

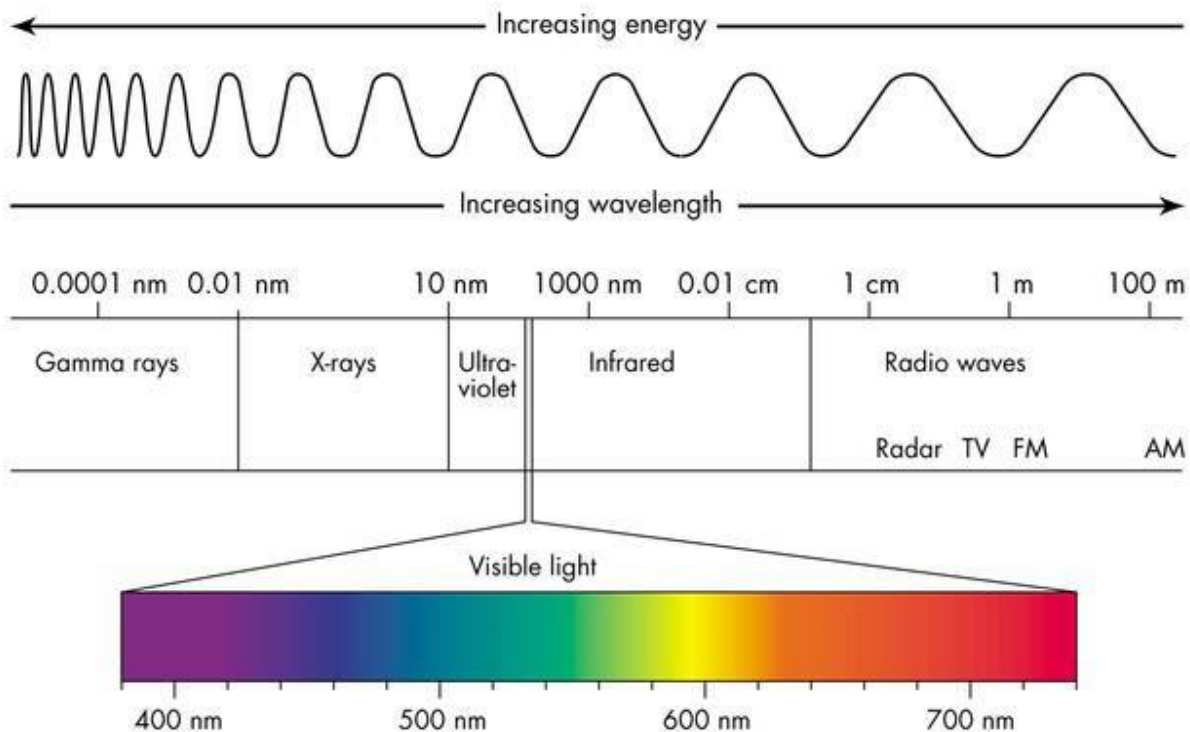
## Theroun D'arcy Patterson's RED SUMMER

"THEO tears a page down the middle as static, like distant **waves**, bleeds into the quiet, then recedes. THEO tears another as we hear the static again as **light** finds a BOY on the shore of a beach." & "The sound of static waves recedes as the **light** fades on BOY and beach." (pg 19)

"Gentle **waves** of static." (pg 24)

"Static in the air." (pg 26)

"Static crashes like **waves**. **Light** finds the BOY, breathless on the shore of a beach considering the implications of stepping into the cool and clear water." (pg 39)



Paraphrasing Edwin Wong on February 13, 2021 at WTP Risk Theatre: "The point of history is to put together a powerful narrative. History doesn't actually mean anything." Hence why "history" is in quotations. To me, "history" is like a wave, where it leaves and comes back (repeating itself). The waves are there when the people are learning but do nothing about an issue. In physics, static is when the waves are basically flatlined, where the frequency is zero and the wavelength is maximum or visually **red**.

Eirene is the wave of "history." She moves back and forth from the Boy's world and Theo's world. Eirene is memorable for pretending to make a difference, but ultimately repeats history as everyone feels good and really hasn't learnt anything or applied what was learnt. The Boy is the static that blocks some of the waves. The Boy is left drowning, bleeding, and forgotten, but they ensure that less of history repeats itself.

RED SUMMER

**STATIC**  
(sea birds)

THEROUN D'ARCY PATTERSON

Sh\*t syncopation

Piccolo  
 Drum Set  
 Piano

## Basic Structure Checklist

The purpose of this checklist is to help solidify the structural elements for a narrative that is primarily linear (though many of these elements will also strengthen a non-linear narrative as well.) The checklist can be used as an outline before writing or prior to engaging in draft work. The checklist is flexible and may change and evolve with subsequent draft work.

I. Dramatic Structure- Structural elements you should always consider regardless of the length of the play.

Protagonist: Theo. Theodore. Namesake.

Antagonist: Wealth and power and the generational mantle.

Major Dramatic Question (MDQ- protagonist's goal phrased as a question):

The Leighton has built themselves up to where they are. However, why do they still feel the weight of society on us?

\*If there are more than two characters in your play, what character archetypes do the remaining characters fall under.

Confidant (s): Theo, Yvette

Mentor: Eirene, Boy

Stakes:

What is at stake if your protagonist does not achieve their goal?

Boy – The generational mantle.

Theo – Wealth and power.

Obstacles:

List obstacles does your protagonist need to overcome as they pursue their goal?

The waves and statics of history. The lack of access, regardless of any intention that Black people have. Wealth and power.

Tactics:

List the various tactics your protagonist might use to achieve their goal?

- Delve into their spirit and find out what it means to be “Black.”
- Find their connections in the world that they live in.

### Arch:

How is your protagonist different at the end of the play than they were at the beginning? How has this journey (that is “the play”) changed them?

The generational wealthy road doesn’t fog up Theo’s understanding of the routes that they have could take ahead.

### Tension Building Devices:

What tension building devices are you using to keep the audience engaged throughout? (high stakes, active dialogue/stichomythia, clock- literal or implied.)

II. The Marsha Norman Paragraph- An outline approach developed by Marsha Norman that shows the narrative arch of a play. Use the information above to shape your paragraph.

### Examples:

This play is about Victoria

who wants to be free of her oppressive life

but her familial obligations and expectations stand in her way

It all takes place in a small southern town in the 1920’s

Along the way, Victoria learns that she alone is responsible for her happiness.

You know it’s over when Victoria is able to testify her true love and true self through song.

This play is about a creature

who wants to be able to free/find himself through language

but he is trapped by his current conduction as a scientific subject

It all takes place in an arctic landscape in the near future

Along the way, the Creature learns that the power to free himself lies within his very body and the memories/dreams it incubates.

You know it's over when the creature has found the words to his song and is able to speak his name

\*Using the template below. Type your Norman paragraph to show the narrative arch of your play.

This play is about THEO (protagonist or any character in the play)

who wants to know their true powers, but wealth clouds their judgment. (obstacle)

It all takes place in a hotel suite and the beach or present and past.

Along the way, the waves of past generations impact Theo.

You know it's over when \_\_\_\_\_

III. Ergri's *Premise* (from his book *The Art Of Dramatic Writing*.) More information about the premise can be accessed here: <https://www.writerswrite.com/fiction/egri/>

Often referred to by other names (thesis, theme, central idea, driving force, plan, plot, basic emotion etc.) A play's premise is essentially a sentence that essentially gives you the beginning middle, and end of the entire play. It is usually phrased in a way that centers the journey of the protagonist

Examples:

Romeo and Juliet: "Great love defies even death."

Macbeth: "Ruthless ambition leads to its own destruction."

Ghost (Ibsen): "The sins of the fathers are visited on the children."

Write a one sentence premise for your play. Theo must know whether to get their hands dirty for the betterment of society or play its game.

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IV. Some structural questions taken from director Jamil Jude.

Answer complete the following sentences with as many different variations as you can think of:

This is a world in which\_\_\_\_\_

Gifts given and received by characters provide moments of wonder, discovery and transformation for them. List the *gifts* that characters give and receive throughout the play. What do the gifts mean in relation to the character's needs and desires? How might these gifts transform the giver and receiver?

Resources that explore structure

*The Art of Dramatic Writing* by Lajos Egri

*Poetics* by Aristotle

*The Drama of Nommo* by Paul Carter Harrison

*Backwards and Forwards* by David Ball

*Three Uses of the Knife* by David Mamet

*Screenwriting 434* by Lew Hunter

*Save the Cat!* by Blake Snyder

*100 Essays I don't Have Time to Write* by Sarah Ruhl

*The Writers Journey* by Christopher Vogler

*The Sanctified Church* by Zora Neal Hurston