

THREE ACT FORM

THE SCRIPT

THREE ACT FORM

As we've discussed:



THE SCRIPT

THREE ACT FORM

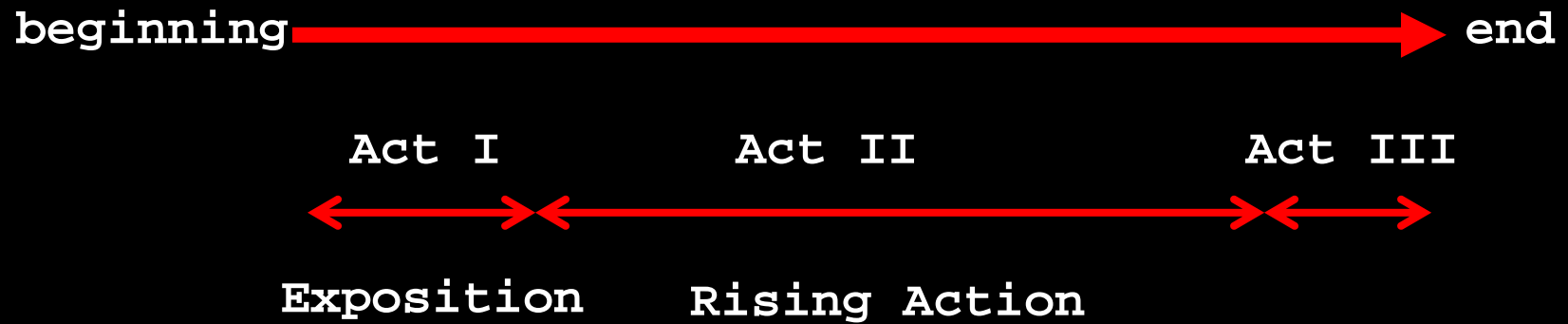
As we've discussed:



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THREE ACT FORM

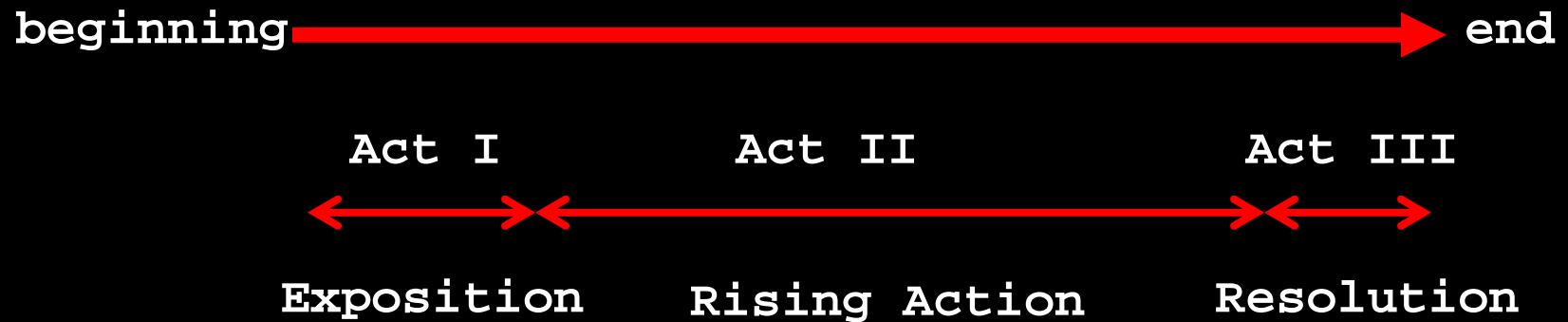
As we've discussed:



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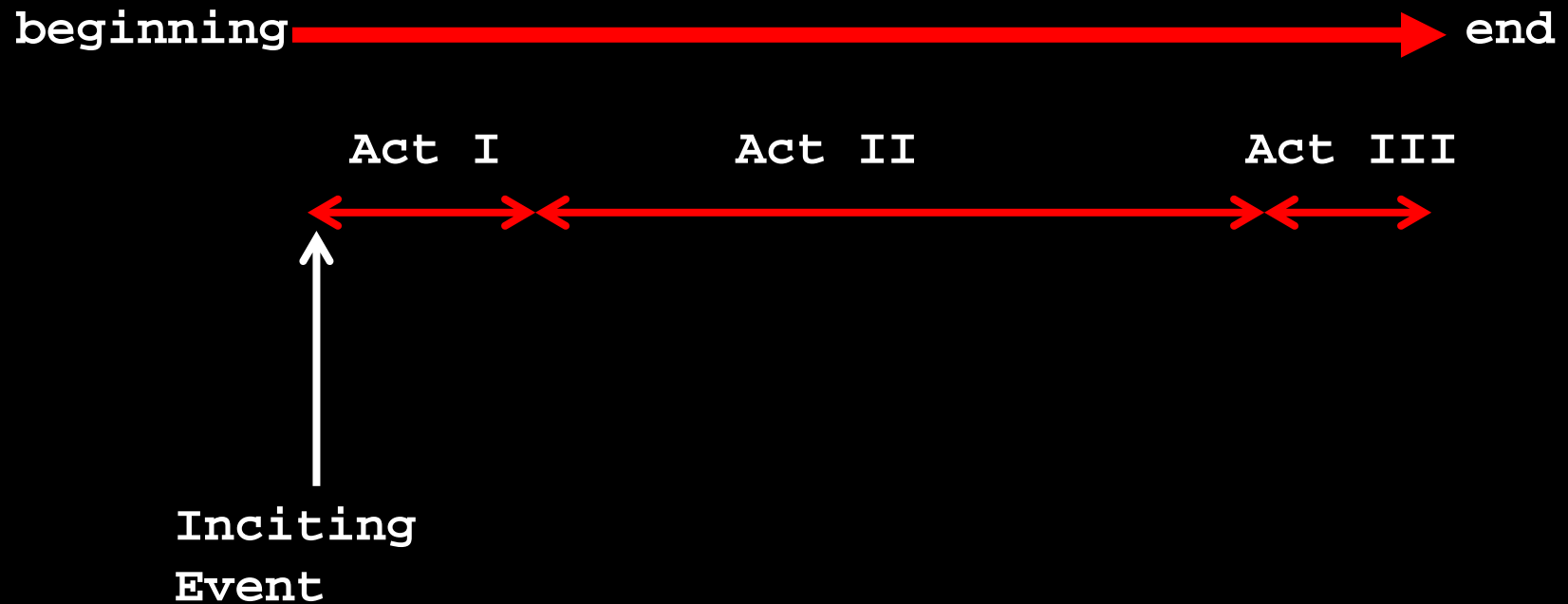
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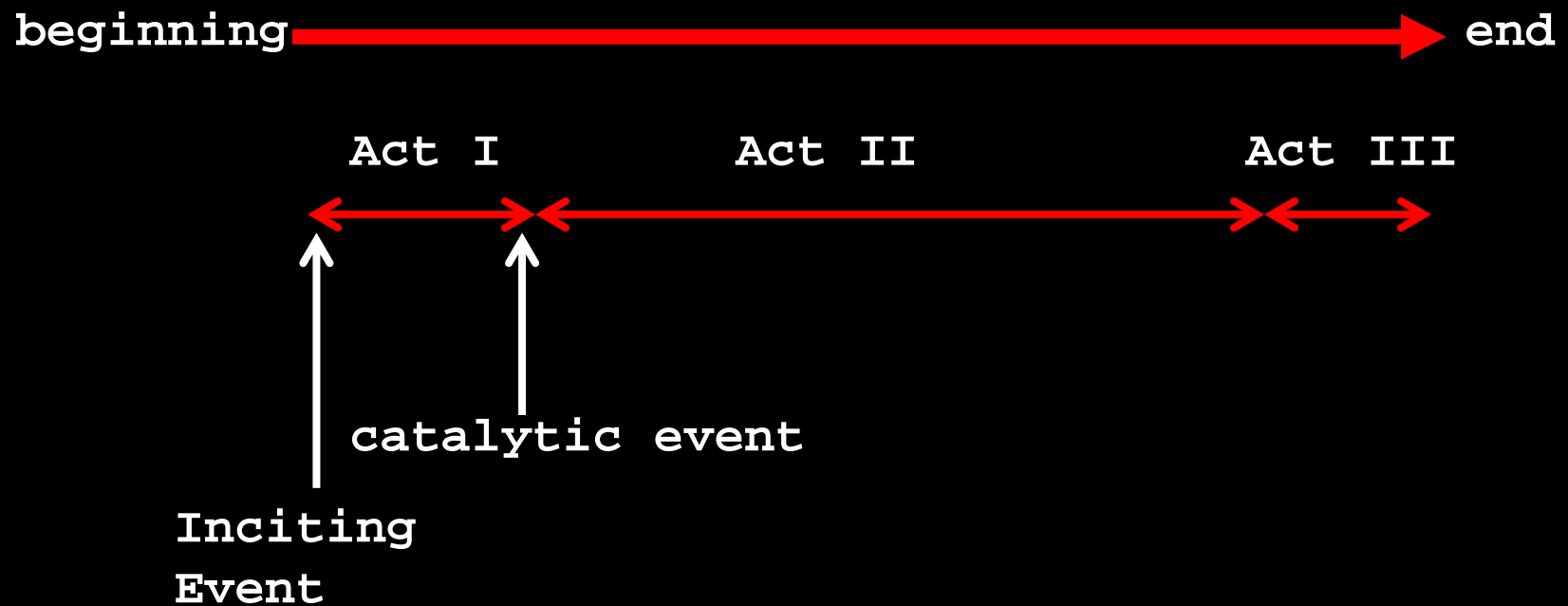
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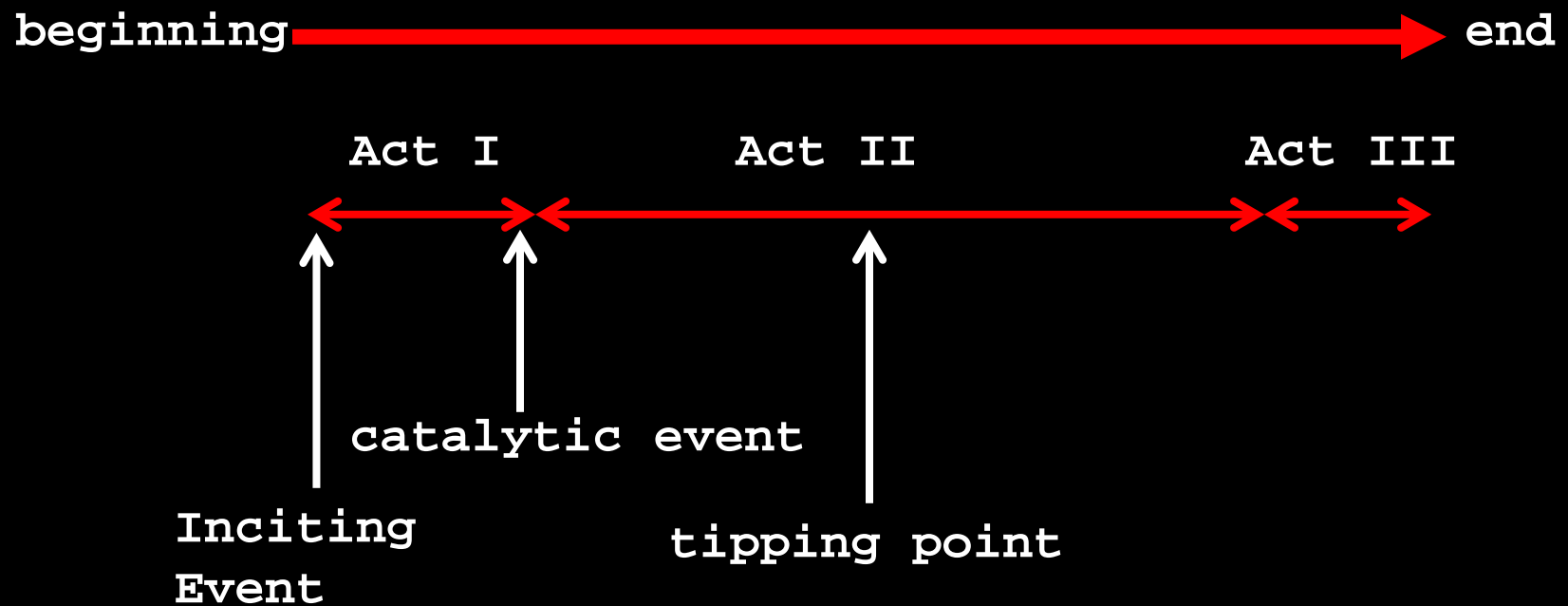
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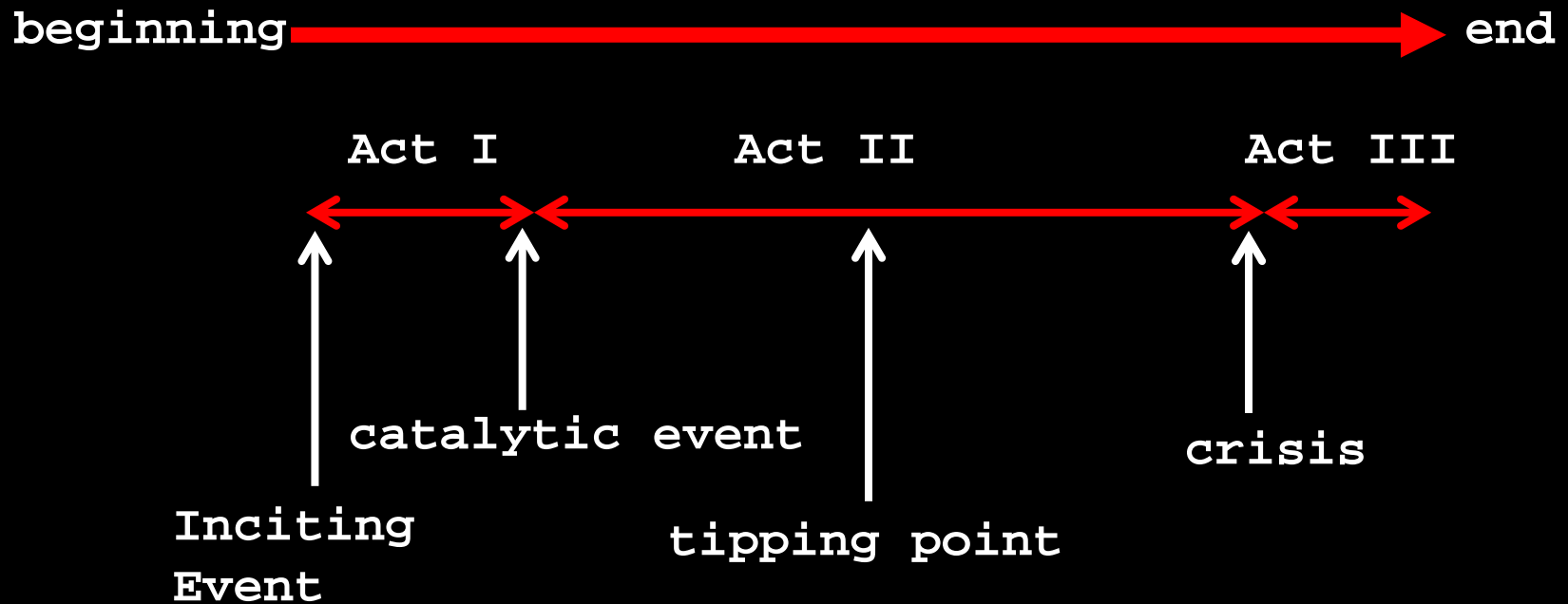
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THREE ACT FORM

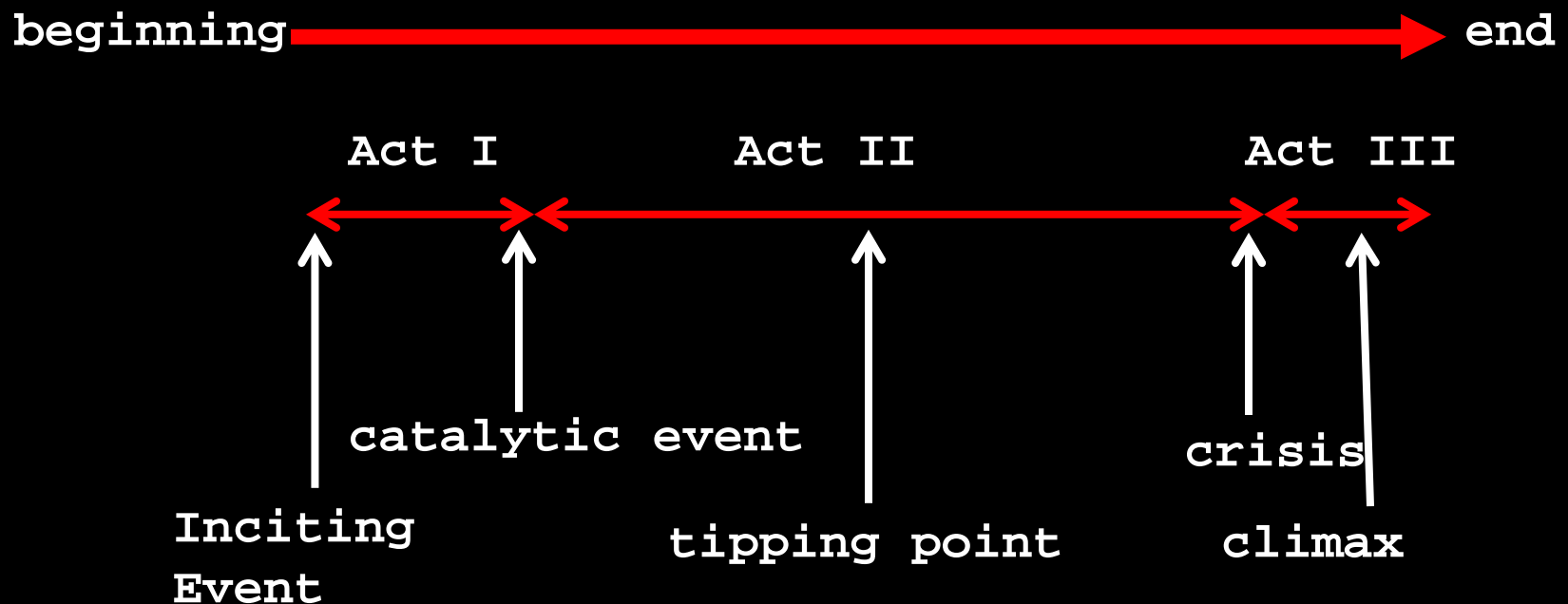
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THREE ACT FORM

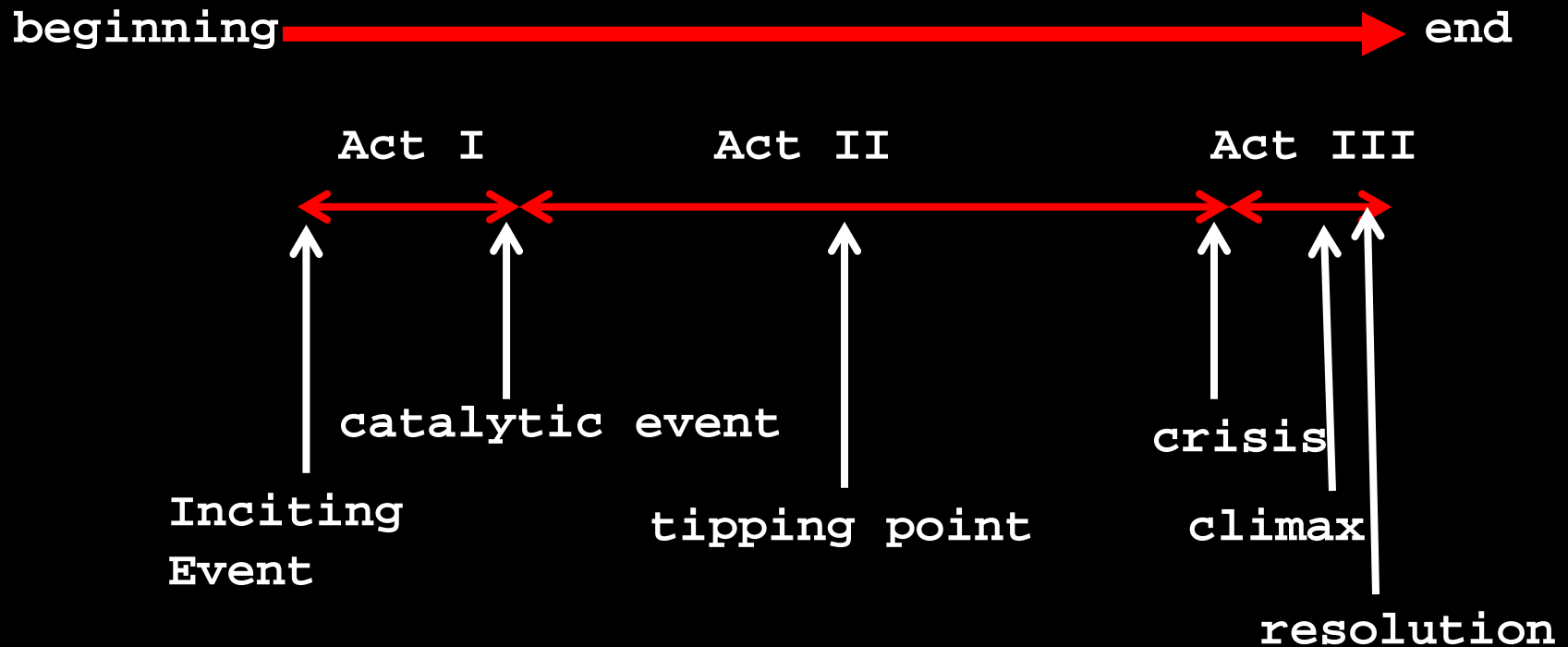
As we've discussed:



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THREE ACT FORM

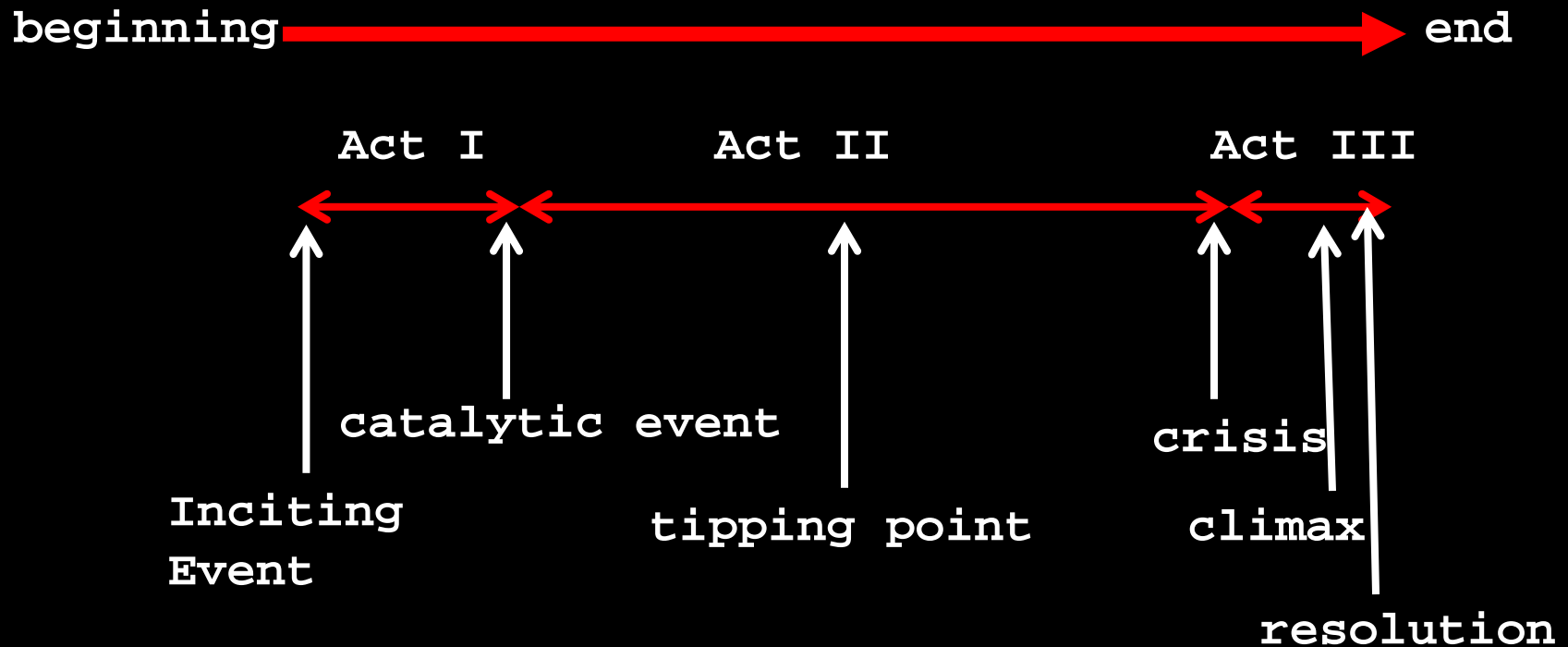
As we've discussed:



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THREE ACT FORM

Does *The Third Man* fit into this classic structure?

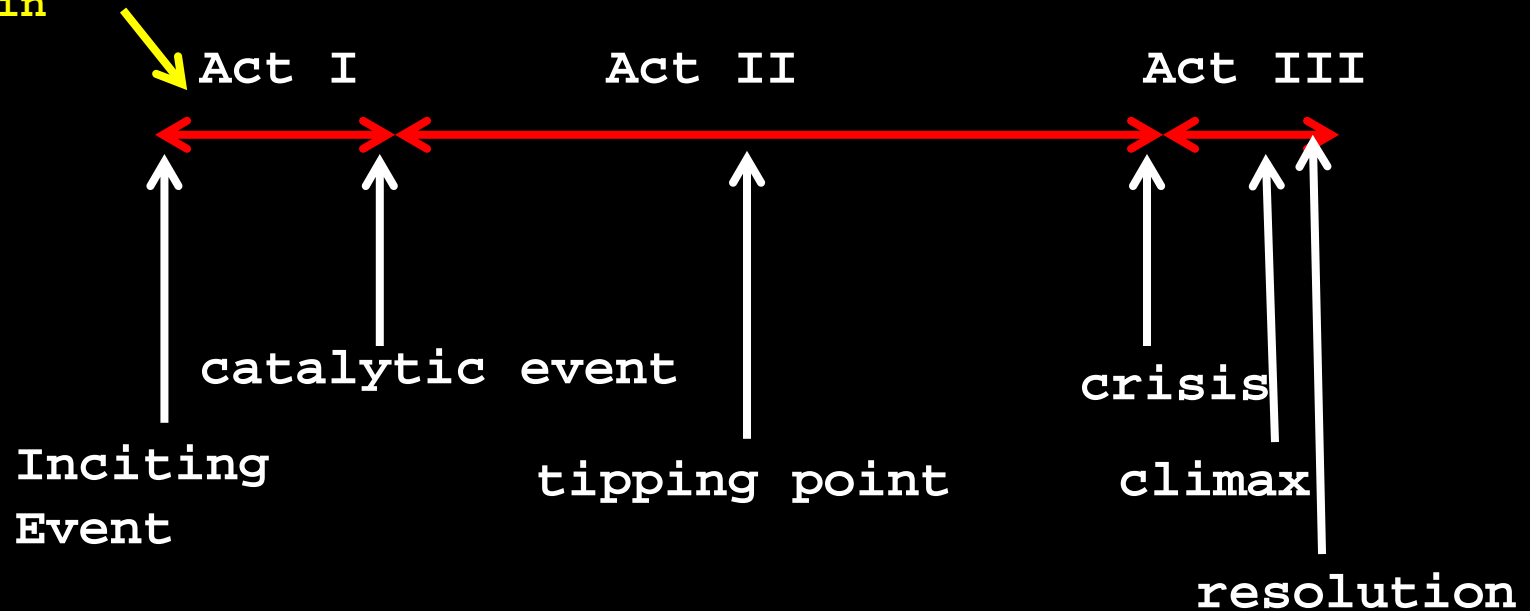


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THREE ACT FORM

The Third Man

Harry's
Funeral
4 min



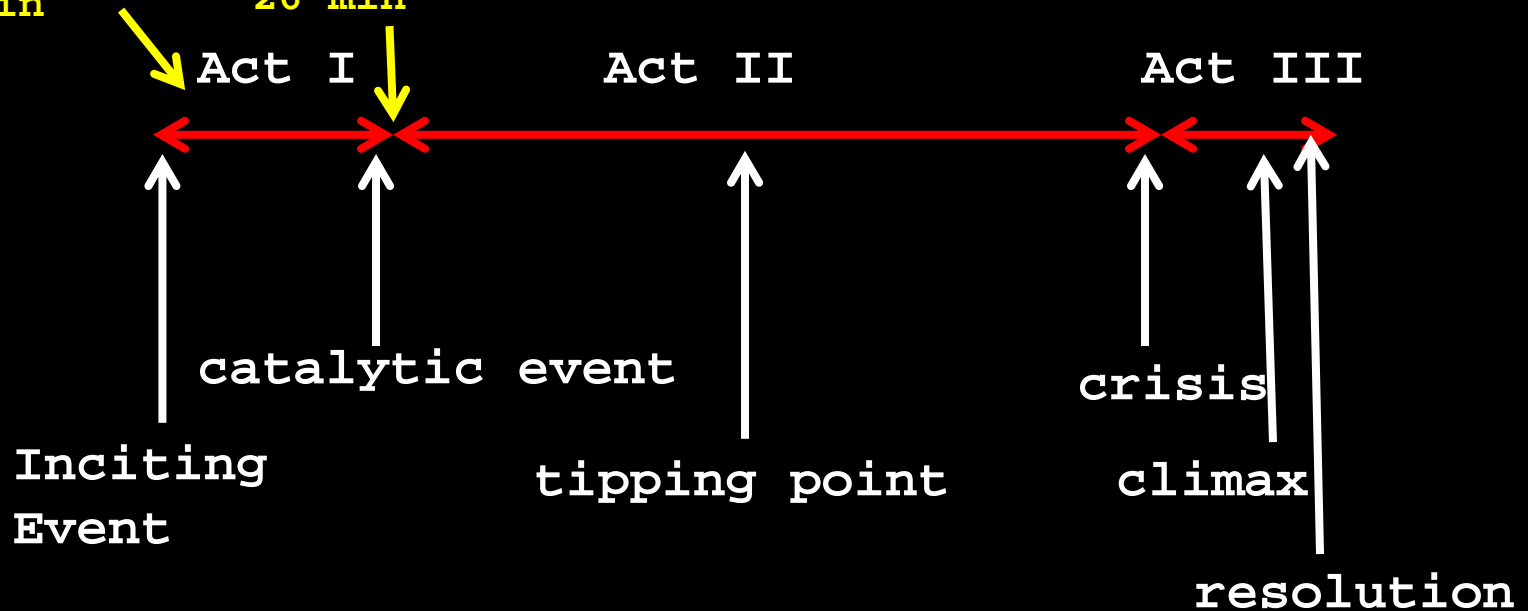
THE SCRIPT

THREE ACT FORM

The Third Man

Harry's
Funeral
4 min

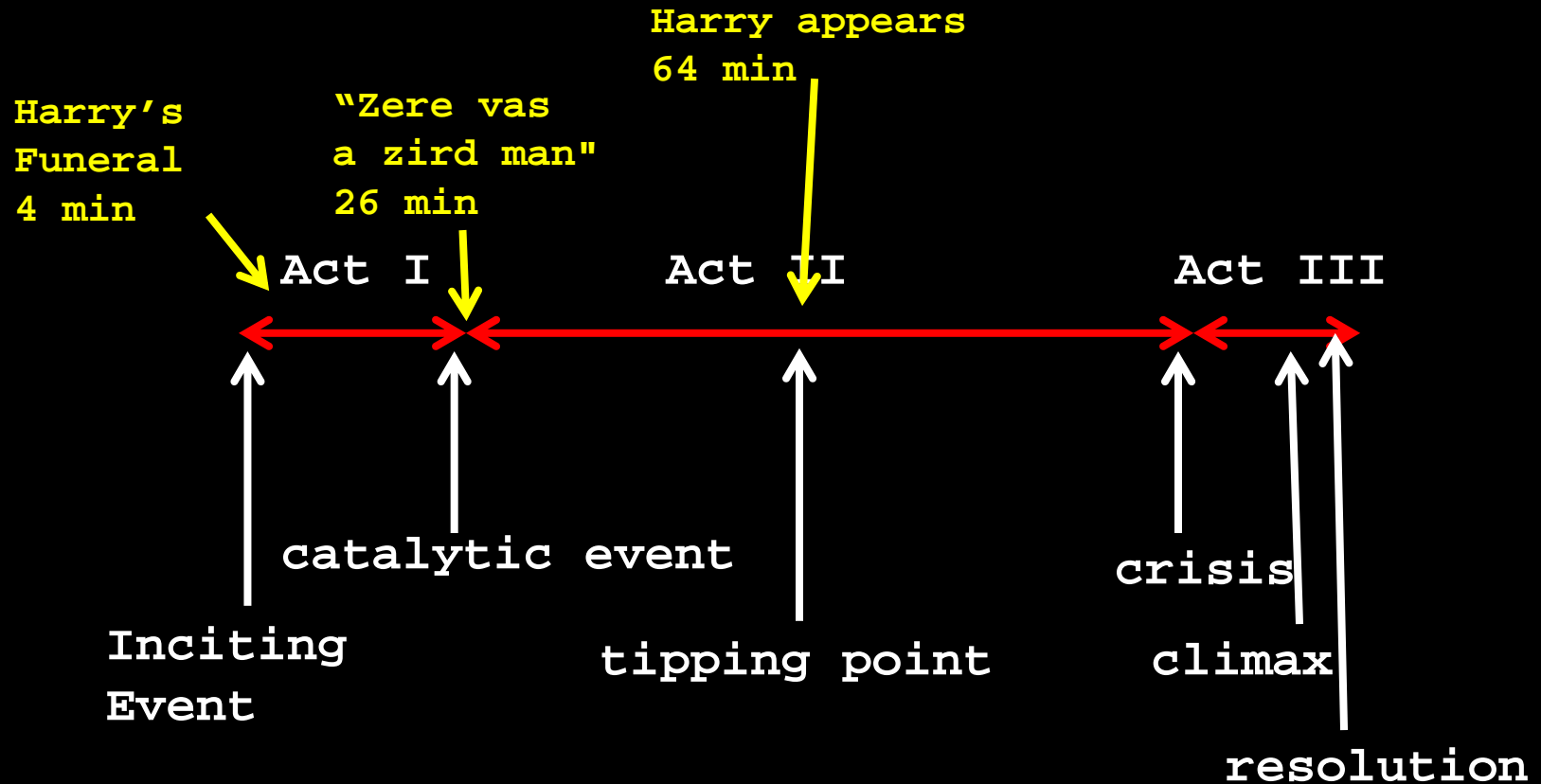
"Zere vas
a zird man"
26 min



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THREE ACT FORM

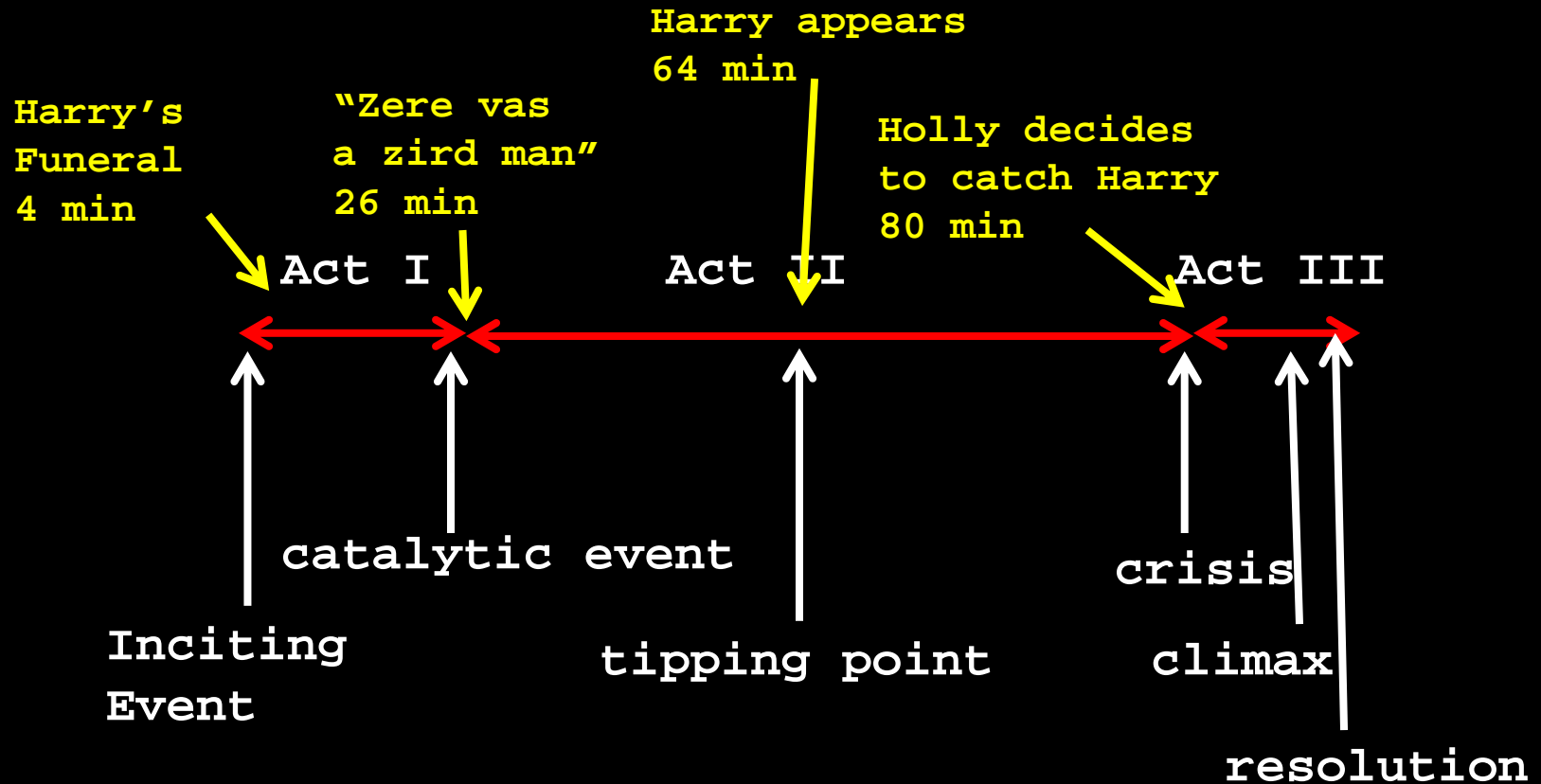
The Third Man



THE SCRIPT

THREE ACT FORM

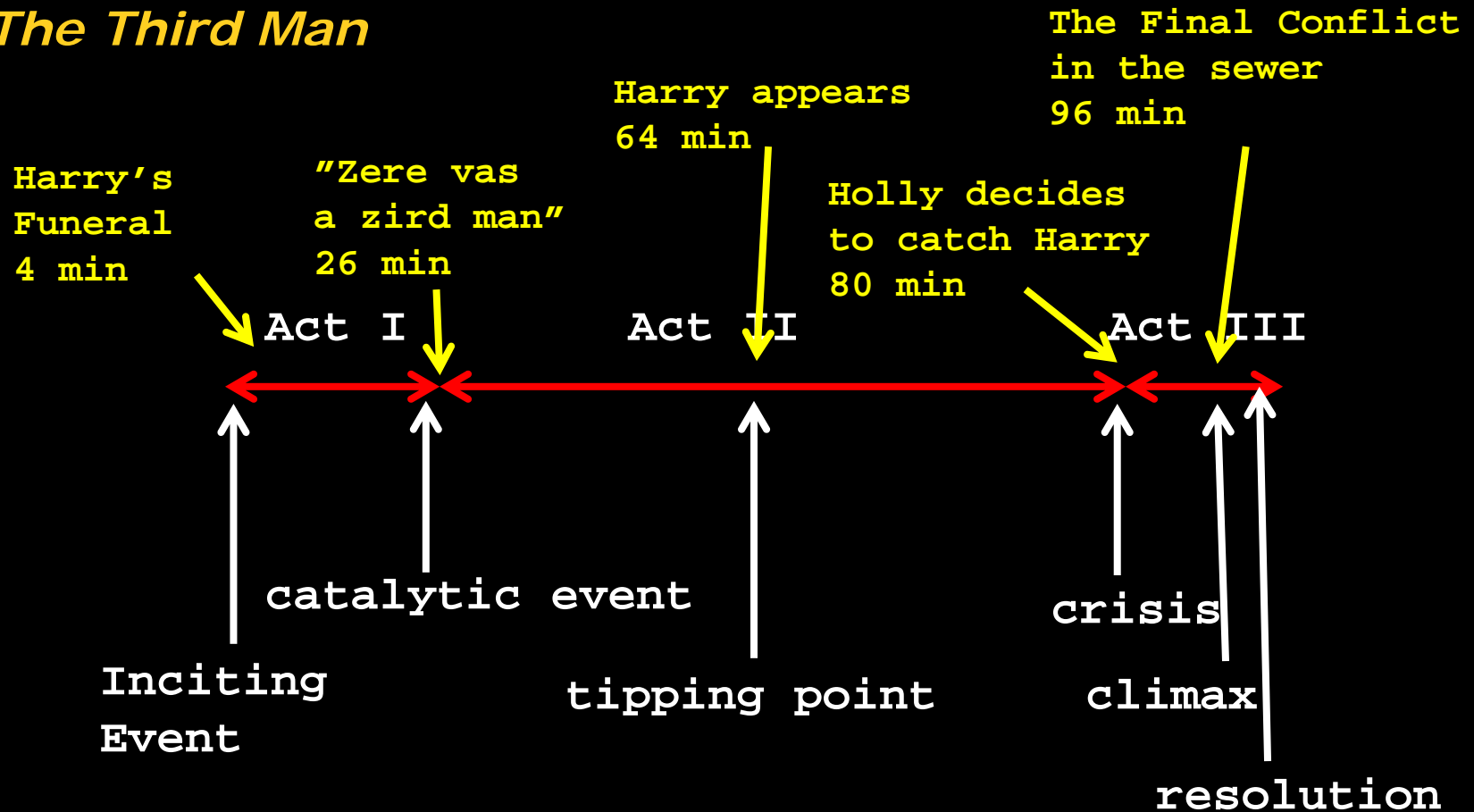
The Third Man



THE SCRIPT

THREE ACT FORM

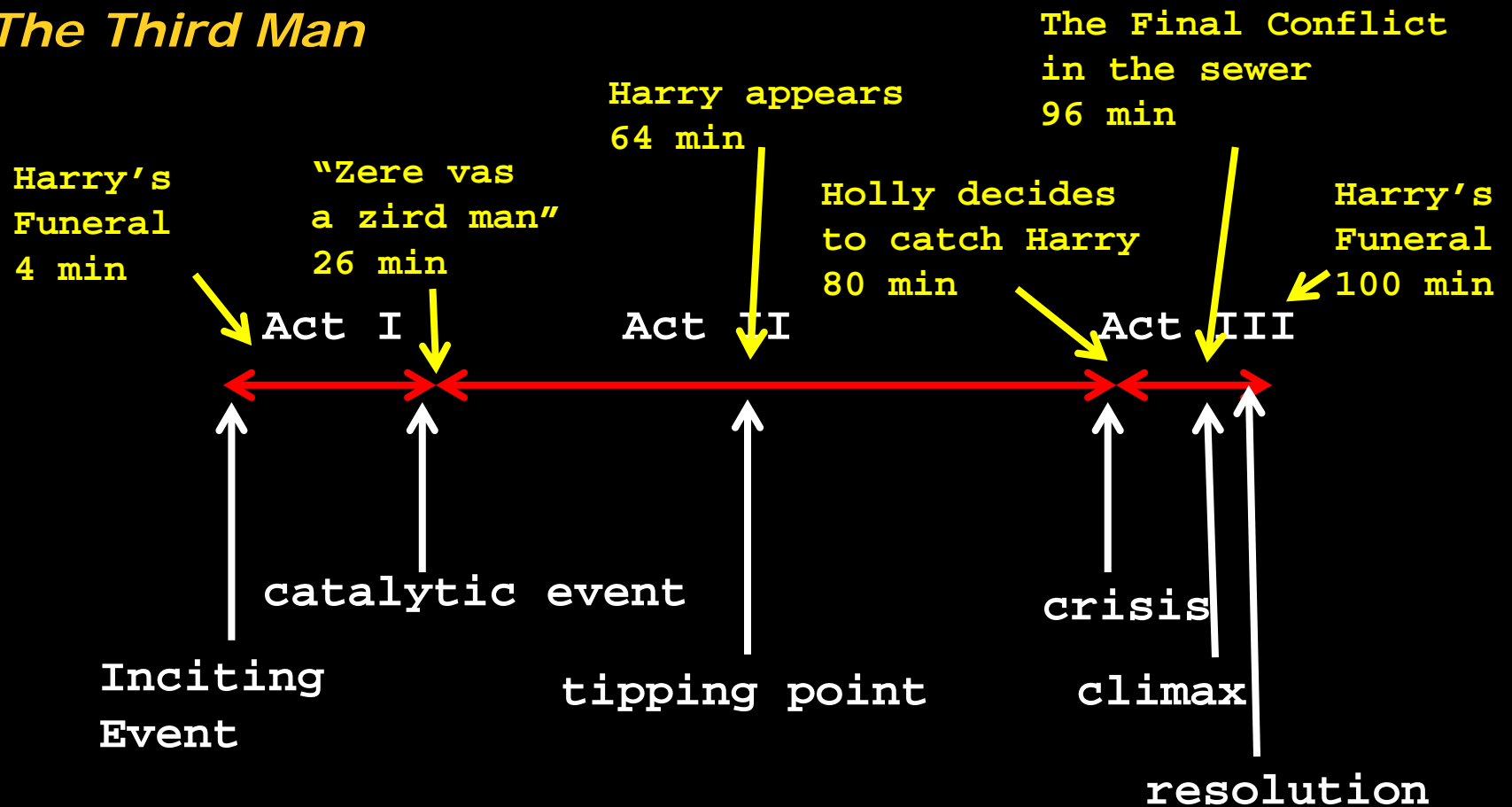
The Third Man



THE SCRIPT

THREE ACT FORM

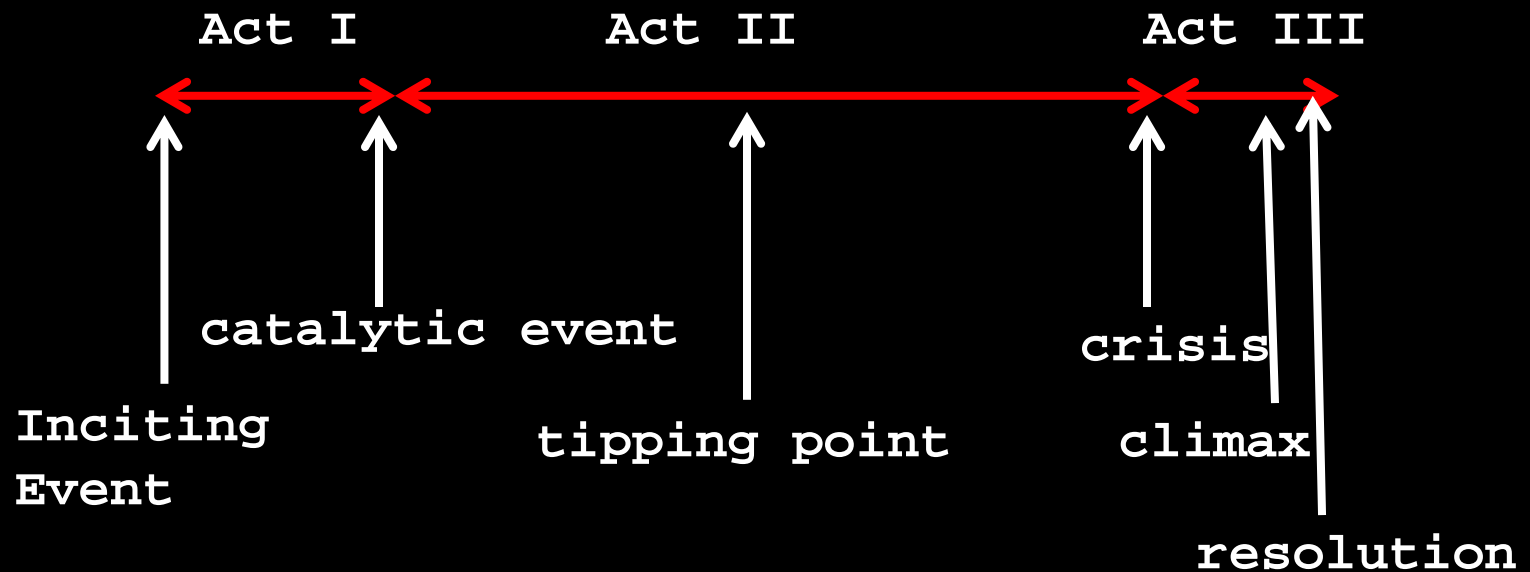
The Third Man



THE SCRIPT

THREE ACT FORM

Alien

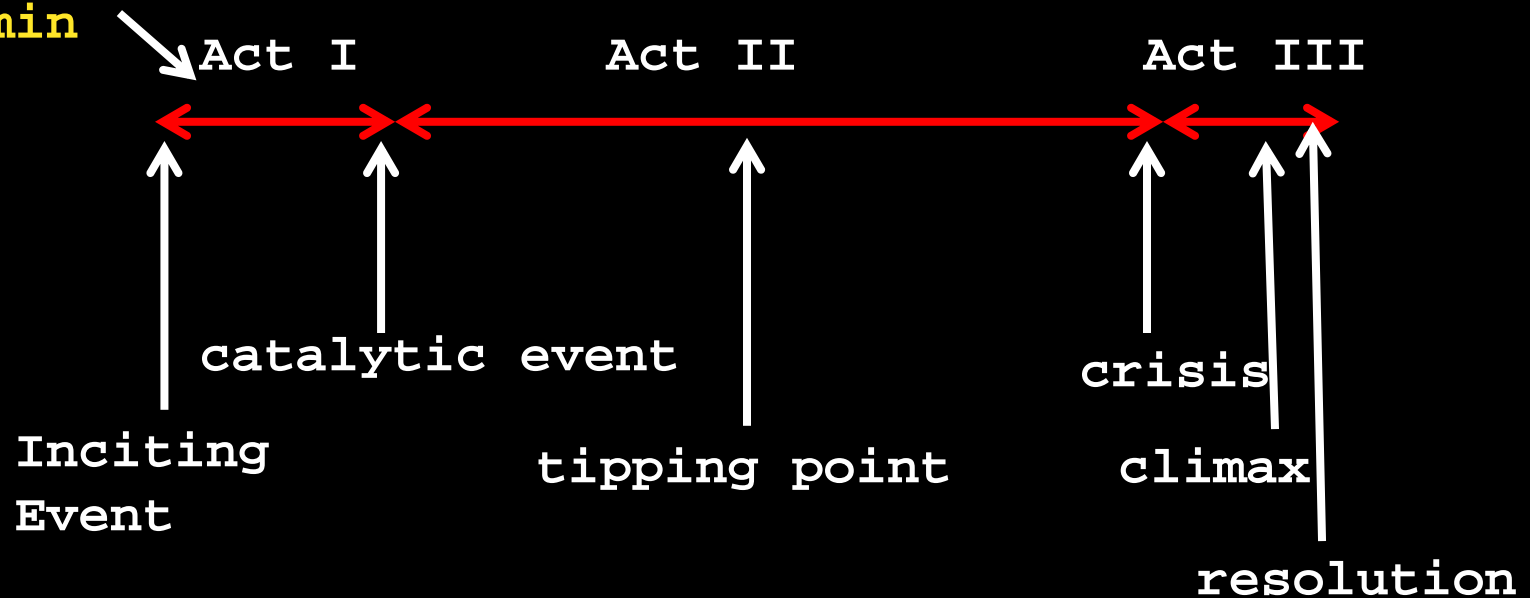


THE SCRIPT

THREE ACT FORM

Alien

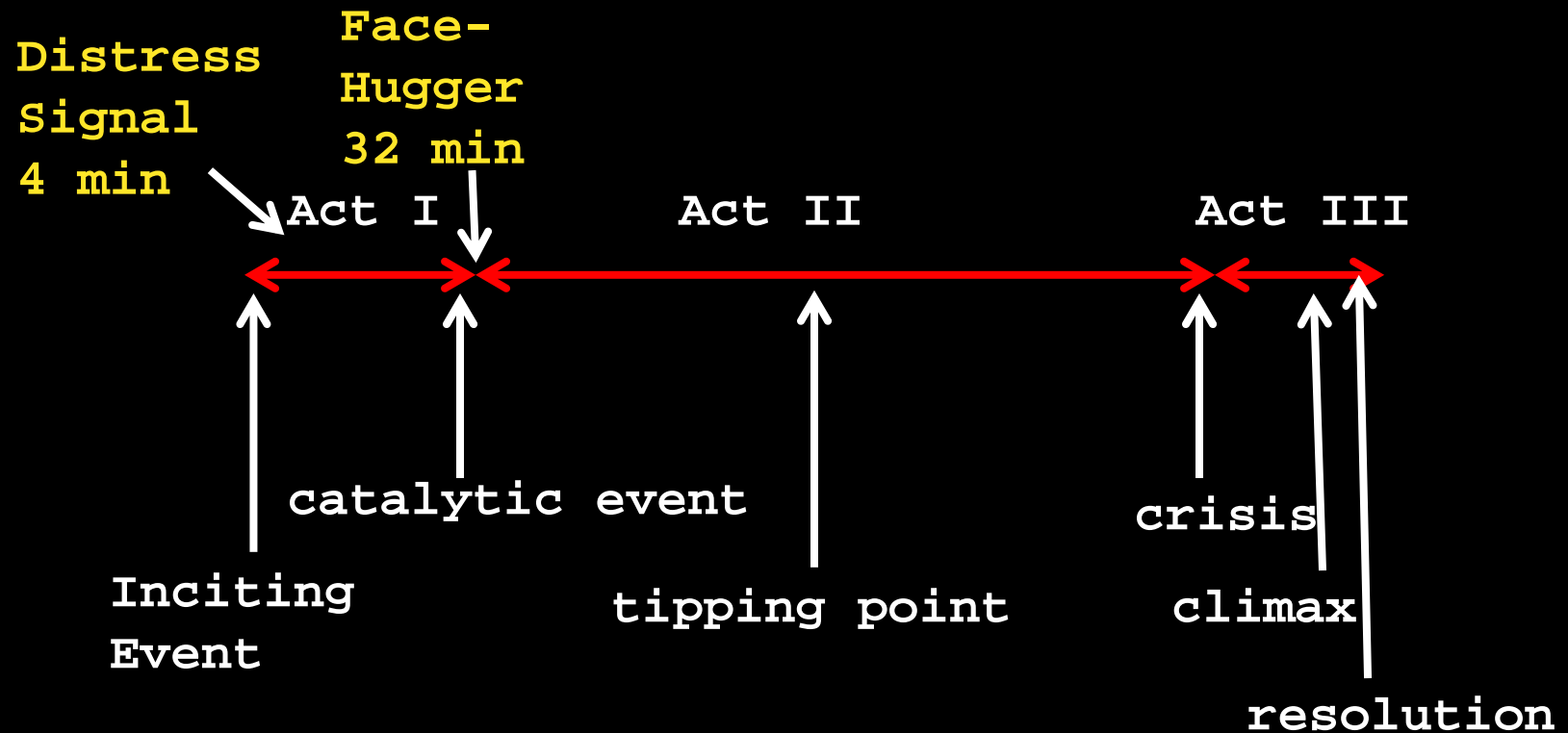
Distress
Signal
4 min



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THREE ACT FORM

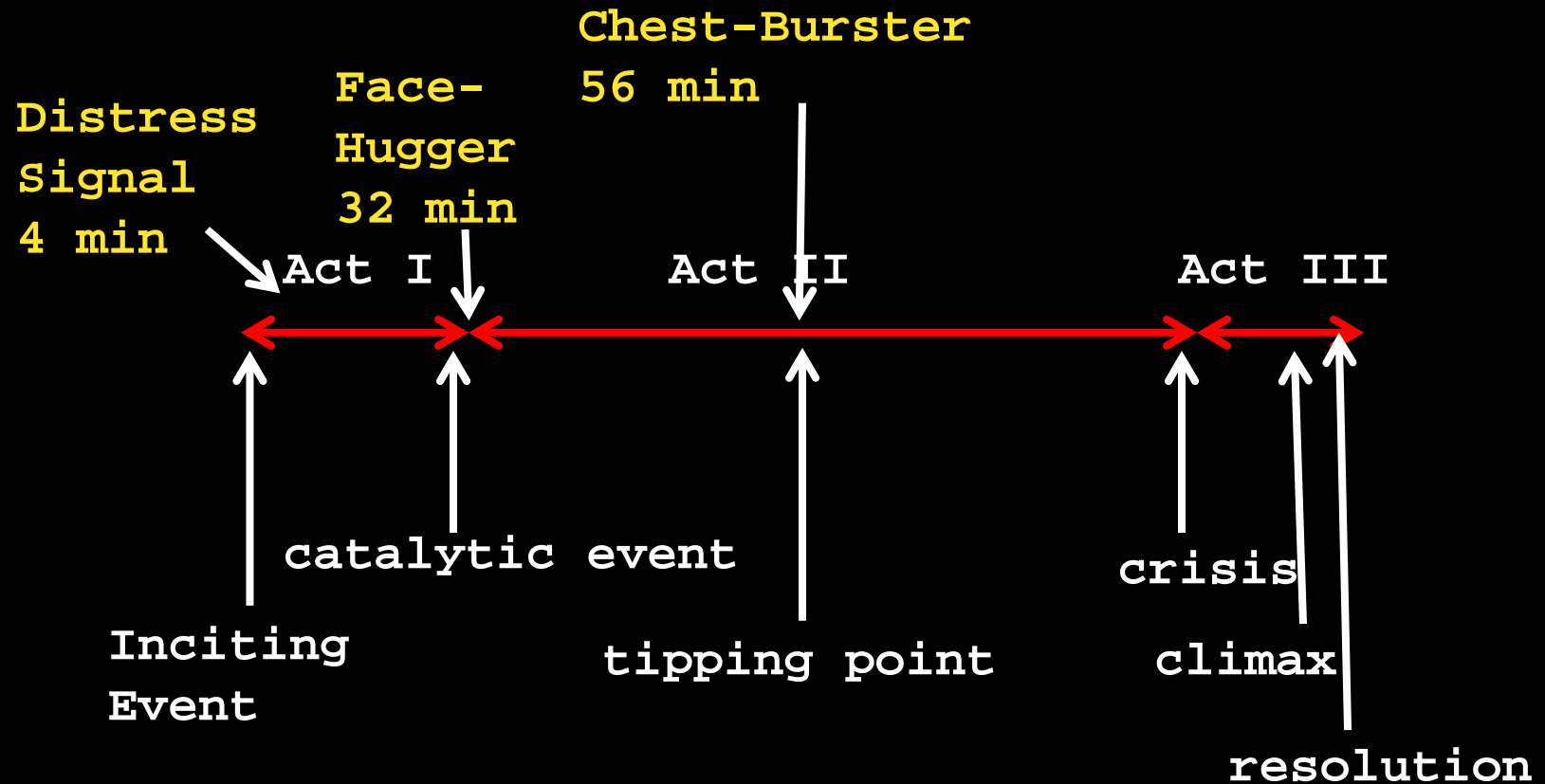
Alien



THE SCRIPT

THREE ACT FORM

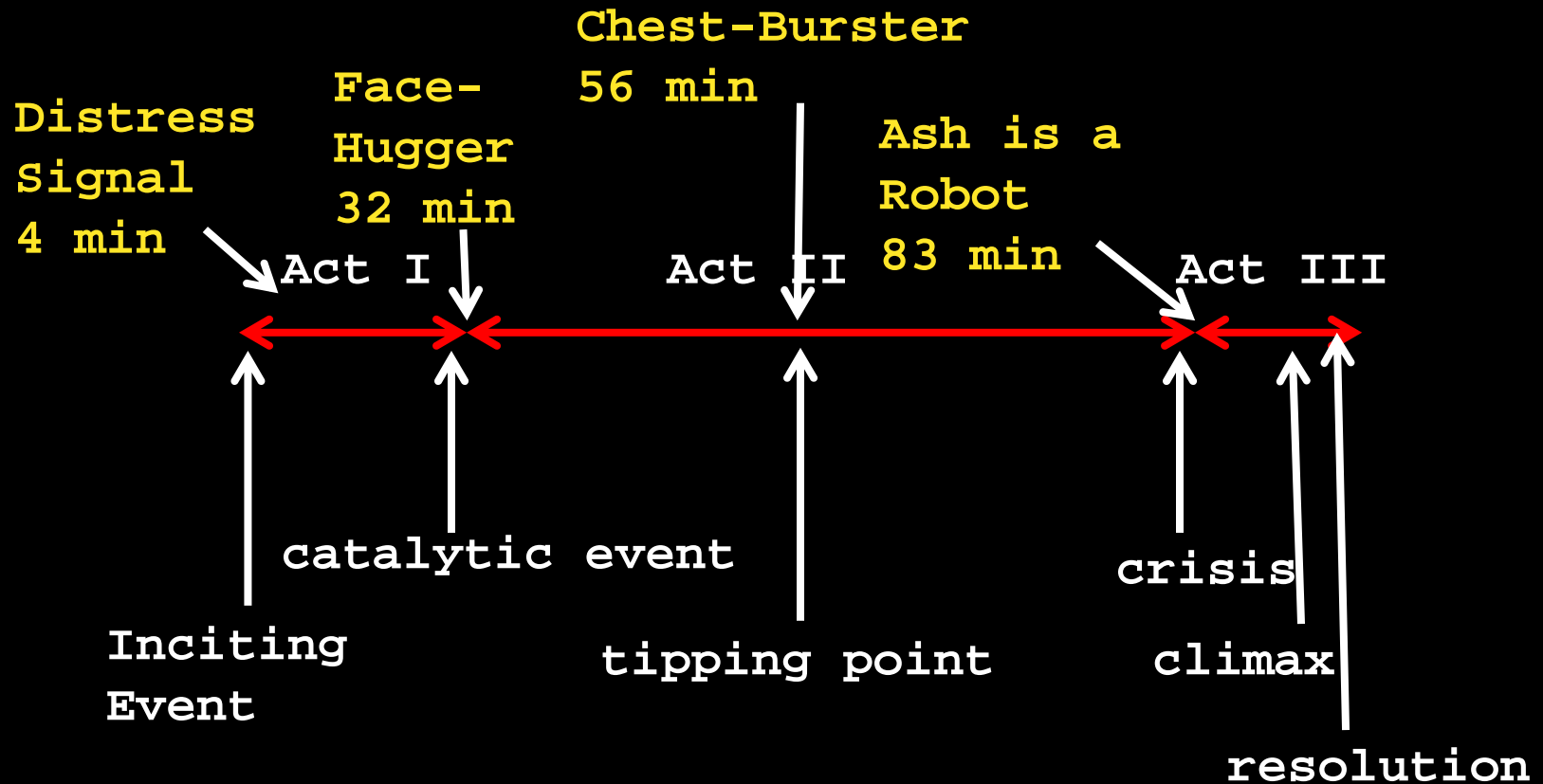
Alien



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THREE ACT FORM

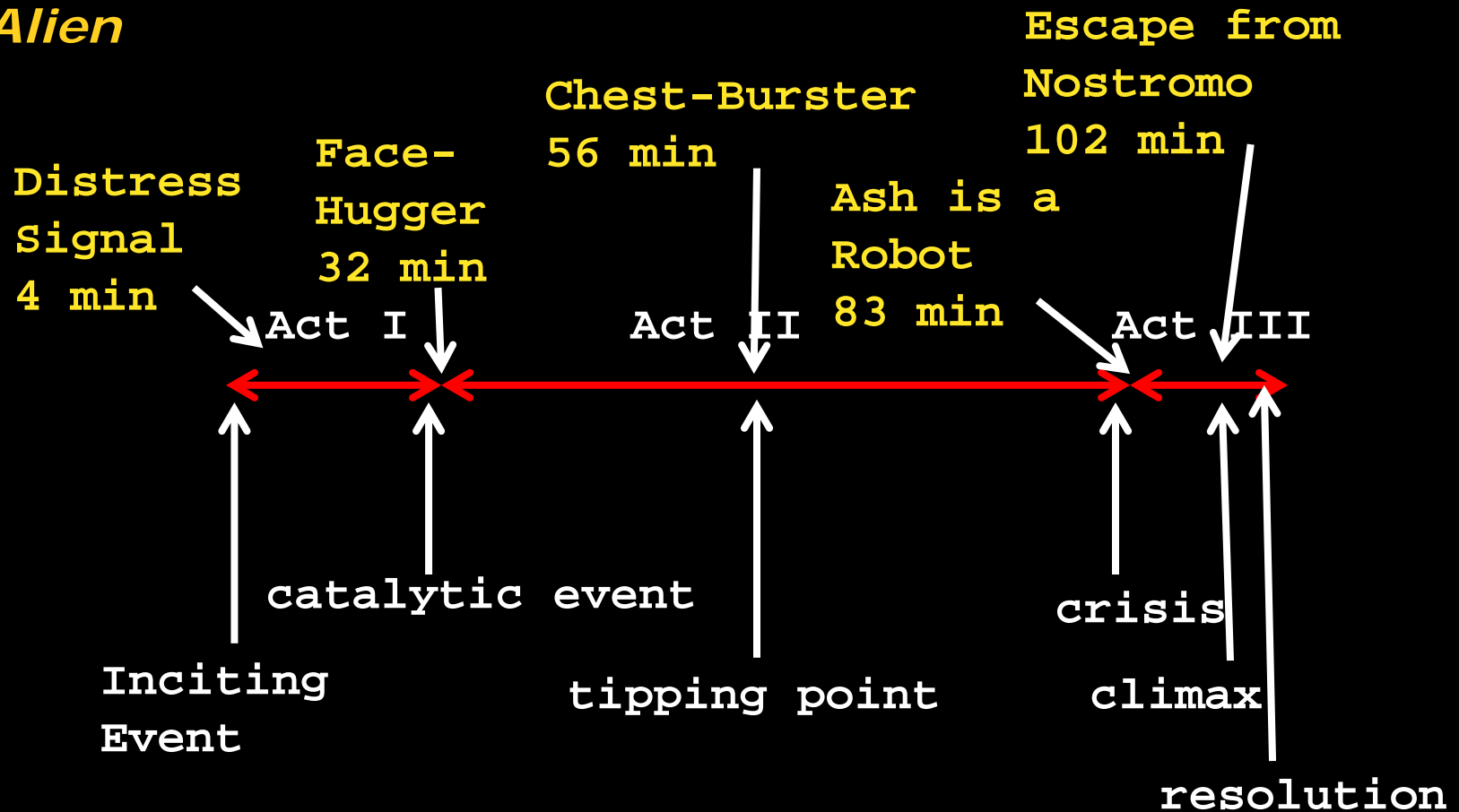
Alien



THE SCRIPT

THREE ACT FORM

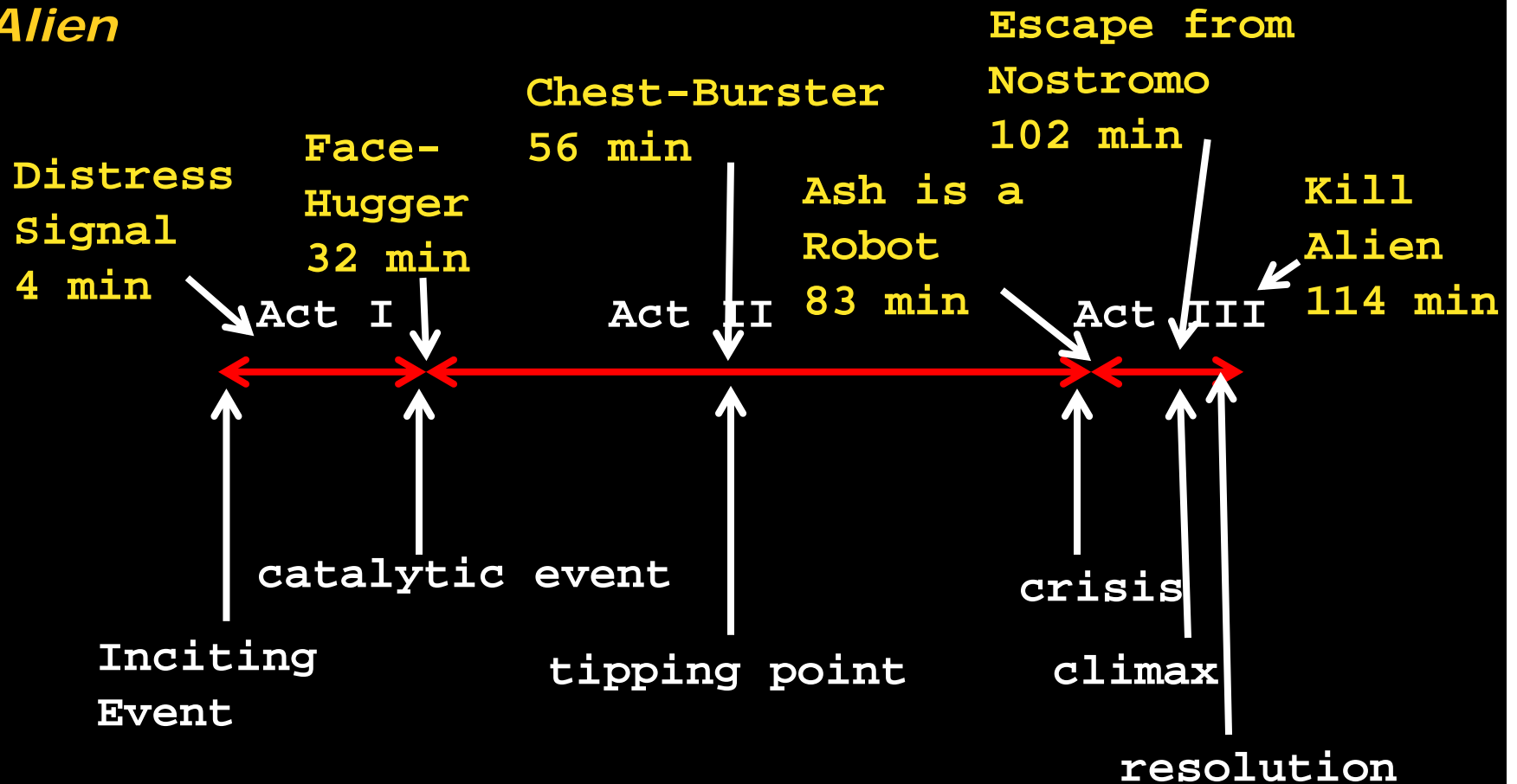
Alien



THE SCRIPT

THREE ACT FORM

Alien



THE SCRIPT

THREE ACT FORM

Act I: Exposition

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act
- Typically 20% of script

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act
- Typically 20% of script
- Defines initial state

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act
- Typically 20% of script
- Defines initial state
- Sets up basic information

time

place

key characters and their traits

conflict/change/transgression

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act
- Typically 20% of script
- Defines initial state
 - time*
 - place*
 - key characters and their traits*
 - conflict/change/transgression*
- Creates a catalytic event

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act
- Typically 20% of script
- Defines initial state
 - time*
 - place*
 - key characters and their traits*
 - conflict/change/transgression*
- Creates a catalytic event
- Sets up sub-plots

THE SCRIPT

THREE ACT FORM

Act I: Exposition

- Most important act
- Typically 20% of script
- Defines initial state
 - time*
 - place*
 - key characters and their traits*
 - conflict/change/transgression*
- Creates a catalytic event
- Sets up sub-plots
- Grabs audience's attention

THE SCRIPT

THREE ACT FORM

Act I: Elements

THE SCRIPT

THREE ACT FORM

Act I: Elements

- The Hook
- The Initial State
- The Problem
- The Catalytic Event
- The Call to Action

THE SCRIPT

THREE ACT FORM

Act I: Elements

THE SCRIPT

THREE ACT FORM

Act I: Elements

- **The Hook**

grab audience's attention, make them ask questions
allow suspension of disbelief
some exposition/character defining moment

THREE ACT FORM

Act I: Elements

- **The Hook**

*grab audience's attention, make them ask questions
allow suspension of disbelief
some exposition/character defining moment*

- **The Initial State**

*time/location established
describes diegetic world before catalytic event
initial character traits are revealed*

THREE ACT FORM

Act I: Elements

- **The Problem**

the protagonist's initial goal/obstacle is defined
main goal sometimes revealed
transgression revealed

THREE ACT FORM

Act I: Elements

- **The Problem**

the protagonist's initial goal/obstacle is defined
main goal sometimes revealed
transgression revealed

- **The Catalytic Event**

an event changes the protagonist's world
a conflict/struggle is launched
a catastrophic event takes place
an event launches a journey/quest
point of no return reached
protagonist makes fateful decision

THREE ACT FORM

Act I: Elements

- **The Call to Action**

the protagonist makes a commitment

the protagonist is drawn into the conflict

the protagonist loses control of events

the protagonist creates a false solution

THREE ACT FORM

Act II: Rising Action/Anticipation

THE SCRIPT

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script

THE SCRIPT

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- Building to climax

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- Building to climax
goal-obstacle pattern

THE SCRIPT

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- Building to climax
 - goal-obstacle pattern*
 - difficulty/risk increases*

THE SCRIPT

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- Building to climax
 - goal-obstacle pattern*
 - difficulty/risk increases*
 - protagonist's situation/consequences worsen*

THE SCRIPT

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- Building to climax
 - goal-obstacle pattern*
 - difficulty/risk increases*
 - protagonist's situation/consequences worsen*
 - information increases*

THE SCRIPT

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- Building to climax
 - goal-obstacle pattern*
 - difficulty/risk increases*
 - protagonist's situation/consequences worsen*
 - information increases*
- The goal/solution becomes clearer

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- **Building to climax**
 - goal-obstacle pattern*
 - difficulty/risk increases*
 - protagonist's situation/consequences worsen*
 - information increases*
- **The goal/solution becomes clearer**
- **Sub-plots unfold**

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- **Building to climax**
 - goal-obstacle pattern*
 - difficulty/risk increases*
 - protagonist's situation/consequences worsen*
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- **Sub-plots unfold**
- **Helpers gathered**

THREE ACT FORM

Act II: Rising Action/Anticipation

- Typically 60-70% of script
- **Building to climax**
 - goal-obstacle pattern*
 - difficulty/risk increases*
 - protagonist's situation/consequences worsen*
 - information increases*
- **The goal/solution becomes clearer**
- **Sub-plots unfold**
- **Helpers gathered**
- **Scenes and actions driven by armature**

THE SCRIPT

THREE ACT FORM

Act II: Rising Action

Progression

THE SCRIPT

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

THE SCRIPT

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*
- *path to ultimate goal unclear*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*
- *path to ultimate goal unclear*

End of Act II

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*
- *path to ultimate goal unclear*

End of Act II

- *problem(s) clarified*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*
- *path to ultimate goal unclear*

End of Act II

- *problem(s) clarified*
- *information increasing*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
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End of Act II

- *problem(s) clarified*
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- *relationship(s) clarified*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*
- *path to ultimate goal unclear*

End of Act II

- *problem(s) clarified*
- *information increasing*
- *relationship(s) clarified*
- *final goal/consequences clarified*

THREE ACT FORM

Act II: Rising Action

Progression

Beginning of Act II

- *insurmountable problems*
- *obscure/missing information*
- *relationships unclear*
- *path to ultimate goal unclear*

End of Act II

- *problem(s) clarified*
- *information increasing*
- *relationship(s) clarified*
- *final goal/consequences clarified*
- *parallel stories converge*

THREE ACT FORM

Act II: Elements

THE SCRIPT

THREE ACT FORM

Act II: Elements

- The Tipping Point

THE SCRIPT

THREE ACT FORM

Act II: Elements

- **The Tipping Point**
50-70% through act II

THE SCRIPT

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

the protagonist's dilemma dramatically worsens

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

*the protagonist's dilemma dramatically worsens
events irrevocably lead to the crisis*

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

*the protagonist's dilemma dramatically worsens
events irrevocably lead to the crisis*

consequences of transgression become severe

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

*the protagonist's dilemma dramatically worsens
events irrevocably lead to the crisis*

consequences of transgression become severe

- **The Crisis**

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

the protagonist's dilemma dramatically worsens

events irrevocably lead to the crisis

consequences of transgression become severe

- **The Crisis**

ends act II

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

the protagonist's dilemma dramatically worsens

events irrevocably lead to the crisis

consequences of transgression become severe

- **The Crisis**

ends act II

final obstacle

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

the protagonist's dilemma dramatically worsens

events irrevocably lead to the crisis

consequences of transgression become severe

- **The Crisis**

ends act II

final obstacle

maximum risk

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

the protagonist's dilemma dramatically worsens

events irrevocably lead to the crisis

consequences of transgression become severe

- **The Crisis**

ends act II

final obstacle

maximum risk

darkest hour

THREE ACT FORM

Act II: Elements

- **The Tipping Point**

50-70% through act II

the protagonist's dilemma dramatically worsens

events irrevocably lead to the crisis

consequences of transgression become severe

- **The Crisis**

ends act II

final obstacle

maximum risk

darkest hour

protagonist recognizes the transgression

THREE ACT FORM

Act III: Resolution/Satisfaction

THE SCRIPT

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film
- Typically 10-20% of script

THE SCRIPT

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film
- Typically 10-20% of script
- Reveals outcome for protagonist

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film
- Typically 10-20% of script
- Reveals outcome for protagonist
- Protagonist makes restoration

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film
- Typically 10-20% of script
- Reveals outcome for protagonist
- Protagonist makes restoration
- Sub-plots resolved

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film
- Typically 10-20% of script
- Reveals outcome for protagonist
- Protagonist makes restoration
- Sub-plots resolved
- Loose ends tied up

THREE ACT FORM

Act III: Resolution/Satisfaction

- End of the film
- Typically 10-20% of script
- Reveals outcome for protagonist
- Protagonist makes restoration
- Sub-plots resolved
- Loose ends tied up
- Falling action

THREE ACT FORM

Act III: Elements

THE SCRIPT

THREE ACT FORM

Act III: Elements

- The Climax

THE SCRIPT

THREE ACT FORM

Act III: Elements

- **The Climax**

Pinnacle of act III

continuation of crisis (with relaxation moment)

maximum impact

final goal met/not met

change resolved

protagonist attempts restoration

THREE ACT FORM

Act III: Elements

- The Resolution

THE SCRIPT

THREE ACT FORM

Act III: Elements

- The Resolution

Falling Action

reward for protagonist

boon for humanity

redefined stable situation

antagonist thwarted

new beginning for protagonist

impact of change clear

sub-plots resolved

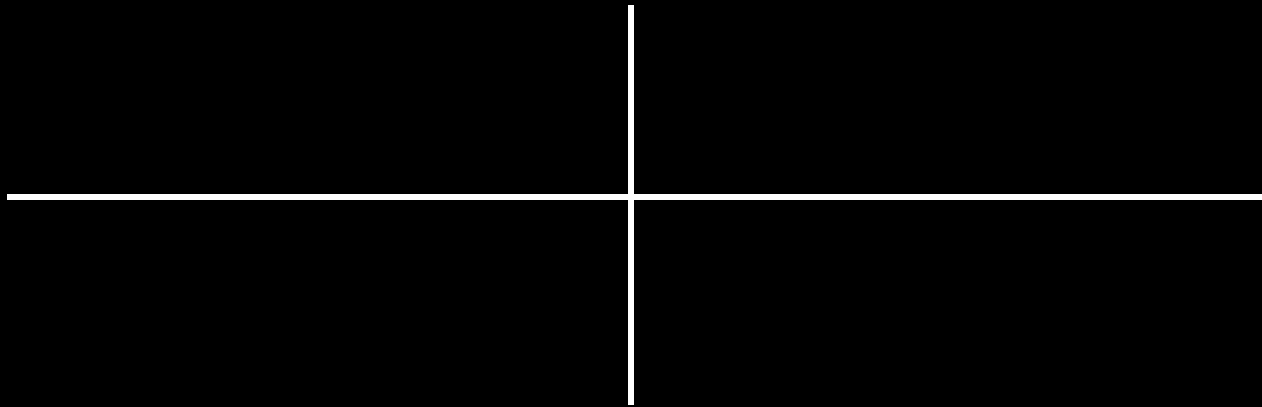
key characters accounted for

protagonist makes restitution

THREE ACT FORM

Act III: Elements

- The Resolution



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THREE ACT FORM

Act III: Elements

- The Resolution

Success / Happy



THE SCRIPT

THREE ACT FORM

Act III: Elements

- The Resolution

Success / Happy

Success / Unhappy

THE SCRIPT

THREE ACT FORM

Act III: Elements

- The Resolution

Success / Happy	Failure / Happy
Success / Unhappy	

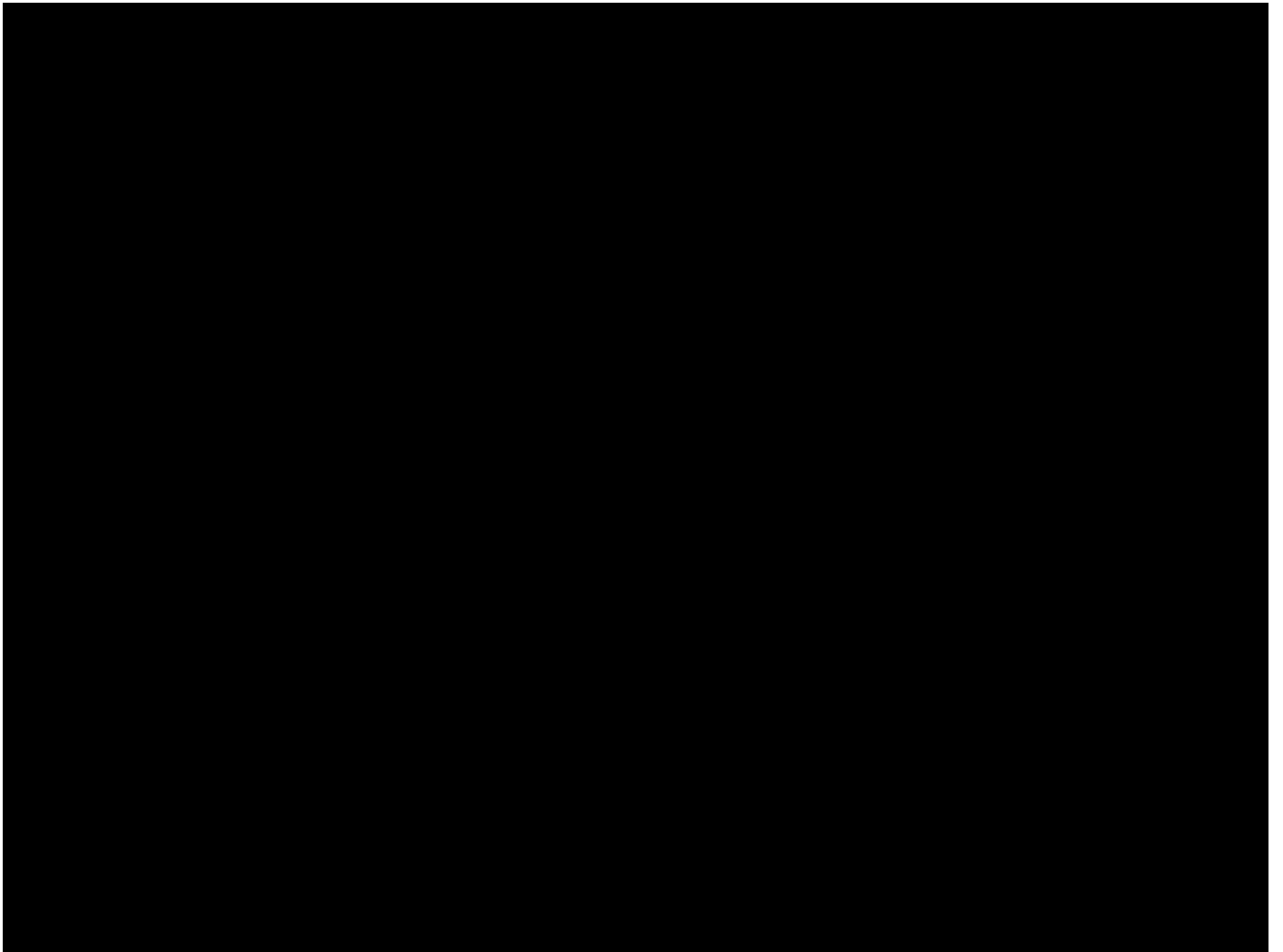
THREE ACT FORM

Act III: Elements

- The Resolution

Success / Happy	Failure / Happy
Success / Unhappy	Failure / Unhappy

THE SCRIPT



Analysis Assignment:

Analysis Assignment:



Blade Runner - 1982 Ridley Scott

Analysis Assignment:



Blade Runner - 1982 Ridley Scott

Is it a **High Concept, Three-Act** film?

To help you answer that, let's look further at:



Blade Runner - 1982 Ridley Scott

Is it a **High Concept, Three-Act** film?

To help you answer that, let's look further at:

High Concept

Low Concept

To help you answer that, let's look further at:

High Concept

- Action line dominant

Low Concept

??

To help you answer that, let's look further at:

High Concept

- Action line dominant

Low Concept

- Emotive line dominant

To help you answer that, let's look further at:

High Concept

- Action line dominant
- Emotive line minimized

Low Concept

- Emotive line dominant
- Action line minimized

To help you answer that, let's look further at:

High Concept

- Action line dominant
- Emotive line minimized
- Often impacts the world at large

Low Concept

- Emotive line dominant
- Action line minimized
- Personal change or narrow impact

To help you answer that, let's look further at:

High Concept

- Action line dominant
- Emotive line minimized
- Often impacts the world at large
- About the idea

Low Concept

- Emotive line dominant
- Action line minimized
- Personal change or narrow impact
- About the people

Here's one way to look at it:

Often you will find that in a **high concept** story, the protagonist's ultimate success or failure will have huge consequences for many others. The results of their actions affect the world around them in a larger way, rather than just reflecting on themselves.

Here's one way to look at it:

A **low concept** story is the kind of film you have to sell based on a script, not a pitch or logline.

It's about the people, not the idea.

Here's one way to look at it:

A **low concept** story is the kind of film you have to sell based on a script, not a pitch or logline.

It's about the people, not the idea.

It's about the characters and relationships.

Production Assignment:

Production Assignment:

Mini-scripts continued / Acts II & III

Production Assignment:

Mini-scripts continued / Acts II & III

- Build upon the 1st Act setup you've chosen
- Three alternate complications
- Protagonist struggles to achieve goal
- Obstacle prevents success
- Crisis reached
- Ten seconds each
- Screenplay Format
- You'll choose one of the three next week

The Critique

Act I of your mini-screenplay

1. Parameters

- Ten-seconds each x 3
- Introduces character and setting
- Introduces goal or call to action
- Screenplay format

The Critique

Act I of your mini-screenplay

2. Comment on:

- Is it clear who the protagonist is?
- Is there a *catalytic event*?
- What is the goal / call to action?
- Usage of *Visual* Language
- Entertainment value

3. Discuss what can be done to improve work.

4. Choose one to continue forward with.

FADE OUT