Sequence

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Introduction

While many screenwriting books, authors and theories agree on screenwriting principles, few agree on screenwriting structure. The major disagreement is particularly in the number of steps (sequences) in screenplay structure.

Does there exist an underlying (hidden) commonality to the various step theories for screenplays? And beyond this, is there a relationship between these steps to cycles or stages in areas such as symbolism, psychology, mythology, religion and astrology? The challenge is to see if there exists a symbolic correspondence between all of these.

This investigation begins with the sequence structure of today's leading screenwriting gurus and then moves to mythology sequence, psychological sequence, religious sequence, Greek Tragedy sequence, pre-birth sequence, astrological and media sequence.

Is there a specific number of steps common to all?

And if so, what do the steps symbolically represent?

Might a new story structure be forged from the steps they represent?

I. Screenwriting Sequence

<u>John Truby</u>

7 Structure Steps

The seven key story structure steps are the major stages of the story's development and of the dramatic code hidden under its surface. They are:

1. Weakness and need
2. Desire
3. Opponent
4. Plan
5. Battle
6. Self-Revelation
7. New Equilibrium

22 Plot Steps

1. Self-Revelation, Need, Desire
2. Ghost & Story world
3. Weakness & Need
4. Inciting Event
5. Desire
6. Ally or Allies
7. Opponent and/or Mystery
8. Fake-ally Opponent
9. First Revelation & Decision: Changed Desire & Motive
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18. Gate, Gauntlet, Visit to Death
19. Battle

20. Self-Revelation
21. Moral Decision
22. New Equilibrium

Seven Steps

A story has a minimum of seven steps in it growth from beginning to end. The seven steps are not arbitrarily imposed from without, the way a mechanical story structure such as three-act is. They exist in the story and are the nucleus, the DNA, of the story because they are based on human action. They are the steps that any human must work through to solve a life problem.

1. Weakness & Need

From the beginning of the story, the hero has one or more great weaknesses that are holding him back. Something missing within him that is profound and is ruining his life.

The need is what the hero must fulfill within himself in order to have a better life. Usually involves overcoming his weakness and changing or growing in some way.

The hero should not be aware of his need at the beginning of the story. The hero should become aware of need at the self-revelation near the end of the story.

The hero should have a moral need as well as a psychological need. A character with a moral need is hurting others in some way at the beginning of the story.

Example.

The Silence of the Lambs.

Weaknesses. Clarice is inexperienced, suffering from haunting childhood memories and a woman in a man's world.

Need. To overcome the ghosts of her past and gain respect as a professional in a man's world.

Problem – an aspect of weakness and need. All good stories begin with a problem the hero find himself in.

Sunset Boulevard.

Weakness. Joe Gillis has a fondness for money and the finer things of life. He is willing to sacrifice his artistic and moral integrity for his personal comfort.

Problem. Joe is broke. A couple of guys from the finance company come to his apartment to repossess his car and he makes a run for it.

2. Desire

What the hero wants in the story, his particular goal. A story doesn't become interesting to the audience until the desire comes into play.

One of the biggest mistakes is to confuse need and desire.

Need – overcoming an internal weakness. Lets the audience see how the hero must change to have a better life. Key to the story but remains hidden.

Desire. Gives the audience something to want along with the hero. Something they can all be moving towards at various twists and turns. On the surface and what the audience *thinks* the story is about.

Examples.

Saving Private Ryan.

Need. Hero John Miller must do his duty in spite of his fear.

Desire. He wants to find Private Ryan and bring him back alive.

3. Opponent

Must not be seen as evil but rather structurally and in terms of his function within the story. A true opponent not only wants to prevent the hero from reaching his goal but is also competing with the hero for the same goal.

It is only through competing for the same goal that the hero and the opponent are forced to come into direct conflict again and again throughout the story. If they have two separate goals, each can get what he wants without competing in direct conflict and you have no story.

The trick to finding an opponent who wants the same goal as the hero is to find the deepest level of conflict between them. What is the most important thing they are both fighting for?

To find the right opponent, start with the hero's specific goal. Whoever wants to keep him from getting it is the key opponent.

Examples.

> *Star Wars*.
>
>> Luke's opponent is Darth Vader and each is competing over who will control the universe.

4. Plan

Action is not possible without some plan. The plan is the set of guidelines or strategies the hero will use to overcome the opponent and reach his goal. It is organically linked to desire and the opponent. The plan should always be specifically focused toward defeating the opponent and reaching the goal.

Example.

> *The Godfather*.
>
>> Michael's first plan is to kill Sollozzo and his protector, the police captain. His second plan, near the end of the story, is to kill the heads of the other families in a single strike.

5. Battle

Throughout the middle of the story, the hero and opponent engage in a punch-counterpunch confrontation as each tries to win the goal. The battle is the final conflict between hero and opponent and determines which of the two characters wins the goal.

6. Self-Revelation

The battle causes the hero to have a major revelation about who he really is. This comes n two forms:

- Psychological revelation

- Moral revelation

7. Equilibrium

Everything returns to normal and all desire is gone. The hero has moved to a higher or lower level as a result of going through the crucible.

<u>Plot (22 Steps)</u>

Story Plot Steps (22 Steps)

1. Self-Revelation, Need, Desire

Sets the frame of the story. Overall range of change of hero in story and gives the structural journey the hero will take. This establishes the endpoint of the plot first. Ask the following questions:

- What will hero learn at end?
- What does he know at the beginning?
- What is he wrong about at the beginning?

2. Ghost & Story World

Essential things that happened to hero before the story begins. Like backstory but not as broad. Two types.

1. Most common is an event from the past that still haunts the hero. Often the source of the hero's psychological and moral weakness. Device to extend the hero's organic development backward. The hero's internal opponent. The fear that is holding him back from action.

2. Uncommon is where a ghost is not possible because hero lives in a paradise world where hero is free, but where an attack will soon change this.

Story world, like the ghost, is present from the very beginning. It is where hero lives and is comprised of the arena, natural settings, weather, man-made spaces, technology, time. An expression of hero and shows his weaknesses, needs, desires and obstacles. If hero is enslaved, the story world should be enslaving.

3. Weakness & Need

Hero has one or more character flaws so serious they are ruining his life. One is weakness. The other is need.

Weakness comes in two forms.

1. Psychological. All weaknesses are internal.

2. Moral. Also this if it causes someone else to get hurt (has a direct negative effect on someone else).

Need is what hero must fulfill in order to have a better life. Almost always requires he overcome his weakness by the end of the story.

Problem is the trouble or crisis hero faces at the beginning of the story. Is aware of it but not aware how to solve it.

Three types of story openings where ghost, story world, weakness, need and problem are established.

1. Community start – Hero lives in a paradise world where everything in perfect harmony but soon to be disrupted.

2. Running start – Hero has a strong ghost and lives in a world of slavery with a number of serious weaknesses, has both types of need, faces one or more problems. Most good stories start this way.

3. Slow start – Involves a purposeless hero and hero's self-revelation is to learn his purpose. Very few stories can overcome this huge structural flaw.

4. Inciting Event

An event from outside that causes the hero to come up with a goal and take action. Small step but does connect need and desire. It jump starts hero out of his paralysis in the weakness and need stage and forces him to act.

The best inciting event is one that makes the hero think he has just overcome the crisis he has faced since the beginning of the story. But in fact, has simply gotten into worse trouble. "From the frying pan into the fire." (Joe in *Sunset Boulevard*)

5. Desire

Hero's particular goal. Provides spine of the entire plot. Start the goal at a low level and increase importance of desire as story progresses. If started too high, then story can't build and plot will feel flat and repetitious. But be sure you don't create an entirely new desire. Rather the intensity and stakes of the original desire.

Part of story success is based on levels of desire a hero has. A low desire throughout the story reduces hero and makes complexity of plot impossible.

Levels of classic desire lines from lowest to highest:

- Survive (escape)
- Take revenge
- Win the battle
- Achieve something
- Explore a world
- Catch a criminal
- Find the truth
- Gain love
- Bring justice and freedom
- Save the republic
- Save the world

6. Ally or Allies

Once hero has a desire line, he will usually gain one or more allies to help him overcome the opponent and reach the goal. More than just a sounding board (though valuable). Really a key figure in the character web and one of main ways the hero is defined.

Consider giving the ally a desire of his own. (The scarecrow in *The Wizard of Oz*).

But never make the ally more interesting than the hero. (The hero is always the most interesting character). If ally is more interesting, then redesign the story.

Note: subplot character is usually not the ally because a separate function. The ally helps the hero. The subplot character compares his method of reaching goal against hero rather than helps hero reach his goal.

7. Opponent and/or Mystery

Character who wants to prevent the hero from reaching his goal. The relationship between hero and opponent is the most important relationship in the story.

Best opponent is the necessary one: the character best able to attack the great weakness of the hero. Forces hero to overcome the weakness or be destroyed.

A mysterious opponent is more difficult to defeat. In average stories, the hero's only task is to defeat the opponent. In good stories, the hero has a two-part task: 1) to *uncover* the opponent and then 2) defeat him. Hero's job is doubly difficult and success a far greater accomplishment.

In certain kids of stories like detective and thriller, there must be a mystery to compensate for a missing opponent. Detective stories purposefully hide the opponent until the end. Yet the audience needs something to replace the ongoing conflict between hero and opponent. Here, a mystery is introduced about same time as you would introduce the main opponent.

Making opponent mysterious is extremely important. Think of opponent as an iceberg. Some of iceberg is visible above the water but most is hidden below the surface and this is by far the most dangerous part. There are four techniques to make the opposition as dangerous as possible:

1. Create a hierarchy of opponents with a number of alliances. All are related to one another and working together to defeat the hero. The main opponent sits at the top of the pyramid.

2. Hide the hierarchy form the hero and the audience and hide each opponent's true agenda (desire)

3. Reveal all this information in pieces and at an increasing pace over course of story. More reveals near the end of the story. How information is revealed makes or breaks your plot.

4. Consider bringing hero up against an obvious opponent early in the story. As conflict intensifies, have the hero discover attacks from a stronger, hidden opposition or that part that has been hidden.

Before introducing main opponent, ask these questions:

- Who wants to stop the hero from getting what he wants?

- What does the opponent want? (Should be competing for the same goal as the hero)

- What are the opponent's values and how do they differ from the hero's?

8. Fake-Ally Opponent

The character who appears to be an ally of the hero but is actually revealed to be an opponent or working for the main opponent. Plot is driven by reveals which comes from the steps the hero takes to uncover the true power of the opposition. Every time a hero discovers something new about an opponent, a revelation occurs and the plot turns.

Valuable also because inherently complex. By pretending to be an ally, the character starts to feel like an ally. Becomes torn by a dilemma: works for opponent but wants the hero to win. Usually introduced after the main opponent but not always if opponent has come up with a plan before the story begins.

9. First Revelation & Decision: Changed Desire & Motive

Hero gets a surprising piece of information that forces him to make a decision and move in a new direction. Causes him to adjust his desire and motive also. (All four – revelation, decision, changed desire and motive – should occur at the same time).

Reveal techniques to keep in mind:

- Best reveals are those where hero gets information about an opponent

- The changed desire must be a bend of the original desire and not a break in it. Like a river that changes course. Adjust, intensify and build original desire line.

- Each revelation should be explosive and progressively stronger than the one that preceded it. Should build on the one before it. This is what "plot thickening" means.

The more revelations you have, the richer and more complex the plot. But the revelation should be important enough to cause your hero to make a decision and change his course of action.

Get away from the three-act structure that requires only two or three plot points or reveals. Average hit film has 7 – 10 reveals.

10. Plan

Set of guidelines and strategies the hero will use to overcome his opponent and reach his goal. Be careful of having hero simply play out the plan. Creates a superficial and predictable hero. In good stories, the hero's initial plan almost always fails. Opponent is too strong at this point in the story.

Hero must dig deep and come up with a better strategy, one that takes into account the power and weapons at opponent's disposal.

Training important in certain genres like sports, war and caper stories and when it is will come right after plan and before the main action in the story.

11. Opponent's Plan and Main Counterattack

Just as the hero has a plan and takes steps to win, so does the opponent. The opponent comes up with a strategy to get the goal and begins to execute a line of attack against the hero. This step's importance cannot be emphasized enough. Each of these attacks is a reveal. The more intricate the opponents plan and the better you hide it, the better your plot will be.

12. Drive

The drive is a series of actions the hero performs to defeat the opponent and win. Start with hero's plan and continue to his apparent defeat.

During the drive, opponent is usually too strong so the hero is losing. As a result, hero becomes desperate and often starts taking immoral steps to win.

During the drive, plot development needed and not repetition. The hero's actions need to change in a fundamental way rather than continue hitting the same plot beat.

13. Attack by Ally

When hero is losing and starts taking immoral steps to succeed, the ally confronts the hero. At this moment, the ally becomes the conscience of the hero. Typically, the hero tries to defend his actions and does not accept the ally's criticism.

This attack by the ally provides the story with the second level of conflict after the first being the hero versus the opponent. The ally's attack increases pressure on the hero and forces him to begin questioning his values and ways of acting.

14. Apparent Defeat

About 2/3 or 3/4 way into story, the hero suffers an apparent defeat. Believes he has lost the goal and the opponent has won. The hero's lowest point. Increases drama by forcing him to come back from defeat to win at

the end. (As in sporting events when a team comes back, the story audience loves the same thing in a hero).

Apparent defeat should not be small or temporary setback but rather an explosive, devastating moment for the hero. The audience must really feel the hero is finished.

You want only one apparent defeat (although the hero can and should have many setbacks). Otherwise, the story will lack shape and dramatic power.

15. Second Revelation & Decision: Obsessive Drive, Changed Desire & Motive

After the apparent defeat, the hero almost always has another major revelation. If he doesn't, the apparent defeat is real and the story is over.

At this point, the hero gets another piece of information that shows him that victory is still possible. Now, he gets back into the game and resume his quest for the goal.

This major revelation has a galvanizing effect on the hero. Before he simply wanted the goal (desire and drive) but now he is obsessed with it. Hero will virtually do anything to win. The hero becomes tyrannical in his quest to win.

Makes hero change his desire and motive. The story turns in a new direction. Make sure all five elements – revelation, decision, obsessive drive, changed desire and motive – occur or this moment will deflate the plot.

16. Audience Revelation

The moment when the audience (but not the hero) learns an important piece of new information. Often, they learn the true identity of the fake-ally opponent and the fact that the character they thought was the hero's friend is really an enemy.

This moment valuable for a number of reasons:

- Provides an exciting pop in what is often a slow section of the plot
- Shows audience the true power of the opposition
- Allows audience to see certain hidden plot elements played out dramatically and visually.

Marks a major shift in the relationship of her to audience. In most stories up to this time, the audience learns information at the same time as the

hero. A one to one connection or identity is created between hero and audience.

But with the audience revelation, the audience, for the first time, learns something before the hero. This creates distance and places audience in a superior position to the hero. Allows the audience to step back and see the hero's overall process of change (culminating at the self-revelation).

17. Third Revelation & Decision

Another step in the hero's learning what he needs to know to beat the opponent. If a fake-ally opponent this is often the moment the hero discovers this character's true identity, or what the audience learned in the audience revelation.

As hero finds out more and more about true power of the opponent, one might think he would want to back out of the conflict. But on the contrary, this information makes the hero feel stronger and stronger and more determined to win.

18. Gate, Gauntlet, Visit to Death

Near the end of the story, the conflict intensifies to such a degree that the pressure on the hero becomes almost unbearable. Has fewer and fewer options. The space through which he passes often becomes narrower. Must pass through a a narrow gate or travel down a long gauntlet while being assaulted in every direction.

This is the moment when the hero visits death. Myth stories, time when he goes to the underworld and foresees future in the land of the dead. In modern stories, the visit is psychological and hero has a sudden realization of his own morality. Spurs him to fight rather than retreat.

Most moveable of the 22 steps and is often found in other parts of the plot.

19. Battle

The final conflict. Determines who, if anyone, wins the goal. A big, violent conflict is the least interesting form of battle. Lots of fireworks but not much meaning. The battle should give the audience the clearest expression of what the two sides are fighting for. Emphasis not on which is the superior force but which ideas or values win out.

The funnel point of the story. Everything converges here. Brings together all the characters and the various lines of action. Occurs in the smallest space possible which heightens the sense of conflict.

Hero usually (but not always) fulfills his need and gains his desire. Also, where hero is most like his opponent.

Battle is where the theme first explodes in the minds of the audience. In this battle, the audience sees clearly for the first time, which way of acting and living is best.

20. Self-Revelation

After battle, hero for the first time learns who he is. Tears aside the façade he has lived behind and sees, in a shocking way, his true self. Facing truth about himself either destroys him or makes him stronger.

If the self-revelation is moral as well as psychological, the hero learns the proper way to act towards others.

Great self-revelation should be:

- Sudden
- Shattering
- New

Two pitfalls to making self-revelation work:

- Make sure that what the hero learns about himself is truly meaningful rather than fine-sounding words.

- Don't have the hero state directly to the audience what he has learned.

Double reversal plot technique at this time is where a self-revelation is given to the opponent as well as to the hero. Each learns from the other and the audience sees two insights about how to live in the world. Ways to create this:

- Give both hero and opponent a weakness and a need

- Make the opponent human, or capable of learning and changing.

- During or after the battle, give the opponent as well as the hero a self-revelation

- Connect the two self-revelations. The hero should learn something from the opponent and the opponent should learn something from the hero.

- The author's moral vision is the best of what both characters learn.

21. Moral Decision

Once the hero learns the proper way to act in the self-revelation, he must make a decision. This is the moment when he chooses between two courses of action. Each of these ways stands for a set of values and way of living that affects others. This is the proof of what hero has learned in the self-revelation. Hero shows audience what he has become.

Thematic revelation. An advanced technique. The audience sees how people in general should act and live in the world. This allows the story to go beyond the bounds of particular characters to affect the audience in their own lives. Done properly, can be stunning.

22. New Equilibrium

Once the desire and need have been fulfilled (or tragically left unfulfilled) everything goes back to normal. With one big change: the hero is either at a higher or lower level.

Eric Edson Full Plot Steps

ACT I

1. Short glimpse of H's ordinary life; give reasons to like Hero (Character Sympathy Traits); first use of emotional Shield (to shield from an emotional trauma); some form of danger or unfair injury; hero not happy with the ordinary world as he finds it.

2. Beginning of general story conflict; arrival of <u>Inciting Incident</u>; first demonstration of Hero's inner emotional pain caused by trauma in the past.

3. Call to adventure; introduction of new story enhancing characters; pace accelerating in the story; first appearance of love interest or romance function of an existing character being revealed to challenge the Hero emotionally; a trap getting set for the Hero.

4. New characters and relationships developing; first appearance of a Mentor, Sidekick or Love Interest; the pace increasing even more as Hero pursues goal; Hero forced to take a risk; the Hero stepping into a trap

5. Revelation of the Hero's Desire, providing personal emotional motivation for achieving goal; introduction of Hero to the power of Adversary directly; Hero has second thoughts about call to adventure or flat out refusing the call; Hero steps into a previously set trap (if not in HGS #4)

6. Trap springing shut on the Hero; arrival of <u>Stunning Surprise #1</u>; the main movie action-line and what specific goal the Hero will now pursue being made clear.

ACT II

7. Hero flounders for a plan of action on his own or with others; Hero commits himself to specific goal of the movie that requires some type of struggle; Hero's inner conflict surfaces and reveals the theme of the movie; new characters enter the Hero's struggle and Hero must begin distinguishing allies from enemies

8. The strength of the adversary is demonstrated; the stakes are increased; Hero undergoes training or instruction to master special skills needed for the battle ahead; allies and enemies are further established; often, the first step in character growth appears when the Hero or someone close to Hero expresses in dialogue the Hero's inner emotional problem (Can appear anywhere between HGS #7 and HGS #10 but #8 is the most common place)

9. An action burst or highly emotional moment occurs that drives up the tension and picks up the pace or scope of the story; Hero shows what he can do physically; Hero takes a risk and this backfires; the Hero considers giving up

10. Hero gets hit with a set-back; a new mentor is consulted; unexpected physical object comes up; subplot cutaway unfolds in which Hero does not physically appear.

11. Hero approaches the inmost cave or seat of power belonging to the adversary; conflict becomes more intense; battle breaks out with a proxy of the Adversary

12. Hero reaches a point of no return and turning back is no longer an option; <u>Midpoint</u> sequence. The second major step towards character growth appears where Hero directly battles whatever inner conflict is keeping him from achieving his goal. Ex: Lovers kiss or go to bed for the first time; with buddies, a partnership becomes official. Mutual commitment is deepened. Conflict with adversary becomes deeply personal. A "ticking clock" time limit gets set in motion. An unmasking takes place and an inner truth revealed. A literal or symbolic death and rebirth takes place representing the end of childhood and the beginning of adulthood for the Hero.

13. Hero presses onward with renewed courage; a new complication crops up; the Hero again raises his battered inner emotional shield of self-defense and isolation; additional proof turns up that conflict between Hero and adversary has become personal

14. Pace slows and offers Hero a contemplative moment; a love interest or sidekick or even Hero himself brings up inner conflict issues that Hero would rather not deal with right now; a big new idea arrives to challenge the Hero; the big new idea paves the way for a second action burst coming in HGS #15

15. An action burst where action or energy or dramatic confrontation kicks things upward; the Hero experiences a false victory or at least believes he has fought the adversary to a draw so ultimate goal does not seem so impossible anymore; a fleeting sense of security for the Hero arrives, soon to be dashed; a strong romance relationship can motivate the Hero through the action burst.

16. The energy coming out of HGS#15 continues to rise not as more physical action but as a growing intensity of conflict; the Hero feels greater confidence in his abilities and understanding and redirects himself to the ultimate physical goal; the Hero discovers some new point of view toward the central story conflict; the third step in character growth can take place here (or in HGS #17) overcoming the Hero's inner conflict.

17. Final preparations are completed for the act climax showdown with adversary or adversary agents; the strength of the adversary is demonstrated again in the most person terms for the Hero; the ticking clock approaches zero hour or the high stakes threat draws near; the Hero's strength

of courage is on display as he demonstrates why she is exceptional – often through the third step in character growth, overcoming his inner conflict (if not in HGS #16)

18. A longer than average sequence; an act II climax that hits peak of action but does not fully resolve the central story question; the Hero demonstrates his newly evolved self; the Hero believes he has conquered inner conflict; <u>Stunning Surprise #2</u> that provides the biggest reversal for the Hero in the entire story – usually to the negative; in romantic comedies, it's often at Stunning Surprise #2 that the central pretense or fraud in the romance gets revealed and the pain of betrayal tears the lovers apart, apparently for good.

ACT III

(Note: The dramatic requirements for Act III are: Hero must bring about finale himself; Hero's plan for victory pursued through Act II has been destroyed or rendered inoperable by stunning surprise #2 so Hero must improvise his way to resolution); the obligatory scene must occur; every key subplot must be resolved; a denouement wrap-up must conclude the story. Act III contains from 2 to 5 Hero goal sequences. Most common is three.)

Two Sequences (Most likely an action movie or where stunning surprise #2 is a reversal to the positive for Hero)

> 19. Obligatory scene

> 20. Denouement

Three Sequences

> Stunning surprise #2 so harshly negative, this is needed for Hero to clear his head and rise again before beginning the obligatory scene. Tries to regress back behind self-protective emotional shield once more only to find it no longer effective and now prepared for final showdown in #20. Extra sequence needed to wrap up some subplots and/or relationships before moving to obligatory scene #20.

Four Sequences

> Several strong subplots must be wrapped up before the obligatory scene. Entirely new location elements or circumstances must be established to resolve the story.

Five Sequences

> Rare because it pushed the limits of audience patience. Any elongated resolution must crackle with inventive conflict and unexpected payoffs.

Obligatory scene

Denouement

<u>Eric Edson Short Version</u>

Act I (Story Set-Up)
      Inciting incident
            Moment when story begins
      Stunning Surprise 1
            Surprise event that ends Act I and begins Act II, putting Hero in new world

Act II (Rising Conflict)
      Midpoint
            • Different from mood and style from rest of film and frequently has a transitional montage covered with music
            • Scenes serve as an emotional or physical point of no return
            • Hero's conflict with the adversary becomes personal
            • Love stories or romantic comedies its often here that lovers kiss or make love or same-sex buddies work together as a true team for the first time
            • Can include an unmasking that's either metaphorical or literal
            • Midpoint scenes most often contain the second crucial step in character growth
            • A ticking clock countdown often begins at the midpoint to increase suspense
            • Often a literal or metaphorical death as a ritual rite of passage for the Hero
      Climax
            Dramatic action rises to a crescendo and the Hero's expected victory appears to be near
      Stunning Surprise 2
            Surprise dramatic reversal that ends Act II by destroying the Hero's plan for victory while launching Act III; often is Hero's darkest hour

Act III (Resolution)
      Obligatory scene
            Final showdown between Hero and Adversary that resolves the main plot question once and for all
      Denouement
            Wraps up all plot loose ends and relationships

Frank Daniels
USC Approach

1. First, a hook to excite the viewer's curiosity. Then, the exposition answering who, what, when, and where. Show a glimpse of the life of the protagonist before the story gets under way. This first sequence ends with the inciting incident.

2. Protagonist tries to reestablish the status quo disrupted by the inciting incident, fails, and is faced with a worse predicament. Gulino says that this sequence poses "the dramatic question that will shape the rest of the picture." This is the end of the first act.

3. The protagonist attempts to solve the problem presented at the end of the first act.

4. The solution from the last sequence is seen to fail, and the protagonist tries one or more desperate measures to restore the status quo. The end of this sequence is the midpoint/first culmination/crisis, which brings a major revelation or reversal. The audience should be tempted to guess the outcome of the story.

5. The protagonist deals with the ramifications of the first culmination. Sometimes new characters are introduced, or new opportunities discovered in the fifth segment. This segment may also deal heavily with subplots.

6. Last sequence of the second act, and the second culmination. The protagonist has exhausted all the easy courses of action, and directly addresses the central dramatic question. The audience should be tempted to guess the outcome of the story, although the obvious answer may often be a mirror opposite of how the film actually ends.

7. The apparent solution of the central dramatic question in sequence F shows its problems here. The stakes are raised. The effect of a long dangling cause may occur. The story is seen in a new light, and the protagonist might need to reverse his goals.

8. The tension created by the inciting incident is truly resolved. Consider this resolution in light of the hints from the first and second culminations. Any remaining subplots are resolved. There may be a brief epilogue. The last sequence may in some way (visually?) recall the first sequence.

Opening Image – A visual that represents the struggle & tone of the story. A snapshot of the main character's problem, before the adventure begins.

Set-up – Expand on the "before" snapshot. Present the main character's world as it is, and what is missing in their life.

Theme Stated (happens during the Set-up) – What your story is about; the message, the truth. Usually, it is spoken to the main character or in their presence, but they don't understand the truth…not until they have some personal experience and context to support it.

Catalyst – The moment where life as it is changes. It is the telegram, the act of catching your loved-one cheating, allowing a monster onboard the ship, meeting the true love of your life, etc. The "before" world is no more, change is underway.

Debate – But change is scary and for a moment, or a brief number of moments, the main character doubts the journey they must take. Can I face this challenge? Do I have what it takes? Should I go at all? It is the last chance for the hero to chicken out.

Break Into Two (Choosing Act Two) – The main character makes a choice and the journey begins. We leave the "Thesis" world and enter the upside-down, opposite world of Act Two.

B Story – This is when there's a discussion about the Theme – the nugget of truth. Usually, this discussion is between the main character and the love interest. So, the B Story is usually called the "love story".

The Promise of the Premise – This is the fun part of the story. This is when Craig Thompson's relationship with Raina blooms, when Indiana Jones tries to beat the Nazis to the Lost Ark, when the detective finds the most clues and dodges the most bullets. This is when the main character explores the new world and the audience is entertained by the premise they have been promised.

Midpoint – Dependent upon the story, this moment is when everything is "great" or everything is "awful". The main character either gets everything they think they want ("great") or doesn't get what they think they want at all ("awful"). But not everything we think we want is what we actually need in the end.

Bad Guys Close In – Doubt, jealousy, fear, foes both physical and emotional regroup to defeat the main character's goal, and the main character's "great"/"awful" situation disintegrates.

All is Lost – The opposite moment from the Midpoint: "awful"/"great". The moment that the main character realizes they've lost everything they gained, or everything they now have has no meaning. The initial goal now looks even more impossible than before. And here, something or someone dies. It can be physical or emotional, but the death of something old makes way for something new to be born.

Dark Night of the Soul – The main character hits bottom, and wallows in hopelessness. The *Why hast thou forsaken me, Lord?* moment. Mourning the loss of what has "died" – the dream, the goal, the mentor character, the love of your life, etc. But, you must fall completely before you can pick yourself back up and try again.

Break Into Three (Choosing Act Three) – Thanks to a fresh idea, new inspiration, or last-minute Thematic advice from the B Story (usually the love interest), the main character chooses to try again.

Finale – This time around, the main character incorporates the Theme – the nugget of truth that now makes sense to them – into their fight for the goal because they have experience from the A Story and context from the B Story. Act Three is about Synthesis!

Final Image – opposite of Opening Image, proving, visually, that a change has occurred within the character.

II. Mythology Sequence

Departure
      Call to Adventure
      Refusal of the Call
      Supernatural Aid
      Crossing First Threshold
      Belly of the Whale
Initiation
      Road of Trials
      Meeting With Goddess
      Woman as Temptress
      Atonement With Father
      Apotheosis
      Ultimate Boon
Return
      Refusal of Return
      Magic Flight
      Rescue From Without
      Crossing Return Threshold
      Master of Two Worlds
      Freedom to Live

Hero's Journey

THE ORDINARY WORLD. The hero, uneasy, uncomfortable or unaware, is introduced sympathetically so the audience can identify with the situation or dilemma. The hero is shown against a background of environment, heredity, and personal history. Some kind of polarity in the hero's life is pulling in different directions and causing stress.

THE CALL TO ADVENTURE. Something shakes up the situation, either from external pressures or from something rising up from deep within, so the hero must face the beginnings of change.

REFUSAL OF THE CALL. The hero feels the fear of the unknown and tries to turn away from the adventure, however briefly. Alternately, another character may express the uncertainty and danger ahead.

MEETING WITH THE MENTOR. The hero comes across a seasoned traveler of the worlds who gives him or her training, equipment, or advice that will help on the journey. Or the hero reaches within to a source of courage and wisdom.

CROSSING THE THRESHOLD. At the end of Act One, the hero commits to leaving the Ordinary World and entering a new region or condition with unfamiliar rules and values.

TESTS, ALLIES AND ENEMIES. The hero is tested and sorts out allegiances in the Special World.

APPROACH. The hero and newfound allies prepare for the major challenge in the Special world.

THE ORDEAL. Near the middle of the story, the hero enters a central space in the Special World and confronts death or faces his or her greatest fear. Out of the moment of death comes a new life.
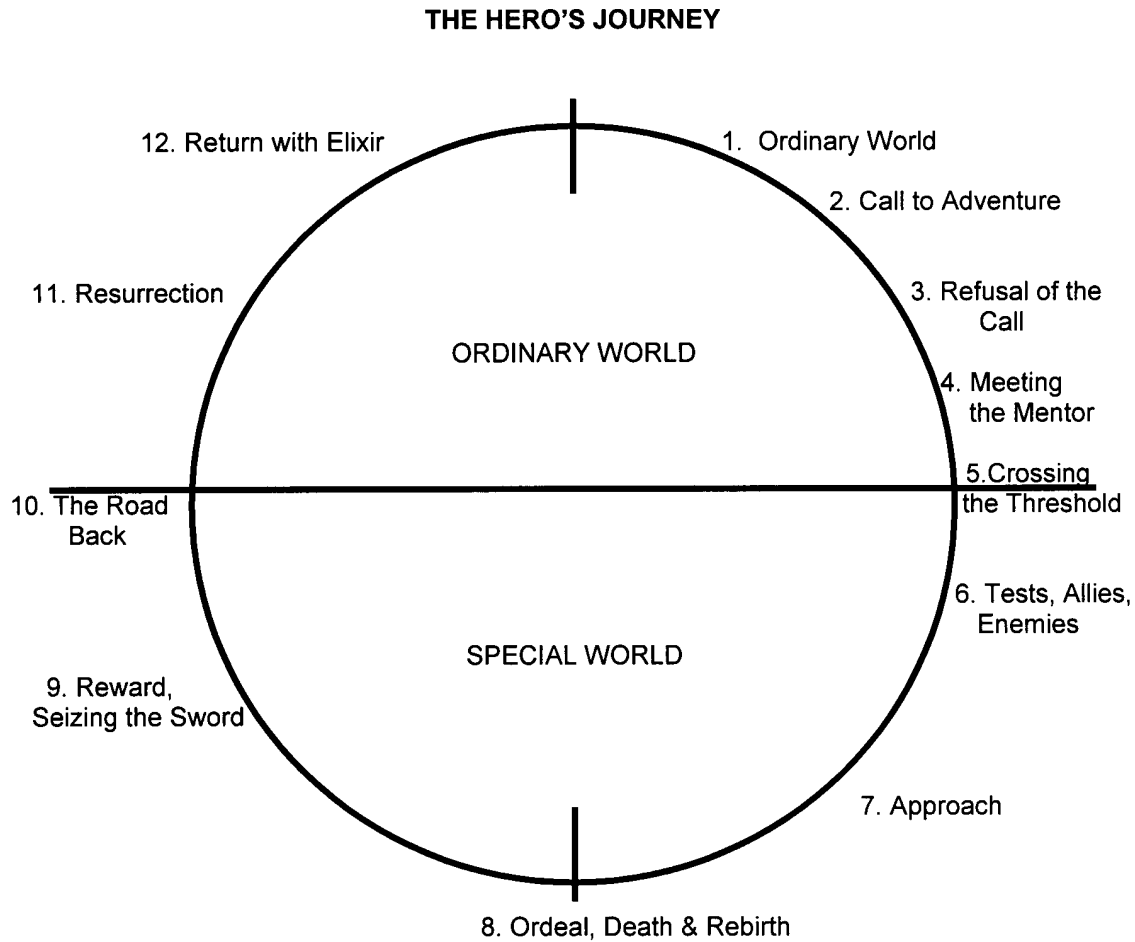
THE REWARD. The hero takes possession of the treasure won by facing death. There may be celebration, but there is also danger of losing the treasure again.

THE ROAD BACK. About three-fourths of the way through the story, the hero is driven to complete the adventure, leaving the Special World to be sure the treasure is brought home. Often a chase scene signals the urgency and danger of the mission.
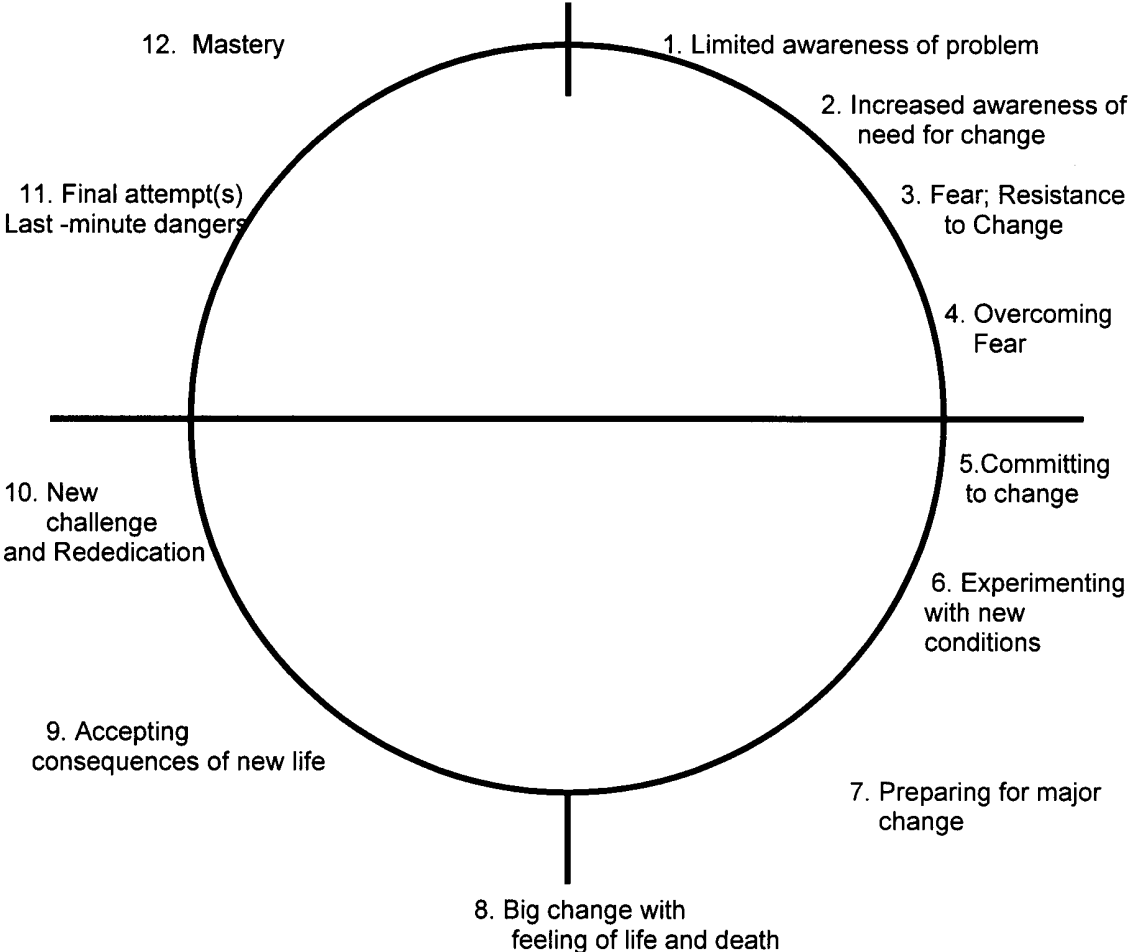
THE RESURRECTION. At the climax, the hero is severely tested once more on the threshold of home. He or she is purified by a last sacrifice, another moment of death and rebirth, but on a higher and more complete level. By the hero's action, the polarities that

were in conflict at the beginning are finally resolved.

RETURN WITH THE ELIXIR. The hero returns home or continues the journey, bearing some element of the treasure that has the power to transform the world as the hero has been transformed.

THE HERO'S JOURNEY

12. Return with Elixir

1. Ordinary World

2. Call to Adventure

11. Resurrection

3. Refusal of the Call

ORDINARY WORLD

4. Meeting the Mentor

5. Crossing the Threshold

10. The Road Back

6. Tests, Allies, Enemies

SPECIAL WORLD

9. Reward, Seizing the Sword

7. Approach

8. Ordeal, Death & Rebirth

THE HERO'S INNER JOURNEY

12. Mastery

1. Limited awareness of problem

2. Increased awareness of need for change

11. Final attempt(s) Last -minute dangers

3. Fear; Resistance to Change

4. Overcoming Fear

10. New challenge and Rededication

5. Committing to change

6. Experimenting with new conditions

9. Accepting consequences of new life

7. Preparing for major change

8. Big change with feeling of life and death

The Heroine's Journey
(Adapted from Maureen Murdock)

STAGE

1.   SEPARATION FROM THE FEMININE

2.   IDENTIFICATION WITH THE MASCULINE & GATHERING OF ALLIES

3.   ROAD OF TRIALS, MEETING OGRES & DRAGONS

4.   FINDING THE BOON OF SUCCESS

5.   AWAKENING TO FEELINGS OF SPIRITUAL ARIDITY: DEATH

6.   INITIATION & DESCENT TO THE GODDESS

7.   URGENT YEARNING TO RECONNECT WITH THE FEMININE

8.   HEALING THE MOTHER/DAUGHTER SPLIT

9.   HEALING THE WOUNDED MASCULINE

10.   INTEGRATION OF MASCULINE & FEMININE

THE ARCHETYPES

ARCHETYPES are recurring patterns of human behavior, symbolized by standard types of characters in movies and stories.

HEROES

Central figures in stories. Everyone is the hero of his or her own myth.

SHADOWS

Villains and enemies, perhaps the enemy within. The dark side of the Force, the repressed possibilities of the hero, his or her potential for evil. Can be other kinds of repression, such as repressed grief, anger, frustration or creativity that is dangerous if it doesn't have an outlet.

MENTORS

The hero's guide or guiding principles. Yoda, Merlin, a great coach or teacher.

HERALD

One who brings the Call to Adventure. Could be a person or an event.

THRESHOLD GUARDIANS

The forces that stand in the way at important turning points, including jealous enemies, professional gatekeepers, or your own fears and doubts.

SHAPESHIFTERS

In stories, creatures like vampires or werewolves who change shape. In life, the shapeshifter represents change. The way other people (or our perceptions of them) keep changing. The opposite sex, the way people can be two-faced.

TRICKSTERS

Clowns and mischief-makers, Bugs Bunny and Daffy Duck, Richard Pryor and Eddie Murphy. Our own mischievous subconscious, urging us to change.

ALLIES

Characters who help the hero through the change. Sidekicks, buddies, girlfriends who advise the hero through the transitions of life.

1. The Ordinary World can be communicated efficiently in a single image. The backstory of the hero can be assumed based on what we see about his/her appearance, behavior, social status, etc.

2. The Call to Adventure, IMHO, is essential. The audience needs to know there is something at stake, something happening that the hero must react to.

3. Refusal is useful to establish fear, suspense, and to tell you something about the hero, but it's not strictly necessary. So cut that from your abbreviated Hero's Journey. Or, acknowledge it quickly and efficiently, with a single look of doubt on the hero's face, quickly overcome.

4. Meeting the Mentor, again, is useful but not necessary. It can be implied by the hero's belief system, indicated with a glance at some talisman or symbolic object that suggests the hero's source of inspiration, or it can just be left out altogether.

5. Crossing the Threshold is fairly important, signalling that the hero is now committed to the adventure. But in a really compressed version, you could just skip this step and the next two (Tests/Allies/Enemies and Approach), and cut directly to the Ordeal. As with all the steps, there is a quick short-hand way to represent this movement — the hero simply crosses a bridge, goes up a flight of steps, enters a new room.

6. Tests, Allies, Enemies allows the hero and audience time to marvel at the new world and to build personal connections. In the short form, the hero may simply glance at the wonders of the new world and move on directly to the ordeal.

7. Approach is used to deepen character and relationships, create suspense and give the heroes time to bond and prepare for the Ordeal. None of this may be necessary in the super-short form.

8. Ordeal is absolutely essential. There's no story without it. Ideally this should be a difficult test that threatens the hero's life or sense of self, and that makes the audience think the hero has died or failed.

9. Reward is also vital to our sense of a story. There must be some consequence for the hero's action. THE STORY CAN END HERE. This is acknowledged in the fairy tale theory of story construction offered by Vladimir Propp. (I write about this in a chapter in my new book, MEMO FROM THE STORY DEPARTMENT.) Sometimes the hero just kills the dragon and claims the princess, and that's that. If you take the off-ramp at this point, the Reward takes on some of the qualities of the Return with the Elixir, summing up the theme of the story and giving the audience a moral viewpoint on what happened.

10. But many stories extend the narrative and create suspense about the final outcome. That's the job of THE ROAD BACK, where some new development or challenge arises, or where the hero has to summon willpower to finish the job despite further resistance. (In Propp's sample of

103 Russian fairy tales, many of them continue at this point with episodes describing the hero's journey to the court of the king and his efforts to claim his reward.) The Road Back is not strictly necessary to fulfill the contract of the Hero's Journey, but it's amazing how it asserts itself even in the shortest versions of the narrative. Often it's expressed as a chase scene, with the hero fleeing from or chasing villains, and we only need one shot of the hero running to get all the benefits of this step.

11. Even in the short form, there is room for a Resurrection, a second visit to the death-and-rebirth territory of the Ordeal. For example, the hero might seem to fail at the Ordeal, quickly learn his lesson, and come back for a second match with the opponent, at which he may seem to die and be reborn all over again.

12. Return with the Elixir is the audience's takeaway, and in a highly-compressed narrative could be a freeze-frame ending or a little visual treat that sends the audience away laughing or nodding in recognition. Or you pop in a surprise image that shocks the audience or suggests a future development.

III. Psychology Sequence

Origins & History of Consciousness
Erich Neumann

Part I
The Mythological Stages In the Evolution of Consciousness

A. The Creation Myth
   1. The Uroboros
   2. The Great Mother
   3. The Separation of the World Parents: The Principle of Opposites
B. The Hero Myth
   1. The Birth of the Hero
   2. The Slaying of the Mother
   3. The Slaying of the Father
C. The Transformation Myth
   1. The Captive and the Treasure
   2. Transformation, or Osiris

Part II
Psychological Stages In The Development of Personality

A. The Original Unity
   1. Centroversion and Ego Formation
   2. The Ego Germ in the Original Uroboric Situation
   3. Development of the Ego out of the Uroboros
   4. Centroversion in Organisms on the Uroboric Level
   5. Centroversion, Ego and Consciousness
   6. Further Phases of Ego Development

B. The Separation of the Systems
   1. Centroversion and Differentiation
   2. The Fragmentaion of Archetypes
   3. Exhaustion of Emotional Components: Rationalization
   4. Secondary Personalization
   5. The Transformation of Pleasure-Pain Components
   6. The Formation of Authorities Within the Personality
   7. The Synthetic Function of the Ego
C. The Balance and Crisis of Consciousness
   1. Compensation of the Separated Systems
   2. The Schism of the Systems: Culture in Crisis

D. Centroversion and the Stages of Life
   1. Prolongation of Childhood and Differentiation of Consciousness

2. Activation of Collective Unconscious and Ego Changes
3. Self-Realization of Centroversion in the Second Half of Life
    <u>Correspondence Between Stages of Consciousness & Personality</u>

Stages Evolution of Consciousness	Stages in Personality
Creation Myth	**Original Sin**
- Uroboros	- Centroversion/Ego Form
- Great Mother	- Ego germ in the original uroboric situation
- Separation of Parents	- Development of ego from uroboros
	- Centroversion in organisms on the uroboric level
	-Centroversion, ego and consciousness
	- Further phases of ego development
Hero Myth	**Separation**
- Birth	- Centroversion & Differentiation
- Slaying Mother	- Fragmentation of Archetypes
- Slaying Father	- Exhaustion of emotional components
	- Secondary personalization
	- Transformation of pleasure-pain components
	- Formation of authorities within personality
	- Synthetic function of the ego
Transformation Myth	**Balance**
- The Captive & The Treasure	- Compensation of separated systems (balance)
- Transformation of Osiris	- Schism of the systems (crisis)
	Conversion & Stages of Life
	- Prolongation of childhood and differentiation of consciousness
	- Activation of collective unconsciousness and ego changes in puberty
	- Self-realization of controversion in the second half of life

Freud's Sexual Stages

Oral Stage (0-1 year)

The first stage of personality development where libido is centered in a baby's mouth. It gets much satisfaction from putting all sorts of things in its mouth to satisfy libido, and thus its id demands. Which at this stage in life are oral, or mouth orientated, such as sucking, biting, and breast-feeding.

Freud said oral stimulation could lead to an oral fixation in later life. We see oral personalities all around us such as smokers, nail-biters, finger-chewers, and thumb suckers. Oral personalities engage in such oral behaviors particularly when under stress.

Anal Stage (1-3 years)

The libido now becomes focused on the anus and the child derives great pleasure from defecating. The child is now fully aware that they are a person in their own right and that their wishes can bring them into conflict with the demands of the outside world (i.e. their ego has developed).

Freud believed that this type of conflict tends to come to a head in potty training, in which adults impose restrictions on when and where the child can defecate. The nature of this first conflict with authority can determine the child's future relationship with all forms of authority.

Early or harsh potty training can lead to the child becoming an anal-retentive personality who hates mess, is obsessively tidy, punctual and respectful of authority. They can be stubborn and tight-fisted with their cash and possessions. This is all related to pleasure got from holding on to their faeces when toddlers, and their mum's then insisting that they get rid of it by placing them on the potty until they perform!

Not as daft as it sounds. The anal expulsive, on the other hand, underwent a liberal toilet-training regime during the anal stage. In adulthood the anal expulsive is the person who wants to share things with you. They like giving things away. In essence they are 'sharing their s**t'! An anal-expulsive personality is also messy, disorganized and rebellious.

Phallic Stage (3 to 5 or 6 years)

Sensitivity now becomes concentrated in the genitals and masturbation (in both sexes) becomes a new source of pleasure. The child becomes aware of anatomical sex differences, which sets in motion the conflict between erotic attraction, resentment, rivalry, jealousy and fear which Freud called the **Oedipus complex** (in boys) and the **Electra complex** (in girls) This is resolved through the process of identification which involves the child adopting the characteristics of the

same sex parent.

Oedipus Complex

. The most important aspect of the phallic stage is the **Oedipus complex**. This is one of Freud's most controversial ideas and one that many people reject outright.
The name of the Oedipus complex derives from Greek myth where Oedipus, a young man, kills his father and marries his mother. Upon discovering this he pokes his eyes out and becomes blind. This Oedipal is the generic (i.e. general) term for both Oedipus and Electra complexes.

In the young boy, the Oedipus complex or more correctly conflict, arises because the boy develops sexual (pleasurable) desires for his mother. He wants to possess his mother exclusively and get rid of his father to enable him to do so. Irrationally, the boy thinks that if his father were to find out about all this, his father would take away what he loves the most. In the phallic stage what the boy loves most is his penis. Hence the boy develops **castration anxiety**.

A problem the little boy then sets out to resolve by imitating, copying and joining in masculine dad-type behaviors. This is called **identification**, and is how the three-to-five year old boy resolves his Oedipus complex. Identification means internally adopting the values, attitudes and behaviors of another person. The consequence of this is that the boy takes on the male gender role, and adopts an ego ideal and values that become the superego.

Freud (1909) offered the **little Hans** case study as evidence for the oedipus complex.

Electra Complex

For girls, the Oedipus or **Electra complex** is less than satisfactory. Briefly, the girl desires the father, but realizes that she does not have a penis. This leads to the development of **penis envy** and the wish to be a boy.
The girl resolves this by repressing her desire for her father and substituting the wish for a penis with the wish for a baby. The girl blames her mother for her 'castrated state' and this creates great tension. The girl then **represses** her feelings (to remove the tension) and identifies with the mother to take on the female gender role.

Latency Stage (5 or 6 to puberty)

No further psychosexual development takes place during this stage (latent means hidden). The libido is dormant. Freud thought that most sexual impulses are repressed during the latent stage and sexual energy can be sublimated (re: defense mechanism) towards school work, hobbies and friendships. Much of the child's energies arc channeled into developing new skills and acquiring new knowledge and play becomes largely confined to other children of the same gender.

Genital Stage (puberty to adult)

Is the last stage of Freud's psychosexual theory of personality development and begins in puberty. It is a time of adolescent sexual experimentation, the successful resolution of which is settling down in a loving one-to-one relationship with another in our 20's or so. Sexual instinct is directed to heterosexual pleasure, rather than self pleasure during the phallic stage.

For Freud, the proper outlet of the sexual instinct in adults was through heterosexual intercourse. Fixation and conflict may prevent this with the consequence that sexual perversions may develop. For example, fixation at the oral stage may result in a person gaining sexual pleasure primarily from kissing and oral sex, rather than sexual intercourse.

The Life Cycle Completed
<u>Erick Erickson's</u>

1. Trust vs. Mistrust

Is the world a safe place or is it full of unpredictable events and accidents waiting to happen?

Erikson's first psychosocial crisis occurs during the first year or so of life (like Freud's oral stage of psychosexual development). The crisis is one of trust vs. mistrust.

During this stage the infant is uncertain about the world in which they live. To resolve these feelings of uncertainty the infant looks towards their primary caregiver for stability and consistency of care.

If the care the infant receives is consistent, predictable and reliable they will develop a sense of trust which will carry with them to other relationships, and they will be able to feel secure even when threatened.

Success in this stage will lead to the virtue of **hope**. By developing a sense of trust, the infant can have hope that as new crises arise, there is a real possibility that other people will be there are a source of support. Failing to acquire the virtue of hope will lead to the development of fear.

For example, if the care has been harsh or inconsistent, unpredictable and unreliable then the infant will develop a sense of mistrust and will not have confidence in the world around them or in their abilities to influence events.

This infant will carry the basic sense of mistrust with them to other relationships. It may result in anxiety, heightened insecurities, and an over feeling of mistrust in the world around them.

Consistent with Erikson's views on the importance of trust, research by Bowlby and Ainsworth has outlined how the quality of early experience of attachment can effect relationships with others in later life.

2. Autonomy vs. Shame and Doubt

The child is developing physically and becoming more mobile. Between the ages of 18 months and three, children begin to assert their independence, by walking away from their mother, picking which toy to play with, and making choices about what they like to wear, to eat, etc.

The child is discovering that he or she has many skills and abilities, such as putting on clothes and shoes, playing with toys etc. Such skills illustrate the child's growing sense of independence and autonomy. Erikson states it is critical that parents allow their children to explore the limits of their abilities within an encouraging environment which is tolerant of failure.

For example, rather than put on a child's clothes a supportive parent should have the patience to allow the child to try until they succeed or ask for assistance.

So, the parents need to encourage the child to becoming more independent whilst at the same time protecting the child so that constant failure is avoided.

A delicate balance is required from the parent .... they must try not to do everything for the child but if the child fails at a particular task they must not criticize the child for failures and accidents (particularly when toilet training). The aim has to be "self control without a loss of self-esteem" (Gross, 1993). Success in this stage will lead to the virtue of **will**.

If children in this stage are encouraged and supported in their increased independence, they become more confident and secure in their own ability to survive in the world.

If children are criticized, overly controlled, or not given the opportunity to assert themselves, they begin to feel inadequate in their ability to survive, and may then become overly dependent upon others, lack self-esteem, and feel a sense of shame or doubt in their own abilities.

3. Initiative vs. Guilt

Around age three and continuing to age five, children assert themselves more frequently. These are particularly lively, rapid-developing years in a child's life. According to Bee (1992) it is a "time of vigor of action and of behaviors that the parents may see as aggressive".

During this period the primary feature involves the child regularly interacting with other children at school. Central to this stage is play, as it provides children with the opportunity to explore their interpersonal skills through initiating activities.

Children begin to plan activities, make up games, and initiate activities with others. If given this opportunity, children develop a sense of initiative, and feel secure in their ability to lead others and make decisions.

Conversely, if this tendency is squelched, either through criticism or control, children develop a sense of guilt. They may feel like a nuisance to others and will therefore remain followers, lacking in self-initiative.

The child takes initiatives which the parents will often try to stop in order to protect the child. The child will often overstep the mark in his forcefulness and the danger is that the parents will

tend to punish the child and restrict his initiatives too much.

It is at this stage that the child will begin to ask many questions as his thirst for knowledge grows. If the parents treat the child's questions as trivial, a nuisance or embarrassing or other aspects of their behavior as threatening then the child may have feelings of guilt for "being a nuisance".

Too much guilt can make the child slow to interact with others and may inhibit their creativity. Some guilt is, of course, necessary otherwise the child would not know how to exercise self control or have a conscience.

A healthy balance between initiative and guilt is important. Success in this stage will lead to the virtue of **purpose**.

4. Industry (competence) vs. Inferiority

Children are at the stage where they will be learning to read and write, to do sums, to make things on their own. Teachers begin to take an important role in the child's life as they teach the child specific skills.

It is at this stage that the child's peer group will gain greater significance and will become a major source of the child's self esteem. The child now feels the need to win approval by demonstrating specific competencies that are valued by society, and begin to develop a sense of pride in their accomplishments.

If children are encouraged and reinforced for their initiative, they begin to feel industrious and feel confident in their ability to achieve goals. If this initiative is not encouraged, if it is restricted by parents or teacher, then the child begins to feel inferior, doubting his own abilities and therefore may not reach his or her potential.

If the child cannot develop the specific skill they feel society is demanding (e.g. being athletic) then they may develop a sense of inferiority. Some failure may be necessary so that the child can develop some modesty. Yet again, a balance between competence and modesty is necessary. Success in this stage will lead to the virtue of **competence**.

5. Identity vs. Role Confusion

During adolescence, the transition from childhood to adulthood is most important. Children are becoming more independent, and begin to look at the future in terms of career, relationships, families, housing, etc. The individual wants to belong to a society and fit in.

This is a major stage in development where the child has to learn the roles he will occupy as an adult. It is during this stage that the adolescent will re-examine his identity and try to find out exactly who he or she is. Erikson suggests that two identities are involved: the sexual and the occupational.

According to Bee (1992), what should happen at the end of this stage is "a reintegrated sense of self, of what one wants to do or be, and of one's appropriate sex role". During this stage the body image of the adolescent changes.

Erikson claims that the adolescent may feel uncomfortable about their body for a while until they can adapt and "grow into" the changes. Success in this stage will lead to the virtue of **fidelity**.

Fidelity involves being able to commit one's self to others on the basis of accepting other even when there may be ideological differences.

During this period, they explore possibilities and begin to form their own identity based upon the outcome of their explorations. Failure to established a sense of identity within society ("I don't know what I want to be when I grow up") can lead to role confusion. Role confusing involves the individual not being sure about themselves or their place in society.

In response to role confusion or **identity crisis** an adolescent may begin to experiment with different lifestyles (e.g. work, education or political activities). Also pressuring someone into an identity can result in rebellion in the form of establishing a negative identity, and in addition to this feelings of unhappiness.

6. Intimacy vs. Isolation

Occurring in young adulthood (ages 18 to 40), we begin to share ourselves more intimately with others. We explore relationships leading toward longer term commitments with someone other than a family member.

Successful completion of this stage can lead to comfortable relationships and a sense of commitment, safety, and care within a relationship. Avoiding intimacy, fearing commitment and relationships can lead to isolation, loneliness, and sometimes depression. Success in this stage will lead to the virtue of **love**.

7. Generativity vs. Stagnation

During middle adulthood (ages 40 to 65), we establish our careers, settle down within a relationship, begin our own families and develop a sense of being a part of the bigger picture.

We give back to society through raising our children, being productive at work, and becoming

involved in community activities and organizations.

By failing to achieve these objectives, we become stagnant and feel unproductive. Success in this stage will lead to the virtue of **care**.

8. Ego Integrity vs. Despair

As we grow older (65 years and over) and become senior citizens, we tend to slow down our productivity, and explore life as a retired person. It is during this time that we contemplate our accomplishments and are able to develop integrity if we see ourselves as leading a successful life.

Erik Erikson believed if we see our lives as unproductive, feel guilt about our pasts, or feel that we did not accomplish our life goals, we become dissatisfied with life and develop despair, often leading to depression and hopelessness.

Success in this stage will lead to the virtue of **wisdom**. Wisdom enables a person to look back on their life with a sense of closure and completeness, and also accept death without fear.

Symbols of Transformation
Carl Jung

In 1912, at the age of thirty-seven, Jung published *Transformations and Symbols of the Libido*. In 1952 it was revised and republished as Symbols of Transformation. It is a milestone in the Jungian system because it marked Jung's divergence from the psychoanalytic school of Freud. Soon after it was published it became his most widely known and influential book.

As Jung notes in the Forward to *Symbols* it is an extended "practical analysis of the prodromal stages of schizophrenia." The subject of the analysis was a one of Jung's patients named Miss Miller. Jung makes clear that context is a key concern in the book's Forward noting that he is attempting to "establish the meaning of the archetypal context." The stages explored are the following:

Transformation of Libido

Origin of the Hero

Symbols of the Mother and Rebirth

Battle for Deliverance from the Mother

The Dual Mother

The Sacrifice

Stanislov Grof

Pre-birth Sequence And Psychohistory

A radical and unique understanding of sequence revolves around the pre-birth experience. This idea is one of the tenets of the emerging disciplines of Psychohistory and Prenatal Psychology contained in the theories of people like Lloyd deMause, Stanislov Grof, Francis Mott, Elizabeth Fehr and Gustav Graber. The idea is that consciousness begins before (rather than after) birth and that the major sequential symbolism is contained in the nine month period inside the mother's womb from gestation to birth.

One of the first to suggest a type of pre-birth consciousness and psychology was Otto Rank in his 1923 *The Trauma of Birth*. But it was a book that was a major cause for Freud cutting himself off from the brilliant young psychologist. Freud's efforts at downgrading Ranks birth trauma theories were effective within the overall psychoanalytic community but the idea was far too important to go away even with the curse of Freud himself. In 1949, a quarter century after Ranks work went out of print, Nando Fodor released a book called *The Search for the Beloved*. It was a key event in reintroducing the idea of birth trauma into psychoanalytic thought.

Today, some of the most important work in pre-birth psychology is being done by Stanislov Grof. His research is contained in a number of central books, the key ones being *Beyond The Brain* (1990), *Realms of The Human Unconscious* (1994) and *The Cosmic Game* (1998). The basis of Grof's theories was his observation of several thousand psychoanalytic sessions in which subjects combined powerful psychoactive substances like LSD with a number of non-drug therapeutic methods. These served as catalysts to open the unconscious processes. Subjects tended to move farther and farther back in time until they were engaged in the process of biological birth.

Grof's subjects reported a distinct archetypal sequence which moved from an initial condition undifferentiated unity with the womb, to an experience of sudden fall and separation from the primal organismic unity, to a highly charged life and death struggle with the contracting uterus and the birth canal, culminating in the experience of complete annihilation. This was followed by an experience of liberation which was perceived not only as physical birth but as spiritual rebirth.

Grof posited four "Basic Perinatal Matrices" which he felt his patients regularly relived under the influence of LSD. The sequence and description of these matrices are:

Primal Union With Mother

In the womb, fantasies of paradise, unity with God or Nature, sacredness, "oceanic" ecstasy.

Antagonism With Mother

Derived from the onset of labor, when the cervix is still closed. A feeling of being trapped and of futility, of crushing pressure, of unbearable suffering and hellish horrors, of being sucked into a whirlpool or swallowed by a terrifying monster, dragon or octopus.

Synergism With Mother

When the cervix opens and propulsion through the birth canal occurs. There are fantasies at this time of titanic fights, explosive discharges of atomic bombs and volcanoes all part of an overwhelmingly violent death- rebirth struggle.

Separation From Mother

Upon the termination of the birth struggle, after the first breath, there are feelings of liberation, salvation, love and forgiveness, along with fantasies of having been cleansed, unburdened and purged.

Again, there is an incredible similarity to the pattern of the other sequences we have found whether they be Erich Neumann's consciousness through history, Joseph Campbell's voyage of the hero in mythology, key dramatic structure in literature or the sequence in the life of Christ.

IV. Religious Sequence

Stages of Religion

A number of observers have recognized a sequential pattern in the development of civilization and the concurrent evolution of religion. Common stages identified by most researchers is the movement from hunting, to agriculture and then to the social communities of villages and the urban society of cities.

In *The New God Image*, Edward Edinger suggests a variation of this common sequence with the following six stages and key events contained within each stage.

Stage	Events
Animism	Hunting and gathering; animated world.
Matriarchy	Agriculture and settlement; earth mother
Hiearchical Polytheism	Cities development;urban society; patriarch
Tribal Monotheism	Ancient Hebrews; Yahweh as personal God
Universal Monotheism	Emergence of Christianity; god split
Individuation	Religion as phenomenology of psyche

Edinger elaborates on the various stages showing their relationship to psychic development. In the animism stage, the objective psyche was experienced in a diffuse way and spirits were everywhere - in animals, trees, places. The entire surrounding environment was animated.

With the evolution from hunting to agriculture, from animism to matriarchy, the "earth mother" became the primary symbol because food (life) now came from the ground rather than from animals. This was the stage when mankind began to recognize the cyclicality of life with the comings and goings of the seasons which brought annual crops. Fertility rites dominated during this period and vegetable symbolism took on an increasing importance. The death and rebirth imagery of the annual cycle was the dominate mythological pattern. The masculine archetype was subordinate to the feminine archetype because the earth was more important than the sky to the life of mankind.

In *The New God Image*, Edinger remarks that the Attis-Cybele myth was the dominant myth of this period. It told the story of the great mother and her son-lover who was castrated and died young, mourned like vegetation and then reborn the next year. As Edinger notes, it represents the feeble state of human consciousness at this stage which was still dominated by nature and the earth principle. The son-lover was reborn but he never achieved maturity just as the psyche had not achieved maturity at this time.

The move from agricultural settlements to urban environments marked the demise of the "great mother" and rise of the masculine principle. Matriarchy gave way to patriarchy in the next stage of hierarchical polytheism. The gods were no longer earth gods but now sky gods with Zeus the dominant god. The period of hierarchy begins with the King at the top of the hierarchy. Kingship was required to govern the new city states. Egypt and Greece cultures were dominant and much

of the central mythology was Norse and Germanic in origin. The period saw the beginning of technology, metalurgy and writing and Homer's *Iliad*.

The next stage was tribal monotheism created by the ancient Hebrews. The god was Yahweh and, unlike Zeus, he was a personal god. With the emergence of Christianity, the tribal monotheism of ancient Israel became universal and available to entire nations. The monotheism of one tribe now became available to all tribes. A new god image developed with Christianity. As Edinger notes, Israel's Yahweh was a Father-God whereas Christianity's god-image was a Son-God. Yahweh had two sons, though, and in order for Yahweh to turn into the all-good Christ-Son, he had to split off the all-bad Satan-Son. Although split off, the Satan son remained in the background to be dealt with later.

Interestingly, one of the key symbols of the Christian aeon Jung discusses in *Aion* is the fish symbol of Pisces. Jung finds a dual fish symbol through the Christian era. The first half of the Christian aeon was under Christ who was symbolized by the first fish. The second half of the aeon was under Satan, the split off son, who was symbolized by the second fish.

With the final phase of individuation, Edinger remarks that religious imagery comes to be understood as the phenomenology of the psyche. As we have shown, this was one of the central themes of Jung's Aion. It was also a central theme of Jung's *Answer to Job*.

The Christian Archetype

Edward Edinger

A startling sequential correspondence between the Rosarium Cycle and the life of Christ was explored by Jung during this late period of his life. As Jung noted in *Psychology and Religion* (Bollingen, 1958) "What happens in the life of Christ happens always and everywhere. In the Christian archetype all lives of this kind are prefigured." Again, a slim volume from Edinger provides an accessible key into this little known area of Jungian psychology. In *The Christian Archetype: A Jungian Commentary on the Life of Christ* (Inner City, 1987), Edinger notes the various sequential nodal points in the life of Christ:

Annunciation

Nativity

Flight from Egypt

Baptism

Triumphal Entry

Last Supper

Gethsemane

Arrest

Flagellation and Mocking

Crucifixion

Lamentation and Entombment

Resurrection and Ascension

Pentecost

V. Drama Sequence

Greek Tragedy Sequence

Gilbert Murray

The sequences found in mythology, religion and psychology also have a connection to dramatic structure. Gilbert Murray, the great classical scholar of the nineteenth century, provides a sequence of classic Greek tragedy. In "Excursus on the Ritual Forms Preserved in Greek Tragedy" Murray sees the basic cycle as a ritual reenactment of the death and rebirth of the Year Spirit. The ritual has four sequences:

First Sequence

The protagonist hero is Dionysus who is the personification of the Year Spirit. He meets an embodiment of evil and the opposites are constellated. A contest called *Agon* in Greek ensues.

Second Sequence

The defeat leads to a passion or suffering and a defeat of Dionysus, the Year Spirit. This is the *Pathos*.

Third Sequence

This is followed by the lamentation or the *Threnos*, on the part of the chorus, the observers of the drama.

Fourth Sequence

Then a miraculous enantiodromia takes place and the god remanifests, resurrects and reappears on another level. This is called the *Theophany*.

Briefly, this can be noted in short-hand in the following manner:

A contest called the *Agon* leads to defeat of hero

Passion or suffering after defeat leads to the *Pathos*

Lamentation or *Threnos* by the chorus, the observers

Hero remanifests and resurrects called the *Theophany*

VI. Astrological Sequence

Aion And Planetary Sequence

Carl Jung

Perhaps the largest, most all-encompassing view of cycles and sequence is contained in Carl Jung's late work *Aion* about the two thousand year cycle of the Christian era. The Jungian analyst Violet Staub de Laszo wrote in her Introduction to *Psyche and Symbol* "The edifice of C.G.Jung's work is reminiscent of a cathedral that has been built in the course of many centuries." If Jung's overall work is compared to an old cathedral then one of his final books *Aion: Researches Into The Phenomenology* Of The Self needs to be placed close to the altar in the cathedral.

It is one of the strangest books Jung ever wrote and one of his last projects, published when he was seventy-six. Like *Mysterium Coniunctionis* and all of Jung's late works, *Aion* was written after his grave illness of 1944 from which he never believed he would recover. When he did survive he felt these years were like a gift, given to accomplish some final purpose in his life. A type of rebirth. He decided he was going to write the way he wanted to and that his readers would have to make the major effort towards understanding.

The book *Aion* was one of the fruits of this late "rebirth" in Jung's life and for him gave expression to a type of "secret knowledge" he felt he possessed. In a private conversation to Margaret Ostrowski-Sachs, published in *Conversations with C.G.Jung*, Jung told her:

"Before my illness I had often asked myself if I were permitted to publish or even speak of my secret knowledge. I later set it all down in *Aion*. I realized it was my duty to communicate these thoughts, yet I doubted whether I was allowed to give expression to them. During my illness I received confirmation and I now knew that everything had meaning and that everything was perfect."

More than Jung writing *Aion*, the book seemed to write him. Jung remarks in a letter to his good friend Victor White in December of 1947 that he needed to express something but was not sure what it was:

"I simply had to write a new essay I did not know about what...In spite of everything, I felt forced to write on blindly, not seeing at all what I was driving at. Only after I had written about 25 pages in folio, it began to dawn on me that Christ - not the man but the divine being - was my secret goal."

Rather than something planned out like a number of his other works, Jung notes to White that *Aion* "came to me as a shock" and he felt "utterly unequal to such a task.

If Jung's overall work might be compared to a great cathedral, the "priest" of the cathedral was

less concerned with preaching the gospel to others as much as clarifying things in his own mind. After his illness it was therefore a time of deep reflection for Jung. His real life cathedral was his castle on the lake at Bollingen and he left it less and less.

But even for those who chose to make the journey to the Jungian Cathedral, it was still difficult to find the book *Aion* when they arrived. Rather than command a prominent place near the altar, it was more or less hidden from view. The "bookstore" of the cathedral, that publicity vehicle that parceled out pieces of Jungian thought to the general community, gave prominence to Jung's more accessible books such as *Memories, Dreams, Reflections*, *Psychological Types* and *Modern Man in Search of a Soul*. It left works such as *Mysterious Coniunctionis*, *Answer to Job* and *Aion* for the truly adventuresome to discover on their own terms as they left the main parts of the Jungian cathedral and ventured down into the basement to sift through old brittle, yellowed pages inside dusty boxes.

Aion was originally published in German in 1951. The central theme of the work he set felt forced to write, the book he notes that "he set it all down in" and was able to speak his "secret language" contained the broadest scope of anything he had ever written. Its time line was the entire Christian aeon of two thousand years from the birth of Christ to the year 2,000 and the second millennium.

In the Forward to *Aion*, Jung tells us that the theme of the book is the change of the psychic situation in the Christian aeon which coincides with the astrological conception of the Platonic month of the fishes or Pisces. Those familiar with astrology may recognize that the notion of the Platonic month is based on the astronomical procession of the equinoxes. The movement of the sun through each zodiacal sign is called the Platonic month. In the spring equinox of around 1 A.D., the beginning of the Christian aeon, the equinox left the sign of Aries and started into the sign of Pisces. Now, 2,000 years later, it is about to leave the sign of Pisces and enter that of Aquarius.

Aion is about this grand two thousand year cycle and the sequences contained within the cycle. Perhaps the best place to start when approaching Aion is with *The Aion Lectures* by Edward Edinger. These lectures were given at the Jung Institute of Los Angeles between 1988 and 1989 and, like Edinger's *Mysterium* lectures, also provide a short type of "Cliff Notes" to help one navigate the complex waters of the work.

As Edinger notes in the Forward to his book, "Jung's *Aion* laid the foundation for a whole new department of human knowledge, a scholarly discipline one might call archetypal psychohistory." It is a discipline based on the insights of depth psychology to the data of cultural history. "The historical process," writes Edinger, "can now be seen as the self-manifestation of the archetypes of the collective unconscious as they emerge and develop in time and space through the actions and fantasies of humanity.

While it is impossible to do justice to this awesome work in the space we have here, we can briefly touch on the broad symbolism Jung approaches in Aion. Pisces is symbolized by the fish

and Aquarius by the water carrier. The contextual symbolism is one between the dualities of inside and outside. The fish (Pisces) is contained within water while a water carrier (Aquarius) cannot be contained within water if he is to be a carrier of water. He (Aquarius) must be outside of the water. The aeon cycle therefore represents a change from being controlled by the container to being outside the container.

The fish may symbolize the psyche and Jung seems to be suggesting that the two eons will have a different relationship to the psyche. Jung might be suggesting that the context we have been discussing will evolve into a content and that a new context for humanity will evolve. The contextual symbolism which now contains humanity may be coming to the end of its cycle. The emerging symbolic struggle is to move out of water. As Edinger suggests in *The Aion Lectures*, with the coming Age of Aquarius "we have the image of a vessel, an allusion to the symbolism of the alchemical vessel and to the capacity to contain the psyche, rather than be contained by it." Instead of being a fish contained in a psychic fish pond, the individual becomes a conscious dispenser of the psyche.

Edinger suggests that Christ may have foreshadowed the age of the water carrier. Both Mark and Luke recount that Christ directed two of his disciples to make preparations for the last supper saying to them, "Go into the city and you will meet a man carrying a pitcher of water. Follow him." (Mark 14:13 and Luke 22:10) The man leads the disciples to the house in which they are to go to the upper room for the Passover meal of the last supper. And Christ was also seen as a water bearer and water dispenser. To the Samaritan woman at the well he said that if she had asked him for a drink, he would have dispensed eternal living water for her. (John 4:10)

But, as Edinger remarks, the water Christ dispensed did not generate more dispensers. Rather it generated fish contained in the water. The church, Edinger speculates, became the water carrier, the fish pond in which the faithful fish could swim. The great secret knowledge of Jung was the discovery of the containment, the water. "If my reading of the symbolism of *Aion* is correct," says Edinger, "the aeon of Aquarius will generate individual water carriers." This will mean that the psyche will no longer be carried by religious communities but instead it will be carried by conscious individuals. "This is the idea Jung puts forward in his notion of a continuing incarnation, the idea that individuals are to become the incarnating vessels of the Holy Spirit on an ongoing basis."

In *Aion* Jung provides the broadest contextual basis for symbolism he ever explored. The symbolic contextualism is the archetype of the God-image (the Self) and how this archetype has progressively revealed itself in the course of the Christian aeon. With the creation of this strange book Jung was finally able to gain a sense of peace in his final years. His secret knowledge was indeed "permitted" to be brought forth into the world. And with it, a foundation for a new science of a symbolism of culture.

VII. Alchemical Sequences

Jung returned to a full investigation of sequence towards the end of his life with the monumental *Mysterium Coniunctionis* and *Aion*. This time, though, the sequential appearance of symbols was placed in the context of the medieval symbolic system of alchemy and the symbolic system of astrology. Interestingly enough, with *Symbols* he started from the personal and worked outward. With *Mysterium* and *Aion* he starts with systems and works toward the personal. In effect, *Symbols* was an investigation from content to context while *Mysterium* and *Aion* are investigations from context to content.

But what led Jung to the study of alchemy? Why should a person turn in the middle of the twentieth century look back in time almost five hundred years? Jung provides a good partial explanation in the essay "The Alchemical Tree" from his book *Alchemical Studies* where he said we "must turn back to those periods in human history when symbol formation went on unimpeded, that is, when there was still no epistemological criticism of the formation of the images, and when, in consequence, facts that in themselves were unknown could be expressed in definite visual form. The period of this kind closest to us is that of medieval natural philosophy."

Mysterium again is outwardly a book about the correspondence of symbols in alchemy with psychological development. But again, underneath this, it is really a book about the sequential appearance of symbols within the entire process of alchemy. *Mysterium* is arguably the most important yet least accessible book Jung ever wrote. Many have read this in a careful manner yet come away with the realization that something extremely important has been said but understanding little of what exactly this was. It needs to be remembered that it was written after Jung's near fatal illness in the 1944 when Jung was simply concerned with working out his own thoughts and caring less who might understand them.

Fortunately, there is a type of "Cliff Notes" for *Mysterium* in the publication of a lecture series given at the Jung Institute of Los Angeles by one of the foremost Jungian scholars Edward Edinger. There are two volumes in this series. One is a relatively thin little unobtrusive volume called *The Mystery of the Coniunctio: Alchemical Image of Individuation*. The second is the larger "Cliff Notes" called The Mysterium Lectures. The first book relates *Mysterium* to the Rosarium Cycle discussed below. The second is a chapter by chapter analysis and explanation of *Mysterium*. Both are published by Daryl Sharp's Inner City Press of Toronto, Canada.

As Edinger notes in *The Mystery of The Coniunctio, Mysterium* "revealed that the arcane practices of alchemy were a profound reflection of transformations that take place in the personality on the journey toward wholeness, and that the same imagery turns up in modern dreams." As Edinger explains, the coniunctio "is the end result of the alchemical procedure when the opposites are successfully united." The psychological parallel to this, is "the broadening of consciousness that goes hand in hand with the process of individuation."

Alchemy offers a type of visual representation of the dreams of the scientists of the 15th century. The materials they used were part of this dream. As Edward Edinger notes in *The Mysterium Lectures*, "The alchemists were fired with the beginnings of the modern spirit of inquiry, but yet,

as investigators of the nature of matter they were still half asleep. So, in their zeal to investigate those newly opened vistas, they projected their fantasies and dream images into matter." As Edinger remarks, "In effect, they dreamed a vast collective dream using operations and materials as imagery and subject matter for that dream. Alchemy is that great collective dream, and what makes it so important for us is that it's the dream of our ancestors."

One of the key works Jung based *Mysterium* on was an alchemical text titled *Rosarium philosophorum*. This text consists of a series of symbolic pictures which are reproduced in the Edinger book. The pictures represent the Rosarium Cycle or a sequence of psychological events that repeat themselves over and over. They are cycles. As Edinger remarks, they are meant to illustrate the events going on inside the alchemical flask or the containing vessel. Edinger notes that the alchemical vessel symbolizes three different psychological contexts: 1) a process within an individual 2) a process between two people and 3) a process within a group or community, a collective process. The "vessel" that contains them needs to be defined when looking at the Rosarium pictures. The sequential stages of the pictures are the following:

The Mandala Fountain

Emergence of Opposites

Stripped for Action

Descent into the Bath

Union, Manifestation of the Mystery

In the Tomb

Separation of Soul and Body

Gideon's Dew Drops from the Cloud

Reunion of the Soul and Body

Resurrection of the United Eternal Body

VIII. Media Sequence

Marshall McLuhan's media sequence.

Oral

Literate

Electronic

IX. Other Sequences

Beginning Cycles		Middle Sequences	Ending Cycles
Christian Aeon	Pisces-Water Container	Fish-Contained in Water	Aquarius-Water Carrier
Christ Life	Annunciation/Nativity	Baptism/Crucifixion	Resurrection/Ascension
Campbell	Departure/Virgin Birth	Initiation/Transform	Return/Dissolution
Alchemy	Emergence of Opposites	Descent into Bath	Reunion of soul & body
Drama/Film	Set-Up (Act I)	Conflict (Act II)	Resolution (Act III)
Neumann	Creation/Unity	Hero/Separation	Transformation/Balance
U.S. History	High	Awakening/Unraveling	Crisis
God Images	Animism - Matriarchy	Polytheism	Monotheism-God duality
Pre-Birth	Primal Union-Mother	Antagonism-Mother	Separation-Mother
Jung	Origins of the Hero	Battle For Deliverance	The Sacrifice
Psychohistory	Innovative	Depressed/Manic	War
McLuhan (Media)	Oral	Literate	Electronic

Sequence of Symbol Cycles

Symbol Dualities, Correspondences & Sequence

Symbols	Feminine			Masculine
Functions	Intuition	Sensing	Feeling	Thinking
Attitudes	Introvert			Extrovert
States	Unconscious			Conscious
Political	Equality			Freedom
Drama Modes	Romance	Satire	Comedy	Tragedy
Elements	Water	Earth	Air	Fire
Place	Ocean	Forrest	Desert	Mountain
Numbers	One (Unity)	Two (Duality)	Three (Trinity)	Four (Quadrinity)
Philosophy	Monism	Dualism		Pluralism
Planetary	Aries	Pisces		Aquarius
Cultures	East			West
Seasons	Winter	Spring	Fall	Summer
Media	Sound			Sight
Senses	Ear			Eye
Space	Enclosed			Outside
Hero Journey	Departure	Initiation		Return
Knowledge	Religion			Science
Metals	Silver			Gold
Psycho History	Innovative	Depressive	Manic	War
Greek Tragedy	Agon	Pathos	Trenos	Theophany
Time (Human)	Childhood	Youth	Adulthood	Old Age
Day	Midnight	Evening	Morning	Noon
Shapes	Round	Square		Triangle
Material	Soft			Hard
Geography	Horizontal			Vertical
Animals	Fish	Reptiles	Mammals	Birds
Landscape	Lake	Valley		River
Motion	Passive			Active
Trivium	Grammar	Logic		Rhetoric
Trade	Import			Export
Media Types	Interactive			Broadcast
Technology	Electricity			Mechanical
Structures	Network			Pyramid
Genres	Horror	Romance	Science Fiction	Western
Body	Heart			Head
Colors	Blue			Red
Direction	East			West
Time	Past			Future
Light	Reflection			Radiation
Solar System	Moon			Sun
Position	Below			Above

Symbol Dualities, Correspondences & Sequence

Symbols possess dualities, correspondences and sequences. The horizontal rows represent dualities and sequences. The vertical columns represent similarities or correspondences. One of the key dualities is that between feminine and masculine. On the chart above, categories of symbols are listed in the left column. Then, in the next column are listed feminine manifestations of this symbol and in the far right column are listed masculine manifestations of this symbol. Between the dualities are suggested sequential stages the symbols pass through on their way to emerging as a duality.

<u>Comments</u>

2/18/14

Wow, John.

I do like how you see patterns that others do not see and are also working on creating observable patterns where others did not see them before. And that is the esoteric definition of a Magician.

Your symbols books on various aspects of the use thereof look very interesting. I will definitely be reading a number of your articles, particularly on Islam and Battle, though all look just fascinating.

Looking forward to hearing more about your current developing work.

Very much agree with you about those patterns in myth, metaphysics and psychological development. A few I use in story structure as well as consulting are:

The chakras:
    Odysseus' return from Troy to Ithica.
    Hercules
    Groundhog Day
    Jacob's Ladder

The zodiac:
    Hercules again [Alice Bailey wrote a book about this]
    Jesus and the 12 Apostles
    King Arthur and the 12 Knights of the Round Table

The Path of Initiation:
    the 5 Initiations http://www.writersstore.com/conscious-media-part-3/
      physical, emotional, mental, the crucifixion/dark night of the soul, the ascencion

Perhaps one answer to your question -- "I wondered whether there exists any underlying (hidden) commonality to the various step theories for screenplays. And beyond this, the relationship of these steps to cycles or stages in other areas such as symbolism, psychology, mythology, religion and astrology. The challenge is to see if there exists a symbolic correspondence between all of these." might in part be that individuals in the early stages of development will only have a few stages. Those further along the path will have more.

You ask -- Is there a specific number of steps for all?
    Actually I think there need not be. I see it more, as before, as divisible into a few giant steps and then subdivided into the more complex steps, then into the very subtle differences of the smaller steps within the larger.

Perhaps one could compare it to music that is simple yet effective - drumming and chanting. Then go from there to the more melodic and perhaps Gregorian chant. Then a leap to Mozart and Bach. It's all valid music, but the intricacies are unique to each.

Rather than a totally new structure, I think we should move away from the Procrustean approach of trying to make everything fit the same size/pattern. Given that visual media now ranges from 5-year series [Babylon 5 being one of the best-planned-out] to mini-series to 3 hour feature films to 3 minute web series....I personally find myself answering your question by going back to the 3-part structure (in no particular order) that I name SDS - Sympathy, Danger, Salvation. Engage us, trouble us, relieve us.

Wow -- look what you've done here -- set a mind to spinning. No doubt all your readers will engage with your questions as well and learn a lot from looking at the patterns you raise.

Best of fortune on your continued exploration, John.

Pamela Jaye Smith
Author of *Inner Drives69*