

## Experiencing Stanislavsky Today – Website Worksheet #3

### 13.4 Worksheet – Climactic Plot Analysis (SDF)

1. What **dramatic question** focuses the action and keeps the reader/watcher in suspense? (If you did the theme worksheet then you've already answered this but it is good to also put it at the top of your plot worksheet.)
2. **Snapshot of the play.** Make a list of **key events** for each scene (see sample for *A Streetcar Named Desire* on facing page). Ask yourself, what happens first in the play, and then what happens, and then what? There is usually at least one key event per scene but sometimes as many as three.
3. **Name the events** on your event breakdown. This can be a preliminary name that changes as you get to know the scene better. It helps to get a clear overall picture to give a title to the main event in each scene (usually a noun or phrase). This is only essential if you are directing the piece or working on the entire play. At a minimum, name the events in the scene you are working on (*Examples of named events include the following: tightrope, new life, abyss, the web, quagmire, celebration, swamp, on the rocks, devastation, aftermath, war, victory, dark victory, the betrayal, conflagration, reunion, surprise, revenge, reconciliation, seduction, destruction*).
4. Which is the **event without which this play would not exist**? Does it happen during the play or before the play begins, as part of the *second plan*?

## Experiencing Stanislavsky Today – Website Worksheet #3

5. How does the scene you will work on fit into this series of events? What goes before and affects it? What does the scene lead to later in the play?

6. What is the **point of attack**? Where in the story does this author chose to start the play? What is the very first event?

7. What is the **main conflict**?

8. What **two or more forces are in opposition** to create this conflict?

9. What **type of conflict** is it? Woman/Man v. woman/man, man v. nature, man v. society, man v. the supernatural, man v. the machine

## Experiencing Stanislavsky Today – Website Worksheet #3

10. Which character(s) do you identify with on reading the play? Is this character the *protagonist* (character the play is about)? Is this character the *antagonist* (character opposing the main character)?

11. What is the **inciting incident**? The incident that sets the conflict in motion.

12. What **crises** happen (small but indecisive battles between the two opposing forces)?

13. What **foreshadowing** happens to help build suspense? (Hints about things to come.)

14. What are the major **obstacles** (external obstacles) for the protagonist (Note: it is important to understand this even if you are not playing one of the main characters. These are things that impeded the protagonist from achieving his objective.)

## Experiencing Stanislavsky Today – Website Worksheet #3

15. What **complications** (internal obstacles) arise?

16. What **discoveries** does the main character make?

17. What **revelations** are offered?

18. Is there a **reversal of fortune** (status change) or of purpose or of the main action of the protagonist, or a change of mind or point of view by any characters?

19. What is the **climax** – the final decisive battle between the two forces?

## Experiencing Stanislavsky Today – Website Worksheet #3

20. What event sets the end in motion?

21. What is the **denouement** also known as *resolution*? What is the final event of the play?

22. **Who wins** and who loses, or is it a draw?

23. What is the **supertask** that you believe the playwright wants to leave as the final impression on the audience? This is just a preliminary idea. It may take most of rehearsal for this to really crystalize for you.

24. Which events impact your character the most and how?