESIGN	David Walters
VIDEO DESIGN	Nathan Sibthorpe
COLE	Julian Curtis
SKY	Ashlee Lollback

Playlab Theatre

Playlab seeks to challenge perspectives of Australian culture through Australian Theatre. Uniquely, Playlab does this through developing, publishing and producing new Australian Theatre with the playwright at the centre of the creative process.

About the Writer

Maxine Mellor is an award-winning playwright of over twenty works. Awards include the Queensland Theatre's Young Playwright's Award (2001, 2002, 2003); the QTC George Landen Dann Award (2004); and a Matilda Award for best new independent work for Performance (2005) for *Magda's Fascination with Wax Cats*. In 2012 she won Inscription's Edward Albee New York City Residency Scholarship, and the 2012/2013 Queensland Premier's Drama Award. Maxine won the Max Afford Playwriting Award for 2014 for *The Silver Alps*, and in 2017, and received the Lord Mayor's Young & Emerging Artists Fellowship to undertake professional development through Singapore, Iceland and the UK.

Maxine's work has been showcased at the National Play Festival twice and throughout the USA as part of Inscription's Playwriting and Screenwriting tour (2014). Recent productions include La Boite's national tour of Maxine's stage adaptation of *The Wind in the Willows*, *Trollop* at Queensland Theatre, *The Wizard of Oz* (in collaboration with The Danger Ensemble, Brisbane Festival and La Boite), and *Anna Robi & The House of Dogs* (Brisbane Festival's Under the Radar). Her plays have been produced throughout Australia, and are published with Playlab and Australian Plays.

Maxine also regularly teaches and mentors emerging writers throughout schools and universities, including recently facilitating Playwriting Australia's Lotus program for Asian Australian playwrights. She is a qualified drama and visual art teacher and often works with gifted and talented students delivering workshops in various creative fields.

Context

Horizon is situated in an australian context and contains contemporary social, economic, environmental and cultural references such as, but not limited to, the #metoo movement, the local mining industry, the road movie genre and the lindy chamberlain case.

#MeToo

The #MeToo movement explores the ideas of silence, torment, innocence, responsibility, (mis)conduct and how the past returns to haunt.

Me Too, or the #MeToo movement has gained a lot of traction in the past few years, even being added to Australia's Macquarie Dictionary, becoming its word of the year. There it is defined as "the Me Too movement … [or] an accusation of sexual harassment or sexual assault". It also has a meaning as a verb — the action of accusing "(someone) of having committed sexual harassment or sexual assault" — as in, "he has been MeTooed". Although it has been recently popularised by American actress Alyssa Milano in wake of the Harvey Weinstein scandal, the phrase was initially used on MySpace in 2006 by Tarana Burke. Tarana describes it as "a kind of bat signal between survivors of sexual violence."(Burke, 2018) It is this movement that has shown survivors of sexual harassment that they are not alone and was designed to "give people a sense of the magnitude of the problem", (Milano, cite by Langone, 2018) In 2017 her initial tweet was retweeted more than 12 million times.

#MeToo is about giving people a voice. The movement aims to encourage "millions to speak out about sexual violence and harassment," to create a cultural shift. Allowing survivors to understand they are not alone and create "empowerment through empathy."

In the wake of this movement the discussion about sexual harassment in the workplace and the cultural norms around this have been at the forefront of the media. This has created discussions about the unacceptable natural of sexual harassment (not just sexual assault) in the workplace and the issues of power and status imbalances in these cases.

Unfortunately, in backlash to this movement some men have expressed a desire to distance themselves from women as they are worried about being accused of inappropriate behaviour. This has meant that men have not engaged in the conversations around #MeToo. "There's a reflective questioning about whether they're going to be next and if they've ever hurt a woman. There's a level of anger and frustration. If you've been doing

something wrong but haven't been told, there's an incredible sense of betrayal and it'll provoke a backlash. I think silence on both sides is incredibly dangerous." (Urbaniak, 2018) She further commented that she would like women to be allies of men and to be curious about their experience. "In that alliance there's a lot more power and possibility than there is in men stepping aside and starting to stew." (Urbaniak, 2018)

Classroom Links
Context and Intertextuality

- What references to other work exist in this play? Why do you think that is the case?
- What references did you find difficult to connect with? What references did you connect with? Why?
- What context does the audience bring to this play?
- What references to the Australian culture and society where in the play?
- How does your own understanding of the background change the way you watch and respond to it?
- Consider the #MeToo movement and how this cultural shift impacts the characters. How do Sky and Cole view this movement in terms on their own experiences?
- Consider the conventions of Gothic Theatre. How could you use this movement as stimulus in a Gothic piece "explores the silences in our past, both individually and as a nation, and creates a feeling of doubt about what we thought was true."
- Sky and Cole have very different upbringings. How has this shaped their beliefs and actions? Provide examples from the play to support your ideas.
- Consider the privilege that Cole's background provides him. How does this shape his character? How is this contrasted by Sky?

Mining in Australia

The mining industry reflects the themes of power, greed and abuse of australian land and explores brutality and violence on a national level.

The Australian mining industry has had a series of people who have had significant impact on the Australian economy as well as the mining industry due to their wealth, and their investment in the industry. Sometimes they are designated as *Mining Magnates*, and they are ascribed other titles such as *Mining Tycoons*, however in most cases they are significantly very public figures in the media of their times.

There have been occasions where they join in protests against politicians, or alternatively they become leaders of political parties, or politicians. The claims that Australian mining entrepreneurs have control over the political process also arises at times. At times tycoons have also been known to have rivalries and difference that become public.

Road Movies

The road movies genre is about undertaking a journey and considers the ideas of confinement, identity, self, interior worlds, and challenging the constructs of time and place.

A road movie is a film genre in which the main characters leave the safety of their home and their experience on the road alters their perspective from their everyday lives. These movies usually show travel in remote locations with the themes of the films examining isolation, alienation and the tensions and issues of the cultural identity of a nation or historical period; this is all often enmeshed in a mood of actual or potential menace, lawlessness, and violence. The closeness the characters experience by being 'trapped' in the car together create intimacy and often tension between the central characters.

Road movies focus on characters' internal conflicts and transformations, based on their feelings as they experience new realities on their trip, rather than on the dramatic movement-based sequences that predominate in action films. The core theme of road movies is "rebellion against conservative social norms".

In Australia these movies have been popularised because of the vast open spaces of the country. Films such as George Miller's *Mad Max* films, are a perfect example of the dystopian or gothic tone that Australian road movies embrace. , This genre has been called a "complex metaphor" which refers to the country's history, current situation, and to anxieties about the future.

Adapted from Road Movies". www.encyclopedia.com. Schirmer Encyclopedia of Film. Retrieved 13 September 2018. and Laderman, David. Driving Visions: Exploring the Road Movie. University of Texas Press, 2010. Ch. 1

Classroom Links
Road Movies

- What road movies have you seen? List these and discuss the similarities across the films.
- What similarities to Australian Gothic Theatre can you see in road movies?
- Why do you think road movies create a sense of both freedom and fear for the central characters?
- Consider the idea that it is the journey not the destination that is important in a road movie. How does this relate to *Horizon*, both the plot and the title itself?

Lindy Chamberlain

The Lindy Chamberlain case connects to the supernatural world and symbolises societal values, ideology and myths.

On August 17, 1980, at a campsite near Australia's famous Ayer's Rock, a mother's cry came out of the dark: "My God, my God, the dingo's got my baby!" Soon the people of an entire continent would be choosing sides in a debate over whether the cry heard that night marked an astonishing and rare human fatality caused by Australia's wild dogs or was, rather, in the words of the man who would eventually prosecute her for murder, "a calculated, fanciful lie." A jury of nine men and three women came to believe the latter story and convicted Lindy Chamberlain for the murder of her ten-week-old daughter, Azaria.

Three years later, while Lindy dealt with daily life in a Darwin prison, police investigating the death of a fallen climber discovered Azaria's matinee jacket near a dingo den, and the Australian public confronted the reality that its justice system had failed. "A Cry in the Dark," a movie starring Meryl Streep, carried the story of Lindy's wrongful conviction across oceans. What went wrong? Convictions of the innocent usually result from inaccurate eyewitness testimony (generally the least reliable evidence in a trial because of biases and the tricks of memory), but Lindy Chamberlain was convicted by flawed forensic evidence and by investigators and prosecutors unwilling to reconsider their assumptions in the face of contradictory evidence. The trial of Lindy Chamberlain, and her husband Michael, is a cautionary tale that everyone who practices forensic science should carefully consider.

https://www.famous-trials.com/dingo/457-home

Curriculum Connections

The curriculum connections are provided based on the Queensland Curriculum and Assessment Authority (QCAA) General Drama Senior Syllabus Drama (2019 v1.1).

General Senior Syllabus

Unit 2 — Reflect

Students explore the power of drama to reflect lived experience. The unit engages with the purposes of informing and challenging audiences, understanding and empathising with the truth of others' experiences, and chronicling/documenting and celebrating what it is to be human.

Inquiry questions

- How can we use representational dramatic traditions to inform, empathise, chronicle and document lived experiences?
- How can we manage dramatic languages to reflect the human condition?
- How can we reflect contemporary and inherited styles of Realism through making and responding?

Taken from QCAA Drama 2019 v1.1 — General Senior Syllabus

Style and Form

Australian Gothic

Australian Gothic Theatre explores the silences in our past, both individually and as a nation, and creates a feeling of doubt about what we thought was true. As the past comes back to haunt the central characters, it has a direct impact on characters' journeys in the present. This style highlights how these past political, social and environmental contexts have, and continue to haunt us and define who we are. While Australian Gothic plays include the supernatural, it is more about the psychological experiences caused by these supernatural elements that is crucial. These plays challenge the traditional literary myths of Australia and expose the truth that is often hidden. In these plays the behaviour of the characters are often extreme. They experience a strangeness in the way that social and/or cultural conventions are removed, and the characters' authority

over their own lives is disrupted by the ***spirit*** of history, time, circumstance, place and people who are as tangible as the flesh and blood characters.

"Our history haunts us and the land we live upon. There's a continuing connection with the nation's ghosts … " (Carleton, 2006, p. 107).

"A style that has grown out of 19th century Gothic which explores the uniquely Australian spectre of our history or identity; themes emphasise the terrors of isolation in this postcolonial land and expose a tormented communal psyche weighted by dark secrets; the Australian Gothic play often includes things from the environment as participants in the drama (e.g. the bush) as well as themes of the supernatural, violence and escape" (QCAA, p. 60)

Classroom Links
Australian Gothic Theatre

- Identify examples of Gothic Theatre conventions used in *Horizon*.
- How does the use of these conventions heighten the play's narrative?
- Consider the use of time and place. What are their impacts on the production?
- What haunts the characters, literally and metaphorically?
- How do the designer and director achieve a claustrophobic and otherworldly mood? Describe three moments in the performance when shifts occur from ordinary to the unexpected and strange.

Taken from QCAA Drama 2019 v1.1 — General Senior Syllabus
Australian Gothic Theatre Stylistic Markers

- A haunted landscape
- Night worlds with contrasted light and dark areas
- Interiors invaded by threatening exterior forces
- A landscape or 'world' that is alive and a participant in the action, this place can determine or change the fate of the characters
- 'Place' that is strongly linked with the sense of identity and self
- A pervading atmosphere wherein time and place are malleable
- Cross-overs between worlds (living and dead, past and present, normal reality and other potential realities)
- All-powerful authority figures, all-powerful tyrants or relentless fate
- A historical absence or silence erupting into the world of the present

- Atmosphere of foreboding, mystery or menace
- A plunge into the extreme reality of the dream or fear
- Extreme, perverse or forbidden desires
- Claustrophobia, spatial confinement and imprisonment
- Collective symbols and myths rather than individual ones haunt the work
- Timelessness / unusual shifts in time
- Moments where the unreal becomes real
- Coming to terms with violence or brutality in our past, both on a personal or national level
- Fear from internal or external forces

Mediatised Drama — Cinematic Theatre

The main aim of Cinematic Theatre is to use visual sequences projected onto screens or surfaces in conjunction with set design and live performance to create different dramatic spaces. To achieve a cinematic design that is active throughout the performance, two primary conventions are used: **Cinematic Scenes; and Cinematic Transitions**. (Jennings, B, Maxwell, S & Pizzica, N, 2014, *The Cinematic Theatre Handbook*, p5)

Mediatised drama conventions can be used to highlight what is occurring onstage, add another dimension to the narrative or provide another character's perspective. These conventions include:

— actual place

— narrative

— transitions — segue and multiple narratives

— visual conventions — perspective, special effects, mind's eye.

Taken from QCAA Drama 2019 v1.1 — General Senior Syllabus

Activities and Resources

Warm Up — Is There a Ghost?

One student is chosen to be the ghost. The rest of the class needs to scatter across the playing space and choose a spot to stand in. All students need to close their eyes.

The ghosts will roam about the playing space. They will try to eliminate the others by standing close behind the players for 10 seconds without them knowing. If this happens, the ghost will tap them on their head, and they will become a ghost.

If a person suspects a person behind them, they would ask, "Is there a ghost behind me?" If they are right, then they are tapped on their shoulder and 'saved' for now. You will end up with most of the class as ghosts towards the end.

After the game discuss the mood that was created in the classroom.

1. How did they feel when they were waiting to be 'attacked' by the ghost?
2. What was is that created this ominous mood?

Make connections to Gothic Theatre. If you want an extension activity, you can layer in additional sounds and music to further heighten the mood and tension.

Initial Questions

- What do you know about Australian Gothic Theatre?
- What does the title make you think the play is going to be about?
- Why is it important to share Australian stories and experiences through new theatre?
- What experiences of Australian theatre have you had?
- Define what makes all these examples "Australian". You may want to consider characters, plot, themes and issues, symbols and metaphors, language, setting and landscape, cultural and political context, comedy and irony, atmosphere, element of biography and Australian identity.

Discussion Questions

Discuss these statements. Encourage students to consider both sides of the argument.

- Telling a lie is okay if you are protecting someone.
- Withholding the truth is the same thing as telling a lie.
- Our history makes us who we are.
- If you are accused of a crime you are innocent until proven guilty.
- Memories can always be trusted.
- Everyone is flawed and it's wrong to think that anyone is perfect.
- Everyone is a product of their upbringing.
- Nature is stronger than nurture.

Landscape

Place plays a vital role within this production. It is only through removing these characters from the everyday urban / city lifestyle they are used to and exposing them to the isolation of the outback that their fears and secrets are exposed. Australian Gothic Theatre is characterised by untamed expansive landscapes contrasted with small and entrapped locations. The place becomes another 'character' with the narrative that impacts the characters and drives the narrative forward. This is seen perfectly with the use of Sky and Cole trapped in the car in the vast Australian outback. This isolated and harsh landscape offers no protection but instead creates a haunting and foreboding atmosphere.

Place, architecture and environment become something other — symbols of atmospheric worlds (Nations) which exert a distinctive and powerful influence over the characters — compelling them to behave in certain uncharacteristic or unexpected ways.

Ask students to consider their experiences with the Australian landscape.

- What are your experiences with the Australian outback?
- How would you describe the Australian outback?
- Ask students to consider the use of place within *Horizon*. How do these provide insight into the characters?

In small groups give students stimulus image of Australian Bush. Ask them to look at the images and list 5 words (can be about the forms, shapes, atmosphere in the image) they would use to describe the image.

In groups students create a freeze frame that they feel in some way reflects the image. This can be an abstract representation, a literal representation or a symbolic representation. They may choose to represent the ideas within the image, i.e. isolation, harsh in a realistic tableaux or being inanimate objects. Once these are shown ask students to layer the image with at least one of the words they selected when describing the image. Show these to the class.

Mood Boards — Landscape

- Describe the Australian outback
- Consider key features, what makes it typically Australian, compared to other isolated areas in the world, what makes it unique?
- Make an Image Board (Poster or Drawing) of the 'Australian Outback' — include photos, drawings, objects.
- Drawing on ideas of the familiar made strange consider how to adapt the image board to create a Gothic feel. Examine contrast between the everyday and the feeling of something being strange, creepy or otherworldly.

After You See the Play

CONNECT EXTEND CHALLENGE

Students are asked to complete a Connect, Extend, Challenge reflecting on the production they have seen. They are to also examine ideas that have been confusing them or that they would still like to explore. They are to complete this as individuals and then in small groups compare and discuss their answers.

CONNECT: How are the ideas and information presented **CONNECTED** to what you already knew?

EXTEND: What new ideas did you get that **EXTENDED** or pushed your thinking in new directions?

CHALLENGE: What is still **CHALLENGING** or confusing for you to get your mind around? What questions, wonderings or puzzles do you now have?

Taken from – Visible Thinking by Project Zero. http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03d_UnderstandingRoutines/ConnectExtendChallenge/ConnectExtend_Routine.html

As a class discuss the ideas that emerged out of the Connect, Extend, Challenge.

Discussion Questions

- What do you believe was the key message of the play?
- How did the actors communicate changes in scene and action?
- Where were the moments that you knew we were not in a realistic time and place? How did you know this? Consider acting techniques as well as plot and design elements.
- Try to recall the plot. What stages led to the eventual climax?
- Recall the moments of strong emotional connection. What led to these moments? Consider acting techniques as well as plot and design elements.
- What do you believe is the best aspect of Horizon?
- How does the staging contribute to the production? Discuss the use of props, set and use of AV.
- Consider the use of the movie trailers and how these transform through the production. How did this impact you as an audience member?
- Consider the fact that this is a new work commissioned by Playlab. Why do you think this is the case? Why is this an important story to tell?
- The play ends in a very open-ended manner. Predict what you think happens next?

- Do you agree with Sky leaving Cole on the side of the road? Why / Why not? How did you respond to the immediacy and intimacy of this production? How were you as an audience member affected by seeing Sky and Cole's stories told within such an intimate theatrical space?
- "Playwrights are a type of storyteller who wish to make sense of their world, question it or comment on it, and present it in a communal setting." Maxine Mellor. How does *Horizon* question or comment on Australian society and the world? Consider the references to political movements, cultural values, abuse of power and the ideas of privilege.

Key Moments

As a class identify 5 key moments from the production. Break students up into smaller groups and assign them each a key moment.

1. Have students recreate this moment as series of freeze frames with no dialogue. The movements should be strong and your emotions evident to effectively convey this to the audience.
2. Students are then to add two words per freeze frame. These can be spoke to the other characters or direct address to the audience.
3. Add additional dialogue so the scene is complete.
4. Have students workshop the scene showing only one character's perspective. Ask them to consider how does this change the way the audience views the scene.

Character Map

Create a "map" of the main characters. This is useful to do directly after viewing the performance, so students understand the narrative and nature of the work. This can also help later when constructing a response or critique. Consider the experiences within the play that define the characters' journey, the status shifts through the production and how their actions demonstrate their belief systems.

Road Movie Trailers

Watch the following Road Movie trailers.

https://www.youtube.com/watch?v=caHnaRq8Qlg — *Mad Max* Trailer

https://www.youtube.com/watch?v=2iBFmKlO4BY — *Thelma and Louise* Trailer

https://youtu.be/txVhlNWj8QU — *Road Games* Trailer

Ask students to complete a See, Think, Wonder reflecting on the movie trailers they have seen. They are to complete this as individuals and then in small groups compare and discuss their answers.

— What do you **see**?

— What do you **think** about that?

— What does it make you **wonder**?

As a class discuss the ideas that emerged out of the See, Think, Wonder .

Taken from – Visible Thinking by Project Zero. http://www.visiblethinkingpz.org/VisibleThinking_html_files/03_ThinkingRoutines/03c_Core_routines/SeeThinkWonder/SeeThinkWonder_Routine.html

As a class discuss:

— What are some commonalities you noticed in all the trailers?

— What conventions are used to convey the message?

— What is the difference between the *Road Game* trailer and the other two trailers? What is the impact of the contrasting mood?

— If road movies are used to explore a "characters' internal conflicts and transformations, based on their feelings as they experience new realities on their trip," what internal conflicts do you predict each character will face?

In small groups have students create a trailer for their own road movie. Ensure they include a voice over, a snapshot of the central characters and the basic premise of the movie. Ask students to first use conventions of melodrama to create these. After they present these ask them to transform their performances by layering Gothic conventions. Consider:

— How did the message or meaning change?

— Which 'trailers' worked better and why?

— What Gothic conventions had the most impact on the meaning?

Thought Tracking

Throughout the play we are provided an insight into the characters' thoughts using mediatised drama as well as poetic monologues. Using the script excerpts delve deeper into the characters thoughts and feeling.

1. Rehearse the excerpts then at chosen moments ask students to freeze and speak the character's inner thoughts.
2. Using ideas created through this process, ask students to write a short internal monologue. This can be similar to the style within the play or in a more realistic style. Challenge students to show a range of different thoughts and reactions.
3. Re-rehearse the scenes adding in moments where the other actor freezes and they layer in the internal monologue.

4. After showing these ask students to consider:
    - How did adding a monologue into the middle of scene change the feeling of the scene?
    - Is there another way these feelings and thoughts can be shown, besides direct address?
    - What were the challenges with this process?

Visual Motifs

Visual motifs were used throughout *Horizon* to convey deeper meanings about characters. These can be used within theatre to not only express characters but to capture complex and contradictory identities and to work with the instinctive and unconscious nature as well as the literal and rational.

1. Ask students to explore their own identities and create a visual motif for themselves.
2. Ask them to answer the following questions:
    - If you were an animal which animal would you be?
    - If you were a type of weather what would you be?
    - If you were a landscape …
    - If you were a building …
    - If you were a plant or tree …
    - If you were a colour
    - If you were a symbol
    - If you were an image
3. They are then to choose three words to describe who they are.
4. Ask them to think of one personal belief which is important and write this down.
5. In pairs or small groups share these personal metaphors and have them answer the following questions.
    - How did this activity allow you to think about different aspects of yourself?
    - What happens if you express yourself in a non-literal way?
    - Are you able to identify what your core values and beliefs are?
    - Where do your values and beliefs come from?

Nightmare

The play is written using film trailers that represent the fears and burdens that Sky and Cole have. Discuss how these feelings were created for the audience by the actors, the writer and the director, and the designers.

In groups have students create naturalistic scenes about an ordinary day, that may hold underlying fears. For example:

- The day I arrived at my new school
- Meeting my partner's parents
- Leaving home
- Moving house

Then layer in exaggerated movement — stylised movement and / or freeze frames that tell a story.

Add music or a soundscape.

Extension: Have students create a film trailer based on this. Start in a dramatized movie trailer style and find a point to morph this into the nightmare. Have them consider the contrast of these two and how they work together to create meaning.

Concept Document

After viewing *Horizon*, take a key scene that impacted you and use it as inspiration for a new performance exploring the issue evident in that scene. When discussing her inspiration Maxine Mellor talked about that Azaria Chamberlain case and how it " … has become part of Australia's mythology or folklore." Ask students to brainstorm other events that have become part of Australia's mythology or folklore. These can be contemporary or historical examples. Examples — Ivan Milat, Daniel Morcombe, Stolen Generations, British Migration Scheme, Manus Island, Cronulla Riots, Port Arthur Massacre, Eureka Stockade, Ned Kelly, Harold Holt.

Consider how they can create a piece of theatre that:

- Used representational dramatic traditions to inform, empathise, chronicle and documents lived experiences
- Reflects the human condition

Use Maxine Mellor's questions to help your students start their exploration of this topic:

- What issues are bugging me and other people right now?
- Which of these issues can the medium of theatre (in front of a live audience) best explore?

- What are the obvious questions and answers associated with this issue — how can I subvert it, probe deeper, or consider it from another angle?
- What physical worlds, scenes or characters are needed to make this exploration into a compelling piece of theatre?
- What is the mood or tone of the piece? What do I want my audience to feel?

Consider how you may explore this issue in a new context.

— An outline of the theme / issue to explore

— Brainstorm dramatic conventions you could use

— The dramatic meaning you want to convey to your audience.

— Consider how the events of the past connect to current Australian society. What are we currently being 'haunted' by?

Use this information to create a series of storyboard that convey your concept.

Workshop these with students.

Mediatised Drama

Break students into groups and ask them read the two excerpts below. Using projection and Cinematic Theatre conventions, as well as live action they are to create a scene using this at stimulus. Have them start by brainstorm ways this could be shown onstage. Ensure they unpack what they think the text is about first and portray this through the mediatised and live drama.

Excerpt 1

COLE I see an open cut
A bushfire
See it burn
I see an apocalypse
Armageddon
A big fat mess
I see it all, see, all swirling
All the black bits, snarling
See?

The inkblots form the outline of a large head and shoulders.

I see you there!

I see you, seeing me
Seeing me down here
I see you nose in the air
I see you outline eyes
I'm down here, do you see?
Do you see me?
I'm down here, swirling
Inkblot eyes, oil leak
Dripping down.

He cries and the inkblots leak out to ill-defined shapes.

I can't see!

The shapes glitch — it's now his own face.
Staring back at him.
Expressionless.
The eyes grow darker like Rorschach ink blots spreading and blacking out the light.

Excerpt 2

SKY

But not anymore
Not anymore
I'm more
Much more than that

Through this the white lines get more organised and ordered around her.

I'm more than initial every page
I'm more than tick this tick that and that
I'm more than a token
A trinket
A shadow in a box
I'm more than a symbol
More than someone else's dream
I'm more than a plastic tub wardrobe

Full of second hand clothes
I know
I know
I'm more than this skin I'm in
In the state it's in
I'm more
I'm more than the obedient one
More than the only one
I'm more than please and thank you
More than it gapes sorry
Not sorry no

Elements of Drama Discussion

Role Relationship Character

- Choose a specific moment of dramatic action that exemplifies one of the characters. How? Why? What dramatic meaning did this communicate to the audience?
- How would you describe each character? How are their characters portrayed through the voice and movement of the actors?
- How does Cole and Sky's relationship change over the course of the play?
- What are Cole's motivations in keeping secrets from Sky?
- Who has the higher status throughout the production? When does this power balance shift?
- Sky and Cole have different belief systems, how is this exemplified through their actions and thoughts?

Tension

- What were some of the key examples of tension during the production?
- Choose a specific moment of dramatic action that exemplifies one of the characters. How? Why? What dramatic meaning did this communicate to the audience?
- How did the tension engage you?
- What were you invested in?
- How does the mystery impact the creation of tension?
- Consider the tension of relationship between Sky and Cole. At the start of the play this is very playful but there are key moments where their relationship shifts. How was this communicated to the audience? Was this tension ever resolved?

Focus

- Choose a specific moment of dramatic action that exemplifies one of the characters. How? Why? What dramatic meaning did this communicate to the audience?
- How did the focus change between moments between Sky and Cole and when they were individual haunted? What happened onstage to facilitate this change?

Time

- When was it written?
- When is the play set?
- How would changing the time impact the plays dramatic meaning?
- Consider the intertextual references, how is time relevant in relation to these?

Place

- The Australian landscape plays a major role in the piece. How was this communicated onstage?
- Consider if the play was set in a house, within the Australian suburbs. How would changing the setting impact the plays dramatic meaning?
- It is only through their isolation within the outback that both Sky and Cole's 'demons' catch up with them. Why do you think this is?

Space

- Analyse the different ways that the stage was used throughout the production.
- The play is set entirely in a car. Consider how this idea of being trapped is communicated through the manipulation of space.
- How did the actors utilise the small space of the car to convey the dramatic action?
- How did the use of the space help to convey the different settings and locations?
- How did the lighting enhance the different use of the space?

Movement

- Consider how relationships in the play are communicated through body language and movement. Consider how you can show a relationship without "explaining" it.
- Was the movement symbolic in anyway?
- How was movement contrasted by stillness? What effect did this have?

Language

- How were words used to create power?
- What was the subtext behind some of the memorable lines?
- How was language used to shape character? Consider the use of slang as well as intertextual references.
- How do individual characters identify themselves as belonging to a specific group through their use of language?

Mood

- Discuss the impact of the sound design and music used to create specific moods. Use specific moments of dramatic action from the show and discuss how they made the audience feel.
- Consider how they would've been different if different artistic choices were made, such as alternative lighting or sound.
- How would you describe the mood when Sky first listens to the tape? How was this mood created?
- Consider the mood at the start of the play. How does this contrast with the end of the play?
- How did you feel when Sky reveals her secret? What performance techniques and skills of the actors were utilised to make you feel this way?

Symbol

- Discuss the impact of the symbolic nature of the set. How did this impact your understanding of the production and the narrative?
- Consider the car as a symbol. What does it mean to you? How can this be used to reflect a deeper understanding of the idea of journeys?
- There are strong symbolic references used in the AV. What moments stood out to you? How did impact your understanding of the characters?
- Consider the title of the play. What do you think it means and how does it change your understanding of the play?

Script Excerpt 1

COLE My whole life, all I've tried to do is make sure I don't turn into him.

SKY And you can't find a single nice word about him?

COLE You know one thing my dad *never* said? I've thought about this. He never said: *Cole, you could be anything you want*. I bet you got that regularly. Girls always get that.

SKY Because it's implied for boys.

COLE Not all boys believe it.

SKY Did you really think you were somehow limited?

COLE I didn't hear *you can be anything* so I thought I was supposed to be a very particular *something*.

SKY What something?

COLE Like him something … Instead he got a nothing.

SKY What are you talking about, you're not nothing.

COLE Nothing like what he wanted.

SKY Well that's something.

COLE Something else.

SKY And something *is* anything! You didn't need the encouragement.

COLE Not encouragement; permission.

SKY You don't think you had permission to be anything you want?

COLE No.

SKY Did he ever say you *can't* be anything?

COLE … Not explicitly.

SKY Then you're fine! Legally, morally, spiritually, whatever. Case closed.

COLE Tell him that.

SKY I'm telling you! You're the one that needs to hear it. What would you be if you could be anything?

COLE Anything?

SKY Anything at all.

COLE I'd be … I'd be everything.

Classroom Links
Performance

- In pairs read the scene aloud.
- Try out extreme possibilities as actors might do during rehearsals.
- Go through the scene twice, trying out two contrasting sets of desires/ movement/intentions and share their work.
- How do the circumstances and surroundings affect what is being said? Does the audience pick up on different agendas or attitudes when the surroundings change?
- Layer in Gothic Conventions. How does this change the meaning of the scene?
- Layer in Mediatised Drama conventions. How does this change the meaning of the scene?

Directing

Imagine you are directing *Horizon* and use the script excerpt to create a vision for the production. Consider:

- Gothic Theatre conventions
- Mediatised Drama conventions
- What message / idea you want to convey to the audience and how you will achieve this.
- Block your scene with other students, however, experiment with objectives, motivations and subtext for the characters. Which one more closely matches your initial vision and interpretation, and why?

Script Excerpt 2

The wind picks up — it sounds like the static from a tape. Red eyes flash all around, never in the same spot.

Long legs flicker and hide in different directions.

SKY Did you see that?

COLE What?

She's tense, listening and watching.

SKY … There's something out there!

He looks.

COLE I don't see anything.

SKY Listen!

They listen.

The wind howls like dingos.

He gets down off the roof.

They're coming for us! We can't stay here like this.

COLE Who?

SKY We've got to go.

She clambers into the car and rolls up windows.

COLE What are you doing?

SKY Are you coming? I'll leave you behind.

COLE What do you mean?

SKY We can't go back there. It's the past.

COLE But, my —

SKY We have to move on!

COLE But, it's unfinished!

SKY If you go back, you repeat the pattern! You have to break it!

COLE What are you talking about?! We can't just turn back now!

SKY I don't want to turn back —

COLE Where else can we go?

SKY Somewhere new! Hurry up!

She holds the door for him. He hesitates.

Classroom Links
Design

- Read the excerpt and consider how you might design a space that reflects this.
- How might you transform a space to reflect these details? Think about production design (set, costumes, lighting and sound design). Ensure that you are considering how this space can be used to introduce magic into the narrative.
- Sketch a design.

Meet the Playwright

How do you begin the playwriting process?

There is no right or wrong way to start creating a play — some people start with ideas for interesting characters, social issues or dilemmas they want to explore; some have an interesting story to share; and others may think about a type of experience they want to create on stage or in a space. For me, it often ends up as a combination of all these things.

My questioning is usually a mix of:

- What issues are bugging me and other people right now?
- Which of these issues can the medium of theatre (in front of a live audience) best explore?
- What are the obvious questions and answers associated with this issue — how can I subvert it, probe deeper, or consider it from another angle?
- What physical worlds, scenes or characters are needed to make this exploration into a compelling piece of theatre?
- What is the mood or tone of the piece? What do I want my audience to feel?

This conceptualising phase can be long or short, but it usually always adjusts as I move through a planning phase. I'll keep notebooks with structure and character ideas, visual references for the world, as well as playlists of music and sound that evoke the mood.

Once this web is starting to form, I'll start planning out the play in a scene breakdown or beat sheet.

In your Playwright Diary's you spoke of a beat sheet. Can you talk us through that process?

A beat sheet is a document that is used mostly in the planning stage of writing (but it is continually referred to, updated and changed throughout the writing and re-writing process). It's an overview of all the key moments of action that make up the story of the play, described in as much detail as possible to visualise it and understand character motivations and backstory.

For *Horizon*, where the characters engage in real-time debate in the car, then break out into a poetic personal space, I found it useful to map it all out, step by step, beat by beat. That way, I could see the shape of the play — how it flowed, the trigger points, the mood. Having the action broken down into these beats meant I could talk about them with collaborators, and cut or rearrange them before I had to write the dialogue. Writing using a beat sheet ultimately leads to a first draft that is already well considered and developed. That means less time having to edit and cut out beautifully-written dialogue that serves no purpose!

In your Playwright Diary's you spoke about the 80s synth-pop and road movies. How much of this do you think has bled into the play or was it simply a way for you to enter the piece and start creating the world?

While writing *Horizon*, I created a playlist of lyric-less, looping retro-synth to get me into the 'writing zone'. It conjured the feeling of driving long distance towards an endless and mysterious horizon — that feeling of being simultaneously in the present, the past, and the future. Whilst the playlist certainly helped time and page numbers fly, the creative team are currently exploring the sound palette for the show with our amazing sound designer, and the final piece could sound very different!

Road-trip movie trailers, are an integral part of *Horizon*. Cole and Sky constantly reference iconic films, mash them up and devise fictional film trailers where they role play other lives and try out different personalities; in some they're fighting zombies as action heroes, while in others they're criminals on the run, or detectives trying to uncover dark secrets. In this way, the trailers act as a sort barometer for their relationship. In the production, we're exploring interesting ways to present these trailers — will they be created live by the actors using cameras, or animated and projected on the screens the surround them? The possibilities are exciting!

What inspired you to write this play?

When Playlab commissioned me to write a play, Ian and I had many long chats about what it might be about. We wanted to create something that would question the current political and social climate of Australia, and where we are headed as a nation. *Aspiration* became a key word. What do Cole and Sky aspire to be? What does Australia aspire to be? The set piece of the car became a symbol for this journey — who is driving and to where?

As the piece was shaped throughout late 2018 and 2019, many issues kept reappearing and weaving their way into the characters' worldviews, including; left versus right politics; the nature of how debate is conducted today (no room for shades of grey); national identity; the environment; the #metoo movement rewriting our perceptions of iconic figures in entertainment; abuse and power; and questions around redressing crimes of the past. They are big, juicy topics that are fun to explore.

Australian Gothic Theatre is, by design draws on many uniquely Australian aspects. Because the idea of the vastness of the land and the isolation and haunting that goes with this do you see the play as uniquely Australian or does it have universal resonance?

There are themes explored in *Horizon* that are universal — such as confronting the past, building a future, finding your voice, and difficult relationships — however elements of this play are unapologetically Australian.

One very Australian thread weaving its way through involves the dingoes that give chase to the car, led by a wild, giant, incarnation of baby Azaria Chamberlain. This references the iconic 1980s legal case where Lindy Chamberlain was wrongly convicted and jailed for murdering her infant, Azaria, while camping at Uluru. In the eyes of the Australian public, she was an evil woman — guilty without a doubt. Later, after re-examination of the evidence, it was decided that she had been telling the truth — a dingo had taken her baby. She was released from prison, but the scepticism around her innocence remains to this day. The incident has become part of Australia's mythology or folklore, and through Sky's eyes (a lawyer), the idea of a woman so horribly mistreated by the justice system skews into a powerful and terrifying image of the law of nature catching up with them.

Another uniquely Australian element in *Horizon* is the landscape. Cole and Sky are driving to the heart of the country that lies exposed in open cut mines. Along the way, they are cutting deep into their hearts to discover their own abuses, fault lines and desires. For Cole, returning home, the sparse and stark landscape offers little protection to hide his past shame. For Sky, this landscape is new and at times terrifying, and so is her inner terrain — she is feeling lost and alien in her own skin.

What do you see is at the heart of *Horizon*?

At its heart is a question: *who do we want to be?*

The characters' pasts are vital to the narrative. How did you create a world where the audience has that sense of what came before?

Both characters have some metaphorical baggage in the boot they must sort through. Cole and Sky both have difficult pasts they do not want to be judged for, and are careful with how they reveal this to one another. The audience, however, is given insight into these inner worlds through a series of stylised and monologues that lift us out of the car and into their minds. The rhythm of these monologues is inspired by heartbeats, panic and the hypnotic state of watching white lines on the road in a moving car. Flashes from their past surface and are pushed back down, or grappled with, or transformed into something else. Through these moments, we see the active workings of each characters' mind and how they confront their past.

At the start of the play the worlds Sky and Cole retreat into are a very playful view of the things that are after them or the things they are running from. However, as the play progresses they become trapped in the darkness from their own lives. Can you talk more about this progression or where these ideas came from?

Cole and Sky's relationship changes with the scenery. In the city they are leaving behind, there is always noise and lights and entertainment to distract them from really getting to know one another. The film trailers they devise at the start are playful — both of the characters enjoy the process of being creative together.

As they move away from the safety net of the city, and the landscape becomes drier, Cole and Sky start to see the cracks in their relationship. Their film trailers become a space where boundaries are pushed — Sky uses them to air doubts and suspicions she can't raise as herself, and Cole uses the role-plays to try to regain control. Both seem to grow aware of how much truth lies in the fiction of those trailers, and this further feeds the unease.

I think many people role-play who they think they should be, or who they want to be in life. Cole and Sky are no different. Their relationship was founded on a shared fiction they both wanted to believe. It felt right to twist the device of the film trailers against them; they want to hide within them, but end up revealing more of their true natures.

There are a lot of contemporary references in your text. How much research did you do when writing the script?

It's hard to quantify how many hours research I did for this piece, especially since I still keep finding resources that inspire edits and rewrites. The best research I do is when I don't realise it's research! I'll watch or listen to something out of personal interest and then discover it inspires the script.

I went down many rabbit holes of research for *Horizon* — not just about the themes and issues I'm exploring, but also to find music and images that helped build the mood and tone of the piece. For me, research comes in many forms. In the creation of *Horizon*, I read articles, watched videos, listened to sound and music, looked at pictures including maps and timelines, talked to people about their opinions, and trawled through popular and unpopular sites and forums to consider the issues from multiple angles.

The themes do explore incredibly difficult and challenging terrain at times. How do you successfully navigate such terrain without being superficial?

Specificity of detail and contradictions within characters helps to avoid superficiality. It also helps to give each character the best possible argument so that debates can go deeper and reveal the complex layers that make up any opinion or experience.

How much of what occurs on the AV was in your head when you wrote it, or is it more about the mood that you want to create?

I knew the show was going to contain rich AV possibilities, but it is written in a way that allows interpretation by the design team. The AV is used to create the physical world or landscape around the car, but also the inner world of the characters in more abstract ways.

Can you talk about the visual motifs for each character?

Cole's motif is best described as inkblots — suggesting oil spills and Rorschach images. It's a combination of his mining background and his experience at therapy, but it also swirls and morphs and becomes threatening at times, just like his thoughts.

Sky's motif is made up of white lines. They could be the hypnotic lines of the road, or the line of light as a photocopier makes copies, and at times they become pages of legal documents. Sky is grappling with boundaries or lines in the sand — her own and those set out by the law or societal expectations.

What do you see as being the role of playwrights in our society?

Society is founded on stories being handed down from one generation to the next. Playwrights are a type of storyteller who wish to make sense of their world, question it or comment on it, and present it in a communal setting.

You are also involved in Playlab's Young Playwrights in Residence. For young people wanting to create theatre or start writing scripts what advice would you give them?

Don't be afraid to share your work. Get it up on its feet any way you can and see it in 3D — plays aren't meant to stay on the page!

Meet the Director / Dramaturg

You initiated the project. When were you struck with the ideas that lead to this work and why did you think it was important to create a play with these ideas at the centre?

This work is a Playlab commission. I had a desire to create a work in response to Malcolm Turnbull's (who was PM at the time) use of "ambition" only in economic terms and that other types of ambition such as for social justice, indigenous recognition, equality etc. weren't as or even important. I also wanted to produce a work in an actual car and make it in a way that would be appealing to touring organisations and presenters around the country. The car was going to be an older Australian made Holden or Ford to symbolise our attachment to the past and there would be two characters; a white male who embodies the status quo and a female from a non-Anglo background to embody change and possibility. It was going to be an allegory for what is happening in Australia with regards to a vision for the future. I just needed a playwright with proven experience and ambition. Maxine has had a great history of writing new work and has been absent from our stages for too long. So, I approached her to see if she was interested in working from the idea and thankfully she said yes. The purpose of Playlab is to challenge perspectives through theatre and this work is the embodiment of that idea. However, I believe in not preaching or just talking to the people of the same socio-political persuasion, so embedding an idea in a story, which can appeal to and engage a wide audience … hence, the road movie tropes and the thriller genre of the work.

Can you talk us through the creation and development process?

Firstly there was the approach to Maxine as mentioned above and once we came to an understanding about the potential in the story, Playlab commissioned Maxine from an Arts Queensland grant. Maxine then went away and worked from the given circumstance we had discussed and returned with a synopsis as a first offer. This then became the basis of the work. From the synopsis, Maxine and I developed a beat sheet (a beat sheet is an articulation of dramatic action in small story beats to chart the journey of the characters and the structure of the story) to continue the discussions and fine-tune the story. Once completed, Maxine took the beat sheet and wrote the first draft of the play. Then I responded dramaturgically to the draft and a second draft was completed. It was then time to hear the work aloud and so we had two actors come in to read, from which a heavily revised draft was born. This was then tested with actors again, which has taken us to the current version of the text. Coming up in the process is a physical test with a car and a test of some of the visuals, which will then influence the next draft.

What do you see is at the heart of *Horizon*?

The need to consider the direction our country is going in and how we relate to our history and the image we have created of ourselves … how are we holding ourselves back and why?

Could you discuss the use of Cinematic Theatre in the production? How did you approach this?

The story was conceptualised to include the idea of projection in order to not only convey the Australian landscape in a realistic way and anchor the production in it, but also allow the work to transition away from realism and into a more poetic, surreal and magical place. This will ultimately support the allegorical nature of the story as borne out in the final moments of the script. The "trailer" moments where the characters invent a new reality or reflect on a current reality will be realised through a takeover of the projection surface with images streamed from live cameras operated by the characters complete with title graphics. This will break up the moments in the car and add to an element of the story — that we have the ultimate control of the environment that we inhabit. This is of course is challenged through the arrival of the dingoes and the sun going down.

The feeling of being haunting or unable to escape is so prevalent in this production. How are you going to go about conveying this onstage?

As mentioned, the design will close in on the characters as the journey progresses and the sun goes down. This will bring a greater sense of claustrophobia in the car, while outside the arrival of the first dingo sound will herald the beginning of a change, with the death and disappearance of the dingo they hit with the car bringing the haunting and pursuit. The sound will impact and isolate the characters increasingly across the journey too. The performances will be constantly embodying the narrative turns till the characters they are playing are broken and spent.

How do you open the world up so we don't just get two people sitting in a car talking? How does this affect the blocking process?

The story and consequently the script were developed with this problem in mind. So, there are three story "spaces" or forms in the work; first, real time confined to the car or outside the car; the second, the trailers where the characters create their own realities and consequently alter the visuals and sound; and thirdly, the "inner" monologues where the characters react to a moment and the given circumstances to reflect, defend etc. Each of these will

have a different physical (on top of the car) and visual realisation, breaking the action before it becomes too static. The car does stop a number of times and this will allow the action to break out, and there is a couple of other places it could stop in the script and we may implement these to ensure the work is as active as possible. Finally, the car will spin, so that we can rotate the vehicle in sync with the images and provide different perspectives. This can be utilised where necessary too "refresh" the moment. Overall this concern will remain central to the realisation process, with action taken when it is felt necessary.

There is a certain fear that both the characters feel how did you try and capture that with the design?

It isn't a case of capturing the fear, but rather supporting the story to generate and manipulate fear. The visuals for this project are an antagonist in their own right. Working from both the external framing angle to impact and shape action and response, and from the internal lives of the characters, which are a cauldron of trauma, the design will accentuate and build the pressures in the story to break the characters down and bring about transformation. As mentioned above, the external visual design will transition from a "realistic" place (in reality this will most likely not be a photo realistic, but a heightened realism to enable transformation) to a more surreal, magical place, as they get further in their journey. The design from internal moments will be an influence on this transformation as the anxiety within each character leaks from these monologue moments into the realtime narrative. For instance, for Cole's inner life the design will be based in the aesthetic of a rorschach test (ink blotch), which he references as having done at his one therapy session. It reaches its full effect in the third monologue where he directly acts against the test and is most off kilter, but it is present in the first monologue in a dormant state and in the second more actively. The active inkiness of these monologues will influence the realisation of night landscape, the visual arrival of the dingoes and the arrival of Azaria at the end. So, when they go internal and don't address the trauma of the past, something comes back with them to influence the present.

What do you see as the greatest challenge with this production?

There is a lot going on … a lot of elements coming together to realise this story. From the obligations on the actors to embody the given circumstances to the physical car, to the projection with its transformative journey, it's a complex beast. To make this complexity invisible and the story to shine is the greatest challenge.

Have you tried to create a uniquely Australian element to the play? If so, how?

We haven't really had to try to make this loaded with Australian symbols and images etc. As the work is about Australia the choices from the beginning have been about representing a recognisable slice of how the nations defines its own identity. The Australian car, the dingoes, Azaria Chamberlain, mining, roo shooting etc. are all elements included to create this picture, with the emphasis on traditional identity tropes. Each character has a set of references to their past highlighting different influences that create a friction between them to help evoke possible futures. Any uniqueness comes from the mix of Australian style, content and form.

Do you have your own thoughts or opinion of what happens next? What is over the horizon?

I'd like to think that Sky leaves him behind and goes on to redefine herself and create a bright future free from the baggage of the past, but cognisant of acknowledging truths.

Assessment Ideas

Extended Response
Task 1

"Cole and Sky's relationship changes with the scenery." Maxine Mellor

After viewing *Horizon*, evaluate the effectiveness of the production by analysing the **on-stage dramatic action** and how the use of the dramatic languages **created dramatic meaning**. In your response consider how the play uses Gothic Theatre conventions to facilitate the character's journey. Support your statements with perceptive and thorough evaluation and supporting evidence from key moments in the production. Use appropriate drama terminology throughout your essay.

Task 2

Use the key convention of supernatural intrusions into the fourth wall and two key elements of drama to argue a position about how the message in the cartoon represents the dramatic meaning communicated in Horizon.

Task 3

"The audience, is given insight into [the characters'] inner worlds through a series of stylised and monologues that lift us out of the car and into their minds." Maxine Mellor

In response to the above quote you are to write an analytical essay evaluating how the audience has been positioned to view the journey of the Sky or Cole. You are to evaluate the success of the production and how it created dramatic meaning through the manipulation of the elements of time, place, tension and mood. You may want to consider the use of Australian Gothic Theatre conventions and direct address in your response.

Task 4

History matters: both recent history and long-ago history. If we cannot face some of the uncomfortable truths about our past — if we cannot break our national silences — we will remain unable to engage in adaptive work in the present and the future. (Maddison, 2011, pp. 47–48).

Use the quote above to argue a position about how effectively *Horizon* manipulates dramatic focus and time, in conjunction with a key convention, to communicate dramatic meaning.

Online Resources

Playwright Diary
See into Maxine's Playwrighting process with her Playwright Diaries - https://www.playlab.org.au/production/playwright-in-residence-2019

Gothic Theatre
For further information about the Gothic Theatre style and its prevalence in Australian stories.
The Australian Gothic Experience.
https://soundslikenoise.org/2014/05/17/the-australian-gothic-experience/

ABC's You Can't Ask That — Season Three — Sexual Assault
You Can't Ask That confronts prejudice and discrimination by offering searing insights into the lives of diverse Aussies who live in judgement. The show that asks the hard questions and allows interviewees to answer with candour and humour.
https://iview.abc.net.au/collection/you-cant-ask-that

The Trial of Lindy and Michael Chamberlain ("The Dingo Trial")
Providing more detailed information and the famous 'Dingo Trial' and how it captured the attention of a nation. This website explored the immediate aftermath of the trial as well as the ongoing impacts to both the Chamberlain family and Australia in general.
https://www.famous-trials.com/dingo/457-home

Thirty-five voices, one movement: a new book examines #MeToo in Australia
#MeToo: Stories from the Australian Movement is an anthology of Australian writing that explores this moment. Edited by Natalie Kon-yu, Christie Nieman, Maggie Scott and Miriam Sved, it includes the voices of 35 Australian women through essays, personal stories, pictures and even poetry.
https://theconversation.com/thirty-five-voices-one-movement-a-new-book-examines-metoo-in-australia-116053

Silent No More
Veteran journalist, turned accidental advocate, Tracey Spicer AM presents a revelatory series ***Silent No More*** on the ABC and iview. Over three episodes, Tracey explores how #MeToo is changing Australia, tackling the confusion and backlash caused by the movement. She speaks to ordinary Australians who bravely share their experiences, looks at how the system must be reformed, and explores how #MeToo can be the catalyst for positive change for everyone, regardless of gender.
https://about.abc.net.au/media-room/silent-no-more-shines-a-light-on-the-metoo-movement-as-a-catalyst-for-change/

MeTooMvmt
Set up by the original founder of this movement this website offers insight into the beginnings of this movement as well as offering resources to survivors. Their goal Our goal is also to reframe and expand the global conversation around sexual violence to speak to the needs of a broader spectrum of survivors. https://metoomvmt.org/

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