

Script Analysis

Or:

1. Write a brief, one paragraph synopsis of the action of the story.

The action of the story is this: Many people in many different circumstances interact with information in unique ways. Information takes the form of technology, genetic code, and memory, among others. Through this interaction with information, we see people in a modern world try to learn what to do with the information that they have. The main question that this story poses is: Does this access to information bring people closer, or does it drive people apart? The story ends with a final scene of people asking random questions to a source of information. We don't see what we do with their answers, but they do get answers.

2. Describe the major characters and their relationship to each other.

This isn't a story about characters, but rather a story about relationships. There are over 100 characters in this script, but many repeating relationships. I have defined the relationship that exists in each scene, namely: friends, husband/wife, siblings, interviewer/interviewee. Another relationship that is important to note is all of the characters have unique ties to the concept of information. The character's relationship to information is what drives and defines each scene. While Information takes multiple forms, it is the only constant character throughout the piece.

Describe the following

1. As you think about your story, what ideas are the most influential?

One idea that is constant is to ever have a blank stage, but use both the bodies of those being characters and those who are acting as movers. Another idea that sticks out to me as I think about this story is to embody information through movers. Love is embodied through the character relationships that Churchill created, and I want information to be seen as an entity as well. Which brings me to another idea of this show that sticks out to me, the "love" in the title is expressed through a myriad of relationships. That means it is utterly important for the relationships between characters to be clear as I continue to work through the creation of this piece, especially with my actors.

2. In your opinion, how might your play be relevant, appropriate and/or meaningful for your audience?

This play is so relevant! Sometimes plays about "the changing times with technology" can feel really contrived and horrible as someone who just grew up with it, but I find this play talks about the issues in a really honest and relevant way. I love that the author chose to approach this topic as Information because we are always being bombarded with new information. We are also in a time where we are learning to weave together the information we're learning and the relationships we're developing. In my conversations with my fellow students, this can be a real

challenge, especially when people date and/or marry people outside their chosen field of study.

3. What are the laws or rules of the world of the story as you see it?

One rule I see belonging to this world is that all of the characters move on a grid. There is also a law that “technology” can be represented by a body rather than an object.

4. How do you intend to use the resources of the stage or online platform to manifest the life of the play?

I would like to build an actual grid for my characters to exist on. I also want to use selective focus in the lighting to highlight the relationships of the piece.

5. What form is your production going to take as you strive to engage your audience?

This will be a movement theater piece. The audience will be engaged both through the dialogue between characters, as well as the movers that will exist throughout the piece as well. All who are cast will be both “characters” and “movers” throughout the piece.

6. Write a one-page inventory of your sensory reactions to the play. This is an experiment of your imagination. For example, what images and/or colors do you see? What textures do feel or experience? How does your text taste? What smells does the play create for you? etc. This could include mood statements and descriptions of concrete images. This kind of imaginative experiment places the text or story into an environment.

As I read through this piece for the first time, one thing that stuck out to me was a desire for levels. I mostly saw characters happening on low levels and movement happening on upper levels. I heard the constant buzz of a computer’s fan going throughout the piece, along with soft music that textures the lives of so many students as we walk around campus with our earbuds in. I felt a smooth texture. Nothing in this piece called for anything jarring, but rather a continuous flow of experiences and information. My text tastes salty. It is something that, if done right, can add the perfect amount of flavor to the lives of those who experience it, but if done too heavily, would be disappointing.

7. Identify a metaphor or metaphors for your production. Metaphors are statements that capture various elements of your production in a different language. For example, below are some metaphors developed for the production of *Blood Wedding*, directed by Rodger Sorensen at BYU in March of 2010.

The metaphor that I see most strongly for this production is a grid. Grids are used to establish and communicate information across disciplines and create a strong sense of right and wrong.