

Protagonist



	Known to others	Not known to others
Known to self	Open.	Blind.
Not known to self	Hidden.	Unknown.

Antagonist



	Known to others	Not known to others
Known to self	Open.	Blind.
Not known to self	Hidden.	Unknown.

The Johari Window



The Johari Window is a psychological tool that was developed in the 1950s. It is a good tool for developing a three dimensional character who have clear motivations and inner conflict.

	Known to others	Not known to others
Known to self	Open. The things that everyone, including your character, knows.	Blind. Information others know about your character but the character doesn't. Usually the things that others will say behind their back, truths that are difficult for the character to acknowledge.
Not known to self	Hidden. Everyone has secrets. These are the things that characters know about themselves but have not revealed to others. Deep, dark secrets that keep them awake at night.	Unknown. Everyone has undiscovered abilities. These are the unknown traits and qualities that might be revealed about a character in the course of a narrative.

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The opening scene



Make a list of the events and gags you want to occur in the opening of your film. Keep it nice and simple!

First complication



After the opening scene, your character sets about achieving their goal, they run into hilarious difficulties.

Things to think about...



- **Opening chuckle.** Because this is a comedy, you need to make your audience chuckle within the first thirty seconds.
- **Establish character.** Establish your character, their motivation and goals within the first thirty seconds. If the audience doesn't know what your character wants and sees them go about getting it, you have lost your audience. Establish your character visually and do it with the least amount of dialogue possible. Think about how you can achieve this using acting, costume, make up and music.
- **Inciting event.** Once you've established your characters, get the story rolling and give your characters some challenges to overcome or goal to achieve.

Things to think about...



- **Conflict.** Your character sets about achieving their goal but they don't achieve it immediately. Think about the whacky and hilarious difficulties they might encounter.
- **Techniques.** Think about how you can create humour using the techniques we've talked about in class, such as: the long shot, the reveal, The Gilligan Cut, the background of your shot, centre framing, breaking the fourth wall, reaction shots, freeze frames, slow motion, contrapuntal sound, non-diegetic sounds, voice over, inner voice, cut away gags, Ant-Man flashbacks, off-screen space, subjectivity and excess.

Second complication



After the first complication, your character tries again...out of this second complication they may settle on a winning strategy.

Resolution



In comedies, the character will often achieve their goal or overcome this challenge in an unexpected or surprising way. An amusing twist might bring your story to its conclusion.

Things to think about...



- **Conflict.** Your character runs into more opposition. Think about the whacky and hilarious difficulties they might encounter.
- **Techniques.** Think about how you can create humour using the techniques we've talked about in class, such as: the long shot, the reveal, The Gilligan Cut, the background of your shot, centre framing, breaking the fourth wall, reaction shots, freeze frames, slow motion, contrapuntal sound, non-diegetic sounds, voice over, inner voice, cut away gags, Ant-Man flashbacks, off-screen space, subjectivity and excess.

Things to think about...



- **Resolution.** This is the funniest, most awkward and amusing scene in your film. The character takes action to achieve their goal. What will your character do to triumph?
- **Techniques.** Think about how you can create humour using the techniques we've talked about in class, such as: the long shot, the reveal, The Gilligan Cut, the background of your shot, centre framing, breaking the fourth wall, reaction shots, freeze frames, slow motion, contrapuntal sound, non-diegetic sounds, voice over, inner voice, cut away gags, Ant-Man flashbacks, off-screen space, subjectivity and excess.