

## KMP Master Writing Course Film Analysis Activity

<b>Who are the 3 or 4 Main Characters:</b>	<b>Fill in each answer box:</b> <ol style="list-style-type: none"> <li>1. There can only be one (1) character per category.</li> <li>2. Also, detail a brief physical description including age for each character.</li> </ol>
Who is the Hero?	Caesar, an evolved chimpanzee. Intelligent and strong.
Who is the Nemesis?	Colonel McCullough, late 40s, fit soldier
Who is the Reflection?	Koba, a vision only to Caesar of a bruised and manged bonobo
Is there a Romance Character?	Maurice, an older orangutan, large, orange, with sad eyes.

What is the A-Story? This is the main storyline of the hero which is to win, stop, escape, or retrieve something against a specific nemesis. The goal must be something that can be seen on-screen. It is not an emotional goal or inner motivation in the hero.	<i>Caesar wants to find a new home for the apes to live in peace.</i>
What is the B-Story? This is the second largest storyline. It may or may not include the hero.	<i>The Colonel is waiting for more troops to arrive to wipe out the rest of the apes.</i>

<b>Create a Quick Pitch Logline by filling in the seven sentences following the format of the QPL Worksheet:</b>	<b>Fill in each answer box:</b>
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<i>(Title) is a (simple genre- comedy, drama, romance, horror, sci-fi, thriller, action adventure) about (name of hero)</i>	War for the Planet of the Apes is a science fiction action film about Caesar,
<i>a (Flaw identification- implies sympathy, jeopardy, likeability, humor, power) (with char role)</i>	an idealistic leader
<i>who after (10-15% new opportunity- opportunity for change in char- Inciting Incident)</i>	who after his wife and son are killed
<i>wants (New situation)</i>	wants revenge against the killer
<i>but when (25% change of plans- A-Story and B-Story- Act Two Turning point)</i>	but when he finds apes being used as slave labor
<i>has to win/stop/escape/retrieve (Outer motivation, a visible goal that has a clear endpoint. Will they or won't they what?)</i>	has to fight to free the captive apes
<i>which seems impossible because (Outer conflict/ the Nemesis with flaw identification. This has to be a single person who personifies the Hero's External Conflict. Not a group or feeling or force of nature.)</i>	which seems impossible because of the soldiers weapons and training.

<p><b>Structure:</b></p> <p>% of Story</p>	<p><b>Fill in each answer box as follows:</b></p> <ol style="list-style-type: none"> <li>1. For each of the “six stages” write a brief summary of each of the key story beats and list the page range of them. This breakdown should be a mini-summary of the script broken down into all the major key story beats/ major plot points/ plot sequences. It does not need to be an exact scene-by-scene breakdown.</li> <li>2. For each of the “five major turning points” detail the exact scene and exact page of that scene, along with an explanation as to why you have selected that scene from the standpoint of the external story goal. LIST ONLY ONE SCENE.</li> </ol> <p><b>For example if we were analyzing turning point #1/ the inciting turning in Die Hard, the answer would be:</b></p> <p>John McClane hears gunfire and escapes to the stairwell as Gruber takes over the Christmas Party. Page 22. This changes everything for John. Now he must figure out what is going to happen next and what to do about the Terrorist. He is no longer in LA to reconcile his marriage with his wife- his internal motivation. He is now caught up in an external situation- stopping terrorist and saving his wife- his external conflict. This change in the plot of the story takes the hero from his ordinary world into a new situation.</p>
<p><b>Stage I:</b> 1-10/15% <i>Ordinary World</i></p>	<p>Soldiers hunt and kill some apes, but the intelligent apes fight back. The apes want to live in peace, but the soldiers will not allow it. Caesar allows captured soldiers to live, sending a message of peace. The apes return home and make plans to move to a new, safer home.</p>
<p><b>Turning Point #1:</b> 10/15% <i>Inciting Incident</i></p>	<p>The Colonel kills Blue Eyes and Cornelia (page 17). This is a major turning point because it changes Caesar’s goals from safety for all apes to revenge for his family.</p>
<p><b>Stage II:</b> 10-25% <i>New Situation</i></p>	<p>Caesar sets out with to hunt down the soldier (Colonel) that killed his son and mate. He travels with Maurice, Rocket, and Luca. They track the Colonel, finding other humans that cannot speak. Caesar has visions of Koba, calling Caesar to violence and causing him to feel guilty about killing another ape.</p>

<p><b>Turning Point #2:</b> 25% <i>Change of Plans</i></p>	<p>Caesar finds a human girl that cannot speak - Nova. page 25. This is a change because it allows Caesar to see humans as something besides all soldiers and killers and worth of compassion (through the guidance of Maurice).</p>
<p><b>Stage III:</b> 25-50% <i>Progress</i></p>	<p>The group continues towards the human base. They find an ape, Winter, that defected to the human side - Winter tells them where to find the rest of the soldiers, and that more soldiers are coming. They come across several more injured and killed humans - humans that cannot speak, like Nova. The group tracks a large contingent of soldiers heading back to their base. They find Bad Ape, a chimp that helps them. They arrived at the base, and Luca is killed. Caesar finds apes strapped to crosses and tortured, and that their tribe was captured and forced to be slave labor.</p>
<p><b>Turning Point #3:</b> 50% <i>Point of No Return</i></p>	<p>Caesar is captured and taken to face the Colonel. page 51. This is when Caesar gets to confront his quarry and discover what they have in common and different as leaders.</p>
<p><b>Stage IV:</b> 50-75% <i>Complications and Higher Stakes</i></p>	<p>Caesar fights for the apes to get food and water and willingly submits to being beaten and tortured so the apes can get food and water. Clear has another vision of Koba. We find out the other soldiers are not coming to join the Colonel, but to fight against him. The Colonel explains that the Simian Flu is causing humans to stop talking, and the soldiers are killing the infected. Maurice and Bad Ape sneak into the camp with a plan to free to captured apes, but nearly flood the escape tunnel.</p>
<p><b>Turning Point #4:</b> 75% <i>Major Setback</i></p>	<p>The tunnel to free to children is blocked by water. page 95. This is a turning point because the careful plan to free the adult and young apes through the tunnel cannot work, and a new plan to save the children above ground has to be enacted quickly before the other soldiers arrive.</p>
<p><b>Stage V:</b> 75-90% <i>Final Push</i></p>	<p>The plan to free the apes is put in motion. They dodge the Colonel and searchlights to unlock the children's cage. The children scramble out through power lines. Caesar gives into his desire for revenge like Koba and doesn't leave with the other apes, instead going to kill the Colonel. The other human soldiers arrive and begin attacking the base.</p>
<p><b>Turning Point #5:</b> 90-99% <i>Climax</i></p>	<p>Caesar confronts the Colonel, and the Colonel has lost the ability to speak. Page 106. This is where Caesar is truly forced to confront his desire for revenge versus his desire for peace.</p>

<b>Stage VI:</b> 100% <i>Aftermath</i>	The Colonel commits suicide. The apes flee, and some traitor apes fight to save the ape community. Caesar is shot with an arrow. Caesar starts an avalanche that wipes out all the human soldiers on both sides. The apes find a new safe home, and Caesar dies having seen to the safety of the tribe.
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<b>Hero's OMOCIMIC</b>	<b>Fill in each answer box:</b>
Hero's Outer Motivation: <i>(Must be visible on screen. Is a desire for outward accomplishment. Is revealed through action. Answers question, what does character want to do by end? Is related to plot.)</i>	Caesar wants the apes to have a safe home.
Hero's Outer Conflict: <i>(Whatever stands in the way of a character achieving his outer motivation. Will be provided by other characters or characters combined with forces of nature.)</i>	Caesar fights against the human soldiers.
Hero's Inner Motivation: <i>(Comes from character and is invisible. Is related to their desire for self-worth. Is revealed through dialogue. Answers question, why does character want to do that? Is related to character growth and theme. )</i>	Caesar revenge for his family's death.
Hero's Inner Conflict: <i>(Is whatever stands in the way of a character achieving real self-worth as they pursue their inner motivation.)</i>	Caesar struggles with revenge and hatred of humanity versus his own "human" nature.

<b>Hero's Character Flaw:</b> <i>(What character trait or emotion does the character need to change or let go of so they can be happy and whole again in life?)</i>	Caesar's desire for revenge is his flaw.
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<p><b>Hero's Character Arc:</b> <i>(This is not plot. How do the character flaw and inner conflict relate to character change as the story unfolds?)</i></p>	<p>Caesar goes from wanting only revenge to granting mercy to his enemy, making him different from Koba.</p>
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<p><b>Theme:</b> What is the “top ten film theme” of the narrative using the “Theme.pdf” handout? <i>(This is not plot. What overall issue and moral lesson does the conflict and character arc explore?)</i></p>	<p>Revenge, and what is human nature.</p>
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<p>Why do you think this is so? Describe <u>two</u> scenes that you think most accurately represent the theme.</p>	<p>Scene #1: Caesar gives up escaping with the other apes, even his son, to seek revenge against the Colonel.</p>
	<p>Scene #2: Caesar does not shoot the Colonel when he could easily have executed him.</p>

<p><b>Reflection:</b> How has this analysis helped your understanding of screenplay structure? What insights into loglines, structure, inner and outer motivations and/or theme do you see now, that you may not have noticed in the past? Please be detailed.</p>	<p>Personifying the internal conflict through the use of Koba from the pervious film is every effective. It's a way to visualize the conflict in a way that the audience can understand while simultaneously giving a foil or reflection character to use for story-telling purposes.</p>
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