

The Castle

Character Development

Needs

Needs should be actions to reach your Focus.

Example: Focus: To be Adored-
Need: Find a mate. Focus: To be
revered-Need: win the love of
the people Focus: To be Feared-
Need: Destroy all enemies.

TO BE Appreciated Use an Emotion Word

NEEDS

1. To be listened to
 2. To see people dance
 3. To see people smile
- Foible:** Spacing out and
playing wrong notes

To Be

This should be a statement about your characters Focus. A character could have more than one Focus, but only choose one, the most important thing to the character.

Examples: TO BE Worthy, TO BE Adored, TO BE Respected, TO BE Feared.

20 Daily Activities

1. carrying in containers and cases
2. opening containers and cases
3. taking instruments out of cases
4. setting up music stand and music book
5. finding place to hide while using electronic tuner
6. tuning instruments
7. waiting for dance instructors to explain dance to patrons
8. asking each other what dance this is we're doing
9. being introduced by name to audience
10. playing music for dancers
11. talking and gossiping with other musicians when not playing
12. sneaking in practicing while instructors are talking
13. taking drinks of water
14. wiping sweat off of forehead with cloth
15. finding good times to dart over to pub for more water
16. having strings break, replacing them frantically before next number
17. finding harmless instruments for little children to play along with
18. answering questions about instruments, years of experience, etc., from patrons
19. putting everything back into containers and cases
20. checking to see if we have left anything behind

20 Daily Activities

Name 20 things your character would do during the course of the day. Look at all activities.

Examples: Eat, Shop, Practice skills, dress, bath, swim, hunt, nap, etc...

After developing all three levels of the pyramid look at activities that meet your need To Be, these should be foundations to your interactions and shicks.

Encounters Log



TITLE: Playing the tune for the dance being done.

PREMISE: *(The issue or problem to be resolved, and the Character who has the most at stake. How does this relate to their Passion and Primary Need?)*

The sequence of notes and chords must be executed without any deviations from the instructions on the sheet music and the expectations of the dancers and listeners. The musician has the most at stake, as this is essential to gaining the appreciation he seeks.

ACTION: *(Describe the 'here and now' activity that will move the scene forward. How is the Premise always apparent to passersby? How are Character Foibles used? Any Endowment Characters used?)*

He plays the tune without making any mistakes. Hopefully none of his foibles are displayed. If they are, he tries as much as possible to make those around him laugh about it.

CLOSURE: *(examine possible outcomes, twists, or comeuppance.)*

The dance comes to the end determined by its choreography, or the dance instructor says, "Hup", and the musician plays the final cadence and stops playing.

TITLE: Playing a song along with others in a jam session.

PREMISE: *(The issue or problem to be resolved, and the Character who has the most at stake. How does this relate to their Passion and Primary Need?)*

The musician must sing or play a sequence of notes that are in harmony with what the guitarists and the other instruments and singers are doing. The exact notes must be determined by the musician's brain as he listens to those around him, without referring to any written instructions. The musician has the most at stake, because repeated inharmonious playing will result in his ostracism from the group.

ACTION: *(Describe the 'here and now' activity that will move the scene forward. How is the Premise always apparent to passersby? How are Character Foibles used? Any Endowment Characters used?)*

He plays along with the other musicians, coming up with new variations and ways to add to the polyphony as the song progresses. If his foible is displayed in a note that sounds wrong, he moves to an adjacent pitch that sounds right and calls what he has done an appoggiatura.

CLOSURE: *(examine possible outcomes, twists, or comeuppance.)*

The musician senses along with all the others that the energy is decreasing and indicates with a commonly understood signal, such as raising a foot or saying, "Hup", and all stop playing as the verse or chorus being played reaches its final cadence.