

CONFLICT AND ANTAGONISM

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THE PRINCIPLE OF ANTAGONSIM

WHAT causes your PROTAGONIST to become a FULLY realized, multidimensional, and DEEPLY EMPATHETIC CHARACTER?

WHAT brings a DEAD screenplay to LIFE?

THE PRINCIPLE OF ANTAGONSIM

A PROTAGONIST and his story can only be as intellectually FASCINATING and emotionally COMPELLING as the FORCES of ANTAGONISM make them.

The more **POWERFUL** and **COMPLEX** the **FORCES** of antagonism **OPPOSING** the character, the more completely realized character and story **MUST** become.

THE PRINCIPLE OF ANTAGONSIM

"FORCES OF ANTAGONSIM" does NOT just mean the BAD guys.

Think SUPERMAN.

What are the FORCES OF ANTAGONSIM besides Lex Luther?

Nuclear rockets
CA vs. NJ
Human Destiny vs. Love
From Underdog to Virtual God



THE PRINCIPLE OF ANTAGONSIM **OTHER EXAMPLES:** Jerry Maguire -"...You had me at hello." speech. PLAY *click for youtube video. Jerry Maguire © 1996



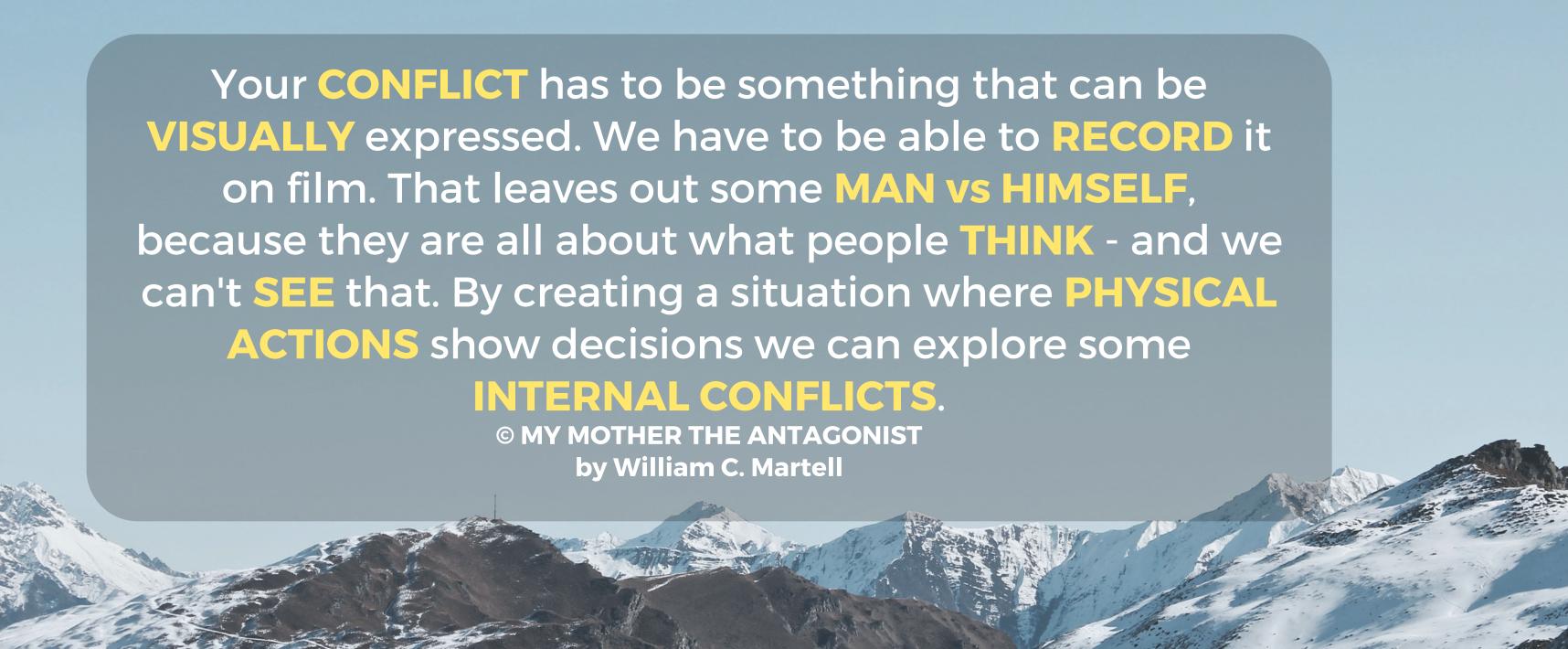
CONFLICT

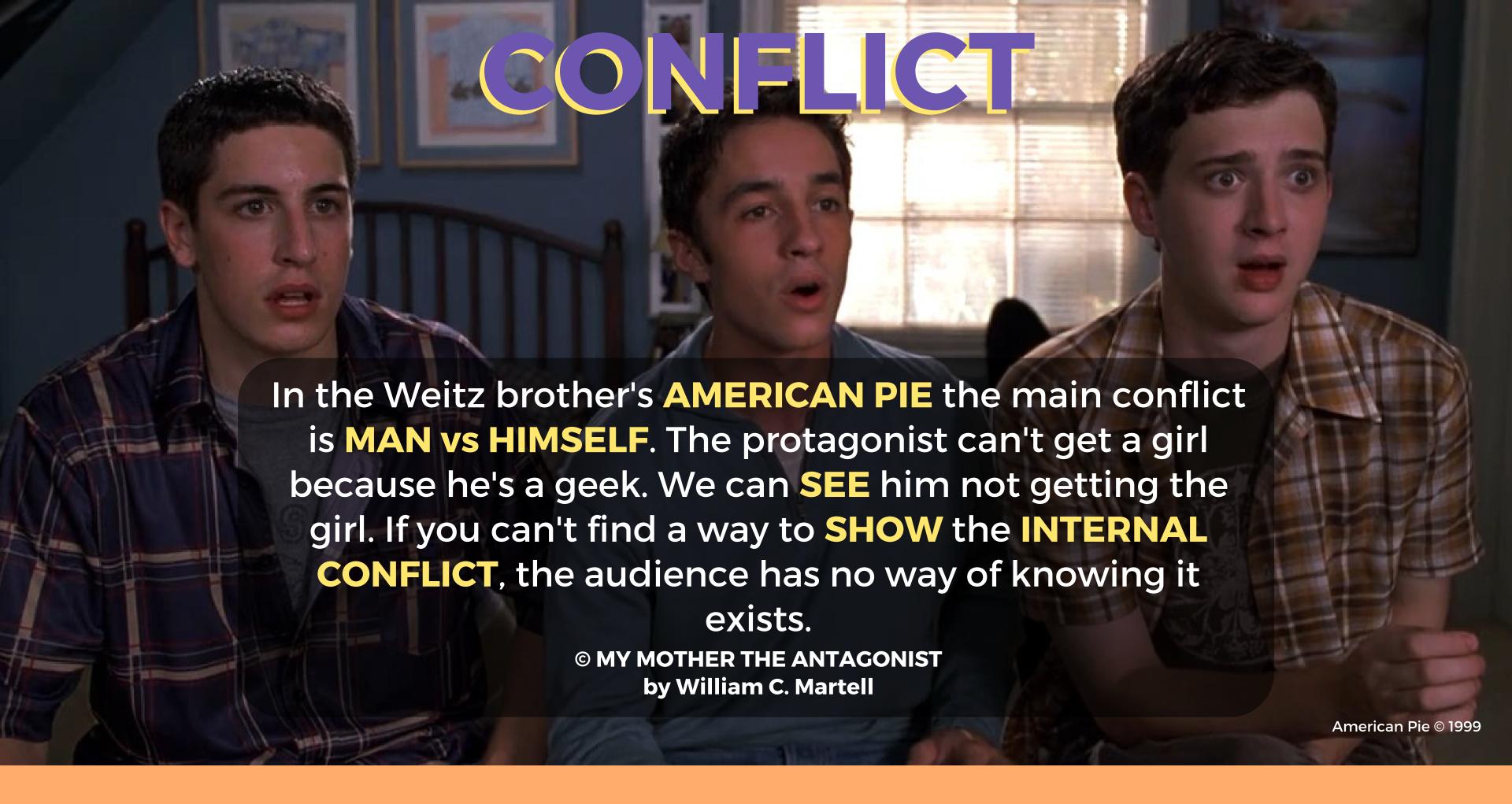
Most simply defined as the meeting of a character's GOAL and the OBSTACLE that gets in their way.

And this notion is **ENHANCED** by throwing as many **OBSTACLES** into that equation. The more **OBSTACLES**, the more the **CONFLICT**. The more we **SEE** those obstacles, the better the cinematic **CONFLICT** within your scripts.

© How to Create Cinematic Conflict in Your Screenplays
By Ken Miyamoto from ScreenCraft

CONFLICT





CONFLICT AND ANTAGONISTS

One thing to consider about the CONFLICT your ANTAGONIST creates:

Is the conflict BIG enough to fill the screen?

BIG can work TWO ways:

PHYSICALLY powerful or EMOTIONALLY

powerful.

© MY MOTHER THE ANTAGONIST by William C. Martell



CONFLICT

You need MORAL CONFLICT to create COMPELLING CHARACTERS.

Robert McKee

PLAY
*click for youtube video.

