CONGRATULATIONS! You have written the FIRST DRAFT of your PLAY!! You have written all the scenes in your Dramatic Action Outline into a complete play. You have been incorporated everything you have learned about CHARACTER, SETTING, DRAMATIC ACTION and DIALOGUE. You have told your story!

**TODAY**, we are going to start with REVISIONS. All writers revise what they have written. All writers “go back” over their work looking for ways to improve what is on the page. All writers make changes to what they have written to make their writing clearer and their storytelling stronger for their audience. We will spend some time over the next couple of days on this revision process. We will go over what you have written to make it stronger and clearer for your audience. In the end, you will have a revised draft of your play.

**FOLLOW THE INSTRUCTIONS on the NEXT PAGE to start this revision process.**

**NEXT TIME:** We will FURTHER REVISE your play.
REVISING YOUR PLAY

1) The first step of the revision process is to do a READ THROUGH of your play. As a playwright, whatever you write on the page is there to be ultimately said aloud by an actor. The best way to HEAR your play and know what you have written on the page sounds like to an audience is to READ it ALOUD. So, READ IT. You can do this alone or with a parent or siblings or even with a friend over a video conference. The most important thing is to HEAR your play said the way an ACTOR would say it. Aloud.

2) When reading your play make sure you also read the STAGE DIRECTIONS and pay attention to setting and movement descriptions. They may not ultimately be heard by an audience, but they are seen. These are elements that designers and directors look at when staging a play and you want to make sure these directions are clear, concise and necessary.

3) AS YOU LISTEN TO YOUR PLAY READ ALOUD, MAKE NOTE OF THESE QUESTIONS:

WHERE/WHEN/WHO: Is the time, place, setting of your play clear in each scene? Do we know where we are? Do we know who is on stage at all times? Do characters exit and then speak? Do they speak without having entered? Is a character on stage for a long time and not speak? Not do anything? Do they need to be there? Do they need something to do? Are they necessary?

CHARACTER DIFFERENTIATION: Is it clear who each character is? Does each character talk differently? Are they a unique character or does every character sound the same?

HOLES or CONFUSION or QUESTIONS: Is it clear what happens in each scene? Are there holes in the plot? Does it skip some action that should be there to make the story make sense? Does your audience get confused? Is there a missing scene? Was your audience left wondering what happened in a scene? Was is unclear? Do they have questions that can be answered in revisions to make it clearer and stronger? Did you leave your audience hanging for no reason? Do you need to say more about something to make it clear?

REPETITION: Is it repetitive? Does the same thing happen over and over or is it explained over and over without it leading to something? Or meaning something? Do characters repeat themselves? Do they need to? Do you need to say less about something to make it clearer?
QUESTIONS FOR READ THROUGH CONTINUED:

SCENE BREAKS: Does your scene really end where you have put it or does it just continue into the next scene? Can two scenes be combined into one scene? (This sometimes happens when we write with an outline. One clue is if a following scene starts in the same place with the same characters as the last scene ended. Can you just make it one scene, even if it has two things that happen in it?)

DRAMATIC QUESTION: Is your dramatic question clear? Is it something we follow through the whole play? Has it changed now that you have written your play and heard it read aloud? Can you revise your play to fit this new dramatic question? Is it stronger than your old one? Does it make the story clearer and more interesting for your audience?

WHAT POPS?: What stands out in your play? The characters? The humor? The plot twists? The suspense? Where’s the heat of what you’ve written? What is awesome? These are great places to see and understand about your play because this is where revisions grow from. If something pops for your audience, how can you grow that thing so it pops throughout your play? How can you build on it so your play becomes stronger and clearer? It’s not what doesn’t work (even though we need to look at that too) but about what DOES WORK. Build on the strengths.

4) Take notes on all of these things as you listen and hear your play read aloud. Think about how you could add and subtract from your play to make it stronger. Give yourself a few days to think about it and keep taking notes. Next week, we’ll write the revisions.