

Section B

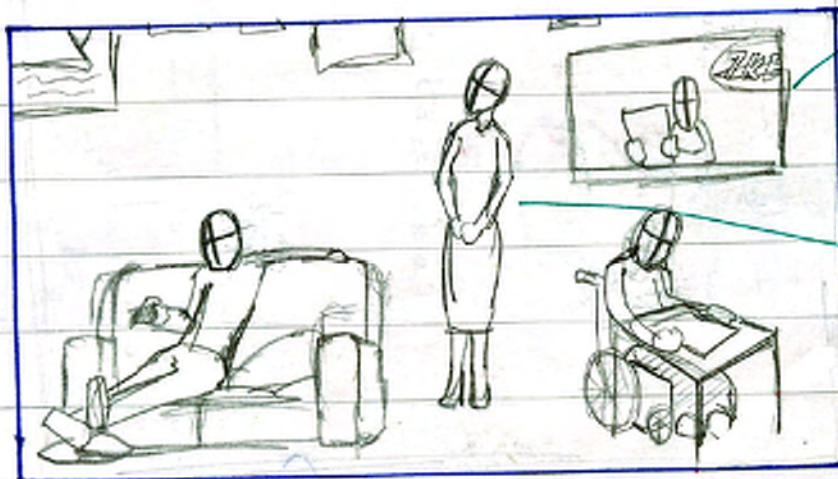
Story / Plot

I decided I would use the typical three-act structure to organise my plot ideas. It has the advantages of simplicity whilst making certain that there will be a definite story.



Now, I'd organise these ideas into three basic images, one for each act. Then try to organise the transitions. With that, I could storyboard.

I like the idea that as the will is read, Heir is indifferent; watching news - possibly telling others what's happening

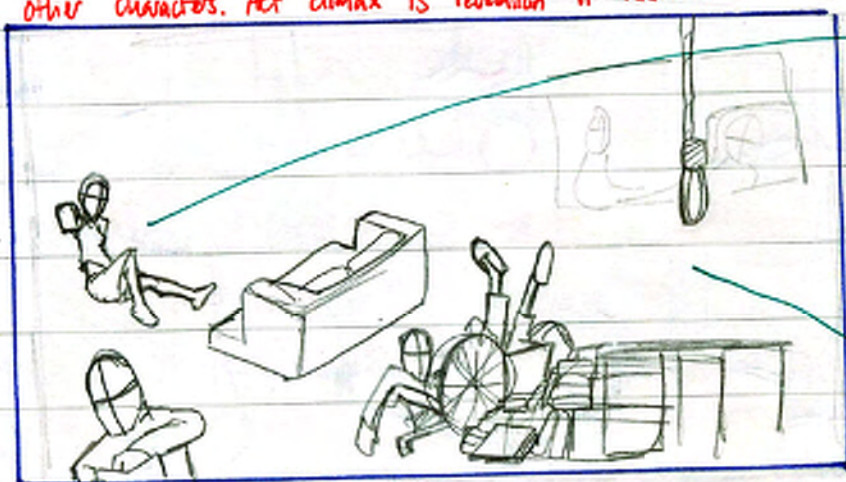


News on the economic crisis? Hence Heir's later interest in will?

When visualising, imagined a third character; someone who is too frightened to act for the consequences?

Heir's need for money revealed, and psychological premises of other characters. Act climax is revelation of Heir's suicidalness

Historian builds a staircase of books to get up to hang himself, but slips and lands on his back. The Heir straining money - unnecessary co-devoing true nature.

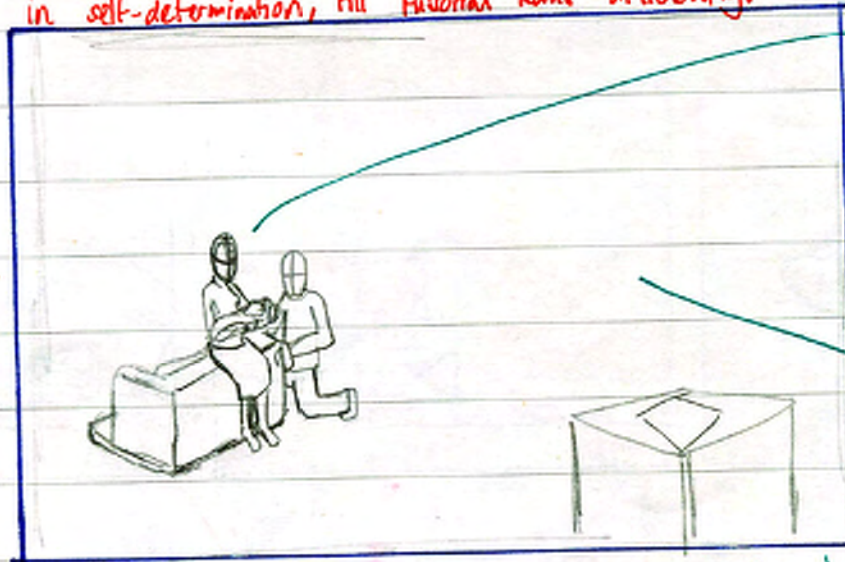


Third character quite useful. Here she has lost her composure, trying to escape reality and choices

Influenced here by black comedy in "Waiting for Godot"

Increasingly frenetic disarray. Characters continue to believe in self-determination, till Historian learns differently.

Historian absent - possibly dead, maybe just in another room. Heir has to right sofa because she won't act, still

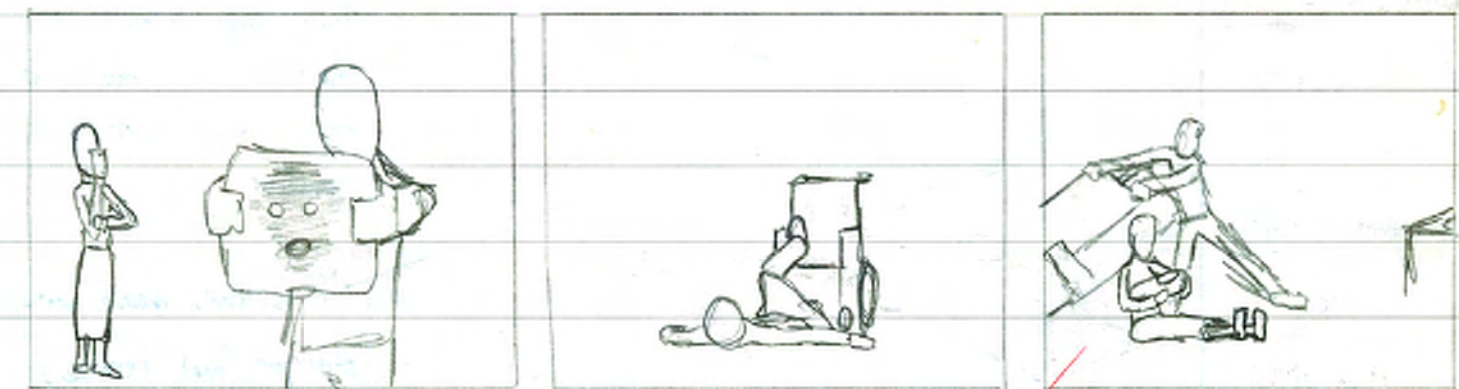
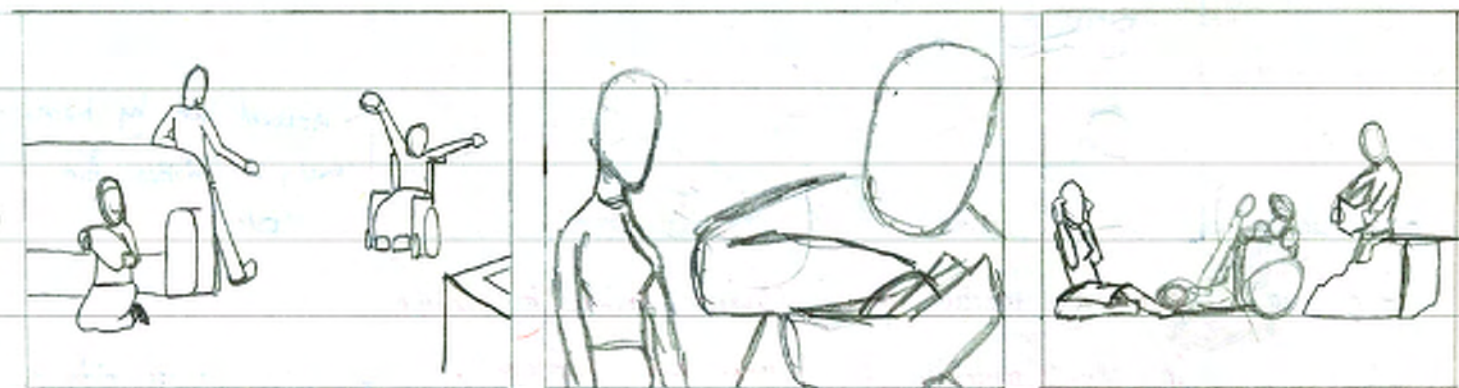
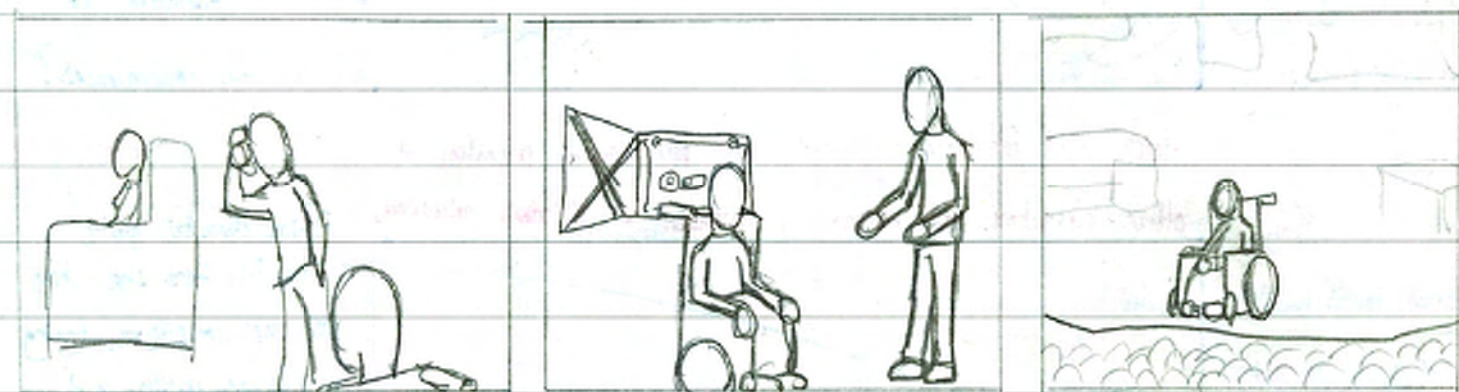
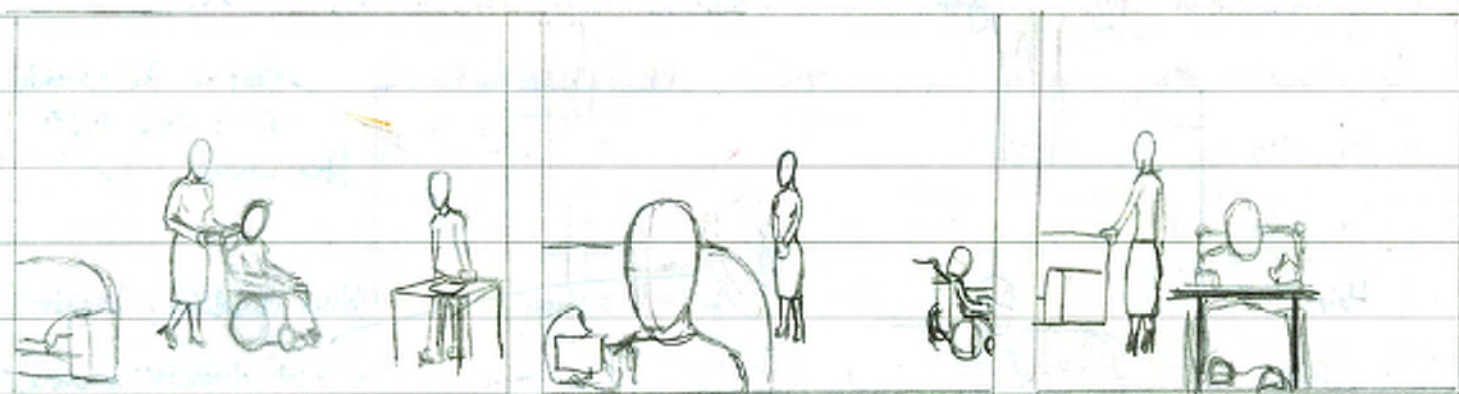


Third character with child? She becomes aware that fate is unavoidable but that gives our decisions a certain grandeur

If Historian's absence works, other parts need entrance / exits as well

I previously envisaged none

Storyboard for the play

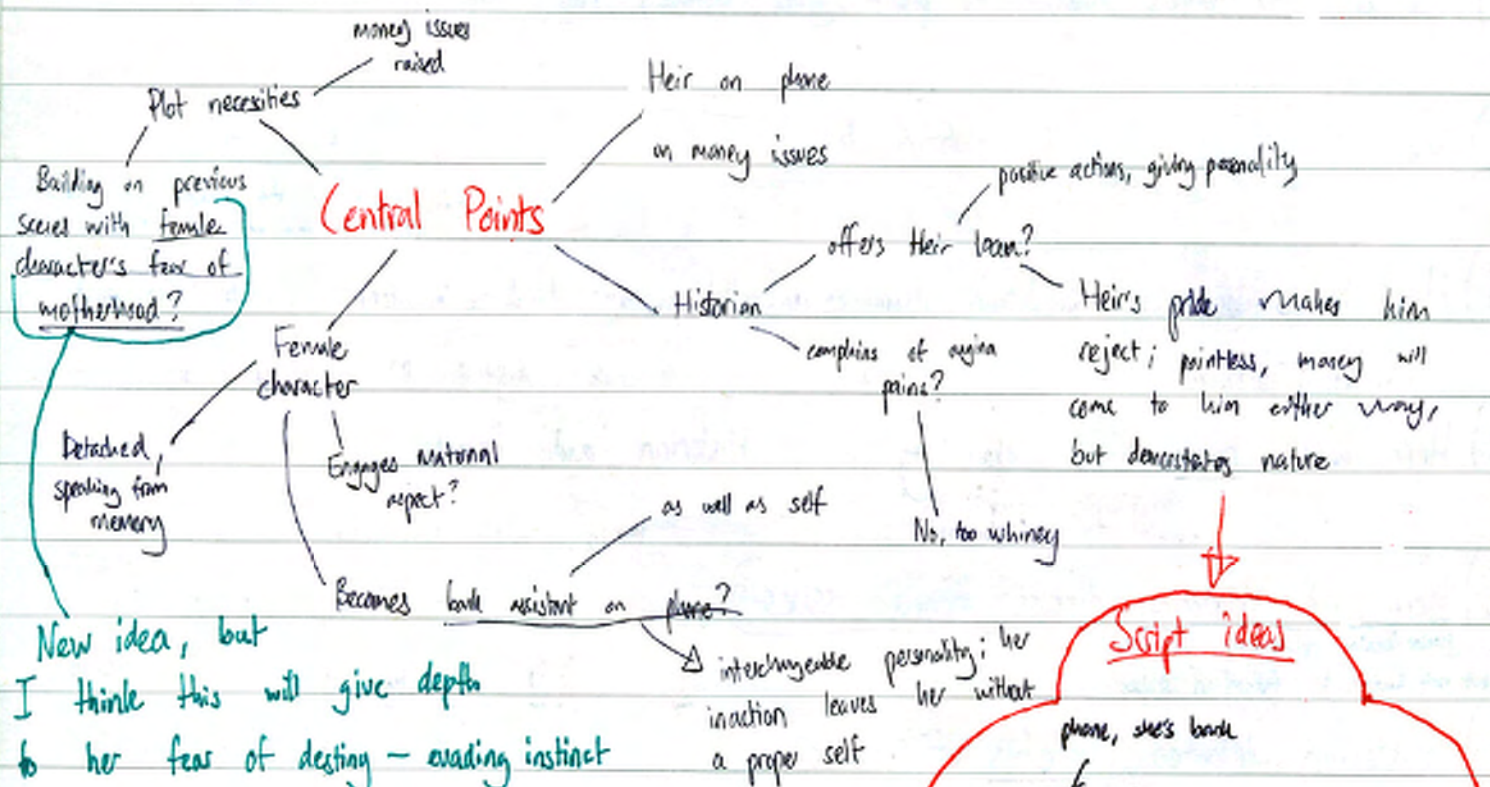


☞ = annotations after writing

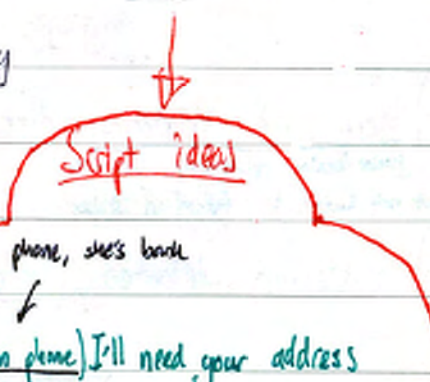
Summary of the 12 scenes ☞ = annotations when I came back to this after further work

- 1) Third character wheels Historian in, ^{moral aspect?} post-anginal attack, Heir helps him to book
 ☞ inconsequential; perhaps not even specified to emphasise this
- 2) The will is read by the Historian to an inactive third character and indifferent Heir
 ☞ reaching to previous helping by trying to 'reverse effects of action'
 ☞ audience should see the change in Heir's attitude on the basis of action
- 3) Heir leaves house, Historian discusses book with third character (henceforth 'female')
 ☞ deterministic/intentionalist history defined by individuals vs structural history defined by forces i.e. economy etc
- 4) Heir calls bank whilst conversing with Historian and female
 ☞ highlights money issues
- 5) Heir and Historian discuss money issues
 ☞ junior/senior relationship, inclusive but not limited to father/son style
 ☞ sets up race between murder, suicide and natural causes - makes no difference on the former because the latter is inevitable, apart from moral implications
- 6) Historian debates benefits of suicide
 ☞ life is painful, could aid Heir with inheritance
- 7) Historian proposes acting, to which female reacts violently and fearfully
 ☞ true personality; tries to lighten mood in impending doom
 ☞ represents 'action' which she fears for its consequences; false belief in determinism
- 8) Heir steals from Historian, argues with female about murder
 ☞ if she goes out, the world won't end
- 9) Historian's suicide attempt fails, female's glazed facade cracks, Heir is dismissive
 ☞ highlights both immaturity and absurdity because female opposition is for inaction so he'll die anyway
 ☞ 'his two colours'
- 10) Heir plans murder
 ☞ His true personality
 ☞ her inaction is to protect herself from motherhood, but perhaps she's already carrying child
- 11) Historian's realisation of truth
 ☞ She realises inaction doesn't prevent consequences; comes to some dim understanding of Historian's realisation
 ☞ Historian realises message of piece, unlike others - but ironically he doesn't make it to the last scene
 ☞ message to audience? He's set free from their 'prison'?
- 12) Final moments, Historian absent, female with child, Heir obsessing over pointlessness of human action - "If you can't affect the world, why affect the pretense?"
 ☞ Heir never understands or finds understanding of true meaning of actions, only becomes more cynical

I decided not to move onto character and other work till I was sure I could translate my plot ideas onto a stage. I would explore scene 4 as a test.



New idea, but I think this will give depth to her fear of destiny - evading instinct



Interchangeable personality; her lack of action means she has little defined self - so she can become the bank assistant on the phone, herself in conversation

Self-determination

Characters false belief that they can influence the wider world, that their actions define personality? ~~mean something to others~~ ~~in totally personality merely causes actions~~

Ambiguity: referring to address, or receiving Historian's money?

Part of Heir's belief in self-determination, as well as imge > reality

Female: Only the formalities

Heir: ~~An~~ An address is... it says a lot about you. I took care choosing this address, I can't just give it to someone else.

Female: (on phone) I require your address

Historian: A loan -

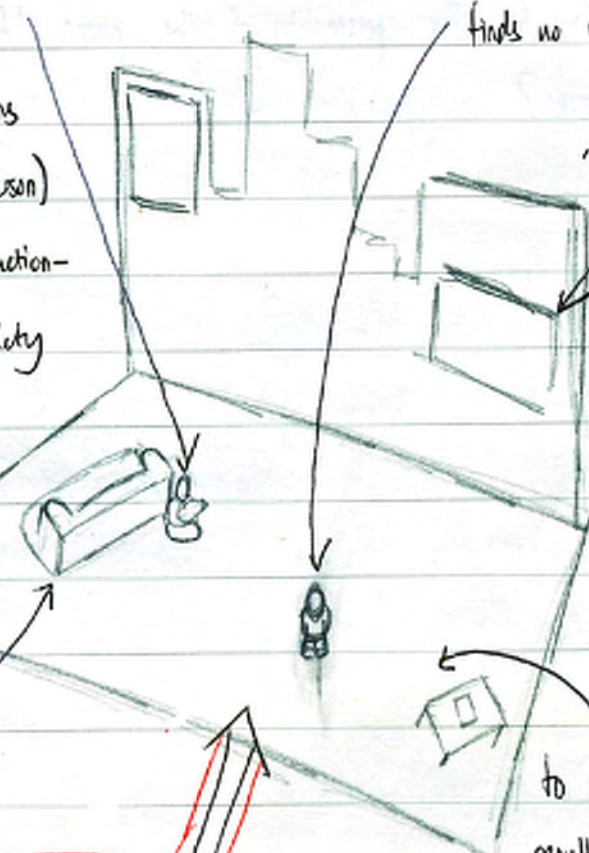
Heir: I won't take. I'm hardly so low as to take ^{over} your money.

Ambiguity of words; emphasis on 'your' makes it disparaging, without that it'd be humble. Highlights fate being unaffected by choice - he's going to refuse, but deserve how

Finally, I wanted to look over the ending again. I saw it as being a culmination of all the messages put forth throughout the play - in dialogue, through symbolism and foreshadowing and so on. So I needed it to be absolutely clear in my mind - in many ways the final scene is my message that the play only builds up to and contextualises

Female character finds some dim understanding of Historian's realisation last scene (actions can't change fate, so define person) in realising her inaction - like action - can't prevent fate of the duty of motherhood (as symbolising responsibility/adulthood) just thought of that, but it makes sense of his change of her with child in my mind

His struggles with pointlessness of his actions in altering fate, finds no meaning as Historian does



"TV" and lighting off; no more foreshadowing, end of the play signalled as every event within it was - how can we triumph over the weight of external forces? Absurdity of trying shown.

Female character still won't put back sofa though - she still has some ties to inaction

The overarching irony of this scene is how the audience is made aware that the

two characters onstage haven't quite "got it"; so the events of the play seem pointless, and yet the audience takes away the message all the greater through this dramatic irony

Historian absent & ambiguity as to where highlights that even the result of fate isn't really significant, what's significant is how we act - not to change the world or halt destiny, but in our own little bubble. The play's point is to show it is how the three characters act that is important when their actions mean nothing.

I now had a firm idea for the plot of the piece: a story that would successfully carry across my message. By now I'm working in a good epic theatre mindset, where my message was all important - I'd take this into other areas of the piece.

because it's become more concise/precise than before

Message re-defined

Personal actions are insignificant in the wider world - they can't change fate. But as actions can't change fate, they're important to the personality of the person. If a man's already falling over, why push him over?