

The Victorian College of the Arts Secondary School presents



# The Iliad

## HOMER



Presented by  
The Victorian College of the Arts Secondary School's  
Year 12 Theatre Arts Company 2019

# The Iliad HOMER

The Iliad is an original group devised theatre piece adapted from Homer's War Epic.

The Homeric war poem, The Iliad begins in the final year of the Trojan War, focusing on the ancient bloody battle between the Achaean and Trojan armies.

The series of events that provoked the nine-year bloodshed in Troy

begins with the Prince of Troy, Paris and his fatal decision to choose from the three goddesses: Hera, Athena and Aphrodite.

His choice of Aphrodite, the goddess of love grants him the prize of the most beautiful woman in the world, Helen of Sparta.



HERA  
Mia Bizzotto

HELEN  
Mietta Hyland-Johns

APHRODITE  
Elizaveta Nemchinova

ATHENA  
Erin Herr

PARIS  
William Brien

Upon Helens abduction, her Spartan husband, Menelaus, along with his brother-in-arms, Agamemnon rally the Achaean troops and launch 1000 ships to lay siege to Troy.

The Achaean forces include the heroic Achilles, brave hearted Diomedes, cunning Odysseus, strong armed Ajax and skilled physician and fighter Patroclus.



**MENE LAUS**  
Andrew McArthur

**ACHILLES**  
Amon Mether

**AGAMEMNON**  
Mackenzie William



**ODYSSEUS**  
Harrison Lorenz-Daniel

**DIOMEDES**  
Angus Stoffel

**AJAX**  
Felix Star Higson McBrearty

**PATROCLUS**  
Alexander Glenk

In the Trojan palace, King Priam and Queen Hecuba deal with the repercussions of their son, Paris' actions.

Prince Hector, supreme leader of Troy and brother of Paris leads the Trojan troops towards their fateful conflict with the mighty Achaeans.



PRIAM  
Max Geddes

HECTOR  
Costa D'Angelo

HECUBA  
Pearl Hunter

ANDROMACHE  
Ariana Rigazzi

CASSANDRA  
Matilda Prescott

BRISEIS  
Hannah Ruthven

THETIS  
Jessie McGuigan

APOLLO  
Jared Gabriel

ARTEMIS  
Ally Winslow



As the two armies  
fight for Helen of Troy  
and try to gain favour with  
the Gods, experience the  
honour, betrayal, suffering and  
tragic reality of humanity's mortality.

***Rage – Goddess, sing the rage of Peleus' son Achilles,  
Murderous, doomed, that cost the Achaeans countless losses,  
Hurling down to the House of Death so many sturdy souls...***

**The Iliad** is a powerhouse of epic storytelling surviving twenty-seven centuries, which is the first work of western literature, focusing on the Achaean siege of Troy in 1250 BC. The war must have been significant, as the Ancient Greeks and bards of the day continued to retell the story speaking of great warriors such as Achilles, Agamemnon, Diomedes and Odysseus as well as introducing the Gods into the psyche and fabric of the Ancient Greeks. Earlier story cycles leading up to the war included the birth of Helen, the Judgement of Paris and his elopement with Helen, which provoked the Trojan war.

Around 700 BC, after the Ancient Greek dark ages, **The Iliad** was originally performed as part of an oral tradition providing great entertainment for festivals in and around Athens. Scholars argue over who wrote **The Iliad**, whether it was one person called Homer or many writers. The scholar Robert Graves believes, The Homeridae ('Sons of Homer'), a family guild of Ionian bards, enlarged their ancestor's first draft of the **Iliad** to twenty-four books, and were comprehensively known as 'Homer'. **The Iliad** is large in scope exploring the complexities of humans at war and their belief in a supernatural world embedded with dreams, myths and superstitions. The themes and issues therein focus on honour, pride, love, lust, war, revenge, the fight for survival, human loss, faith, and the ability to be remorseful and to forgive.

Our dramatic presentation of **The Iliad** is influenced by four major sources: three translations and a historical writer: Firstly, by Robert Fagles' translation, which follows a strong dramatic verse and secondly, by E. V. Rieu's revised translation. And lastly, the scholar and writer, Robert Graves' translation, who provided insight into how the Ancient Greeks and Trojans entered altered states of consciousness contacting the divine. The historical writer Hesiod provided further insight into the Gods and characters surrounding the war.

So why have I come back to Homer in 2019? After six months of reading many classic stories from Hemingway through to Orwell in preparation for this program, I found myself coming back to Homer. The storytelling is exceptionally dramatic with glorious language. It reads like a modern marvel movie, but with the artistic punch of Dante and Shakespeare. I wanted to give the students a story I believed that would bring the best of out them.

Text into Performance is at the centre of the VCASS Theatre Arts program, culminating from every experience the Theatre Arts staff have given our students over the two-year program. Devising Homer's **Iliad** was the right challenge for the Theatre Arts students, making them draw from every subject they have learnt in the program. Creating and staging their own full scale

play at a professional level is a very empowering process, which provides our Theatre Arts artists with a unique VCASS experience. They are now equipped with essential skills and techniques in performance via an intensive and decisive performing process that enables them to present an effective Theatre experience.

I have exposed students to a range of acting styles, theatre conventions and stagecraft areas, in order to recreate the world of the **The Iliad**. Acting styles based on Physical Theatre, Stanislavski's realism, Meyerhold's Biomechanics, Grotowski's Transformational Theatre and Brecht's Epic Theatre have been employed.

I instructed the Theatre Arts student to follow Homer's **Iliad** sequence of events faithfully, which focused on the last months of the war. It has stretched them beyond themselves in so many ways, both on a personal and artistic level. I have been extremely impressed with the level of commitment and sense of determination from every member of the ensemble to devise a strong original piece of theatre. For the stagecraft areas students have been involved with composing their own original musical and sound score, songs, stage management, production coordination, choreography, costumes, stage fighting, lighting design, props as well as generated an innovative new dramatic text, which has resulted in the creation of their original interpretation of **The Iliad**.

I am most grateful to the Theatre Arts team and would like to sincerely thank **Head of Theatre Arts, Chris Button**, for his faith, vision and wisdom in the subject and for his continuing support, which is greatly appreciated. To **Tanje Ruddick** and **Daniel Holden**, for their wonderful work and support for our students on backstage and tech. I would also like to thank **Dylan Breninger** for his inspirational work on the publicity. **Jenny Purcell** and administration, **Zac Koukoravas** and **Tim Greaves** for the beautiful artist work on the set. **Steve Thorne**, **Nicole Sage** and **Silvana Rossington** for their ongoing support and our **Principal, Ms Hilary Bland**, for her great commitment and belief in the Theatre Arts students and program. I am particularly proud of the amazing work our Theatre Arts students have achieved with this once in a life-time project and may it serve them well in their future journey as performing artists.



**Goran Banyai**  
Director



Year 12 Theatre Arts Class of 2019

## CREDITS

### PRINCIPAL

Hilary Bland

### ASSISTANT PRINCIPALS

Donatella Mannolini, Michael Sargeant

### HEAD OF THEATRE ARTS

Christopher Button

### DIRECTOR

Goran Banyai

### SCRIPT

Goran Banyai & Year 12 Theatre Arts Students

### SCRIPT COORDINATORS

Mia Bizzotto, William Brien, Max Geddes,  
Alexander Glenk, Jessie McGuigan, Amon Mether  
& Matilda Prescott

### THEATRE ARTS COORDINATOR & ADMINISTRATION

Jenn Purcell

### PRODUCTION MANAGER

Tanje Ruddick

### PRODUCTION COORDINATORS

Alexander Glenk, Erin Herr & Jessie McGuigan

### LIGHTING

Daniel Holden & Tanje Ruddick in collaboration with  
Alexander Glenk & Mack Williams

### SOUND

Alfie Baker, William Brien & Andrew McArthur

### WARDROBE, SET & PROPS

Mia Bizzotto, Jared Gabriel, Pearl Hunter, Amon  
Mether, Elizaveta Nemchinova, Jenny Purcell,  
Ariana Rigazzi, Hannah Ruthven & Angus Stoffel

## SAVE THE DATES

- *TERMS & CONDITIONS (MUSIC)*  
12 September @ Melbourne Recital Centre
- *VIVACE (DANCE)*  
19-21 September @ Malthouse Theatre

Ticket information available @  
[www.vcass.vic.edu.au](http://www.vcass.vic.edu.au)

Follow us on:  Instagram

### CHOREOGRAPHY

William Brien, Costa D'Angelo, Jared Gabriel, Jessie  
McGuigan, Amon Mether, Ariana Rigazzi, Hannah  
Ruthven & Mack Williams

### PHOTOGRAPHY & PROMOTIONAL DESIGN

Dylan Breninger in collaboration with Mack Williams  
& Ally Winslow

### SPECIAL THANKS

Lisa Bizzotto & Shannon McGuigan for costume help  
and Mr Hunter for assistance with the set, the Mether  
family and the Rigazzi family, and you our audience

