

Play Structure for a full length play **according to Josefina Lopez**

A daily ritual has been broken upsetting the balance of things at the very beginning, which the protagonist tries to ignore.

In the first 2 minutes of your play you must have emotionally hooked the audience into caring. You must set up the genre of the play. If it's a comedy the audience must already be laughing. If it's a crime play - someone already got shot or is having a gun pointed at them. If it's a play with magical realism - we are seeing this now... You need to set up the world of the play immediately.

In the first 2 to 10 minutes we must know WHO, WHAT, WHEN, WHERE, WHY, WHAT in a creative way that makes exposition into ammunition.

TURNING POINT:

By page 10 the problem is presented and protagonist can no longer ignore it.

THE CENTRAL QUESTION HAS TO BE POSED SO THE PLAY CAN MOVE FORWARD. "How is he/she going to do this?" "Will she/he succeed or fail?"

The protagonist must want something or has to accomplish something and they must have an idea of how to get it. We must know what their plan is.

It might be something more emotional but that has to be translated to something tangible, for example:

WANTING HAPPINESS—a wedding ring, getting a job or a promotion, getting pregnant, winning a contest, winning at something, getting someone to say I love you, doing what is required so you get the inheritance, etc.

WANTING PEACE – Getting someone to forgive you, getting your family to back off or come together, getting two people to talk to stop a war or crisis, getting you father/mother to admit he was wrong about you, getting the money for a surgery or to save the house, doing what is required so you don't go to jail, etc.

WANTING TRUTH/JUSTICE - Getting the truth to everyone who needs to hear it to make the necessary changes or take the necessary actions.

They must accomplish it by a certain time. There is DEADLINE!

They must really want it otherwise they will have a huge loss!!! The stakes are high: death of the physical or emotional or spiritual kind.

TURNING POINT:

In their attempts to make things better things get worse because they are merely dealing with the superficial aspect of the problem and then it explodes on them.

They try to deal with using all the skills they know how and it just gets worse!!!

CLIFF HANGER

WHAT ARE THEY GOING TO DO NOW? There is no way out of it – it seems... You must force an audience to come back and see what happens...

END OF ACT ONE

ACT TWO - (NEW PROBLEMS REQUIRE A NEW YOU AND A NEW APPROACH!)

The Protagonist has to try new things. They will be uncomfortable because they are out of their comfort zone... They will need to ask for help and open up their heart and their mind to accomplish something that requires them to expand.

They will have to give up their pride and do something they swore they would never do.

TURNING POINT:

THE PROBLEM HAS GOTTEN EVEN WORSE AND NOW REQUIRES A MORE URGENT RESPONSE OR THE DEADLINE IS EVEN CLOSER MAKING THE STAKES HIGHER

The protagonist will devise a new plan that they don't think will work, but they must risk to see if it will work.

They will learn to see themselves as more powerful and "UNSTUCK" themselves in old ways of thinking...by releasing themselves of their limiting beliefs.

They will learn to forgive others and themselves. (We are all doing the best we can and we are all innocent because we are just part of this play for God to learn through us.)

They must become a leader by uniting a group of people for a common cause if they are fighting for the truth.

TURNING POINT:

They will feel defeated but will be reenergized when they realize they must accomplish it not for themselves but for others and that's when they get in touch with their true power. They will surrender to a higher power when they realize that they can't do it alone. In giving up their ego and their free will they can get divine assistance that will give them the missing piece to possibly accomplish it.

CLIMAX:

They will confront their greatest fear and will finally see that they were the ones who said they were not good enough or unlovable or helpless... And will finally make a choice in the present – a choice they could not have possibly done at the beginning because they were stuck in the past and now that they are in the present they can authentically choose from possibility and create a new reality.

The PROTAGONIST makes a powerful choice that will forever change them. They will no longer be “dead” or inauthentic when it comes to that part of their life they suppressed or denied. They choose to own their true selves. They embrace the truth.

RESOLUTION:

In the resolution they are rewarded with new surprises that come from living authentically, in the light, and with their truth.

REMEMBER THAT IT IS ALWAYS A CHOICE BETWEEN LOVE AND FEAR
- LOVE IS THE ONLY CHOICE.

If a character chooses fear then your play is a tragedy because the character was too afraid to choose and just reacted to fear.