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Not necessarily all elements
Traditional Elements

Things are clear
generally linear
beginning, middle, end
We recognize the hero
We can follow the events
We understand the theme
We feel the resolution
Beginning/Exposition

Begin Powerfully/interestingly

Setup--often in beginning

Info needed to follow the story

who, what, where, when, why

just enough...........

usually in beginning

Can also be sprinkled throughout--usually is
Exposition/Context

dialogue

narration

visually

Sound/music

text
Inglorious Basterds
opening scene
Basterds “exposition”
We learn........

“feel” of wartime situation
some characters
their situations
the hierarchy-power structure
hints at the storyline
Character Development
Ramsley

- We see the story as characters who show up and do things
- Characters best reveal themselves through the course of events
Character Development

• Handshake --hesitation
• He kisses the daughter’s hand --feigned civility
• The milk as metaphor for ordinariness
• Transition from French to English..... plot device
• The pen, the ink, the book--German fastidiousness
• “close the file on your family” (threat)
• This is YOUR house
Character Development

- tobacco-pipe--bigger pipe
  - one bit of humor
  - civility-share a smoke with a “friend”
  - one upmanship
- Arc around the table
  - shot change
  - tilt to reveal the hidden family
Character Development

- “I think like a jew”
- power of the faces
  - colonel goes from friendly to intent/angry
  - farmer goes to sadness/deep regret--tear
- Classic dilemma
- Music
  - dissonance
  - choral music to crescendo
Context/Setting
“the Crucible”--Ramsley

Crucible
cup-shaped piece of equipment used to contain materials for heating to extremely high temperatures to melt metal, the heat must be concentrated and contained
Provides boundaries
time period (WWII)
French countryside
political situation (German occupation)
answers why things are happening
answers to whom things are happening
Plot:

what happens

the primary sequence of events.

Aristotle wrote in Poetics that mythos (plot) is the most important element of storytelling.

_plausible_ chain of events

evoke the desired _emotional or artistic response_

from an audience.
Rising Tension

The movement of the plot that builds tension

The Rising action

follows the exposition

and leads up to the climax (shooting of family)

purpose to build suspense to the climactic finish.

not the middle of the story, but the action right before the climax.

The material beyond the climax is known as the falling action

similar to music--leads to resolution
Conflict

Stories thrive on:

conflict,
clashes of differing wills,
difficulties,
inconsistencies,
the very fault lines of society.
with a nemesis-the Gestapo Colonel
with Self--classic dilemma
Pedite’s family vs Jewish family
society--the war and occupation
"When you make a movie, always try to discover what the theme of the movie is in one or two words. Every time I made a film, I always knew what I thought the theme was, the core, in one word. In The Godfather, it was succession. In Apocalypse, it was morality. The reason it’s important to have this is because most of the time what a director really does is make decisions. All day long: Do you want it to be long hair or short hair? Do you want a dress or pants? Do you want a beard or no beard? There are many times when you don’t know the answer. Knowing what the theme is always helps you."
Theme
Central premise--Ramsley

A Clean Premise

what is the point?

communication objective

can express in one or two sentences

if not probably don’t have one

“In the crucible of wartime France, a courageous farmer is forced to betray himself.”
“In the crucible of wartime France, a courageous farmer is forced to betray himself.”

What the story is about
abstract--not enough by itself for a strong story
but all good stories have a theme
be about something
use oblique approach

Great themes