I WHICH COMES FIRST -- PLOT OR CHARACTER?

A. The chicken-and-egg question in screenwriting. And the answer is ________________.

* A screenplay is not bundle of isolated elements like character, dialogue, plot twists and conflict. It should be a ____________________________________________________.

* We fall in love with our characters in Act One and we follow them on their journey in Acts Two and Three. Every moment of character growth should coincide with a ______
   ________________________________________________________________________.

* Before every scene you write, ask _____________________________________________.

II NO WIMPS ALLOWED

A. Strength of Will

A weak character cannot carry the burden of _________________________________.

You must write characters who are willing _________________________________.

III THE UNITY OF OPPOSITES

A. This is the fuel of conflict, which is _________________________________.

* The Unity of Opposites is that core idea in your screenplay over which your characters _____________________________________________________________________.

   Capitalism vs. ______________________

   Science vs. _________________________

   Religion vs. ________________________

* All of these are ideas united by their _______________________________.

IV THE ORCHESTRA OF ARCHETYPES

In years of observing patients, Carl Jung came up with the term ARCHETYPE _________________________________.

...
Jung believed that archetypes are part of the ________________________________________.
He believed stories and myths are ________________________________________.

1. **ARCHETYPES AS MASKS** – Jung believed that all the different personality traits in humans ________________________________________. In other words, we are all capable of _________________________________________.

   * Another way to look at these archetypes is that they are MASKS that can be worn by different characters at different points in a story.

   * Ultimately, these mask also represent _________________________________________.

2. **THE HERO MASK**

   * There are seven archetypal masks that Jung identified in common storytelling, which represent the common human personality patterns, including:

   Mentors   Threshold Guardians   Heralds   Shapeshifters   Shadows   Tricksters

   **THE HERO** – In Greek, “Hero” means _________________________________________.

   **Psychological Function of the Hero** – The Hero represents ______________________. The Hero starts out as an ______________________. The Hero thinks he is ______________________. But he will have to transcend the bounds of his own Ego to save the day.

   **Dramatic Function of the Hero** – The Hero serves as the ______________________. Heroes usually have universal _________________________________________ we can all relate to, or we have all experienced at one time or another.

   **Growth of the Hero** – In most scripts, the main character is the character _______________________.

   **Action of the Hero** -- The Hero is the character who _______________________. He takes the decisive action – the action _________________________________________.

   **Sacrifice of the Hero** -- The Hero must be willing to _______________________.

   **Facing Death** -- The Hero may not actually face death in a contemporary story, but he must face the threat of a _________________________________________.

   **Heroism is for Everybody** – Even villains can be heroic. A weak character can become heroic, and a gallant bad guy can make for an interesting story.
Character Flaws – ___________________________________ humanize larger-than-life characters. They help us relate to Heroes.

Varieties of Hero – Hero Masks are as plentiful as your imagination.

**Willing and Unwilling Heroes** – There are motivated, Gung-Ho heroes. There are also Unwilling heroes who have to be dragged into a story by outside forces.

**Anti-Heroes** – These are not the opposite of heroes, but specialized heroes. They can even be villains with whom the audience is _________________.

**Team Players** – These heroes are __________________________________________ but who never lose their ties and need for home, even if they die in the Act 3 climax.

**Loner Heroes** – These heroes are ________________________________ and must enter into our world for their adventure. They always ____________________________ because they could never be comfortable in our world.