

CHARACTER ANALYSIS WORKSHEET

CHARACTER NAME: _____

ACTOR NAME: _____

1. CHARACTER AGE:

2. PHYSICAL CHARACTERISTICS

Voice:

Posture:

Walk:

Distinguishing Marks:

Physical Description:

3. OCCUPATION:

4. INTERESTS:

5. BELIEFS: (Religious and otherwise)

6. AMBITIONS: (Based on your Super Objective)

7. Where are you from?

8. Who are your parents? What did they do? Do you have any siblings or other close relatives? Who are they?

9. What is your favorite: (explain)

A. Color?:

B. Food?:

C. Song or Type of Music?:

D. Play, Movie, Book, Television Show and/or Radio Show?: (Depending on the period of the play, you might not be able to answer all of these.)

10. What is your *body lead*?

11. What type of animal are you most like? Explain.

12. What are some important items or images associated with your character?

13. How is this character different from you? [One full paragraph]

14. How is this character similar to you?

15. What is the character's relationship to the other characters in the play?

OTHER CHARACTER RELATIONSHIP FEELINGS TOWARD HIM OR HER

16. SUPER OBJECTIVE:
OBJECTIVE(S):

SUPER OBSTACLE:
OBSTACLE(S):

TACTICS:

17. On another sheet of paper, write a detailed character history. It must be typed or written neatly in pen. (1 full page minimum)

Character Analysis Term Review Sheet

Objective

- ★ **The Objective** asks the question: “what does the character want in the specific scene?”
- ★ **The Super-Objective** is the character’s **objective** for the entire play.
- ★ For a monologue, the **objective** is placed at the very bottom. For a scene, the **objective** is placed at the end of the scene.
- ★ **The Objective** should be no longer than a sentence. The specificity keeps the **objective** from becoming muddled.
- ★ **The Objective should be phrased “I want . . . (objective.)”**

Obstacle

- ✦ For every **objective**, you must have an **obstacle**. This creates conflict. This makes the character interesting. This makes the character real.
- ✦ For a monologue, the **obstacle** is placed at the very bottom, underneath **the objective**. For a scene, the **obstacle** is placed at the end of the scene, underneath **the objective**.
- ✦ **The Obstacle** should be no longer than a sentence. The specificity keeps the **obstacle** from becoming muddled.

✦ **The Obstacle should be worded: “My Obstacle is . . .”**

Tactics

- **Tactics** are the different strategies used to overcome the obstacles and to obtain the objective
- A **Tactic** is an *active* and “playable” verb following the word “To.”
- *Playable Tactics* deal with conscious, externalized, emotional, actions.
- **Tactics** are noted underneath your objective and your obstacle with the phrase “To. . .”
- You must divide your script into different **beats**. Each **beat** represents a different **tactic**. Each time the tactic changes there is another **beat**.
- **Tactics** are notated in your script with a vertical slash (\) with the number of the tactic above it (³\) - these represent the beat changes.

➤ **The Tactic should be worded: “To . . .”**

Examples of active and “playable” tactics are:

- | | |
|----------------|-----------------|
| ▪ To amuse | ▪ To manipulate |
| ▪ To seduce | ▪ To beg |
| ▪ To attack | ▪ To bargain |
| ▪ To entertain | ▪ To impress |
| ▪ To demand | ▪ To chastise |
| ▪ To ridicule | ▪ To threaten |
| ▪ To dictate | ▪ To vilify |
| ▪ To confuse | ▪ To berate |
| ▪ To relax | ▪ To charm |
| ▪ To persist | ▪ To coax |
| ▪ To provoke | ▪ To stall |

Examples of passive and “non-playable” tactics

- **To be.** [The worst]*
- **To be . . .** [The worst II]*
- **To try** [The 2nd worst]*
- To be pretty To be happy
- To sit To run
- To love To tell off
- To hate To exist
- To laugh To shut up
- To smile To stink

{ **To be happy is bad! To celebrate is good!** }

*= The ultimate **non-tactics**.