Symbol Plays
Creating A New Form & Structure for Screenplays
Sequence, Duality & Correspondence in Narratives

John Fraim

John Fraim
johnfraim@mac.com
www.midnightoilstudios.org
www.symbolism.org
www.desertscreenwritersgroup.com

© 2017 – John Fraim
“Eternal truth needs a human language that varies with the spirit of the times. The primordial images undergo ceaseless transformation and yet remain ever the same, but only in a new form can they be understood anew. Always they require a new interpretation if, as each formulation becomes obsolete, they are not to lose their spellbinding power.”

Carl Jung
*The Psychology of Transference*

The endless cycle of idea and action,
Endless invention, endless experiment,
Brings knowledge of motion, but not of stillness;
Knowledge of speech, but not of silence;
Knowledge of words, and ignorance of the Word.

T.S. Eliot
*The Rock*

“The essential problem is to know what is revealed to us not by any particular version of a symbol, but by the whole of symbolism.”

Mercea Eliade
*The Rites and Symbols of Initiation*
Outline

Preface

Introduction

I. Symbols (9)

1. Reflection
   Moments of great change
   Change in symbols

2. Contextual Symbols

II. Sequence (18)

3. Screenplay Sequence
   Three Step
   Four Step
   Five Step
   Seven Step
   Eight Step
   Fifteen Step
   Seventeen Step
   Twenty-Two Step
   Twenty-Three Step

4. Natural & Cultural Sequence
   Our work Sequence
   Religion
   Christianity
   Astrology
   Alchemy
   Senses
   Culture
   The Symbolism of Popular Culture
   Media
   Oral to Visual
   Image to Word
   Media Nations
Broadcast/One-Way = Equality (Totalitarian regimes)
Interactive/Two-Way = Freedom (Democratic nations)

Dialectical Method

5. Symbol Systems Sequence
   One of the most useful place to find symbol sequences is within what is called
   symbol systems. Often, items or phenomena of nature can be arranged on
   spectrums of opposition. They are items to incorporate into story symbols.
   Colors
   Numbers
   Phenomenology
   Place

   Symbolism of Place: The Hidden Context of Communication
   Context (medium)(place, space, time, elements)
   Content (message)(Hero, words, action, objects)

6. Psychological Sequence
   Sigmund Freud (Oral to Genital Stages)
   Erick Erickson The Life Cycle Completed
   Carl Jung Symbols of Transformation
   Stanislov Grof/Lloyd deMause Beyond the Brain/Psychohistory

7. Myth & Psychic Sequence
   Origins and History of Consciousness – The Hero of mythology is the Ego.

   III. Duality (72)

8. Duality Symbols
   Beginning Sequence
   Ending Sequence

9. Direction of Duality
   Unconsciousness to Consciousness
   Unity to Fragmentation
   Youth to Old Age
   Birth to Life to Death
   Wholeness to Separation
   Feminine Archetype to Masculine Archetype
   Globalism to Nationalism
   Democrats to Republicans

10. American Dual Symbols
    American founded at the paradoxical intersection of symbols Equality & Freedom
    Created a unique symbol dynamics
    Cycles of American History – The Fourth Turning

11. World Dual Symbols
    First half of 20th Century - Equality
Second half of the 20th Century - Freedom
First decades of the 21st Century – Equality (globalism)
Second decade of 21st Century – Freedom (nationalism)
Battle of Symbols and Media Nations

IV. Correspondence (80)

12. Correspondence (Commonality)
   Between Hollywood Sequences
   Between Hollywood Sequences & Natural, Cultural, Symbols Systems
   Charts

13. Symbolism of the Cross
   Duality - Horizontal bar
   One Symbol to Opposite Symbol
   Past to Future
   Birth to Death
   Feminine to Masculine
   Equality to Freedom
   Union to Separation
   Correspondence - Vertical bar
   Similarity/Alignment
   Present Moment
   Equality
   Wholeness
   Feminine

V. Structure (88)

   Cross in story structure
   Diagrams
   Alignment Symbols
   Content (Above)
   Context (Below)
   Opposition Symbols
   Beginning of story
   End of story

15. Symbol Challenges & Problems
   Misalignment
   Non-Duality

16. Search Continues
   Study of Comparative Sequences
   Is there a golden number for sequence?
Common sequence elements across nature, life and culture?
Relation of this sequence to Hollywood sequence?

Appendix (94)

A. ARAS: Archive for Research In Archetypal Symbols
B. Screenplay Theories
C. Symbolism of Place
D. Expanded Chart of Correspondences & Dualities

References (109)

Comments on Works (126)

About John Fraim (141)
This book has two goals. One is to provide an expanded perspective of symbols and their movement in the system of symbolism. The second is to provide a structure for using symbols in the creation of narratives and stories. The form of stories we focus on are screenplays, the greatest contemporary story form.

This book introduces a new form and structure termed “symbol plays” (SPs) rather than another variation of that writing form called screenplays. The title might not be the final one but it seems to serve a useful purpose at the moment. It possesses that obvious parentage in the screenplay form and structure. But the words “symbol” and “play” go back farther than the word “screen” of screenplays.

The word symbol goes back to that time when symbols ruled over the world with their power express in that form of a story called drama. In those early days, drama was not battle of Heroes and Heroines but Gods and Goddesses. Ultimately, battles between the great symbols in the world. And, like it is in the early years of the life of a child, so was it also in the early years mankind was just a child. Symbols were not things like logos and brands but grand phenomena that hovered over the world. Symbols were large in the early years of civilization, the early years of childhood.

Over the life of the individual, as well as the evolution of civilization, the large symbols of youth become broken into the smaller symbols of age. The large symbols (equality) are in the Feminine Archetype of personal and cultural youth in its past. The small symbols (freedom) are in the Masculine Archetype of personal and cultural age.

The same reasoning can certainly be applied to the history of the drama. Once, it began as a battle of grand symbols but evolved over the years to hundreds of smaller battles of smaller symbols in more and more story genres and media forms. For the most part, the presence of symbols and symbolism in a particular screenplay are haphazard at the most. A few of the leading Hollywood screenwriting gurus are astute enough to have sections of their theories on symbols such as creating “symbol systems” in screenplays.

But for the most part, symbol production and its movement through the story are not the province of the screenwriter under the current Hollywood “establishment” rules. This is the way things are done today. The screenwriter’s job is to get in and get out leaving much of the “vision” of the entire story to the Director and his people.

Sure, screenwriting is the greatest form of modern storytelling. Incorporating the
dialogue of plays with novels into the images of films.

* * *

There might be a general assumption that forms and methods of drama have gotten better over the years. But perhaps the exact opposite is the case? What if drama has gotten further and further away from its basis in symbols? It is time that drama finds a new structure created from screenplay structure. Yet, something more also.

This work is more than a lonely pioneer in the wilderness. Rather, it joins twenty-five years of research, exploration, lectures, seminars and writing on symbols and symbolism. These lectures include lectures at The JungHaus in Columbus, Ohio as well as Upper Arlington High School in Columbus. Our written exploration is contained in many published and online articles as well the books Symbolism of Place: The Hidden Context of Communication (1993), The Symbolism of Popular Culture (1995), Electric Symbols (2001), Battle of Symbols: Global Dynamics of Advertising, Entertainment and Media (Daimon Verlag, Zurich, 2003) and Media Nations (2004), Sequence (2013) and Cool Scripts: Creating Participation & Popularity (2014).

It also joins our exploration of the screenplay form by founding The Desert Screenwriters Group and our then our written research into screenplays in Hollywood Safari: Navigating Screenplay Theory & Books (2014) and Script Symbology (2015). Parts of the latter appeared in the “Script Symbology” column of Script Magazine, the leading publication on screenwriting.

(Our work Battle of Symbols is available from Amazon. The other works - including parts of Battle of Symbols - are available on the Writing Page of our website Midnight Oil Studios.Org or the Writing Page of our site Symbolism.Org. Our screenwriting site can be accessed at Desert Screenwriters Group.Com.)

Our ideas on symbolism grew from our interest in a cross-mixture of various disciplines such as analytical psychology, media theory, philosophy and screenplay theory. This seems the best way to approach symbols since they have never inhabited exclusively one discipline but are rather have become parts of many.

The hybrid nature of symbols has made them powerful far beyond the school literature that many first encountered them. Yet this hybrid nature has also made them relatively difficult to pin down and study. One problem, as we suggest, is approaching the study of symbols via our Western scientific mode of analysis when the Eastern method of synthesis is more warranted. As Proust said “The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.”

So it is with symbolism. In all of this we hope to give readers “new eyes” to look at old landscapes rather than new landscapes to view with old eyes.
Introduction

The popular view of symbols sees them contained in dreams or museums. Yet they inhabit far more than these realms. One of the major areas they are found is in stories. This work suggests a new way of understanding and using symbols for creating stories and particularly screenplays, the leading story-form of our time.

Surprisingly, this area has received little attention. Especially in Hollywood where one would suspect to find symbols all through films. While symbols are often placed in screenplays, more often than not, they are the wrong symbols or their placement is haphazard. The result is that symbols in screenplays (and the films they create) never approach their true potential.

This book offers a new perspective on symbols and a structure for their use in the system of story symbolism. In doing so, it discusses the concepts of contextual symbols, sequence, duality and correspondence.

- The concept of contextual symbols suggests a broader definition of symbols than current definitions. In effect, symbols represent context rather than objects within content. Some contexts involve place, space and time we discussed in our book *Symbolism of Place*.

- The concept of sequence involves a particular order in which events, movements or things follow each other. In stories, this movement occurs in a number of steps or stages.

- One of the basic concepts of symbolism is duality stating that the world is created from oppositions. This is used in story structure by the placement of opposite symbols at the beginning and ending of stories. Duality symbols offer story bookends and symbols move in a sequence between these bookends.

- Another basic concept of symbolism is correspondence that has an origination in Gnosticism and Hermeticism with the observation that “What is above, is below.” While the concept of duality is about difference, the concept of correspondence is about similarity. In the context of stories, correspondence involves the alignment of similar symbols at particular points in time in scenes or sequences.

While the book specifically symbolism in screenplay structure, the method is applicable to the creation of many other narratives such as novels and other areas outside of entertainment such as business, politics and media.
I. Symbols
1. Reflection

“Instead of trying to bring a brilliant, intelligent, knowledgeable light to bear on obscure problems, I suggest we bring to bear a diminution of light – a penetrating beam of darkness: a reciprocal of the searchlight. The peculiarity of this penetrating ray is that it could be directed towards the object of our curiosity, and this object could absorb whatever light already existed, leaving the area of examination exhausted of any light that it possessed. The darkness would be so absolute that it would achieve a luminous, absolute vacuum. So that, if any object existed, however faint, it would show up very clearly. Thus a very faint light would become visible in maximum conditions of darkness.”

Wilfred Bion
Brazilian Lectures (1973)

The surprise election outcome of 2016 caused many to reflect on values and beliefs. In effect, on the symbols they lived their lives by or under. Some of the greatest reflection was being done in Hollywood whose values, beliefs and symbols were so far different from that chunk of 60 million people who voted the new president into office.

The major question for Hollywood at the time was whether they were telling the right types of stories. In the months after the election, this question was repeated via frequent headlines in the industry publications Variety and The Hollywood Reporter and was a topic in a number of media interviews.

In fairness, the surprise election outcome was not the only indication that Hollywood was perhaps telling the wrong stories. In recent years, record number of high budget films had bombed at the box office. With the growth of the Internet and social media, more stories were being told on screens other than the big screens of Hollywood. And the hectic pace of modern life provided less and less time to sit in dark movie theaters for two hours watching stories one could watch elsewhere. There were emerging AI games to play and new types of entertainment for the emerging millennial generation.

There was also the question about the market for Hollywood stories. In the golden age of cinema, stories were made for the American market. But now, with vast investments in Hollywood by foreign nations such as China and global marketing of films, stories from Hollywood had to resonate with international audiences rather than just American audiences. Films like Sunset Boulevard or How The West Was Won were once made for a
domestic market. But with global investments and markets for Hollywood films, this was no longer the case.

For example, on 2/17/17 The Hollywood Reporter noted the film The Great Wall had already earned $171 million in China and another $53.5 million in other foreign markets before even opening in American markets. The film marks the first English-language production shot entirely in China and centers on European mercenaries searching for black powder who become embroiled in the defense of the Great Wall of China against a horde of monstrous creature

* * *

What type of stories did this new world, these new times, need? It was a good question. Hollywood industry executives speculated there was a need for stories with more patriotic themes. Or, for more stories set in middle America with different types of Heroes and Heroines. By the first months in the year following the election, some new types of stories were underway. But it was all still pretty much speculative trying to guess what type of stories did this “new” nation want?

Circling around after the election was a map of the election results. It was certain that a number of the Hollywood executives have seen the map and pondered over it. It was mainly a red map with heavy blue lines up and down the West and East coast of the nation. What had become of the grand North and South division that created the Civil War? The division lines of the Civil War had broken into two thick blue lines and attached themselves along each coast. The division between the red and blue states, the two coasts and the rest of the nation, now seemed like symbols of up a modern civil war.

It was one of those times when opposition symbols become more apparent, when the grand dualities of Masculine and Feminine Archetype symbols are aligned against each other in such the symbolic Red and Blue duality, conscious versus unconsciousness, freedom versus equality, nationalism versus globalism.

* * *

In this time when there was reflection on stories, I felt it was time to round-up my ideas on the symbolism of screenplays. These ideas had first been expressed in my first book on symbolism, The Symbolism of Place: The Hidden Context of Communication (SPC)(1993). It was an attempt to explore McLuhan’s idea “The medium is the message” in the context the particular “medium” screenplays had the potential of being. Towards the end of this book I realized that these “contextual” symbols of place, space and time I discussed in the book could be applied to stories such as novels. And then, that greatest story form, the screenplay.

A new type of symbolic screenplay was perhaps called for. A new structure for this screenplay. Something that might even be different from the screenplay form? Something new? A new form?
And this new screenplay was going on to create new types of film. Or symbol play. Perhaps a new type of cinema. Perhaps something beyond cinema? Screenplay theory today seemed to me based around a paradigm that contains “messages” rather than creating “mediums” for their story. Screenplays today have come down to presenting small messages in dialogue when they could present mediums rather than messages within mediums.

Screenwriters and their products were never viewed as story architects. This function was always given to the film’s Director. The job of the screenwriter was to get in and out as soon as possible so others could take over creative control of output into the final product of a film.

Yet, perhaps there is a new type of screenwriter and a new form of writing for images on a screen.

* * *

There is that vision of a new type of modern stories featuring “contextual symbols” rather than those pesky “contentual symbols” that buzz at everyone each day. It seemed more than just the problem of “messages” within a “medium.” The writer seemed the ultimate “message” controlled by someone else’s “medium.”

Everyone controlled the writer in Hollywood. Even the greatest writers like Chandler, Fitzgerald and Hemingway were beaten down in the system. Faulkner was one of the few who did well in Hollywood.

Over the years, through a number of other manuscripts, I never forgot about this first book on symbolism. There was a feeling of the exhilaration of discovering a new world at the time. There was something in the book that still needed expression. Over the years, I came to realize that this was in an art form called screenplays.

Thoughts and ideas from *Symbolism of Place* hung over things like a Cheshire Cat of memory. The more I thought about it, the more it seemed there might be a blueprint for structuring symbols in the telling of stories. In effect, screenplays could provide blueprints for new forms of advancing contexts in the telling of stories. The viewer experiencing what we discuss in this work as the grand features of symbols, experience these first hand in the experience through this new space of symbols and symbols telling the story (coming sometimes by synchronicity late at night) and not just *words* from the author. Experiencing the intersection of the dualities of time in the story. Experiencing this when the dualities are the largest between their beginning and ending symbols, and the correspondence and alignment between leading symbols of the story. The potential for a new type of drama present when these factors are at max.

In the book, I had created a structure for putting symbols into stories and continued to modify it over the years. I created the structure on large pieces of paper and put the
structure onto a Keynote presentation on my MacBook Pro. A diagram for a new way of looking at symbolism in screenplays. I gave some lectures on the topic.

***

At some time, I became a hoarder of screenwriting books. This is not surprising since I have always been a hoarder of books in general.

My introduction into screenplay theory was the three-act structure offered in the Syd Field books. I felt I had a good understanding of this three act art-form. The paradigm was rather easy to grasp and made so much sense: Set-up, Confrontation and Resolution. How else could life move?

But over the years, the more books on screenwriting I read, the more confused I became. I wondered. Perhaps the real problem was not the type of stories told but rather the number of screenwriting theories that claimed how to tell stories? Over the past decade, screenwriting books and theories had exploded with little agreement between them. I certainly knew.

The problem led to beginning work on a book called Hollywood Safari to help writers navigate the various theories of screenwriting. I identified over ten theories (schools) of screenwriting but after a while I stopped as the production of screenwriting theories was too great to keep up with. It seemed the more books on screenwriting I read, the more seminars I took, the more confused I became. The discipline of screenwriting was similar to academic disciplines scattered across the modern landscape, each one providing more and more information about smaller and smaller subjects until the “forest” could no longer be seen for all the “trees.”

***

When I thought about it, there were a number of culprits behind the explosion in screenplay theory but the major culprit was the area of screenplay structure and the competing ideas on the number of sequences steps in this structure. As I argue, these sequence steps offer a major “branding” tool for various screenwriting gurus. The best way to distinguish one theory from another. Ownership of a number in a sequence. At the same time, there is little to be changed regarding the basic principles and elements of screenwriting theory that Robert McKee discusses in his Story better than anyone else. But there is little agreement on the steps involved with story structure. As we will show, various screenwriting gurus argue there are anything from three to twenty-three steps in this story sequence. And they all run huge “schools” of screenwriting theory.

Generally, screenplay this story sequence is called plot structure or plot points. These plot points are labeled things like “Bad Guys Close In” or “Gate, Gauntlet, Visit to Death” or “Dark Night of the Soul.” They are seen as stages in the journey of the Hero/Heroine through the story but they have waivered far from attempting to tell stories that possess true symbols and symbolism within them.
We suggest these stages represent the movement of symbols from the beginning to the ending of particular symbol cycles. What if we could capture a particular symbol cycle within the context of a story form called symbolic screenplays?

And, the best way to discern these stages is not through the invented labels of Hollywood screenwriting gurus but rather through understanding symbols in a new way beyond their popular definition of things but rather as the context of things. We call these new symbols _contextual symbols_ and it is important to point them out before starting on our investigation. They represent symbols not of culture but rather of nature that sequence through our lives, whether we see or understand them or not.

As Marshall McLuhan once noted, “The medium is the message” meaning that context influences content. While the statement applied to media, the statement certainly has application to symbols and one can modify McLuhan’s statement to observe that “Contextual symbols are a mediums containing the messages of contentual symbols.”
2. Contextual Symbols

“… to him the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out only as a glow brings out a haze, in the likeness of one of these misty halos that sometimes are made visible by the spectral illumination of moonshine.”

Joseph Conrad

*Heart of Darkness*

There is the story of the young Prince who was sent by a magic owl on a task to find a magic symbol that would free his kingdom from the spell of an evil witch. He followed a special map that was supposed to lead him to the symbol. He traveled for days and days far away from the kingdom until he finally reached the top of a great mountain where the symbol was supposed to be. It was brilliant sunrise that painted the landscape with a golden color and he could see farther than he had ever seen before. He searched the mountain top where the symbol was supposed to be found. But he could not find the symbol and returned home to the kingdom rejected at his failed mission. However, there was singing and joy in the kingdom as the spell from the evil witch had disappeared. He found the magic owl and asked him what happened.

“Congratulations,” said the owl. “You found the great symbol and the spell was lifted.”

“But I found nothing except the top of a great mountain,” said the Prince.

The owl smiled.

“That was the symbol all around you and out before you,” said the owl.

In ways, this tale is how it is with symbols. We look for them in a particular place and fail to see that the real symbol is all around us. We look down and into and not up and out to. Especially for members of Western culture represented by the Prince and his search for a particular thing. The owl represents Eastern culture with its knowledge that what one searches for is all around us rather than a thing in a particular place.

* * *

Symbols are far from a lost, esoteric science confined to things such as dream analysis. Rather they reappear in new forms with new used. As Jung observed, they express “external truth” yet he notes this external truth “needs a human language that varies with
the spirit of the times. The primordial images undergo ceaseless transformation and yet remain ever the same, but only in a new form can they be understood anew. Always they require a new interpretation if, as each formulation becomes obsolete, they are not to lose their spellbinding power.”

<table>
<thead>
<tr>
<th>Ancient Symbols</th>
<th>Contemporary Symbols</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religious Icons</td>
<td>Brands, Products</td>
</tr>
<tr>
<td>Dreams</td>
<td>Entertainment, Advertising, Media</td>
</tr>
<tr>
<td>Rituals &amp; Rites</td>
<td>Media Events (Super Bowl)</td>
</tr>
<tr>
<td>Gods &amp; Goddesses</td>
<td>Celebrities, Stars, Leaders</td>
</tr>
<tr>
<td>Natural Phenomena</td>
<td>Cultural Phenomena</td>
</tr>
</tbody>
</table>

Chart 2A

For example, in the left column of the above chart are examples of ancient symbols while in the right column are contemporary forms and interpretations of these symbols. While some have a basic familiarity with symbols, most have no idea what they are or how they might be used or how they operate. The most powerful symbols today are no longer the old visible “contentual” symbols of religious icons but invisible “contextual” symbols holding the old symbols of content. This context defines content in a similar way the context of a Tiffany box defines the content inside. Or, in a similar way that the settings of screenplay scenes define the action inside them. As Marshall McLuhan said “The medium is the message.”

In the tale above, the magic symbol discovered by the Prince was not the “magic symbol” he searched for but rather the mountain top he found himself on. The mountain top was a contextual symbol containing the elements of contextual symbols: place, space and time. The place was a mountain. The space was above the world. The time was the beginning of a new day.

These three elements – place, space and time - distinguish context from content, environment from objects, medium from the message. The elements are more apparent to Eastern culture than Western culture. They form the basic elements of story symbolism but are hardly used in stories, especially in the headquarters of story-making, Hollywood. Learning how to apply these elements in creating contemporary stories can have a profound effect on stories we create, as well as the world we live in, so much a product of the stories we create.

**Place**

Our first book on symbolism was titled *The Symbolism of Place: The Hidden Context of Communication*. In it we identified a number of key places of the world which are perhaps better called eco-systems. One of the things this book did very well was make an outline. Over the years, the outline has not changed much as these places have remained the same. Of course one has as many places
in their lives as places they have been and places they have remembered they’ve
been. Most of the below are not given much thought by the screenwriter today.
The work is left to the Director and Set Designer and Cinematographer and Art
Director and Costume Director to figure out. But writing a new form of
screenplay we term “symbolplay” using this new type of symbols and symbolism
we discuss. Perhaps another word for this study is a type of phenomenology of
symbols in drama.

__________________________

Natural Places

1) Earth
2) Continents And Nations
3) Direction
4) Ecosystems
   (a) Deserts
   (b) Prairies
   (c) Jungles
   (d) Forests
   (e) Oceans
   (f) Mountains
   (g) Polar
5) Places Within Ecosystems
   (a) Rivers
   (b) Shores, Bays And Peninsulas
   (c) Lakes
   (d) Valley
   (e) Canyon
   (f) Caves
   (g) Islands

Cultural Places
1) City
2) Streets
3) House And Home
4) Farm
5) Park
6) Garden
7) Roads, Paths & Trail
8) Gates, Thresholds & Doors
9) Town & Village
10) Places of Consumption

Time
1) Linear Time
(a) Past
(b) Future
(c) Duality

2) Non-Linear Time
   (a) Present
   (b) Symbolism of the Cross
   (c) Synchronicity

3) Cyclical Regenerative Time
   (a) Spring
   (b) Summer
   (c) Autumn
   (d) Winter
   (e) Day And Night

Space
1) Objective Space
   (a) Extent
   (b) Verticality
   (c) Horizontality
   (d) Centrality
   (e) A-centrality
   (f) Inside And Outside
2) Subjective Space
   (a) Position towards place
   (b) Point of view

Phenomena
1) Climate
2) Weather
   (a) Clouds
   (b) Rain
   (c) Snow
   (d) Wind
   (e) Hurricanes & Tornados
   (f) Thunder & Lightning
   (g) Fog
   (h) Shadow
3) Cataclysmic Phenomena
   (a) Earthquakes
   (b) Volcanos

Elements

The four elements
1) Water  
2) Fire  
3) Earth  
4) Air

______________

Chart 2B  
Contextual Symbols

**Stages in Time**

Contextual symbols are the environments surrounding that they are invisible to conscious observation. It is the place, space, time one inhabits. The present of the world.

Yet drama is about the movement of this grand environment of context. Great symbols first were used to represent these stages in time and they were put into ancient drama. The great symbols are nowhere to be found these days in modern drama.

Screenplay sequence theories have overrun the industry like a mad outbreak of more and more vines creeping over every part of a particular edifice. Here, the edifice of screenwriting knowledge but more than this: dramatic knowledge as opposed to just more ideas about dramatic theory.

**Sequence**

Particular stages in the time of dramatic movement represent sequences of symbol movement between beginnings and endings of cycles. Symbols always move in cycles and between these cycles they move in sequences.

The above are elements within the new system we suggest. A cynic might suggest the system provides a system for the movement of that already invisible things called phenomenology in a dramatic setting. Maybe there is some truth in his remark. It does propose a large movement in the story of this phenomena of story atmosphere and emotions and moods all tied into the movement of large symbols. Once again. The original dramatic actors placed in the latest contemporary story form.

* * *
Contextual symbols are often what are called the new soft symbols of modern battles between various opposition symbols are achieving a new position in the world based on their growing power and invisibility. They are invisible not just to the general populace but also to grand symbol makers in New York, DC and LA. Someone once said, “Although we’re not sure who discovered water but we’re pretty sure it wasn’t a fish.” We’re similar to fish swimming in the “water” of symbolism today.

* * *

The reason we fail to see these grand contextual symbols is because the perceptual bias of Western culture is on things rather the context of things. In effect, Western culture believes in the material world while Eastern culture believes in the non-material world. Western culture focuses on the content of the world while Eastern culture focuses on the context of the world. Western culture has a tradition of viewing symbols as visible (present) things representing invisible (non-present) things. On the other hand, Eastern culture views symbols as invisible (non-present) things representing (present) things. For the West, the world is made of visible things. For the East, it is made of non-visible things.

Yet in our world of increasing connections between Western and Eastern culture, symbols become mixed with each other. Yet the grand symbol makers of the West still have little understanding of the contextual, invisible symbols discussed in this book. They pay little attention to the cycles of nature and the dynamic movement of symbols. For Western symbol makers, the world is made of the content of things rather than the context of processes. Western symbols become more like trance objects that focus one’s view rather than phenomena that expand one’s view.

* * *

Contextual symbols operate within the system of symbolism that involves cycles and sequences of nature, culture and the human psyche. Within this system, symbols are like planets of our solar system possessing movement and interaction based on laws and principles of symbolism. The key concepts of symbolism examined in this project are those of duality and correspondence.

The concept of duality states the world is made from opposite symbols or archetypes as Jung would say. Western culture is in opposition to the Eastern culture. The Feminine Archetype is in opposition to the Masculine Archetype. The context of the world is in opposition to the content of the world. The invisible world in opposition to the visible world.

The concept of correspondence derives from an ancient observation “What is above is below, what is outside is inside.” While the law of duality is about a horizontal type of linear opposition and difference in the world, the law of correspondence is about a vertical alignment and similarity. In this sense, a focus on content corresponds to Western culture while a focus on context corresponds to Eastern culture.
Hollywood will respond most likely by changing around story content. Mixing current genres together into new content. Somewhat similar to re-arranging chairs on the deck of the Titanic.

It is unlikely Hollywood will begin employing contextual symbols in creating new stories. Most likely, is that they will simply shift around contentual symbols in stories, mix them into new story genres, change types of characters. Yet there is growing evidence that the old system of creating stories is not working with the increasing number of films “bombing” at the box office.

This book suggests a consideration of these contextual symbols and putting them to one of their most productive and powerful uses – the creation of a new form of story. The book provides a new framework for using these contextual symbols to structure stories. The book’s investigative method is more comparative than analytical. It identifies and compares the movement of symbols in sequences across a wide range of phenomena looking for commonalities. It examines invisible environments that surround our everyday life such as place, space, time, color, number and shapes.

Are there commonalities in sequences? If so, can these commonalities be used to create a new structure for creating the greatest form of modern stories in screenplays?

Is the greatest form of drama created by the oppositions and sequences of symbols in opposition to each other within a particular story? Are in fact screenplay sequences really no more than these so-called “contextual” symbols on their particular voyage between the opposition symbols at the beginning and ending of the story? It was present at the beginning of drama. But we’ve gotten further and further away from this grand battle of symbols. It’s time to try to work our way back to them.
II. Sequence
3. Screenplay Sequence

“Stories are at the heart of humanity and are the repository of our diverse cultural heritage. They are told, retold and reinterpreted for new times by storytellers. Screenwriters are the storytellers of our time.”

*European Screenwriters Manifesto* 2006

“The script is no longer a technical accessory, not a scaffolding that is taken away once the house is built, but a literary form worthy of the pen of poets.”

Béla Balázs

Story sequence can itself be viewed as a parade of contextual symbols, invisibly influencing stories by working in alignment or correspondence with other contextual symbols across the linear time dimension of plot and narrative. Sequence can be seen as the movement of the context of the story from the right to the left. This context is a big thing. Not weighing as much as simply influencing much. It’s the mood of the story. The atmosphere. The moods. The feelings.

Yet the ideas in screenplay sequence have a very distant relationship with these basic instincts. There seems to be fights for ownership of a particular number of steps in the sequence of a screenplay.

The ownership for a particular screenwriting theory or form has much value.

(Why do you think we are writing about it?)

It is a strange time we live in by so many ways.

For that ownership of a particular popular narrative, meme or story, is a battle is continually fought between various groups. It’s the situation in Israel. The situation in Hollywood. On Madison Avenue. In the lobbying corridors of DC. Within the media of the nation.

The battle fought in Hollywood is particularly intense since there is no dominating theory on stories in town. Certainly there is agreement on certain principles and elements of screenplays. Perhaps the leading exponent screenwriting principles is Robert McKee and

This lack of agreement leads to a grand fragmentation, confusion and disagreement between various story gurus who attempt to “own and brand” steps in story structure. One theorist owns a particular number of steps in the story sequence propounded by the his/her theory. Screenwriters are met with a spectrum of structure steps to choose from (to name a few) the basic three act structure propounded by Syd Field, the eight sequence USC Method propounded by Paul Galino, the 15 step structure propounded by Blake Snyder, the 16 step “Journey of the Hero” propounded by Chris Vogler from the work of Joseph Campbell, the 22 steps of John Truby’s *Anatomy of Story* and the 23 steps of Professor Eric Edson’s *Story Solution* method. One person has suggested one hundred and twenty steps in sequence of a screenplay as this is the average number of pages in a screenplay. So, a story structure has broken up into meaningless chunks.

Story structure really relates to the identification and movement of the major symbols of a story in a story world of symbolism. There is a strong relationship between natural and cultural cycles in this movement of story symbols. Yet the various sequence theories seldom relate to the movement of symbols with names like “plot points” and “reveals” and “bad guys close in” or “fun and games.” While these might be valuable sequence events they have little connection to overall symbol movement through the story.

Are there commonalities between the various structural theories of screenwriting? And do some of the steps relate to symbol movement? Is there a “golden” number of sequence steps that might be derived from these theories?

***

Finding commonalities in screenwriting theory today is a difficult task because screenwriting theory has fragmented into a mishmash of various theories with little effort at discovering similarity in the theories.

A few causes of this fragmentation can be identified. One cause is the growing business of story consulting and education in Hollywood. The great gurus of story consulting attempt to distinguish their “brand” of advice by that marketing term called *product differentiation*. In order for a brand to stand out from other brands, it needs to be distinctive and different.

And, a key method of differentiating various screenwriting theories is through the number of steps in story sequence. Back in the early, Golden Years of film, there were few theories of screenwriting and none of the elaborate story structures of today’s Hollywood.

***
When screenwriting did obtain a structure it was close to the ancient three-act structure proposed in Aristotle’s *Poetics*. This prevailed under the popular theories of Syd Field for many years but begin to explode with different structure steps in the 90s up to the present.

One revealing result is that there are now major screenwriting theories and schools built around various structures. Today, there is still the three act sequence structure but also a four act structure, five act structure, an eight, fifteen and seventeen act structure and a twenty-two and twenty-three act structure. One screenplay theory even suggests a 110 act structure to match the average number of pages in a screenplay.

In all of this, the questions Hollywood now has do not address structural concerns but rather genre, type and story type concerns. The Hollywood questions ask if it they are telling the right types of stories. Yet the real question is whether they are creating the right type of structure for telling stories. Creating new types of stories involve the merging of current genres into new genres. Or mixing current genres with others. Casting for new types of characters. For new locations.

But creating new structures to hold stories involves a different proposition altogether. Not too many even glance in this particular direction. It is that invisible “elephant in the room” that dominates the environment like air to humans, water to fish. That which controls all of us that none of can see.

* * *

Paraphrasing what psychologist Otto Rank once said, there is already too much truth in the world today, an overproduction which cannot be consumed. This is the situation with screenwriting theory today. What is needed is a consolidation of screenwriting theory rather than another theory. Useful at this time is a survey of various structures of screenwriting to see if there is commonality between them.

This project offers a comparative method in this search for story structure commonality. It looks at the various structure schools in Hollywood as well as the various structure sequences from nature, culture and symbol systems.

In this chapter we ask if there is a common sequence of symbol movement in the leading dramatic sequences below.

**Three Step Sequence**

Long considered the bible for storytellers, the earliest surviving work of dramatic theory is *Poetics* by Aristotle written around 335 BC. And since screenwriting is cinematic drama one might also say that *Poetics* is really the first book on screenwriting. The work was lost to the Western world and often misrepresented for a long time. It was available through the Middle Ages and Renaissance Italy
only through a Latin translation of an Arabic version written by the Muslim polymath Averroes (1126–1198 AD).

Much of Aristotle’s *Poetics* should sound familiar to modern students of drama. This is because many terms used by Aristotle have been re-cycled and renamed through history but not many of his ideas have been changed. The main part of the book consists of Aristotle’s discussion of tragedy. This discussion consists of six parts beginning with what Aristotle considers the most important and proceeding to the least important. He identifies the six parts of drama as plot, character, thought, diction, melody and spectacle.

Aristotle’s elements of plot (*mythos*) contain elements familiar to modern dramatists such as reversals, recognitions and suffering. He notes that the best plot should be “complex” involving a change of fortune. It should imitate actions arousing fear and pity. Thus it should proceed from good fortune to bad and involve a high degree of suffering for the protagonist, usually involving physical harm or death.

In his discussion of character (ethos) Aristotle says that it is better if a tragic accident happens to a hero because of a mistake he makes (hamartia) rather than things happening anyway. While this might sound unfamiliar, what Aristotle really is discussing here is the idea that the Hero of a dramatic work needs to have some need at the beginning and that there must be some igniting incident that sets the Hero on his/her way to recognition and fulfillment of this need. The Hero should possess the following characteristics: goodness (as opposed to the badness of the Villain), consistency and appropriateness.

Aristotle’s “thought” and “diction” parts of tragedy can be re-named and categorized under “dialogue” in modern screenwriting terms. Thought (*dianoia*) involves dialogue that explains character while diction (*lexis*) involves the quality of dialogue.

Finally, Aristotle observes that spectacle (*opsis*) refers to the visual part of the play, including set, costumes and props. Basically, anything one sees in the play. In modern terms, Aristotle’s spectacle translates into setting, costume and props. Aristotle calls spectacle the “least artistic” element of tragedy, and the “least connected” with the work of the poet (playwright). For example he observes if the play has “beautiful” costumes but “bad” acting story, there is “something wrong” with it. Even though that “beauty” may save the play it is “not a nice thing.” However, one might question categorizing visual elements as the least important aspect of tragedy since this visual element has greatly increased in importance since the time of Aristotle.

* * *
Many screenwriting gurus argue everything you need to know about how to write good drama is in Aristotle’s *Poetics*. But they never explain what’s actually in that work. Michael Tierno explains Poetics for modern screenwriters. As a review in *Variety* observed, enlisting *Poetics* as a guide to dramatic writing is a well-worn tool for teachers, but Michael Tierno makes it his own by targeting the silver screen and giving examples of its application in films like *American Beauty*, *The Godfather* and *Rocky*. Tierno, a story analyst for Miramax when he wrote *Aristotle’s Poetics for Screenwriters*, attempts to show how Aristotle is relevant to the modern screenwriter.

Tierno puts a new spin on Aristotle as the master of philosophy, calling him not only the greatest mind in western civilization but also the “world’s first movie story analyst.” At the beginning of his book he notes that the “criteria Hollywood executives use to evaluate screenplays are exactly those the legendary philosopher Aristotle thought were the nuts and bolts of ancient drama more than 2,000 years ago!”

A type of *Poetics for Dummies*, Tierno pulls certain quotes of Aristotle out of the book that could be listed as basic elements of screenwriting. For example, is some of the wisdom of Aristotle mined by Tierno:

- The ability to plot, or create a powerful structure, is the most important aspect of writing. “Good writers serve their story” while “bad writers serve their own agendas.”

- The story shouldn’t be made to say what the writer wants to say, but what the story demands.

- Dramatic unity is achieved using a plot that represents one complete action.

- A plot should have its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin the whole.

- Talent for writing dialogue and character comes first.

The book also discusses Aristotle’s three-act structure as it relates to screenwriting. Aristotle observes in *Poetics* that a whole has a “beginning, a middle and end.” However, Tierno observes that that quote from Poetics has led to a common misconception by many screenwriters that *Poetics* preaches a three-act structure as the key template for a story.

However, Tierno notes that *Poetics* never stipulates a three-act structure but rather discusses two movements: the “complication” and the “denouement.” Tierno quotes Aristotle’s *Poetics*:
Every tragedy (or “dramatic story” as Tierno translates Aristotle’s concept of tragedy for the modern world) is part Complication and in part Denouement; the incidents before the opening scene, and … also of those within the play, forming the Complication; and the rest the Denouement. By Complication I mean all from the beginning of the story to the point just before the change in the hero’s fortunes; by Denouement, all from the beginning of the change to the end.

Obviously much has changed since Aristotle’s time but much has remained the same. The old adage there is nothing new under the sun certainly applies to screenwriting. While Aristotle’s original words have been recast with their modern versions, the original concepts and ideas they express are still very much alive and well in modern screenwriting. Michael Tierno’s Aristotle’s Poetics for Screenwriters proves this.

Beginning (Protasis)
Middle (Epitasis)
End (Castastrophe)

Syd Field and Three Acts

Act I – Set-Up
Act II – Confrontation
Act III - Resolution

Four Step Sequence

(Greek tragedy sequence – Gilbert Murray - Ritual Forms Preserved in Greek Tragedy)

The sequences found in mythology, religion and psychology also have a connection to ancient 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*

**Five Step Sequence**

Horace & Fretag’s Pyramid

- Prolog
- Conflict
- Rising Action
- Falling Action
- Denouement

**Seven Step Sequence**

John Truby’s *Anatomy of Story* (Short List)

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

**Eight Step Sequence**

Paul Galino, USC Method

Act I
**SEQUENCE ONE** - Status Quo & Inciting Incident

Establishes the central character, his/her life, and the status quo and the world of the story. It usually ends with the POINT OF ATTACK or inciting incident, but this plot point can sometimes appear earlier in the first few minutes of the film.

**SEQUENCE TWO** - Predicament & Lock In
Sets up the predicament that will be central to the story to, with first
intimations of possible obstacles. The main tension will be established at the end of the act. The sequence ends when the main character is locked in the predicament, propelling him/her into a new direction to obtain his/her goal.

Act II
SEQUENCE THREE - First Obstacle & Raising the Stakes
The first obstacle to the central character is faced, and the beginning of the elimination of the alternatives begins, often a time where exposition left over from ACT I is brought out. Since our character is locked into the situation and can’t simply walk away, the stakes are higher - there is a lot more to lose.

SEQUENCE FOUR - First Culmination/Midpoint
A higher OBSTACLE, the principle of rising action is brought in and builds to the first culmination, which usually parallels the resolution of the film. If the story is a tragedy and our hero dies, then the first culmination (or midpoint) should be a low point for our character. If, however, our hero wins in the end of the film, then sequence four should end with him winning in some way.

SEQUENCE FIVE - Subplot & Rising Action
The SECOND ACT SAG can set in at this point if we don’t have a strong SUBPLOT to take the ball for a while. We still want rising action, but we’re not ready for the main culmination yet.

SEQUENCE SIX - Main Culmination/End of Act Two
The build-up to the main culmination - back to the main story line with a vengeance. The highest obstacle, the last alternative, the highest or lowest moment and the end of our main tension come at this point. But we get the first inklings of the new tension that will carry us through the third act.

Note: Since most midpoints and endings are paralleled, the PLOT POINT at the end of act two is usually at a polar opposite of those points. So if our hero wins at the midpoint and at the end of the film, then she usually has her lowest point here.

Act III
SEQUENCE SEVEN - New Tension & Twist
The full yet simple, brief establishment of the third act tension with its requisite exposition. Simpler, faster in nearly all ways, with rapid, short scenes and no real elaborate set-ups. The twist can end this sequence or come at the start of the eighth sequence.

SEQUENCE EIGHT – Resolution
Hell-bent for the resolution. Clarity is important. If they turn left, all is
well, if they go right, the world as we know it ends. Not that we don’t have complex emotions or ideas about what it all amounts to, but at this point we crave clarity. Will he get the girl, defuse the bomb, turn in his murderous brother and escape from the sinking boat surrounded by sharks?

**Fifteen Step Sequence**

Blake Snyder’s *Save the Cat* structure

- Opening Image
- Set-up
- Theme Stated
- Catalyst
- Debate
- Break Into Two
- B Story
- The Promise of the Premise
- Midpoint
- Bad Guys Close In
- All is Lost
- Dark Night of the Soul
- Break Into Three
- Finale
- Final Image

**Seventeen Step Sequence**

Joseph Campbell’s *Hero With A Thousand Faces*

Dominant story structure in Hollywood

Lucas use in *Star Wars*

Application to screenwriting via Christopher Vogler’s *Writers Journey*

Comparative mythology method

Movement of Hero In Mythology Stories

**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

Twenty-Two Step Sequence

John Truby’s Anatomy of Story (Long List)

Self-Revelation, Need, Desire
Ghost & Story world
Weakness & Need
Inciting Event
Desire
Ally or Allies
Opponent and/or Mystery
Fake-ally Opponent
First Revelation & Decision: Changed Desire & Motive
Plan
Opponent’s Plan and Main
Counterattack
Drive
Attack by Ally
Apparent Defeat
Second Revelation & Decision: Obsessive Drive, Changed Desire & Motive
Audience Revelation
Third Revelation & Decision
Gate, Gauntlet, Visit to Death
Battle
Self-Revelation
Moral Decision
New Equilibrium

Twenty-Three Step Sequence

Eric Edson’s Story Solution

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

Step Commonalities in Hollywood Sequence Theories
The various sequence theories discussed above are represented in the chart below. Is there a commonality between the steps in the various sequences?

The greatest amount of commonality is likely to be between the Beginnings of the various sequences (represented by B in the chart boxes
Beginnings of the Hollywood story sequence theories focus on the following:
- Beginning
- Set-Up
- Prolog
- Weakness & Need
- Opening Image
- Status Quo
- Departure
- Inciting Incident

Endings focus on the following:
- Ending
- Resolution
- New Equilibrium
- Final Image
- Return

<table>
<thead>
<tr>
<th>Number</th>
<th>Sequence Theory</th>
<th>B</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 – Aristotle/Field</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>4 – Greek Tragedy</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>5 - Horace</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>7 - Truby</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>8 - USC</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>15 - Snyder</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>17 - Campbell</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>22 - Truby</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
<tr>
<td>23 – Edson</td>
<td>B</td>
<td>E</td>
<td></td>
</tr>
</tbody>
</table>

Chart 3A.
Steps in Hollywood Sequence Theories
B = Beginning Sequence (Blue)
E = Ending Sequence (Yellow)

Yet commonality of the sequence steps between B and E are more difficult to determine. As the sequence gets longer, these commonalities become more difficult to discover.
Observing Hollywood sequence theories is useful in attempting to understand the various movement paths of symbols in stories. As we note, beginnings and endings of Hollywood sequence theories are likely to have the most in common between the theories with less in common between the various steps between beginnings and endings.

Much more useful though is to widen our scope of research and look at key sequences in nature and culture. Once we have done this, we might look for correspondence or commonality between sequences from nature and culture and screenplays.

We look at a number of steps in various religious, astrological, alchemical, media, sensory and cultural sequences. Is there a relationship between these sequences and Hollywood story sequences? Some of the below are also part symbol systems which we discuss in the following chapter.

**Yearly Sequence (Seasons)**

In *The Golden Bough* (1890-1915) Scottish anthropologist Sir James Frazer identifies shared practices and mythological beliefs between primitive religions and modern religions. Frazer argues that the death-rebirth myth is present in almost all cultural mythologies, and is acted out in terms of growing seasons and vegetation. The myth is symbolized by the death (final harvest) and rebirth (spring) of the god of vegetation.

As an example, Frazer cites the Greek myth of Persephone, who was taken to the Underworld by Hades. Her mother Demeter, the goddess of the harvest, was so sad that she struck the world with fall and winter. While in the underworld Persephone ate 6 of the 12 pomegranate seeds given to her by Hades. Because of what she ate, she was forced to spend half the year, from then on, in the underworld, representative of autumn and winter, or the death in the death-rebirth myth. The other half of the year Persephone was permitted to be in the mortal realm with Demeter, which represents spring and summer, or the rebirth in the death-rebirth myth.

<table>
<thead>
<tr>
<th>Rebirth</th>
<th>Growth</th>
<th>Decay</th>
<th>Death</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring</td>
<td>Summer</td>
<td>Fall</td>
<td>Winter</td>
</tr>
</tbody>
</table>

Chart 4A.
Sequence of Seasons
Religion Sequence

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.

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.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animism</td>
<td>Hunting &amp; gathering; animated world</td>
</tr>
<tr>
<td>Matriarchy</td>
<td>Agriculture &amp; settlement; earth mother</td>
</tr>
<tr>
<td>Hierarchical Polytheism</td>
<td>Cities development; urban society; patriarch</td>
</tr>
<tr>
<td>Tribal Monotheism</td>
<td>Ancient Hebrews; Yahweh as personal God</td>
</tr>
<tr>
<td>Universal Monotheism</td>
<td>Emergence of Christianity; God split</td>
</tr>
<tr>
<td>Individuation</td>
<td>Religion as phenomenology of psyche</td>
</tr>
</tbody>
</table>

**Chart 4B.**

**Horizontal Correspondence of Religion Sequences**

With the final phase of individuation, Edinger remarks that religious imagery comes to be understood as the phenomenology of the psyche. This was one of the central. A different presentation of these ideas appear in the chart below.

The real power of the ideas exist in their expression as drama in Chart 4 C below rather than as just another chart in 4B above. Charts (and stories) that present drama are not read but felt. This is always the case with ideas. One can present them in a boring Manifesto. Or, that new form of screenplays called a Symbol Play.

<table>
<thead>
<tr>
<th>Stage</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animism</td>
<td>Hunting &amp; gathering; animated world</td>
</tr>
<tr>
<td>Matriarchy</td>
<td>Agriculture &amp; settlement; earth mother</td>
</tr>
<tr>
<td>Hierarchical Polytheism</td>
<td>Cities development; urban society; patriarch</td>
</tr>
<tr>
<td>Tribal Monotheism</td>
<td>Ancient Hebrews; Yahweh as personal God</td>
</tr>
<tr>
<td>Universal Monotheism</td>
<td>Emergence of Christianity; God split</td>
</tr>
<tr>
<td>Individuation</td>
<td>Religion as phenomenology of psyche</td>
</tr>
</tbody>
</table>

**Chart 4C**

**Vertical Correspondence of Religion Sequences**

Drama Suggested by This Chart
Christianity

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

**Astrological Sequence**

*Carl Jung Aion* & Planetary Sequence

Pisces (Fish) to Aquarius (Water Carrier)

Pisces = Feminine (fish within context of water)
Aquarius = Masculine (a water carrier)

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. 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.

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.

**Alchemy Sequence**

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 Bat
- 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

**Elements of Alchemy**

- Water,
- Mercury
Media Sequence

“Every technology at one rearranges patterns of human association and, in effect, really creates a new environment which is perhaps most felt although not most noticed in changing sensory ratios and sensory patterns.”

Marshall McLuhan
“The Future of Man in the Electric Age”
BBC Monitor Interview with Frank Kermode
1965

Image to Word

“Literacy has promoted the subjugation of women by men throughout all but the very recent history of the West. Misogyny and patriarchy rise and fall with the fortunes of the alphabetic written word.”

Leonard Shlain
The Alphabet Versus the Goddess

Shlain argues that literacy reinforced the brain's linear, abstract, predominantly masculine left hemisphere at the expense of the holistic, iconic feminine right one. This shift upset the balance between men and women initiating the disappearance of goddesses, the abhorrence of images, and, in literacy's early stages, the decline of women's political status. Patriarchy and misogyny followed.

Shlain contrasts the feminine right-brained oral teachings of Socrates, Buddha, and Jesus with the masculine creeds that evolved when their spoken words were committed to writing. The first book written in an alphabet was the Old Testament and its most important passage was the Ten Commandments. The first two reject of any goddess influence and ban any form of representative art.

The love of Mary, Chivalry, and courtly love arose during the illiterate Dark Ages and plummeted after the invention of the printing press in the Renaissance. The Protestant attack on holy images and Mary followed, as did ferocious religious wars and neurotic witch-hunts. The benefits of literacy are obvious; this
gripping narrative explores its dark side, tallying previously unrecognized costs.

Shlaim goes on to describe the colossal shift he calls the Iconic Revolution, that began in the 19th century. The invention of photography and the discovery of electromagnetism combined to bring us film, television, computers, and graphic advertising; all of which are based on images. Shlaim foresees that increasing reliance on right brain pattern recognition instead of left brain linear sequence will move culture toward equilibrium between the two hemispheres, between masculine and feminine, between word and image.

**Sound to Sight**

Marshall McLuhan

Oral – Literate – Electric (Electricity = Return to Surrounding (non-linear)

Sound = Surrounding environment, invisible environment.
Sight = Specific object, visible environment

**Media Nations**

Broadcast vs. Interactive – A sequence?

Broadcast/One-Way = Equality (Hot Media/Totalitarian regimes/Equality)
Interactive/Two-Way = Freedom (Cool Media/Democratic nations/Freedom)

“The Internet is the largest experiment involving anarchy in history.”

Eric Schmidt, CEO Google

*The New Digital Age* (2013)

**Cultural Sequence**

Psychohistory

Innovative
Depressed
Manic
War
American Sequence

In the book, authors William Strauss and Neil Howe theorize that the history of a people moves in 80-to-100 year cycles called “saecula.” The idea goes back to the ancient Greeks, who believed that at a given saeculum’s end, there would come “ekpyrosis” or a cataclysmic event that destroys the old order and brings in a new one in a trial of fire. This era of change is known as the Fourth Turning.

Generations are approximately twenty years each and contained in a "saeculum" which is around 80 years. The beginning of each saeculum is marked by a "high" followed by an "awakening" while the end of each saeculum is marked by a "crisis." As Strauss and Howe note, saeculums explain the periodic recurrence of "awakenings" and "crisis" throughout modern history. Therefore, the key symbolic duality is between "high" and "crisis."

Strauss and Howe trace the Anglo-American Saeculum back to the medieval period providing seven major saeculums in this period of history. In the process, they provide a new type of structure for organizing history.

- Late Medieval (1435-1487)
- Reformation (1487-1594)
- New World (1594-1704)
- Revolutionary (1704-1794)
- Civil War (1794-1865)
- Great Power (1865-1946)
- Millennial (1946-2026)

Within all of the seven major saeculums of American history, there is a sequential movement of generations from a High, Awakening, Unraveling and Crisis. Interestingly, the length of a saeculum is approximately 80 years or the length of a human life.

Do all stories proceed through this sequence? Or do particular generations or saeculums produce certain story forms or genres?

Dialectical Sequence

The three-part sequence of thesis, antithesis and synthesis is often used to describe the thought of German philosopher Georg Wilhelm Friedrich Hegel. Yet Hegel never used the term himself and it was originated with Johann Ficht. The sequence is also known as the dialectical method. Summarized in the Encyclopedia of Sciences and Religions it involves (1) a beginning proposition called a thesis (2) a negation of that thesis called the antithesis and (3) a synthesis.
whereby the two conflicting ideas are reconciled to form a new proposition.

While it is mostly known in the literature of Karl Marx in his application of the thesis in his theories, it has a strong relationship to Hollywood three-sequence structure in the original theories of Aristotle’s *Poetics* and the screenwriting books of Syd Field.

<table>
<thead>
<tr>
<th>Aristotle</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I</td>
<td>Beginning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act II</td>
<td>Middle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Act III</td>
<td>End</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Syd Field</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Set-Up</td>
<td></td>
<td>Confrontation</td>
<td>Resolution</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hegel</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis</td>
<td>Antithesis</td>
<td></td>
<td>Synthesis</td>
</tr>
</tbody>
</table>

Chart 4D.

The Correspondence of the Dialectical Method

The dialectical sequence has an interesting correspondence to the three-step sequence of story-telling and screenwriting. In effect, the set-up of Act I provides the thesis or theme of a story while the confrontation of Act II creates a battle with the thesis. The battle between Act I and Act II of a story end in the resolution of Act III which offers a new balance between thesis and antithesis.

**Step Commonalities in Natural & Cultural Sequences**

The various sequences in the examples of nature and culture discussed above are represented in the chart below. (Because of the length of steps, we have not put in all the steps in Christianity and Alchemy but put in the last steps in both of these). Is there a commonality between the steps in the various sequences?

The greatest amount of commonality is likely to be between the Beginnings of the various sequences (represented in the Blue boxes below) and the Endings of the various sequences (represented by the Yellow boxes below)

The Beginnings of these natural and cultural sequences focus on the following:

- Winter
- Night
- Animism
- Annunciation
- Pisces
- Mandala Fountain
- Ear/Sound
- Innovative
- High
- Thesis

The Endings of these natural and cultural sequences focus on the following:

- Fall
While there is a commonality of the sequence steps in the beginning and ending sequences, is there a commonality in the steps between the Blue and Yellow boxes? This, like the Hollywood sequences we discussed, is more difficult to determine. As in the Hollywood sequences, as the sequence gets longer, these commonalities become more difficult to discover. This is why it is important that the symbols associated with sequences of symbol movement in a story have powerful images of the psyche in movement through a story. The person who could show this movement of the psyche through a story, could in fact create some new type of script and story structure for this system, would become a very different type of filmmaker. This seemed all that was really guaranteed when one set out on a journey such as this.

<table>
<thead>
<tr>
<th>Yearly</th>
<th>Winter</th>
<th>Spring</th>
<th>Summer</th>
<th>Fall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daily</td>
<td>Night</td>
<td>Day</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Religion</td>
<td>Animism</td>
<td>Matriarchy</td>
<td>Polytheism</td>
<td>Tribal/Monotheism</td>
</tr>
<tr>
<td>Christianity</td>
<td>Annunciation</td>
<td></td>
<td></td>
<td>Pentecost</td>
</tr>
<tr>
<td>Astrology</td>
<td>Pisces</td>
<td>Aquarius</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alchemy</td>
<td>Mandala/Fountain</td>
<td></td>
<td></td>
<td>Resurrection</td>
</tr>
<tr>
<td>Media</td>
<td>Ear/Sound/Image</td>
<td>Eye/Language/Word</td>
<td>Electricity</td>
<td></td>
</tr>
<tr>
<td>Culture-Psychology</td>
<td>Innovative</td>
<td>Depressed</td>
<td>Manic</td>
<td>War</td>
</tr>
<tr>
<td>American Cycles</td>
<td>High</td>
<td>Awakening</td>
<td>Unraveling</td>
<td>Crisis</td>
</tr>
<tr>
<td>Dialectical</td>
<td>Thesis</td>
<td>Anti-Thesis</td>
<td>Synthesis</td>
<td></td>
</tr>
</tbody>
</table>

Chart 4E.
Natural & Cultural Sequences
5. Sequence of Symbol Systems

In addition to contentual and contextual symbols, cultural and natural sequences, another place to find sequences is in symbol systems. A symbol system refers to a system of interconnected symbolic meanings. There are many symbol systems such as colors and numbers. Apart from the interconnections between symbols in them, the question we are interested here is whether a particular symbol system provides a sequence of symbols within it. And, if it does, how this sequence might correspond to the movement of symbols in stories we are interested in.

Color

One of the greatest symbol systems is color. Colors have powerful symbolism attached to them. For example, the color red might represent excitement, energy, passion, love, desire, speed, strength, power, heat, aggression, danger, fire, blood, war, violence and passion while the color blue might represent peace, tranquility, cold, calm, stability, harmony, unity, trust, truth, confidence, conservatism, security, cleanliness, order, loyalty, sky, water, technology and depression. And, apart from individual color symbolism, there are various sub-systems of color symbols such as primary colors, secondary colors and tertiary colors.

<table>
<thead>
<tr>
<th>Wavelength</th>
<th>380–450 nm</th>
<th>450–495 nm</th>
<th>495–570 nm</th>
<th>570–590 nm</th>
<th>590–620 nm</th>
<th>620–750 nm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Frequency</td>
<td>668–789 THz</td>
<td>606–668 THz</td>
<td>526–606 THz</td>
<td>508–526 THz</td>
<td>484–508 THz</td>
<td>400–484 THz</td>
</tr>
<tr>
<td>Colors</td>
<td>Violet</td>
<td>Blue</td>
<td>Green</td>
<td>Yellow</td>
<td>Orange</td>
<td>Red</td>
</tr>
</tbody>
</table>

Chart 5A. Color Spectrum

Yet colors also provide an obvious sequence to them and this sequence is found in the existence of the color spectrum. This spectrum is created by categorizing colors by their frequencies and wave lengths.

As one can see in the Color Spectrum chart above, colors on the spectrum move from violet to red as color wavelengths move from low to high and color frequencies move from high to low. Within this six step sequence is the sub-system of primary colors moving from blue on the left to yellow in the middle and red on the right.
An important question to ask is whether the color spectrum sequence has a symbolic correspondence to story sequence. In other words, do the colors of violet and blue correspond to the beginnings of story sequences while the color red responds to the end of sequences?

Numbers

“Numbers rule all things.”
Pythagoras 580 – 500 B.C.

Plato called the study of number symbolism “the highest level of knowledge” and Pythagoras believed numbers had souls, as well as magical powers. The Pythagoreans divided the numbers into two groups: odd and even, male and female, light and dark and so on representing the dualities of the world.

Similar to colors, numbers possess powerful symbols. Yet numbers also possess a grand correspondence to the various sequences we are looking at in culture, nature and particularly screenplay sequence. As we have shown, the leading screenplay theories range in structure steps from three to twenty-three.

While a number symbolism of the higher step sequences could be explored, we feel it much more fruitful to explore the original numbers in story sequence from one to five.

Left out of this exploration are important screenplay structure sequences such as the USC Sequence theory of eight steps, the Snyder sequence of fifteen steps, the Campbell sequence of seventeen steps and Truby and Edson sequences of 20+ steps. However, as we have argued, the greater number of sequence steps has been largely a result of brand differentiation of screenplay theory rather than cultural, natural or psychological factors. In addition, we feel that many of these larger sequence story structures correspond to the lower number sequences. For example, the seventeen-step sequence of Campbell’s *Hero With A Thousand Faces* is consolidated by Campbell into three major sequences: departure, initiation and return as well as the USC eight-step sequence and the Snyder fifteen-step sequence into three acts.

**One**

One is the only number that does not possess a sequence of movement but at the same time is always necessary for a sequence to begin. This state of non-movement has a correspondence to what screenwriters term “story world” or “backstory” in screenplays. It is the world as given and it is a world that the Hero only escapes from through the sequence of movement.
The number one represents the original unconsciousness before the emergence of the story Hero. It is what Eric Neumann in *The Origins and History of Consciousness* calls the Uroborus or the image of the circular, tail-eating serpent.

**Two**

Story sequence begins with movement and movement begins with the initial movement from one to two. From one point, it creates two points and the possibility for a line between the two. It establishes the possibility of movement between the two points which represents both a physical and temporal movement.

The number two establishes the philosophical concept of dualism or the possibility for opposites in the world or symbol opposition. The duality division is one of the key concepts of symbolism and sees the world in divisions between concepts like unconsciousness and consciousness, darkness and light, male and female, up and down and birth and death.

The noted symbologist J.E. Cirlot distinguished between a binary system and a dualism system. The binary system finds a synthesis but a dualism system cannot find a synthesis. Cirlot notes that the Manichean and Gnostic religions were moral dualisms because synthesis was never reached. However, some forms of division are binary such as the Chinese year that is split into two halves. Another example is the Chinese symbols of Yin and Yang. Cirlot observes that the Yang part of the symbol involves active forces while the Yin part involves passive forces prevail. As Cirlot notes, the Chinese year and Yin and Yang symbols involve binary systems rather than dualism systems because the contradictory aspects are synthesized within a system of wider scope.

The number two is the symbol of duality, separation, antagonism and opposition. If the number one is the essence, then the number two is the existence. Two is the first number to be deviated from the unit, said Hugues of Saint Victor, and because of that it symbolizes the sin. It is also the first number which admits the division, symbolizing the corruptible things.

The number two is necessary to define a line after and therefore represents the entry into time after the indivisible and incorruptible unit.

**Three**

Three is a key structural component because movement between the two opposite symbols in stories develops over a period of time. In effect, one symbol is dominant at the beginning of a story while the other symbol dominant at the end of a story. Movement in time between the two is necessary between two opposing symbols cannot be dominant at the same moment in time. There much be a sequential movement between the two oppositions.
As we have shown, the number Three is the ancient number of dramatic structure. If two allows the possibility of story movement, the number three provides the first structure for this movement. As Aristotle observed in *Poetics*, a narrative has three parts: 1) a beginning 2) middle and 3) end. Later, this three sequence structure was appropriated to modern screenwriting structure originally through the structure theory of Syd Field noting that Act I involves the story “set-up” while Act II of involves story “confrontation” and Act III involves story “resolution.”

Three is the first number that forms a geometrical figure – the triangle. Three is also considered the number of harmony, wisdom and understanding. It also relates to a division of time into 1) Past 2) Present and 3) Future as well as the life cycle of 1) Birth 2) Life and 3) Death. It also relates to the three Primary colors of blue, yellow and red.

Three is also a sacred number in many religions. In ritual many actions are preformed three times. It is also the number of magic exemplified in the expression “Third time lucky” or in fairy tales where Heroes/Heroines are often offered three choices or three tests and overcome difficulties on the third try.

**Four**

The number four relates to the dramatic sequence of Greek drama we discussed which structure is made of four sequences of 1) Agon 2) Pathos 3) Threnos and 4) Theopany. It also relates to the four dramatic modes Northup Frye identifies in his *Anatomy of Criticism* as Romance, Tragedy, Comedy and Satire.

Apart from dramatic sequence, the number four symbolizes stability and a strong foundation and order and completion of justice. It is also the number of the earth and mankind. It also forms the geometrical square shape.

It has much relationship to natural cycles and phenomena. For example, it represents the cardinal points of North, East, South and West, the four winds, the four phases of the moon, the four elements of water, earth, fire and air and the four season of Winter, Spring, Fall and Summer.

The number four has a relationship to psychology. In *Psychological Types* (1921) the psychologist CG Jung proposed four main functions of consciousness: 1) intuition 2) sensation 3) thinking and 4) feeling. The first two are perceiving functions while the last two are thinking functions. It is an interesting question where the functions of consciousness emerge in a particular order of sequence in the history of civilization and the life of an individual.

**Five**

The number five has a long history of use in dramatic sequence. It was first
popularized by the Roman critic Horace who advocated a 5-act structure in his *Ars Poetica* noting “A play should not be shorter than five acts.” In 1863, around the time that playwrights like Henrik Ibsen were abandoning the 5-act structure and experimenting with 3 and 4 act plays, the German playwright and novelist Gustav Fretag wrote *The Technique of the Drama* It offered a definitive study of the 5-act dramatic structure and became known as Fretag’s Pyramid. Under Freytag’s pyramid, the plot of a story consists of 1) Exposition 2) Rising action 3) Climax 4) Falling action and 5) Denouement.

![Figure 5B. Fretag’s Pyramid](image)

Five is the number of balance. It also symbolizes man, health and love and is the number of the human being. It is also the number of marriage combining the female number two with the male number three. The Pythagoreans thought of five as the “hieros gamos” or the marriage between heaven and earth.

The number five also symbolizes the four limbs and the head that controls the limbs as well as the five senses of sight, hearing, taste, touch and smell.

In astrology, Leo is the fifth astrological sign in the Zodiac. (July 23 – August 23) while five is the number of Mercury. In Tarot, the five card of the Hierophant represents the Pope which symbolizes peace and harmony.

Five also has a psychological significance in that Freud proposed five stage sequence of personality development in oral (0-1 year), anal (1-3), phallic (3-5), latency (6 to puberty) and genital (puberty to adult).

<table>
<thead>
<tr>
<th>Number</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Symbolism</td>
<td>Unity, Wholeness</td>
<td>Duality, Opposition</td>
<td>Synthesis, Fairy Tales</td>
<td>Order in the Universe</td>
<td>A sacred number for many</td>
</tr>
<tr>
<td>Dramatic Structure</td>
<td>Beginning</td>
<td>Beginning and Ending</td>
<td>Beginning, Middle and Ending</td>
<td>Aristotle</td>
<td>Greek Drama, Pathos, Threnos and Theophany</td>
</tr>
</tbody>
</table>
Drama Modes

Drama modes offer a symbol system and in his book *Anatomy of Criticism* (1957) the Canadian literary critic Northrup Frye suggests that key literary genres possess a sequence related to the yearly seasons. Each season is aligned with a literary genre: comedy with spring, romance with summer, tragedy with autumn, and satire with winter. Comedy is aligned with spring because the genre of comedy is characterized by the birth of the hero, revival and resurrection. Also, spring symbolizes the defeat of winter and darkness. Romance and summer are paired together because summer is the culmination of life in the seasonal calendar and the romance genre culminates with some sort of triumph, usually a marriage. Autumn is the dying stage of the seasonal calendar, which parallels the tragedy genre because it is, above all, known for the “fall” or demise of the protagonist. Satire is related to winter on the grounds that satire is a “dark” genre; satire is a disillusioned and mocking form of the three other genres. It is noted for its darkness, dissolution, the return of chaos, and the defeat of the heroic figure.

- Summer – Romance. The birth of the hero.
- Autumn – Tragedy. Movement towards the death or defeat of the hero.
- Winter – Irony/Satire. The hero is absent.
- Spring – Comedy. The rebirth of the hero.

Hollywood Story Genres

The genres of Hollywood stories is a form of symbol system in that particular sets of symbols cluster around particular film genres. In effect, it is a method of labeling story forms. As John Truby, the premiere story consultant in Hollywood, observes:

“Hollywood realized a long time ago that it is not in the business of selling original artistic vision (though it sometimes happens anyway). It is in the business of buying and selling story forms. Genres tell the audience up front what to expect from the product they are buying. If they like a particular kind of story, chances are they will like this particular film, especially if the writer and director give the expectations a little twist.”
Story genres might be classified under the dramatic modes mentioned in the previous section. But over the years, Hollywood has developed its own system of genre symbolism. Included in this system are major film genres such as the following:

- Adventure
- Animated
- Comedy
- Detective
- Epic
- Fantasy
- Gangster
- Horror
- Musical
- Mystery
- Romance
- Science Fiction
- Spy
- Thriller
- Western

Modern film genres, though, have expanded into many more mixed and hybrid genres such as Horror Comedies or Science Fiction Westerns.

Is there a commonality of symbols through various genres? In other words, given the fact that various genres are built on various collections of symbols, is there a commonality of symbol sequence through all genres? If there is a commonality of symbol sequence through all film genres, what is this sequence and what specific genres represent this sequence?

**Genre Sequence in Prime Time Television**

In *The Complete Directory of Prime Time and Cable TV Shows*, the most complete directory of television, the authors list the top prime time television shows of “seven eras” of prime time television. These seven eras offer a sequence of genre progression from early Vaudeo (Reality) to Choice (Reality) in the early 2000s. The genres alternate between the broader categories of Reality and Fantasy programming and are represented in the chart below.
In these seven eras, one can notice the general swing between reality shows in the early “Vaudeo” era of prime time television programming to the fantasy of the “Adult Westerns” and “Idiot Sitcom” era. Then, a return to reality and relevance programming in the late 60s to mid-70s with a swing to fantasy in the mid-to-late 70s and then back to the reality shows of the 80s where the reality trends continued into the 90s.

<table>
<thead>
<tr>
<th>Eras</th>
<th>Years</th>
<th>Leading TV Shows</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vaudeo (Reality)</td>
<td>1948-1957)</td>
<td>Godfrey's Talent Scouts, $64,000 Question, Ed Sullivan</td>
</tr>
<tr>
<td>Adult Westerns (Fantasy)</td>
<td>1957-Early 60s</td>
<td>Gunsmoke, Wagon Train, Bonanza, Rifleman, Have Gun Will Travel</td>
</tr>
<tr>
<td>Idiot Sitcom (Fantasy)</td>
<td>Early-Late 60s</td>
<td>Bewitched, Beverly Hillbillies, Andy Griffith, Dick Van Dyke, Green Acres, Gomer Pyle</td>
</tr>
<tr>
<td>Relevance (Reality)</td>
<td>Late 60s-1975</td>
<td>All in the Family, Marcus Welby, MASH, Rowan &amp; Martin Laugh In, Family Affair</td>
</tr>
<tr>
<td>Fantasy (Fantasy)</td>
<td>1975-1980</td>
<td>Happy Days, Laverne &amp; Shirley, Mork &amp; Mindy, Charlie’s Angels</td>
</tr>
<tr>
<td>Soap Operas &amp; Real People (Reality)</td>
<td>1980s</td>
<td>Dallas, Dynasty, Falcon Crest, Hill Street Blues, Real People, That’s Incredible, 20/20</td>
</tr>
<tr>
<td>Choice (Reality)</td>
<td>1990s &amp; early 2000s</td>
<td>America’s Funniest Home Videos, Unsolved Mysteries, Rescue 911, Cops, Joe Millionaire, The Bachelor</td>
</tr>
</tbody>
</table>

Chart 5E.
“The Seven Eras of Prime Time Television”
*The Complete Directory of Prime Time and Cable TV Shows*

As prime-time soap operas faded in the late 1980s, all three networks turned to reality in forms as diverse as *America’s Funniest Home Videos*, *Unsolved Mysteries* and *Cops*. In the early years of the new century, shows like *Survivor*, *American Idol* and *Joe Millionaire* continued the relatively long run of the reality cycle. It would be interesting to extend the study of prime-time programming to contemporary programming to see if the pattern is maintained or evidences a new sequence.

**Historical Story Genres**

Hollywood story genres is a recent development and discovering a genre sequence amongst the increasing number of genres is a difficult task. Might a better place to look for sequence in story genres is at the kinds of stories told through the history of civilization and the history of the individual? Is there a sequential progression in types of stories told? And, does this progression match the types of stories children are told, and, tell themselves?

**Elements**
The ancients believed the world to be composed of four basic elements – Fire, Water, Air and Earth. These were considered the critical energy forces that sustained life. All of these elements are integral parts of matter or the physical universe, and the human body is a physical creation existing in the material realm. Therefore, the human beings were seen to be made of and governed by the four elements. Maintaining a balance between these elements was advocated to ensure physical as well as psychological well-being.

The four basic elements of water, earth, air and fire can be viewed as a symbol system with a division between masculine and feminine elements. The Earth and the Water are the heavier elements and have a downwards direction. Therefore, they came to represent the feminine archetype, the intuitive function, the passive state and the Chinese Yin attributes. These two elements are related to the symbolism of the Mother Earth. On the other hand, the Air is above the Water & Earth and has a natural upward movement, while the fiery Sun, stars and heavens are above even the Air. Both these elements have a masculine archetype and symbolize the thinking function, the active state and the Yang attributes. They are associated with the Sky Father.

Note the symbol shapes for the four elements below are upward and downward pointing triangles. The three sides of a Triangle, represent mind, body & spirit. An upward facing triangle denotes energy, action and service. A downward facing triangle encourages, grounding, centering and connection to the earth. Being balanced and anchored is the inherent state of well-being.

Apart from the masculine and feminine correspondence between the elements, there is also a correspondence between the four elements and the twelve signs of the Zodiac with each element representing three signs:

- Fire signs are Aries, Leo and Sagittarius
- Air signs are Gemini, Libra and Aquarius
- Earth signs are Taurus, Virgo and Capricorn
- Water signs are Cancer, Scorpio and Pisces

Is there a spectrum division of the four elements such as there is with color? One spectrum used by the ancients was based on the weight of the elements.

- Earth is the heaviest element
- Water the second heaviest element
- Air is lighter, than water
- Fire is the lightest of all elements
There is therefore a relationship between the weight of the elements and the Masculine and Feminine Archetypes:

- The two heaviest elements of Earth and Water are Feminine
- The two lightest elements of Fire and Air are Masculine

Later in this study we will show how the sequence of nature and life moves from Feminine to Masculine. In this sense, water and earth are at the beginning of sequences while fire and air at the end of sequences.

**Place**

The book *Symbolism of Place* (1993) argues symbolism is attached to various types of places and the attributes of these places. Place in stories creates the context of setting for the action of the Hero and establishes the mood and atmosphere of the story. One learns about the Hero by words, actions and objects but also by the context or place these words and actions happen in.

While there is an infinite number of places in the world, the major physical places are termed Ecosystems and have strong symbolism associated with them. The symbolism can be divided into places associated with the Feminine Archetype and Masculine Archetype.

**Physical Places**

- **Feminine**
  - Oceans
  - Forests
  - Jungles
  - Prairies

- **Masculine**
  - Polar
  - Deserts
  - Mountains

In addition, qualities such as space associated with places have a strong symbolism related to Feminine and Masculine Archetypes.

**Spaces**
As we argue in this project, the natural movement of sequence proceeds from Feminine to Masculine. In this sense, stories proceed from feminine to masculine place archetypes naturally or from masculine to feminine place archetypes unnaturally.

<table>
<thead>
<tr>
<th>Feminine Place Archetypes</th>
<th>Masculine Place Archetypes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oceans</td>
<td>Polar</td>
</tr>
<tr>
<td>Forests</td>
<td>Deserts</td>
</tr>
<tr>
<td>Jungles</td>
<td>Mountains</td>
</tr>
<tr>
<td>Prairies</td>
<td></td>
</tr>
<tr>
<td>Inside</td>
<td>Outside</td>
</tr>
<tr>
<td>Below</td>
<td>Above</td>
</tr>
<tr>
<td>Horizontal Central</td>
<td>Vertical Peripheral</td>
</tr>
</tbody>
</table>

Chart 5G. The Sequence of Places

In this sense, to structure a story that utilizing place sequence might begin with the Hero/Heroine inside a forest at the beginning of the story and have them end up in a desert at the end of the story. The movement should also proceed from inside and below space to above and outside space. (For an expanded list of place symbolism, see the outline of Symbolism of Place in Appendix C.)

* * *

In screenplays, place defines the beginning of scenes in the screenplay but the type of place is more in the province of the film director, art director or set designer than the screenwriter. The focus is more on the content of stories (the dialogue and action of the characters that inhabiting scenes) than the context containing this content. But the screenwriter can give more subtextual power to a screenplay by aligning the context of place can powerfully reinforce content of story.

The major use of place in Hollywood genres relates to the symbols associated with various film genres. For example, the place of deserts and prairies are
associated with the western genre, forests with the fantasy genre, inside and below the horror genre and oceans the adventure genre. However, place symbolism can certainly migrate from particular genres rather than conform to the place symbols of past films or stories in their particular genre.

We argue in SP that place symbols do not have to attach themselves to particular stories. Rather, all their features might be employed together in just one story to create powerfully new story or screenplay scenes. New type of contextual symbols can move through stories that when aligned by correspondence in the scene can envelope scene in a special gold color and give it a particular uniqueness and grace. Perhaps not a word is said or action taken by the Hero in the content symbols of the story. The place, time and space of our Hero/Heroin envelopes them in this golden color just as the Tiffany envelops its content inside a special turquoise.

Shape

Is there a sequence to shape? In the book What Kids Buy, Dan Acuff, President of Youth Market System Consulting and among the world's leading specialists on youth-related products and programs, makes interesting observations about the relationship between children and characters shapes they relate to.

The primary needs in this first stage are for nurturance and safety and these needs are expressed in the type of characters which interest children. A key shape showing safety and nurturance is a round shape. Big Bird and Barney are designed with this in mind. Acuff makes some very interesting observations about roundness:

“Regarding roundness, research has proven that as early as 18 months of age, children identify crooked, jagged lines as ‘bad guys’ or things that could hurt you, and round, curving lines as being ‘good guys’ or safe. It’s no accident that most of Disney characters, for example, are quite rounded in their design. Mickey himself, for example, has a very round head; it’s also larger in proportion to his body, like an infant’s head. Mickey also has round ears, rounded arms and legs, and roundish feet/shoes.”

Acuff points out as children mature, they demand more “edge” from their characters and with edge, more potential threat from the character. The character becomes challenging rather than nurturing.

He notes the comparison between Warner Brothers’ Tasmanian Devil, often showing a ferocious mouthful of teeth, with the very round and toothless Big Bird of Sesame Street. The roundness that appeals to younger children causes older children to turn away in disinterest. “The above-7-year old,” he notes, “is more often than not, going to gravitate toward the emotional stimulation present in
more edgy characters such as Tasmanian Devil, Garfield, Ren and Stimpy, the X-Men, and even Bugs Bunny with his cutting wit.”

Might it be that products cluster around a generic roundness of shape in the early parts of sequences and move towards roughness and jagged edges as the sequence progresses? Is roundness related to the security of beginning the heroic “voyage” of life out of the unconsciousness while jaggedness (and the squareness of sharp angles) related to consciousness and masculinity towards the end of cycles?
6. Psychological Sequence

The psychological correspondence to the progression of symbols is the big, invisible “elephant in the room” in this investigation of story sequence. Rather than being another area to consider, it structures the grand sequence the other sequence fit into. Yet it is hardly used in the sequence of screenplay plot steps.

In a study of psychological sequence we look for sequences in personality development and psychic growth. Is there a common number of steps in these sequences? Is there a commonality of symbols at various steps in psychological sequence?

The area has been explored by the below but (surprisingly) found little input or influence in screenplays or screenwriting gurus in Hollywood. The closest Hollywood comes to this psychological sequence is in the mythological sequence proposed by the famous mythologist Joseph Campbell in his *Hero With A Thousand Faces* in the following chapter.

**Freud**

Sigmund Freud believed that the human personality consisted of three interworking parts: the id, ego and the superego. According to his theory, these parts become unified as a child works through the five stages of psychosexual development. The id, the largest part of the mind, is related to desires and impulses and is the main source of basic biological needs. The ego is related to reasoning and is the conscious, rational part of the personality; it monitors behavior in order to satisfy basic desires without suffering negative consequences. The superego, or conscience, develops through interactions with others (mainly parents) who want the child to conform to the norms of society. The superego restricts the desires of the id by applying morals and values from society. Freud believed that a struggle existed between these levels of consciousness, influencing personality development and psychopathology.

In 1905, Freud proposed that personality developed in stages through battles between the id, ego and superego. These are called psychosexual stages because each stage represents the fixation of libido (sexual drives, instincts, pleasurable thoughts) on a different area of the body. As a person grows physically certain areas of their body become important as sources of potential frustration (erogenous zones), pleasure or both.
Freud believed that life was built round tension and pleasure. All tension was due to the build-up of the sexual energy of libido and that all pleasure came from its discharge. S.A. McLeod in “Psychosexual Stages” (2008) notes, “In describing human personality development as psychosexual Freud meant to convey that what develops is the way in which sexual energy accumulates and is discharged as we mature biologically … Freud stressed that the first five years of life are crucial to the formation of adult personality. The id must be controlled in order to satisfy social demands; this sets up a conflict between frustrated wishes and social norms.” The ego and superego develop in order to exercise this control and direct the need for gratification into socially acceptable channels. Gratification centers in different areas of the body at different stages of growth, making the conflict at each stage psychosexual.

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.

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).

Phallic Stage (3 to 5/6 years)
Sensitivity now becomes concentrated in the genitals. 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.

Latency Stage (5/6 to puberty)
No further psychosexual development takes place during this stage (latent means hidden). The libido is dormant. Much of the child's energies are 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)
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.

The relationship of Freud’s sequence of psychosexual development has a number
of correspondences to story symbolism. One of the aspects of Freud’s
psychosexual theory of development is that later pronounced personality traits in
adult life result from the developing child being stuck in one of the stages because
the problems of this stage are never fully resolved. While all individuals
experience the same sequential procession of symbols, some individuals have an
attachment to the symbols of the unresolved stage in psychosexual development.
Attachment to these symbols translate into attachment of story genre symbols
clustered around this particular stage.

Another aspect of Freud’s stages finding a relationship to symbols sequence is the
sequence of Hegel’s dialectical movement from thesis to anti-thesis and then
synthesis. In this sense, the Id presents the original “thesis” while the Ego
counters with the “anti-thesis” and the Superego creates the final “synthesis.” This
development can also be seen as a movement from the Id (beginning of symbols)
to the Ego (middle symbols) and then the Superego (ending symbols).

Erickson’s Life Cycles

Erik Erikson (1902–1994) was a stage theorist who developed an eight-stage
theory of development. During each of Erikson’s eight development stages, two
conflicting ideas must be resolved successfully in order for a person to become a
confident, contributing member of society. Failure to master these tasks leads to
feelings of inadequacy.

Erikson’s eight stages of psychosocial development include trust vs. mistrust,
autonomy vs. shame/doubt, initiative vs. guilt, industry vs. inferiority, identity vs.
role confusion, intimacy vs. isolation, generativity vs. stagnation, and integrity vs.
despair. Erikson expanded upon Freud’s stages by discussing the cultural
implications of development; certain cultures may need to resolve the stages in
different ways based upon their cultural and survival needs.

Trust vs. Mistrust (1 – 12 months)

Is the world a safe place or is it full of unpredictable events and
accidents waiting to happen? 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 a source of support. Failing to acquire the
virtue of hope will lead to the development of fear.

Autonomy vs. Shame and Doubt (18 – 36 months)
Between the ages of 18 months and three, children begin to assert their independence. The child is discovering that he or she has many skills and abilities. Such skills illustrate the child’s growing sense of independence and autonomy. Success in this stage will lead to the virtue of will. If children are 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.

Initiative vs. Guilt (3 – 5 years old)

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

Competence vs. Inferiority (5 – 10 years old)

Children at this stage learn to read and write and 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. At this stage the child’s peer group will gain greater significance and will become a major source of the child’s self-esteem. If children are encouraged and reinforced for their initiative, they begin to feel industrious and feel confident in their ability to achieve goals. If the child cannot develop the specific skill they feel society is demanding they may develop a sense of inferiority. Success in this stage will lead to the virtue of competence.

Identity vs. Role Confusion (10 - 18 years)

During adolescence, the transition from childhood to adulthood is most important. The child has to learn the roles to occupy as an adult. It is during this stage the adolescent re-examines his/her identity and tries to find out exactly who he or she is. Erikson suggests that two identities are involved: the sexual and the occupational. 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 establish a sense of identity 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.

Intimacy vs. Isolation (18 – 40 years old)

Beginning to share intimately with others. Relationships are explored 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.

Generativity vs. Stagnation (45 – 65 years old)

During middle adulthood careers are established and a person settles down within a relationship, begins families and develops a sense of being a part of the bigger picture. By failing to achieve these objectives, the individual becomes stagnant and feels unproductive. Success in this stage will lead to the virtue of care.

Ego Integrity vs. Despair (65+)

It is during this time that the individual contemplates their accomplishments and are able to develop integrity if they see themselves as leading a successful life. If the person sees their life as unproductive, they become dissatisfied with life and develop despair, often leading to depression and hopelessness. Success in this stage will lead to the virtue of wisdom which enables a person to look back on their life with a sense of closure and completeness and also accept death without fear.

Erickson took Freud’s controversial psychosexual theory and modified it into an eight-stage psychosocial theory of development encompassing the entire life of the individual rather than childhood alone.

Similar to Freud’s psychosexual theory, rather than a domination of a particular symbol at a stage, there is a type of battle between opposition symbols. For Freud, the fixation on a particular stage leads to complexes later in life. For Erickson, a positive outcome of a stage leads to being able to move on to the next stage with a greater chance of a positive outcome. An interesting sequence can be created from
Erickson’s positive and negative results from the various stages and is shown in the below chart.

<table>
<thead>
<tr>
<th>Positive</th>
<th>Trust</th>
<th>Autonomy</th>
<th>Initiative</th>
<th>Competence</th>
<th>Identity</th>
<th>Intimacy</th>
<th>Generativity</th>
<th>Integrity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>Hope</td>
<td>Will</td>
<td>Purpose</td>
<td>Competence</td>
<td>Fidelity</td>
<td>Love</td>
<td>Care</td>
<td>Wisdom</td>
</tr>
<tr>
<td>Negative</td>
<td>Mistrust</td>
<td>Shame</td>
<td>Guilt</td>
<td>Inferiority</td>
<td>Role</td>
<td>Isolation</td>
<td>Stagnation</td>
<td>Despair</td>
</tr>
</tbody>
</table>

Chart 6A
Positive & Negative Sequences of Erickson’s Life Cycle Theory

Is there a correspondence between these psychosocial stages and the movement of story symbolism? Erickson’s Life Cycle has a greater correspondence to cultural and social concerns than Freud’s sequence. Might cycles of cultural history involve a preponderance of life cycles that develop along the positive sequence line while other cycles of history develop along the negative sequence line?

<table>
<thead>
<tr>
<th>American Cycles</th>
<th>High</th>
<th>Awakening</th>
<th>Unraveling</th>
<th>Crisis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psychohistory</td>
<td>Innovative</td>
<td>Depressed</td>
<td>Manic</td>
<td>War</td>
</tr>
</tbody>
</table>

Chart 6B
Cultural Cycles

Recall the cultural sequences discussed previously in the cycles of American history in Strauss and Howe’s *The Fourth Turning* and the psycho-history of Lloyd deMause. Might entire periods of history play out the Erickson Life Cycle sequence on the path of either positive or negative dominance at the various stages?

Pre-Birth Stages

A radical and unique understanding of sequence relates to 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 observers 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 *The Trauma of Birth* (1923). It was a major cause for Freud distancing himself from Rank. Although Freud’s efforts at downgrading Rank’s birth trauma theories were effective within the overall psychoanalytic community, the idea was far too important to go away even with the curse of Freud himself. In 1949, a quarter century after Rank’s 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 Stanislav 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 is his observation of several thousand psychoanalytic sessions where subjects combined powerful psychoactive substances like LSD with a number of non-drug therapeutic methods. These sessions 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.

The subjects reported a distinct archetypal sequence which moved from an initial condition of 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” he observed 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.

The basics of the pre-birth sequence Grof finds corresponds to other sequences observed in our study with *movement from union to antagonism, to synergism and finally separation.*

**Jung’s Stages**

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 in Symbols of Transformation 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

As the Jungian site ARAS observes, the book is important for a few reasons. First, it marks the parting of the ways between Freud and Jung as Jung transcended Freud's personalistic understanding of the unconscious and proceeded to make his own great discovery of the collective unconscious. Second, its theme, the transformation of libido, is the central theme of Jungian psychology, which later receives fuller treatment as the alchemical transformation of the prima materia, and finally in Answer to Job as the transformation of the God-image. Third, it offers a concept which views the human psyche as an energy mechanism.

Eric Neumann’s The Child

Eric Neumann’s large book The Origins and History of Consciousness is the subject of the next chapter. But in this slim, final book of Neumann, the focus is not on the history of consciousness but the five phases of personality development in the child. Neumann’s The Child examines the structure and dynamics of the earliest developments of ego and individuality. In it we progress from the primal relationship of a child and mother through to the emergence of the ego-Self constellation, via the child’s relationship to its own body, its Self, the Thou and being-in-the-world. We move from the matriarchate to the patriarchate, from participation mystique to the “standpoint of the Self around which the ego revolves as around the sun.”

The book suggests the development of the child personality from the feminine matriarchate to the masculine patriarchate is mirrored in the following five phases: 1) The phallic-chthonian stage of the ego with a) vegetative and b) animal symbols 2) The magic-phallic stage of the ego 3) The magic-warlike stage of the ego 4) The solar-warlike stage of the ego and 5) The solar-rational stage of the ego.
The central thesis in *The Child* centers on the “phallic stages of the ego” by which Neumann means the “ego activities that depend largely on the totality of the body, on the accentuation of the experience of the body” in both genders in boys and girls. The prototype for the phallic thrusting force of the ego that moves forward into consciousness is found in the birth of the Hero. The Hero recapitulates ontogeny as an archetypal image released through evocation when the child’s ego takes a heroic stance towards the first parents and this stance towards the Great Mother when “the ego’s war of liberation is directed against her.”

Of particular interest is what Neumann calls the “phallic-chthonian stage of the ego … with animal symbols” and the “magic-phallic stage of the ego.” Neumann observes these two stages of a child’s ego development correspond in the evolution and history of human consciousness with the emergence of the father principle in the figure of the medicine man, chief, or shaman, as the ancestral leader of the male hunting groups during the reign of the Great Mother religions. He notes a particular stage of phylogeny during this transitional period when the “terrible Masculine” emerges alongside an equally death-wielding-aspect of the Terrible Mother. The violent masculine principle is directed against animals and Nature.

Neumann notes that this stage of phylogeny is recapitulated in the ontology of every childhood where the masculine aspect of the child’s ego personality becomes identical with “the killing symbol of the weapon as a destructive phallus.” This symbol, he observes, was “introjected by the male group” in pre-history and the phallic, thrusting, ritual-weapon eventually was used by the male group to turn aggressively against the matriarchy, leading ultimately to the triumph of men’s societies and, in turn, the violent emergence of the patriarchate.

Neumann says that the “fecundating phallus” is not only a symbol of “generation” but also a “penetrating weapon a symbol for killing.”

**Step Commonalities in Psychological Sequences**

The various psychological sequences above are represented in the chart below.

The greatest amount of commonality is likely to be between the Beginnings of the various sequences (represented in the Blue boxes below) and the Endings of the various sequences (represented by the Yellow boxes below)

Beginnings of the psychological sequences are:

- Oral
- Trust v. Mistrust
- Union with Mother

Endings focus on the following:
- Genital
Ego Integrity v. Despair
Separation From Mother

Commonality of the sequence steps between the Blue and Yellow boxes?

<table>
<thead>
<tr>
<th>Freud Stages</th>
<th>Oral</th>
<th>Anal</th>
<th>Phallic</th>
<th>Latency</th>
<th>Genital</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freud Structure</td>
<td>Id Thesis</td>
<td>Ego Anti-Thesis</td>
<td>Superego Synthesis</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Industry v. Inferiority</td>
<td>Identity v. Role Confusion</td>
<td>Intimacy v. Isolation</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Generativity v. Stagnation</td>
<td>Ego Integrity v. Despair</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grof Pre-Birth</th>
<th>Union With Mother</th>
<th>Antagonism To Mother</th>
<th>Synergism With Mother</th>
<th>Separation From Mother</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neumann</td>
<td>Phallic-Chthonian Ego Stage Vegetative &amp; Animal Symbols</td>
<td>Magic Phallic Stage</td>
<td>Magic Warlike Stage of the Ego</td>
<td>Solar Warlike Stage of the Ego</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Solar Rational Stage of the Ego</td>
</tr>
</tbody>
</table>

Chart 6C
Psychological Stages
7. Myth & Psychic Sequence

The journey of the Hero through history is elaborated in Joseph Campbell’s *Hero With A Thousand Faces (Hero)* discussed earlier. The book gained widespread popularity in Hollywood with George Lucas noting he used its structure in creating his famous *Star Wars* stories. Since *Star Wars*, Campbell’s structure has been placed into screenplay theory through the work of Christopher Vogler and his book *The Writer’s Journey*.

The seventeen-step sequence structure of Hero provides a structure involving three major acts of the Hero in myth stories: *Departure, Initiation and Return*. This structural journey comes closest to the movement of symbols we have observed in this project.

Jung observed the movement of symbols using analytical methods more than comparative methods. His most well-known observation of symbol movement came with his analysis of one of his patients published later as *Symbols of Transformation*.

Yet Jung never developed his theories of symbol movement into a broad-ranging cultural and historical thesis like Campbell’s *Hero*. Rather, this extension of Jung’s analysis would be undertaken by his greatest pupil, Erich Neumann in Neumann’s *Origins & History of Consciousness (Origins)*. Neumann was considered one of the greatest psychological theoreticians of the 20th century and was the disciple and scientific heir of Jung. He was anointed by Jung himself. Neumann’s students view him as Jung’s crown prince who in certain areas even exceeded the monarch.

C. G. Jung and Erich Neumann first met in 1933 at a seminar Jung was conducting in Berlin. Jung was fifty-seven years old and internationally acclaimed for his own brand of psychotherapy. Neumann, twenty-eight, had just finished his studies in medicine. The two men struck up a correspondence that would continue until Neumann’s death in 1960. A lifelong Zionist, Neumann fled Nazi Germany with his family and settled in Palestine in 1934, where he would become the founding father of analytical psychology in the future state of Israel.

Unlike Campbell’s *Hero*, Neumann’s *Origins* never gained popularity outside the academic community or Jung’s world of analytical psychology. Yet, like Campbell’s *Hero*, it also drew from a wide range of world mythology in explaining how the individual consciousness passes through the same archetypal stages of development as the human consciousness as a whole. Campbell studied the journey of the Hero in mythology.
Yet, Jung observed in *Symbols of Transformation* that the Hero was really “finest symbol of the libido” as it appears in mythology, legend and the dramatic dream of his patient, Miss Miller whose fantasies the book was about. A passive introversion which rejects an external object of love and a concentration of the libido on an internal substitute created by the unconscious is considered the source of Miss Miller’s vision. For mankind in general, this internalization of libidinal attention is seen in the cult of the hero, who symbolizes archaic psychic power suppressed to conform to society.

In a sense, Neumann’s *Origins* expanded the Miller fantasies outward into civilization and collective archetypes. In 1949, toward the end of his life, Jung offered a Forward to *Origins* observing. It is valuable to reproduce most of this illuminating Forward containing Jung’s observation that it begins where he would start had he been granted a “second” lease of life:

“It begins just where I, too, if I were granted a second lease of life, would start to gather up the *disjecta membra* of my own writings, to sift out all those ‘beginnings without continuations’ and knead into a whole … As I read through the manuscript of this book it became clear to me how great are the disadvantages of pioneer work: one stumbles through unknown regions; one is led astray by analogies, forever losing the Ariadne thread; one is overwhelmed by new impressions and new possibilities, and the worst disadvantage of all is that the pioneer only knows afterwards what he should have known before. The second generation has the advantage of a clearer, if still incomplete, picture; certain landmarks that at least lie on the frontiers of the essential have grown familiar, and one knows what must be known if one is to explore the newly discovered territory … This difficult task the author has performed with outstanding success. He has woven his facts into a pattern and created a unified whole … the present work opens at the very place where I unwittingly made landfall on the new continent long ago, namely the realm of matriarchal symbolism; and, as a conceptual framework for his discoveries, the author uses a symbol whose significance first dawned on me in my recent writings on the psychology of alchemy: the *uroboros*. Upon this foundation he has succeeded in constructing a unique history of the evolution of consciousness, and at the same time representing the body of myths as the phenomenology of this same evolution. In this way he arrives at conclusions and insights which are among the most important ever to be reached in this field … The author has placed the concepts of analytical psychology – which for many people are so bewildering – on a firm evolutionary basis, and erected upon this a comprehensive structure in which the empirical forms of thought find their rightful place.”

One of the most important aspects of *Origins* was the finding of a similarity (correspondence) between the mythological stages of evolving consciousness and the psychological stages in the development of personality. While Campbell’s methods of comparative mythology are used in *Origins*, Neumann’s mythology starts with the Creation Myth and the Original Unity before the Hero myth where Campbell starts. Inhabiting the Creation Myth is the archetype of the Great Mother. It is a myth that...
Neumann perhaps knew better than anyone after creating his landmark book *The Great Mother* (1955).

Neumann viewed the Great Mother as a primordial image of the human psyche and drew on ritual, mythology, art and records of dreams and fantasies to examine how the archetype has been outwardly expressed in many cultures and periods since prehistory. He shows how the feminine has been represented as goddess, monster, gate, pillar, tree, moon, sun, vessel, and every animal from snakes to birds. Neumann discerns a universal experience of the maternal as both nurturing and fearsome, an experience rooted in the dialectical relation of growing consciousness, symbolized by the child, to the unconscious and the unknown, symbolized by the Great Mother.

Given his massive research on the Feminine Archetype it is not surprising that Neumann’s *Origins* begins with the feminine and moves towards the masculine, from the unity of the feminine unconsciousness to the fragmentation inherent in Masculine consciousness. Life involves a movement away from the Feminine to the Masculine and all the symbol correspondences this entails.

Yet the Campbell Hero is neither male or female. Such a difference from Jung’s idea of the movement of symbols, his long analysis with one woman. But never beyond his patient in *Symbols of Transformation*. In the meantime, Joseph Campbell’s structure served as the sequence in the particular sequence steps in symbol movement across all history and was much more accessible to those out there looking for a particular structure to park their minds in. And of course there was the use of the structure in Star Wars so it had a tremendous resonance with its generation.

Campbell’s *Hero* offers a different journey altogether than Jung’s patient. Campbell’s Hero departs, goes through an initiation and then returns. Yet there is not mention of this return in the Neumann finally channeling the thoughts and wishes of Carl Jung in this area, now too old to join in this battle. He writes about in the March 1, 1949 Forward to Neumann’s book, the book of perhaps his greatest student, carrying on something he would have done had he more time. Extending the symbols on his patient in Symbols of Transformation into a universal phenomenon. He knew it was but simply became sidetracked in other areas throughout his life. Only returning to this early and famous book in the 1949 Forward to Neumann’s book.

Neumann proposed all these before Campbell’s Hero even appeared on the scene: The Uroboros, The Great Mother and The Separation of the World Parents: The Principle of Opposites.

Neumann’s book develops the Jungian symbolism into culture and civilization and particularly in the area of narrative. This will prove to one of the greatest books on drama more than on anything else. We suggest a narrative structure for the ideas of the book.

The Neumann sequence creates a duality, something that the Campbell sequence never has at the beginning of the story. Perhaps it is this duality that the Campbell Hero
searches for? Yet it is the duality that the Neumann (Jung Hero) is born with. The two archetypes of Masculine and Feminine always residing within each person. Moving into dominance and then moving out.

The Neumann structure is a movement forward to a type of transformation. The Campbell movement is a return to the everyday world knowing more.

With Neumann, carrying forward Jung’s ideas, expressing them when he was too old to take up the task himself. Jung aware of this and thankful that Neumann was doing this, carrying on this part of his message.

The movement is from Feminine to the Masculine. One of greatest discovery about the direction of movement of symbols. But the Campbell structure takes a different approach. A non-sexual one that becomes noted as a famous piece of pop scholarship called The Hero With A Thousand Faces. It was a book everyone quoted in Hollywood but no one had read. Like Toffler’s Future Shock a generation later.

All the while, Neumann’s book has wallowed in the minds of serious academics and a handful of psychologists and therapists around the world. It wasn’t that his ideas were destined to be put into a particular discipline and stored away. The book needs a modern reading. It truly presents a new way of looking at stories.
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

Chart 7A
The Origins And History of Consciousness
Interestingly, Campbell has less to say on the Feminine or Masculine nature of the Hero in his book. The Hero receives a “Call to Adventure” which puts him/her on a journey where a “First Threshold” is crossed. In Campbell’s structure, woman is not seen as the original Great Mother but rather as a “Temptress” involved with the Hero’s initiation. And, Campbell’s journey involves a Departure, Initiation and Return, events not apparent in Neumann’s *Origins*.

<table>
<thead>
<tr>
<th>Departure</th>
<th>Call to Adventure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Refusal of the Call</td>
</tr>
<tr>
<td></td>
<td>Supernatural Aid</td>
</tr>
<tr>
<td></td>
<td>Crossing First Threshold</td>
</tr>
<tr>
<td></td>
<td>Belly of the Whale</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Initiation</th>
<th>Road of Trials</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Meeting With Goddess</td>
</tr>
<tr>
<td></td>
<td>Woman as Temptress</td>
</tr>
<tr>
<td></td>
<td>Atonement With Father</td>
</tr>
<tr>
<td></td>
<td>Apotheosis</td>
</tr>
<tr>
<td></td>
<td>Ultimate Boon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Return</th>
<th>Refusal of Return</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Magic Flight</td>
</tr>
<tr>
<td></td>
<td>Rescue From Without</td>
</tr>
<tr>
<td></td>
<td>Crossing Return Threshold</td>
</tr>
<tr>
<td></td>
<td>Master of Two Worlds</td>
</tr>
<tr>
<td></td>
<td>Freedom to Live</td>
</tr>
</tbody>
</table>

**Chart 7B
*Hero With A Thousand Faces***

A comparison of the two structures appears in the chart below. While there is similarity, there is no Great Mother in the Campbell system but rather “woman as temptress.” Neumann views the Feminine as the original Great Mother while Campbell views the Feminine not as a mother but as a temptress. In addition, the psychological stages of Part II of the Neumann book discuss an “Original Unity” while Campbell’s journey of the Hero begins not with Unity but Departure.

The discovery in *Origins* of what Jung calls “matriarchal symbolism” is the major contribution of Neumann’s book. As Jung notes in his Froward, “the present work opens at the very place where I unwittingly made landfall on the new continent long ago, namely the realm of *matriarchal symbolism*; and, as a conceptual framework for his
discoveries, the author uses a symbol whose significance first dawned on me in my recent writings on the psychology of alchemy: the *uroboros*.

<table>
<thead>
<tr>
<th><em>Origins and History of Consciousness</em> – Eric Neumann</th>
<th><em>Hero With A Thousand Faces</em> – Joseph Campbell</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Mythological Stages In the Evolution of Consciousness</strong></td>
<td><strong>The Journey of the Hero</strong></td>
</tr>
</tbody>
</table>
| 1. The Creation Myth  
The Uroboros  
The Great Mother  
The Separation of the World Parents: The Principle of Opposites | 1. Departure  
Call to Adventure  
Refusal of the Call  
Supernatural Aid  
Crossing First Threshold  
Belly of the Whale |
| 2. The Hero Myth  
The Birth of the Hero  
The Slaying of the Mother  
The Slaying of the Father | 2. Initiation  
Road of Trials  
Meeting With Goddess  
Woman as Temptress  
Atonement With Father  
Apotheosis  
Ultimate Boon |
| 3. The Transformation Myth  
The Captive and the Treasure  
Transformation, or Osiris | 3. Return  
Refusal of Return  
Magic Flight  
Rescue From Without  
Crossing Return Threshold  
Master of Two Worlds  
Freedom to Live |

**Chart 7C**  
Comparison of *Origins* and *Hero* Sequences

It is the present of the Great Mother before the Hero that makes Neumann’s book special offering a new paradigm for building a new paradigm of story structure around. In it, the grand movement of symbols from the Feminine Archetype to the Masculine Archetype is put into a mythological and psychological framework.

At the end of *Origins*, Neumann provides a useful summary of the sequence of symbols that have represented myth, personality development and consciousness.

“The self-differentiating structure of the psyche is reflected in a world cleft asunder by the principle of opposites into outside and inside, conscious and unconscious, life and spirit, male and female, individual and collective. But to the maturing psyche, slowly integrating itself under the sign of the hermaphrodite, the world, too, assumes the appearance of the hermaphroditic ring of existence, within which a human center takes shape, be it the individual who comes to self-realization between the inner and outer worlds, or humanity itself. For humanity as a whole and the single individual have the same task, namely, to realize..
themselves as a unity. Both are cast forth into a reality, one half of which confronts them as nature and external world, while the other half approaches them as psyche and the unconscious, spirit and daemonic power. Both must experience themselves as the center of this total reality.

“We began with the ego in the womb of the parental uroboros dragon, curled up like an embryo in the sheltering fusion of inside and outside, world and unconscious. We end, as in an alchemical picture, with the hermaphrodite standing upon this dragon: by virtue of its own synthetic being it has overcome the primal situation, above it hangs the crown of the self, and in its heart glows the diamond.”

“But only when the conscious development of mankind as a whole, and not merely of single individuals, has reached this stage of synthesis, will the supra-individual uroboros situation truly be overcome, and with it the collective danger of the dragon. The collective unconscious of mankind must be experienced and apprehended by the consciousness of mankind as the ground common to all men. Not until the differentiation into races, nations, tribes, and groups has, by a process of integration, been resolved in a new synthesis, will the danger of recurrent invasions from the unconscious be averted. A future humanity will then realize the center, which the individual personality today experiences as his own self-center, to be one with humanity’s very self, whose coming to birth will finally vanquish and cast out that old serpent, the primordial uroboric dragon.”

This grand movement is lacking from the modern story structure of screenplays. It will create a new paradigm when it is recognized, understood and used in structuring stories based on symbolism.
III. Duality
Duality Symbols

“And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night.”

Genesis 3, 4, 5

The question of opposites has been a key concern of philosophy through the ages. One of the central contributions of Carl Jung was to show how this philosophical concern was also a psychological concern. While Jung’s analytic psychology was a dynamic psychology based around dualities, the concern of opposites came to occupy much of his time toward the end of his life.

It was especially important to his research into alchemy and in his last major work *Mysterium Coniunctionis* subtitled “An Inquiry Into The Separation And Synthesis Of Psychic Opposites In Alchemy.” Jung’s *Mysterium* is possibly the most difficult to understand book he ever wrote. Yet its theme is stated accessibly on the opening page as an inquiry into opposites:

“The factors which come together in the coniunctio are conceived as opposites, either confronting one another in enmity or attracting one another in love. To begin with they form a dualism; for instance the opposites are humidum (moist)/siccum (dry), frigidum (cold)/ calidum (warm), superiorma (upper, higher)/inferiora (lower), spiritus-anima (spirit-soul)/corpus (body), coelum (heaven)/terra (earth), ignis (fire)/aqua (water), bright/dark, agens (active)/pateins (passive), volatile (volatile, gaseous)/fixum (solid), pretiosum (precious, costly;also carum, dear)/vile (cheap, common), bonum (good)/malum (evil), manifestum (open)/occultum (occult;also celatum, hidden), orienst (East)/occidens (West), vivum (living)/mortuum (dead, inert), masculus (masculine)/foemina (feminine), Sol/Luna.”

Although duality is the origination of opposition, Jung notes that the polarity is often arranged in a system of four as a quaternio or quaternity. In this way, Jung observes that the two opposites cross one another such as in the four elements or qualities in moist, dry, cold and warm or the four directions of the four seasons. The quaternio is behind the symbolism of the cross we discuss in a later chapter.

The system of opposites consists of thousands of opposites but all are based around the key oppositions Jung mentions at the beginning of *Mysterium Coniunctionis*. These
opposites are in perpetual conflict within nature, culture and the life of the individual. During the conflict one becomes dominant for a period then gives way to the dominance of the other. The movement between dominance forms the basis for the dynamics of cyclic movement, the key movement within the system of symbolism.

Each individual contains these opposites. In this sense, each harbors neurosis to a certain extent as well as an artist at a particular time. Each western psyche contains pieces of the eastern psyche. The psyche becomes a battleground of the waring forces and over dominance into consciousness by one of the opposites always means a repression into the unconsciousness of the other.

**Cultural Duality**

One of the main arguments of this investigation is that duality and opposites have far-ranging significance in all parts of life and are not contained simply within biblical ideas, ancient concepts of philosophers or speculations from a rather esoteric-sounding book by Carl Jung. Rather duality plays itself out around us every day in culture.

In fact Jung pointed out in a number of places this duality of culture. In *Psychological Types* (1921) he wrote about this back and forth swing of a culture using the poles of introversion and extraversion as the key dualities with the observation:

“No culture is ever really complete, for it swings more towards one side or the other. Sometimes the cultural idea is extraverted, and then the chief value lies with the object and man's relation to it; sometimes it is introverted, and then the chief value lies with the subject and his relation to the idea.”

In the former case (extraversion), Jung observed that the culture takes on a collective character while in the latter case (introversion) an individual character. Jung’s research suggested that introversion and extraversion are the major attitudes or orientations of one towards life. As such, they are not to be confused with Jung’s four psychological types of feeling, sensing, intuition and thinking. Attitudes suggest an overall perspective while types suggest a personality contained within this perspective.

**Beginning & Ending of Sequences**

Duality symbols are found at the beginning and ending of the sequences discussed in the previous chapters and in the following Chapter 9. A number of these symbols are represented in Chart 8A below. The symbols in the left hand column are duality symbols to the symbols in the right hand column. Symbol sequences or movement is in the internal columns between the right and left columns.

Screenplay structure today has little interest in symbols and less interest in their grand movement in stories between duality symbols. As we observed, Joseph Campbell’s *The Hero With A Thousand Faces* offers the closest incursion into story symbolism that
Hollywood has so far made. Yet Campbell’s Hero is not about opposition symbols at the beginning and ending of stories but on the departure and return home of the Hero.

<table>
<thead>
<tr>
<th>Feminine</th>
<th>Masculine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Functions</td>
<td>Intuition</td>
</tr>
<tr>
<td></td>
<td>Sensing</td>
</tr>
<tr>
<td></td>
<td>Feeling</td>
</tr>
<tr>
<td>Attitudes</td>
<td>Thinking</td>
</tr>
<tr>
<td></td>
<td>Extrovert</td>
</tr>
<tr>
<td>States</td>
<td>Unconscious</td>
</tr>
<tr>
<td></td>
<td>Conscious</td>
</tr>
<tr>
<td>Political</td>
<td>Equality</td>
</tr>
<tr>
<td>Drama Modes</td>
<td>Romance</td>
</tr>
<tr>
<td></td>
<td>Satire</td>
</tr>
<tr>
<td>Elements</td>
<td>Earth</td>
</tr>
<tr>
<td></td>
<td>Air</td>
</tr>
<tr>
<td>Place</td>
<td>Desert</td>
</tr>
<tr>
<td></td>
<td>Mountain</td>
</tr>
<tr>
<td>Numbers</td>
<td>One (Unity)</td>
</tr>
<tr>
<td></td>
<td>Two (Duality)</td>
</tr>
<tr>
<td></td>
<td>Three (Trinity)</td>
</tr>
<tr>
<td></td>
<td>Four (Quaternity)</td>
</tr>
<tr>
<td>Philosophy</td>
<td>Monism</td>
</tr>
<tr>
<td></td>
<td>Dualism</td>
</tr>
<tr>
<td>Planetary</td>
<td>Aries</td>
</tr>
<tr>
<td></td>
<td>Pisces</td>
</tr>
<tr>
<td>Drama</td>
<td>Act I</td>
</tr>
<tr>
<td></td>
<td>Act II</td>
</tr>
<tr>
<td></td>
<td>Act III</td>
</tr>
<tr>
<td>Cultures</td>
<td>East</td>
</tr>
<tr>
<td></td>
<td>West</td>
</tr>
<tr>
<td>Seasons</td>
<td>Winter</td>
</tr>
<tr>
<td></td>
<td>Spring</td>
</tr>
<tr>
<td>Media</td>
<td>Sound</td>
</tr>
<tr>
<td>Senses</td>
<td>Ear</td>
</tr>
<tr>
<td>Space</td>
<td>Enclosed</td>
</tr>
<tr>
<td></td>
<td>Outside</td>
</tr>
<tr>
<td>Hero Journey</td>
<td>Departure</td>
</tr>
<tr>
<td></td>
<td>Initiation</td>
</tr>
<tr>
<td>Religion</td>
<td>Myths</td>
</tr>
<tr>
<td>Metals</td>
<td>Silver</td>
</tr>
<tr>
<td>PsychoHistory</td>
<td>Innovative</td>
</tr>
<tr>
<td>Greek Tragedy</td>
<td>Agon</td>
</tr>
<tr>
<td></td>
<td>Pathos</td>
</tr>
<tr>
<td>Time (Human)</td>
<td>Childhood</td>
</tr>
<tr>
<td></td>
<td>Youth</td>
</tr>
<tr>
<td></td>
<td>Adulthood</td>
</tr>
<tr>
<td></td>
<td>Old Age</td>
</tr>
<tr>
<td>Day</td>
<td>Midnight</td>
</tr>
<tr>
<td>Shapes</td>
<td>Round</td>
</tr>
<tr>
<td></td>
<td>Square</td>
</tr>
<tr>
<td>Material</td>
<td>Soft</td>
</tr>
<tr>
<td>Geography</td>
<td>Horizontal</td>
</tr>
<tr>
<td>Animals</td>
<td>Fish</td>
</tr>
<tr>
<td></td>
<td>Reptiles</td>
</tr>
<tr>
<td></td>
<td>Mammals</td>
</tr>
<tr>
<td>Landscape</td>
<td>Lake</td>
</tr>
<tr>
<td></td>
<td>Valley</td>
</tr>
<tr>
<td>Motion</td>
<td>Passive</td>
</tr>
<tr>
<td>Trivium</td>
<td>Grammar</td>
</tr>
<tr>
<td>Trade</td>
<td>Import</td>
</tr>
<tr>
<td>Media Types</td>
<td>Interactive</td>
</tr>
<tr>
<td>Technology</td>
<td>Mechanical</td>
</tr>
<tr>
<td>Structures</td>
<td>Network</td>
</tr>
<tr>
<td>Genres</td>
<td>Horror</td>
</tr>
<tr>
<td>Body</td>
<td>Heart</td>
</tr>
<tr>
<td>Colors</td>
<td>Blue</td>
</tr>
<tr>
<td></td>
<td>Green</td>
</tr>
<tr>
<td></td>
<td>Yellow</td>
</tr>
<tr>
<td></td>
<td>Red</td>
</tr>
<tr>
<td>Direction</td>
<td>East</td>
</tr>
<tr>
<td>Time</td>
<td>Past</td>
</tr>
<tr>
<td>Light</td>
<td>Reflection</td>
</tr>
<tr>
<td>Solar Syst.</td>
<td>Moon</td>
</tr>
</tbody>
</table>

Chart 8A
Duality Symbols & Sequence Between Them

But a movement to a distant place where a “transformation” takes place awaits the Neumann Hero in *Origins & History of Consciousness*. It does not involve a return home but rather a transformation in the distance of age. Campbell observed the journey of the Hero in mythology. But it was up to Eric Neumann to show extend Jung’s early ideas and
to identify the real Hero as Ego consciousness emerging from the feminine unconsciousness. The two grand duality symbols are identified by Neumann and a new structure for stories suggested by this movement.
9. Movement of Duality Symbols

Current Hollywood myth structure is based on the unisex symbolism of Campbell’s Hero in his famous book. Yet Erich Neumann supplied an original dualism by insertion of his Great Mother at the early stage of origins right after the Uroboros. It has given symbolism an anchoring symbol structure it always needed, between the Feminine and Masculine Archetypes. Where else could one place the largest symbols in the world in a narrative juxtaposition with each other? The screenplay structure offers the best current structure for doing this. However, its structure has little to do with symbols and symbolism.

Stories based on the sequence of comparative symbols we have presented move in the direction of Feminine to Masculine as evidenced by the below phenomena. This is the grand movement of dualities, more a study in phenomenology most likely, but none-the-less a particular study we’re not sure exactly where to categorize.

The grand duality symbols are presented below and with this presentation the direction of their movement.

Birth to Death

An interesting quote from psychologist Otto Rank provides good insight into the grand movement of symbols around Birth and Death:

“The fear in birth, which we have designated as fear of life, seems to me actually the fear of having to live as an isolated individual, and not the reverse, the fear of loss of individuality (death fear). That would mean, however, that primary fear corresponds to a fear of separation from the whole, therefore a fear of individualization, on account of which I would like to call it fear of life, although it may appear later as fear of the loss of this dearly bought individuality as fear of death, of being dissolved again into the whole. Between these two fear possibilities, these poles of fear, the individual is thrown back and forth all his life.”

Otto Rank

Will Therapy
It sets the stage for introducing those two grand forces in the human world: 1) the fear of living and 2) the fear of dying. The first is the fear of following the Ego Hero into unknown territory and separating from the mother or family. The growth of the Hero or Heroine. The second is the fear of falling back into the original state of life. Dissolved again into the whole, as Rank says.

**Unconsciousness to Consciousness**

The beginning always starts in unconsciousness. Again, the Hero/Heroin of Neumann’s *Origins and History of Consciousness* begins in the unconsciousness of the Uroboros while the Hero of Campbell’s *Hero With A Thousand Faces* begins with a departure.

**Feminine to Masculine**

Always a movement from Feminine to Masculine. From birth to age and death. The Hero of Neumann has a Great Mother yet the Great Mother is not mentioned for Campbell’s Hero.

**Wholeness to Fragmentation**

Concepts that possess a correspondence/movement from Feminine to Masculine, unconsciousness to consciousness. Unconsciousness is feminine and unified in the whole of the pre-birth waters of the mother. Fragmentation happens with growth when the early large symbols splinter into smaller ones, not by their own fault but rather just by the fault of age and it’s movement from wholeness to pieces.

**Feminine Context to Masculine Context**

One of the subliminal arguments we made in our manuscript *Symbolism of Place* is that place itself can be assessed on a type of spectrum moving from Feminine places to Masculine places based on one’s inner symbols of experience through life. In effect, there is a grand vertical alignment with corresponding symbols of place as scenes of contextual symbols moving through a story. There is a universal sequence in all of this movement between the contexts of places.

**One to Many**

One might argue that philosophy has gone from monism to pluralism to plurality or simply the relativity of everything today in our post, post-modern times. Of course it is the era of fake news blossoming in the era of freedom of communication to many brought by digital communication. Yet in the process, the culture moves farther away from its old sense of unity in one, as well as we all do in our feelings and beliefs, into fake news today. Is there any way to get a
common understanding of the world in this era of digital-segmentation and separation?

Of course the number One is a magic number. But what real part might number play in story sequence? Is there a golden number of steps in story sequence? If so, this number will likely evidence a strong relationship with the key symbolic numbers from one to ten.

Based on current observations in this project, it makes sense to posit a three to five sequence structure for stories based on these key symbolic numbers.

In this respect, it is difficult to see that sequences involving ten or more steps have a strong relationship to symbolism.

If there is a “golden number” for this grand story sequence featuring movement of the key symbols of the story from beginning to ending? Everyone always talks about things to put into stories but seldom do they ever consider the number of steps they should take in putting these things into a story.

We argue that the symbols move through a story told using methods suggested in this project.

Yet what is the number arrived at?

Horizontal Opposition/Darkness and Light (Unconsciousness/Consciousness)

**Darkness to Light**

The movement from darkness to light is one of the first operations God performs as stated in the Bible.

“And God said, Let there be light: and there was light. And God saw the light, that it was good: and God divided the light from the darkness. And God called the light Day, and the darkness he called Night.”

*Genesis 3, 4, 5*

**Reverse Movement**

However, reverse of the general movement is certainly possible: a story Hero/Heroine can move from the Masculine to the Feminine Archetype. This reverse movement to the general movement of symbols can create powerful story symbolism. The production and differentiation of things associated with masculine growth can move backward in time to the feminine past where the symbol of wholeness and equality dominates in a world ruled by Matriarchs not Patriarchs.
The movement of a life forward in time (the in the sequential movements within story structure, the movement of the vertical line across the horizontal line) results in greater diversity and segmentation, as Darwin argued, and greater distance from the long ago whole person. Like stories, cultures also run in sequences between beginnings and endings. Powerful story symbolism can be mined in the reverse symbolism. If the increasing diversity and segmentation of a person is considered a tragedy, then perhaps the reversal of the traditional sequences of nature with a character who starts as a masculine archetype and merges at the end of the story into a feminine archetype might be considered a romance.
Behind the incredible history of America is the dynamics of America’s perpetually battling symbols, Equality and Freedom. The two symbols have been battling each other since the founding of the nation at the paradoxical intersection of these two symbols.

The founding of the nation at the intersection of symbols of Freedom (Masculine) & Equality (Feminine) is one of the great reasons for the uniqueness of America. A paradox was created. Both symbols are the key founding symbols of the nation yet both cannot be dominant at the same time.

The battle between them is symbolized in the two political parties. The Democratic Party represents the Equality symbol while the Republican Party represents the Freedom symbol.
World symbols were discussed in our book *Battle of Symbols*. In a general sense, the East represents the Feminine symbol of Equality while the West represents the Masculine symbol of Freedom. Within this framework one of the symbols has risen to dominance while the other symbol has declined (to rise again in the future).

For example, the first half of the 20th Century was dominated by the Feminine Archetype of Equality expressed in mass culture, mass communications and mass production. Political systems were based on the equality of totalitarianism, communism and socialism. While dictators such as Stalin and Mao were important in bringing about these collective movements, there was a psychic desire of the time to become part of this collective whole of equality. In effect, people desired to “escape from freedom” as the psychologist Eric Fromm argued in his popular book about this period of time called *Escape From Freedom*.

The second half of the 20th Century was dominated by the Masculine Archetype of Freedom expressed in a segmented culture and media. It was a period of individual freedom as opposed to collective equality. Concurrently with the domination of the Masculine symbol has been the rise of the relativism of Postmodern culture.

Media has expressed these two symbols. A collective archetype like equality was held together in the first half of the 20th Century by one-way broadcast communication or mass communication. This is what Marshall McLuhan labeled as “hot” non-participatory media. However, the rise of digital two-way interactive media in the last half of the 20th Century created more freedom than equality.

The founding symbols of American in Equality and Freedom have a strong correspondence to the world division now between Globalism and Nationalism. Globalism represents the Feminine symbol of equality while Nationalism represents the Masculine symbol of Freedom.
IV. Correspondence
12. Correspondence & Vertical Similarity

“As above, so below; as below so above.”
*The Emerald Tablet of Hermes Trismegistus*

The idea of “correspondence” originated in the religious, philosophical and esoteric tradition of Hermeticism based primarily upon writings attributed to Hermes Trismegistus. It may be a representation of the syncretic combination of the Greek god Hermes and the Egyptian Thoth. Greeks in Hellenistic Egypt recognized the equivalence of Hermes and Thoth. Consequently, the two gods were worshiped as one in what had been the Temple of Thoth in Khemnu which the Greeks called Hermopolis.

The actual word “correspondence” was actually coined by the 18th century theologian Emanuel Swedenborg in his *Arcana Coelestia* (1749-1756), *Heaven and Hell* (1758) and other works. In the terminology of Swedenborg’s revelation, “correspondence” is a basic relationship found between two levels of existence.

<table>
<thead>
<tr>
<th>Spiritual Plane of the Mind</th>
<th>Natural Plane of the Mind</th>
</tr>
</thead>
<tbody>
<tr>
<td>God Creator</td>
<td>World Created</td>
</tr>
<tr>
<td>Mind/Spirit</td>
<td>Body</td>
</tr>
<tr>
<td>Spiritual Sense of the Word</td>
<td>Literal Sense of the Word</td>
</tr>
<tr>
<td>Intention</td>
<td>Action</td>
</tr>
</tbody>
</table>

**Chart 12A**

Two Levels of Existence

For instance, light corresponds to wisdom because wisdom enlightens the mind as light enlightens the eye. Warmth corresponds to love because love warms the mind as heat does the body. Swedenborg says that the Word (Bible) was written by God entirely according to correspondences so that within its natural laws and histories every detail describes the spiritual realities relating to God and man, these being the true subject of the Word. Swedenborg’s 12-volume *Arcana Coelestia* provides verse-by-verse details of the inner meaning of Genesis and part of Exodus. The *Arcana Coelstia*, for example, explains how the creation and development of the human mind corresponds to the seven days of creation in Genesis.

***
If sequence and duality are on the horizontal line of plot and a movement in time from the past to the future (movement of the Hero or Heroine across the plotline of a story from beginning to ending) then correspondence is on the in non-linear time of the moment (coincidence, lady luck, synchronicity, scenes in a symbolic film that has true vertical alignment of symbols to represent the grand symbol of a sequence in a story. While sequence and duality are about horizontal symbol opposition, correspondence is about the vertical alignment of symbols.

For example, Figure 12B below provides a list of corresponding words (symbols) in the left column with a list of corresponding words (symbols) in the right column. Seen from a horizontal perspective, the columns are in in opposition. But seen from a vertical perspective, the columns contain corresponding, or similar, symbols. The symbols of correspondence in the left column battle the symbols of correspondence in right column.

<table>
<thead>
<tr>
<th>Feminine</th>
<th>Masculine</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unconsciousness</td>
<td>Consciousness</td>
</tr>
<tr>
<td>Darkness</td>
<td>Light</td>
</tr>
<tr>
<td>Intuition</td>
<td>Thinking</td>
</tr>
<tr>
<td>Right Brain</td>
<td>Left Brain</td>
</tr>
<tr>
<td>Non-Linear</td>
<td>Linear</td>
</tr>
<tr>
<td>Introversion</td>
<td>Extraversion</td>
</tr>
<tr>
<td>Equality</td>
<td>Freedom</td>
</tr>
<tr>
<td>Water</td>
<td>Fire</td>
</tr>
<tr>
<td>Ocean</td>
<td>Mountain</td>
</tr>
<tr>
<td>One</td>
<td>Two</td>
</tr>
<tr>
<td>Aries</td>
<td>Aquarius</td>
</tr>
<tr>
<td>Eastern</td>
<td>Western</td>
</tr>
<tr>
<td>Winter</td>
<td>Spring</td>
</tr>
<tr>
<td>Summer</td>
<td>Fall</td>
</tr>
<tr>
<td>Violet</td>
<td>Blue</td>
</tr>
<tr>
<td>Green</td>
<td>Yellow</td>
</tr>
<tr>
<td>Yellow</td>
<td>Orange</td>
</tr>
<tr>
<td>Red</td>
<td>Sight</td>
</tr>
<tr>
<td>Sound</td>
<td>Outside</td>
</tr>
<tr>
<td>Inside</td>
<td>Desert</td>
</tr>
<tr>
<td>Forrest</td>
<td>Hard</td>
</tr>
<tr>
<td>Soft</td>
<td>Square</td>
</tr>
<tr>
<td>Round</td>
<td>Night</td>
</tr>
<tr>
<td>Night</td>
<td>Day</td>
</tr>
<tr>
<td>Moon</td>
<td>Moon</td>
</tr>
<tr>
<td>Horror/Romance</td>
<td>Adventure/SciFi</td>
</tr>
<tr>
<td>Genre</td>
<td>Genre</td>
</tr>
</tbody>
</table>

Figure 12B
Symbol Duality, Correspondence & Sequence

As we’ve suggested, the symbols of a narrative are between the grand opposition symbols at the beginning and ending of the narrative if the narrative is structured by the laws of symbolism. The beginning symbol for the narrative exists on the left side of the line (in the past). The ending symbol of the narrative exists at the end of the right side of the line (in the future). Importantly, Correspondence does not create new symbols but rather views the symbols already present using a vertical rather than horizontal map (perspective).

***
We’re using a number of comparative modes and methods in this work. Perhaps a particular literary style is involved. A style employing much of that obscure method termed phenomenology or that other way of evaluating the current landscape called media ecology or psychohistory. The effects of this invisible, surrounding ecology, has profound effect since it controls from its location of invisibility.

As in the story we began this journey with, the real challenge is merging Eastern symbols of Correspondence with Western symbols of Duality and Sequence. So, of course it is appropriate that this work is about the interaction of these three laws of symbolism within the structure of story context.

It good to remind at this point in the travels of that grand symbol across the spectrum, that things proceed in particular sequences. Is there a grand group of symbols that represent the sequences in the movement of symbols?

Behind all the words, though, this is essentially a study of the use of symbolism’s grand laws in creating screenplays.

One is these laws as we’ve discussed is the Sequence of symbol movement in and the number of steps within a cycle.

A second law discussed above is Duality symbols in the world and their positioning at the beginning and ending of story sequences. A truly unexplored area in Hollywood screenplays today.

Finally, there is the law of Correspondence we approach in this chapter. Unlike sequence and duality it brings similarities together rather than travels between dualities in the past to the future. It is the power of the point in time, the non-linear moment of the passing present of our life. Like scenes in a screenplay to some extent. Jung discovered this power in Eastern philosophy and psychology. It was that invisible environment that wrapped everyone 24/7 yet an environment few saw or even sensed. In some ways it is the “medium” McLuhan addressed in his phrase “The medium is the message.”

He suggests that media progresses in a particular direction.

The academic world attacks his theories. Of course this is not surprising.

But still, it seems important that the media of the story progresses with the psychological progression of the grand symbols of the Hero or Heroine. A sub-textual correspondence between the Hero or Heroine of the story and the communication methods that create his/her world.

***

It is the law/power/magnetism that brings the symbols together (as they travel in this
sequence between dualities). Correspondence is an idea from ancient times with partial parentage as one of the ancient Hermetic Laws that “What is below is above. What inside is outside.” Jung touched on aspects of it with his theory on synchronicity. Certainly Eastern culture understands this movement of symbols and symbolism in a way similar to the structure suggested using the powerful method and las of correspondence in symbolism.

Sequence and duality are the movement of the story from Symbol A to Symbol B. Opposition symbols. The greater the duality or the opposition between the symbols, the greater chance for movement of symbols from Symbol A to Symbol B and the greater chance for too, organic drama. What the greatest drama is really supposed to be. A battle between the greatest opposition symbols. And these need placement at the beginning of the narrative and the ending of the narrative.

The theory proposes a screenplay structure based on the true symbolism of the cross (explained in the next chapter) introduced in a later chapter of the book and arguing the cross represents the same thing as symbolic screenplay structure looks like. An intersection of the past, present and future symbols in a narrative. (This narrative abduction of the Christian Cross to story structure is made with apologies to any or all religions. But it is something key to the new theory.) I’m trying to stay establishment “china shops” out there and simply want to run around and break things up in the Hollywood china shop of screenwriting. So, as the reader can see, we first mixed symbols and symbolism with leading Hollywood story structures. This seemed like a dynamic match-up to us.

Correspondence Between Hollywood & Symbol Sequences

As we’ve argued, the current sequences of stories is greatly influenced by Hollywood screenwriting theories as we’ve further argued is in a state of disarray without sense of commonality on story structure. In the capitalistic culture of modern Hollywood story consulting, segmentation runs amok, mainly because owning sequence numbers serves as excellent “branding” tools for various screenplay theories. much search for commonality. Particularly in disarray are theories of sequence steps in screenplays. A study of comparative sequences could discover a new paradigm for story structure that matches the direction of the true (yet hidden, subt-textual) Hero/Heroine of all our stories: the growth and battle of the Ego with the perpetual “Villain” of the unconsciousness.

For example, consider Chart 12C below showing interdisciplinary sequences. In this chart, there is a greater commonality (correspondence) between the beginning sequences (Blue Boxes) and ending sequences (Yellow Boxes) than sequences between these beginning and ending points. Recall that correspondence is symbolized by the vertical bar of non-linear present time intersecting with the horizontal line symbolizing movement of story symbols.
Consider Chart 12D below showing three-step to eight-step screenplay sequences. (Space across the page does not allow the full three-step to twenty-three step sequence structures we discussed in Chapter Three on “Screenplay Sequence” to be shown here).

<table>
<thead>
<tr>
<th>Myth Stages</th>
<th>Uroboros</th>
<th>Great Mother</th>
<th>Separation of Parents: Opposites</th>
<th>Birth of Hero</th>
<th>Slaying of Mother</th>
<th>Slaying of Father</th>
<th>Captive &amp; Treasure</th>
<th>Transformation or Osiris</th>
</tr>
</thead>
<tbody>
<tr>
<td>Religion Stages</td>
<td>Animism</td>
<td>Hunting and Gathering</td>
<td>Matriarchy Agriculture &amp; Settlement</td>
<td>Hierarchical Polytheism - Urban</td>
<td>Tribal Monotheism – Ancient Hebrews</td>
<td>Universal Monotheism Christianity emerges</td>
<td>Individuation – Religion as phenomenology of psyche</td>
<td></td>
</tr>
<tr>
<td>Greek Drama</td>
<td>Agon</td>
<td>Contest - Dionysis meets evil</td>
<td>Pathos – Defeat of Dionysus</td>
<td>Threnos – Lamentation by Chorus</td>
<td>Theophany – God remanifests, resurrects on another level</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freud</td>
<td>Anal</td>
<td>Phallic</td>
<td>Latency</td>
<td>Genital</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pre-Birth</td>
<td>Primal Union with Mother</td>
<td>Antagonism with Mother</td>
<td>Synergy with Mother</td>
<td>Separation from Mother</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chart 12C
Interdisciplinary Sequences

<table>
<thead>
<tr>
<th>Field (3)</th>
<th>Set-Up</th>
<th>Confrontation</th>
<th>Resolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greek (4)</td>
<td>Opposites Constellated</td>
<td>Passion</td>
<td>Lamentation</td>
</tr>
<tr>
<td>Fretig (5)</td>
<td>Prologue</td>
<td>Conflict</td>
<td>Rising Action</td>
</tr>
<tr>
<td>Truby (7)</td>
<td>Weakness/Need</td>
<td>Desire</td>
<td>Opponent</td>
</tr>
<tr>
<td>USC (8)</td>
<td>Act I. Status Quo/Inciting Incident</td>
<td>Predicament &amp; Lock In</td>
<td>Act II. First Obstacle-Raising Stakes</td>
</tr>
</tbody>
</table>

Chart 12D
Screenwriting Sequences

As in the sequences of Chart 12C there is more commonality in above between beginning sequences (Blue Boxes) and ending sequences (Yellow Boxes). But correspondence in the White boxes between the Blue and Yellow boxes is not as great.

Apart from commonality within Chart 12C and Chart 12D, what of commonality between Chart 12C and Chart 12D? Or, between interdisciplinary sequences and screenwriting sequences? This is the real question that we are left with. As in the beginning (Blue) and ending (Yellow) boxes of each chart, there is likely to be greater similarity between Chart A beginnings and endings and Chart B beginnings and endings.

The commonality between natural and cultural sequences of 12C and screenplay sequences of 12D is at the heart of a new sequence structure for stories.
Or, consider the commonality between the beginning and ending symbols of symbol systems discussed in Chapter 5 and represented below in Chart 12E. Is there a correspondence between the Blue and Yellow boxes of Charts 12C, 12D and 12E?

<table>
<thead>
<tr>
<th>Color Spectrum</th>
<th>Violet</th>
<th>Blue</th>
<th>Green</th>
<th>Yellow</th>
<th>Orange</th>
<th>Red</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary Colors</td>
<td>Blue</td>
<td>Yellow</td>
<td>Red</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Numbers</td>
<td>One</td>
<td>Two</td>
<td>Three</td>
<td>Four</td>
<td>Five</td>
<td>Six</td>
</tr>
<tr>
<td>Genres</td>
<td>Horror</td>
<td>Fantasy</td>
<td>Mystery</td>
<td>War</td>
<td>Western</td>
<td>SciFi</td>
</tr>
<tr>
<td>Drama Modes</td>
<td>Romance</td>
<td>Tragedy</td>
<td>Comedy</td>
<td>Satire</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shapes</td>
<td>Circle</td>
<td>Triangle</td>
<td>Square</td>
<td>Hexagram</td>
<td>Pentagon</td>
<td></td>
</tr>
<tr>
<td>Freemasonry</td>
<td>Level</td>
<td>Square</td>
<td>Plumb Rule</td>
<td>Seal of Solomon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alchemy</td>
<td>Water</td>
<td>Mercury</td>
<td>Moon</td>
<td>Fire</td>
<td>Sulphur</td>
<td>Sun</td>
</tr>
</tbody>
</table>

Chart 12E
Symbol Systems
Correspondence Between Beginning and Ending Symbols

Correspondence Between History & Psychology

One of the greatest achievements of Neumann’s thesis is to put Jungian psychology in the middle of the history of consciousness. The book in fact was divided into two major parts. The first part was “The Mythological Stages In the Evolution of Consciousness” and the second part was “Psychological Stages in the Development of Personality.”

The correspondence in time between historical and psychological time, as the basis for a dramatic form challenging the current Campbell sequence paradigm for drama from his *Hero With A Thousand Faces* sequence order. The chart below shows Neumann’s vision to create a work basically of symbolic correspondence. Here, linking those environments of contextual symbols we deal with in this work. It provides a contemporary structure to help bring back the use of powerful symbols in a dramatic context. His theory in fact gives the final drama to the theories of Carl Jung. It was a drama that he wished he could have taken if only he was younger (as he writes to Neumann his Preface to the book).

The chart below puts the two major parts of the book in a side by side, comparison. The juxtaposition of two elements of life together to find out if they have some commonality between them. Is the world doomed to move into a greater and greater Darwinian perspective on life. Everything getting smaller and smaller. And symbols, so far away from their original home of so much power long ago.
The below might be presented as a form of “evidence” of the existence of this connection between Jung had believed in since his experience that later became *Symbols of Transformation*. It provides a type of basic map for a new type of drama that brings back the original symbols and symbolism of drama.

<table>
<thead>
<tr>
<th>Origins and History of Consciousness</th>
<th>Origins and History of Consciousness</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Mythological Stages In the Evolution of Consciousness</td>
<td>Psychological Stages In The Development of Personality</td>
</tr>
<tr>
<td>The Creation Myth</td>
<td>The Original Unity</td>
</tr>
<tr>
<td>The Uroboros</td>
<td>Centration and Ego Formation</td>
</tr>
<tr>
<td>The Great Mother</td>
<td>The Ego Germ in the Original Uroboric Situation</td>
</tr>
<tr>
<td>The Separation of the World Parents: The Principle of Opposites</td>
<td>Development of the Ego out of the Uroboros</td>
</tr>
<tr>
<td>The Hero Myth</td>
<td>Centration in Organisms on the Uroboric Level</td>
</tr>
<tr>
<td>The Birth of the Hero</td>
<td>Centration, Ego and Consciousness</td>
</tr>
<tr>
<td>The Slaying of the Mother</td>
<td>Further Phases of Ego Development</td>
</tr>
<tr>
<td>The Slaying of the Father</td>
<td></td>
</tr>
<tr>
<td>The Transformation Myth</td>
<td>The Separation of the Systems</td>
</tr>
<tr>
<td>The Captive and the Treasure</td>
<td>Centration and Differentiation</td>
</tr>
<tr>
<td>Transformation, or Osiris</td>
<td>The Fragmentation of Archetypes</td>
</tr>
<tr>
<td></td>
<td>Exhaustion of Emotional Components: Rationalization</td>
</tr>
<tr>
<td></td>
<td>Secondary Personalization</td>
</tr>
<tr>
<td></td>
<td>The Transformation of Pleasure-Pain Components</td>
</tr>
<tr>
<td></td>
<td>The Formation of Authorities Within the Personality</td>
</tr>
<tr>
<td></td>
<td>The Synthetic Function of the Ego</td>
</tr>
<tr>
<td></td>
<td>The Balance and Crisis of Consciousness</td>
</tr>
<tr>
<td></td>
<td>Compensation of the Separated Systems</td>
</tr>
<tr>
<td></td>
<td>The Schism of the Systems: Culture in Crisis</td>
</tr>
<tr>
<td></td>
<td>Centroversion and the Stages of Life</td>
</tr>
<tr>
<td></td>
<td>Prolongation of Childhood and</td>
</tr>
<tr>
<td></td>
<td>Differentiation of Consciousness</td>
</tr>
<tr>
<td></td>
<td>Activation of Collective Unconscious and Ego Changes</td>
</tr>
<tr>
<td></td>
<td>Self-Realization of Centroversion in the Second Half of Life</td>
</tr>
<tr>
<td></td>
<td>Ultimate Boon</td>
</tr>
</tbody>
</table>

**Chart 12F**

The Origins & History of Consciousness
Comparison of Historical and Personal Consciousness Development
13. Symbolism of the Cross

In the Preface to his book *The Symbolism of the Cross* (1931), French metaphysician René Guénon writes “The cross is a symbol which in its various forms is met with almost everywhere, and from the most remote times; it is therefore far from belonging peculiarly and exclusively to the Christian tradition as some might be tempted to believe.” It is one of the most ancient of symbols widely said to represent the union of heaven and the earth.

For our purposes, it represents the intersection of vertical correspondence and horizontal duality. The lines of the cross represent the intersection of non-linear time (represented by the vertical line) and linear time (represented by the horizontal line). The cross represents the greatest symbol of the paradoxical symbol forces between difference or opposition and similarity and correspondence. In effect, the paradoxical symbols of duality and correspondence are represented at one time.

The horizontal line of the cross represents the duality symbols associated with the story. The left side of the horizontal line can be seen as representing the symbol associated with the beginning of a story while the right side of the horizontal line represents the symbol associated with the ending of the story.
The vertical line of the cross represents correspondence of symbols that move from the beginning of a story to the end via sequences or plot points in a screenplay. The part of the vertical line above the horizontal line represents symbols associated with the content of the story while the part of the vertical line below the horizontal line represents symbols associated with the context that holds the content of the story. One can say that contentual symbols are placed above the horizontal line while the contextual symbols are placed below the horizontal line. The vertical line moves from left to right along the horizontal line in a sequential movement. The alignment of corresponding symbols to the vertical line gives various sequences (or screenplay scenes) their real symbolic power.
V. Structure
14. Structure

A new structure based on the vertical and horizontal symbolism of the cross can be established. In this symbolism, the vertical line of similarity and correspondence intersects the horizontal line of difference and duality. Duality opposition symbols bookend the left and right sides of the horizontal line in the structure we are developing.

Corresponding similar symbols align on the vertical line and duality symbols at the left and right ends of the horizontal line. Basic cross symbolism is shown in Chart 14A below. Along this vertical correspondence, contentual (traditional) symbols of characters, action, dialogue and objects are aligned above the horizontal line in the story text while contextual symbols of space, place and time are below the horizontal line in the story subtext.

<table>
<thead>
<tr>
<th>Beginning Symbol (Movement left to right)</th>
<th>Corresponding Symbols (Non-Movement Alignment down)</th>
<th>Ending Symbol (End of left to right movement)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Characters</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Action</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dialogue</td>
<td></td>
</tr>
<tr>
<td>Content Symbols</td>
<td>Objects</td>
<td></td>
</tr>
<tr>
<td>Context Symbols</td>
<td>Space</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Place</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Time</td>
<td></td>
</tr>
</tbody>
</table>

Chart 14A
Symbolism of the Cross in Screenplay Structure

But the vertical line of corresponding symbols does not start in the middle of the cross (as shown above) but moves from the left side of the horizontal line to the right side of the horizontal line.

This movement of symbols across the story is shown in Charts 14B, 14C and 14D below. Chart 14B represents positioning of the vertical corresponding symbols in the beginning sequence of the story. It also represents the symbols associated with one of the bookend duality symbols of the story. The symbol elements involved in the screenplay are listed in the “Scene” column.
In Chart 14C, the aligned symbols have moved to a hypothetical scene 5 in Act II. In Chart 14D, the symbols rest in a hypothetical scene 10 of Act III at the end of the story after their left to right movement across the horizontal linear time line of the story.

<table>
<thead>
<tr>
<th>Scene</th>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Action</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chart 14B
Beginning Sequence

<table>
<thead>
<tr>
<th>Scene</th>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Action</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chart 14C
Middle Sequence

<table>
<thead>
<tr>
<th>Scene</th>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Characters</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Action</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Chart 14D
Ending Sequence

Let’s fill the above with symbols and see how they change in the course of the story. The first step is to identify the two bookend opposition symbols at the beginning of the story.
(Act I, Scene 1 in our example) and at the ending of the story (Act III, Scene 10). Before the two bookend symbols can be identified, the first symbols for Act I, Scene 1 need to be identified. Once these symbols are identified the opposite symbols at the ending of the story can be identified.

We list a few simple examples using a few basic symbols but point out that there can be many symbols put into this category. For example, see Charts 8A and 12B for a more comprehensive list of symbols.

<table>
<thead>
<tr>
<th>Scene</th>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Introvert</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Introvert</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Under, Inside</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Valley</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Midnight</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Chart 14E**

Beginning Sequence With Symbols

<table>
<thead>
<tr>
<th>Scene</th>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Extrovert</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Extrovert</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Over, Outside</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mountain Top</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Noon</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Chart 14F**

Ending Sequence With Symbols

In Chart E above, the symbols for Act I, Scene 1 are first filled in. We have a Hero/Heroine character who is a reactive, introvert who uses few words. The character is represented by soft, blue objects and is in a night-time context that is an inside location in the place of a valley.

By contrast, in Chart F showing symbol alignment at the end of the story, at the end of the story, the Hero/Heroine character has changed to a proactive, extrovert who uses many words. At the end of the story, the character is represented by hard, red objects and is in day-time context that is an outside location on top of a mountain.

***
While we have seen the general movement of symbols goes from the Feminine Archetype at the beginning to the Masculine Archetype at the ending of the story, this does not preclude the traditional movement from beginning reversed with symbols moving from the Masculine Archetype at the beginning to the Feminine Archetype at the ending of the story.

This reverse movement to the general movement of symbols can create fascinating story symbolism. For example, one might begin with a person who is in pieces (Masculine) at the beginning of the story and end with a person who is whole (Feminine) at the end of the story. The differentiation (production) of things (symbols) in the world as one grows older and not the movement into a future of greater differentiation but rather a symbolic movement backward in time to the past where wholeness and equality ruled by Matriarchs not Patriarchs. The movement of a life forward in time (the in the sequential movements within story structure, the movement of the vertical line across the horizontal line) results in greater diversity and segmentation, as Darwin argued, and greater distance from the long ago whole person. Like stories, cultures also run in sequences between beginnings and endings. Powerful story symbolism can be mined in the reverse symbolism. If the increasing diversity and segmentation of a person is ultimately a tragedy, then perhaps the reversal of the traditional sequences of nature with a character who starts as a masculine archetype and merges at the end of the story into a feminine archetype.

* * *

Once the two bookend symbols at the beginning and ending of the story are determined, a sequence of movement of the symbols movement (from Act I to Act III, from Scene 2 to Scene 9) can be determined. In the example we use an arbitrary ten-scene sequence and three-act division.

<table>
<thead>
<tr>
<th>Act I</th>
<th>Act II</th>
<th>Act III</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene</td>
<td>1 2 3 4 5</td>
<td>6 7 8 9 10</td>
</tr>
<tr>
<td>Characters</td>
<td>Intro/Extrovert</td>
<td></td>
</tr>
<tr>
<td>Action</td>
<td>Active</td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td>Some Words</td>
<td></td>
</tr>
<tr>
<td>Objects</td>
<td>Firm, Yellow</td>
<td></td>
</tr>
<tr>
<td>Space</td>
<td>Outside</td>
<td></td>
</tr>
<tr>
<td>Place</td>
<td>Level Area</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Early Morning</td>
<td></td>
</tr>
</tbody>
</table>

Chart 14G
Middle Sequence With Symbols

A suggestion for a sequence between the two ends is shown below in Chart 14G. In this sequence, the Hero/Heroine character is in a process of movement by being active with a conflict between his/her introversion and extroversion who is beginning to use some words. At this particular sequence in the story, Hero/Heroine is represented by firm
yellow objects and a middle-time of early morning (between the beginning midnight of
the story and the ending noon of the story) is used. The place context is not the beginning
valley (down symbolism of space) or the top of the mountain (up symbolism of space)
but rather a level landscape between the two spaces.

The basic number of scenes within a script will vary with genre. The more talky the
genre, such as romantic comedies and character dramas, the longer the scenes and fewer
scenes in a screenplay. Conversely, an action, action-adventure or thriller script, where
people aren’t talking so much as running around, will have more more scenes.

However, as we have suggested, number and sequence is a difficult question. We show
the symbol sequence in our examples attached to scenes. Yet not all scenes in a story
represent major stages in the movement on contextual symbols through the story. And,
what is to be viewed as a symbolic sequence in a story? Are the plot-lines of stories to be
considered as symbolic sequence? As we suggest, there currently is little commonality
between various plot-line structures of Hollywood screenwriting gurus.

Let’s consider an expanded chart with opposition symbols in the below Chart 14H that
represents a smaller version of previous Chart 8A. The two opposition symbols are
represented by the two columns. Again, under a system of symbolism, the left column
moves to the right column during the course of the story as the beginning symbols move
into their opposition symbols.
<table>
<thead>
<tr>
<th>Type of Symbol</th>
<th>Beginning of Story</th>
<th>Act II (Beginning)</th>
<th>Act II (Ending)</th>
<th>Ending of Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archetypes</td>
<td>Feminine</td>
<td></td>
<td></td>
<td>Masculine</td>
</tr>
<tr>
<td>Functions</td>
<td>Intuition</td>
<td>Sensing</td>
<td>Feeling</td>
<td>Thinking</td>
</tr>
<tr>
<td>Attitudes</td>
<td>Introvert</td>
<td></td>
<td></td>
<td>Extrovert</td>
</tr>
<tr>
<td>States</td>
<td>Unconscious</td>
<td></td>
<td></td>
<td>Conscious</td>
</tr>
<tr>
<td>Ideals</td>
<td>Equality</td>
<td></td>
<td></td>
<td>Freedom</td>
</tr>
<tr>
<td>World Politics</td>
<td>Globalism</td>
<td></td>
<td></td>
<td>Nationalism</td>
</tr>
<tr>
<td>Elements</td>
<td>Water</td>
<td>Earth</td>
<td>Air</td>
<td>Fire</td>
</tr>
<tr>
<td>Place</td>
<td>Ocean</td>
<td>Forrest</td>
<td>Desert</td>
<td>Mountain</td>
</tr>
<tr>
<td>Numbers</td>
<td>One (Unity)</td>
<td>Two (Duality)</td>
<td>Three (Trinity)</td>
<td>Four (Quaternity)</td>
</tr>
<tr>
<td>Philosophy</td>
<td>Monism</td>
<td>Dualism</td>
<td></td>
<td>Pluralism</td>
</tr>
<tr>
<td>Cultures</td>
<td>East</td>
<td></td>
<td></td>
<td>West</td>
</tr>
<tr>
<td>Seasons</td>
<td>Winter</td>
<td>Spring</td>
<td>Fall</td>
<td>Summer</td>
</tr>
<tr>
<td>Media</td>
<td>Sound</td>
<td></td>
<td></td>
<td>Sight</td>
</tr>
<tr>
<td>Senses</td>
<td>Ear</td>
<td></td>
<td></td>
<td>Eye</td>
</tr>
<tr>
<td>Space</td>
<td>Inside</td>
<td></td>
<td>Outside</td>
<td></td>
</tr>
<tr>
<td>Beliefs</td>
<td>Religion, Myth</td>
<td></td>
<td></td>
<td>Science</td>
</tr>
<tr>
<td>Metals</td>
<td>Silver</td>
<td></td>
<td></td>
<td>Gold</td>
</tr>
<tr>
<td>Life Span</td>
<td>Childhood</td>
<td>Youth</td>
<td>Adulthood</td>
<td>Old Age</td>
</tr>
<tr>
<td>Daily Cycle</td>
<td>Midnight</td>
<td></td>
<td>Midday</td>
<td></td>
</tr>
<tr>
<td>Shapes</td>
<td>Round, Smooth</td>
<td></td>
<td>Square, Angular</td>
<td></td>
</tr>
<tr>
<td>Surfaces</td>
<td>Soft</td>
<td></td>
<td>Hard</td>
<td></td>
</tr>
<tr>
<td>Geography</td>
<td>Horizontal</td>
<td></td>
<td></td>
<td>Vertical</td>
</tr>
<tr>
<td>Animals</td>
<td>Fish</td>
<td>Reptiles</td>
<td>Mammals</td>
<td>Birds</td>
</tr>
<tr>
<td>Landscape</td>
<td>Lake (Passive)</td>
<td>Valley</td>
<td></td>
<td>River (Active)</td>
</tr>
<tr>
<td>Motion</td>
<td>Passive</td>
<td></td>
<td></td>
<td>Active</td>
</tr>
<tr>
<td>Trade</td>
<td>Import</td>
<td></td>
<td>Export</td>
<td></td>
</tr>
<tr>
<td>Media Types</td>
<td>Interactive</td>
<td></td>
<td>Broadcast</td>
<td></td>
</tr>
<tr>
<td>Structures</td>
<td>Network</td>
<td></td>
<td>Pyramid</td>
<td></td>
</tr>
<tr>
<td>Genres</td>
<td>Horror</td>
<td>Romance</td>
<td>Science Fiction</td>
<td>Western</td>
</tr>
<tr>
<td>Body</td>
<td>Heart</td>
<td></td>
<td></td>
<td>Head</td>
</tr>
<tr>
<td>Colors</td>
<td>Blue</td>
<td>Green, Yellow</td>
<td>Orange</td>
<td>Red</td>
</tr>
<tr>
<td>Hemisphere</td>
<td>East</td>
<td></td>
<td>West</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Past</td>
<td></td>
<td>Future</td>
<td></td>
</tr>
<tr>
<td>Light</td>
<td>Reflection</td>
<td></td>
<td>Radiation</td>
<td></td>
</tr>
<tr>
<td>Cosmology</td>
<td>Moon</td>
<td></td>
<td></td>
<td>Sun</td>
</tr>
</tbody>
</table>

### Chart 14H

Expanded Symbols at Beginning & Ending of Story

Again, the above represents only a selection of various symbols and each story should use symbols relevant to the theme, genre and premise of the story. For a more extensive listing of symbols, the reader should look at the list in Appendix A from ARAS (The Archive for Research In Archetypal Symbolism). The ARAS database contains over 17,000 images and commentaries spanning human eras and cultures as well as the meaning of symbols in dreams. Taschen has published the ARAS symbols in The Book of Symbols Edited by Ami Ronnberg. Other sources for symbols are leading reference books such as J.E. Cirlot’s *A Dictionary of Symbols*, Thomas Chetwynd’s Dictionary of Symbols, Jean Chevalier’s *A Dictionary of Symbols*, J.C. Cooper’s *An Illustrated Encyclopaedia of Traditional Symbols* and Colin Didier’s *Dictionary of Symbols*. 
One of the great problems with screenplays is that they have little understanding of the view of symbols and symbolism presented here. They see the grand story problem today as changing the type of story. They merge genres into constant new hybrid genres faster than Monsanto develops new food chemicals. Making more of the global film for our global owner, China. Like the current film (February 2017) the Great Wall with Matt Damon that has made about two hundred million internationally … before even opening in the U.S.

The challenge today is not in changing the type of stories to make them more American but rather the structure that contain stories. The structure proposed here attempts a way into using symbols and symbolism in screenplays. It does not attempt to change the types of stories but rather the structure of stories.

It is our hope that more screenwriters will become greater “symbologists” (the word is underlined in a read squiggly line my Word software as not being in the system’s database) today as well as authors/writers/screenwriters. Taking control of the structure rather than the type of stories today is one of the key challengers for new screenwriters today who know how to incorporate the power of symbols and symbolism into their stories.

An immediate challenge is for screenwriters to take more control over their scripts and the various people who interpret their ideas for others in the making of a film: the Director, Set Designer, Art Director, Special Effects Director, Cinematographer and Costume Designer. The screenwriter has to write the functions of all of these functionaries into the screenplay. There needs to be less interpretation of symbols and symbolism of his/her story by others and more control over these original symbols that motivated even trying to tell the story. Express something in the outward world.

Screenwriters need to write these symbols into the structure of the screenplay so that they might take ownership of the ultimate use of these symbols by perhaps patenting their ideas? It certainly is something new. The idea of particular archetypes in cultures at particular times in the culture’s history could be subject to having patent protections placed upon them is a new idea by itself but part of a suggestion for a new structure and form of screenplay suggested by our cross symbolism structure that exists at that paradox between two types of time. That grandest of all, yet unseen, forces on our daily lives.
In effect, we argue that the screenwriter must take back some functions from these creative other bodies in an artistic process that has gotten a bit too collaborative, perhaps thanks to the attempts to decrease the power of authors in Hollywood by decreasing the amount of description in screenplays, a decrease that that vague Hollywood screenwriting “industry” desired, one was ensured it fit into the pack. And not some idiot from some small farm town in the nation.

The screenwriter needs to do this by writing symbols into screenplays more than vague words of description as they are instructed to do at the present time under screenwriting protocol accepted by the industry, that scary word no one really knew much about. It sometimes seems a method for keeping control of the forms of screenwriting. The screenwriter writers a different type of script incorporating the above his/her writing instructions in a current screenplay are farmed out to for various interpretations based on his/her few words of description. The fewer the better for there is room for more interpretation by other artists attached to the screenplay.

Like a lot of things on studios. A false front with not much behind it. Who is this industry that must give approval to everything cinematic? Certainly it was a method for keeping the LA brand of storytelling at the top of the heap, if there was in fact any other “heaps” developing elsewhere in the nation.

**Misalignment of Symbols**

One of the challenges of symbolism in stories is first of all picking the best symbols to represent the theme and premise of the story. However, even if the best symbols are chosen, they might still be placed in what we term misalignment. For example, in Chart 13i, a section of Chart 13H is presented with symbols in both columns misaligned under the major Feminine and Masculine Archetypes at the top of each column.

At the beginning of the story, we are presented a Feminine Archetype but corresponding symbols below this archetype do not match up with a Feminine Archetype.

<table>
<thead>
<tr>
<th>Type of Symbol</th>
<th>Beginning of Story</th>
<th>Ending of Story</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Act I</td>
<td>Act II (Beginning)</td>
</tr>
<tr>
<td>Archetypes</td>
<td>Feminine</td>
<td>Masculine</td>
</tr>
<tr>
<td>Functions</td>
<td>Thinking</td>
<td>Feeling</td>
</tr>
<tr>
<td>Attitudes</td>
<td>Extrovert</td>
<td>Intreover</td>
</tr>
<tr>
<td>States</td>
<td>Consciousness</td>
<td>Unconscious</td>
</tr>
<tr>
<td>Ideals</td>
<td>Freedom</td>
<td>Equality</td>
</tr>
<tr>
<td>Elements</td>
<td>Fire</td>
<td>Air</td>
</tr>
<tr>
<td>Place</td>
<td>Mountain</td>
<td>Desert</td>
</tr>
<tr>
<td>Seasons</td>
<td>Summer</td>
<td>Spring</td>
</tr>
<tr>
<td>Space</td>
<td>Outside</td>
<td>Inside</td>
</tr>
<tr>
<td>Beliefs</td>
<td>Science</td>
<td>Religion, Myth</td>
</tr>
<tr>
<td>Daily Cycle</td>
<td>Midday</td>
<td>Midnight</td>
</tr>
<tr>
<td>Shapes</td>
<td>Square</td>
<td>Round</td>
</tr>
<tr>
<td>Surfaces</td>
<td>Hard, Angular</td>
<td>Soft, Smooth</td>
</tr>
<tr>
<td>Genres</td>
<td>Western</td>
<td>Science Fiction</td>
</tr>
<tr>
<td>Colors</td>
<td>Red</td>
<td>Orange</td>
</tr>
</tbody>
</table>
Chart 15A
Misalignment of Symbols at Beginning & Ending of Story

The Feminine Archetype is misaligned in that it is matched with Masculine Archetype symbols of consciousness, thinking, extroversion, fire, mountain, midday (the height of daily consciousness), summer, fire and science. All of this misalignment is placed into a western genre film, a misaligned genre for Feminine where the character is surrounded by hard, square, angular objects.

Note that this is not to suggest that the feminine does not possess characteristics such as thinking, consciousness, freedom and extroversion at certain points in time or that there might exist a mixed-alignment (as we discuss in the following section). But here we are simply concerned with the pure symbol correspondences (alignments) of symbols to the grand archetypes of Masculine and Feminine, the defining duality symbols of nature and culture.

Mixed Alignment

One of the powerful elements of stories is allowing the audience to see things in a new way with a new perspective. Sometimes, this involves surprising the audience with things out of place. Mixing things together that don’t normally follow each other or mixing things together that are not normally together are a few ways that this can be accomplished. Certainly it is in grand popularity in Hollywood. Almost four months after the big election and pushing into this new year. Genres continue to morph into new genres all the time as screenwriters rush to learn how to write in the particular genres. Mixed genres increasingly dominate the Hollywood landscape.

For an example, Steven Spielberg has mixed contexts which do not fit the mold of the particular genre. The film ET is a combination science fiction and fantasy genre film which utilizes a familiar contemporary suburban setting rather than a setting in outer space or in a strange land or distant planet. By juxtaposing a familiar contemporary setting in a science fiction story the viewer is made to see the story in a new way. Another Steven Spielberg film, Poltergeist, also changes settings in new way. The traditional horror genre this film operates in has traditionally utilized a night setting and an isolated house in some past time. In Speilberg’s Poltergeist, the setting is contemporary suburbia in the day.

The novelist Raymond Chandler mixed the romance genre with the detective genre and this was really one of his unique achievements. Chandler has been credited with being one of the inventors of the "hard boiled" genre of mystery writing which emerged in the 1930s with the writers from the Black Mask magazine. While this is true, it was really Dashiell Hammett who created the “hard boiled” genre. Unlike Chandler, Hammett, did not mix the romance genre with the detective genre like Chandler did. A comparison of Hammett’s The Maltese Falcon with Chandler's Farewell My Lovely reveals two radically different uses of settings of the novels. For example, much of the setting in The
Maltese Falcon is inside rooms at night with much dialogue. On the other hand, Farewell My Lovely ranges all over Los Angeles in a daytime, outside setting.

Non-Duality

One of the most powerful elements of story symbolism is that movement is between strong duality symbols. When strong duality is present, there is also present the greatest dramatic conflict.

For example, the change from a wealthy Hero/Heroine at the beginning of a story to a wealthier Hero/Heroine at the end of the story possesses less duality and drama than a change from a poor Hero/Heroine at the beginning of a to a wealthy Hero/Heroine at the end of the story. The same is true for corresponding symbols in the story. A change from the a dark blue color blue at the beginning of a story to light blue at the end of the story has less duality and drama than a change from the color blue at the beginning of a story to the color red at the end of the story in that the colors are at opposite ends of the color spectrum.

<table>
<thead>
<tr>
<th>Type of Symbol</th>
<th>Beginning of Story</th>
<th>Ending of Story</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archetypes</td>
<td>Feminine</td>
<td>More Feminine</td>
</tr>
<tr>
<td>Functions</td>
<td>Intuition</td>
<td>Greater Intuition</td>
</tr>
<tr>
<td>Attitudes</td>
<td>Introverted</td>
<td>Less Introverted</td>
</tr>
<tr>
<td>States</td>
<td>Consciousness</td>
<td>Semi-Conscious</td>
</tr>
<tr>
<td>Ideals</td>
<td>Freedom</td>
<td>Equality</td>
</tr>
<tr>
<td>Elements</td>
<td>Fire</td>
<td>Heat</td>
</tr>
<tr>
<td>Place</td>
<td>Mountain</td>
<td>Hill</td>
</tr>
<tr>
<td>Seasons</td>
<td>Early Summer</td>
<td>Late Summer</td>
</tr>
<tr>
<td>Space</td>
<td>Outside</td>
<td>Outside &amp; Under</td>
</tr>
<tr>
<td>Beliefs</td>
<td>Science</td>
<td>Religion, Myth</td>
</tr>
<tr>
<td>Daily Cycle</td>
<td>Midday</td>
<td>Afternoon</td>
</tr>
<tr>
<td>Colors</td>
<td>Dark Blue</td>
<td>Light Blue</td>
</tr>
</tbody>
</table>

Chart 15B
Non-Duality Symbols at Beginning & Ending of Story

In Chart 15B, concentrate on the horizontal dualities and not the vertical alignments. The movement from the symbols at the beginning of the story to those at the end of the story are not between dualities of two symbols but rather degrees of change in one symbol. The contrasts between the left and right columns above is nowhere near as great as it could be if true opposition symbols were presented.

The above proves an author of a symbolic story needs to step up his/her symbols and make sure there is a true opposition between them. Opposition is a difficult topic of course since it means containing (and perhaps trying to understand) your obnoxious shadow eternally playing havoc with your life.
There is little question that correspondence of symbols, or symbols coming together of elements at particular moments (scenes) in time (story movement), is a key to the effective movement of symbols across the time of dramatic opposition structures of symbols. Symbol correspondence has the ability to create powerful new story scenes based on symbol alignment. Yet, as we have observed, the concept of correspondence is one Western culture understands less than Eastern culture.

But the search continues for that elusive sequence that finds correspondence (commonality) with the various comparative sequences we have presented. There are two key questions. One question is whether there is a common number of sequence steps in creating story symbolism. The second question is whether there are common symbols (images) at each of these steps.

Current screenplay structure continues to segment into more steps and has little to do with the cultural and natural sequences we have presented. The closest Hollywood screenwriting theory comes to a natural sequence outside those created by story gurus is the structure presented by Joseph Campbell in his *Hero With A Thousand Faces*.

Yet is a search for this “Holy Grail” of sequence steps and images more of a fool’s errand than anything else? Or, is it a search that is only beginning and that needs to bring more modern technology to the search? One thing seems apparent: the symbolic beginnings & endings of the world have much more in common than the step sequences between them. So, it seems important to locate these grand duality symbols at beginnings and endings of stories before anything else. Once the grand duality symbols are located, perhaps the sequential stages work themselves out to fit between the duality of the two types of symbols.

One distant light in this new territory, as we suggest, is Erich Neumann’s lost masterpiece *Origins & History of Consciousness*. For the first time, Jungian archetypes are given correspondence to cultural and historical evolution. The symbol movement was discovered early in Jung’s career with the analysis of a woman that published as *Symbols of Transformation*. Yet, it was a path of exploration Jung never pursued as he was distracted by other ideas during his lifetime. It was up to Eric Neumann to find this historical correspondence in Jung’s ideas and make them more accessible in the creation of new story structure.
Is there a concerted effort to keep symbols locked up in art and museums? Might some few know a symbol’s true power and desire to keep this knowledge to themselves and away from others? The true knowledge of symbols and symbolism held in secret. Inside the Rosicrucian’s for one but also many other groups throughout history.

Are the symbols we use today small symbols when large symbols are available? Or, are we simply living in a period at the ending of a particular narrative in culture where the grand symbols at the beginning of this cultural sequence have fragmented into the relativism of small, postmodern symbols? The fragmentation of Hollywood story theories would suggest this is the case.

How does one summon large symbols when the world and its storytellers think in small symbols? And how does one dream in big symbols when they discover the controllers of the world want to keep their dreams to little symbols.

Hopefully this work will inspire others to carve out their own paths into this new frontier of story symbolism. While the outlines of a symbol path in stories can be made out, the correspondence and sequence of symbols along this path are seen now as little more than dim, vague shapes. But do these shapes along the paths of stories make themselves appear at certain times? Are these shapes simply conjured together at the right moments in the creation of stories, conjured together through forces such as synchronicity or “meaningful coincidences” as Jung termed this force?

It seems likely that modern screenwriters need to become more story engineers than story authors. Yet these new story engineers need to move forward with the symbol challenges and problems suggested in Chapter 15.

Perhaps the biggest challenge is battling the voices of culture who call-back someone who has “gone off the reservation” so to speak. The voices of culture correspond to the screaming Sirens who beckon Ulysses in Homer’s Odyssey. Ulysses resists the bewitching song of the Sirens by having his ship’s crew tie him up while they are ordered to block their own ears to prevent themselves from hearing the song. Modern storytellers attempting to use symbols and symbolism to create new story structure are perhaps a modern Ulysses who need to “block” the sounds and commands of modern culture to leave one’s path and, in fact, quit the journey altogether.
Appendix A

ARAS
Archive for Research In Archetypal Symbols

The greatest contemporary classification of symbols was undertaken by The Archive for Research In Archetypal Symbolism or ARAS (http://aras.org/). The ARAS database contains over 17,000 images and commentaries spanning human eras and cultures as well as the meaning of symbols in dreams. While the online site is a subscription only site, the ARAS materials have been published in The Book of Symbols (Taschen). The ARAS archive organizes symbols under five major classifications: 1) creation & cosmos 2) plants 3) animals 4) humans and 5) spirit.

ARAS Major Classifications

Creation & Cosmos
  Creation & Cosmos
  Water
  Air, Wind & Weather
  Fire, Light & Darkness
  Earth

Plant World
  Trees
  Magical Plants & Flowers

Animal World
  Primordial Creatures
  Water Creatures
  Arachnids & Insects
  Birds
  Wild Animals
  Domestic Animals

Human World
  Human Body
  Movement & Expression
  Fundamentals of Work & Society
  Tools & Other Objects
  House & Home
  Buildings & Monuments
  Color
  Sound

Spirit World
  Mythical Beings
  Rituals & Sacred Systems
Sickness & Death
Soul & Psyche

**ARAS Expanded Classifications**
(Expanded classifications from the original five major classifications)

Creation & Cosmos
Creation & Cosmos
Egg
Breath
Star
Sun
Moon
Crescent
Eclipse
Comet

Water
Ocean
River
Lake
Whirlpool
Waterfall
Flood
Bubble

Air, Wind & Weather
Air
Sky
Cloud
Wind
Rain
Storm
Thunder
Lightning
Rainbow
Dew
Fog
Snow

Fire, Light & Darkness
Fire
Spark
Dawn
Sunrise
Solstice
Dusk
Sunset
Night
Darkness

Earth
Stone
Mountain
Valley
Cave
Salt
Desert
Forest/Jungle
Marsh
Beach
Island

Plant World
Trees
Tree
Oak Tree
Olive Tree
Pine Tree
Palm Tree
Roots
Kabalistic Tree
Yakshi

Magical Plants & Flowers
Garden
Flower
Iris
Lily
Lotus
Rose
Thistle
Apple
Peach
Grape
Pomegranate
Mushroom
Mandrake

Animal World
Primordial Creatures
Snail
Worm
Toad
Frog
Turtle
Snake
Cobra
Crocodile
Water Creatures
Fish
Whale
Dolphin
Octopus
Crab
Shell
Clam
Arachnids & Insects
Scorpion
Spider
Cockroach
Ant
Honeybee
Fly/Mosquito
Butterfly/Moth
Scarab
Birds
Bird
Feather
Dove
Crow/Raven
Falcon
Owl
Eagle
Peacock
Wild Animals
Ape/Monkey
Elephant
Great Cats
Bear
Wolf
Coyote
Fox
Kangaroo
Deer
Rabbit
Rat/Mouse
Bat
Domestic Animals
Dog
Cat
Cow
Bull
Horse
Donkey
Goat
Sheep
Pig
Hen

Human World

Human Body
Bone
Spine
Skin
Head
Brain
Hair
Baldness
Eye
Ear
Tears
Ear
Nose
Mouth
Beard
Teeth
Tongue
Kiss
Neck
Arm
Hand
Finger
Claw
Breast
Heart
Blood
Liver
Womb
Menstruation
Vulva
Phallus
Sperm
Masturbation
Sexual Union
Incest
Leg
Thigh
Knee
Foot
Urine
Excrement
Movement & Expression
  Ascent
  Descent
  Falling
  Play
  Swimming
  Bicycle
  Car
  Train
  Subway
  Airplane
  Boat
  Shipwreck
  Path/Road
Fundamentals of Work & Society
  Weaving/Spinning
  Sewing
  Hunting
  Sowing
  Mining
  Potter
  King/Queen
  War/Warrior
  Prostitute
  Beggar
  Cripple
  Thief/Robber
  Gossip
  Orphan
  Stranger
Tools & Other Objects
  Ax
  Knife
  Sword
  Spear
  Bow & Arrow
  Gun
  Hammer
  Plow
  Wheel
  Calendar
  Compass
  Scale
  Chain
  Thread
Net/Web
Basket
Purse
Money
Comb
Scissors
Veil
Helmet
Hat
Wreath
Crown
Necklace
Earring
Ring
Apron
Shoe
Umbrella
Telephone
House & Home
House/Home
Gate
Door
Lock
Key
Window
Stairway
Ladder
Attic
Basement
Kitchen
Hearth
Lamp/Candle
Oven
Table
Chair
Glass
Mirror
Carpet
Broom
Bed
Cradle
Toilet
Bath/Bathing
Pool
Fountain
Well
Buildings & Monuments
  Castle
  City
  Temple
  Niche
  Cloister
  Tower
  Pillar
  Bridge
  Tunnel
  Street
  School
  Prison

Color
  Red
  Orange
  Yellow
  Green
  Blue
  Purple
  Brown
  Black
  White
  Gray

Sound
  Flute
  Trumpet/Horn
  Harp/Lyre
  Bell
  Drum
  Silence

Spirit World
  Mythical Beings
    Angel
    Ganesha
    Dakini
    Quetzalcoatl
    Siren
    Furies
    Mermaid
    Unicorn
    Cyclops/Giant
    Vampire
    Witch
    Dragon

Rituals & Sacred Systems
Dot/Bindu  
Zero  
One  
Mandala  
Labyrinth  
Crossroads  
Spiral  
Mask  
Incense  
Ashes  
Blessing  

Sickness & Death  
Disease  
Wound  
Vomit  
Medicine  
Poison  
Drowning  
Crucifixion  
Hanging  
Murder/Slaying  
Suicide  
Burial  
Coffin  
Cremation  
Mummy  
Decomposition  
Dismemberment  

Soul & Psyche  
Shape-Shifting  
Metamorphosis  
Transformation  
Chakras  
Crack  
Pearl  
Ghost  
Ancestor
Appendix B.
Screenplay Schools/Theories
_Hollywyood Safari: Navigating Screenplay Books & Theories_
(From the Table of Contents)

1. Personal School
William Goldman _Adventures in the Screen Trade_
John Schimmel _Screenwriting: Behind Enemy Lines_

2. Step School
John Truby _Anatomy of Story_
Blake Snyder _Save the Cat_

3. Ancient School
Michael Tierno _Aristotle’s Poetics for Screenwriters_

4. Drama School
Lajos Egri _The Art of Dramatic Writing_
Will Dunne _The Dramatic Writers Companion_

5. Mythology School
Joseph Campbell _Hero With A Thousand Faces_
Christopher Vogler _The Writers Journey_
Stuart Voytilla _Myth And The Movies_
James Bonnet _Stealing Fire From The Gods_
Jennifer Van Bergen _Archetypes for Writers_

6. Sequence School
Paul Gulino _The Hidden Structure of Successful Screenplays_
Eric Edson _The Story Solution_

7. Plot School
George Polti _Thirty-Six Dramatic Situations_
William Wallace Cook _Plotto_
Tom Sawyer & Arthur David Weingarten _Plots Unlimited_
Christopher Booker _Seven Basic Plots_

8. Psychology School
William Indick _Psychology for Screenwriters_
Peter Dunne _Emotional Structure_
Pamela Jaye Smith _Inner Drives_
Dora Marks _Inside Story_

9. Principles School
Robert McKee _Story_
David Howard and Edward Mabley *The Tools of Screenwriting*
Richard Walter *Essentials of Screenwriting*
Lew Hunter *Screenwriting 434*
Carson Reeves *ScriptShadow Secrets*

10. Visual School
Bill Boyle *The Visual Mindscape of the Screenplay*
Margaret Mehring *The Screenplay: A Blend of Film Form and Content*
Jennifer van Sijll *Cinematic Storytelling*
Bruce Block *The Visual Story*

11. Five-Act Opposition School
John Yorke *Into the Woods*
Appendix C.

Symbolism of Place: The Hidden Context of Communication
(From the Table of Contents)

Part One: The Symbolic Perspective

I. The Hidden Context

1) Place In Stories
2) Symbolism And Place
3) Theory Of Correspondences
4) Hidden Context Of Communication

II. A Pervasive Influence

1) Place And Story Genres
2) Place And Story Heroes
3) Place In Advertising

Part Two: Types Of Places

III. Natural Places

1) Earth
2) Continents And Nations
3) Direction
4) Ecosystems
   (a) Deserts
   (b) Prairies
   (c) Jungles
   (d) Forests
   (e) Oceans
   (f) Mountains
   (g) Polar
5) Places Within Ecosystems
   (a) Rivers
   (b) Shores, Bays And Peninsulas
   (c) Lakes
   (d) Valley
   (e) Canyon
   (f) Caves

IV. Cultural Places
1) City
2) Streets
3) House And Home
4) Farm
5) Park
6) Garden
7) Roads, Paths & Trail
8) Gates, Thresholds & Doors
9) Town & Village
10) Places of Consumption
   (a) Stores and Shopping Malls
   (b) Theme Parks

Part Three: Correspondences Of Place

V. The Place Of Time
1) Linear Historical Time
   (a) Past
   (b) Present
   (c) Future
2) Cyclical Regenerative Time
   (a) Spring
   (b) Summer
   (c) Autumn
   (d) Winter
   (e) Day And Night

VI. The Space Of Place
1) Objective Space
   (a) Extent
   (b) Verticality
   (c) Horizontality
   (d) Centrality
   (e) A-centrality
   (f) Inside And Outside
2) Subjective Space

VII. The Place Of Phenomena
1) Climate
2) Weather
   (a) Clouds
   (b) Rain
   (c) Snow
   (d) Wind
   (e) Hurricanes & Tornados
   (f) Thunder & Lightning
(g) Fog
(h) Shadow
3) Cataclysmic Phenomena

VIII. The Color Of Place
1) Light And Darkness
2) Color Properties & Classifications
3) Specific Color Symbolism
   (a) Black
   (b) White
   (c) Grey
   (d) Red
   (e) Green
   (f) Blue
   (g) Yellow
4) Color and Place
5) Color And Story

IX. Place And Numbers
1) Specific Number Symbolism
   (a) One or Unity
   (b) Two or Dualism
   (c) Three or Ternary
   (d) Four or Quaternary
   (e) Five or Quinary
   (f) Six
   (g) Seven or Septenary
   (h) Eight or Octonary
   (i) Nine
   (j) Ten or Decad
2) Numbers And Place

X. The Place Of Elements
1) Water
2) Fire
3) Earth
4) Air

XI. The Psychology Of Place
1) Psychological Types
2) Psychological States
3) Psychological Patterns Or Archetypes
4) General Relationships

Part Four: The Dynamics Of Place Symbolism
XII. Alignment Of Place
   1) Theory Of Correspondences
   2) External Alignment
   3) External And Internal Alignment
   4) Internal Alignment

XIII. Movement Of Place
   1) Contrast Of Places
   2) Structure Of Movement
   3) Contrast In American Literature

XIV. Place In The Modern World
   1) The Emergence Of Perpetual Movement
   2) The Prevalence Of Electronic Technology
   3) Through The Vanishing Point
## Appendix D.
### Expanded Chart of Dualities & Correspondences

<table>
<thead>
<tr>
<th>1</th>
<th>Authority</th>
<th>Mandala Fountain</th>
<th>Emergence Opposites</th>
<th>Separated for Action</th>
<th>Descent into Bath</th>
<th>Union</th>
<th>In the Tomb</th>
<th>Separation of Body and Soul</th>
<th>Unions of Body and Soul</th>
<th>Restoration of Whole Body</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Media (LS)</td>
<td>Image</td>
<td>Word</td>
<td>Oral</td>
<td>Electronic</td>
<td>Speech</td>
<td>Visual</td>
<td>Separation of Body and Soul</td>
<td>Reunification of Body and Soul</td>
<td>Resurrection of Whole Body</td>
</tr>
<tr>
<td>3</td>
<td>Freud</td>
<td>Anal</td>
<td>Phallic</td>
<td>Latency</td>
<td>Genital</td>
<td>Ego</td>
<td>Development of Ego</td>
<td>Separation of Body and Soul</td>
<td>Reunification of Body and Soul</td>
<td>Resurrection of Whole Body</td>
</tr>
<tr>
<td>5</td>
<td>Grof</td>
<td>Primal Union with Mother</td>
<td>Antagonism with Mother</td>
<td>Synergism with Mother</td>
<td>Separation from Mother</td>
<td>Transformation of Egos</td>
<td>Separation of Body and Soul</td>
<td>Reunification of Body and Soul</td>
<td>Resurrection of Whole Body</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Neumann (Mythological Stages)</td>
<td>Uroboros</td>
<td>Great Mother</td>
<td>Separation of Parents: Opposites</td>
<td>Birth of Hero</td>
<td>Slaying of Mother</td>
<td>Slaying of Father</td>
<td>Transformation of Egos</td>
<td>Separation of Body and Soul</td>
<td>Reunification of Body and Soul</td>
</tr>
<tr>
<td>7</td>
<td>Neumann (Psychological Stages)</td>
<td>Original Unity</td>
<td>Centroversion &amp; Ego</td>
<td>Formation</td>
<td>Ego Germ and Uroboric Situation</td>
<td>Development of Ego</td>
<td>Transformation of Egos</td>
<td>Separation of Body and Soul</td>
<td>Reunification of Body and Soul</td>
<td>Resurrection of Whole Body</td>
</tr>
<tr>
<td>8</td>
<td>Campbell</td>
<td>Departure - Call to adventure</td>
<td>Refusal of call</td>
<td>Supernatural aid</td>
<td>Crossing 1st Threshold</td>
<td>Belly of the Whale</td>
<td>Initiation - Road of Trials</td>
<td>Meeting With Goddess</td>
<td>Atonement with Father</td>
<td>Atonement with Father</td>
</tr>
<tr>
<td>9</td>
<td>Astrology</td>
<td>Eras</td>
<td>Aries - Ram</td>
<td>Pisces - Fish</td>
<td>Aquarius - Water Carrier</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Religion/Edinger</td>
<td>Animism - Hunting &amp; Gathering</td>
<td>Matriarchy - Agriculture &amp; Settlement</td>
<td>Hierarchical Polytheism - Urban</td>
<td>Triad - Monarchy - Christianity</td>
<td>Individuation - Religion as phenomenonology of psyche</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Aristotle</td>
<td>Protasis - Beginning</td>
<td>Epitasis - Middle</td>
<td>Castrophe - End</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Greek Drama - Gilbert Murray</td>
<td>Agon - Contest</td>
<td>Pathos - Defeat of Dionysus</td>
<td>Threnos - Lamentation by Chorus</td>
<td>Theophany - God remanifests, resurrects on another level</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Christian</td>
<td>Annunciation</td>
<td>Nativity</td>
<td>Flight into Egypt</td>
<td>Baptism</td>
<td>Transfiguration</td>
<td>Last Supper</td>
<td>Resurrection</td>
<td>Ascend</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Psychohistory - Grof/Maus</td>
<td>Innovative</td>
<td>Depressed</td>
<td>Addicted</td>
<td>War</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>American Cycles - Howe</td>
<td>High</td>
<td>Awakening</td>
<td>Unwinding</td>
<td>Chaos</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Sociology</td>
<td>Winter</td>
<td>Spring</td>
<td>Summer</td>
<td>Fall</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Color Spectrum</td>
<td>Violet</td>
<td>Blue</td>
<td>Green</td>
<td>Yellow</td>
<td>Orange</td>
<td>Red</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Elements</td>
<td>Water</td>
<td>Earth</td>
<td>Air</td>
<td>Fire</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Numbers</td>
<td>One</td>
<td>Whole</td>
<td>Two</td>
<td>Opposition</td>
<td>Three</td>
<td>Trinity</td>
<td>Four</td>
<td>Quadrinity</td>
<td>Five</td>
</tr>
</tbody>
</table>

126
References


Ackerman, Hal. Write Screenplays That Sell

Alberuni. Book of Instructions In The Elements of the Art of Astrology.


Auerbach, Eric. Mimesis: The Representation of Reality in Western Literature.


______________. Mythologies.


Blacker, Irwin. The Elements of Screenwriting


Block, Bruce. The Visual Story


Bonnet, James. Stealing Fire From the Gods

Booker, Christopher. The Seven Basic Plots


Boyle, William. The Visual Mindscape of the Screenplay


Press.


______________. The Philosophy of Symbolic Forms. New Haven: Yale University Press. 1955


Cook, William Wallace. Plotto


“The Shadow Line”


Dunne, Peter. Emotional Structure

Dunne, Will. The Dramatic Writer’s Companion

Edson, Eric. The Story Solution

Egri, Lajos. The Art of Dramatic Writing


Field, Syd. Screenplay


Garreau, Joel. Edge City: Life on the New Frontier.


Goldman, William. Adventures in the Screen Trade

Gulino, Paul. The Hidden Structure of Successful Screenplays.

Hague, Michael. Writing Screenplays That Sell.


Horwitz, Stuart. Blueprint Your Bestseller

Howard, David. Mabley, Edward. The Tools of Screenwriting


Hunter, Lew. Screenwriting 434


Indick, William. Psychology for Screenwriters


James, William. Principles of Psychology.


Jones, Gerald. Honey I'm Home.


_________. Psychological Types.

_________. Psychology and Alchemy.

_________. Psychology And Religion: West And East.


_________. The Psychology of Transference.

_________. Two Essays on Analytical Psychology


1999.


McKee, Robert. Story


Matous, Ron. “Among These Mountains” from the Summer 1993 issue of Parabola.


McKee, Robert. Story

Mehring, Margaret. The Screenplay: A Blend of Film Form and Content


O’Bannon, Dan. Guide to Screenplay Structure


Polti, Georges. Thirty-Six Dramatic Situations


Price, Steven. A History of the Screenplay


Relph, Edward. Place and Placelessness.


Sawyer, Tom. Weingarten, Arthur. Plots Unlimited


Smith, Pamela Jaye. Inner Drives

Snyder, Blake. Save the Cat!

_________. Save The Cat Goes to the Theater.


Cambridge: MIT Press.


Tabula Smaragdina.


Tierno, Michael. Aristotle’s Poetics for Screenwriters

Toffler. Future Shock.


Truby, John. The Anatomy of Story


Tzu, Lao. The Tao Te Ching: The Book of Meaning and Life.


Van Bergen, Jennifer. Archetypes for Writers


van Sijll, Jennifer. Cinematic Storytelling


Vogler, Christopher. The Writer’s Journey.


____________. The Clustering of America.

Welty, Eudora. Place In Fiction.


Yorke, John. Into the Woods: A Five-Act Journey Into Story

Young, Eric. Your T.V. Twin.


Zimmer, Heinrich. Myths and Symbols in Western Art and Civilization.

Comments on Battle of Symbols

“The concept was so compelling that I will adopt it – with reference of course – to the beginning of my remarks at tomorrow’s Ohio State’s summer quarter commencement ceremony, certainly a symbol in itself.”

Karen Holbrook, President
The Ohio State University

“I read Battle of Symbols with interest and was pleased with the overlap in our ideas. I wish you the very best on the book.”

Joseph Nye, Jr., Dean
John F. Kennedy School of Government
Harvard University

“We here at the Monterey Institute of International Studies fully appreciate the centrality of symbols in communication. I will make certain a copy of Battle of Symbols goes into our library so our students may also gain from it.”

Chester Haskell
Former President
Monterey Institute of International Studies

“Fraim offers us a highly readable analysis of the mass media dominated symbolic universe in which we all live. The Battle of Symbols is entertaining, but it is also profound – offering readers important insights into the role of symbols in American society and culture.”

Arthur Asa Berger
Professor of Broadcast and Electronic Communication Arts
San Francisco State University

“Most interesting. There are many ‘goodies’ in Fraim’s bright and exhilarating work. A fascinating and compelling commentary on ‘the battle of symbols.’ ”

Donald Theall
Professor Emeritus Trent University
Former President Trent University
Author The Virtual Marshall McLuhan

“Very interesting and disturbing because I think it is right on target.”

David Aakers
Haas School of Business, UC Berkeley
Comments on Media Nations

“Your chart of media and cultures has provoked the idea that what you have assembled is actually the beginnings of a sensory profile of each group - something that we tried years ago to put together but didn’t know how. Such a chart will give, if the studies are done right, an exact guide to the perceptual bias of the user. This could be invaluable to a marketer or a teacher or a propagandist of any stripe. (I don’t use the word in a pejorative sense but in a technical sense.) It needs a lot of refining, but it is the proverbial ‘back door’ into the ways of knowing a group.”

Eric McLuhan
Email to John Fraim
3/27/03

Comments on Hollywood Safari

“An interesting approach very useful for aspiring writers sorting out the many texts available to them and one I haven’t seen before. The book would also prove a very useful resource to professors. “

Linda Venis, PhD
Director, Department of the Arts
Program Director, Writers’ Program
UCLA

“I think the book would definitely be useful for film school teachers and for serious aspiring writers who are trying to navigate the vast literature. I’m not aware of any such book.”

Paul Gulino
Associate Professor
Dodge College of Film and Media Arts
Chapman University

“I think that this will be a very useful book, indeed.”

Eric Edson
Coordinator, Master of Fine Arts in Screenwriting Program
Department of Cinema and Television Arts
California State University, Northridge
“As I read through, I was forcefully struck (!) by the obvious use it would be to scriptwriters and students of the craft (and their teachers).”

Eric McLuhan  
*Director, Media Studies, Professor*  
The Harris Institute of the Arts  
Toronto, Canada

“I found it very interesting. I had never thought of the whole school or method breakdown before and looking at each of the examples you used I did see the formula come into play. I think that there is also (for lack of a better term) those schools whose focus is external and those that are internal. External is that you follow the rules and don’t color outside of the lines. The internal school acknowledged the external in that the basis of all storytelling has inarguable structure, set-up, journey and resolution. This can be called any number of things but always comes down to that. That said (and here is where internal approach comes into play) even though all stories have a form of set-up, journey and resolution, one does not always choose to reveal the story in that order. This is where the non-linear comes into play. I suppose this is one of the reasons I balk at Chris Soth’s mini-scripts or other forms that define a detailed breakdown of the story into certain unbendable points.”

Bill Boyle  
Screenwriter and Script Consultant  
Author, *The Visual Mindscape of the Screenplay*

“*Hollywood Safari* is enlightening especially because I have not paid enough attention to the significance of screenwriting and screen writers as storytellers. Thanks very much for opening my eyes!”

Jack Zipes  
*The Irresistible Fairy Tale: The Cultural and Social History of a Genre*  
Professor Emeritus  
German & Comparative Literature  
University of Minnesota
About John Fraim

John was born in Los Angeles. His parents had a number of old movie stars as friends. He has a BA from UCLA and a JD from Loyola Law School. He is the author of a number of published articles and three books: *Spirit Catcher: The Life and Art of John Coltrane* (winner of the 1997 Best Biography Award from the Small Press Association), *Point Zero Bliss* (1995) and *Battle of Symbols: Global Dynamics of Advertising, Entertainment and Media* (Daimon Verlag, Zurich, 2003). He has written a regular column titled “Script Symbology” for *Script Magazine*, the largest publication for screenwriters and is a former Board Member of the Palm Springs Writers Guild. He is founder of The Desertscreenwriters Group and Midnight Oil Studios (see site links below).

He is considered a leading expert on symbols and symbolism and was a consultant on the film *The Davinci Code*. His writing on symbols and symbolism are published on his symbolism website below. His first work on symbolism, *Symbolism of Place*, relates the power of symbols of context rather than just content and the movement of these symbols through cycles in stories and screenplays. The second work, *Symbolism of Popular Culture*, relates symbols and symbolism to popular culture and shows how culture represents a grand playing out of the symbolism of story in life. His third work *Media Nations* argues modern nations are more symbolized more by mixes of media (nations given a rating percentage) than traditional boundaries based on politics, language and culture. His book *Battle of Symbols* was published by Daimon Verlag (Zurich, 2003) and discusses the dynamics of global advertising, entertainment and media symbols.

www.desertscreenwritersgroup.com
www.greathousestories.com
www.midnightoilstudios.org
www.symbolism.org