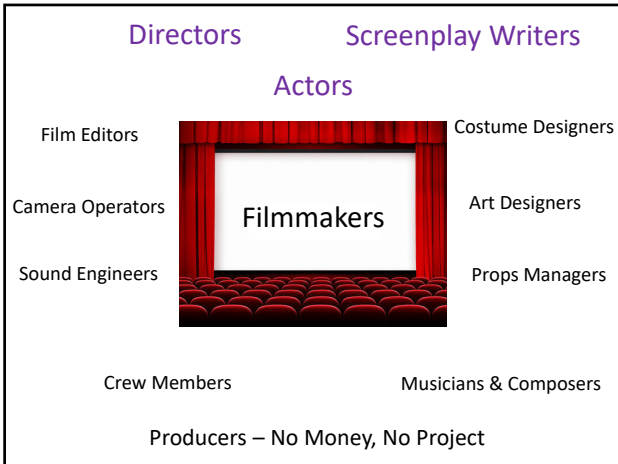
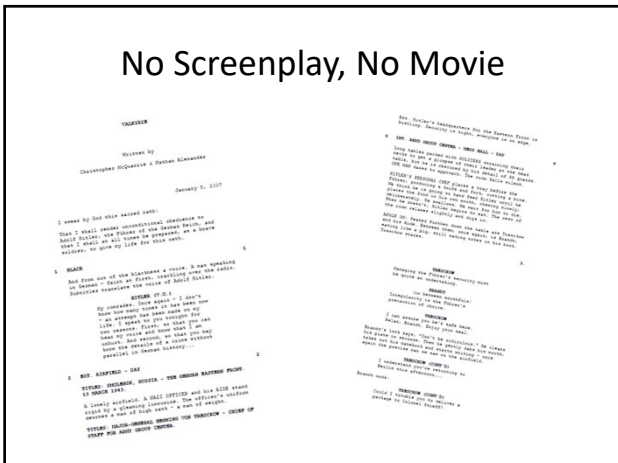





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Classical Narrative

- Logical relationships from one event to another
- Provided with a sense of closure
- Focused on characters.
- Attempt to be realistic or objective

Timothy Corrigan, *Film: A Short Guide to Writing About Film*, 8th ed., 2012, 39-40.

8

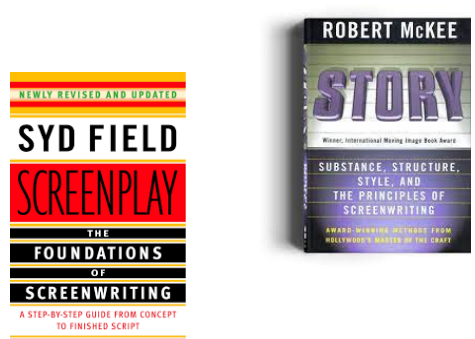


Flashback Narrative

- Explains what a character is saying in a current scene by showing the earlier events
- Provides character backstory and motivation
- Reveal events to another character who did not witness them
- Used to reveal memories intruding on current scenes
- Techniques in transition:
 - Blurring outer edges
 - Change in color format
 - Screen wipe or dissolve sometimes combined with sound
 - Sound might bridge the two or represent a sharp contrast

<http://cinewiki.wikispaces.com/Flashbacks+as+a+Film+Technique> accessed 29 Jan 2016

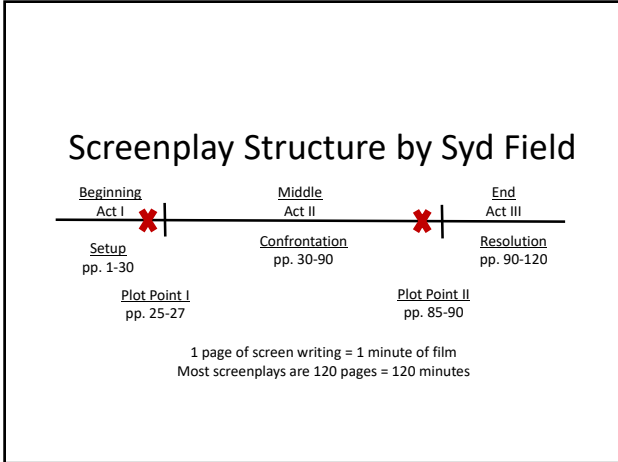
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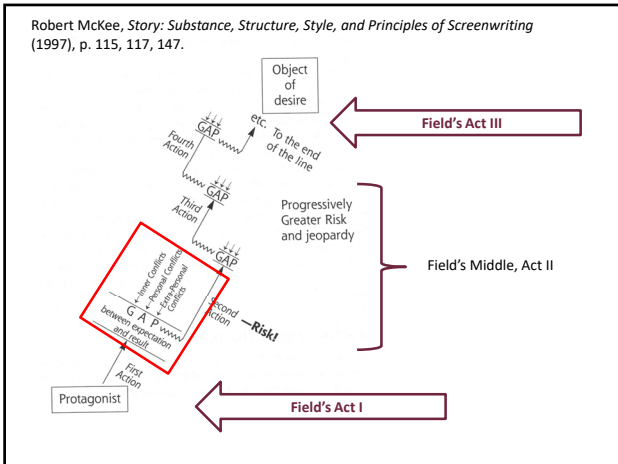
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SCREENPLAY
 THE FOUNDATIONS OF SCREENWRITING
 A STEP-BY-STEP GUIDE FROM CONCEPT TO FINISHED SCRIPT

ROBERT MCKEE
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 Substance, Structure, Style, and the Principles of Screenwriting
 AWARD-WINNING INSTRUCTOR FROM HOLLYWOOD'S HOUSE OF THE DRIFT

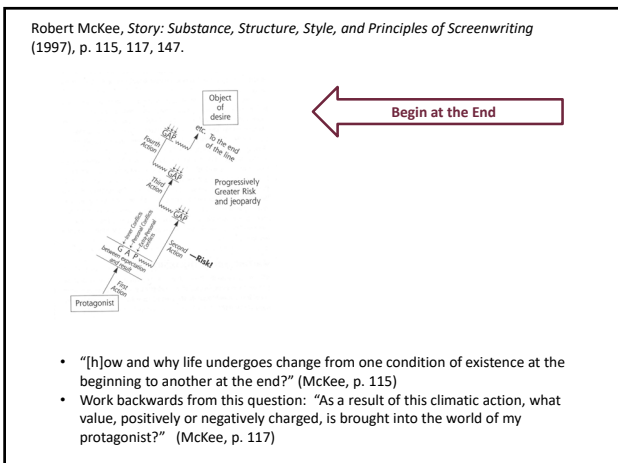
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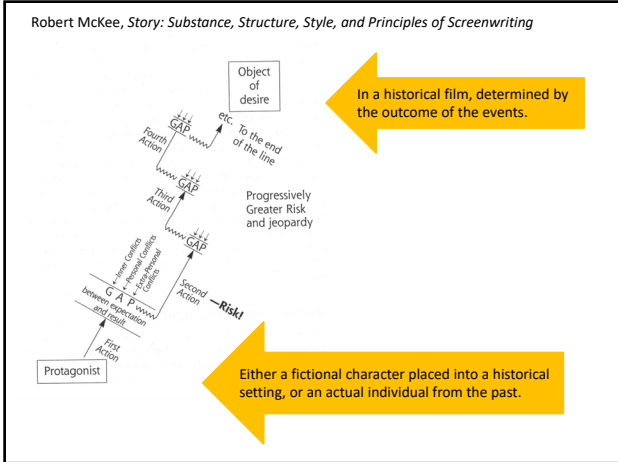
11



12



13



14

McKee advises writers to know the world of the story. "Research not only wins the war on cliché, it's the key to victory over fear [for the writer] and its cousin, depression." (1997, p. 74)

ROBERT MCKEE

STORY

WINEY INTERNATIONAL MOVING IMAGE BOOK AWARD

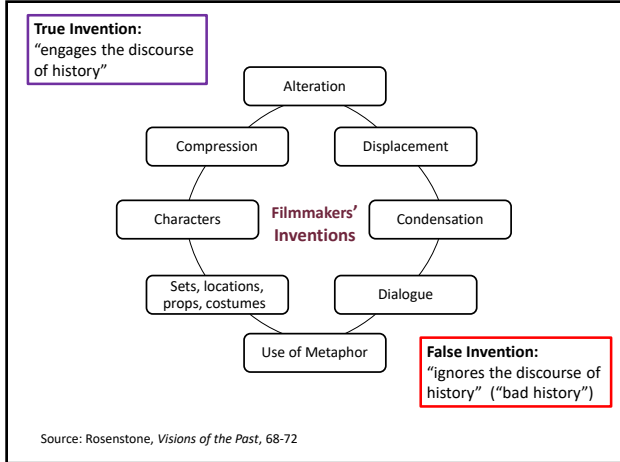
SUBSTANCE, STRUCTURE, STYLE, AND THE PRINCIPLES OF SCREENWRITING

AWARD-WINNING LECTURES FROM HOLLYWOOD'S MASTER OF THE PAST

15

Historical Facts?

16



17

(1997, p. 25)

Who are the characters?

What do they want?

Why do they want it?

How do they go about getting it?

What stops them?

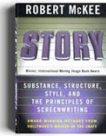
What are the consequences?

18

Structure and Genre

19

“History is an inexhaustible source of story material and embraces every type of story imaginable. The treasure chest of history, however, is sealed with this warning: What is past must be present. A screenwriter ... must find an audience today. Therefore, the best use of history, and only legitimate excuse to set a film in the past thereby add untold millions to the budget, ... to use the past as a clear glass through which you show us the present. ... “... Historical drama polishes the past into a mirror of the present, making clear and bearable the painful problems of racism in *Glory*, ...”



(1997, p. 83)

20

Presentism & Relevancy ?



21

“[Biography is a] cousin to Historical Drama focuses on a person rather than an era. Biography, however, must never become a simple chronicle. That someone lived, died, and did interesting things in between is of scholarly interest and no more. The biographer must interpret facts as if they were fiction, find the meaning of the subject’s life, and then cast [them] as the protagonist of his life’s genre ... “

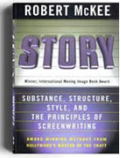


(1997, p. 84)

22

Authenticity to the screenwriter is the creation of
“an internally consistent world, true to itself in
scope, depth, and detail. ...”

“Show, don’t tell.”



(1997, p. 185-86, 334)
