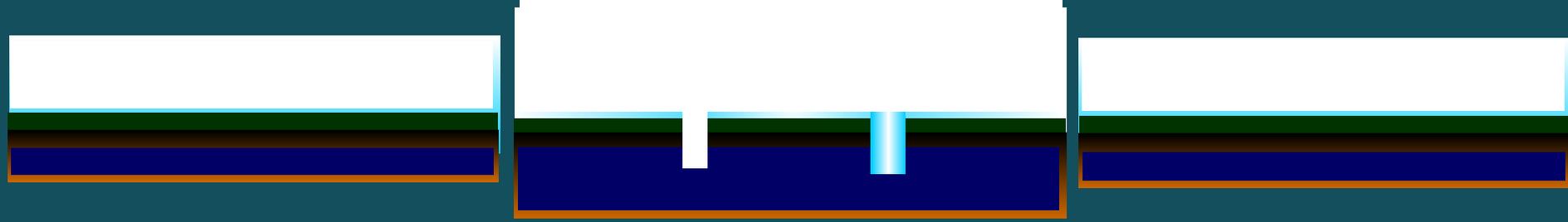
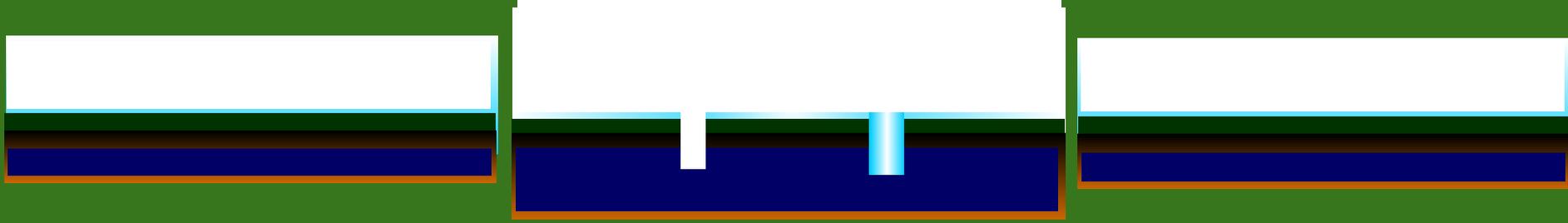


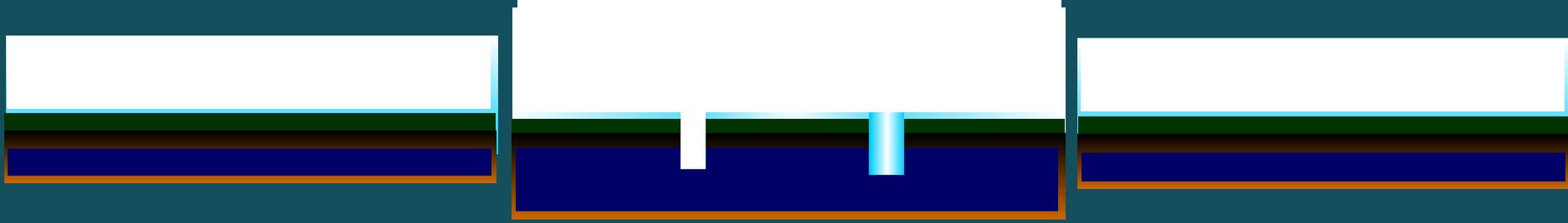
Pages 52-98 NOTES



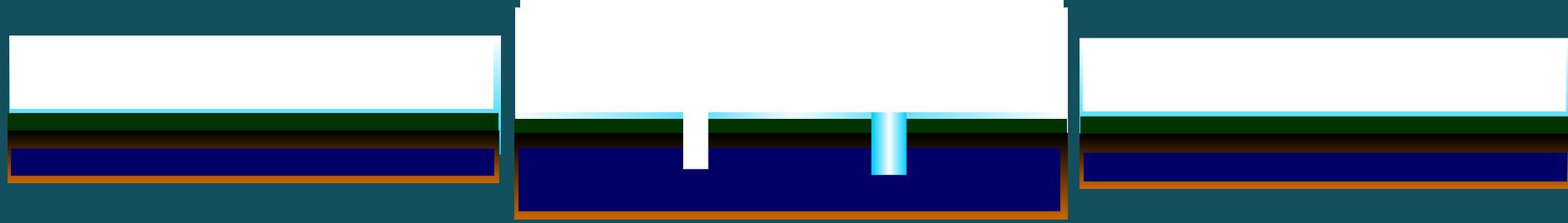
**It is wasteful of a writer's
time and energy to begin to
work on a screenplay
before the culmination and
resolution are clearly in
mind.**



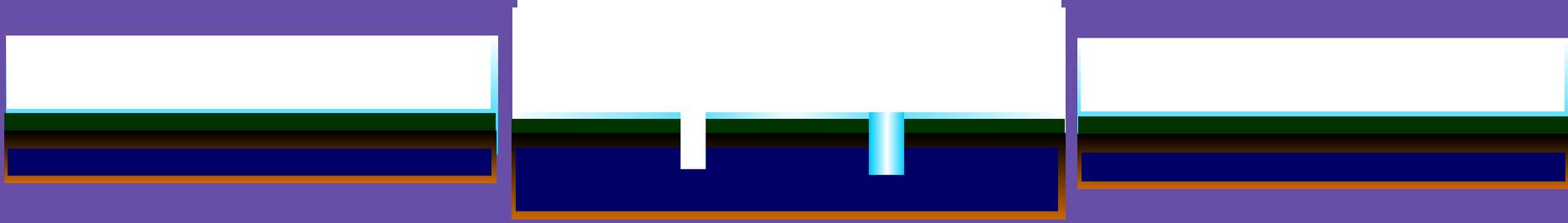
**The culmination is
the lighthouse
toward which the
dramatist steers the
ship.**



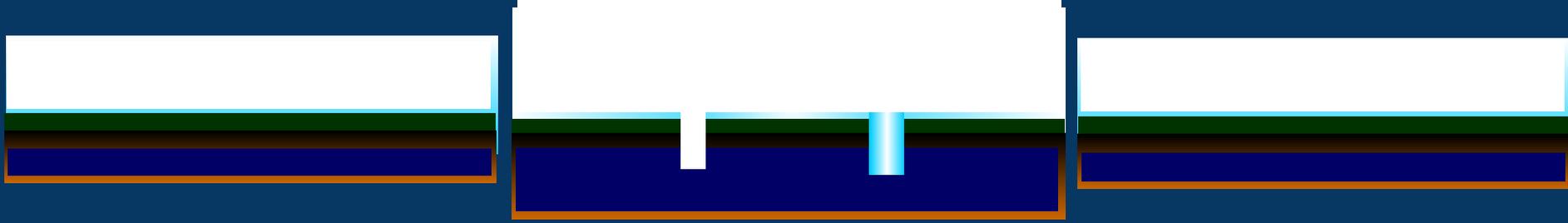
**The resolution is the
safe harbor toward
which that
lighthouse guides
him/her.**



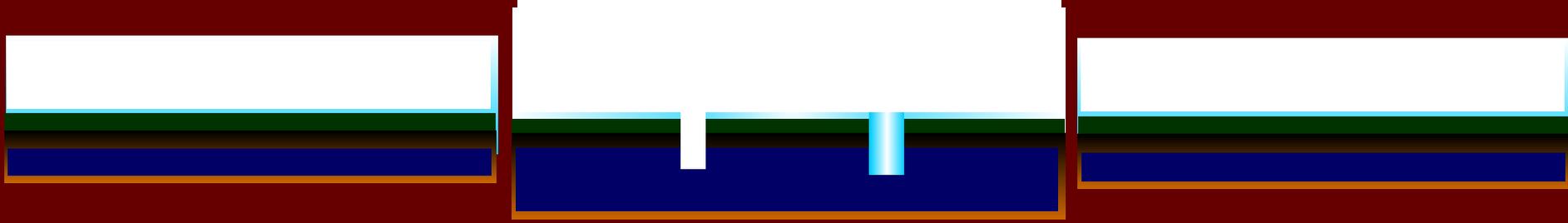
Knowing the main tension, the culmination, and the resolution are useful to the screenwriter in another way, for they can help him to determine the pertinence and validity of the various scenes in a story.



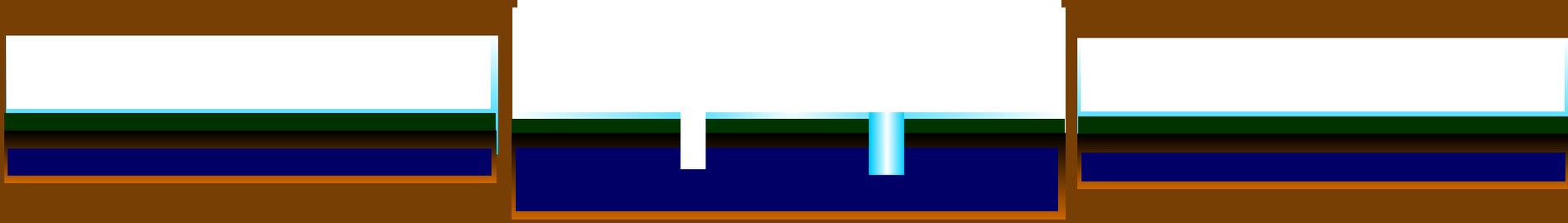
The theme might be defined as the screenwriter's point-of-view toward the material.



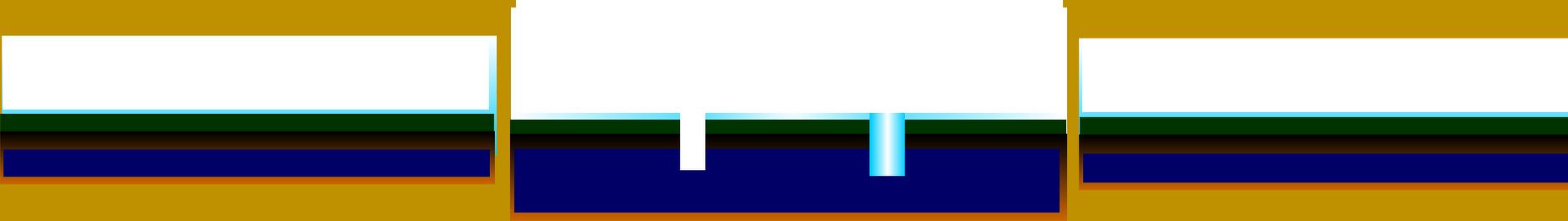
**Another aspect of
theme to keep in mind
is that it applies to the
entirety of the
screenplay and not just
to the protagonist.**



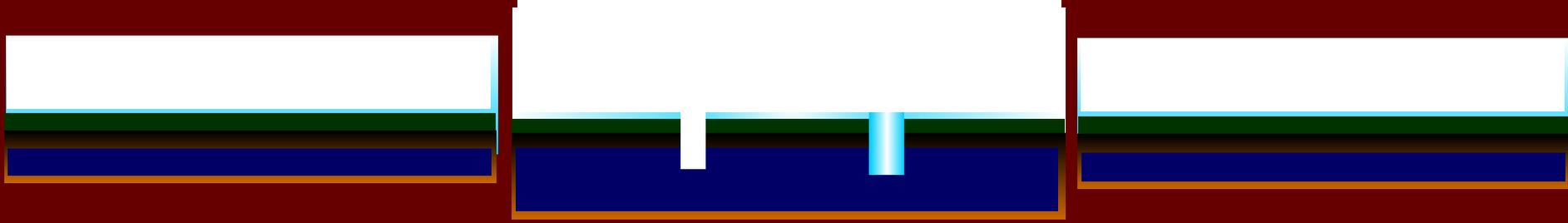
Each subplot has its own conflict regarding the same subject – the theme and variations – and has its own resolution of that conflict.



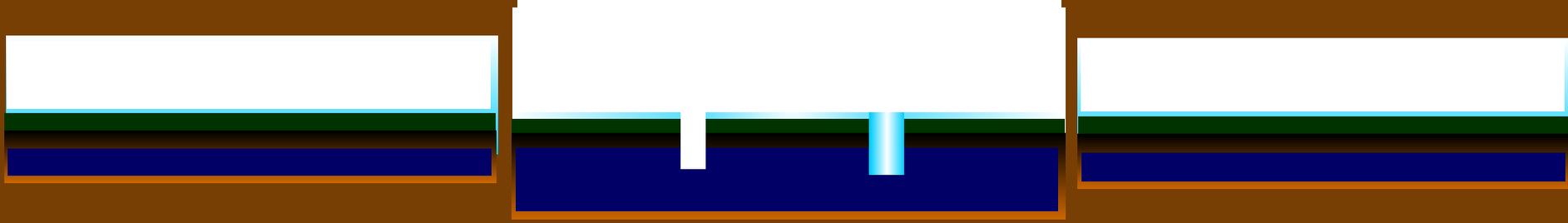
In building a story for a film, the screenwriter must adhere to one of the three unities, but not all three.



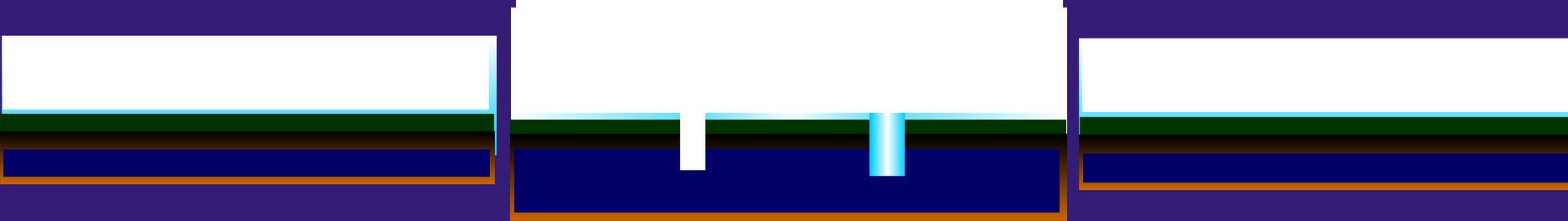
**The unity that
helps give shape to
the raw material
of the story is the
unity of action.**



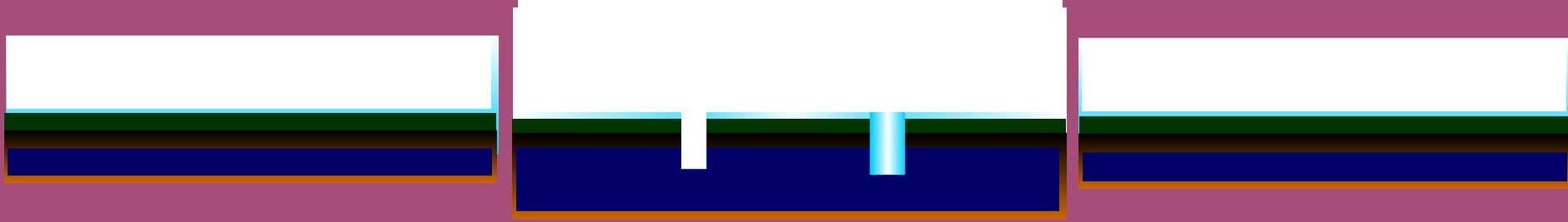
**The telling of a story
becomes the sequence of
events that happen to a
central character in active
pursuit of an objective.**



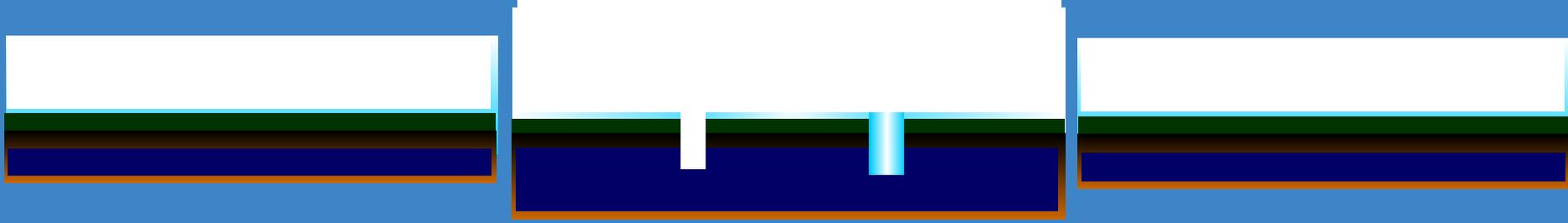
It is possible to build a story around the unities of time and place, although this is rare. The unity of time can create a cohesive, compelling, and effective drama. Although it is perhaps more difficult to generate as intense an emotional response in the audience without a main character to identify with, the ability of this kind of story to generate a thoughtful and lingering response is quite clear.



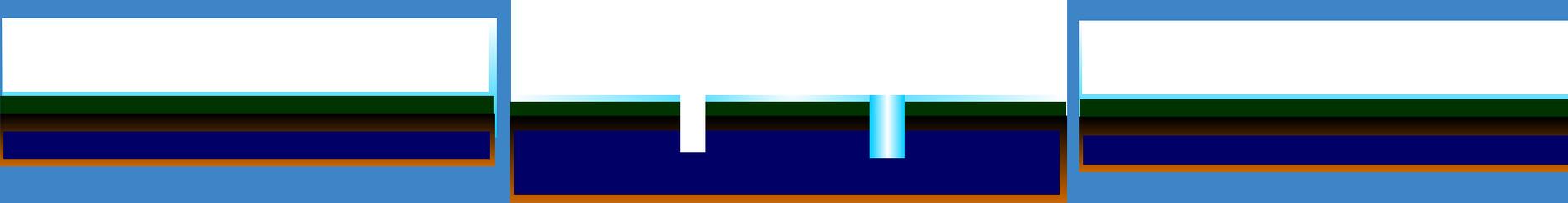
Facts not evident to the audience from the unfolding events on screen, but factors of which they must be made aware, are handled by the device called exposition.



**The problem
with exposition is
that it is only
necessary to the
audience.**

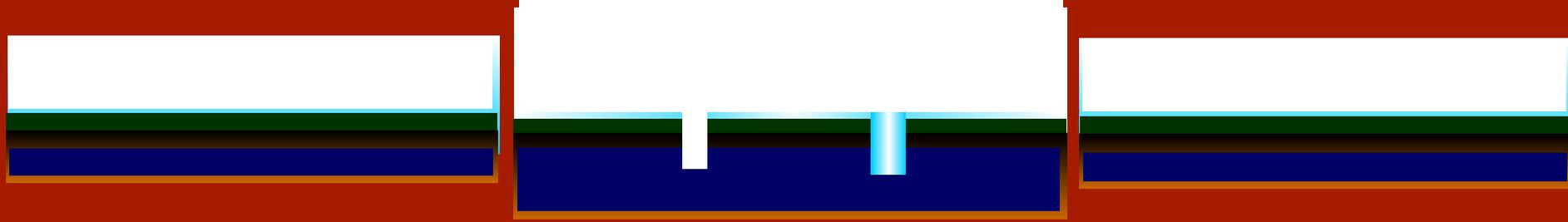


Exposition should be used sparingly because it is a narrative device rather than a dramatic one.

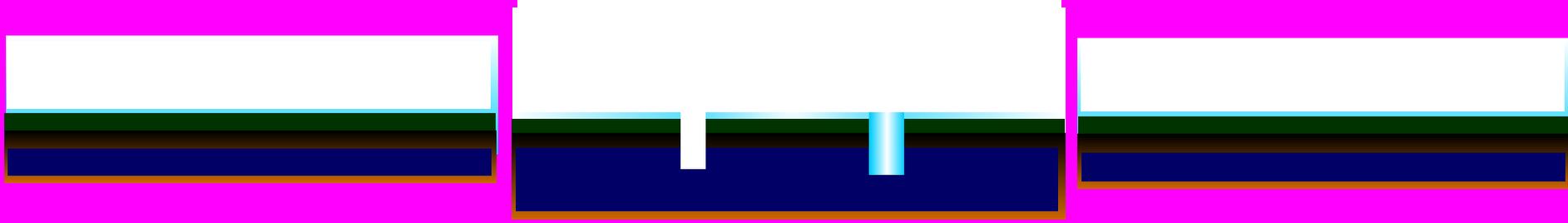


The image shows three cross-sectional diagrams of a layered structure. Each diagram consists of a white top layer, a green middle layer, a dark blue bottom layer, and a thin orange line at the very bottom. The central diagram features a white rectangular well in the green layer, with a blue vertical bar extending from the top of the well down to the dark blue layer. The left and right diagrams are identical to the central one but without the well and bar.

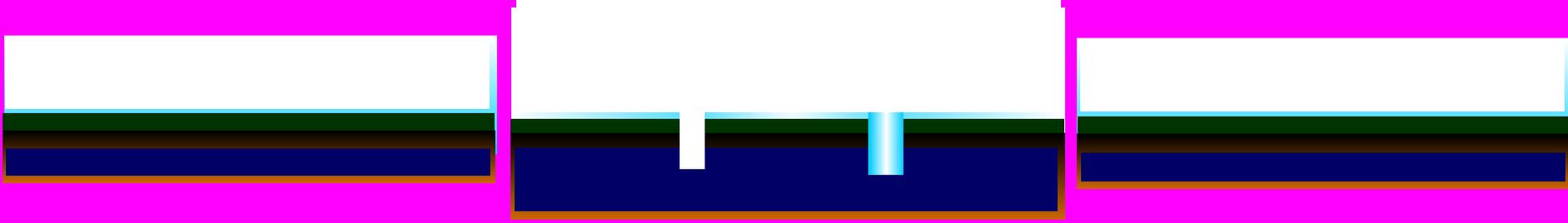
**Another effective
technique is to use
humor, ideally in
conjunction with
conflict.**



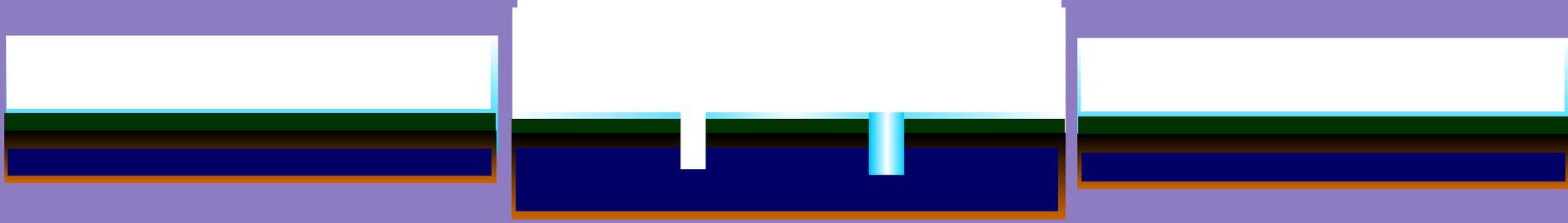
Characterization and story are interdependent on the screen, and the tie that binds them together is the objective – what the character wants – for that is the foundation on which the writer builds and fleshes out each of the characters.



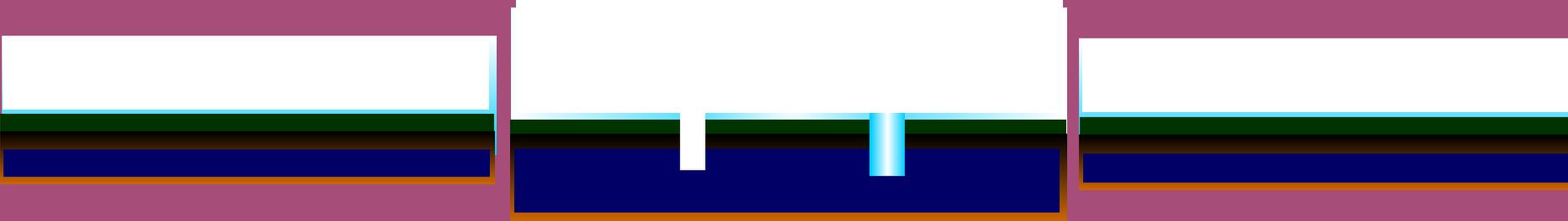
**This is the essence of
characterization, the
revelation of the inner
life of the character.**



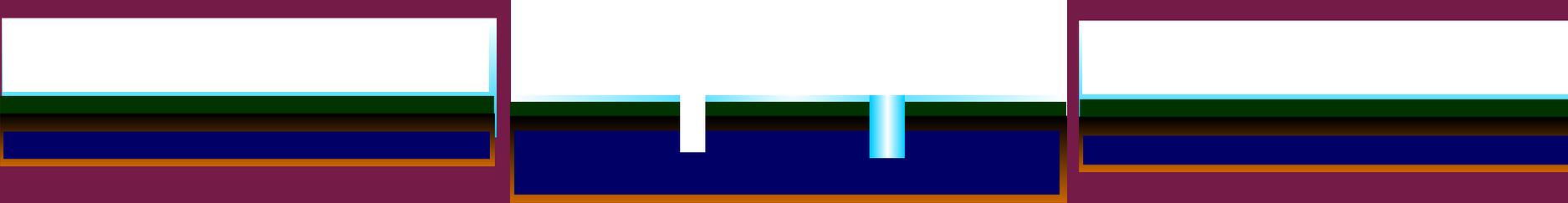
**Personalities can
be depicted on the
foundation of
character desires.**



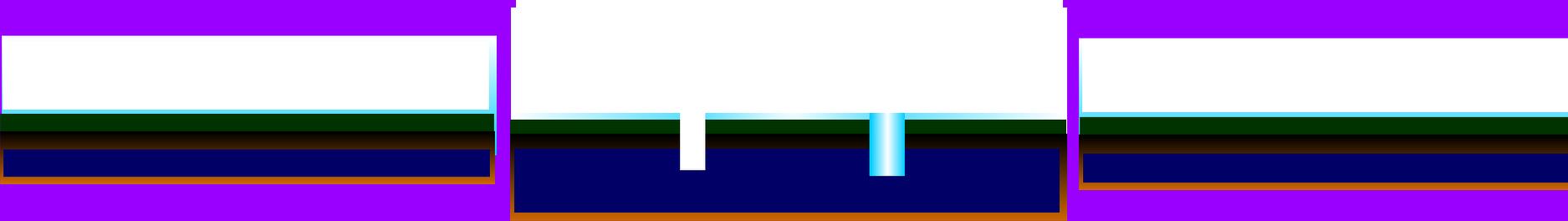
**Differing
personalities, as well
as opposing
objectives, can set
conflicts in motion.**



The development of a story revolves around the various attempts a protagonist makes at solving his predicament.



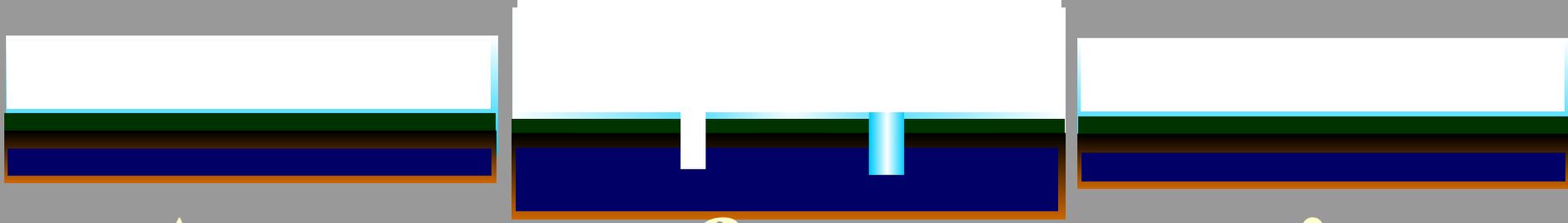
**Frequently the screenwriter
must choose between the
device of dramatic irony and
the use of surprise, that is,
between letting the spectators
in on the secret and startling
them with it later.**



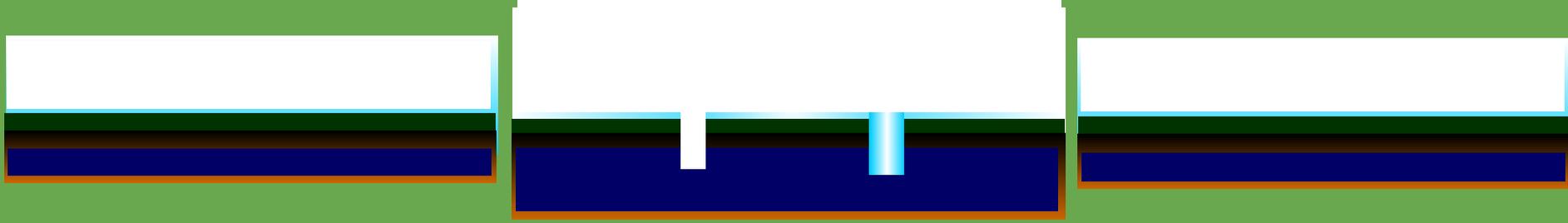
Although surprise can create a very powerful moment, and most assuredly has its place in any narrative film, it is a less effective tool overall than suspense, which is created through irony.



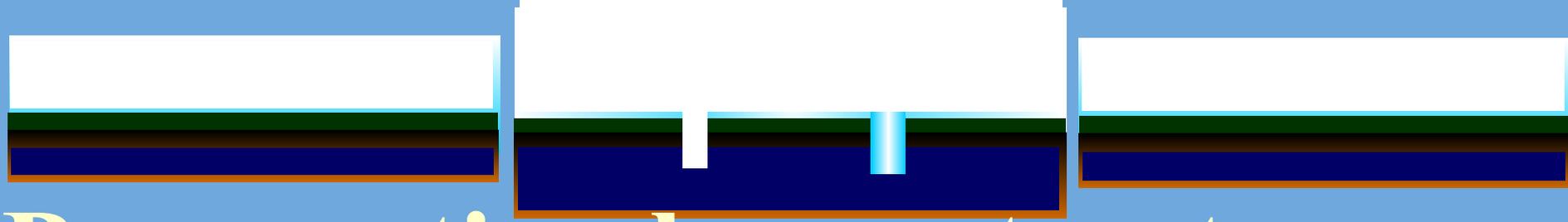
**Preparation and aftermath,
two more dramatic tools, are
unnecessary in the
development of the plot of a
story, but they are very
effective tools for heightening
the audience's experience of
the story.**



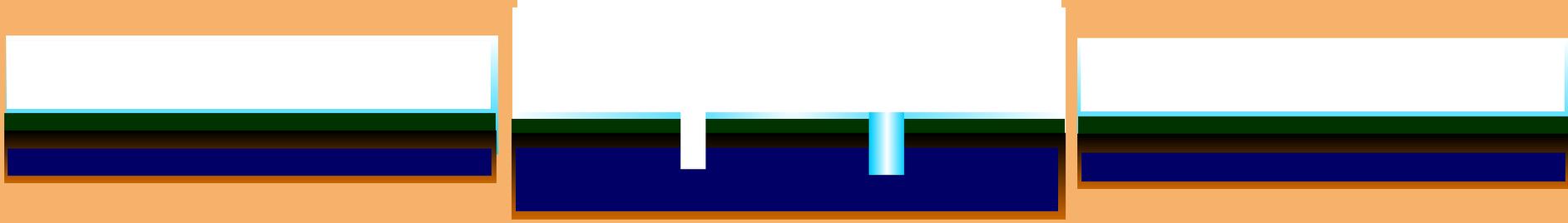
**A scene of preparation
is one in which the
audience, and often the
character or characters,
braces for an upcoming
dramatic scene.**



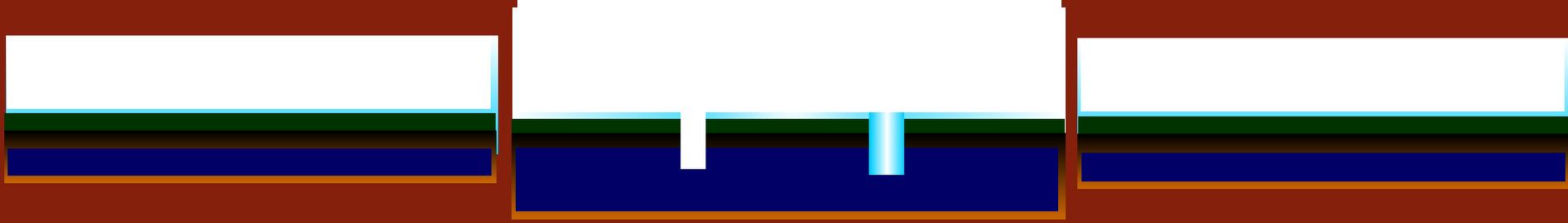
**A scene of aftermath is
one in which the
character and audience
are allowed to digest a
dramatic scene
immediately afterwards.**



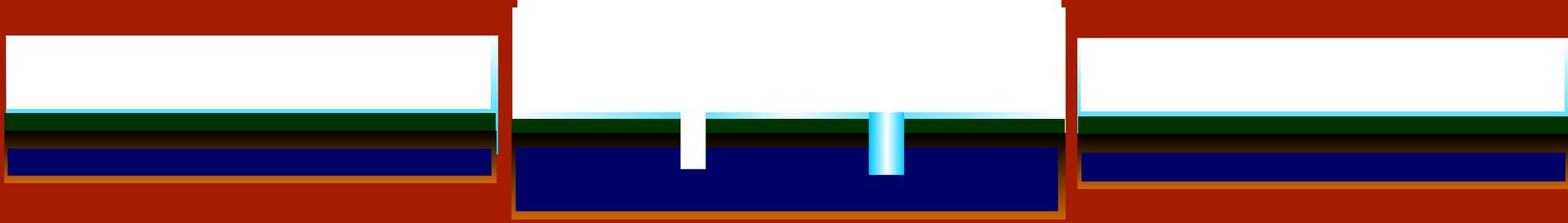
Preparation by contrast comes when the audience is built up to an emotional expectation that is opposite from the effect the forthcoming dramatic scene will actually deliver.



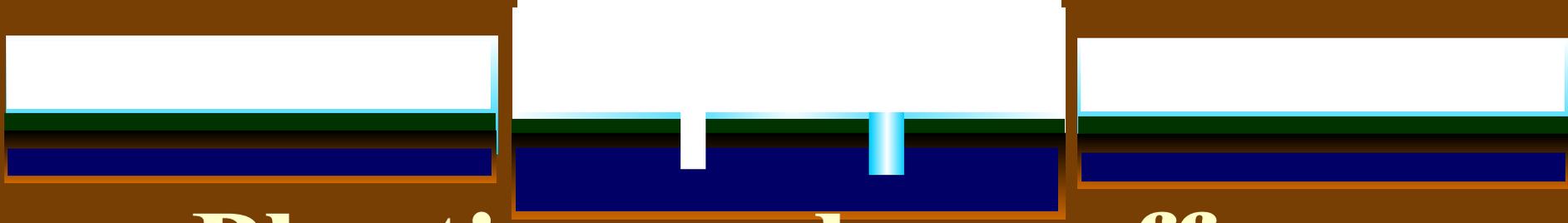
A plant is a preparatory device that helps to weave the fabric of a screenplay together.



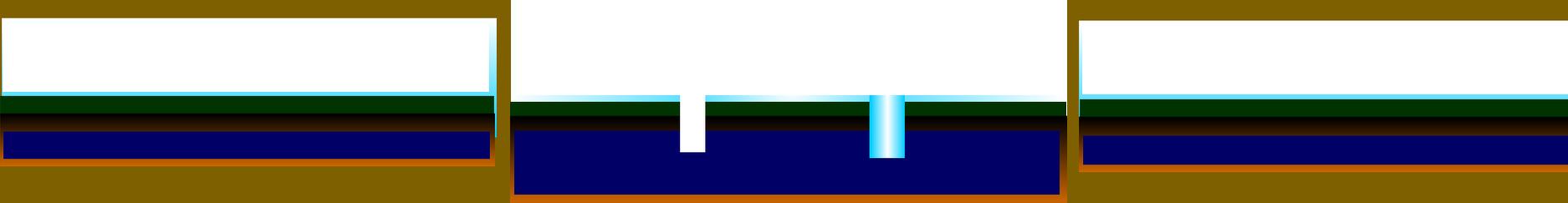
**The plant can be a line
of dialogue, a
character's gesture, a
mannerism, a prop, a
costume, or a
combination of these.**



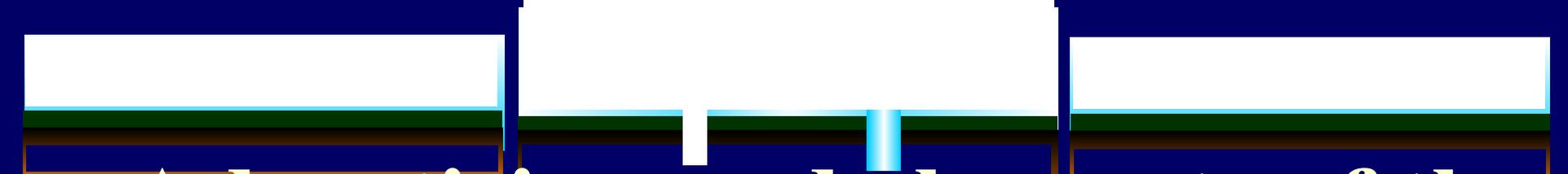
The technique of planting and payoff also serves to increase the audience's feeling of involvement in the story, for we sense we have special, inside information, and we know secrets and have discovered new or hidden meanings in the very fabric of the story.



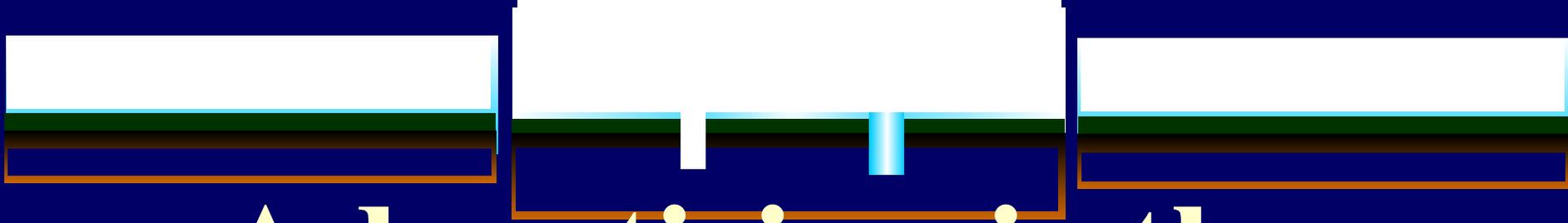
Planting and payoff can provide a bit of information that may seem relatively meaningless at the point of revelation, but then becomes much more critical later in the story.



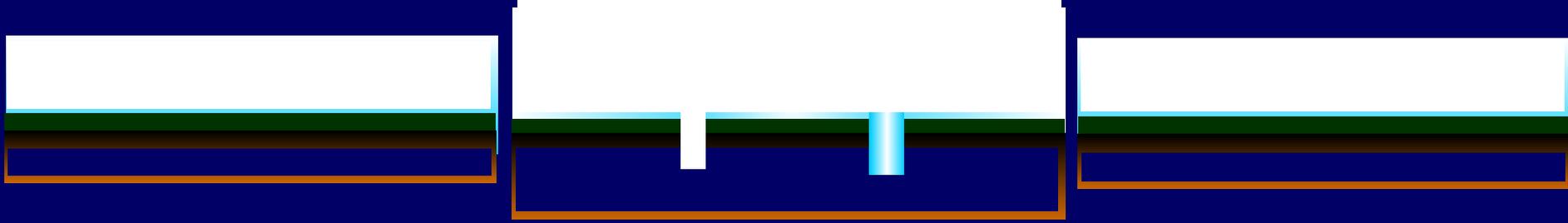
**It is a good idea to
separate plants
and their payoffs
with as much
screen time as
possible.**



Advertising and elements of the future are two tools that more overtly help push the audience into the future, making it continue to think in terms of what might happen without knowing what will happen.

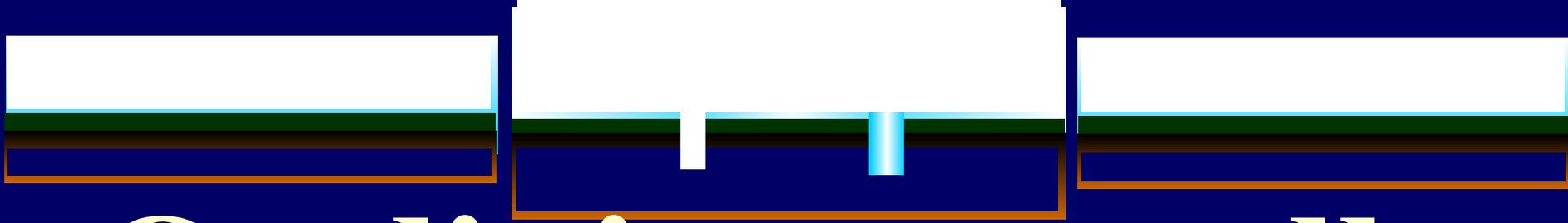


**Advertising is the
indication to the
audience of some
upcoming experience a
character might have.**

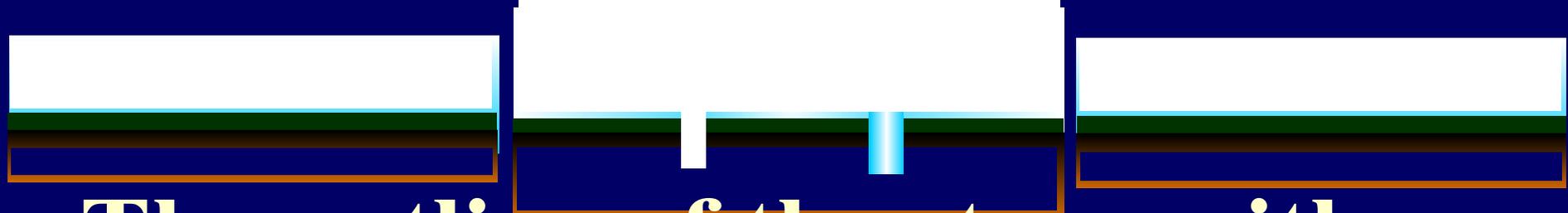


**Elements of the future
were first delineated as
storytelling tools by
Frank Daniel.**

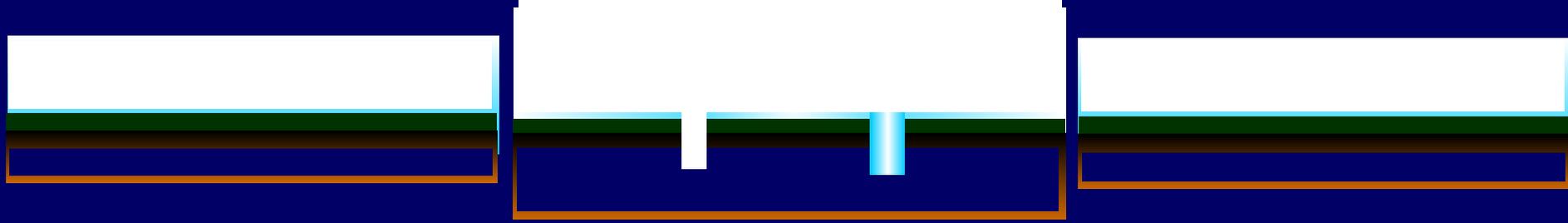
**Predictions, omens,
daydreams, and
assurances are all
elements of the
future.**



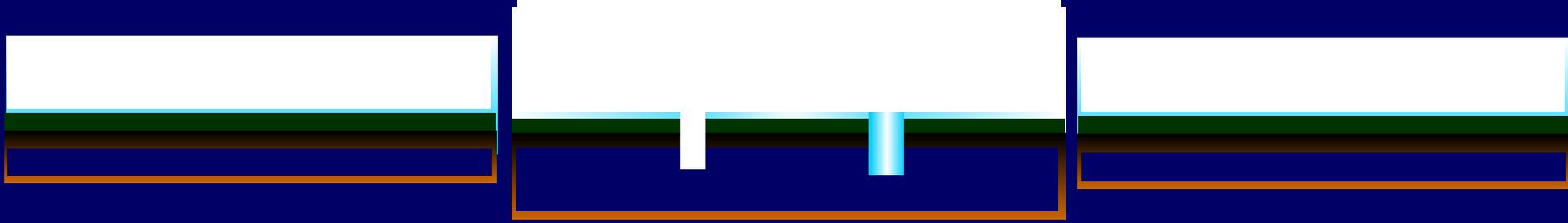
**Outlining actually
makes the writer
more spontaneous
rather than less.**



The outline of the story with a listing of all of the scenes that the writer plans to use to tell he story (each with some indication of who is involved, and what happens where and when) is known as a step outline.



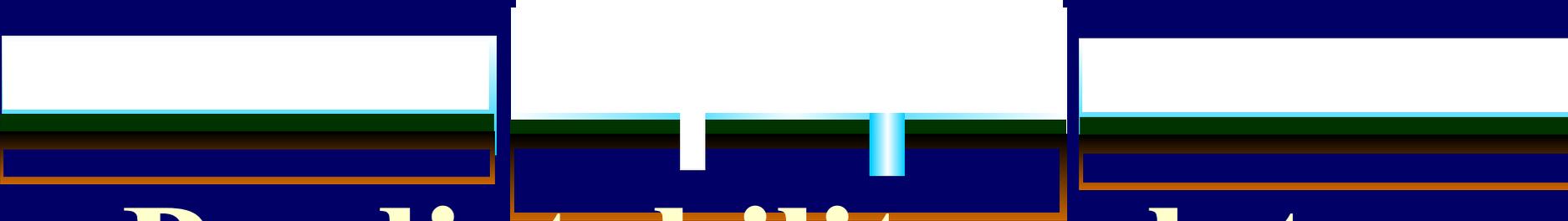
Once a step outline is completed and the writer knows exactly where this story is heading, the actual scene writing can begin.



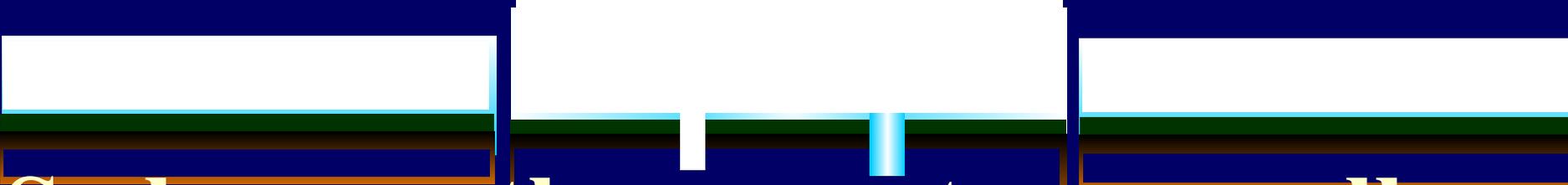
One critical component of the audience's willing suspension of disbelief is that it can only happen once in a story.



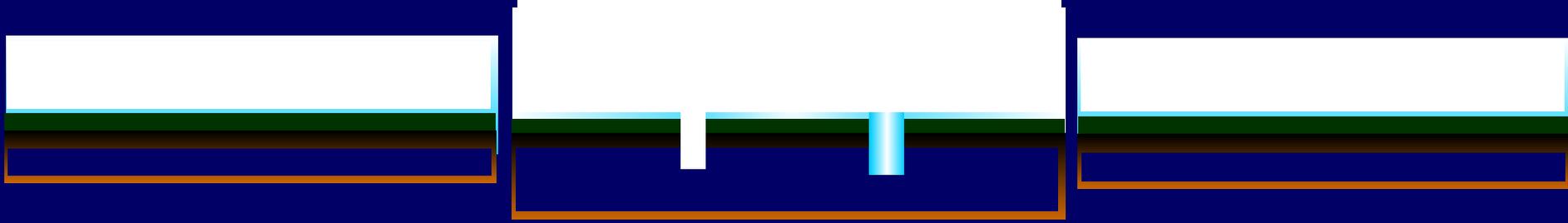
**Inevitability is the
concept that things
within the story could
not have happened
another way.**



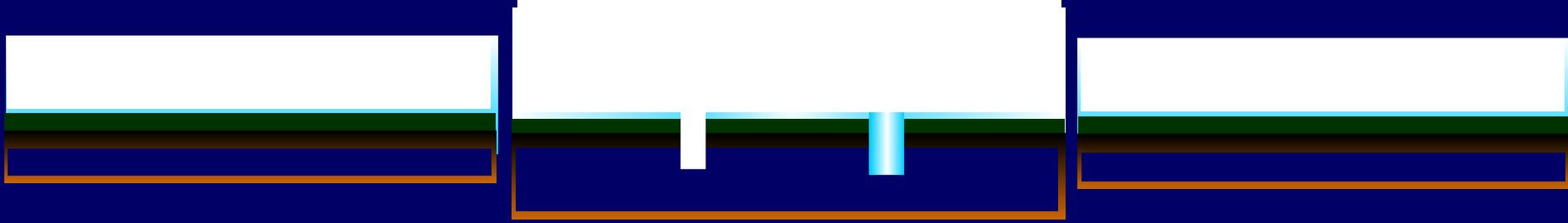
**Predictability relates
to the audience's
capacity to guess
what is about to
happen.**



So long as there are two equally plausible outcomes preventing the audience from guessing what is going to happen in the next scene or sequence or at the resolution, the story is just not predictable.

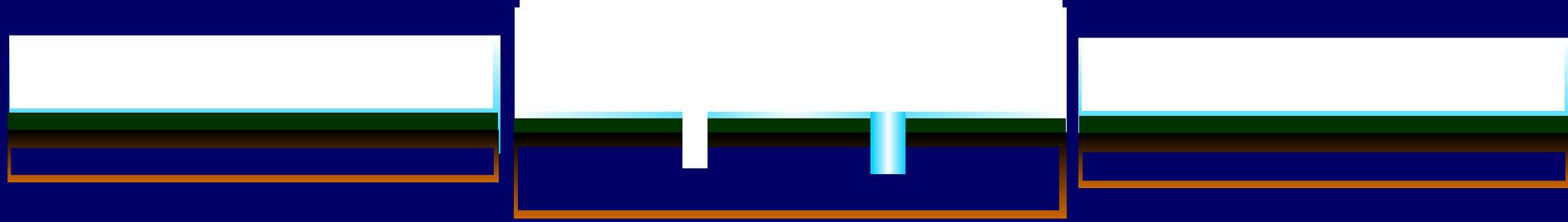


**The willing suspension
of disbelief is carefully
created and nurtured
by the storyteller.**

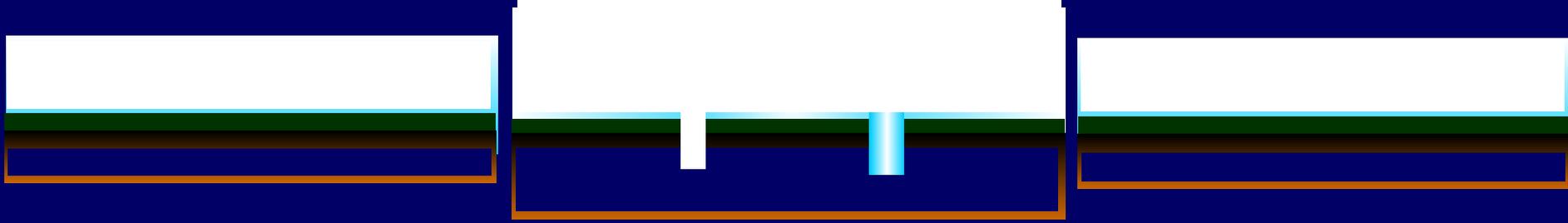


At its simplest, the method comes down to facing the disbelief head-on rather than trying to gloss it over.

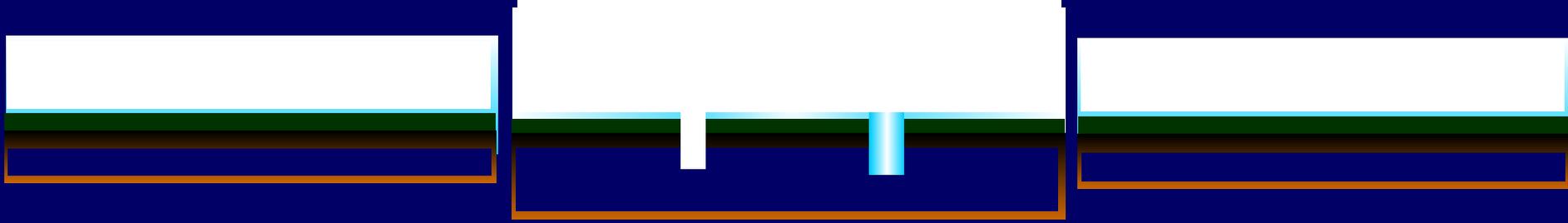
Usually the best approach is to have a principal character – often the protagonist, but not always – voice a disbelief the audience shares.



**Effective actions
and activities are
visuals elements.**



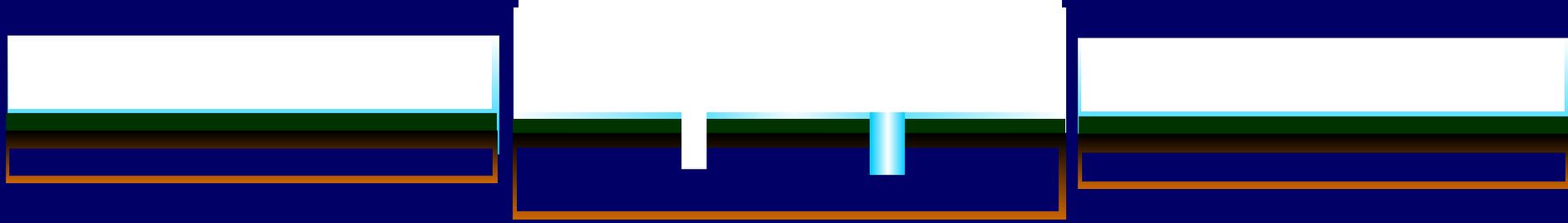
**Dialogue can become
either an activity or an
action, depending on the
intentions of the character
performing it.**



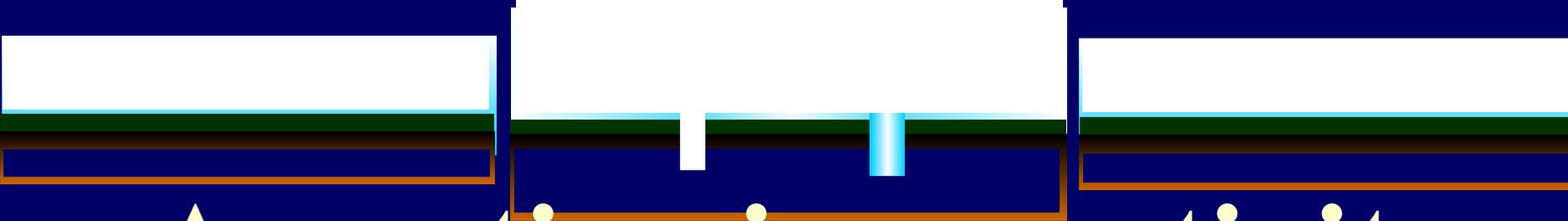
**Truly significant
actions must be
determined before the
dialogue is written.**



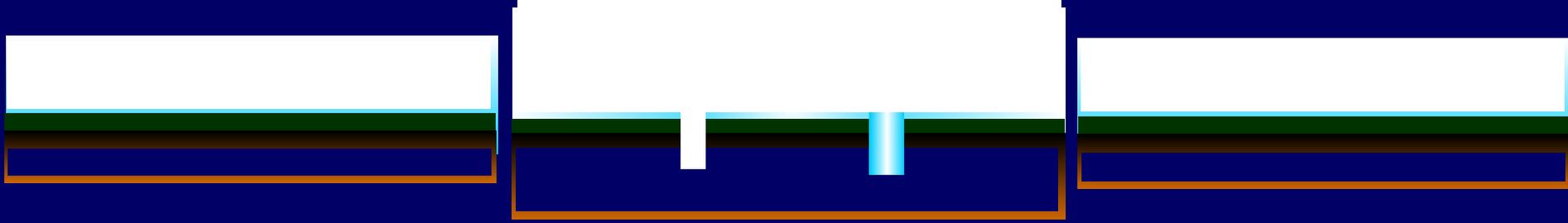
Purposeful activity that expresses the emotion and the desire of the character must be known in order to create effective and revealing scenes.



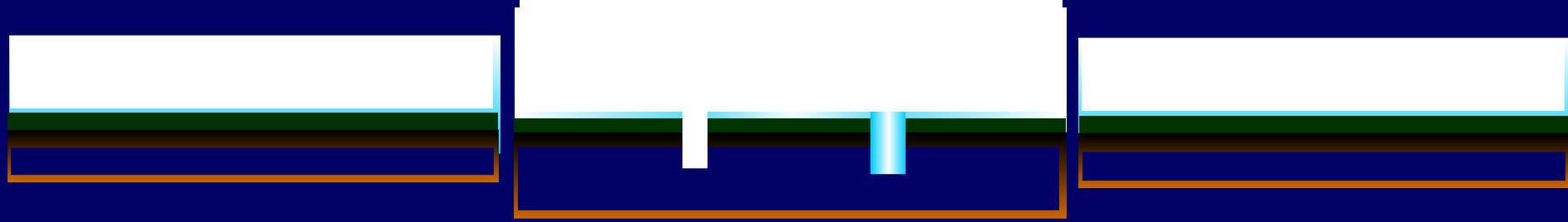
**An activity is
anything that a
character might be
doing in a scene.**



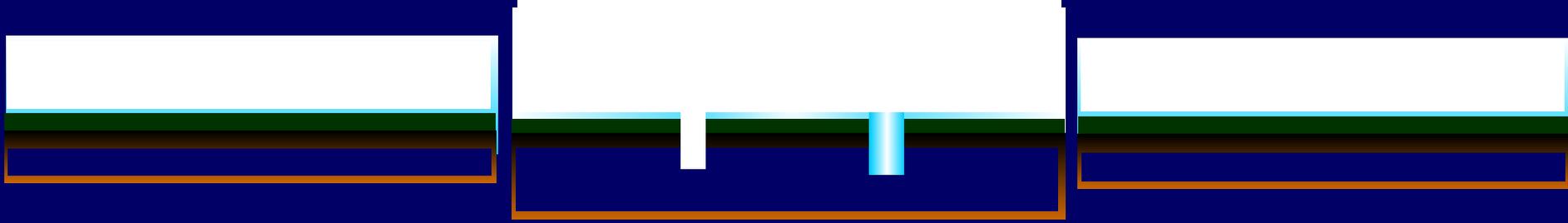
**An action is an activity
with a purpose behind
it, an activity that
furthers a character's
pursuit of an objective.**



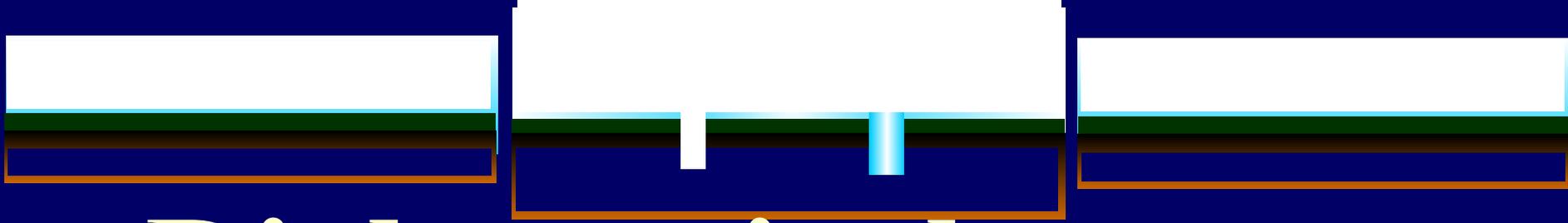
**Good effective dialogue
arises out of character,
situation, and conflict.**



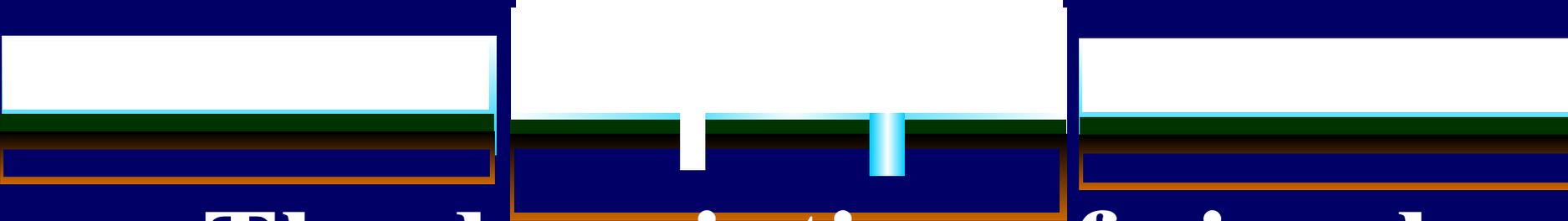
**Effective dialogue
reveals character and
moves the story
forward.**



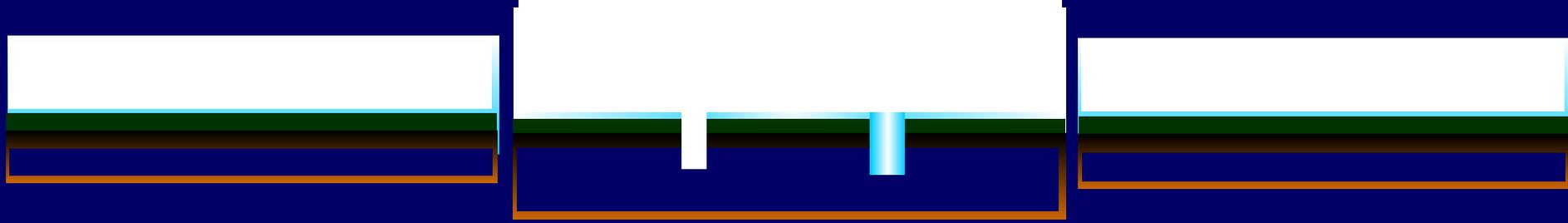
**Dialogue alone cannot
sustain a film or
screenplay for very
long.**



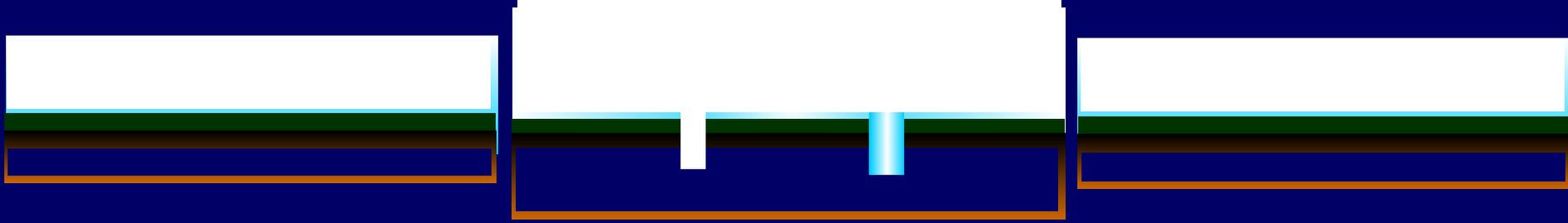
**Dialogue is the area
where a screenwriter
can express his inner
poetry to greatest
advantage.**



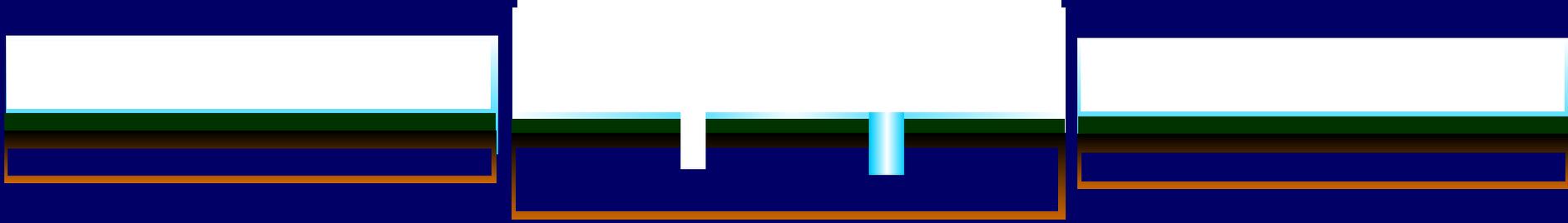
**The description of visuals
in a screenplay can do a
great deal to establish the
style of story (realism,
fantasy, romance).**



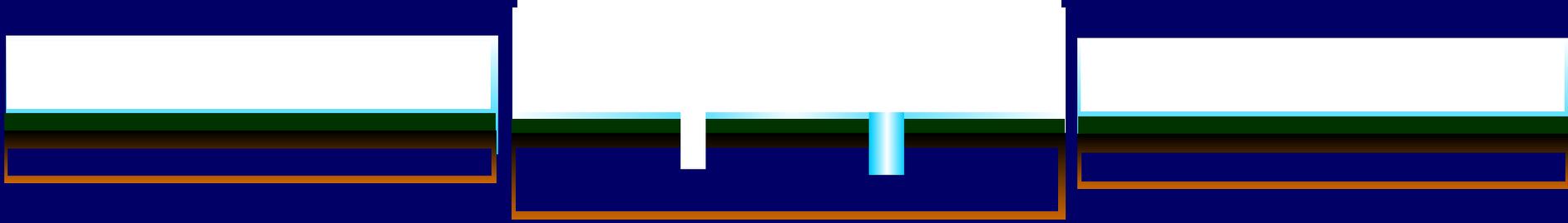
The scene description in a script should give indications of changes in pace and rhythm throughout the story.



**The scene is, in a
sense, a one-act
play in itself.**



**The dramatic scene
is the basic
building block of a
screenplay.**



Most of the time, the screenwriter's involvement in rewriting ends when the shooting begins.