

# A film about dugans essay sample



**ASSIGN  
BUSTER**

Focus on a unique character(s) a series of events related through the character not unity of action Focus on a process (documentary) Episodic Narrative = real life. Forest Gum Credibility Externally Observable Truths Stories that occur within the “ laws of probability or necessity”. Based on evidence from the world around us. Humans are flawed and the interest lies in how they resolve their conflicts. Gifford Park, Friday, or American Beauty Internal Truths of Human Nature (Universal Truths) “ The good guys always win”, “ Love conquers all”. Concept of “ Poetic Justice” .

Satisfy a human need to believe in a universal truth. Maid in Manhattan, You’ve Got Mail, High Fidelity, High Noon and most classic westerns. Artistic Semblance of Truth Imaginary world that appears totally believable Demands the clear establishment of a unique “ world” within which “ certain laws of behavior or action” are valid. Lord of the Rings, Star Wars, The Matrix, Superman, Spenserian, The Wizard of Oz, Planet of the Apes, King Kong Elements of a Good Story Common Interest “ A film may shock us, frustrate us, puzzle us, or even offend us, but it must never bore us.

Removal of irrelevant information and distracting details. Suspense & Action are two ways filmmakers capture and maintain our interest. Action is not limited to external physical activity Internal, psychological, or emotional Simple and Complex (a paradox) Handle Emotional Material with Restraint Linear or Chronological Structure “ The Hero’s Journey’ From the writings of Joseph Campbell. The Hero’s Journey is based on the concept of tapping into the unconscious expectations of the audience – what a story is and how it should be told.

Let's look at how the work of Joseph Campbell has helped filmmakers (or for that matter all storytellers) shape their linear narrative: Joseph Campbell and The Hero's Journey Joseph Campbell -THE HERO WITH A THOUSAND FACES Justly titled because of this phenomena of the same character traits and the actions of the hero on what is called " the hero's journey" being repeated endlessly through the centuries. Campbell pointed out that the structure myth takes is also very commonly repeated, so much so that he called hero's journey THE MONUMENTAL, meaning, of course, that all myth was one myth (I. E. One basic structure). The Hero's Journey

By understanding the hero's journey, story structure is seen as more than three acts, or points and mid-points. It works with " situational" stories that are more complex and involve driving tensions, reversals, twists, rooting for characters, and catharsis. THE HERO'S JOURNEY 1 . Ordinary World – The hero's normal world before (or as) the story begins. 2. Call to Adventure – The hero is presented with a problem, challenge or adventure. 3. Refusal of the Call – The hero refuses the challenge or journey, usually because he's scared. 4. Meeting with the Mentor – The hero meets a mentor to gain advice or training for the adventure. . Crossing the First Threshold – The hero crosses the threshold and leaves the ordinary world going into the special world. 6. Tests, Allies, Enemies – Now in the Special World, the hero faces tests, meets allies, confronts enemies & learns the rules of this new world. 7. Approach – The hero has hit setbacks during tests & may need to try a new idea. 8. Ordeal – The biggest life or death crisis. The Hero identifies his/her ultimate goal and the path to obtain it. 9. Reward – The hero has survived death,

overcomes his fear and now earns the reward. 10. The Road Back – The hero must return to the Ordinary World. 11.

Resurrection Hero – A final test where the hero faces death – he has to use everything he or she’s learned. 12. Return with Elixir – The hero returns (albeit changed) from the journey with the “elixir”, and uses it to help everyone in the Ordinary World. Linear Structure – in three acts Act One: Exposition Who, What, When, Where, and maybe Why. Introduces the characters and their interrelationships Places the characters in a ‘World’ that contains believable rules. Establishes the “hero/heroine” as the central character (the one to watch), and introduces the antagonist or at the very least will foreshadow the antagonist.

The end of act one: where a challenge has been placed in front of the hero and he/she decides to accept it. “The Call to Adventure” Linear Structure, simplified Act Two: Complications The conflict begins, the “gauntlet thrown down”, the challenge accepted. Allies and Enemies: challenges and trials to test the determination of the hero. The path that leads to the final conflict between the opposing forces. ACT Three: Climax/Resolution “The Turn of the Tide” a change in the struggle whereby the hero gains the upper hand. Usually after a life/death struggle) The foe is vanquished and resolution is at hand.

Denouement: action that follows the resolution and comments on it. Return of the triumphant hero. Non-linear Structure Many variations Episodic structure (discussed before) “In Medias Rest” structure A Latin phrase meaning “in the middle of things” Opens with an inciting incident that

actually happens after the complication has developed. Exposition (information the audience needs to know to understand the conflict) can be sprinkled throughout the film or implied in the action. Crash, The English Patient, Pulp Fiction, Memento

Character can be defined: Character through Appearance Character through Dialogue Character through Internal Action Character through External Action .. Through reactions to characters .. Through contrast .. Through caricature Varieties of Characters Principle Characters Protagonist, Antagonist Secondary or Minor Characters Support the principle characters Stock Characters or Stereotypes Provide “ texture to the fabric of the scene” The villain always has henchmen, The War Hero always has a team to lead into battle. Super-numerates or Extras Sometimes referred to as Background Characters (or just “ background”)

Allegory Allegory: Every object, event, & person has an abstract meaning (as opposed to concrete meaning). Each element is part of an interdependent system that tells a clear, separate, complete didactic story on a purely figurative level. Problem: making both levels of meaning equally interesting. Ingram Bergman and his contemporaries often used allegory to convey meaning to his audiences (Seventh Seal). Catch 22 is probably one of the most compelling modern American allegorical films. Catch-22 Symbolism in film Symbol is something that stands for something else