SCENE ANALYSIS STEPS:

Step 1:

Read the script several times, then figure out the two conversations.
(The two sides to the story)

A Story
B Story
Theme = A vs B

THEN, Figure out which character represents which conversation.

Step 2:

Ask yourself those story questions:

CIRCUMSTANCES: What has happened up to now (backstory) and what happens after this? (forestory)

OBJECTIVE: For each character ask: “What does my character consciously want? What are they seeking from the other in the scene?”

RELATIONSHIP: What does each character mean to the other character?
SCENE ANALYSIS STEPS (PART II):

Step 3:

Now ask yourself these questions about structure:

**ARC**: Who wins the scene? [Attains their conscious objective]
And who loses the scene? [Fails to attain their conscious objective?]

**WINNER OF OBJECTIVE** = Positive Arc
**LOSER OF OBJECTIVE** = Negative Arc

One Character WINS
One Character LOSES

**REALIZATIONS**: What are the TWO major realizations within the scene?

**CUT SCENE IN 3**: The two major realizations; define the three act structure. Break down script into its threees.
SCENE ANALYSIS STEPS (PART III):

You’ve figured out:

- Two conversations (A vs. B)
- COR[E]
- ARC

Now work out the counterpoint formula:

\[
\frac{A}{B} = \frac{B}{A}
\]

My point is your counterpoint...
...and your point is my counterpoint.
OTHER WAYS TO SAY COUNTERPOINT:

- UNDERLYING TRUTH
- INNER SECRET
- PLAY-AGAINST
- SHADOW INSIDE
- INTERNAL CONFLICT VS EXTERNAL CONFLICT
- SUBTEXT

All of those terms can be confusing –

Use the “Law of Counterpoint”

It is clear and precise.
Breaking Script into 3's

ACTS 9 27 81 243
SUBACTS MACRO MICRO MACRO
UNITS UNITS MOMENTS

1 2 3
1 2 3
1 2 3
1 2 3
1 2 3
1 2 3
1 2 3
<table>
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VERB = PARTNER-RELATED TRANSITIVE AFFECTIVE

“**I VERB YOU**”
A moment is the juxtaposition of two realizations (R) and Decisions (D)
CHARACTER is the sum of all the actions taken

Character is how the character acts and counter-acts to the other character(s) under the circumstances

character IS what character DOES
Opposing Character Statements

A

= 

B

A

“My point is your counterpoint, your point is my counterpoint.”

Relationship + Action + Objective + Consequence

Counterpoint

Relationship + Action + Objective + Consequence

Counterpoint
Character Statement:

Relationship + Action + Objective + Consequence

____________________________________

Counterpoint

“You are the one who (RELATIONSHIP) and I have to (VERB) you in order to get/make (OBJECTIVE) otherwise (CONSEQUENCE OF FAILING) ... despite the fact that the truth is (UNDERLYING TRUTH).”
**A:** Relationship + (action + objective + consequence)

**B:** counterpoint

You are the one who (relationship) and I have to (partner related verb) you to get/make (my objective) otherwise (consequence of failing objective) will happen...despite the fact that (counterpoint).

**GOOD WILL HUNTING:**

SKYLAR: You are the only man I've ever loved so much that I've wanted to commit to full-time (relationship) and I have to invite you (action) to come with me to California (objective) otherwise we won't spend our lives together (consequence)...despite the fact that I am afraid of giving my love.

WILL: You are the one who ignites my fear and asks too much of me; pushing me with your lies of love when I know that love abuses you (relationship), so I have to call bullshit on your advances and smash apart your romance (action) to end the possibility of our having a future (objective) otherwise I will be hurt again like I always have been (consequence)...despite the fact that you are the only woman who has ever gotten into my heart and I'm dying to come to California with you.