

CONCERNS (by quadrant)

Past - Understanding - Conceptualizing - Memory : stories about burdens. Guilt and obsession, finding relief and moving on or getting consumed by one's demons. Skeletons in the closet ; shining the light on something from the past, figuring how things fit together, finding the truth or entertaining a lie. **Top-left**: "heavy" BAGGAGE; reflective; feels heavy
Cynically - Every supernatural horror movie (or movie about unresolved grief).

Present - Learning - Conceiving - Conscious : stories about survival. Finding ways to get by or getting swallowed whole, abilities against limitations. Observing, deliberating, innovating and reinventing. Bettering or worsening current situations through action or inaction. **Bottom-right**: "golden" / "inner light" IN SYNC; cerebral; feels ponderous
Cynically - Every movie that wins awards from the 1950s or 2000s.

Progress - Doing - Being - Preconscious : stories about evolution. Moving forward, backward, or being plain stuck ; finding a new direction is enough (=/= price). Battling forth against others and oneself, action without rest, effectiveness over results, impulses. Having control, struggling to keep it or completely losing it. **Top-right**: "light-hearted" / "playful" (I'm still working on this) WARM FUZZY; bubbly (this one always has an indie movie vibe to it in my brain); feels light and fun as if tumbling through space
Cynically - Every movie with a boy, man-child, or competition on the poster.

Future - Obtaining - Becoming - Subconscious : stories about loss and gains. Tangible thing at the end of the road (=/= direction). Construction or destruction, opportunities to seize. Deep desires / fears and complete transformation of world and characters. Life-changing, inability to go back. **Bottom-left**: "powerful" BASIC; striving; feels focused
Cynically - Every movie that makes money.

CONTEXTUAL SUBGENRES

Universe

Future

As a Concern/Goal

INNOCENCE STORIES: stories where characters are being wrongly punished or blamed for things they were not responsible for.

TheInnocenceStory frequently deals with a wrongful determination, such as an award-winning artist being falsely accused of plagiarism, or a non-profit organisation

being wrongly blamed for terrorist acts. Saving the future of a wrongly accused man in *His Girl Friday*; proving the innocence of *The Fugitive*, and seeking a life as a free man in *The Shawshank Redemption* all explore the difficulties in handling false or inaccurate blame.

OS EXAMPLES: *The Fugitive; His Girl Friday; The Shawshank Redemption.*

MC EXAMPLES: To be confirmed.

DYNAMIC PAIR: To be confirmed.

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STABILITY STORIES: stories where characters seek a state of stability in a volatile situation.

The **Stability** Story often deals with the pursuit of stability in an otherwise unstable or untenable situation, such as a collapsing government fighting for a more united future, or a spinster looking for her ideal happy ending. Helping *Juno* find a future for her unborn child; seeking a happy future out of *Bridget Jones's Diary*, and *Auntie Mame* seeking stability for her nephew all explore the experience of searching for stability in turbulent times.

OS EXAMPLES: *Auntie Mame; Boyz N The Hood; Bridget Jones's Diary; The Glass Menagerie; The Graduate; Juno; Pride and Prejudice; Sula; Washington Square*

MC EXAMPLES: *All About Eve; Enchanted; Erin Brockovich; Kingsman: The Secret Service; Kramer vs. Kramer; Moonstruck; The Palm Beach Story; Pretty Woman; Shrek; Terms of Endearment; The Palm Beach Story*

DYNAMIC PAIR: **Saviour** stories, stories where characters are seeking to protect or save a new future for themselves or others.

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SAVIOUR STORIES: stories where characters are seeking to protect or save a new future for themselves or others.

The **Saviour** Story is one in which characters attempt to protect or save the future of themselves or others, such as a young babysitter seeking to ensure the future safety of homeless children, or a chef looking to environmentalism to save the planet. Trying to protect the future of a casino in *The Cooler*, and helping *The Exorcists* save the future of a possessed girl both explore the challenges faced when attempting to protect or save a future for oneself or others.

OS EXAMPLES: *The Cooler; The Exorcist.*

MC EXAMPLES: *Back to the Future; Captain America: Civil War; The Matrix; Moana; Thor: Ragnarok.*

DYNAMIC PAIR: **Stability** stories, stories where characters seek a state of stability in a volatile situation.

Past

As a Concern/Goal

CHRONICLE STORIES: stories where characters attempt to uncover or piece together something that happened in the past.

The **Chronicle Story** frequently deals with an attempt to dig up or uncover something previously unknown about the past, such as a young nun digging up the hidden origins of her mother's mysterious orphanage, or an experienced lawyer uncovering the genetic roots of his strange family. Digging up the secret behind *The Prestige*; helping *Ida* dig up the past, and discovering one's roots when *Everything is Illuminated* all explore the difficulties that come with uncovering the past.

OS EXAMPLES: *Chinatown*; *Everything is Illuminated*; *Ida*; *The Omen*; *The Prestige*; *The Yellow Birds*.

MC EXAMPLES: *Dark City*; *Klute*; *Kubo and the Two Strings*.

DYNAMIC PAIR: To be confirmed.

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WOUND STORIES: stories where characters attempt to heal or erase the wounds of their personal history.

The **Wound Story** often deals with the efforts to heal or remove the painful wounds of one's past, such as a widow seeking to erase all evidence of her former husband, or a former extremist trying to move beyond his criminal history. Attempting to erase all trace of the first *Rebecca*, trying to help a family through previous estrangements *In Her Shoes*, and building a *Field of Dreams* to help others through their personal wounds all explore the experience of healing one's past trauma.

OS EXAMPLES: *The Big Chill*; *Field of Dreams*; *In Her Shoes*; *Rebecca*; *The Piano Lesson*; *Tender Mercies*.

MC EXAMPLES: *Eat Drink Man Woman*; *Flightplan*; *Invasion of the Body Snatchers*; *Just Like Heaven*; *Scream*; *The Sun Also Rises*; *Who's Afraid of Virginia Woolf?*

DYNAMIC PAIR: To be confirmed.

Present

As a Concern/Goal

STATUS QUO STORIES: stories where characters seek to protect or overhaul the status quo.

The **Status Quo** Story frequently deals with the effort to overhaul or protect the way things are, such as climate scientists advocating for the protection of a climate act, or a female employee seeking to overturn sexist policies in the workplace. *The Counterfeiters* maintaining the current state of Nazi Germany, and trying to protect the *Planet of the Apes* from human interference both explore the difficulties that come with attempting to protect or overhaul the status quo.

OS EXAMPLES: *The Counterfeiters; Planet of the Apes (Humans as Antagonists).*

MC EXAMPLES: To be confirmed.

DYNAMIC PAIR: **Existence** stories, stories where characters attempt to deal with or break free from an unsatisfactory or unfulfilling existence.

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EXISTENCE STORIES: stories where characters attempt to deal with or break free from an unsatisfactory or unfulfilling existence.

The **Existence** Story often deals with the efforts to deal with or break free from an existence that is determined to be unfulfilling, such as a group of cult members forbidden from leaving the building, or an aspiring newscaster forced to cover the mundane and 'dull' news. Allowing a father to live his life as he sees fit in *Ally McBeal* is an exploration of the experience of trying to thrive in an unfulfilling existence.

OS EXAMPLES: *Ally McBeal.*

MC EXAMPLES: *Groundhog Day; How to Train Your Dragon; Lady Bird; Ratatouille; Spider-Man: Homecoming; Wreck-It Ralph.*

DYNAMIC PAIR: **Status Quo** stories, stories where characters seek to protect or overhaul the status quo.

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SURVIVAL STORIES: stories where characters attempt to survive day-to-day in an unfamiliar or hostile situation.

The **Survival** Story is one in which characters attempt to survive day-to-day in an unfamiliar or otherwise hostile situation, such as a group of wilderness experts attempting to make it through a war zone, or a single mother tasked with taking her sons camping. Surviving a civil war in *Hotel Rwanda*; making it through an unfamiliar world while *Spirited Away*, and ensuring that *The Contender* survives a witch hunt all explore the challenges faced when attempting to survive an unfamiliar situation.

OS EXAMPLES: *Hotel Rwanda; Lord of the Flies; Planet of the Apes (Humans as Protagonists); Spirited Away; The Contender; The Shape of Water.*

MC EXAMPLES: *Coco; In the Heat of the Night; The Descendants.*

DYNAMIC PAIR: To be confirmed.

Progress

As a Concern/Goal

MOVEMENT STORIES: stories where characters work to progress or regress on a chosen path.

The **Movement Story** frequently deals with the effort to move forward or backward on a given path, such as a group of journalists fighting to climb the corporate ladder, or a corrupt politician working to regress his country's social system into classes.

Using *The Apartment* to climb the ranks; helping a *Platoon* make some progress in the war, and being a *Taxi Driver* seeking to clean up the filthy streets all explore the difficulties that come with seeking out progress.

OS EXAMPLES: *The Apartment; Inside Man; Platoon; Taxi Driver.*

MC EXAMPLES: *Black Swan; Creed; Eddie the Eagle; My Fair Lady; The Devil Wears Prada; Tootsie.*

DYNAMIC PAIR: **Constant** stories, stories where characters actively try to prevent progress being made in a given scenario.

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CONSTANT STORIES: stories where characters actively try to prevent progress being made in a given scenario.

The **Constant Story** often deals with the efforts to prevent progress being made, such as a lawyer seeking to prevent the progress of a lawsuit targeting his client, or a world leader's aides attempting to prevent the progress of an impending war. Trying to prevent the progress toward a war deemed *Fair Game*, and trying to prevent the spread of a cult in *Wild Wild Country* both illustrate the experience of preventing progress.

OS EXAMPLES: *Fair Game; Wild Wild Country.*

MC EXAMPLES: To be confirmed.

DYNAMIC PAIR: **Movement** stories, stories where characters work to progress or regress on a chosen path.

Physics

Doing

As a Concern/Goal

ENDEAVOUR STORIES: stories where characters are actively undertaking or pursuing a specific adventure or endeavour.

The **Endeavour Story** frequently deals with the pursuit of specific undertakings, such as a pair of artistic senior citizens attempting to visit and paint the seven wonders of the world, or a group of dogs attempting to stage a performance of *Cats*. Checking items off *The Bucket List*; staging a flop with *The Producers*, and writing the next great novel with the *Wonder Boys* all explore the difficulties in pursuing or undertaking a specific activity or endeavour.

EXAMPLES: *All That Jazz; Almost Famous; Birdman; The Bucket List; Double Indemnity; The Empire Strikes Back (Romance); The Marvelous Mrs. Maisel (Season One); The Producers; Shakespeare in Love; Wonder Boys; Y Tu Mama Tambien.*

DYNAMIC PAIR: To be confirmed.

ATTACK STORIES: stories where characters actively fight for or against something.

The **Attack Story** often deals with the battle for or against someone or something, such as a wannabe soldier competing with professionals in a paintball tournament, or a mother fighting to rid the city of corrupt politicians. *Eddie the Eagle* fighting to prove himself; the Rebels igniting in *Star Wars* to prevent the Empire from taking over, and *Ghostbusters* fighting spirits from the other side all explore the experience of fighting against rivals or enemies.

EXAMPLES: *Bull Durham; Cobra Kai (Season One); Creed; Eddie the Eagle; Ghostbusters; Logan; Princess Mononoke; Star Wars.*

DYNAMIC PAIR: **Defense stories**, stories where characters attempt to protect others or survive themselves.

DEFENSE STORIES: stories where characters attempt to protect or defend themselves.

The **Defense Story** usually deals with characters attempting to protect or defend themselves or others, such as a social worker protecting abandoned children, or a sensitive felon attempting to survive in a violent city. *The Dark Knight* protecting a corrupt city; attempting to outrun the mob while *Some Like It Hot*, and surviving through unspeakable horrors in *Life is Beautiful (Holocaust Story)* all explore the challenges faced when attempting to protect oneself or others.

EXAMPLES: *American Sniper; City of God; The Dark Knight; Eastern Promises; Grave of the Fireflies; The Imitation Game; Life is Beautiful (Holocaust Story); Logan; Princess Mononoke; Romeo and Juliet; Some Like It Hot; The Jungle Book;*

The Thomas Crown Affair.

DYNAMIC PAIR: **Attack** stories, stories where characters actively fight for or against something.

As a Consequence

PUNISHMENT CONSEQUENCES: consequences where characters will experience some form of physical punishment for their actions.

The **Punishment** Consequences deal with the physical punishment instilled on characters, such as a disgraced comedian forced to film anti-alcohol PSAs, or a caveman forced to carry rocks across town as part of community service. Overseeing a country tearing itself apart after *The King's Speech*; going through the legal process due to a *Lolita* complex, and serving time at a different prison from your beloved in *Heavenly Creatures* all reflect the experience of being physically punished for one's failure.

EXAMPLES: *Heavenly Creatures; Lolita; The King's Speech.*

DYNAMIC PAIR: To be confirmed.

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TERMINATION CONSEQUENCES: consequences where characters will no longer be able to do something.

The **Termination** Consequences deal with the characters' termination of an activity they enjoy, such as a painter forced to find a new art after paint is outlawed in a small town, or a boxer giving up his livelihood to take care of a family member. Nina dedicating her life to something else if she cannot perform the *Black Swan*; *Florence Foster Jenkins* giving up singing, and living a normal life outside of the fashion world because *The Devil Wears Prada* all reflect the experience of being unable to do something.

EXAMPLES: *Black Mirror: Nosedive; Black Swan; Florence Foster Jenkins; The Devil Wears Prada; La La Land; Sing!; Whiplash.*

DYNAMIC PAIR: **Continuation** Consequences, consequences where characters will have to continue doing things that are inherently problematic or bad.

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CONTINUATION CONSEQUENCES: consequences where characters will have to continue doing things that are inherently problematic or bad.

The **Continuation** Consequences deal with the anguish of continuing down an unwanted road, such as a moralistic spy forced to continue performing acts of illegal torture for his bosses, or an unfulfilled wannabe rockstar continuing to perform as part of a boy band. Continuing one's womanizing habits when things go *Sideways*;

a *Rebel Without a Cause* continuing to be a member of a dysfunctional family, and Michael having to live the same old boring life in *Tootsie* all reflect the experience of an unwanted continuation.

EXAMPLES: *Big Eyes; Harold and Maude; Rebel Without a Cause; Tootsie; Sideways*

DYNAMIC PAIR: **Termination** consequences, consequences where characters will no longer be able to do something.

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Learning

As a Concern/Goal

TRAINING STORIES: stories where characters are trained or prepared for a new environment or set of circumstances.

The **Training Story** tends to deal with characters being trained to prepare for a new environment or set of circumstances, such as a 2D cel animator learning to use 3D animation equipment, or a socially-awkward man learning to handle people in the workplace. Learning everything about the *Dope* trade; getting to grips with the *Desk Set* and learning *How to Train Your Dragon* all explore the difficulties in learning something new.

EXAMPLES: *Desk Set; Doctor Zhivago; Dope; Edge of Tomorrow; How to Train Your Dragon.*

DYNAMIC PAIR: **Self-Discovery Stories**, stories where characters discover or are forced to discover something about themselves or life in general.

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SELF-DISCOVERY STORIES: stories where characters discover or are forced to discover something about themselves or life in general.

The **Self-Discovery Story** often deals with characters discovering or being forced to discover something previously unknown about themselves or life, such as a self-conscious actor learning to appreciate who he is, or a woman with superpowers learning what it means to be a hero. *Wonder Woman* learning what is truly worth fighting for; learning to be good on *Groundhog Day*, and *Lady Bird* learning to be okay with who she is all explore the experience of discovering something one never knew.

EXAMPLES: *Coco; Enough Said; Groundhog Day; Lady Bird; Spider-Man: Homecoming; Wonder Woman; Wreck-It Ralph.*

DYNAMIC PAIR: Training Stories, stories where characters are trained or prepared for a new environment or set of circumstances.

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TRUTH STORIES: stories where characters actively seek out or force others to see the truth about something.

The **Truth Story** often deals with characters searching for or forcing others to discover the truth, such as a young girl searching for the truth behind her mysterious conception, or a woman attempting to help cult members learn the truth about their organisation. *Raiders of the Lost Ark* unlocking the truth behind the Ark of the Covenant; learning the identity of the stoolie in *Stalag 17*, and the *Spotlight* team seeking to learn what's really going on all explore the challenges faced in the search for the truth.

EXAMPLES: *Contact*; *Raiders of the Lost Ark (The Ark Story)*; *Spotlight*; *Stalag 17*; *Three Billboards Outside Ebbing Missouri*.

DYNAMIC PAIR: To be confirmed.

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As a Consequence

NEW RULES CONSEQUENCES: consequences where characters will have to learn to live in a new or unwanted environment.

The **New Rules Consequences** tend to deal with learning the ropes of a new situation, such as a nationalist being forced to learn a new language after waking in a world where nobody speaks English, or a meat-eater learning to go without meat after a climate change catastrophe. The British people learning to live without *the Queen* and the monarchy; the downsizers forced to learn a whole new system after everything is *Up in the Air*, and *South Park* having to learn to live in an overly sensitive and censored society all reflect the experience of learning the rules in an unwanted society.

EXAMPLES: *The Queen*; *Up in the Air*; *South Park: Bigger, Longer and Uncut*.

DYNAMIC PAIR: To be confirmed.

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IGNORANCE CONSEQUENCES: consequences where characters will be forced to live with or without knowing the truth.

The **Ignorance consequences** often deal with the turmoil that comes with learning or failing to learn vital information, such as a paranoid recently-divorced husband learning that his wife didn't actually cheat on him, or the world's worst filmmaker

failing to learn from his mistakes and producing yet another flop. Learning that the rats are cooking the *Ratatouille*; learning about one's wife having a *Brief Encounter*, and failing to learn about the scam that *Mr. Smith Goes to Washington* to reveal all reflect the experience of learning or failing to learn vital information.

EXAMPLES: *Brief Encounter*; *In the Heat of the Night*; *La Dolce Vita*; *Mr. Smith Goes to Washington*; *The Princess Bride*; *Ratatouille*.

DYNAMIC PAIR: To be confirmed.

Obtaining

As a Concern/Goal

COMPETITIVE STORIES: stories where characters seek to win a prize from an explicit win or lose competitive scenario.

The **Competitive** story often deals with characters faced with simple win/lose scenarios, such as a slacker seeking to win a year's supply of ramen in a hacking contest, or a single mother attempting to win a congressional seat. Working to win a championship of *Moneyball*; a bunch of *City Slickers* getting to the end of the trail, and campaigning to win an *Election* all define the experience of trying to win one's prize.

EXAMPLES: *Akeelah and the Bee*; *City Slickers*; *Election*; *Moneyball*; *Pitch Perfect*; *Surf's Up*; *The Dinner Game*; *The Disaster Artist*.

DYNAMIC PAIR: **Security** stories, stories where characters seek to gain some form of personal security.

SECURITY STORIES: stories where characters seek to gain or lose some form of personal security.

The **Security** story often deals with characters working to find some form of personal security, such as a single mother finding a suitable stepfather for her son, or a woman on the brink of bankruptcy looking to find a job. Winning custody of one's son in a vicious battle pitting *Kramer vs Kramer*; achieving one's freedom after a *Hunt for the Wilderpeople*, and *The Godfather* reclaiming his position of power all explore the difficulties of searching for personal security.

EXAMPLES: *As Good As It Gets (Neighbors Story)*; *Beauty and the Beast (1946)*; *Central Station*; *Hunt for the Wilderpeople*; *Jeffrey*; *Jerry Maguire (Romance Story)*; *Kramer vs. Kramer*; *Return to Me*; *The Godfather*; *Trainwreck*; *Volcano*; *Whale Rider*.

DYNAMIC PAIR: **Competitive** stories, stories where characters seek to win a prize from an explicit win or lose scenario.

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BENEFIT STORIES: stories where characters seek to acquire or gain something that will benefit themselves or others in some way.

The **Benefit** story often deals with characters' efforts to acquire or gain something that will have benefits for themselves or others, such as a cheapskate art dealer looking to obtain an original Picasso for his museum, or a gang of criminals looking to pull off one last heist on a casino. Stealing the groom from *My Best Friend's Wedding*; gaining a million dollar donation while *Bringing Up Baby*, and acquiring a large payment on a *Roman Holiday* all explore the challenges faced when looking to find something of benefit.

EXAMPLES: *Body Heat; Bringing Up Baby; Into the Blue; My Best Friend's Wedding; Rain Man; Roman Holiday; The Palm Beach Story; The Quiet Man; The Wild Bunch; Three Kings; Unforgiven; What's Up, Doc?*.

DYNAMIC PAIR: **Rebalance** stories, stories where characters pursue the rebalance or protection of the status quo for the greater good.

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REBALANCE STORIES: stories where characters pursue the rebalance or protection of the status quo for the greater good.

The **Rebalance** story frequently deals with characters pursuing the rebalance or protection of the status quo, such as a secret agent attempting to recapture an escaped terrorist, or a cowboy seeking vengeance on the man that killed his family. *Erin Brockovich* fighting to defeat corruption; getting Marty *Back to the Future*, and tearing down *The Matrix* all explore the obstacles faced when seeking justice and stability.

EXAMPLES: *Back to the Future; Black Panther; Casablanca; Collateral; Enchanted; Erin Brockovich; Finding Nemo; Forbidden Planet; Guardians of the Galaxy; Hacksaw Ridge; Jaws; Kingsman: The Secret Service; Kung Fu Panda; Looper; Mad Max: Fury Road; Minority Report; Moana; Raiders of the Lost Ark (Raiders Story); Shrek; Sicko; Star Trek (2009); Team America: World Police; The Matrix; The Terminator; Thor: Ragnarok; True Grit (1969); Zombieland*

DYNAMIC PAIR: **Benefit** stories, stories where characters seek to acquire or gain something that will benefit themselves or others in some way.

As a Consequence

DEBT CONSEQUENCES: consequences where characters will gain or lose some form of debt.

The **Debt** consequences often deal with characters being faced with some form of debt, such as a business genius losing millions in the stock market, or a chef inheriting

his father's student debt. Losing funding for the Glee club and losing money in a bet because *She's All That* both reflect the experience of obtaining some form of debt.

EXAMPLES: *Glee: Dream On; She's All That.*

DYNAMIC PAIR: To be Confirmed.

Understanding

As a Concern/Goal

INVESTIGATION STORIES: stories where characters investigate an event or pattern of events to understand something greater.

The **Investigation Story** usually deals with the examination into an event or series of events, such as a detective looking into a series of murders relating to crossword puzzles, or a priest attempting to figure out what's behind a series of strange apparitions in his church. Trying to understand who *The Others* really are; coming to terms with the *Invasion of the Body Snatchers*, and deciphering what involvement the *The Usual Suspects* had on a case all explore the challenge of investigating something strange.

EXAMPLES: *Invasion of the Body Snatchers; Scream; The Accountant; The Bourne Identity; The Others; The Sixth Sense; The Thirteenth Floor; The Usual Suspects; What Lies Beneath.*

DYNAMIC PAIR: **Appreciation stories**, stories where characters are made to understand a specific concept.

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APPRECIATION STORIES: stories where characters are made to understand a specific concept.

The **Appreciation Story** typically deals with the efforts to force an understanding in another player, such as a police officer working to help a repeat offender understand the danger they pose, or a political activist trying to make their leader understand the importance of campaigning. Pulling off an *Inception* job to undermine someone's work, and making the mob understand who's really in charge *On the Waterfront* both represent the difficulties faced in making someone understand something.

EXAMPLES: *Inception; On the Waterfront.*

DYNAMIC PAIR: **Investigation stories**, stories where characters investigate an event or pattern of events to understand something greater.

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REFLECTION STORIES: stories where characters come to understand something after a period of reflection.

The **Reflection Story** usually deals with characters coming to some form of understanding about themselves or their environment, such as a parkour whizz coming to understand the dangers of their profession after a tragedy, or a young misfit finding a community that understands her. *The Station Agent* coming to understand his place in the community; helping Ricky understand that he and Lucy are having a baby in *I Love Lucy*, and helping the Captain understand just how good he has it through *The Sound of Music* all define the process of understanding something, upon reflection.

EXAMPLES: *A Doll's House*; *I Love Lucy*; *Smoke Signals*; *The Sound of Music*; *The Station Agent*.

DYNAMIC PAIR: To be confirmed.

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As a Consequence

BITTER TRUTH CONSEQUENCES: consequences where characters will be forced to understand the bitter truth of their situation.

The **Bitter Truth** consequences often follow characters forced to grasp the often unpleasant truth of a specific situation, such as a trusting housewife coming to understand the depths of her husband's infidelity, or an only child understanding that her parents never really liked her. Understanding that *her* intellectual abilities are too much for the human world; having everyone realise that a marriage of *45 Years* is on the rocks, and understanding the sheer depth of deceit in *Who's Afraid of Virginia Woolf?* all reflect the experience of realising an unpleasant truth.

EXAMPLES: *45 Years*; *her*; *Who's Afraid of Virginia Woolf?*

DYNAMIC PAIR: To be confirmed.

Psychology

Becoming

As a Concern/Goal

MAKEOVER STORIES: stories where characters are actively seeking or experiencing change either in themselves or others.

The **Makeover Story** frequently deals with transformations such as a renovation or change of image, such as a derelict church being transformed into a youth centre for

the underprivileged, or a diva actress attempting to soften her public image. Helping *The 40-Year-Old Virgin* change his life; the attempted renovation of the *Moulin Rouge* and its artistic inhabitants, and the efforts to renovate a failing *Network* all explore the difficulties in trying to change the established state of things into something revolutionary or new.

EXAMPLES: *Brokeback Mountain; Chicago; Harvey; Moulin Rouge!; Nebraska; Network; Pinocchio; Pretty Woman; She's All That; The 40-Year-Old Virgin.*

DYNAMIC PAIR: **Evolution** stories, stories where characters are experiencing a natural or unplanned transformation.

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EVOLUTION STORIES: stories where characters are experiencing a natural or unplanned transformation.

The **Evolution** Story often deals with the transformation that comes with traditional life events, such as a homophobic mother becoming more tolerant as her son marries, or the changing family dynamic after the death of the strict patriarch.

Being *Moonstruck* into finding romance where one never expected it; becoming more confident as one learns to dance in *Shall We Dansu?*, and experiencing growing familial changes in *Terms of Endearment* all explore the experience of growth through change and the many struggles along the way.

EXAMPLES: *A Room with a View; Arsenic and Old Lace; Brooklyn; Four Weddings and a Funeral; Jane Eyre; Moonstruck; Notting Hill; Pillow Talk; Shall We Dansu?; Terms of Endearment; The Santa Clause.* **DYNAMIC PAIR:** **Makeover** stories, stories where characters are actively seeking or experiencing change either in themselves or others.

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SOCIAL CHANGE STORIES: stories where characters are attempting to change a society's way of thinking.

The **Social Change** Story is one in which characters attempt to change a society's way of thinking, such as a group of activists attempting to get a law changed, or Flat-Earthers fighting to change the contents of scientific textbooks. *Professor Marston and the Wonder Women*'s attempts to change the way that the world is actively thinking about the male-dominated power structure is a way of exploring the challenges faced when attempting to change an established way of the world.

EXAMPLES: *Professor Marston and the Wonder Women.* **DYNAMIC PAIR :** To be confirmed.

As a Consequence

DEATH CONSEQUENCES: consequences where characters will lose their lives or something inherently personal to them.

The **Death** Consequences, despite being in an internal domain, are almost always in their portrayal of death, such as the destruction of a beloved family home, or the melting of a magical talking snowman. *Zombieland*'s killing of humans to turn them into the undead; the assassination of witnesses as *Collateral*, and the potential for the *City Slicker* to die on the trail all reflect the experience of life-or-death scenarios.

EXAMPLES: *Back to the Future; City Slickers; Collateral; El Mariachi; Forbidden Planet; Hacksaw Ridge; Kingsman: The Secret Service; Mad Max: Fury Road; Raiders of the Lost Ark; Serenity; Thor: Ragnarok; Team America: World Police; The Terminator; True Grit; The Wild Bunch; Zombieland.* **DYNAMIC**

PAIR: **Change** Consequences, consequences where characters will encounter fundamental changes for better or worse.

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CHANGE CONSEQUENCES: consequences where characters will encounter fundamental changes for better or worse.

The **Change** Consequences are always dealing with the changes of characters, such as a young woman becoming jaded as a result of divorce, or a pair of anthropomorphic shoes becoming overly-fond of a new owner. Becoming a loser due to a failed *Election*; witnessing the love of your life marry someone else at *My Best Friend's Wedding*, and no longer living a naive life after one's *Roman Holiday* all reflect the experience of positive or negative change.

EXAMPLES: *Big; Blade Runner; Breakfast at Tiffany's; Bringing Up Baby; Election; Enchanted; The Godfather; Hunt for the Wilderpeople; Jeffrey; Kramer vs. Kramer; My Best Friend's Wedding; Pitch Perfect; The Quiet Man; Rain Man; Roman Holiday; Rosemary's Baby; Se7en; Trainwreck; What's Up, Doc?* **DYNAMIC**

PAIR: **Death** consequences, consequences where characters will lose their lives or something inherently personal to them.

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ENVIRONMENTAL CONSEQUENCES: consequences where the environment will be changed for better or worse.

The **Environmental** Consequences deal with the transformation of the internal story world, such as the gentrification of a small village, or the transformation of a river into a sewage system. A tiny dictator becoming king in *Shrek*; the galaxy turning to ash in *Star Trek*; the Nazi occupation growing in *Casablanca* all reflect the experience of an enforced change in the status quo of the story world.

EXAMPLES:*Black Panther; Casablanca; Captain America: Civil War; Moana; Shrek; Sicko; Star Trek; Star Wars: The Force Awakens.* **DYNAMIC PAIR:** To be confirmed.

Being

As a Concern/Goal

PERSONA STORIES: stories focusing on characters pretending to be something they're not.

The **Persona Story** tends to deal with people adopting a character or persona completely at odds with their true identity, such as a billionaire posing as a homeless man, or a lion disguising himself to pass as a 'vegan human' in Brooklyn. Paying people to pretend that *Florence Foster Jenkins* is an excellent singer; taking on the role of a *Midnight Cowboy* to impress people, and playing roles in an effort to con the mark in *The Sting* all explore the falsehoods that come with being someone you're not.

EXAMPLES:*Annie Hall; Big Eyes; City Slickers; Down and Out in Beverly Hills; Florence Foster Jenkins; Ingrid Goes West; Lolita; Midnight Cowboy; Miss Pettigrew Lives for a Day; My Fair Lady; Sideways; Sing; The Sting; Tootsie; Victor/Victoria.* **DYNAMIC PAIR:** Expectation Stories, stories focusing on characters trying to live up to (or be) what is expected of them.

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EXPECTATION STORIES: stories focusing on characters trying to live up to (or be) what is expected of them.

The **Expectation Story** often deals with characters trying to pull off the act of trying to be 'good enough', such as a slacker attempting to 'fit in' with his hard-working colleagues, or an amateur footballer trying to keep up with the intense expectations of his team. Regular woman Andy's admirable attempts to live up to the expectations of the fashion industry in *The Devil Wears Prada*; Bertie's continued effort to be the king that his kingdom needs in *The King's Speech*, and the overwhelming expectations placed on the musicians in *Whiplash* all explore the challenges one faces when trying to be what is 'expected'.

EXAMPLES:*Black Mirror: Nosedive; Black Swan; Dead Poets Society; Harold and Maude; I, Tonya; La La Land; Rebel Without a Cause; The Devil Wears Prada; The King's Speech; Whiplash.* **DYNAMIC PAIR:** Persona Stories, stories focusing on characters pretending to be something they're not.

As a Consequence

COPING CONSEQUENCES: consequences where characters will have to pretend to be okay under oppressive or unwanted conditions.

The **Coping** Consequences tend to deal with feigning happiness or complacency to some degree, such as a failed actor maintaining a smile as he works soul-crushing shifts in a Subway restaurant, or a group of politicians forced to tolerate and defend the whims of a dictatorial leader. The guys being forced to remain in their drag personas longer than they have to in *Some Like It Hot* having to stay silent to please the brutal Empire in *Star Wars*, and the bleakness of innocents pretending people aren't dying all around them in *Grave of the Fireflies* all reflect the experience of feigning tolerance in an unacceptable or unwanted situation.

EXAMPLES: *All That Jazz; Grave of the Fireflies; The Imitation Games; Some Like It Hot; Star Wars.* **DYNAMIC PAIR:** **Condition** Consequences, consequences focusing on characters trying to live up to (or be) what is expected of them.

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CONDITION CONSEQUENCES: consequences where characters will be forced to live in conditions expected of them.

The **Condition** consequences often deal with the turmoil that accompanies the attempt to live in set conditions, such as a formerly-radical revolutionary trying to follow the rules of prison life, or a screenwriter attempting to write a script under strict studio boundaries. *The Producers* being sent to prison; Gotham being a city of disgrace if *The Dark Knight* fails; and *Eddie the Eagle* returning home to a life he wants no part of all reflect the experience of living under otherwise enforced conditions.

EXAMPLES: *Bull Durham; The Dark Knight; Eddie the Eagle; The Producers.* **DYNAMIC PAIR:** **Coping** Consequences, consequences focusing on characters trying to live up to (or be) what is expected of them.

Conceiving

As a Concern/Goal

EXPOSÉ STORIES: stories where characters are attempting to expose or reveal something of note.

The **Exposé** Story frequently deals with characters' fighting to expose corruption or inaccuracy of a manner of thought, such as a whistleblower attempting to warn the public that their government is lying to them, or an advertising executive trying to show a company the flaws in the way they're marketing their product. Attempting to make people realise that computer-based firing is impersonal in *Up in the Air*; trying to expose the corruption of congress in *Mr. Smith Goes to Washington*, and working to figure out the truth behind a brutal crime committed in *In the Heat of the Night* all explore the opposition and resistance met when trying to expose the truth.

EXAMPLES:*In the Heat of the Night; Mr Smith Goes to Washington; Up in the Air.*

DYNAMIC PAIR:Inception stories, stories where characters are working to plant ideas into the heads of others.

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INCEPTION STORIES: stories where characters are working to plant ideas into the heads of others.

The **Inception** story often deals with psychologically manipulative efforts to convince others, such as a con artist gaslighting a painter into thinking that their work is terrible, or a spin doctor steadily giving the public the idea that everything is sunny all the time always. *Amélie* crafting elaborate scenarios to help people find happiness; the Prince's dastardly plot to get Florin to view Guilder as their enemy in *The Princess Bride*, and the continued efforts to give the idea that anyone can cook in *Ratatouille* all explore the challenges faced when trying to influence another person's ideas.

EXAMPLES:*Amélie; Ratatouille; Sweet Smell of Success; The Princess Bride.*

DYNAMIC PAIR:Exposé stories, stories where characters are attempting to expose or reveal something of note.

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IDEA STORIES: stories where characters are trying to come up with a new or 'fresh' idea.

The **Idea** story often deals with the journey that ultimately leads to a conclusion, decision or idea, such as a writer struggling to come up with the next great American novel, or a judge attempting to conceive of a suitable sentence. Arguing over who came up with the idea for Facebook in *The Social Network*; coming up with a way to continue a *Brief Encounter*, and trying to come to a decision on what to do with a family legacy in *The Descendants* all explore the difficulties encountered when trying to come up with an idea.

EXAMPLES:*Brief Encounter; Captain Fantastic; The Descendants; Nightcrawler; The Social Network.* **DYNAMIC PAIR:** To be confirmed.

As a Consequence

WRONG IDEA CONSEQUENCES: consequences where characters will risk people getting the wrong idea about something.

The **Wrong Idea** consequences often deal with the effects of people being misled (intentionally or not), such as an actress being painted as a bad human being after a comment is taken out of context, or the public buying into an intentional distraction technique by a corrupt government. The public getting a bad impression of the *Spotlight* team, and the intentional scapegoat created to take the blame for a

murder in *Three Billboards Outside Ebbing, Missouri* both reflect the experience of a misconceived notion.

EXAMPLES: *Spotlight*; *Three Billboards Outside Ebbing, Missouri*. **DYNAMIC PAIR:** **Failed Idea** consequences, consequences where characters will be forced to confront their initial failed ideas.

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FAILED IDEA CONSEQUENCES: consequences where characters will be forced to confront their initial failed ideas.

The **Failed Idea** consequences tend to deal with the effects of characters confronting how their initial ideas are no longer accurate or tolerable, such as a talentless reality star forced to confront the idea that their fifteen minutes of fame is over, or a cult member finally starting to accept the idea that their faith in an ideology has stolen years of their life. *Wonder Woman* confronting the fallibility of man, and the failed ideology of *Doctor Zhivago* both reflect the experience of a failed idea.

EXAMPLES: *Doctor Zhivago*; *Wonder Woman*. **DYNAMIC PAIR:** **Wrong Idea** consequences, consequences where characters will risk people getting the wrong idea about something.

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NEW LIFE CONSEQUENCES: consequences where characters will be forced to conceive of a new way of life.

The **New Life** consequences frequently deal with the effects of characters that are forced to come up with or find a whole new lifestyle, such as an ex-fighter looking for a new outlet for his anger in a caring environment, or an English-speaking racist attempting to come up with a new lifestyle in a foreign country. Reliving *Groundhog Day* over and over again with new ideas, and conceiving of a new way to live alongside dragons in *How to Train Your Dragon* both reflect the experience of coming up with a new way to live.

EXAMPLES: *Groundhog Day*; *How to Train Your Dragon*. **DYNAMIC PAIR:** To be confirmed.

Conceptualizing

As a Concern/Goal

LEGACY STORIES: stories where characters try to envision their place and legacy in life.

The **Legacy** Story usually deals with the devastation or questioning of family, social or professional legacies, such as an Ethics professor trying to figure out his place in the faculty hierarchy, or an ageing pick-up artist attempting to envision a new family-oriented direction for himself. Attempting to determine the heir to the throne in *The Lion in Winter*; trying to maintain family unity while going in an individual direction in *Eat Drink Man Woman*, and trying to eradicate the skinheads' presence in *American History X* all explore the challenge of envisioning one's mark on the world.

EXAMPLES: *45 Years*; *American Beauty*; *American History X*; *Being There*; *Eat Drink Man Woman*; *her*; *Inside Out*; *Sunset Boulevard*; *The Lion in Winter*; *There's Something About Mary*. **DYNAMIC PAIR:** **Conspiracy** stories, stories where characters are knowingly or unknowingly part of a plan or conspiracy.

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CONSPIRACY STORIES: stories where characters are knowingly or unknowingly part of a plan or conspiracy.

The **Conspiracy** Story typically deals with secret plans, schemes and manipulations designed to push the characters into uncomfortable or unwanted scenarios, such as a film director discovering that the movie he's been hired to make is propaganda for a controversial underground movement, or a performer discovering the bizarre brainwashing behind-the-scenes of the Eurovision Song Contest. Attempting to outmanoeuvre a brainwashed *Manchurian Candidate*; uncovering the strange racial proclivities of a family in *Get Out*, and trying to figure out the intelligence of an AI in *Ex Machina* all explore the challenge of trying to piece a conspiracy together.

EXAMPLES: *Conspiracy Theory*; *Dark City*; *Ex Machina*; *Flightplan*; *Get Out*; *Laura*; *Rear Window*; *The Manchurian Candidate*; *Westworld (Season 1)*. **DYNAMIC PAIR:** **Legacy** stories, stories where characters try to envision their place and legacy in life.

As a Consequence

WORST-CASE CONSEQUENCES: consequences where characters will be forced to prepare for the worst possible outcome.

The **Worst-Case** consequences often follow characters forced to prepare for the absolute worst possible outcome, such as a deranged mayor attempting to plan retaliation for a long-shot nuclear attack on a small town, or Santa making plans in the event of the potential death of Rudolph. The misguided imaginations of those in charge leading to plans of attack in *Arrival*; the killer's plan going ahead to identify the wrong person in *Scream*, and Lucy's envisioning of a future with a lack of trust in *Love Lucy* all reflect the experience of attempting to come to terms with a devastating outcome.

EXAMPLES:*Aliens; All Good Things; Arrival; I Love Lucy; Scream.* **DYNAMIC**

PAIR:Circumstanceconsequences, consequences where characters will be forced to figure out a way to go on, given challenging circumstances.

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CIRCUMSTANCE CONSEQUENCES: consequences where characters will be forced to figure out a way to go on, given challenging circumstances.

TheCircumstanceconsequences tend to deal with characters trying to find a way through their devastating or otherwise unwanted new circumstances, such as a new mother forced to envision a life for her children in the midst of war, or a group of writers trying to find a way through a life of endless rejection. Coming up with a plan to live alongside the bizarre goings on in the house in*The Others*and trying to conceptualise a life filled with loneliness in*The Station Agent*both reflect the experience of trying to figure out one's life, in the midst of challenging circumstances.

EXAMPLES:*The Others; The Station Agent* **DYNAMIC PAIR:**Worst-

Caseconsequences, consequences where characters will be forced to prepare for the worst possible outcome.

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ISOLATION CONSEQUENCES: stories where characters will be forced to envision a life without someone or something important.

TheIsolationconsequences frequently deal with characters attempting to envision a life without something beloved, such as a new mother trying to figure out how to go on after her newborn is stolen, or a dog attempting to envision a life without her beloved owner. The police will have to imagine the killer in*Mother*; Morell and*Candida*will have to envision a life without the other, and Torvald and Nora's envisioning of a life apart in*A Doll's House*all reflect the experience of finding a way to survive without something important.

EXAMPLES:*A Doll's House; Candida; Mother.* **DYNAMIC PAIR:** To be confirmed.

Mind

Conscious

As a Concern/Goal

CONSENSUS STORIES: stories where characters deliberate to come to a consensus or conclusion.

The **Consensus Story** frequently deals with the considerations and debate that ultimately leads to a consensus or conclusion, such as an art critic considering whether or not modern art is 'art', or politicians deliberating whether or not a visibly unfit-to-govern figure should be allowed to sit on the supreme court. *12 Angry Men* trying to come to a unanimous jury consensus; coming to a consensus on what to do with *The Client*; and coming to a conclusion about a reasonable *Doubt* all explore the difficulties in coming to a consensus or conclusion.

OS EXAMPLES: *12 Angry Men*; *The Client*; *Doubt*.

MC EXAMPLES: *Brief Encounter*.

DYNAMIC PAIR: **Introspective** stories, stories where characters struggle to overcome their introspective deliberations.

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INTROSPECTIVE STORIES: stories where characters struggle to overcome their introspective deliberations or internal thoughts.

The **Introspective Story** frequently deals with the effects of characters that are firmly in their own heads, such as a therapist who is too busy considering what she's thinking to truly pay attention, or a group of non-communicative daydreaming nuclear scientists who are too busy thinking about what other's are thinking to work together effectively. *Amélie's* introverted thoughts and daydreams; Mark Zuckerberg's obsessive internal non-communications in *The Social Network*, and the focus on observation and internal thought in *La Dolce Vita* all explore the problems of introspective and non-communicative thought.

OS EXAMPLES: To be confirmed.

MC EXAMPLES: *Amélie*; *La Dolce Vita*; *The Lives of Others*; *The Social Network*.

DYNAMIC PAIR: **Consensus** stories, stories where characters deliberate to come to a consensus or conclusion.

Memory

As a Concern/Goal

RECOLLECTION STORIES: stories where characters attempt to recall an important or key event or series of events.

The **Recollection Story** frequently deals with the efforts to remember or recall something of note, such as a woman attempting to recall the final words of her spy husband, or a victim recalling a tragic event as part of sworn testimony. Recalling who has behaved strangely in *The Crucible*; giving an honest recollection of an evening in *To Kill a Mockingbird*, and remembering 'what was taken' in *Westworld: Kicks* all illustrate the experience of recalling something important.

OS EXAMPLES: *The Crucible; To Kill a Mockingbird; Westworld: Kiksuya*

MC EXAMPLES: *American History X; Being There; The Bourne Identity; Candida; Conspiracy Theory; A Doll's house; Get Out; her; The Others; The Sixth Sense*

DYNAMIC PAIR: **Reminder** stories, stories where characters are purposely reminded or remind others of something forgotten.

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REMINDER STORIES: stories where characters are purposely reminded or remind others of something forgotten.

The **Reminder** Story often deals with a forced or otherwise outside reminder of something key that has been forgotten, such as a lonely woman being reminded of her one great love, or a faded star reminding of her once-bright career. Trying to remind Anna of a time and place *When Marnie Was There* is an example of the challenges in reminding someone of something forgotten.

OS EXAMPLES: * *When Marnie Was There*.

MC EXAMPLES: *45 Years; The Accountant; Arrival; Batman Begins; Sex and the City; What Ever Happened to Baby Jane?*

***DYNAMIC PAIR:** **Recollection** stories, stories where characters attempt to recall an important or key event or series of events.

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MAINTENANCE STORIES: stories where characters are seeking to maintain or move on from a specific memory.

The **Maintenance** Story frequently deals with attempts to move on from, or maintain, a specific memory, such as a group of protestors campaigning to stop commemorating the memory of slave-owning nationalists, or a woman trying to keep the memory of her grandfather alive. Trying to overcome *The Babadook* by moving on from a tragic memory, and trying to maintain the memory of the day that JFK died in *The House of Yes* explore the difficulties in maintaining or moving on.

OS EXAMPLES: * *The Babadook; The House of Yes*.

MC EXAMPLES: *To be confirmed*.

***DYNAMIC PAIR:** *To be confirmed*.

Preconscious

As a Concern/Goal

DISCIPLINE STORIES: stories where characters work or struggle to maintain control over their natural impulses.

The **Discipline** Story frequently deals with attempts to keep control over one's natural

human instincts, such as a race horse trying not to lose its temper when whipped by a jockey, or a human statue fighting to avoid sneezing during a busy gallery opening. Trying not to kill any more kids in *Bruges*; trying not to fall prey to your predator instincts in *Zootopia*, and trying to maintain one's rationality in the face of the Nazis in *The Sound of Music* all illustrate the difficulties in maintaining control over one's natural instincts.

OS EXAMPLES:* *A Bronx Tale*; *In Bruges*; *The Sound of Music* (substory); *Zootopia*.

MC EXAMPLES: *American Sniper*; *The Imitation Game*; *The King's Speech*; *The Sting*.

***DYNAMIC PAIR:** To be confirmed.

Subconscious

As a Concern/Goal

HEART'S DESIRE STORIES: stories where characters pursue their inner desires or longings.

The **Heart's Desire** Story frequently deals with the embrace or struggle to embrace one's inner desires, such as a divorced mother struggling with her forbidden feelings for her daughter's teacher, or a misogynist struggling to accept that he's in love with a feminist. Being happy in a marriage in *The Philadelphia Story*; embracing true love in *When Harry Met Sally*, and chasing one's deepest wishes from *The Wizard of Oz* all illustrate the experience of chasing the heart's desire.

OS EXAMPLES:* *Barefoot in the Park*; *The Great Gatsby*; *Othello*; *The Philadelphia Story*; *Splendor in the Grass*; *When Harry Met Sally*; *The Wizard of Oz*

MC EXAMPLES: *Breakfast at Tiffany's*; *Collateral*; *Moulin Rouge!*; *My Best Friend's Wedding*; *Notting Hill*; *Pitch Perfect*; *The Quiet Man*; *Rosemary's baby*; *The Wedding Banquet*

***DYNAMIC PAIR:** *Encouragement* stories, stories where characters encourage or discourage others, or are encouraged or discouraged themselves.

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ENCOURAGEMENT STORIES: stories where characters encourage or discourage others, or are encouraged or discouraged themselves.

The **Encouragement** Story frequently deals with the encouragement or discouragement for or by others to pursue, protect, etc., such as a friendly homeless man who spends his days encouraging local Wall Street bankers and politicians to make things better for the little guy, or a teacher determined to discourage his children from being rule-breakers and groundbreakers. Giving an encouraging and protective push to all of the talented kids while *Searching for Bobby Fisher*, encouraging your students to follow their dreams while running a *Glee* club, and enthusiastically listening to people's problems while having a drink with *Harvey* all illustrate the experience of encouraging others.

OS EXAMPLES:* Searching for Bobby Fisher

MC EXAMPLES: Glee; Harvey.

***DYNAMIC PAIR:** *Heart's Desire* stories, stories where characters pursue their inner desires or longings.

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REVIVAL STORIES: stories where long-dormant characters are forced to handle newly-reawakened passions.

The **Revival** Story often deals with the efforts of characters attempting to handle newly-surfaced feelings they've long been without, such as a group of jaded chess players who begin to rediscover their passion for life when they fall in love, or a retired and closed-off artist who rediscovers his passion for music in a foreign country. Regaining a passion for life after helping a flighty heiress with *Bringing Up Baby*; opening up to the world after meeting *E.T.: The Extra-Terrestrial*, and rediscovering the potential for love in a bar in *Casablanca* all explore the challenges faced when confronted with reawakened passions.

OS EXAMPLES: To be confirmed.

MC EXAMPLES: Blade Runner; *Bringing Up Baby*; *Casablanca*; *E.T.*; *Let the Right One In*; *What's Up, Doc?*

***DYNAMIC PAIR:** To be confirmed.