

CCWC 2018
Screenwriting Part 2: "Which Comes First – Plot or Character?"
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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.