

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.