|  |
| --- |
| Analysing narrative structure in ‘Chicago’ (2002) dir *Marshall*  |
|   |   |   | Explanation  | Example from Gladiator  | Example from ‘Chicago’  | WHY do you think Marshall included this in the narrative at this point?  |
| Act 1 | Stage 1 | The set up | The opening 10% of your screenplay must draw the reader, and the audience, **into the initial setting of the story, must reveal the everyday life your hero has been living**, and must establish identification with your hero by making her sympathetic, threatened, likable, funny and/or powerful. | Maximus, Rome's most powerful, and most popular, general, leads his troops to victory in their final battle.  |  |  |
|   | Turning Point 1 | The Opportunity | Ten percent of the way into your screenplay, **your hero must be presented with an opportunity**, which will create a new, visible desire, and will start the character on her journey. This | Maximus is offered a reward by Emperor Marcus Aurelius, and he says he wants to go home. |  |  |
|   | Stage 2 | The New Situation | For the next 15% of the story, **your hero will react to the new situation** that resulted from the opportunity. He gets acclimated to the new surroundings, tries to figure out what's going on, or formulates a specific plan for accomplishing his overall goal | Maximus is asked by the dying Emperor to take control of Rome and give it back to the people, in spite of the ambition of his son Commodus. |  |  |
|   | Turning Point 2 | The Change of Plans | Something must happen to your hero one-fourth of the way through your screenplay that will transform the original desire into a specific, visible goal with a clearly defined end point. This is the scene where your story concept is defined, and your hero's outer motivation is revealed. | Maximus, after learning that Commodus has murdered his father, vows to stop the new emperor and carry out Marcus Aurelius' wishes. |  |  |
| Act 2 | Stage 3 | Progress | For the next 25% of your story, your hero's plan seems to be working as he takes action to achieve his goal: | Maximus is taken to be killed, escapes to find his family murdered, and is captured and sold to Proximo, who makes him a powerful gladiator. |  |  |
|   | Turning Point 3 | The Point of No Return | At the exact midpoint of your screenplay, **your hero must fully commit to her goal**. Up to this point, she had the option of turning back, giving up on her plan, and returning to the life she was living at the beginning of the film. But now your hero must burn her bridges behind her and put both feet in. | Maximus arrives in Rome, determined to win the crowd as a Gladiator so he can destroy Commodus. |  |  |

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|   | Stage 4 | Complications and Higher Stakes | For the next 25% of your story, achieving the **visible goal becomes far more difficult,** and your hero has much more to lose if he fails. | Maximus becomes a hero to the Roman people and reveals his true identity to Commodus.  |  |  |
|   | Turning Point 4 | The Major Setback | Something must happen to your hero that makes it seem to the audience that **all is lost.** | Maximus refuses to help the leader of the Senate, and Commodus plots to destroy both Maximus and the Senate.  |  |  |
| Act 3 | Stage 5 | The Final Push | Beaten and battered, your hero must **now risk everything** she has, and give every ounce of strength and courage she possesses, to achieve her ultimate goal:  | Maximus conspires to escape from Proximo and lead his former troops against Commodus. |  |  |
|   | Turning point 5 | Climax | Several things **must occur at the climax of the film: the hero must face the biggest obstacle of the entire story; she must determine her own fate; and the outer motivation must be resolved once and for all.** | Maximus has his final battle with Commodus in the arena. |  |  |
|   | Stage 6 | Aftermath  | No movie ends precisely with the resolution of the hero's objective. You have to **reveal the new life your hero** is living now that he's completed his journey.  | Maximus is united with his family in death, and his body carried away in honour by the new leaders of the Roman republic |  |  |