

COMPLICATION AND CRISIS



GEORGIAFILM
ACADEMY®

Robert McKee "Central Plot"



DRAMATIC WRITING FOR FILM, TELEVISION, AND THEATRE I



COMPLICATION AND CRISIS

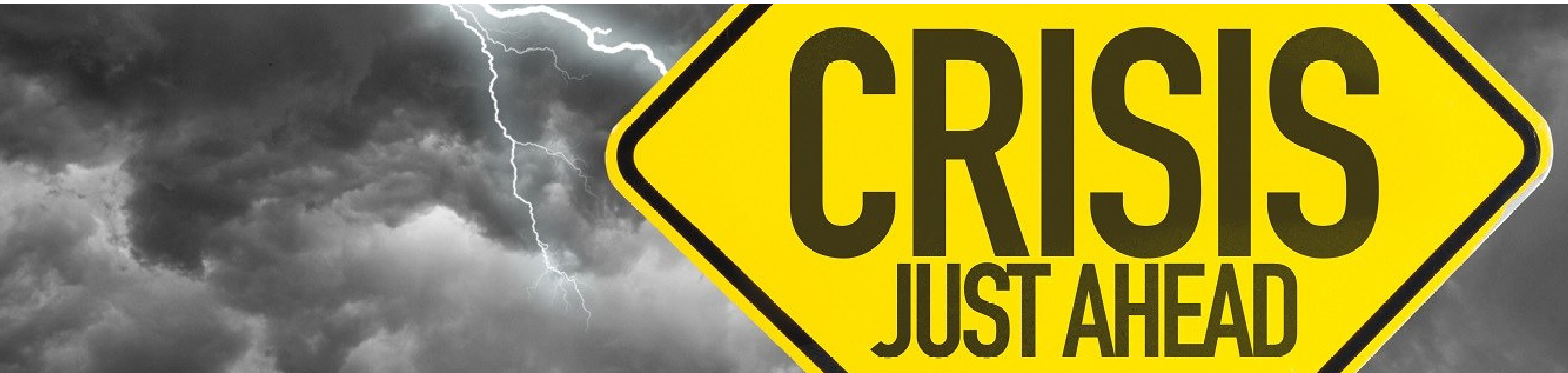
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COMPLICATION AND CRISIS

This **DILEMMA** confronts the protagonist who, when face-to-face with the most powerful and focused forces of antagonism in his life, must make a decision to take one action or another in a last effort to achieve his **OBJECT OF DESIRE**.



COMPLICATION AND CRISIS



HOW the **PROTAGONIST** chooses here gives us the most penetrating view of his **DEEP CHARACTER**, the **ULTIMATE** expression of his humanity.

This scene reveals the story's most **IMPORTANT** value. If there's been any doubt about which value is central, as the protagonist makes the **CRISIS DECISION**, the primary value comes to the fore.


COMPLICATION VS CRISIS

A **COMPLICATION** is defined as **DIFFICULT** times in which a character is able to get through finding their own solution to the problem **WITHOUT** help.

A **CRISIS** is when the **CONFLICT** reaches the **HIGHEST** turning point in which the **OPPOSING** forces in the story of the most high intensity at a point in the **CLIMAX**.

How do these two definitions differ?

COMPLICATION IN FRANKENSTIEN



COMPLICATION arises in Frankenstein through Frankenstein's monster and his **STRUGGLE** with his own humanity. He is able to resolve this complication on his own by taking **REVENGE** on his creator.

© Frankenstein written by Mary Shelly
by Brooke Brown

CRISIS IN FRANKENSTIEN



The first **CRISIS** occurs when Victor goes back home to find out more about his younger brother's death and sees his creation crossing the mountains. This is one of the most **INTENSE** moments because Victor already felt guilty but now his assumptions of his creation murdering his brother are true.

© Frankenstein written by Mary Shelly
by Brooke Brown

Frankenstein © (1931)

ACT II

NEW WORLD

Act Two takes our **PROTAGONIST** to a “**NEW WORLD**.” “**NEW WORLD**” only means that our protagonist has passed through the first act and is now on a **JOURNEY** to complete the task at hand. Once our **PROTAGONIST** enters this “**NEW WORLD**”, then they will go through obstacle and challenges before they will achieve their **GOAL**. We will need **COMPLICATIONS** and **CRISIS** to challenge our **PROTAGONIST**.

© Tamlin Hall



POINT OF NO RETURN

"On the **INNER JOURNEY** of a character, the false persona that a character wears to keep them emotionally safe has to be dropped in order to achieve visible progress. This moment is known as the **POINT OF NO RETURN**."

PLAY

*Click play for YouTube clip

THE GOONIES



The Goonies is about a group of kids who must find a treasure to save their neighborhood from being bought by land developers. This story has a traditional **THREE ACT STRUCTURE** and a well defined **PROTAGONIST/ANTAGONIST** relationship.

Let's **REVIEW** points we've discussed thus far in class as it relates **THE GOONIES**.

© Tamlin Hall

The Goonies © (1985)

ORDINARY WORLD

It's the last week the Goonies have together as friends before their parents will have to sell their houses for some fancy country club. During the **ORDINARY WORLD**, the audience gets to know each character. There's already **TENSION** because these kids know they're about to have to move. Will they still be friends after the movie? The **ORDINARY WORLD** is full of **DRAMA** already.

© Tamlin Hall

The Goonies © (1985)

INCITING INCIDENT

A **PIRATE MAP** is discovered -- there's a possible **TREASURE!**
There's an article about Chester Copperpot, who went searching
for the treasure years ago.

Will the Goonies go looking for the pirate treasure?

PLAY

© Tamlin Hall

*Click play for YouTube clip

The Goonies © (1985)

MIDPOINT

The Goonies arrive at a wishing well and it **FORCES** them to make a **DECISION**: they can **STAY ON THE JOURNEY** or **QUIT**. If they ride up that wishing well bucket, they will be letting their families down. **What do they decide to do?**

This is an example of **CRISIS**.

PLAY

*Click play for YouTube clip

© Tamlin Hall

The Goonies © (1985)



CRISIS

Must be a **TRUE DILEMMA**

The Goonies © (1985)

DRAMATIC WRITING FOR FILM, TELEVISION, AND THEATRE I

CRISIS

At the end of Act II, one last **BIG** hurdle awaits. The stakes are **RAISED** (life or death), the **ANTAGONISTS** are on the Goonies heels, and the Goonies have to rely on one character to **SAVE** them. The momentum has culminated to this **EXACT** moment. This is the last **OBSTACLE** the Goonies will face before crossing over into Act III.

PLAY

© Tamlin Hall

*Click play to go to the YouTube clip

The Goonies © (1985)

ASSIGNMENT

A top-down view of a wooden desk. On the desk is a laptop with a hand typing on the keyboard, a smartphone, a pair of white headphones, a cup of coffee on a saucer, and several fashion magazines including 'HYPEBEAST', 'HIGHSNOBIETY', and 'YOHJI YAMAMOTO'. A watch is visible on the person's wrist.

Now that you know about
COMPLICATION and **CRISIS**,
write pages 6-10 of your
screenplay using these elements.