<table>
<thead>
<tr>
<th>Beginning</th>
<th>Context/Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle</td>
<td>Theme</td>
</tr>
<tr>
<td>End</td>
<td>Plot</td>
</tr>
<tr>
<td>Compelling characters</td>
<td>Rising tension</td>
</tr>
<tr>
<td>Protagonist-hero</td>
<td>Conflict</td>
</tr>
<tr>
<td>Antagonist</td>
<td>Resolution</td>
</tr>
</tbody>
</table>

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
hinds 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