

# Knowledge gaps in popular Hollywood cinema storytelling:

the role of information disparity  
in film narrative

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Volume 2:

Data capture for the degree of

Doctor of Philosophy

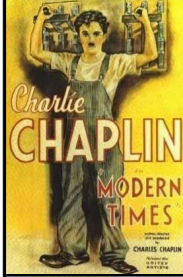
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COLLATED GAP FIGURES	Modern Times	The Big Sleep	Some Like it Hot	Back to the Future
<b>KNOWLEDGE GAPS - CLASSIFICATION</b>				
Simple Gaps	278	231	222	184
Compound Gaps	34	38	42	63
Complex Gaps	18	18	28	61
Revelation Gaps	279	259	132	185
Privilege Gaps	51	26	157	101
	14.74%	8.81%	52.87%	32.06%
<b>KNOWLEDGE GAPS - CATEGORY</b>				
Orientating Diegetic Gaps	32	15	13	39
	9.25%	5.08%	4.39%	12.38%
Mimetic Orientating Gaps	31	13	36	48
	8.96%	4.41%	12.16%	15.24%
Mimetic Text Gaps	268	253	227	188
	77.46%	85.76%	76.69%	59.68%
Gaps through Paratext	5	6	7	6
	1.45%	2.03%	2.36%	1.90%
Gaps through Storification	10	8	13	34
	2.89%	2.71%	4.39%	10.79%
Total Number of Gaps	346	295	296	315
<b>KNOWLEDGE GAPS - TYPE</b>				
<b>Orienting Diegetic Types</b>				
Promise	5	2	4	12
Sound and Light	4	2	6	2
Self-Conscious Narrator	17	1	3	2
Ellipsis Gaps	10	11	8	27
<b>Mimetic Orienting Types</b>				
Key Questions	2	4	3	16
Event Question	17	91	21	25
Backstory	0	2	3	5
Character Plans	1	3	6	6
Education	1	1	1	2
<b>Mimetic Text Types</b>				
Hermeneutic Question	12	132	11	46
Misdirection, Misinterpretation	0	3	6	5
Suspense	4	8	1	12
Comedy	233	2	162	20
Anagnorisis	1	1	5	25
Action and Dialogue	13	0	11	4
Subplot	1	1	1	3
Subterfuge	0	6	10	8
Distraction	0	0	1	2
Implication and Suggestion	5	1	0	12
Peripeteia	1	2	5	25
Mise-en-scene	0	1	3	2
<b>Storification Types</b>				
Character Growth	3	4	6	16
Metaphor, Allegory	1	1	1	0
Vicarious Learning	7	2	7	12
Recognition or Allusion	2	2	5	20
Surpassing Aim	1	1	1	1

<b>MODERN TIMES - KNOWLEDGE GAP TOTALS</b>			
<b>KNOWLEDGE GAPS - CLASSIFICATION</b>			
Simple Gaps	278	Revelation Gaps	279
Compound Gaps	34	Privilege Gaps	51
Complex Gaps	18		
<b>KNOWLEDGE GAPS - CATEGORY</b>			
Orientating Diegetic Gaps	32	Gaps through Paratext	5
Mimetic Orientating Gaps	31	Gaps through Storification	10
Mimetic Text Gaps	268	Total Number of Gaps	346
<b>KNOWLEDGE GAPS - TYPE</b>			
<b>Orienting Diegetic Types</b>			
Promise	5	Self-Conscious Narrator	17
Sound and Light	4	Ellipsis Gaps	10
<b>Mimetic Orienting Types</b>			
Key Questions	2	Character Plans	1
Event Question	17	Education	1
Backstory	0		
<b>Mimetic Text Types</b>			
Hermeneutic Question	12	Subplot	1
Misdirection or Misinterpretation	0	Subterfuge	0
Suspense	4	Distraction	0
Comedy	233	Implication and Suggestion	5
Anagnorisis	1	Peripeteia	1
Action and Dialogue	13	Mise-en-scene	0
<b>Storification Types</b>			
Character Growth	3	Vicarious Learning	7
Metaphor/Allegory	1	Recognition	2
		Surpassing Aim	1

NOTE: Many of the knowledge gaps found overlap one another. An individual story event might be several types of gap all at once; for example, a comedy gap might also be a dialogue gap, an action gap, a subterfuge and a misdirection all at the same time. Knowledge gaps also cross classifications. For example, a knowledge gap through promise can be found that is an orientating diegetic gap, another promise which is mimetic orientating and another, mimetic text. Character growth is a storification, but when it is denoted in the narration, it can be mimetic text. Hence some of the totals do not appear to correlate across the taxonomic boundaries.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
 <h2 style="margin: 0;">Modern Times (1936) Data Analysis</h2> <p style="margin: 0;">This data capture is an appendix to the main dissertation. For an explanation of the terms used, see the dissertation Chapter 4 - Taxonomy and Coding.</p>							
As <i>Modern Times</i> entered the public consciousness, it was presented primarily as a film starring Charlie Chaplin, playing his renowned Tramp character.	The gap is in the question raised and answered in the same moment: what genre of story is it? What is the film about?	Privilege	Paratext	Character Image	Knowledge of Chaplin's image and activities, both on and off screen	Simple	Chaplin as a star and the Tramp as a resonant image connect their likely genre and story type via historical consistency to a target audience. This is discussed in detail in the case study.
		Privilege	Paratext	Star Image	Knowledge of the Tramp character and his previous performances	Simple	
The poster significations, imagery, title, colours, fonts, mood and style give clear prominence to Charlie Chaplin and his Tramp character, dressed in a manual labourer's overalls and with large machinery around him.	The gap is in the question raised in the mind of the viewer: what genre of story is it? What is the film about?	Privilege	Paratext	Foreshadowing Media	Poster content	NA	The poster is featured and discussed in the <i>Modern Times</i> case study.
As an audience member enters the theatre, external signifiers, such as the style and nature of the other audience members, the mood and genre of the introductory music, the initial images that accompany the credits and the font and nature of the credits, will have been designed to be appropriate introductory signifiers and significations towards the story and its genre.	The nature of the 'non-textual' material foreshadow the style and nature of the textual material that is to follow.	Privilege	Paratext	Self-Conscious Narrator	Cultural signifiers open to audience interpretation	NA	Note that all these early knowledge gaps are of the paratext category, not storification, because they lie outside of the diegesis. They are, however, significations that contribute to the narration.
Throughout the diegesis, including the intro and out-tro, the lighting and sound design play a significant part in asserting mood and expectation, and enforcing signification.	Sound and light deliver knowledge to the narration.	Privilege	Orientating Diegetic Text	Sound and Light	Resonance of sound and light on human comprehension and interpretation	Complex	As sound and light play an immeasurable and continuous part in all film events, one complex gap is listed here. Others will be listed only if the sound and light has a specific, clear role to play in a knowledge gap dynamic.
Experiencing a film narration delivers information on the story world, human behaviours, ideology, politics, culture and morality.	There is a gap between a spectator's knowledge and awareness in these terms at the beginning and at the end.	Revelation	Mimetic Orientating Text	Education	Practical 'life information' delivered throughout the narration	Complex	There are innumerable and various forms of 'education' in any narration. This one complex entry is a catch-all to acknowledge the broad point. See the thesis text for a discussion.
<b>ENTER DIEGESIS</b>							

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
There is a title, introductory and credits sequence within the diegesis.	Knowledge is delivered via the somewhat urgent, regimented music, the image of a clock and the nature of the font of the ongoing credits. The introductory elements highlight the prominence of Charlie Chaplin as a writer, producer, director, star and composer, implying family appropriate silent comedy. Together, these elements are intended to provide information to continue to orient the audience to the nature and genre of the film.	Revelation	Paratext	Recognition	The contents of the mise-en-scene are open to audience interpretation	NA	This is an identification of cultural significations.
At the end of the introductory credits, an intertitle card displays the words: 'Modern Times - A story of industry, of individual enterprise - humanity crusading in the pursuit of happiness'.	The title of the film and the intertitle card assists in orientating the viewer to the overarching values of the story. The story will concern itself with individuals crusading in the pursuit of happiness in the context of changing times.	Privilege	Orientating Diegetic Text	Self-Conscious Narrator	Denoted information provided on the intertitle cards	Complex	Despite the promise of comedy, this intertitle card introduces an element of politics.
	The gap is in the question raised: will the protagonist(s) find happiness?	Revelation	Orientating Diegetic Text	Key Question	Denoted information provided on the intertitle cards	Complex	
Throughout the film, the music sets or augments the mood appropriate to the scene.	The music style delivers knowledge and sets expectation for the audience.	Privilege	Orientating Diegetic Text	Sound and Light	Audience understanding of musical styles	Simple	This is a single entry, but it pervades the entire film story.
<b>SEQUENCE 1 - INTRODUCE THE TRAMP AND THE FACTORY</b>							
A flock of sheep is herded along a narrow path in a closely packed, uncomfortable crowd. The scene next depicts men emerging from the subway in a closely packed, uncomfortable crowd, flocking to work and queueing to clock on in a factory.	A knowledge gap is filled for the audience regarding what the story is about. Factory workers are being compared to sheep.	Privilege	Storification	Metaphor or Allegory	Relative cultural and ideological signifiers	Simple	Note that all knowledge gaps are perceived from the audience's perspective. The gap is measured from whether the audience holds more or less knowledge than another participant in the story. See the main document for full explanation.
Inside the factory, the men clock on and rush to their places. A shirtless worker throws the switch of a large electrical circuit breaker and activates a variety of electrical circuits to start the huge machinery.	Knowledge is delivered regarding what the story is about, which relates to the places of men and machines in the modern world.	Privilege	Orientating Diegetic Text	Promise	Audience expectation that content included in the mise-en-scene is always relevant	Simple	
The door of the office says 'PRESIDENT - Electro Steel Corp.' Inside the office the smartly-dressed president gets bored of his jigsaw puzzle. He activates a large screen monitoring activity in his busy factory. He calls down to the shirtless man and orders him to increase the speed of the machinery, which the man does.	There is information delivered by the sign on the office door regarding the character within.	Privilege	Orientating Diegetic Text	Self-Conscious Narrator	Denoted information given focus in the written text	Simple	
	Further orientating information, implying that whilst the manual workers are controlled, uncomfortable and will be worked hard, the president is rich and does very little apart from amuse himself with puzzles, newspapers and making life hard for the working man. The audience may see the promise of conflict between such a manager and the workers.	Privilege	Orientating Diegetic Text	Promise	Character dress, situation and behaviour	Simple	
		Privilege	Storification	Recognition	Political implication that managers do very little work. The workers do everything	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Out on the factory floor, workers are performing their tasks on the production line. The Tramp (Charlie Chaplin) is continuously tightening nuts, two at a time on a production line of metal plates. The next two men, Big Bill, a large worker, followed by a small worker, are then punching with a hammer. The three workers are already struggling to keep up with the pace required by the speed of the machine.	The gap is in the question raised in the mind of the audience: will the characters be able to keep working together at this speed of the machine? What will happen when they fail to keep it together? Will the Tramp upset the management and lose the job, or will he succeed?	Privilege	Mimetic Orientating Text	Event Question	Cultural knowledge of teamwork under pressure. Audience expectation of the Chaplin style and the Tramp character	Compound	
	The focus on the large and aggressive-looking worker brings the promise of his involvement in the story, specifically the likelihood of a battle of brain versus brawn between Big Bill and the Tramp.	Privilege	Mimetic Orientating Text	Promise	Focalisation on the character	Simple	
Several personal problems befall the Tramp which disrupt the production process. The three manage to recover from each of these problems.	A knowledge gap for the audience not knowing when the process will break down completely. The audience fully expects it will. It is a case of 'when', not 'if' the break down will happen.	Revelation	Mimetic Text	Suspense	Tramp behaviour shows he is getting into difficulties which promise comedy	Compound	
The Tramp stops working momentarily to scratch under his arm. He is distracted by a fly buzzing in his face and then tries to hold a conversation with the foreman.	Comedy lies in the gap between expectation (that the Tramp's issues will cause a total breakdown of the process), and what actually happens: the Tramp and his co-workers recover themselves and continue production.	Revelation	Mimetic Text	Comedy	Audience anticipation of disaster is twisted into continued success	Simple	Despite the promise of comedy in the previous row, the Tramp and his colleagues manage to keep it together. This is a 'double bluff' for audience expectation which is not yet fulfilled (and is, therefore, a comedy gap in itself).
The Tramp gets his spanners caught on the nuts and cannot extricate himself. There is a pile up of the three of them at the end of the line, and the machinery has to be stopped.	Following three interruptions from which they recover, this time they do not recover.	Revelation	Mimetic Text	Comedy	Audience expectation twisted into comedy by changes to outcomes	Simple	
The foreman comes over and the Tramp blames Big Bill, who is given a warning. Big Bill is very unhappy with The Tramp and gives him a kick.	There is a knowledge gap between the audience expectation of what might happen (that the Tramp will get disciplined) and what happens: Big Bill gets the blame. The audience might also have an expectation for how conflict between co workers might be resolved and how this conflict ends up, that is with a kick in the backside.	Revelation	Mimetic Text	Comedy	Superiority gap: the audience saw this coming. Superiority in the Tramp getting the foreman to blame Big Bill. Incongruity by means of a resolution	Simple	There are three comic moments in this row.
The production line restarts and as Big Bill goes back to his task, and now that he is occupied, the Tramp kicks him in the pants too. Big Bill begins to go for the Tramp, who points out that he is getting behind with his work. They both rush back to the production line tasks.	There is a gap through the question raised in the mind of the audience: what will happen when this conflict is rejoined? Who will win out, the Tramp or Big Bill?	Revelation	Mimetic Orientating Text	Event Question	The nature of how conflict evolves	Compound	
	Comedy gap in the Tramp's cleverness (superiority) in getting the better of Big Bill.	Revelation	Mimetic Text	Comedy	Two superiority gaps		There are two comic moments in this row.
The president calls down to the shirtless man to increase the speed further. He adjusts the enormous electrical levers and dials, and the speed of the production line evidently increases.	The audience knows that the process and the characters are already close to breaking point. What will happen now additional speed is cranking up the pressure?	Revelation	Mimetic Text	Suspense	Audience expectation of likely future events regarding this process and these characters in developing conflict	Compound	
The Tramp is relieved for a break. He goes off to the toilet, twitching	There is a gap between the reasonable expectation of privacy in the toilets and the invasion of privacy by the president.	Privilege	Storification	Vicarious Learning	Audience interpretation of corporate boss behaviour	Simple	In this case, the storification gap filled by the receiver have a political slant.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
involuntarily as if still tightening nuts on the production line. He lights up a cigarette and settles for a break. A large screen fires up on the wall where the president looks down on the Tramp, scolding him: "quit stalling! Get back to work!". The Tramp scampers back off to work.	There is incongruity in the Tramp continuing to tighten nuts after he has left the production line and in the idea of the president spying on people in the toilets.	Revelation	Mimetic Text	Comedy	Incongruity of his behaviour and the president's presence in the toilets	Simple	For example, in this case, the president appearing on a huge screen monitoring the workers in the toilets could be seen as an example of a political point being made by Chaplin under the guise of humour.
Back at the production line, the Tramp continues to stall, rather than take his tasks back over from the relief man.	There is a gap between expectation (the Tramp will retake up his task) and the reality (he keeps finding reasons to stall further).	Revelation	Mimetic Text	Comedy	Audience expectation twisted into comedy by a change to the outcomes	Simple	
NEW SCENE - THE FEEDING MACHINE							
In the president's office, a team of salesmen arrive, wheeling in a strange machine.	The gap is in the question raised in the mind of the audience: what is the purpose of this contraption?	Revelation	Mimetic Orientating Text	Event Question	Character behaviours and props	Compound	
The machine is a feeding machine that can feed production line workers as they work. The salesmen push their messages on the president. No need to stop for lunch! Eliminate the lunch hour! Increase production and gain a competitive advantage. The president is interested.	Questions are raised in the mind of the audience: is the machine safe? Will the Tramp be getting involved with this machine?	Revelation	Mimetic Text	Hermeneutic Question	Audience expectation of Chaplin comedy	Simple	
	The gap is between the expectation that a company looks after its staff and the key selling point of this machine, which is to make as much profit as possible and squeeze the most from each worker.	Privilege	Storification	Vicarious Learning	Cultural understanding and interpretation of the politics inherent in the action	Simple	
The sales talk describes the features of the feeding machine. The soup delivery, the food 'pusher', the corn-on-the-cob feeder (with gears) and the 'hydro-compressed sterilised mouth wiper'.	The gap is between what the audience knows about the machine through this 'sales talk' and what the Tramp knows when he is placed into the machine shortly. This sequence sets the scene.	Privilege	Mimetic Orientating Text	Sound and Light	Denoted information delivered to the audience (but not the Tramp)	Compound	This whole sequence of the last four events has no comedy, but a great deal of potential. It serves to set the audience expectation and understanding for the 'lunch time' sequences that follow.
NEW SCENE - INTER-TITLE CARD: 'LUNCH TIME'							
Cut to the new scene, which opens back on the Tramp on his production line, as before.	A literal gap occurs as the story makes a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Jump time to lunchtime (as indicated by the Inter-title card), and location, evidently back to the factory floor	Simple	
The production line slows to a halt as they stop for lunch. A series of comedy moments follow as the Tramp cannot stop twitching.	Instead of sitting on the soup, the Tramp carries the plate to Big Bill, spilling it all over him as he is twitching (an incongruity gap). Once he has got over the shock, Big Bill sits on the bowl himself.	Revelation	Mimetic Text	Comedy	Incongruity of behaviours and superiority of the Tramp character	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The feeding machine is wheeled in. The Tramp is selected for the trial. He is placed into the machine and is fed soup, food and corn, each interspersed with a mouth wipe. The machine then runs amok. They retry without success, but with continuing humiliation of the beleaguered tramp.	A series of comedy moments ensue in which there is: the incongruity of a machine feeding a person and the sudden switch in expectation as the machine stops and suddenly starts again. As they test it, they do so with total disregard for the Tramp, who has corn-on-the-cob suddenly and violently fed to him every time they test it. Following the corn-assault, the machine wipes his mouth. Following the painful failure, they make adjustments and decide to start again.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	As discussed in the main thesis, this is an indication of the comedy, based on theories of comedy. The subjective nature of humour, the repetitions of the same comic dynamics, and the difficulties in defining criteria for data capture make this an approximate evaluation.
	The soup is poured down his front (followed by a redundant mouth wipe). They refill the soup bowl. The machine throws it all over the tramp (followed by a redundant mouth wipe). In making adjustments, the bolts are placed on the plate and fed to the Tramp (followed by a mouth wipe). A sweet dish is then shoved in his face and the mouth wiper begins beating him repeatedly in the face. The Tramp falls beaten to the floor.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The scene ends on the president ending the negotiation with the salesman and rejecting the machine, but nobody is bothering with the tramp who falls to the floor, beaten up by the feeding machine.	The gap is between expectation, that an injured man will get care and attention, and the reality which shows that the failed performance of the machine is what concerns the businessmen.	Privilege	Storification	Vicarious Learning	Audience interpretation and evaluation of character behaviours and motivation	Complex	The subtextual comment on society is wrapped in comedy.
	There is a literal gap as the story makes a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time jump to the same location some time later that day	Simple	
NEW SCENE - INTER-TITLE CARD: 'AND TIME MARCHES ON INTO THE LATE AFTERNOON'							
In the afternoon the president orders the speed of the production line to be turned up to maximum.	The gap is in the question raised: can the workers possibly keep up with the demands placed upon them? How will the Tramp react? How will the conflict play out between the Tramp and Big Bill?	Revelation	Mimetic Orientating Text	Event Question	Character behaviours and story events	Compound	
The Tramp cannot keep up the unsustainable pace and the production process breaks down. The tramp gets drawn into the machine and is seen rolling over the cogs and wheels. They reverse the machine, and he goes back around the cogs and back out the way he came.	Comedy gaps are evident when the tramp sneezes and the teamwork begins to break down. The Tramp is sucked into the machine. Big Bill pulls him out by his leg. The Tramp continues to do his job, tightening bolts at all times. He gets drawn into the machine and then reversed back out again.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The Tramp appears to have lost his mind. He goes on a balletic rampage around the factory, tweaking all-comers with his spanners in the manner of his production line task.	There are multiple examples of incongruous behaviour. He tweaks the noses of his colleagues and management, the dress of a young lady, then chases her on to the street. He is distracted to tweak the nuts on a fire hydrant as a large lady approaches with decorative buttons like nuts, unfortunately placed in the region of her nipples. The Tramp gives chase out into the street. A policeman causes him to turn and run back into the factory (carefully remembering to clock on, despite his madness).	Revelation	Mimetic Text	Comedy	Audience expectation twisted into comedy by changes to the outcomes	Simple	
Back inside the factory his rampage continues. As the shirtless man restarts the machinery, the Tramp runs around pulling levers and throwing switches and closing breakers. Explosions and fire results. Armed with a squirty oil dispenser, the Tramp continues on his way, causing mayhem and squirting all-comers.	The comedy gaps are in the incongruity of his behaviour in a factory, and superiority as he tricks, squirts and confuses those trying to stop him.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	There are thirteen comic moments across forty-five seconds.
Eventually, he is caught and taken away in an ambulance to hospital.	The knowledge gaps opened earlier are closed. Can the Tramp keep pace with the process? What will happen when the process breaks down?	Revelation	Mimetic Text	Hermeneutic Question	Character actions and story events	Closure	
	The character gaps are in the difference between the intended improvement through getting a job (money and quality of life) and the outcome, which entails losing the job and being incarcerated for insanity.	Revelation	Mimetic Text	Character Growth	Character actions not leading to intended outcomes	Complex	This represents negative character growth.
	There is a knowledge gap between the expectation of taking a job (money and improved quality of life) and the outcome for the Tramp (the sack and hospitalisation).	Privilege	Storification	Vicarious Learning	Cultural and political implications of story events and outcomes for the Tramp	Complex	Note there is no single, universal interpretation of these events. The research recognises the conditions that might trigger vicarious learning but does not specify the form of that learning.
The sequence ends on the ambulance taking the Tramp off to hospital.	A literal gap occurs as the story makes a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Editing: cut to new location (exiting the hospital) and a new time, following recovery from a mental breakdown	Simple	
<b>SEQUENCE 2 - THE TRAMP ON THE STREETS</b>							
NEW SCENE - INTER-TITLE CARD: 'CURED OF A NERVOUS BREAKDOWN BUT WITHOUT A JOB HE LEAVES THE HOSPITAL TO START LIFE ANEW'							
The scene opens on the Tramp leaving the hospital, to 'start life anew'.	The question is raised: how will he fare with his 'new start'? Will he get more work? Will he succeed 'in the pursuit of happiness' as stated to be the subject of the story at the beginning?	Revelation	Mimetic Orientating Text	Key Question (Repeated)	Audience interpretation of character events	Complex	There is a re-assertion of an original story key question, now firmly associated with the fortunes of the Tramp and the overarching purpose of the story.
As the Tramp wanders down to the harbour, he sees a flag drop off the back of a lorry. He picks it up and begins to chase the lorry, waving the flag to get attention. He does not notice a protest march of angry workers is marching behind him. The police see his flagbearing as leadership of the activists. After a scuffle, he is caught and taken off to prison as a ringleader.	There is a comedy gap between his knowledge (he is trying to return the dropped flag) and the audience knowledge (that he is now the flagbearer at the front of a procession of activists).	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
	There is a gap between the tramp's motivation and the treatment at the hands of the police.	Privilege	Mimetic Text	Implication and Suggestion	Audience understanding of fairness and justice. Interpretation of character actions and story events	Compound	The author could be seen to be implying that the police, similar to the machines and the management, are not fair towards the working man.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
	There is closure of a sequence event question. He does not fare well in his 'new start'. He has gone from an optimistic new beginning to prison in a matter of minutes.	Revelation	Mimetic Text	Hermeneutic Question	Story events	Closure	
The sequence ends on the police vehicle taking the Tramp off to prison	An information gap occurs as the story makes a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Cut to a new location (the Gamin on the Waterfront). Relative time is not specified		
<b>SEQUENCE 3 - THE GAMIN</b>							
NEW SCENE - INTER-TITLE CARD: 'THE GAMIN - A CHILD OF THE WATERFRONT WHO REFUSES TO GO HUNGRY'							
A Gamin steals bananas from a boat and throws them to other young street children. The owner returns and gives chase, but all the street children get away.	The question is raised in the mind of the audience: will she get away with her thieving or will she be caught?	Revelation	Mimetic Text	Event Question	Audience interpretation of character actions and societal responses	Compound	
The Gamin takes the bananas back to her house to give to her two younger sisters. The inter-title card explains that they are 'motherless', and that the father is 'unemployed'.	The intertitle cards deliver denoted information regarding the situation.	Privilege	Orientating Diegetic Text	Self-Conscious Narrator	Intertitle cards content	Simple	
	The gap is between what is already known, that this is a story about the Tramp, and the presence of this new character. How will the Gamin will be relevant to the Tramp's story?	Privilege	Orientating Diegetic Text	Promise	Audience assumption that all elements given focus in the mise-en-scene are relevant	Simple	
NEW SCENE - INTER-TITLE CARD: 'HELD AS A COMMUNIST LEADER, OUR INNOCENT VICTIM LANGUISHES IN JAIL'							
In his cell, the Tramp shares his cell with a large, aggressive convict who is trying to do his embroidery, but is put off by the Tramp's actions, which jog or distract him.	The cellmate is doing embroidery; incongruous behaviour for an aggressive-looking convict. As he tries to thread the needle, the Tramp jogs him. He does it again as he sits on the bed. The cellmate angrily sends the Tramp to the upper bunk, which jogs him again when it falls and bangs him on his head.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The inmates are all marched off for lunch. The Tramp is sitting next to his cellmate, who will not let him have any bread. The Tramp tricks his way into getting bread anyway.	The Tramp looks away as the food is slopped into his plate. It is there when he looks back. He looks to the heavens as he does not know where it came from. The cellmate will not let him have any bread. The Tramp tricks him into giving him some.	Revelation	Mimetic Text	Comedy	Audience expectation twisted into comedy by a change to the outcomes	Simple	
The authorities enter the canteen. The intertitle card informs the audience that they are 'searching for nose-powder'. The camera focuses on the convict next to the Tramp and a circular filter picks him out, implying he is the guilty party.	The question is raised: will the authorities find the guilty party?	Revelation	Mimetic Text	Self-Conscious Narrator	Denoted information (intertitle board)	Compound	
	The audience knows this is the guilty man, the Tramp and others do not. The focus on the guilty man promises his involvement in the story.	Privilege	Mimetic Orientating Text	Promise	Audience comprehension of use of focus and filters	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The guilty party is sitting next to the Tramp. He takes the cocaine and pours it into the salt cellar, just in time. The authorities are on to him and take him away.	The audience are now aware that the salt cellar is full of cocaine, but the Tramp does not know this.	Privilege	Mimetic Text	Action and Dialogue	Audience interpretation of story events	Compound	
The Tramp puts ample quantities of salt on his food, adding extra to his bread.	There is a gap between audience knowledge that he has taken cocaine and the Tramp who thinks he is seasoning his food.	Privilege	Mimetic Text	Action and Dialogue	Character behaviours and story events	Simple	
The Tramp savours the food. His face betrays that it has a certain quality that he does not recognise. Suddenly, his eyes stare wide and he sits up, in a state of heightened stimulation. He settles back and eats some more, then engages in another wide-eyed spasm. He likes the taste. He has further spasms, now attracting the attention of his cell-mate next to him.	The comedy gaps are: as the cell-mate looks on suspiciously, the Tramp loads more 'salt' on his meal, and then more on the hunk of bread. He twipes his nose and receives a white powder stain beneath his nose that makes him look ever more as though he has been taking cocaine. The Tramp stares maniacally at his cell-mate. His eyes bulge and he wiggles his eyebrows. He loads another spoonful of food on the spoon and, continuing to stare at his cell-mate, he spoon-feeds it to his ear, much to the puzzlement of his cell-mate.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The cell-mate goes back to his food. He picks up the bread. The Tramp and the convict go into conflict over the bread, with the Tramp behaving incongruously due to his drug intake.	The comedy gaps include: emboldened by his drug-taking, the Tramp snatches the bread from the cell-mate and begins to eat it himself. The cell-mate makes a fist and threatens the Tramp, who responds by flicking food off the spoon and into the cell-mate's face.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
	As the cell-mate clears the food from his eyes and the audience awaits his response, the Tramp appears unconcerned, again spooning food into his ear, then shaking the salt cellar to dispense cocaine down his back and the front of his shirt.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
Just as the cell-mate shapes to attack the Tramp again, the guard blows his whistle and the prisoners stand to attention for the return to their cells. As they all march off in time, the Tramp follows on, spinning in circles, but the timing means his disfunction is not noticed by the guards.	The comedy gaps are the incongruity of the total failure to march in time going unnoticed.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
As the prisoners line up outside their cells, the guard blows his whistle. They all turn 90 degrees and march into their cells. The Tramp turns through 270 degrees and marches off directly out into the open. Again, the guards do not notice this.	The comedy gaps are the incongruity of escaping prison inadvertently.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
Suddenly, the Tramp realises he is out in the open. He rushes back inside and finds he is locked out of his cell. He rushes off to get help from a guard.	The comedy gaps are the incongruity of trying to break back into prison	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
Meanwhile, some other prisoners have overpowered the warden and guards. They force them to open up the cells and release some prisoners. They lock the warden and the guards into a cell.	The gap is in the question raised: will the Tramp be seen as one of the aggressors when they find he is not in his cell?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Audience interpretation of story events	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The Tramp returns. He sees what has happened and, fuelled by cocaine, he takes on the four escaped prisoners. He dodges bullets, knocks out his cell mate several times by banging his head on the heavy metal door. He lets the authorities out of the cell and gives them their keys back, gaining a handshake and appreciation from the warden for his work.	The comedy gap consists in way the Tramp takes on the escaping prisoners. He dodges bullets and tricks them into continually running into a door. He defeats them in clever and unlikely ways.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics.	Simple	
	The closure of the sequence key question. How will he fare in prison? He will fare just fine, now the warden sees him as a trustee. He is not seen as an aggressor and is recognised for his good work.	Revelation	Mimetic Text	Hermeneutic Question	Audience interpretation of story events	Closure	
NEW SCENE - INTER-TITLE CARD: 'WHILE OUTSIDE THERE IS TROUBLE WITH THE UNEMPLOYED'							
On the streets the 'unemployed' are protesting as the Gamin and her sisters pick up wood for the fire. The police become involved, there are shots and the crowd disperse. A man is left lying dead on the ground. The Gamin runs over. It is her father.	The gap is in the difference between the Gamin's aims and expectation (to look after her family) and the outcome (a negative growth for her father).	Revelation	Mimetic Text	Character Growth	Negative life event for the Gamin's father and the intended outcomes of her actions	Complex	
The Gamin and her sisters are taken in by the authorities to be processed as orphans. As they take away the younger two, the Gamin makes her escape.	The intertitle card delivers the information: 'The law takes charge of the orphans'.	Privilege	Orientating Diegetic Text	Self-Conscious Narrator	Denoted text	Simple	
	The gap is in the question raised: what will happen to the Gamin now, alone and on the streets? Will the authorities catch her? Will she ever find happiness?	Revelation	Mimetic Orientating Text	Key Question	Audience interpretation of character actions	Complex	This is a story level key question.
NEW SCENE - INTERTITLE CARD: "HAPPY IN HIS COMFORTABLE CELL"							
Back in the prison, the Tramp is enjoying his new 'trustee' status. He has a comfortable cell to himself, with plenty of home comforts. Little does he know that he has been granted a pardon. He is called to the governor's office.	There is a gap between the knowledge held by the audience and the knowledge held by the tramp	Privilege	Mimetic Text	Action and Dialogue	Character behaviours	Compound	
As he arrives for his meeting, the minister and his wife also arrive. The minister's wife sits next to the Tramp. The Tramp tries a smile, but the lady is not impressed.	The comedy gaps include: the Tramp takes a sip of tea and inadvertently puts the spoon in his mouth; the lady takes a swig of tea and her tummy rumbles; the Tramp takes a swig, his tummy rumbles, so he puts the radio on to cover their blushes, but there is an advertisement for gastritis, so he turns it off again immediately; the lady's tummy rumbles on, so she gets a pill and fills a glass from a water syphon, the sound of which causes the Tramp to jump.	Revelation	Mimetic Text	Comedy	Audience interpretations of the sounds and character interaction	Simple	Given that this is ostensibly a 'silent' film, these gags all use sound. These are some of the earliest uses of sound for humour purposes.
The warden gives the Tramp the good news: he is a free man! The Tramp is unhappy, and asks if he can stay a little longer. He is so happy in the prison. The warden laughs it off, gives him a letter of recommendation and sends him on his way.	The incongruity of a prisoner begging to be allowed to stay constitutes a gap.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
	There is a gap between the way the audience may perceive society should be and the way it is presented (the Tramp is happier in prison than in society).	Privilege	Storification	Vicarious Learning	Audience interpretation of story events	Complex	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The scene fades on the unhappy Tramp being set free.	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Editing: location jump from the prison to the docks. Time jump unspecified	Simple	
<b>SEQUENCE 4 - THE TRAMP AND THE GAMIN</b>							
NEW SCENE - A JOB IN THE DOCKYARD							
The Dock Master accepts the letter of recommendation and gives the Tramp a job.	The gap is in the question: will the Tramp succeed in this role and keep his job?	Revelation	Mimetic Orientating Text	Event Question	Character interaction and story events	Compound	
The Foreman gives The Tramp his first task: to get a wooden wedge, like the one he shows him.	The gap is in the question raised: will the Tramp find a wedge? Will he impress on his first task?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviours and interaction	Compound	
The Tramp finds a perfect wedge. Unfortunately, it seems to be stuck, so he gets a large hammer and whacks it clear, so he can take it away. Admiring his handiwork, the Tramp does not notice that freeing the wedge launches a large, half-built ship in the background, which, behind him, begins its journey to the sea. Eventually, he sees it, as does everyone else, as the ship slides gently out into the sea, and sinks.	The comedy gaps involve the Tramp giving the foreman his coat and then offering him wedges that are patently unsuitable. Eventually, he finds a wedge, but launches a ship in getting it for him.	Privilege	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The Tramp looks at the faces of those who just gave him the job and puts on his coat and hat, and leaves.	The gap closure answers the questions raised: will he succeed in finding a wedge? (Answer: yes) and keeping his job? (Answer: no).	Revelation	Mimetic Text	Hermeneutic Question	Character actions and story events	Closure	
The sequence ends on the Tramp heading off towards the city streets once more.	There is a comedy gap in the unexpected immediacy with which the Tramp lost his job and his acceptance of this before any conversation with the foreman.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Edit: location jump from the docks to the streets. Time jump unspecified	Simple	
<b>SEQUENCE 5 - THE TRAMP BACK ON THE STREETS</b>							
NEW SCENE - INTER-TITLE CARD 'ALONE AND HUNGRY'							
A new scene opens back on the streets, The Gamin sees a chance and steals a loaf of bread. A woman witnesses the act.	The gap is in the question raised: will the Gamin get away with her crime?	Revelation	Mimetic Orientating Text	Event Question	Social consequences of stealing	Compound	
As The Gamin is making her escape, she runs into the Tramp, knocking them both to the floor. The baker catches the Gamin and calls a policeman. As the policeman is preparing to arrest her, the Tramp sees a double opportunity to	The gap is in the question raised: will the Tramp get the blame, and will he end up happily in prison, as he plans?	Revelation	Mimetic Orientating Text	Event Question	Character actions and story events	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
policeman is preparing to arrest her, the Tramp sees a double opportunity: to help the girl, and get himself put back in prison. He takes the blame, stating that it was he who stole the bread. He hands it back to the baker, and is marched off by the policeman.	The gap is in the difference between orthodox behaviour by criminals (trying to escape) and the behaviour of the tramp, taking the blame for a criminal act he did not commit.	Revelation	Mimetic Text	Comedy	Unexpected incongruity	Simple	
The woman who witnessed the theft returns to the scene, explaining to the baker that it was definitely the girl who stole the bread. The policeman and the baker let the Tramp go, and go back to the Gamin.	The gap is in the same questions raised above, but now the outcomes have been thrown into new doubt.	Revelation	Mimetic Orientating Text	Action and Dialogue	Character behaviours and story events	Simple	
The Tramp shrugs. He looks around, finds a cafeteria and enters. He takes two large trays of food and eats the lot. On his way to the checkout, he calls in a policeman and invites him to pay the bill. The policeman establishes that the Tramp cannot pay, and takes him away.	The gap is in the question raised: will the Tramp be arrested and sent to prison this time?	Revelation	Mimetic Text	Action and Dialogue	Understanding of consequences of crime	Simple	
	The gap is in the difference between orthodox behaviour by criminals (trying to escape) and the behaviour of the tramp (readily getting caught in the act).	Revelation	Mimetic Text	Comedy	Audience expectation twisted into comedy by unexpected outcomes	Simple	
Outside the policeman finds a police telephone and calls for a van to come take the Tramp away. Whilst he is on the phone, the Tramp procures a cigar for himself and some sweets for some street kids from the kiosk next to the phone. The policeman finishes his call in time to be invited to pay this bill too.	Once again, the tramp does not pay the bill and does not try to get away with his crime. Indeed, he is in the hands of a policeman as he commits his crime. He plays the fool as he casually commits the crimes, pretending to kick the kids to "get outta here", blowing smoke unexpectedly, listening carefully to the shopowner list the bill but with no intention of paying, offering the policeman to come up with the cash, re-taking the cigar when the policeman has confiscated it, and raising his hat at the shop keeper.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The police van arrives and the Tramp is put in the back. At the next stop they load the Gamin in the back, too. The Gamin begins to cry. The Tramp gives up his seat and consoles her. She cannot take any more and tries to fight past the guard and get off the van. The Tramp tries to hold her back. The van swerves and the guard, the Tramp and the Gamin end up falling off the van and into the road. The guard is woozy, so the Tramp encourages the Gamin to make good her escape.	The gap is in the questions raised: will they try to escape? Will the Tramp give himself up and continue on his way back to the comfort of prison? What will happen now?	Revelation	Mimetic Text	Suspense	Audience interpretation of story events	Compound	
	As the van swings around the Tramp keeps on accidentally sitting on the lap of the woman opposite the Gamin. She pushes him off and he raises his hat three times.	Revelation	Mimetic Text	Comedy	Incongruity dynamics	Simple	
As the guard recovers from his wooziness, the Tramp checks him with care. Having confirmed he is recovering, he uses the guard's own truncheon in his own hand to knock himself unconscious again.	The gap is in the question raised: if the Tramp brings the guard back to good health, will he then arrest them again?	Revelation	Mimetic Text	Hermeneutic Question	Knowledge of the behaviour of policemen	Simple	
	The comedy gap is in the audience expectation that someone showing tenderness towards another's injury will not then injure them further.	Revelation	Mimetic Text	Comedy	Audience expectation twisted into comedy by unexpected outcomes	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The Gamin runs away, but then turns back, inviting the Tramp to join her. He does, and they escape together.	The gaps introduced in the scene and sequence key questions are closed. The Tramp does not get back into prison, but does find better fortune in making a friend. The Gamin did get away with her crime.	Revelation	Mimetic Text	Hermeneutic Question	Audience interpretation of story events	Closure	
	Both the Tramp and the Gamin set out with their aims (to get back into prison and to get away with their crimes, respectively) and both got something else from their activities: friendship.	Revelation	Storification	Surpassing Aim	Outcomes of character actions and story events	Complex	
The Tramp and the Gamin get away and find some peace together sitting on the grass of a leafy residential street.	The gap is in the question: will their relationship blossom into romance? Will they become a couple?	Revelation	Mimetic Orientating Text	Key Question	Audience interpretation of character interactions	Complex	This is a key question which turns into character growth at resolution.
They watch as a happy husband leaves his house for work, sharing a goodbye kiss with his wife as he goes on his way. Both appear happy and fulfilled.	A gap at the story midpoint that foreshadows and consolidates the overarching suggestion embedded primarily in the character growth. That happiness comes from love. Fulfilment is found in relationships.	Privilege	Mimetic Text	Implication and Suggestion	Audience interpretation of author messages	Complex	
	The Tramp makes fun of their sappy love until he bangs his head on a tree and hurts himself. The Gamin laughs at his antics.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The dream sequence: the Tramp and Gamin imagine themselves as a home-owning, fulfilled suburban couple. Dressed in relative finery, they 'play house', with the Tramp coming home and the Gamin preparing a meal.	The gap is in the question raised: will the Tramp and the Gamin end up together and in love in such aspirational ways?	Revelation	Mimetic Orientating Text	Action and Dialogue	Audience interpretation of character interaction	Compound	This is consolidating an existing 'long' key question.
	The Tramp puts his hat on the frying pan, picks exotic fruit off the trees by the windows, wipes his hands on the curtains, gets the milk (by hailing a cow, which arrives at the back door and fills the milk jug fresh from the udders to the Tramp's orders).	Revelation	Mimetic Text	Comedy	Incongruity dynamics	Simple	There are three comic moments in this sequence.
They sit down and cut the juicy steaks: this is the end of the dream sequence. The Tramp is cutting an imaginary juicy steak. They love their fantasy, but the	This is one end of a gap based on the knowledge that they now have a plan to get work and also a house.	Revelation	Mimetic Orientating Text	Character Plans	Denoted information delivered to the audience	Compound	
	The gap is in the question raised in the mind of the audience: will they ever get a house together?	Revelation	Mimetic Orientating Text	Event Question	Projection of announced plan	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Gamin is reminded of how hungry she is. The inter-title card shows the Tramp's determined words: "I'll do it! We'll get a home even if I have to work for it!".	The gap is between what we see and the social comment it delivers. Is Chaplin telling us that people who do not work do not choose to be as they are? They would like to join mainstream society, but are prevented by the ideological structures that rule them? Perhaps, he is saying that work leads to success?	Privilege	Mimetic Text	Implication and Suggestion	Audience interpretation of author's messages in metaphor	Compound	The power of story, comedy and stardom delivers a social comment or political message.
	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time and location jump from their home to the store	Simple	
<b>SEQUENCE 6 - THE DEPARTMENT STORE</b>							
NEW SCENE - INTER-TITLE CARD 'AN ACCIDENT OCCURRED IN A DEPARTMENT STORE'							
The Tramp gets a job as a night watchman in a department store. He is locked in for the night all by himself and sneaks the Gamin in with him.	The gap is in the questions raised: will he keep this job? Will it lead to the stable, homely life they crave? It also consolidates existing questions: will love blossom in the store? What opportunities for humour will the department store afford?	Revelation	Mimetic Orientating Text	Event Question	Audience interpretation of character action	Compound	
They eat well and for free in the store's restaurant, then head for the Toy Department where they put on roller skates. The Tramp is a good skater and skates backwards out into the adjoining department, stopping just inches before a sheer drop that he does not see at all.	The Tramp puts on a blindfold to show how good he is at skating. He still has not seen the huge hole in the floor, continuously skating on the very edge of the precipice. The Gamin finally stops him. Once he sees the precipice, he becomes terrified. Now, unable to skate, he almost falls down the hole through fear-driven incompetence.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
NEW SCENE - CROOKS IN THE DEPARTMENT STORE							
Up on the bedroom department, the Gamin tries on expensive furs and luxuriates in a beautiful bed. The Tramp tucks her in and goes off to do his rounds. However, on the ground floor, crooks have broken in and ambush him when he arrives.	There is a gap between what we know (the crooks are waiting for him on the ground floor) and what the Tramp knows (he does not know they are in the store at all).	Privilege	Mimetic Text	Action and Dialogue	Audience interpretation of the Tramp's situation	Compound	
	The gap is in the question raised: what will happen? Will the Tramp try to stop the crooks?	Revelation	Mimetic Orientating Text	Event Question	Audience interpretation of story events	Compound	
The crooks have a gun. They challenge the Tramp and order him to stand still and put his hands up. Nonetheless, he is on roller skates and cannot keep still, however hard he tries and however much they threaten him.	Comedy gaps consist in the following: he rolls backwards onto the escalator, which begins to transport him up to the next floor. The crooks are angry, but when the Tramp is threatened and ordered to come back down he can only ascend at the pace that the escalator carries him upwards, so stays in the same place. The crooks fire warning shots to force him to stop, including shots into a large barrel of Rum. They push the Tramp up against the barrel. and he drinks rather a lot of rum.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
	There is a gap closure as the answer to the hermeneutic question: the Tramp's conflict with the crooks ends in friendship.	Revelation	Mimetic Text	Action and Dialogue	Character interactions	Closure	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As they go to tie the Tramp up one of the crooks (Big Bill) recognises him from his time at the factory. He falls on him as an old friend. The Tramp returns his embrace, falling on Big Bill because he is drunk and wearing roller skates. Big Bill explains that they do not want to be crooks. They are hungry. They bond over a nice bottle of champagne.	The information delivering social comment states that: the poor are not necessarily crooks, but they do need to eat.	Privilege	Mimetic Text	Implication and Suggestion	Story events and character behaviours that are open to such interpretation	Complex	
	The tramp is now not only on skates, but drunk and emotional with Big Bill. He struggles for mental and physical balance. When the champagne bottle opens, he thinks it is a gunshot.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The next morning, the Gamin gets away before the store opens, but she cannot find the Tramp. The Tramp is woken up at 9.30am by shoppers. He is sacked and taken back to prison.	The gap closure for the earlier sequence question is: can the Tramp keep this job? The answer is no, but the action has also re-opened another question: can he get back into prison? The answer switches to yes, but he does not want to now he has love in his life.	Revelation	Mimetic Text	Action and Dialogue	Story events and character behaviours that are open to such interpretation	Closure	
The scene ends with the Tramp taken off to prison, and the Gamin left alone on the street.	What will happen now he does not want prison and does want to be with the Gamin?	Privilege	Mimetic Orientating Text	Event Question	Character reaction to events	Compound	
	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Edit: location jump from the store to outside the prison. Time jump to 'Ten Days Later'	Simple	
<b>SEQUENCE 7 - THE RELATIONSHIP BLOSSOMS</b>							
NEW SCENE - INTER-TITLE CARD 'TEN DAYS LATER'							
The new scene opens on the Tramp emerging from prison to find no-one waiting for him. He looks around with increasing dejection as he realises the Gamin is not there.	The gap is in the question raised: will The Gamin come to meet him? Has she forgotten him? Will he never see her again?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Character reaction to events	Simple	
The Gamin is hiding round the corner. She leaps out and surprises him with the news: she has a home for them to go to.	There is a closure of the gap just opened (but continuing the wider gap concerning their long-term prospects). Yes, he will see her again. Yes, she has come to meet him.	Revelation	Mimetic Text	Action and Dialogue	Character interactions	Closure	
They head off arm in arm. The Tramp gallantly switches sides to be on the road side and walks directly into a lamppost.	The comedy gap is in the difference between orthodox gallantry and the Tramp's effort at gallantry.	Revelation	Mimetic Text	Comedy	Incongruity dynamics	Simple	
They arrive at a shack by the river. It is isolated and decrepit, but they are very happy with their home.	The knowledge gap is in the question raised: is this the idyllic lifestyle they were looking for? Does this give them everything they want?	Revelation	Mimetic Text	Hermeneutic Question	Relative positions of the 'dream house' from earlier and this shack	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The Gamin shows the Tramp around the abode. He is delighted with everything, but everything collapses at his tiniest touch.	The comedy gaps are: as he calls it 'paradise', a beam falls on his head. He sits on the table, which collapses. He gets the broom to find it is holding up the roof and the whole place starts to collapse. The Tramp decides not to touch anything else. They smile happily with each other. The Tramp leans on the wall, which gives way and he falls directly out through the wall and into the river.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	There are four comic moments.
The Tramp is up early and goes for a swim, but the river turns out to be six inches deep. The Gamin has cooked a fine breakfast, but the house continues to fall down around him.	They sleep soundly. The Tramp is up early to go for a swim. He dives into the water, which is six inches deep. The Tramp comes back to find the Gamin has cooked a humble but welcome meal. He enters the shack and stares warily at the offending beam that got him earlier. He shuts the door and although he watches it carefully, the same beam falls on his head as before. He sits down to eat and his chair goes through the floor.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	There are three comic moments.
The Tramp picks up the paper to see that the factory has reopened. Finally, there is the possibility of work. He shoves a sandwich down his trousers and runs off to compete for a job. He pushes his way to the front and just slips in to get the last remaining job.	The question is raised: will the Tramp get a job? Is this the making of them as the aspirational couple they plan to be?	Revelation	Mimetic Orientating Text	Event Question	Character motivations and behaviours	Compound	A sequence level key question is raised.
<b>New Scene - The Mechanics Assistant</b>							
In the factory, the Tramp is assigned to work as the mechanic's assistant, helping to get all the dormant machinery working again.	The gap is in the question raised: will the Tramp keep this job? Will he make a success of it? Will it be the making of his relationship with the Gamin?	Revelation	Mimetic Orientating Text	Event Question	Understanding of character motivations and story history	Compound	A sequence level key question is raised.
The Tramp begins to assist the mechanic as he goes about his work, squashing his oil can in the process.	There is a comedy gap in the way the Tramp leans on a lever which causes a large weight to descend, nearly killing the mechanic. In reorganising, the Tramp manages to squash the mechanic's jacket and pocket watch, which comes out flattened out to the size of a wafer-thin frying pan. The mechanic is furious. The Tramp listens to the watch to check if it might still be working.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	There are four comedy moments.
The Tramp moves a large box of tools for the mechanic, who starts the machine, and they look on helplessly as the large box of tools gets conveyed into the machine and crushed. The mechanic stares in disbelief at the Tramp, but there is not time to take action before the box and tools are sent flying back at them viciously in a thousand pieces.	The comedy gaps are that the Tramp cannot carry the box, but he gets it up onto the machine, only to see it set off by itself into the guts of the machine.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The mechanic gets into difficulties with the machine and with the Tramp's attempts to extricate him.	The comedy gaps involve the Tramp trying to catch pieces of flying debris, and giving them back to the mechanic as if they might still be useful. The mechanic starts the machine. A pillar rises from the deck, picking up the Tramp and taking him skywards, just as the mechanic is pulled in and disappears downwards into the machinery, just as the toolbox was. The Tramp returns to the deck, and quickly stops the machine, with the mechanic's terrified head sticking out of the side of the machine. The Tramp puts the machine on again, the mechanic is pulled back in and disappears once more, reappearing with his head sticking out of another part of the side of the machine.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The mechanic is very stuck and unhappy. The Tramp sets about helping him out of the machine.	The comedy gaps are: the Tramp arranges the mechanic's hair and puts his hat back on his horizontal head. However, the hooter goes. It is lunchtime. The Tramp stops pulling the mechanic's head (as if that is his job) and goes off for lunch. The mechanic rages at the Tramp to keep helping him, but the machines have been switched off for lunch. The Tramp gets the mechanic his lunch and begins trying to feed him and give him drinks despite his inverted presentation. The hooter goes, the machine will now work again and the mechanic is sent off towards the ceiling on a conveyor, but it is now safe.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	There are nine gaps.
A man comes across and calls them all out on strike. Outside the gates, the Tramp does not join the activists, but is still harrassed by police.	There is a gap between the role the police are ideologically supposed to play in society and the experience for the Tramp and the unemployed.	Privilege	Mimetic Text	Implication and Suggestion	Audience interpretation of story events	Hermeneutic	
The Tramp avoids conflict, but in walking away, accidentally treads on a plank which launches a brick that hits a policeman.	The comedy gap is between the expectation set by his walking on and avoiding conflict and what happens: the Tramp hits a policeman with a brick and is now in deep trouble.	Revelation	Mimetic Text	Comedy	Causal logic twisted into comedy by unexpected outcomes	Simple	
	The audience will recognise that although the Tramp was trying hard to get himself into prison, this turn of events will have an impact on the developing romance between the Tramp and the Gamin.	Revelation	Mimetic Orientating Text	Subplot	Forcible separation of the Tramp from the Gamin	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The scene ends with the Tramp who has once again lost his job and is taken off to prison.	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time jumps to 'one week later'. The location jumps to a dance hall down near the docks	Simple	
<b>SEQUENCE 8 - WORK AT THE DANCE HALL</b>							
NEW SCENE - INTER-TITLE CARD 'ONE WEEK LATER'							
The Gamin has secured work at a restaurant and dance hall. She dances and the crowd loves it. She is a success! The Gamin, now earning well, dresses in fine clothes and goes to meet The Tramp as he is released from prison.	The gap is in the question raised: is this the answer to their problems? Can the Gamin make a success of work where the Tramp cannot?	Revelation	Mimetic Orientating Text	Event Question	Character behaviours and reactions	Compound	
The Gamin introduces the Tramp to her dance hall boss. He asks the Tramp if he can wait tables. The Gamin enthusiastically tells him he can. He asks the Tramp if he can sing. The Gamin enthusiastically tells him he can. The boss agrees to give him a trial.	The gap is between the Gamin's positive responses to the questions and the opposite answer we see on the Tramp's face.	Privilege	Mimetic Text	Comedy	Tramp's facial expression versus the Gamin's answers	Simple	
Meanwhile, at the juvenile office, a warrant is written up for the detention of the Gamin. Two men take the photo and head off to do their job.	The audience knows that the juvenile detention officers are after the Gamin, but neither the Gamin nor the Tramp know.	Privilege	Mimetic Orientating Text	Suspense	Characters' relative positions and motivations in the story world	Compound	
	The gap is in the question raised: will the two men find and arrest the Gamin?	Revelation	Mimetic Orientating Text	Event Question	Interpretation of characters' relative motivations and positions	Compound	A sequence level key question is raised.
That night, the Tramp is serving tables. He is doing fine, taking orders and drilling holes in the cheese, but one customer is getting cross at the length of his wait for roast duck.	The comedy gaps are that the Tramp becomes entangled in a dog's lead, falls down but never spills his tray of food. He drills holes in the cheese. The Tramp goes in through the kitchen 'out' door, which knocks another waiter to the floor. The Tramp hides and lets another waiter enter and take the blame. He then goes in through the 'in' door, and innocently goes to pick up his customer's duck as the other two waiters start fighting in the background.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	There are five comedy moments in sixty seconds of story event.


Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The Tramp attempts to deliver the duck roast to the customer just as a sea of customers head energetically out onto the dancefloor, sweeping the Tramp and the customer's late order out onto the dancefloor with them.	The comedy gaps are that as the Tramp balances his tray of food and drinks, he is swirled around in the crowd of dancers. Several times, he passes close to the table, but gets swept away again. Eventually, the duck gets caught on a chandelier, and when the Tramp eventually gets the tray to the table, he is mystified to find there is no duck on the tray. He searches under the bread and down his trousers. Eventually, they find it amongst the lights. The Tramp is about to carve it when some drunks steal it and use it as an American football. They pass it around, with the Tramp in pursuit. He eventually gets it, dodges everyone and returns it to the customer, American football style. The crowd love the performance, but the Boss is very unhappy with his waiting skills.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	It includes nine comedy moments across 120 seconds of story event.
The Boss threatens him: "you'd better be able to sing".	A key question is raised: will the Tramp fail and lose yet another job?	Revelation	Mimetic Orientating Text	Event Question	Audience interpretation of character interactions	Compound	
Backstage, the Tramp rehearses his song, but cannot remember the words. The Gamin writes them on his cuff and now he can do it. He goes out to face his audience.	The gap is in the question raised: will the Tramp remember his words? Will he pull off a good performance?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Character interactions	Simple	
The Tramp is stuck out on stage in front of an expectant crowd with no idea of the words. He starts to sing nonsense words. They go down well, and he 'mimes' a romantic story to several verses of nonsense. It goes down a storm. The boss gives him a steady job.	The key question is answered: yes, he will succeed and now they both have a job!	Revelation	Mimetic Text	Action and Dialogue	Audience interpretation of character reactions	Closure	
	The music style delivers knowledge and sets an expectation for the audience.	Privilege	Orientating Diegetic Text	Sound and Light	Music mood and tone	Simple	
	The comedy gaps are: as he starts dancing, his cuffs fly off and he does not notice. When he does notice, he extends his dance to include searching for them.	Revelation	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
The Tramp and the Gamin do not have time to celebrate as she is on next. She goes out to dance and is instantly apprehended by the juvenile investigators. The boss tries to intervene, but it is no use. He has to give her up.	There is a re-affirmation of the key question which had seemed answered, now cast back into doubt: can they get work and find happiness together?	Revelation	Mimetic Text	Action and Dialogue	Character reaction to events	Compound	
The investigators try to take her away, but the Tramp intervenes. They fight, and the pair escape into the dressing room, then dodge out and make their escape.	The key question that is answered is: no, they will not keep their jobs or make a success. They are out on the streets again, and now on the run.	Revelation	Mimetic Text	Action and Dialogue	Audience interpretation of story events	Closure	
The scene ends on the pair escaping.	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time jump to 'Dawn'. Location jump to the open road some distance away	Simple	

**SEQUENCE 9 - BACK ON THE ROAD**

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
NEW SCENE - INTER-TITLE CARD 'Dawn'							
The pair sit by the roadside at 'dawn', cooling their feet. The Gamin starts to cry: "what's the point of trying?". The Tramp consoles her, but is more positive about their situation and convinces her to smile, and they walk off into the breaking dawn towards whatever further adventures await.	There is a gap between the expectation that they would eventually find work and money and get a house and the actuality. They have none of these things. The Gamin cries at this outcome.	Privilege	Mimetic Text	Anagnorisis	Gamin reaction to events	Simple	
	Despite the generally negative outcomes, the Tramp smiles. There is a gap between the Gamin's reaction to events and the Tramp's.	Revelation	Mimetic Text	Peripeteia	Audience interpretation of character interaction	Simple	
	The key question raised at the beginning of the film is answered. For the Tramp, at least, he has found happiness in his partnership with the Gamin, and apparently she the same with him.	Privilege	Mimetic Text	Character Growth	The Tramp's life values have improved through his actions	Complex	
	An audience member might conclude that it is not your job or money or position in society that gives you fulfillment, it is your relationships.	Privilege	Storification	Vicarious Learning	Audience interpretation of story outcomes through character actions	Complex	
	A gap exists between the status and life values of the characters at the outset and the same characters' values as a result of their experiences in the story by the end.	Revelation	Storification	Vicarious Learning	Cultural signifiers and consequences of character decisions and behaviours	Complex	

<b>THE BIG SLEEP - KNOWLEDGE GAP TOTALS</b>			
<b>KNOWLEDGE GAPS - CLASSIFICATION</b>			
Simple Gaps	231	Revelation Gaps	259
Compound Gaps	38	Privilege Gaps	26
Complex Gaps	18		
<b>KNOWLEDGE GAPS - CATEGORY</b>			
Orientating Diegetic Gaps	15	Gaps through Paratext	6
Mimetic Orientating Gaps	13	Gaps through Storification	8
Mimetic Text Gaps	253	Total Number of Gaps	295
<b>KNOWLEDGE GAPS - TYPE</b>			
<b>Orienting Diegetic Types</b>			
Promise	2	Conscious Narrator	1
Sound and Light	2	Ellipsis Gaps	11
<b>Mimetic Orienting Types</b>			
Key Questions	4	Character Plans	3
Event Question	91	Education	1
Backstory	2		
<b>Mimetic Text Types</b>			
Hermeneutic Question	132	Subplot	1
Misdirection and Misinterpretation	3	Subterfuge	6
Suspense	8	Distraction	0
Comedy	2	Implication and Suggestion	1
Anagnorisis	1	Peripeteia	2
Action/Dialogue	0	Mise-en-scene	1
<b>Storification Types</b>			
Character Growth	4	Vicarious Learning	2
Metaphor or Allegory	1	Recognition/ Allusion	2
		Surpassing Aim	1

NOTE: Many of the knowledge gaps found overlap one another. An individual story event might be several types of gap all at once; for example, a comedy gap might also be a dialogue gap, an action gap, a subterfuge and a misdirection all at the same time. Knowledge gaps also cross classifications. For example, a knowledge gap through promise can be found that is an orientating diegetic gap, another promise which is mimetic orientating and another, mimetic text. Character growth is a storification, but when it is denoted in the narration, it can be mimetic text. Hence some of the totals do not appear to correlate across the taxonomic boundaries.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
 <h2 style="margin: 0;">The Big Sleep (1946) Data Analysis</h2> <p style="margin: 0;">This data capture is an appendix to the main dissertation. For an explanation of the terms used, see the dissertation Chapter 4 - Taxonomy and Coding.</p>							
As <i>The Big Sleep</i> entered the public consciousness it was presented primarily as a film starring Humphrey Bogart and Lauren Bacall. They were recognised stars at the time and had made a previous film together ( <i>To Have and Have Not</i> ; 1944) with the same team (Warner Bros., scriptwriter William Faulkner and director Howard Hawks).	Bogart and Bacall, individually and together, provided a resonant image to connect the likely genre and story type via historical consistency to a target audience.	Privilege	Paratext	Star Image	Previous knowledge of the stars' images and activities, both on and off screen	Simple	These elements are discussed in detail in the case study.
	The character of Philip Marlowe, already made famous in the novels of Raymond Chandler, provide accurate fore-knowledge of <i>The Big Sleep</i> in terms of genre, tone and style.	Privilege	Paratext	Character Image	Character image	Simple	Marlowe, as a resonant image from Chandler's books, connects the likely genre and story type to a target audience. This is discussed in detail in the case study.
The director Howard Hawks is given a high profile in the foreshadowing media. Known for his versatility and wry humour, and at the time of <i>The Big Sleep's</i> release, for <i>To Have or Have Not</i> (a noir film starring Bogart and Bacall and made by the same team at Warner Brothers).	The nature of Hawks and his directorial style, his history and catalogue fore-shadowed the genre and style of the film and story.	Privilege	Paratext	Star Image	Cultural signifiers through historical image and brand	Simple	These early gaps are of the paratext category and not storifications because they are outside the diegesis.
<i>The Big Sleep</i> was the film of a Raymond Chandler novel and this was given a high profile in the poster and marketing. Secondary artists, such as William Faulkner (scriptwriter) and Max Steiner (Music Score) are also afforded a high profile.	The nature of Chandler's books and his dark, 'hard-boiled' detective genre fore-shadowed the genre and style of the film and story.	Privilege	Paratext	Foreshadowing Media	Foreshadowing media	Simple	
The advertising and publicity material, as represented by the poster (featured in the case study) depict Bogart and Bacall, the names of Chandler and Hawks, and general dark, dangerous and yet romantic imagery.	The advertising and promotional material set expectation as they open (and fill) knowledge gaps regarding genre.	Privilege	Paratext	Foreshadowing Media	The poster content	Simple	The poster is featured and discussed in the introduction to <i>The Big Sleep</i> case study.
Throughout the diegesis, including the intro and out-tro, the music, lighting and sound design play a significant part in asserting mood and expectation, and enforcing signification.	Sound and light deliver knowledge to the narration.	Privilege	Orientating Diegetic Text	Sound and Light	Resonance of sound and light on comprehension and interpretation	Complex	As sound and light play an immeasurable and continuous part in all film events, I'm listing one complex gap here. I will list others when the sound or light has a specific, clear role to play in a knowledge gap dynamic.
Experiencing a film narration delivers information on the story world, human behaviours, ideology, politics, culture and morality.	There is a gap between a spectator's knowledge and awareness in these terms at the beginning and at the end.	Revelation	Mimetic Orientating Text	Education	Practical 'life information' delivered throughout the narration	Complex	There are innumerable and various forms of 'education' in any narration. This one complex entry is a catch-all to acknowledge the broad point. See the thesis text for a discussion.
<b>ENTER DIEGESIS</b>							
As a receiver of <i>The Big Sleep</i> enters the diegesis, introductory elements, such as the dark, steamy mood, the genre of the introductory music, the initial images that accompany the credits (for example, the silhouetted couple and their smouldering cigarettes placed next to each other in an ash tray), the font and nature of those credits, provide introductory signifiers to the story and its genre.	Knowledge is provided by the nature of the 'non-textual' material, which foreshadows the style and nature of the textual material that is to follow.	Privilege	Paratext	Self-Conscious Narrator	Denoted introductory information	Simple	Note that all knowledge gaps are, as far as practicable, perceived from the audience's perspective. The gap is measured on the basis of whether the audience holds more or less knowledge than another participant in the story. See the main document for full explanation.
	Knowledge is provided by the style and mood of the introductory imagery, which signifies a tone and genre.	Privilege	Storification	Recognition	Stylistic implications of the intro sequence	Simple	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
<b>SEQUENCE 1 - MARLOWE MEETS THE STERNWOODS</b>							
A family name 'Sternwood' is shown on a grand front door as a finger presses the call-bell. A butler (Norris) answers the door. A suited man (Bogart) is invited in to a grand hallway. He informs the butler that his name is Marlowe and General Sternwood has asked him for a meeting.	Backstory information and names are provided, filling in contextual knowledge.	Revelation	Mimetic Orientating Text	Backstory	Dialogue	Simple	
	Knowledge gaps are in the questions raised in the mind of the audience. Why is Marlowe visiting the General? What does he want?	Revelation	Mimetic Orientating Text	Event Question	Character interactions	Compound	
Marlow is invited in by the butler. As he waits for General Sternwood to see him, a girl (Carmen) comes down the stairs and flirts with him.	The gaps are in the questions raised: Who is the girl? Will he become involved with her?	Revelation	Mimetic Text	Event Question	Character Interactions	Compound	
	The presence of a young, flirtatious girl in the mise-en-scene promises her likely involvement, also sex and romance in the story.	Revelation	Mimetic Orientating Text	Promise	Character behaviours and interactions	Simple	
Marlowe meets Sternwood in his 'greenhouse'. As they get to know each other, Sternwood enjoys Marlowe's drinking by proxy. In conversation they establish that Marlowe used to be with the police force but was fired for insubordination. He is now independent. Sternwood is a millionaire with two wild daughters (Vivian and Carmen). He used to have help from another ex-cop, Regan, who has disappeared.	The knowledge gaps are in the questions raised. What is Sternwood's reason for employing a private detective? What is his illness? Why does he live in a greenhouse? Is he for real? What is his fascination with drinking? Will this be significant later in the story?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Character behaviours and interactions	Compound	
	Backstory on Sternwood, Marlowe and the daughters fills in knowledge to provide a narrative context.	Revelation	Mimetic Orientating Text	Backstory	Dialogue and character behaviours	Simple	
	There is a gap in the questions raised in the mind of the audience. What happened to Regan? What did Sternwood's daughters do? Who is blackmailing him now?	Revelation	Mimetic Orientating Text	Key question	Dialogue and character behaviours	Complex	
Sternwood gives Marlowe a letter, apparently from one Arthur Geiger, demanding money based on promisory notes signed by Carmen. Marlowe says "pay him." No. Sternwood wants Marlowe to 'get rid' of Geiger and the problem.	Who wrote the letter? Is Carmen in on the act?	Revelation	Mimetic Text	Hermeneutic Question	Dialogue and props (letter)	Compound	
	Will Marlowe find and 'get rid of' the blackmailer?	Revelation	Mimetic Orientating Text	Key question	Dialogue and character behaviour	Complex	
On Marlowe's way out, Norris asks him how much of Sternwood's money he would like now. Norris writes his cheques for him. He also tells Marlowe that Vivian would like to see him. Marlowe is cagey and suspicious of Norris.	The questions are raised: is Norris trustworthy? Is he involved? Does he take advantage of Sternwood as the man who writes his cheques?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	Simple	
Marlowe meets with Sternwood's older daughter, Vivian. They verbally spar their way through cagey, smart dialogue. Vivian wants to know what her father has asked Marlowe to do. Marlowe insists that this is not her business but wants to know why she is so interested.	Will one of them become dominant in the sparring? Will Vivian find out what Marlowe is doing?	Revelation	Mimetic Text	Hermeneutic Question	Dialogue and acting	Simple	
	There is knowledge for audience members who recognise Vivian as Lauren Bacall. Her stardom indicates significant involvement and is likely to influence what may happen to her.	Privilege	Storification	Recognition	Audience interpretation of star image	Simple	
	Is Vivian involved in the problem? Is Vivian wanting information to help her own suspicious agenda?	Revelation	Mimetic Text	Key question	Dialogue and acting	Complex	
Scene ends on Marlowe leaving the Sternwood house.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from Sternwood property to library. Time jump duration unknown	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
<b>SEQUENCE 2 - MARLOWE AT THE BOOKSHOPS</b>							
New scene opens at the library. Marlowe makes notes on 'Collectors' First Editions' at the library.	The gap is in the question raised: Why is he researching books?	Revelation	Mimetic Text	Event Question	Character behaviour	Compound	
Marlowe visits Geiger's bookshop. His research allows him to quiz the assistant on rare books, but she is defensive and their conversation tetchy. She also has none of the books he asks for. A character is allowed through to the back of the shop, but as far as Marlowe is told, Geiger is supposedly 'not in'.	Will Marlowe find anything out at Geiger's? Will he be exposed as not a rare book expert? Is Geiger there really?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction and behaviours	Simple	
He goes to the book shop over the road and flirts with the assistant. He asks about the rare books and she uncovers his lack of genuine knowledge where the assistant in Geiger's shop did not. He tells the assistant he is a detective and she is helpful in identifying Geiger and giving Marlowe information on his car and assistant, Lundgren. They drink, flirt and share a romantic hour whilst Marlowe stakes out Geiger's shop.	Will he become romantically involved with the assistant? Is the assistant relevant to the wider story?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interactions	Simple	
	What is going on at Geiger's if they know nothing about books?	Revelation	Mimetic Text	Event Question	Character dialogue and interactions	Compound	
The sequence ends on Geiger being picked up by his assistant, Carol Lundgren. Marlowe leaves to track them.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Same location, but time has passed as it is now dark outside	Simple	
<b>SEQUENCE 3 - MARLOWE AT GEIGER'S HOUSE</b>							
New scene opens with Marlowe tracking Geiger by car. They arrive at Geiger's house. Marlowe waits outside and watches. Shortly another car arrives.	What is going on in the house? Who is the person arriving?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviours	Simple	
A woman gets out of the car and goes inside. Marlowe goes to her car and finds it belongs to Carmen Sternwood. He returns to his car and waits.	What is Geiger's relationship with Carmen? Is she ripping off her own dad?	Revelation	Mimetic Text	Key question	Character interactions	Complex	
Some time later, and Marlowe hears a scream. Two shots are fired and a flash is seen in the window. Marlowe runs to the house and gets to the door as some men rush out the back and drive off in two cars.	The gap is in the questions raised: What has happened in the house? Did someone get shot? Is Carmen all right? Who are the shady characters?	Revelation	Mimetic Text	Event Question	Sounds, lights, character behaviour	Compound	
	Knowledge provided by the implied events from the gunshots, the scream and the flash of light.	Revelation	Orientating Diegetic Text	Sound and Light	Sound, lights	Simple	
	There is a gap between the implications of the scream and the gunshot and what may actually have happened.	Revelation	Mimetic Text	Implication and Suggestion	Sound, lights	Simple	
Marlowe breaks in and finds a male body on the floor and Carmen drunk and incapable. He smells the drink in front of her.	Who is the dead man? Who killed him? What's wrong with Carmen? Is she drugged?	Revelation	Mimetic Text	Event Question	Character behaviours	Simple	
	There is a gap between the audience knowledge (that violent antagonists are around) and what might happen to Marlowe now. Is anyone else in the house? Is he safe? Will he be attacked?	Revelation	Mimetic Text	Suspense	Audience projection	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marlowe finds a camera hidden in a bust, pointed at Carmen. Marlowe questions Carmen about what she saw but she is too drunk to be useful.	The knowledge gaps are in the questions raised: why is there a camera? Who hid it there? Why take pictures of Carmen? Does Carmen know what happened?	Revelation	Mimetic Text	Hermeneutic Question	A detectives view of the Mise-en-scene	Simple	Many of the questions raised in this film are never answered. As they are knowledge gaps which are opened but never close, I am listing them in the simple category and hermeneutic type.
	The presence of a camera withholds knowledge regarding what it has photographed and what it has been used for. It sets an expectation for a role for some photographs in the narrative.	Revelation	Orientating Diegetic Text	Mise-en-scene	A hidden camera has a purpose	Simple	
The film is gone from the camera. Marlowe finds a notebook full of names, including that of Sternwood, each with a page of cryptic coded notes beneath it. Marlowe keeps the notebook. He picks up Carmen, and leaves the house and the dead body.	Who took the camera film? Who made the notes? Can Marlowe decode the encrypted notes? Why did Marlowe keep that book?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour and mise-en-scene	Compound	None of these questions are addressed or answered.
Marlowe takes Carmen home. He and Vivian put her to bed. Vivian asks him what happened. Marlowe tells her nothing happened. He was never there. Carmen never went out. Vivian pushes him for information. He tells her not to even talk to Carmen about it; to forget everything. He asks her about Sean Regan's relationship with Carmen. Vivian shows a certain coyness which Marlowe reads into. She questions his integrity and respect. Marlowe restrains Vivian physically.	The gaps are in the questions raised in the mind of the audience: why does Marlowe want Vivian and Norris to pretend Carmen never left the house and Marlowe never came round? Is their relationship developing for the better or the worse? What are the implications of their relationship to the main investigation? What does Vivian know about Regan and Carmen that she is not revealing?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions and behaviours	Compound	
Scene closes on Marlowe walking out into the rainy night to make his own way to get his car back.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from Sternwood property to Marlowe's walked arrival at Geiger's house. Time jump duration unspecified	Simple	
<b>SEQUENCE 4 - MARLOWE AT GEIGER'S HOUSE</b>							
New scene rises on Marlowe arriving on foot back at Geiger's house. He goes inside to find the body has been removed. He searches the house but appears to find nothing new.	Who removed the body?	Revelation	Mimetic Text	Hermeneutic Question	Mise-en-scene	Simple	This question is ever answered.
	Is there anyone else in the house? Is he safe?	Revelation	Mimetic Text	Suspense	Audience projection	Simple	
The sequence ends on Marlowe walking out of Geiger's house into the dark and stormy night.	There is a time and location jump.	Privilege	Orientating Diegetic Text	Edit	Location jump from Geiger's house to Marlowe's home. Time jump to 2.00am that night	Simple	
<b>SEQUENCE 5 - MARLOWE AND THE POLICE</b>							
New scene opens at Marlowe's home. Marlowe gets a visit from Bernie - a policeman in the homicide squad. They are friends, but when Bernie asks what he is doing for the Sternwoods, Marlowe lies to him. Bernie tells him there's a body in the sea, in a car belonging to the Sternwoods. Marlowe asks if it's Regan. Bernie does not know. They leave together to visit the crime scene.	The gap is in the questions raised in the mind of the audience: why are the police interested in Marlowe's activity? Why does Marlowe not tell his friend the truth? Who is dead in a car? Is it Regan? Who is responsible?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
Scene closes on Marlowe and Bernie leaving to go to the scene of the crime.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time and location jump from Marlowe's home to the scene of the crime	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
<b>SEQUENCE 6 - THE SCENE OF THE CRIME</b>							
The new scene opens on Marlowe and Berne arriving just as the car is hauled up from the water. Dead inside is Owen Taylor, Sternwood's Chauffeur. It could be suicide or he could have been murdered. Bernie tells Marlowe that previous chauffeurs have lost their jobs due to Carmen. Marlowe tells Bernie he might have something for him in the next 24 hours.	The gap is in the questions raised in the mind of the audience: Who killed Taylor? Why was he killed? Was Carmen involved? What is Marlowe on to that makes him confident of news for the police within 24 hours?	Revelation	Mimetic Text	Hermeneutic Question	Audience interpretation of character interactions and behaviours	Compound	These questions are never answered.
Scene closes on Marlowe and Bernie leaving the scene of the crime.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time and location jump from night to day and from the crime scene to Marlowe's office	Simple	
<b>SEQUENCE 7 - MARLOWE SPARS WITH VIVIAN</b>							
The new scene opens at Marlowe's office. Marlowe arrives to find Vivian waiting. They talk about Taylor's previous relationship with Carmen. Vivian wants to know what her dad has instructed Marlowe to do. He will not tell. She gives him a photograph of Carmen and a demand for \$5000. Marlowe dismisses the notion that the photograph is worth so much. Vivian seems to think they might have reasons to value the picture so highly. Marlowe interrogates her about why that might be. Vivian says she does not know but she seems anxious.	The gap is in the questions raised in the mind of the audience: What happened in Taylor's relationship with Carmen that lead to his death?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue, interactions and behaviours	Simple	
	The knowledge gaps are in the questions raised: why is someone demanding \$5000 for photographs when Marlowe seems sure it is not worth such a sum? What does Vivian know that she is not admitting? Will they start to trust each other and work together? Will their romance blossom?	Revelation	Mimetic Text	Event Question	Character dialogue, interactions and behaviours	Compound	
Marlowe will not back off. He pressures Vivian about what she knows: was Taylor involved? What makes this photo worth \$5k? What do you know? She denies holding anything back.	The gap is in the questions raised in the mind of the audience: What does Vivian know? Will she trust Marlowe and tell what she knows? Why is she holding it back?	Revelation	Mimetic Text	Subterfuge	Character actions and behaviours	Complex	
Marlowe asks why Vivian did not take the blackmail to the police? Why bring it to him? Is it because she is scared the police might uncover something that Marlowe could not then "sit on"? Marlowe calls Vivian's bluff over involving the police. She is not phased and calls them herself.	The gap is in the questions raised: Why is Vivian trying to get close to Marlowe? Is she concerned he might uncover something? Is she attracted to him?	Revelation	Mimetic Text	Event Question	Audience interpretation of character dialogue, interactions and behaviours	Compound	
Marlowe stops her from talking to the police. The call to the police station turns into a prank call as they flirt and bond. Marlowe asks her if she can get \$5000 in cash. She can - from Eddie Marris, the gambler. Vivian likes gambling. She reveals that Sean Regan ran off with Eddie Marris' wife.	The gap is in the incongruity of a detective teasing the police and the superiority dynamic they both enjoy sharing in teasing the officer on the telephone.	Privilege	Mimetic Text	Comedy	Incongruity and superiority dynamics	Simple	
	The gap is in the questions raised in the mind of the audience: Why is Marlowe keeping the police out? Why is he recommending they get the ransom money? What is his plan? What is the significance of Eddie Marris' tie-in with Regan and Vivian?	Revelation	Mimetic Text	Event Question	Audience interpretation of character dialogue, interactions and behaviours	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marlowe goes back to Geiger's bookshop with 'something to sell'. The receptionist fobs him off, telling him to return the following morning. Marlowe sees packing up being done in the back of the shop, where they appear to be 'moving today'.	The gap is between the knowledge the audience has (Marlowe, and the audience, knows Geiger is dead) and the receptionist who does not know that Marlowe is a detective nor that he has this knowledge.	Privilege	Mimetic Text	Subterfuge	Character interaction	Simple	
	The gap is in the questions raised: Why are they packing up out back? What will Marlowe do?	Revelation	Mimetic Text	Event Question	Character behaviours	Compound	
Marlowe gets a cab and follows the car that leaves Geiger's shop. He tracks it to a block of flats. Marlowe looks through the residents' mail boxes, one of whom is Joe Brody, a man who was previously involved in blackmail against Carmen.	The gap is between what they audience knows is coming (inevitable conflict) and what they expect to occur. What will Marlowe do next? Will he go inside? What will Brody do?	Revelation	Mimetic Text	Suspense	Character actions and story events	Compound	
<b>SEQUENCE 8 - MARLOWE AND MARRS</b>							
Marlowe goes back up to Geiger's house. He finds Carmen there. She is defensive and unhelpful but seems to think it's a good idea to tell Marlowe it was Brody that killed Geiger and has the photos.	The gap is in the questions raised in the mind of the audience: Why is Carmen there? What information is she holding back? Did Brody really kill Geiger? If not, why would she lie?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Simple	
The doorbell goes. In comes a shady character who lets Carmen go, but holds Marlowe and has "two boys outside". He threatens Marlowe, who shows him that he knows there is dirty work afoot and that he knows he is Eddie Marrs. Marrs tells Marlowe he owns the house. he is Geiger's landlord. Marrs is interested when Marlowe tells him that Geiger's shop was cleared out today. When Marlowe refuses to say what he knows, Marrs calls in his boys, but Marlowe is not phased by his muscle, and makes a smart comment about Marrs' wife before leaving.	The gap is in the questions raised in the mind of the audience. What is Marrs involvement? Why did he bring heavies to the house? Is he going to hurt Marlowe?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
	Marrs is involved with Vivian and her gambling. He is involved with Regan. He owns Geiger's house. There appears to be more knowledge being kept secret.	Revelation	Mimetic Orientating Text	Subterfuge	Character behaviour	Complex	This event is a subterfuge in revelation. That is, it has been in place throughout the diegesis, only now becoming apparent.
Vivian calls Marlowe. The ransom lady did not call. Vivian has the money though. Marlowe tells her he will wait at the office. He thinks a little. Then as the scene closes, he gets his hat and leaves immediately.	The gap is in the questions raised: What does Marlowe know that has made him leave after promising to stay there?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	Simple	
	There is a gap between what Vivian thinks Marlowe is doing (staying at the office) and what he is actually doing.	Privilege	Mimetic Text	Subterfuge	Character actions distinct from words	Compound	
<b>SEQUENCE 9 - MARLOWE AND BRODY</b>							
New scene rises on Marlowe arriving outside Brody's flat. He watches the doors. Vivian arrives and goes up. He waits, then follows..	The gap is in the question raised: What is Vivian's involvement with Brody?	Revelation	Mimetic Text	Event Question	Character behaviour	Compound	
Marlowe forces his way into Brody's flat. Brody is alone, but pulls a gun on him. Marlowe forces Agnes and Vivian into the open. Vivian does not want Marlowe there. As Brody points the gun at him, Marlowe tells Brody there were witnesses to his murder of Geiger and he knows he has the photos of Carmen and that he is blackmailing her because Carmen was a witness to the murder. Marlowe also claims that Agnes, the bookshop assistant, is his accomplice who phoned Vivian with the demand.	The information provided by Marlowe fills a gap in the audience knowledge of what happened, and Brody's reaction lets the audience know Marlowe probably has it all correct. This provides closure for some of the many questions that have been opened so far.	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	CLOSURE	
	There are also new questions raised in the mind of the audience: Will Brody kill Marlowe? Will Vivian help Marlowe or Brody? Is Marlowe going too far in provoking Joe Brody?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Joe is about to hand over the photos when the buzzer goes. It's Carmen with a gun, demanding the photos. Marlowe grabs Agnes's gun, gets control of the situation and sends Vivian and Carmen home.	The gap is in the questions raised: Will Carmen shoot Brody? Will Brody shoot Carmen? Will Marlowe now get answers from Brody?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviours and interactions	Simple	
Marlowe exposes Brody by accurately describing his actions. He either shot Geiger and took the photos of Carmen, or he took the photos from whomever did kill Geiger. Brody claims he took the photos from Taylor when Taylor's car crashed. Marlowe does not believe him. Joe is feeling the pressure and agrees to do a deal over what he knows about Geiger's relationship with the Sternwoods.	The information provided by Marlowe fills a gap in the audience knowledge of what happened, and Brody's reaction lets the audience know it is the truth. This provides closure for some of the hermeneutic questions that have been opened so far. Will Marlowe and Brody make a deal?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions and behaviours	CLOSURE	
Joe answers the door... and gets shot. Marlowe chases the murderer.	The gap is in the questions raised: who shot Brody? Why? Will he shoot Marlowe too? Will Marlowe catch him?	Revelation	Mimetic Text	Event Question	Character interaction	Compound	
Marlowe drives ahead of the murderer, pulls over and waits to trap him.	Will Marlowe catch the murderer? Will he get hurt himself?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour	Simple	
Marlowe catches the murderer. It is Carol Lundgren. Marlowe tells him he shot the wrong guy, because Brody did not kill Geiger. Marlowe forces him up to Geiger's, where Carol tries to escape. Marlowe knocks him out. He ties Carol up and leaves him there.	The gap is in the questions raised: Who did shoot Geiger? What is Marlowe going to do with Carol? Why is he making him go to Geiger's house?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions and behaviours	Simple	
In Geiger's bed there is a body. It looks like Geiger. He is laid out, composed as if at a wake. Marlowe calls Bernie. Taylor's gun killed Geiger. Carol killed Brody.	How are all these criminals and events linked? Who is ultimately pulling the strings at the top?	Revelation	Mimetic Orientating Text	Key question	Character interactions and behaviours	ONGOING	Plot level key question.
Scene ends on Carol being taken away by the police.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from Geiger's house to a bar in town. Time jump unspecified	Simple	
<b>SEQUENCE 10 - MARLOWE AND VIVIAN</b>							
The new scene opens on Vivian entering a smart restaurant and bar in town. Marlowe meets her there. She reports that her father is very pleased with the successful outcome. She over-pays him and dispenses with his services. They flirt and the conversation is suggestive as the romance spurs into life.	The gaps are in the questions raised: is it all over? Is the case closed? Will Marlowe take the money and stop his investigation?	Revelation	Mimetic Text	Event Question	Character interactions and behaviours	Compound	
	The gaps are in the questions raised: Will they now get it together romantically?	Revelation	Mimetic Text	Key question	Character interactions and behaviours	Complex	
Their conversation moves to the way they 'play the horses' with double entendre between racing and riding horses and their burgeoning romance.	There is a knowledge gap between the conversation about horse racing on the surface and their feelings for each other in the subtext.	Privilege	Storification	Metaphor or Allegory	Metaphoric implications of their surface conversation	Simple	
Marlowe accuses Vivian of acting without her father's knowledge. He asks about her relationship with Marrs. Her reaction at Marr's name and Marlowe's accusation rattles her. She does not like it and leaves.	The gaps are in the questions raised: Is Vivian trying to get rid of him? Is she deeper in than this? Is she protecting Marrs? Is Marlowe now hunting Vivian as a suspect? What is Vivian hiding? Is their romance now over?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions and behaviours	Simple	
	Throughout the story the underlying romantic subplot is evidently developing. However, it is regularly spoiled by the main plot mystery story requiring Vivian to hide information and Marlowe to question and accuse Vivian. The gap is between what happens in each plotline and the implications each plotline has for the other one.	Privilege	Mimetic Text	Subplot	Audience projection regarding impact of events in one plotline on another	Complex	Story wide persistent and ongoing knowledge gap.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Scene ends on Marlowe as he calls Marris and they agree to meet at his club.	The gap is in the question raised: What is Marlowe's plan? What is going to happen when Marlowe meets Marris?	Revelation	Mimetic Text	Event Question	Character behaviours	Compound	
	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from the bar to Marris's club. Time jump unspecified	Simple	
<b>SEQUENCE 11 - MARRIS' CLUB</b>							
New scene rises on Marlowe walking up to the entrance of Marris' club. Whilst waiting for Marris, he sees Vivian singing and performing in one of the lounges. In Marris' office, Marlowe asks him about Sean Regan. Marris says he knows nothing, that what's going on between him and his wife is private business, and that the deaths of Geiger and Brody is and end to it all. Marlowe tells him he has been paid and gives the impression he is calling an end to the investigation too.	The gap is in the questions raised: why is Marlowe needing Marris? Does he not believe that the crimes have been solved? Is Marris guilty of involvement? Does Marlowe know something? Is Marlowe closing the case?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
On the way out of the office, Marlowe teases Marris' two henchmen as they try to give him information he has already received.	The gap is between what we know Marlowe already knows, and what the henchmen know of the same information.	Privilege	Mimetic Text	Comedy	Superiority dynamic	Simple	
Vivian is attracting a crowd, trying to gamble sums that are beyond the table limits. As Marlowe comes to watch, she asks him if he will drive her home. He agrees.	The gap is in the question raised: will Vivian be allowed to play? Will she win big or lose big?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour	Simple	
	Why would she want a lift from him given she stormed out on him earlier?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour	Simple	
Vivian's huge gamble pays off. Marlowe says he will go get the car whilst she picks up her winnings. He goes out to his car, takes a hidden gun from under the dashboard and loads it up.	The gap is in the question raised. What is Marlowe planning to do with the gun? What is he preparing for?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour	Simple	
Out in the car park, Marlowe watches with a gun as a crook tries to rob Vivian of her winnings at gunpoint. Marlowe rescues her, but is suspicious as to what he is just been part of.	The gap is in the questions raised: will Marlowe overwhelm the bad guy? What is he suspicious of in the proceedings? Was Vivian part of the deception?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviours and interactions	Simple	
Marlowe takes Vivian home but he stops the car to 'settle something'. He asks her what Marris has on her? She tells him it's none of his business. He says it is, because he is attracted to her. They kiss.	The gap is in the questions raised: will Marlowe stop being a detective now the romance appears to be on?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	Note that this action would also provide closure on the earlier key question: Will they get together romantically? I did not close it here, because it opens again in the next row.
Marlowe asks again: what has Marris got on you? He reveals he knows that she and Marris staged the whole gambling win charade just to prove there was nothing between them. He wants to know why. Vivian is angry that the kiss did not stop him from questioning her and making accusations. She angrily demands to be taken home. Marlowe bets that there is no money in her bag and says he will eat his words if she has any money in there. She refuses to open it and demands to be taken home. Marlowe tells her from now on, she is on her own.	The gap is in the questions raised: Did Vivian and Marris stage the whole thing? Is Marlowe right? Vivian's refusal to open the bag, despite his challenge, suggests that he is.	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
	Marlowe declares that Vivian is now on her own. What will happen to their love? What will happen to Vivian without his protection?	Revelation	Mimetic Text	Suspense	Character behaviour and interaction	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Scene ends on them driving together in tense silence.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from the moving car to Marlowe's door. Time jump unspecified	Simple	
<b>SEQUENCE 12 - HARRY JONES</b>							
The new scene opens on Marlowe entering his apartment where he finds Carmen waiting for him. She is attracted to him and is hoping to get some attention. They indulge a verbal spar. Marlowe questions her about Regan and Marris, but she is spoiled and unhelpful, so he throws her out.	The gap is in the questions raised: What is Carmen's motivation? Will Marlowe fall for anything she does? Is her childish naivety going to get her into difficulties with Marris or Regan?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
Bernie calls Marlowe ordering him to get to the police station immediately. When Marlowe complains that it is the middle of the night, Bernie threatens him with prison if he does not get down there immediately. Marlowe agrees to go.	The gap is in the questions raised: What has Bernie discovered? Why does he threaten Marlowe?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	Simple	
At the station Marlowe is ordered to keep away from the Sternwoods. Bernie tells him the order comes from the DA, but it originates from Vivian. Marlowe tells Bernie he thinks Marris has something on Vivian. Bernie tells him to back off, but, off the record, he gives Marlowe the impression he will not stop him from pursuing the matter.	The gap is in the questions raised: Why is Vivian so keen to stop Marlowe from helping? Will Marlowe pursue the case? Will the police stop him if he does? Does Marris have something on Vivian?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
Marlowe tries to see General Sternwood, but Vivian takes the call and tells him they have found Regan in Mexico. He had an accident and that is why he is not been in touch. She assures him there is nothing to worry about any more. She is going to visit Regan there and Marlowe can "call off his bloodhounds". They wish each other well.	The gap is in the question raised: Does Marlowe believe her? Is it the truth? What will he do now?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
In the street, Marlowe sees the car that has been trailing him. He looks inside and sees a registration document saying it belongs to Harry Jones As he leaves, he gets ambushed, beaten up and told to 'lay off'.	The gap is in the questions raised: Who is Harry Jones? Who are the heavies working for? Vivian? Marris? The police? Why are they warning him off if the case is solved? Warning him off from what, exactly?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
	The identity of the man trailing Marlowe provides an expectation of a future showdown with Harry Jones.	Revelation	Orientating Diegetic Text	Promise	Props (Registration card)	Simple	
Marlowe's 'tail', Harry Jones, comes to his aid after his assailants are gone and helps him to his office. He tells Marlowe that he is Agnes's partner and they know where Regan and Marris' wife are. If he pays Agnes \$200, they will tell him where they are. He agrees, and they schedule a meeting.	The gap is in the question: Will he get the information? Will he give them the money? Is it some sort of trap?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
At the meeting, Marlowe hears raised voices and stays outside. He sneaks in a second door and hears a man challenging Harry: why are you tracking Marlowe? He tells the heavy he is working for Brody's girl, Agnes. Marlowe did not tell the cops Carmen was at Brody's flat, and Agnes knows where Regan and Marris' wife are, so Agnes worked out that she could use that to extort money from Marlowe. The heavy demands to know where Agnes is now. Harry tells him. The heavy gives Harry a drink... he does not want it, but is forced to take it. The man leaves as Harry sinks to the floor dying.	Who is the aggressor? What does he want from Harry? Are Harry's answers the truth? Will the man kill Harry? Will he get to Agnes and kill her too?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	Simple	
	The gap is in the questions raised: The audience now knows that the case is not solved and that Marris is getting closer to Regan and his wife. Will he get to them before Marlowe?	Revelation	Mimetic Text	Event Question	Character interactions	Compound	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marlowe quickly tries to warn Agnes, but Harry has given the heavy false information. Now Marlowe cannot get the information. The phone goes. It is Agnes looking for Harry. Marlowe tells her he is dead, but she still wants the money. They agree to meet.	The gaps are in the questions raised in the mind of the audience. Who is on the phone? Will she be alone when they meet? Will he pay up? Will she give him useful information?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	Simple	
Agnes takes the money and tells Marlowe where Regan and Mrs Marris are hiding out at a car mechanic's place miles in the countryside.	The gaps are in the questions raised. Is this a trap? Is it the truth? What will happen when Marlowe gets there?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and interaction	Simple	
Scene fades on Marlowe leaving Agnes's car. She says: "wish me luck. I got a raw deal." Marlowe responds: "Your kind always does."	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from the rendezvous to Rialito. Time jump unspecified	Simple	
<b>SEQUENCE 13 - MARLOWE IN RIALITO</b>							
The scene opens on Marlowe driving past a sign for Rialito. Marlowe finds the auto garage. He deliberately skids his car off the road and lets a tyre down, then goes and knocks for help. Inside are gun wielding heavies.	The gaps are in the questions raised: Will his charade work? What is his plan? Will he find Regan and Marris' wife?	Revelation	Mimetic Text	Event Question	Character dialogue and interaction	Compound	
	The gap is in the difference between the plan he has made (to pretend he needs a mechanic) and what pans out when he implements his plan (see next rows).	Privilege	Mimetic Orientating Text	Character Plans	Character behaviours. Mis-en-scene (damaged car)	Simple	
At first, they appear to be falling for his plan and offering help. But they are not fooled. They suddenly jump Marlowe, beat him up and take him inside. He is alone, beaten up and subdued. The plan did not work.	The gap is between what the audience knows and what the mechanics know: they think he is a passer-by with a mechanical problem. The audience knows he is a detective.	Privilege	Mimetic Text	Subterfuge	Character interactions	Simple	
	The gap is between the audience knowledge of what is coming (inevitable conflict) and what might happen. What will happen now? How will Marlowe get out of this?	Revelation	Mimetic Text	Suspense	Character interactions	Simple	
When Marlowe comes round, he is tied up in a living room with a blonde lady he guesses correctly is Mrs Marris. But no Sean Regan, and Mrs Marris says she knows nothing about him. Then Vivian turns up. She regrets that Marlowe continued to push. Marlowe tells Vivian he is going to get killed by Marris if she does not help him escape. She asks if he will get out and stay out if she helps him. He says "no".	The gap is in the questions raised: Is Mrs Marris telling the truth about Regan? Will Marlowe obey Vivian's instructions so he can save himself from Marris? Are Vivian's feelings for Marlowe strong enough for her to help him anyway?	Revelation	Mimetic Text	Event Question	Character interaction	Compound	
Marlowe and Vivian kiss. She is in deep with Eddie. She gets a knife and cuts him free.	This event provides closure on a key question and a number of existing open gaps. Yes, they will become romantically involved. Yes, she'll help him rather than see him hurt.	Revelation	Mimetic Text	Key question	Character interaction	CLOSURE	
Marris' heavies are arriving outside. Marlowe tells Vivian to count 20 then scream. Marlowe then leaves through a side porch.	The gap is between the audience knowledge of what is coming (inevitable conflict) and what is going to happen as a result. Will they catch him? Will they kill him? What will they do to Vivian?	Privilege	Mimetic Text	Suspense	Character dialogue and interaction	Compound	
Marlowe watches the men arrive. Then Vivian screams and they rush into the house. Marlowe takes the chance to get to his car and find his own gun.	There is a gap between what is known and what might happen.	Revelation	Mimetic Text	Character Plans	Character interactions and story events	Compound	
	There is a gap between the audience knowledge (that the scream is pretence) and the antagonists (who think it must be real).	Privilege	Mimetic Text	Misdirection or Misinterpretation	Characters falling for the deception	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marr's henchman, Kinino, sends the mechanic back out with a gun to look for Marlowe. Marlowe fires his gun into the ground and the mechanic runs for the hills.	The question is raised: will the mechanic kill Marlowe?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions	Simple	
	The gap is between the audience knowledge that Marlowe fired into the ground, the mechanics belief that he is in mortal danger, and Kinino's belief that Marlowe has shot the mechanic.	Privilege	Mimetic Text	Misdirection or Misinterpretation	Characters falling for the deception	Simple	
Kinino, comes out using Vivian as a hostage. Marlowe stays hidden.	The gap is in the questions raised: Will Marlowe give himself up because Kinino is using Vivian?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions	Simple	
	The gap is between audience knowledge of the inevitable conflict and what will happen as a result.	Revelation	Mimetic Text	Suspense	Character interactions and behaviours	Simple	
Vivian tricks Kinino into shooting at the car, then Marlowe shoots Kinino dead.	This closes several open gaps. Yes, they will get out of it, and that is how the escape will be achieved.	Revelation	Mimetic Text	Key question	Character interactions and story events	CLOSURE	
They drive to Geiger's house. On the way, Vivian admits she killed Sean Regan. She says she loves Marlowe and says she will admit her crime to the police if he takes her in. Marlowe admits he is in love with her. He does not take her to the police and will help her get away with the murder.	The gap is created by the discovery that Marlowe's love is the murderer. Marlowe is a principled law man. What will he do now he has finally found the truth? Will he choose love or justice?	Revelation	Mimetic Text	Anagnorisis	Implication that what must happen next is going to decide the whole story outcome	Complex	
	This event provides closure on the existing gap: Will Marlowe and Vivian find romance?	Revelation	Mimetic Text	Key question	Character interactions, dialogue and behaviours	CLOSURE	
	The gap is between the expectation set (that Marlowe will always uphold the letter of the law) and what happens. He puts love first and gives refuge and an alibi to the murderer (colluding with Vivian in a subterfuge from the police).	Revelation	Mimetic Text	Subterfuge	Twist in expectation following realisation	Simple	This is a subterfuge and NOT a peripeteia, because it is not the truth. The actual peripeteia connected to the above anagnorisis/realisation comes later (row 142, below)
Scene Fades on Marlowe and Vivian in the car, and Marlowe's almost frustrated admission: he is in love with Vivian.	There is a time and location jump.	Privilege	Orientating Diegetic Text	Edit	Location jump from Rialito to Geiger's house. Time jump unspecified	Simple	
<b>SEQUENCE 14 - SHOWDOWN AT GEIGER'S HOUSE</b>							
The scene opens at Geiger's house where Marlowe calls Marris. Marlowe lies to Marris, telling him he is in Rialito, that he knows everything and has killed his best man, Kinino. They agree to meet at Geiger's house. Marlowe is already there, and prepares his ambush.	The gap is between the audience knowledge (that Marlowe is already in Geiger's house) and Marris' knowledge (he thinks Marlowe is 40 minutes away in Rialito).	Privilege	Mimetic Text	Misdirection or Misinterpretation	Marlowe's deception on the telephone	Simple	
Marlowe and Vivian prepare for Marris' arrival. They lock the doors, close the curtains and hide the car. Vivian tells him "You're taking an awful risk..."	The gap is in the question raised: Will the plan work? What will happen when Marris arrives?	Privilege	Mimetic Orientating Text	Character Plans	Character behaviours	Compound	
		Revelation	Mimetic Text	Suspense	Audience expectation of upcoming event	Simple	
Marlowe drops his bullets as he loads his gun. He admits he is scared. They hear Marris arrive. The heavies spread out all around the house. Marris comes in. Marlowe confronts him. Vivian appears. Marlowe tells Marris that Vivian kept her promise. Also that he does not believe Vivian killed Regan. It was Carmen, and Vivian is protecting her sister. Carmen was attracted to Regan, but Regan was attracted to Mrs Marris and turned down Carmen. Then Marris started blackmailing Vivian over Carmen.	The gap is in the question raised: who will win? Marris with his four heavies, or Marlowe, with the advantage of ambush?	Revelation	Mimetic Orientating Text	Event Question	Character positioning and story events	Compound	
	This sequence provides closure on many of the existing open gaps. Vivian did not murder Regan. Carmen murdered Regan. Marris was the blackmailer. The antagonists were fighting over the photos because they were worth money.	Revelation	Mimetic Text	Hermeneutic Question	Denoted information through dialogue	CLOSURE	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
We find out that Vivian is not a murderer. She is protecting the real murderer: her sister, Carmen.	The gap is between what the audience thinks they know and the twist to what now appears to be the final truth.	Revelation	Mimetic Text	Peripeteia	Twist in expectation following realisation	Simple	
Marlowe knows Marris has ordered his men to shoot as soon as Marlowe leaves. Marris tells him if there's any trouble his boys will be in. Marlowe shoots the statue. Then asks what his boys are thinking now? Then he shoots Marris in the arm. What are they thinking now? Eh? Marris heads for the door, but before he can shout to his men not to shoot he gets shot by his own men.	This sequence provides closure on existing open gaps. Marris was the head man behind all the blackmail. Yes, Marlowe will be able to find the criminal mastermind and bring him to justice.	Revelation	Mimetic Text	Key question	Character interaction and behaviours	CLOSURE	
	Surprisingly, Marlowe does not take Vivian to the police station. He will let Marris take the blame for Regan's murder and protect Vivian despite her breaking the law. He is now a lawbreaker as well as the man asserting justice.	Revelation	Mimetic Text	Peripeteia	Character interaction and behaviours	Simple	
Marlowe calls the police. Tells them that Marris killed Regan. (It was really Carmen) and now Vivian is home free. Vivian and Marlowe will do the right thing by General Sternwood and Carmen.	Marlowe has broken the law but has asserted justice on his own terms. His actions and their outcomes may be a lesson for audience members.	Revelation	Storification	Vicarious Learning	Audience interpretation of character actions and their outcomes	Complex	
	There is a gap between what Marlowe set out to do (solve a crime and do his job) and what he achieved over and above these aims: Marlowe found love.	Revelation	Storification	Surpassing Aim	Audience interpretation of protagonist aims and outcomes	Complex	
	There is a gap between the truth of what happened and Marlowe's lies to the police. Marlowe has changed from strictly applying the law to applying his judgement and personal ideology.	Privilege	Mimetic Text	Character Growth	Marlowe changes from strictly applying the law to breaking it	Complex	
There is a knowledge gap between the main character's life values and circumstances at the beginning and the positive change in life values that takes place, through the decisions they make and the experiences they have, which impact the outcome. For the main characters (Marlowe and Vivian), they journey from single, in danger and involved with gangsters to safe, clear of threat, and presumably coupled and relatively rich (through Stern's family money) into the future.	The gap between the main characters' life quality and values at the beginning of the story compared to their life quality and values that result from the events and their decisions in handling those events.	Revelation	Mimetic Text	Character Growth	Main characters' change from 'single' to 'a couple' as an outcome of their actions and decisions	Complex	
	The gap between what the characters knew of themselves and their life values at the beginning and what they know by the end as a result of the decisions made and the outcomes.						
The gangsters (specifically represented by the arc of Eddie Mars) journey from a position of power, riches and authority to under arrest or dead. A negative growth.	The gap between the main characters' life quality and values at the beginning of the story compared to their life quality and values that result from the events and their decisions in handling those events.	Revelation	Storification	Character Growth	Immoral characters' change from 'in power' to dead/in prison	Complex	Negative character growth.
Across the course of the telling, Vivian can be shown to have learned and changed. When she tried to help her sister by colluding with the criminal gang leader, Eddie Mars, her world became increasingly difficult for her to the extent that, by the time Marlowe uncovers all her activities, she is complicit in murder herself. Her world changes for the best when she allows Marlowe to decide the course.	A gap exists between what Vivian considered wise/appropriate behaviour at the outset of the story and what she considered wise and appropriate following her experiences through the decisions made during the story events.	Revelation	Storification	Character Growth	Cultural signifiers and authorial representation of outcomes resulting from character behaviours	Complex	
	The character actions and their outcomes can deliver a learning experience for audience members.	Privilege	Storification	Vicarious Learning	Audience left to ponder the characters' actions, decisions and the consequences. Could lead to learning and thinking about, for example, the link between the law and morality in society	Complex	

<b>SOME LIKE IT HOT - KNOWLEDGE GAP TOTALS</b>			
<b>KNOWLEDGE GAPS - CLASSIFICATION</b>			
Simple Gaps	222	Revelation Gaps	132
Compound Gaps	42	Privilege Gaps	157
Complex Gaps	28		
<b>KNOWLEDGE GAPS - CATEGORY</b>			
Orientating Diegetic Gaps	13	Gaps through Paratext	7
Mimetic Orientating Gaps	36	Gaps through Storification	13
Mimetic Text Gaps	227	Total Number of Gaps	296
<b>KNOWLEDGE GAPS - TYPE</b>			
<b>Orienting Diegetic Types</b>			
Promise	4	Conscious Narrator	3
Sound and Light	6	Ellipsis Gaps	8
<b>Mimetic Orienting Types</b>			
Key Questions	3	Character Plans	6
Event Question	21	Education	1
Backstory	3		
<b>Mimetic Text Types</b>			
Hermeneutic Question	11	Subplot	1
Misdirection/ Misinterpretation	6	Subterfuge	10
Suspense	1	Distraction	1
Comedy	162	Implication and Suggestion	0
Anagnorisis	5	Peripeteia	5
Action/Dialogue	11	Mise-en-scene	3
<b>Storification Types</b>			
Character Growth	6	Vicarious Learning	7
Metaphor or Allegory	1	Recognition	5
		Surpassing Aim	1

NOTE: Many of the knowledge gaps found overlap one another. An individual story event might be several types of gap all at once; for example, a comedy gap might also be a dialogue gap, an action gap, a subterfuge and a misdirection all at the same time. Knowledge gaps also cross classifications. For example, a knowledge gap through promise can be found that is an orientating diegetic gap, another promise which is mimetic orientating and another, mimetic text. Character growth is a storification, but when it is denoted in the narration, it can be mimetic text. Hence some of the totals do not appear to correlate across the taxonomic boundaries.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
 <h2 style="margin: 0;">Some Like it Hot (1959) Data Analysis</h2>							
<p style="margin: 0;">This data capture is an appendix to the main dissertation. For an explanation of the terms used, see the dissertation Chapter 4 - Taxonomy and Coding.</p>							
<p>As <i>Some Like it Hot</i> entered the public consciousness, it was presented primarily as a film starring Marilyn Monroe, Tony Curtis and Jack Lemmon.</p>	<p>All three were recognised stars whose previous work brought fore-knowledge of <i>Some Like it Hot</i> in terms of genre, tone and style, and set expectation for a potential audience member that the film would be sexy and humorous.</p>	Privilege	Paratext	Star Image	Previous knowledge of the stars' images and activities, both on and off screen	Simple	
	<p>Marilyn's character 'Sugar Cane' was a representation of a Monroe stereotype - the sexually radiant and yet naïve blonde girl. This character resonated strongly with audiences, having been established in previous films, thereby accurately foreshadowing <i>Some Like it Hot</i>'s genre, tone and style.</p>	Privilege	Paratext	Character Image	Knowledge of a star's character and what they represent	Simple	All these paratext category gaps are discussed in detail in the main case study text.
	<p>Monroe's alleged off-screen romance with Curtis brought the couple into the public eye. Their real-world interaction provided paratext towards the genre and style of <i>Some Like it Hot</i>.</p>	Privilege	Paratext	Star Image	Star behaviours in their real lives	N/A	
<p>Writer/director Billy Wilder is given a high profile in the foreshadowing media. He had a long history of popular and successful film productions. He was specifically known for his humour, and at the time of <i>Some Like it Hot</i>'s release, was known for <i>The Seven Year Itch</i>, a popular 1955 comedy starring Marilyn Monroe in a similar character role.</p>	<p>The nature of Wilder and his directorial style, his history and catalogue fore-shadowed the genre and style of the film and story.</p>	Privilege	Paratext	Star Image	Knowledge of a star name's history and previous work	Simple	
<p>The advertising and publicity material, as represented by the poster (featured in the case study), depict Monroe "and her bosom companions" (poster text), with Curtis and Lemmon dressed as women. High profile is also given to Billy Wilder. The poster features bright colours, humorous poses, uneven fonts and the title itself, <i>Some Like it Hot</i>.</p>	<p>The poster significations, imagery, bright colours and style (although the film itself is in black and white), along with the accompanying words, set the tone and genre for the film.</p>	Privilege	Paratext	Foreshadowing Media	The style, imagery and text content of the poster	Simple	The poster is featured and discussed in the introduction to the <i>Some Like it Hot</i> case study.
<p>Throughout the diegesis, including the intro and out-tro, the music, lighting and sound design play a significant part in asserting mood and expectation, and enforcing signification.</p>	<p>Sound and light deliver knowledge to the narration.</p>	Privilege	Orientating Diegetic Text	Sound and Light	Resonance of sound and light on comprehension and interpretation	Complex	As sound and light play an immeasurable and continuous part in all film events, this data capture lists one complex gap as a catch-all. I will list others when the sound or light has a specific, clear role to play in a knowledge gap dynamic.
<p>Experiencing a film narration delivers information on the story world, human behaviours, ideology, politics, culture and morality.</p>	<p>There is a gap between a spectator's knowledge and awareness in these terms at the beginning and at the end.</p>	Revelation	Mimetic Orientating Text	Education	Practical 'life information' delivered throughout the narration	Complex	There are innumerable and various forms of 'education' in any narration. This one complex entry is a catch-all to acknowledge the broad point. See the thesis text for a discussion.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As a prospective audience member of <i>Some Like it Hot</i> enters the theatre, external signifiers, such as the style and profile of the other audience members, the mood and genre of the introductory music, the initial images that accompany the credits and the font and nature of the credits ar signifiers and significations towards the story and its genre.	The nature of the 'non-textual' material delivers information regarding the style and nature of the textual material that is to follow.	Privilege	Paratext	Self-Conscious Narrator	Cultural signs	NA	
<b>ENTER DIEGESIS</b>							
As a receiver of <i>Some Like it Hot</i> enters the diegesis, introductory elements, such as the genre of the introductory music (sassy, big-band Jazz, also resonant with the film title), the star names in the credits, the font and nature of the credits, provide introductory signifiers to the story and its genre.	The significations of the 'non-textual' material foreshadows the style and nature of the textual material that is to follow.	Privilege	Paratext	Self-Conscious Narrator	Denoted introductory information	Simple	Note that all knowledge gaps are, as far as practicable, perceived from the audience's perspective. The gap is measured on the basis that the audience holds more or less knowledge than another participant in the story. See the main document for full explanation.
<b>SEQUENCE 1 - THE HEARSE AND THE POLICE</b>							
A hearse containing a coffin and six pallbearers drives slowly through the night city. A police siren is heard and a police van draws nearer. The pallbearers look at each other, then accelerate away. The police give chase, shooting at the hearse. The pallbearers pull out their concealed weapons and begin to return fire as they speed through the streets.	The police siren indicates the approach of the police car. The pallbearers' nervous response implies they have something to hide. The gap is in the question raised in the mind of the audience: Why are they nervous? Why are they running away? Who are they if not pallbearers? What are they hiding?	Revelation	Mimetic Orientating Text	Sound and Light	Sound (police siren)	Simple	
		Revelation	Mimetic Text	Event Question	Character reactions to story events	Compound	
	Will the police catch them or will they get away?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Story events	Compound	
The police spin out and lose the chase. In the hearse, the coffin has been holed by the gunfire. Liquid leaks incongruously from the holes. The pallbearers open the coffin. It is full of bottles of whisky. An intertitle board overlays the alcohol, providing time and location information: 'CHICAGO 1929'.	The gap is in the question raised: why is the coffin full of liquid?	Revelation	Mimetic Text	Hermeneutic Question	The incongruity of liquid in a coffin	Simple	
		Revelation	Mimetic Text	Mise-en-scene	The coffin withholds knowledge	Simple	
	The intertitle board provides the knowledge that this is illegal alcohol being transported by criminals, not a coffin transported by pallbearers.	Revelation	Orientating Diegetic Text	Self-Conscious Narrator	Intertitle board text	Simple	
The hearse swings in behind 'Mozarella's Funeral Parlor'. Mournful organ music plays over, The police arrive, too late to apprehend the hearse. The police chief gets the pass-phrases from 'Toothpick Charlie', a police informer, to get into the 'service'.	Will the passcodes work? Will the chief get inside safely? What will the chief find inside?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Character behaviours and interactions	Simple	
	Incongruity gap between the genuine loss associated with a funeral and the loss of their illegal cargo.	Revelation	Mimetic Text	Comedy	Music and sound design	Simple	
	There is a gap between the outside appearance (it's a funeral parlour) and the illegal drinking party happening behind the facade.	Revelation	Mimetic Text	Subterfuge	Cultural expectations surrounding a funeral	Compound	This would be a privilege classification, however, all participants know the truth except the audience.
The police chief enters the funeral parlour. He gives the pass-code he got from Toothpick Charlie and is shown through a secret door into the funeral parlour and into... a party in full swing! The chief says: "Well, if you gotta go, this is the		Revelation	Mimetic Text	Mise-en-scene	Incongruous switch from funeral to party	Simple	
	There is an incongruity gap between the expectation of a funeral parlour, and the scene behind the secret door.	Privilege	Orientating Diegetic Text	Sound and Light	The music switches from sombre lighting and funereal organ music to jazz dance	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
way to do it!"		Revelation	Mimetic Text	Comedy	Incongruity between words traditionally spoken in funeral and what is happening here	Simple	
The chief takes a seat and orders booze. The waiter informs him that they only serve 'coffee'. He orders a 'scotch' coffee... demi-tasse... with soda.	A gap between the surface level meanings of the interchange, and the subtextual understanding between them.	Revelation	Mimetic Text	Action and Dialogue	Difference between denoted meaning and interpreted meaning	Simple	
	There is a comedy gap in the incongruity between the funeral-themed conversation and the reality: the police chief is ordering illegal drink.	Revelation	Mimetic Text	Comedy	Incongruity of dual meaning in wording	Simple	
The mafia boss (SPATS COLUMBO) enters followed by his henchmen. He knocks into a drunk holding a china cup of 'coffee' which spills down his spats. The drunk is dragged off by the henchmen, slurring his demand for a fresh coffee.	Gap between the respectable, suited appearance of these 'gentlemen' and their underlying threat.	Privilege	Mimetic Orientating Text	Mise-en-scene	Clothes and behaviours	Simple	
	Gap between the expected behaviour of a lone man in the face of a mafia boss and his henchmen and the drunk's focus on the loss of his precious coffee.	Revelation	Mimetic Text	Comedy	Character reactions to story events	Simple	
The focus arrives on two musicians, Joe and Jerry (Tony Curtis and Jack Lemmon), playing the dance jazz. They play their instruments and smile as they watch the women dance. They have a bickering conversation in which the audience learns they owe a lot of money to a lot of people, Jerry has a toothache, and Joe proposes to bet their imminent pay packets on a greyhound.	Knowledge gap between what we knew about these characters before the conversation and what we know now.	Revelation	Mimetic Text	Backstory	Character interaction	Simple	
	Audience knowledge of the star status of Curtis and Lemmon can be brought to the story. These are the main characters and their actions and words are likely to be relevant.	Privilege	Storification	Recognition	Presence of recognisable stars in character	Complex	
	Incongruity gap between Jerry talking about spending money on his health and their debts and Joe who wants to gamble it all on a bet.	Revelation	Mimetic Text	Comedy	Incongruity	Simple	
	The focus on Joe and Jerry promises a future involvement of these two characters in the story.	Revelation	Mimetic Orientating Text	Promise	Focalisation on the two musicians	Simple	
As Joe tries to convince Jerry of the wiseness of the gamble, Jerry notices the Chief's badge under his jacket and stops Joe. They look at each other, and begin to calmly pack their instruments away. As the police raid ensues, they continue with their calm departure as bedlam reigns around them and they escape via slick practiced use of a fire escape.	Gap between the expectation of chaos and panic (as exemplified by the other party goers) and the calmness of Joe and Jerry, apparently experienced veterans of such a raid.	Revelation	Mimetic Text	Comedy	Incongruity of character behaviours	Simple	This same comedy dynamic is repeated three times in this sequence.
As the chief confronts and then arrests Spats Columbo, throughout all the bedlam the drunk is still trying to get another cup of coffee.	Gap between the expected behaviour of a drunk in a police raid during prohibition, and this drunk's ambition to secure another 'coffee'.	Revelation	Mimetic Text	Comedy	Incongruity of character behaviours	Simple	There is repetition of the comedy dynamic using the drunk's skewed priorities. Repetition can be a comic mechanism, and the knowledge gap criteria are there, so it is counted each time it features as a separate event.
Jerry complains that they will not get paid now, and even more creditors will be after them. Joe speculates on whether the bookie will let them bet their overcoats on the 'sure thing' greyhound. Jerry is absolutely against it. It's zero degrees. He cannot bet their coats!	The gap is in the question raised: Will they really bet their coats on this dog?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
The men lean into the snow and cutting cold as they head to their agent's office (without coats).	The previous gap is immediately closed with the answer. They lost their coats on the dog.	Revelation	Mimetic Text	Comedy	Sudden recognition that Joe did bet their coats. And lost	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As they go along the doors to the different music agents, there is no work. Until one secretary, Nelly, calls them in. She has recently been let down romantically by Joe. As Joe makes up a story about having to take Jerry to hospital with toothache, Nelly winks at her friend and tells Joe and Jerry that she thinks she has a job for them.	A gap between the offer of a job and the underlying confidence the women have that Nelly is about to get her own back on Joe.	Revelation	Mimetic Text	Misdirection or Misinterpretation	The difference in possible interpretations of Nelly's words	Simple	
	Joe's excuses for letting Nelly down contain a knowledge gap between his explanation and the truth.	Privilege	Mimetic Text	Action and Dialogue	The words say one thing, the body language and Jerry's clear non recollection of the events say another	Simple	
Joe and Jerry ask what the job is. Nelly tells them: three weeks in Florida, all paid. Joe and Jerry are excited by the prospect, but the women seem strangely pleased with themselves.	There is a gap between the literal meaning of the words and the attitude of Nelly. The implication is that there is more to this than she is letting on.	Privilege	Mimetic Text	Action and Dialogue	The words say one thing, the women's body language and expressions say another	Simple	
Inside the agent's office, as Joe and Jerry wait outside, the agent and the band leaders are desperately trying to source a sax and a bass for an all-female band.	There is a gap between what the audience knows (that it is a female band) and what Joe and Jerry think (that there is a perfect job waiting for them).	Privilege	Mimetic Text	Action and Dialogue	Audience recognition of differences in knowledge held	Compound	
The men rush in to the agent's office. They hold a conversation in which the agent knows the remit is for women and Joe and Jerry do not.	Gap between what the agent (and audience know) and what Joe and Jerry know.	Privilege	Mimetic Text	Comedy	Superiority and incongruity integral to the different conversations between different parties with different knowledge	Simple	This comedy dynamic is recycled several times through the conversations in this sequence.
Once the facts are all known, Jerry argues that they should dress as women and take the work. They could be Geraldine and Josephine. Joe is absolutely against the idea. They leave to take a \$12 job for one night 100 miles away, and Joe tricks Nelly out of her car to get there.	The gap is in the question: Will they take the job 100 miles away? Might they do the job as women?!	Revelation	Mimetic Text	Hermeneutic Question	Audience interpretation of story events	Simple	
	There is a gap between the romantic night Nelly is expecting with Joe and the reality: he was sweet-talking her out of her car for the night.	Revelation	Mimetic Text	Misdirection or Misinterpretation	Joe tricking Nelly	Simple	
Scene ends on Joe sweet-talking Nelly.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the garage to pick up Nelly's car. Time jump to later that day	Simple	
<b>SEQUENCE 2 - CHARLIE'S GARAGE</b>							
The new scene opens as the men arrive at Charlie's Garage (Toothpick Charlie, the stool pigeon) to pick up Nelly's car. A group of men sit around a table playing cards. They see Joe and Jerry - and their instrument cases - and leap nervously for their guns.	The question is raised: Will Joe and Jerry get the car? Will they get shot?	Revelation	Mimetic Orientating Text	Event Question	Character behaviours and interactions	Simple	
	There is a gap between the expected reaction to men carrying instrument cases and the one you might get in Chicago in 1929.	Privilege	Mimetic Text	Comedy	Cultural understanding of signifiers and incongruity of response	Simple	
Charlie realises Jo and Jerry and harmless. They go to get Nellie's car. The mechanic offers to fuel it. Jerry asks for 40 cents of fuel. As they are fuelling the car, another car skids into the garage. Spat's henchmen get out and force Charlie and his men up against the wall at gunpoint. As Joe and Jerry hide behind Nelly's car, Spat's men mow down Charlie's men with machine guns. Joe and Jerry are witnesses.	There is a gap in the question raised in the mind of the audience: Will Joe and Jerry get caught? Will they be killed?	Revelation	Mimetic Text	Event Question	Character behaviours and interactions	Compound	
	The focus on Spats and his men promise their relevance to the story. How will they figure in the lives of Joe and Jerry?	Revelation	Mimetic Orientating Text	Promise	Focalisation on Spats and his boys	Simple	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The fueling pump falls out of Nellie's car. Spats turns and notices Joe and Jerry. They have been caught. Spats knows they are witnesses, so orders his men to kill them.	These events widen the gap above. Yes, they have been caught. And are now about to be killed. The gap is in the Anagnorisis that they did not take evasive action early enough.	Revelation	Mimetic Text	Anagnorisis	Joe and Jerry's realisation that they are about to die	Simple	
Unseen by the mobsters, Charlie is not dead. He crawls to get to the phone, but knocks it onto the floor. The mobsters turn back to Charlie and Spats himself wipes him out with another blast of machine gun fire. Joe and Jerry take their chance and run for it. Spat's declares his ambition to find and kill Joe and Jerry.	The gap is between what was expected (Joe and Jerry killed) and what happened.	Revelation	Mimetic Text	Peripeteia	Twist in expectation that they were about to die	Simple	
	The gap is in the question raised in the mind of the audience. Will Spats find and kill Joe and Jerry?	Revelation	Mimetic Text	Key Question	Character behaviours and interactions	Complex	This is a story-wide key question spanning the widest arcs of the story.
As they run for it, Joe and Jerry realise they must get out of town or die. But how? They have no money. Joe makes a call. He puts on a girl's voice... and offers their services to the female band.	The gap is in the questions raised: Will they escape the mob? Will they do so by pretending to be women?	Revelation	Mimetic Text	Event Question	Character behaviours	Compound	
	The gap is between what they planned to do rather than be women (play obscure gigs out of town) and what they must do in order to escape (masquerade as women).	Revelation	Mimetic Text	Anagnorisis	Character behaviours	Simple	
	The gap is between the audience knowledge of the truth relative to the agent (who thinks they are women). Also the expectation of Joe's voice and manner on the telephone and his interpretation of the way a woman would conduct the conversation.	Privilege	Mimetic Text	Comedy	Incongruity between the men, their voices and actions	Simple	
Scene ends on a fade from Joe talking to the agent in a girl's voice into two pairs of lady's legs walking along a train platform in a distinctly uncomfortable gait.	There is a gap between Joe's stated rejection of any idea of pretending to be women and what he is doing now.	Privilege	Mimetic Text	Peripeteia	Audience knowledge of the change in their principles	Compound	
	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the railway station. Time jump unspecified	Simple	
<b>SEQUENCE 3 - JOE AND JERRY JOIN THE BAND AND THE TRAIN</b>							
Joe and Jerry are fully dressed as women joining the train. Joe seems suspiciously competent at being a woman. Jerry tries to copy his walk and pout, but is particularly uncomfortable with the high heels and with the 'draught'.	The gap is between the audience knowledge that they are men and the rest of the world thinking they are women.	Privilege	Mimetic Text	Subterfuge	Character behaviours and interactions	Complex	This is a privilege gap that remains open across the wide arc of the story for the entire time they are disguising their gender.
	There is a comedy gap in the incongruity of these men trying to get away with being women.	Privilege	Mimetic Text	Comedy	Incongruity of men behaving as women. Superiority of the audience awareness	Simple	This one comedy dynamic is recycled several times through the conversations in this sequence.
	The question is raised: Will they get away with pretending to be women? What will happen if they are found out?	Revelation	Mimetic Text	Key Question	Audience projection of likely future scene	Complex	This is a story-wide key question spanning the widest arcs of the story.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
In his discomfort masquerading as a woman, Jerry complains to Joe "I feel naked. I feel like everyone is staring at me."	There is a gap between the way he would feel dressed as a man and the way he feels dressed as a woman.	Privilege	Storification	Recognition	Audience understanding of the cultural differences between men and women	Simple	Although wrapped in humour, there are many moments in the story that highlight the gender imbalance that mitigates negatively towards women in everyday life.
Joe and Jerry see the female band members joining the train. Jerry stops and wants to abandon the plan. Their bickering is interrupted as Sugar Cane (Monroe) arrives. They stare in open-mouthed wonder at her as she passes them (accompanied by a sassy jazz score).	There is a gap between their attempts at 'being a woman' and Sugar Cane's extraordinary expertise.	Revelation	Mimetic Text	Comedy	The superiority of a woman at 'being a woman'	Simple	
	Audience knowledge of the star status of Monroe can be brought to the story. She is the main character. Her actions and words can be assumed to be of importance.	Privilege	Storification	Recognition	Presence of recognisable stars in the mise-en-scene	Complex	
	There is a gap between Sugar's knowledge of herself and the mens' knowledge, both in their admiration for her to walk in these clothes and shoes, and in her sexual radiance.	Privilege	Mimetic Orientating Text	Sound and Light	The accompanying jazz implies sexiness	Simple	
		Privilege	Mimetic Text	Action and Dialogue	Audience appreciation of the two mindsets	Simple	
As Joe and Jerry look at Sugar they marvel at her ability to be a woman, as well as staring lasciviously.	Incongruity gap between their attempts at being women and their very male stare and words.	revelation	Mimetic Text	Comedy	Incongruity of their pretence and their actuality	Simple	This comedy dynamic is recycled several times through the conversations in this sequence.
	The focus on Sugar carries the promise of her involvement in the lives of Joe and Jerry.	Revelation	Mimetic Orientating Text	Promise	Focalisation on Sugar	Simple	
Joe and Jerry introduce themselves to the band leader Sweet Sue, who appears suspicious, and the manager Mr. Beinstock. They are assigned bunks and Beinstock is impressed: "Looks like we gotta couple of real ladies." Sweet Sue agrees: "You better tell the other girls to watch their language."	There is a gap between the expectation (that they will be seen as men), and the outcome: that they are not only seen as female, but apparently women of high standing.	Revelation	Mimetic Text	Action and Dialogue	Character behaviours and interactions	Simple	
	Incongruity gap between their pretence at being women and the truth known by the audience.	Privilege	Mimetic Text	Comedy	Superiority of audience over characters	Simple	There are several gags which use this same comedy dynamic. I have not listed them all, but have counted them all.
Joe introduces himself as Josephine, and is surprised when Jerry calls himself 'Daphne'. Daphne trips as she climbs aboard, and Mr Beinstock playfully pats Jerry's bottom as s/he gets up, much to Jerry's chagrin.	There is a gap between what would be acceptable if Jerry was a man and what is apparently fine for Mr Beinstock thinking he is a woman. Also the incongruity of Jerry's sudden name change to 'Daphne'.	Privilege	Storification	Vicarious Learning	Cultural understanding of gender politics	Simple	
		Privilege	Mimetic Text	Comedy	Cultural understanding of gender politics	Simple	
<b>SEQUENCE 4 (continuous) - ON THE TRAIN</b>							
Joe and Jerry head for their berths. They are introduced to the other women, and Jerry is nervously chatty and overly anxious to be feminine. They are saved from embarrassment by Beinstock telling the women to lay off with the "rough talk". He informs them that: "They went to a conservatory..." Joe and Jerry bicker privately about the practical issues of being men disguised as women in this environment.	Several comedy moments created by the same gap whereby the audience knows these are men dressed as women, but the others on the train do not.	Privilege	Mimetic Text	Comedy	Incongruity of men being protected from these women's 'rough talk'	Simple	There are several gags which use this same comedy dynamic in this one event.
	There is a gap between the way they present themselves as 'classy' women musicians and their background as poor male musicians.	Privilege	Mimetic Text	Action and Dialogue	Inexplicable change in demeanour with the change of gender	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
During their bickering, Joe contrives to tear off one, then the other, of Jerry's 'chests'. They head for the gents - no, the Ladies - toilets to fix them up. Inside they barge in on Sugar Cane secretly extracting a hip flask from her suspender and sneaking a drink of alcohol.	The gap is in the question raised: will the men have even more problems being ladies when attending to practical matters in the ladies toilet.	Revelation	Mimetic Text	Comedy	Incongruity of men in the ladies' toilets	Simple	
Sugar begs them not to tell Sue they caught her drinking. She'll be kicked out of the band if she is caught again. Sugar gives them lots of information about her past and why she drinks.	There is a gap between Sugar's easy manner with these other ladies (as she perceives them) and our knowledge that they are not just men, but men who are viewing her sexually.	Privilege	Mimetic Text	Action and Dialogue	Character interactions and knowledge differences	Simple	
	There is a gap between what the audience knew of Sugar before the conversation and what they know after.	Revelation	Mimetic Orientating Text	Backstory	Dialogue	Simple	
	There is a gap in the question raised in the mind of they audience: Will Sugar get caught at some point and thrown out of the band?	Revelation	Mimetic Orientating Text	Event Question	Character behaviours and interactions	Compound	
After Sugar leaves the ladies toilet, the men argue. They are both attracted to Sugar. Joe stridently tells Jerry that there is to be no romance on this trip. The newspapers, the police, the risk of being returned to Chicago all mean that they have to keep disciplined. However, Jerry is fixated by the prospect of romance with Sugar. In the end, Joe gets so angry with Jerry, he tears off Jerry's breasts again.	Several comedy moments created by the same gap. The audience knows these are men dressed up, but the others on the train do not.	Revelation	Mimetic Text	Comedy	Character behaviours as men being women	Simple	
	The question is raised: Will one of them get romantically involved with Sugar? Which one?	Revelation	Mimetic Orientating Text	Key Question	Character behaviour and interaction	Simple	
Scene closes on Joe and Jerry staring irritated at each other.	There is a time and location jump.	Privilege	Orientating Diegetic Text	Edit	Location jump back into the carriage. Time jump to what must be later on the journey	Simple	
<b>SEQUENCE 5 - NIGHT ON THE TRAIN</b>							
The scene opens on the band rehearsing in the carriage. Sugar sings and dances, and Joe and Jerry look on lasciviously.	There is a gap between the expected behaviour of women amongst women, and the behaviour of these two as men dressed as women.	Privilege	Storification	Vicarious Learning	Gender and cultural signifiers	Simple	
Sugar's hip flask slips on the floor. Sue and Beinstock tell her that is it. The final straw! She is going to be sacked, until Jerry (Daphne) jumps in and claims it is her flask. She takes the blame and gets Sugar off the hook.	There is a gap between the expectation that Sugar would be part of the band throughout and the realisation she will now be thrown out.	Revelation	Mimetic Text	Anagnorisis	Audience understanding of story events	Compound	
	The question is implicit: how can Sugar not be thrown out of the band? In a twist, Daphne takes the blame.	Revelation	Mimetic Text	Peripeteia	Twist in expectation	Simple	
Apart from the alcohol, Sweet Sue makes it clear to Daphne and Josephine that she will not tolerate men during working hours. Daphne and Josephine object strongly to any idea they might entertain any men, calling them rough, hairy and only wanting one thing from a girl.	There is a gap between their distaste for men and the fact that they are the men they are swaring against.	Privilege	Mimetic Text	Comedy	Incongruity of men showing distaste and dislike of men	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Scene ends on a fade on Jerry and Sugar 'connecting' over his kindness towards her, followed by a close up of the train wheels as the train speeds towards Florida.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the berths carriage where the women sleep. Time jump to that night	Simple	
<b>SEQUENCE 6 - AND SO TO BED</b>							
As the women get ready for bed, Jerry is struggling to hide his excitement. Joe tells him: "remember, you're a girl." Sue tells Beinstock she thinks there is something funny about Josephine and Daphne. Beinstock assures her he'll keep an eye on them.	There is a gap in the question raised in the mind of the audience: Will Beinstock catch them out?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character aims	Compound	
Deep in the night, Sugar goes to Daphne and thanks her for helping earlier (accompanied by Sugar's theme on the muted jazz trumpet). Daphne struggles to remember he is a girl as Sugar climbs into bed with her to hide from Sweet Sue.	Several comedy moments created by the same gap. The audience knows Daphne is a man, and that, for example, her trembling and temperature are sex related rather than 'illness'. Sugar does not have this knowledge. She is relaxed and innocent, and open towards her new best pal.	Privilege	Mimetic Text	Comedy	Superiority gap in the audience knowing more than Sugar about her circumstance, and knowing more than she does about Daphne	Simple	This comedy dynamic is repeated several times through the conversations in this sequence.
	The muted jazz trumpet is established as symbolic of the sexy sassy presence of Sugar on screen.	Privilege	Orientating Diegetic Text	Recognition	Cultural understanding of musical tropes	Simple	
Jerry gets some alcohol and promises Sugar that this may turn into a 'surprise' party once they've had a couple of drinks in bed together. But other women get wind of the 'party' and start to join them in the bed (much to Jerry's chagrin). Once Josephine finds out, it's too late to stop it. Josephine goes with Sugar to get ice. They talk in the toilets. Sugar trustingly tells Josephine all about her weakness for sax players, but for her long term future, how she desires a rich man with a yacht and glasses. Joe logs this useful information.	There is a gap in the question raised: what will happen when Sue and Beinstock get awoken by the party?	Revelation	Mimetic Orientating Text	Event Question	Projected likely consequences of character behaviours and interactions	Compound	
	There is a comedy gap persistent throughout as Jerry tries to calm the party and get Sugar on her own again whilst the party just keeps on growing.	Privilege	Mimetic Text	Comedy	Superiority gap in audience knowledge of Jerry's failing agenda	Simple	There are several gags using this same comedy dynamic in this row and the next.
	There is a gap between what we knew about Sugar before and what we know now and how this will affect future character behaviours (specifically, Josephine's behaviours).	Privilege	Mimetic Orientating Text	Backstory	Character interaction	Compound	
Scene ends with the party coming literally to an abrupt halt as Daphne pulls the emergency cord. Fade on the wheels skidding to a halt.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to Florida. Time jump to their arrival at the hotel	Simple	
<b>SEQUENCE 7 - ARRIVAL AT THE FLORIDA HOTEL</b>							
Scene opens on the women arriving at a large, sunny Florida beach hotel. A line of rich elderly gentlemen look on their arrival with a smile.	The audience knows Sugar is looking for a rich elderly man in Florida. Perhaps the rich elderly men of Florida are also looking for poor young female musicians. Will Sugar find love here?	Privilege	Mimetic Orientating Text	Event Question	Character behaviours and interactions	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Daphne and Josephine fight over helping Sugar with her bags and instruments. Daphne apparently wins, so Josephine joins Sugar in piling her bags on to Daphne as well and walks into the hotel arm in arm with Sugar.	There is a gap between the expectation that an all-girl group would all carry their own bags, and this demonstration of incongruous chivalry. There is a superiority gap in Joe getting to walk unencumbered by luggage and with Sugar on his arm whilst Gerry carries ALL the bags, when it was Gerry who was won the right to be chivalrous, supposedly to impress Sugar.	Revelation	Mimetic Text	Comedy	Incongruity and superiority in character actions	Simple	
Daphne is bringing up the rear, so draws the attention of Osgood, one of the elderly gentlemen sitting on the hotel porch. As Daphne trips, Osgood rushes to help her. Daphne allows Osgood to assist her. Now he ends up carrying all the bags.	There is a gap between our knowledge that Daphne is a man, and Osgood, who is clearly attracted to her.	Privilege	Mimetic Text	Comedy	Incongruity and superiority in character dynamics	Simple	
In the lobby, Osgood makes a move on Daphne. In the lift he makes an improper advance. As the lift doors reopen, Daphne slaps him round the face and takes the stairs. Osgood is disappointed, but very much excited by the prospect of continuing his pursuit.	There is a gap between what a woman is expected to find acceptable in male behaviour and what a man must accept. Jerry has potentially learned a lesson (filled a knowledge gap).	Privilege	Storification	Vicarious Learning	Cultural understanding of gender politics	Simple	
The women are assigned their rooms. The bellhop propositions Josephine, who is insulted and surprised at the young man's gall. Jerry expresses his anger at the male presumption, indignantly shouting, "Dirty old man! I just got pinched in the elevator." Joe says: "Well. Now you know how the other half lives. The men don't care, just as long as you're wearing a skirt. It's like a red flag to a bull." Jerry: "Yeah, well, I'm fed up with being a flag. I want to be a bull again."	There is a comedy gap between how Jerry and Joe expect to be treated as men and how they are being treated as women.	Privilege	Mimetic Text	Comedy	Twist in cultural and gender politics, through dialogue and action	Simple	
Beinstock comes in. He announces that someone has stolen his luggage and his glasses.	The gap is between what the audience knows of the robbery and what the thief knows (the thief is Joe).	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of story events	Compound	
	The focus on this apparently irrelevant loss promises a future involvement in the lives of Joe and Jerry.	Privilege	Mimetic Orientating Text	Promise	Focalisation on the burglary event	Simple	
Jerry accuses Joe of trying to get romantic with Sugar. this is a hypocritical accusation given that Joe has been preventing Jerry's romantic advances towards Sugar throughout the train trip. Sugar comes in and invites them to go swimming in the sea. Josephine gracefully declines, but fails to get Daphne to do the same.	The gap in in the question re-asserted in the mind of the audience: Which one of them, Jerry or Joe, will end up getting a relationship with Sugar, if either?	Revelation	Mimetic Text	Action and Dialogue	Audience interpretation of story events	Complex	This event reasserts an existing key question.
	There is a gap between what the audience perceives (that bathing is not a clever pasttime for a man pretending to be a woman), and what Daphne perceives, which is simply an opportunity to get closer to sugar.	Privilege	Mimetic Text	Comedy	Audience interpretation of story events	Simple	
Once Josephine is left alone in the room, she pulls Beinstock's luggage out from under the bed. She removes her disguise, then dons some of Beinstocks casual	The gap is in the knowledge the audience can overlay on his actions: that Joe has just turned himself into the rich, yacht owning, glasses-wearing, helpless, gentle, sweet millionaire For whom Sugar declared her desire.	Privilege	Mimetic Text	Subterfuge	Audience interpretation of character actions	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Sailor clothes and his glasses.	There is a gap in the question raised in the mind of the audience: Will Sugar fall for Joe in his new guise?	Revelation	Mimetic Orientating Text	Event Question	Audience interpretation of story events	Compound	
Scene ends with Joe dressed in his new disguise, designed to impress Sugar.	There is a comedy gap between the real Joe and now his TWO alter egos.	Privilege	Mimetic Orientating Text	Comedy	Incongruity of his alter egos and superiority integral to disguise	Compound	
	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the beach. Time jump a short while later	Simple	
<b>SEQUENCE 8 - THE WOMEN ON THE BEACH</b>							
The scene opens on the women playing in the sea. Daphne wrestles playfully with Sugar, who complements her on her fitness, her muscle definition and her luckiness in having such a flat chest. Watching from the beach is Joe, now dressed as a bespectacled yacht-owning millionaire. Joe positions himself strategically on the beach.	The question is raised: will Joe or Jerry get close to Sugar through their beach strategies?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character aims and actions	Compound	
The women play ball and an errant throw brings Sugar near Joe. He trips her up, then apologises and begs her not to sue him for millions. She becomes intrigued. Joe drops into the conversation the problems he has with being renowned, his modestly-sized yacht, and how the stockmarket is performing. There are several humorous exchanges as they get to know each other.	There is a gap between what we know of this man and his plan and what Sugar knows.	Privilege	Mimetic Text	Character Plans	Joe's expressed intentions now made plain	Complex	
	There are several knowledge gaps through comedy on, for example, Sugar's lack of intelligence: Junior: "Do you play the stockmarket?" Sugar: "No. The ukelele." And Joe's façade: "I collect shells. That's why we named the company after them."	Revelation	Mimetic Text	Comedy	Sudden instances of superiority (audience's over Sugar)	Simple	Several instances of this same comedy dynamic occur throughout the sequence.
	Audience members may recognise that Joe is impersonating Cary Grant in his adopted disguise.	Privilege	Storification	Recognition	Cultural allusion	Simple	
Daphne comes skipping over to tell Sugar it is time to change for dinner. Sugar says she is coming as Joe hides his face. Daphne skips off, then stops, and returns. Daphne recognises Joe instantly and his plan. They have a barely disguised argument in front of Sugar beneath a surface conversation of introduction.	There is a gap, for example, between Joe's assertion that Daphne has recognised him for his fame and our knowledge that Daphne has recognised not only Joe under the disguise but the nature of his subterfuge.	Privilege	Mimetic Text	Action and Dialogue	Audience understanding of the two levels of the conversation	Compound	
	There is a gap between the surface content of the conversation and the underlying anger and intent.	Privilege	Mimetic Text	Comedy	Audience understanding of the two levels of the conversation	Simple	
Daphne insists to Sugar that they go rushing up to the room to tell Josephine immediately about Sugar meeting a millionaire, hoping to catch Joe in the act of his deceit. But Joe got there first, and is singing in the bath in his guise as Josephine. Daphne is particularly interested to know if Josephine thinks Junior will turn up at the concert this evening, as invited by Sugar.	As Daphne tries to share Sugar's excitement at the man she is met the audience knows that really she is trying to help Sugar to catch Joe out.	Privilege	Mimetic Text	Comedy	incongruity of the two levels of conversation and superiority over Sugar who does not know what the audience and other characters know	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As Sugar leaves, Jerry starts in angrily on Joe for the way he treats women, and for this, the lowest trick in a distinguished career. Joe rises from the bath, fully dressed in his Junior outfit and angry at having to jump in there because of Jerry's rush to bring Sugar back in. They begin to fight and it's getting tense when...	There is a gap between an appropriate way to behave towards the opposite sex, and the way Joe is behaving, and an ironic second gap in that it is Jerry is angrily moralistic towards Joe's behaviour whilst he too is in disguise and tricking Sugar.	Privilege	Mimetic Text	Subterfuge	Audience understanding of story events	Complex	The 'disguises' subterfuge is a deep and pervasive knowledge gap that characterises the majority of the story.
...the telephone rings. Joe answers as Josephine. It is Osgood, calling from his yacht to invite Daphne for supper after the concert. Josephine accepts on Daphne's behalf, but seems particularly interested in just how empty Osgood's yacht will be this evening.	There is a gap between the surface content of the conversation from Osgood's perspective, and the audience understanding of the plan brewing in Joe's mind to use Osgood's yacht to perpetuate the Junior myth.	Privilege	Mimetic Text	Character Plans	Audience understanding of character aims	Complex	
Joe tells Jerry of Osgood's invitation. Jerry is assertive and says he will not be going to Osgood's yacht with him. Joe says "of course you won't. I will." Joe plans to go with Sugar, and that requires Jerry, as Daphne, to keep Osgood busy on the shore. Jerry shows he is firmly against the plan with the words: "Not tonight Josephine."	There is a gap between the plan Joe has and the way it will pan out. Also between Jerry's refusal and what will happen.	Privilege	Mimetic Text	Character Plans	Audience understanding of character aims	Complex	
	There is a comedy gap between Jerry's refusal to be a part of it, and what happens next. Also other comedy gaps in the dialogue, as exemplified.	Revelation	Mimetic Text	Comedy	Incongruity of the tangled situation and multiple disguises	Simple	
Scene fades on the two men arguing.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the beach. Time jump a short while later	Simple	
<b>SEQUENCE 9 - CONCERT AT THE HOTEL</b>							
The scene opens on Sugar fronting the band and singing <i>I Wanna be Loved by You</i> (Stothart, Ruby, Kalmar, 1928). She looks around for Junior, but Joe is trapped as Josephine behind his saxophone on stage so cannot make an appearance as Junior.	The gap is in the question raised in the mind of the audience. Will Joe manage to somehow appear in the audience for Sugar?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Audience understanding of character situation	Simple	
As the band plays Joe notices Osgood waving from the back. He forces Daphne to wave back 'enthusiastically'. A large bunch of flowers is delivered from Osgood to Daphne, who is very unhappy with the evening in prospect.	The gap is in the question raised in the mind of the audience: will Daphne go on a date with Osgood for his friend's plan?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character situation	Compound	
	There is a comedy gap between Osgood's knowledge, Jerry's lack of desire to be with him and Joe's coercion that will make Jerry show up and put on a front.	Privilege	Mimetic Text	Comedy	Incongruity of the male/female disguises. Superiority of audience knowledge over Osgood and of the discovery he has ahead of him	Compound	
Sugar finishes her song and comes to Josephine, worried that Junior has not shown up. Josephine gives her Daphne's flowers with a note Joe has written as Junior inviting Sugar to meet him at the pier to join him on his yacht for supper. Sugar is swept off her feet, and leaves to get ready. followed swiftly by Josephine.	There is a gap between what the audience knows of the situation and what Sugar knows. Joe's deceitful plan is working out.	Privilege	Mimetic Text	Misdirection or Misinterpretation	Audience understanding of Sugar's misdirection	Compound	
Joe rushes back into the hotel room and does a quick change of identity, from Josephine to Junior. However, he forgets to remove his earrings. He then leaves by the window, climbs down the outside of the hotel, and heads for the pier on a bicycle.	There is a gap in the question raised, will Joe's plan work?	Revelation	Mimetic Text	Hermeneutic Question	Audience interpretation of story events	Compound	
	There is a comedy gap between Sugar's expectation of Josephine's behaviour as the lady she has come to know and Josephine's actual behaviour: rushing up the stairs, transforming into Junior via Joe, and clambering down the outside wall of the hotel.	Privilege	Mimetic Text	Comedy	Incongruity of different consecutive behaviours from Joe as the web tangles	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
<b>SEQUENCE 10 - A ROMANTIC EVENING</b>							
As Joe rushes to beat Sugar to the pier, he passes Osgood chatting up Daphne. She claims the yacht will make her seasick, so they agree to go dancing.	There is a gap between the truth of Daphne's gender and words that the audience knows and Osgood does not know.	Privilege	Mimetic Text	Subterfuge	Audience understanding of character situation	Compound	
	There is a gap in the question is raised: how far will Daphne go to keep up the pretence?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character aims	Compound	
Junior makes it to the pier just in time to welcome Sugar to his launch. He removes his earrings just in time. But he cannot drive the boat, so they reverse the whole way to the yacht.	There are several comedy gaps in the subterfuge and dialogue.	Revelation	Mimetic Text	Comedy	Incongruity of driving backwards. Superiority in Joe's knowledge over Sugar's	Simple	
<b>SEQUENCE 11 - ON THE BOAT AND AT THE DANCE</b>							
At the yacht, Sugar is impressed and amazed. Unfortunately, so is Joe, who has no idea where to take her. Eventually they find the right room.	Knowledge gap between what we know about Junior and the yacht and what Sugar knows.	Privilege	Mimetic Text	Comedy	Incongruity of Junior not knowing his way around his own yacht	Simple	
Joe as Junior spins Sugar a line about having a condition that means that sexual contact with a girl leaves him cold. He kisses her and then backs away as if to prove it. He tells her a story of how a girl took her glasses off to kiss him when he was a student, and fell off a cliff. he is been dead to love ever since. By the end of his story, Sugar is begging him to let her 'have a crack at it'. He reluctantly agrees. Sugar turns down the lights, puts on some music, plies him with alcohol and gets to work...	Knowledge gaps in both subterfuge and comedy as Joe tells his sad story and weaves his deceitful web. He tricks <u>her</u> into seducing <u>him</u> .	Privilege	Mimetic Text	Subterfuge	Audience understanding of character deception	Compound	
		Privilege	Mimetic Text	Comedy	Incongruity of his excuse versus his ambition. Superior audience knowledge compared to Sugar	Simple	
As Junior and Sugar become sexually acquainted on the yacht, Daphne and Osgood dance to the Cuban band. Osgood complains to Daphne: "You're leading again." Junior tells Sugar he is getting a funny sensation in his toes. He thinks she should keep trying.	Knowledge gap in the recognition of the Tango as a metaphor for the sex going on on the boat.	Privilege	Storification	Metaphor or Allegory	Cultural recognition through metaphor	Simple	
	Knowledge gap between the relationship Sugar and Osgood think they are cultivating, and the truth they have yet to learn.	Privilege	Mimetic Text	Misdirection or Misinterpretation	Relationships built on deception	Compound	
	Comedy gaps in the metaphor and in the recognition that Daphne keeps taking the lead because she is really a man.	Privilege	Mimetic Text	Comedy	Incongruity in the cut from the serious smouldering sexiness on the boat to Daphne and Osgood dancing the tango. Also superiority in the differences in knowledge held	Simple	
As the sun rises, Junior reverses the launch back to the shore. He and Sugar pass Osgood happily making his way back to his ship. Junior kisses Sugar goodbye at the hotel entrance, then climbs up the side of the hotel towards his room.	The gap is in the knowledge that the audience has but Sugar does not. That Joe's plan to seduce her worked.	Privilege	Mimetic Text	Character Plans	The audience understanding that the plan succeeded	CLOSURE	
	There is a superiority gap in the neat way the launch is waiting for Osgood, just as it should be. He has no idea that Junior and Sugar have been using his boats.	Privilege	Mimetic Text	Comedy	Superiority of knowledge over Osgood	Simple	
<b>SEQUENCE 12 - JOE AND JERRY COMPARE THEIR EVENINGS</b>							
As Joe climbs in through the window, he finds Jerry singing Cuban songs and playing marraccas. Jerry announced his news: 'I'm engaged.' Joe: Congratulations! Who's the lucky girl? Jerry: I am.	There is a comedy gap in the incongruity between Jerry's attitude to going out with Osgood beforehand and how he is acting now.	Revelation	Mimetic Text	Comedy	The incongruity of Jerry's attitude as a man being dined and danced as a woman	Simple	The same comedy dynamic is used multiple times in this sequence.



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Joe remonstrates with Jerry: how can he marry Osgood? Jerry sees his point: Osgood is old, but Jerry does not mind. Joe perseveres: There is another problem. What will you do on your honeymoon? Jerry says they have discussed it. He is thinking Niagara Falls. Joe carries on: there is another problem... Jerry knows he is right. Osgood's mother must approve, but Jerry feels confident... because he does not smoke.	Several comedy gaps in the incongruity between the aim of Joe's questions (the sexual mismatch) and Jerry's answers (the practicalities of engagement).	Privilege	Mimetic Text	Comedy	Audience recognition of cultural incongruity	Simple	The same comedy dynamic is used multiple times in this sequence.
	There is a gap in the question raised: Has Jerry changed his mind about being a woman? Is Jerry really going to go through with this?	Revelation	Mimetic Orientating Text	Event Question	Change in attitude to his formerly disliked role	Compound	
Daphne also reveals that Osgood gave him a beautiful diamond bracelet. Now Joe is interested. Let's not be hasty here in throwing it back at him...	There is a gap between the expected response, represented by Jerry, that the gift should be returned and Joe's alternative thinking.	Privilege	Mimetic Orientating Text	Character Plans	Audience recognition of Joe's character and motivation	Complex	
	There is a gap between Jerry's feelings about the bracelet (they should give it back) and Joe's realisation that this could financially help save them.	Privilege	Mimetic Text	Anagnorisis	Audience understanding of character motivation	Complex	
They are interrupted by the arrival of Sugar. Joe, still dressed as Junior, jumps into bed to hide his clothes. Sugar is in love with the gentlemanly and troubled Junior and is hoping for a proposal when they meet again this coming night.	There is a gap between what the audience knows of Junior and what Sugar knows.	Privilege	Mimetic Text	Subterfuge	Audience understanding of character behaviours	ONGOING	
	Several dialogue interactions occur with dual meaning depending whether the recipient is 'in the know' about Junior (everyone) or not (just Sugar). Much of the comedy comes from the cynical snipes from Daphne, who certainly knows what is going on and disapproves strongly.	Privilege	Mimetic Text	Comedy	Audience understanding of incongruity/superiority in the action and words	Simple	
Sugar feels bad that she and Daphne now have millionaire 'beaus', and Josephine does not. Right on cue, the Bellhop turns up for the midnight rendezvous he is been proposing. Scene fades on Josephine hiding under the covers...	There is a superiority gap in the timing of the Bellhop's arrival. The audience have been privy to the previous conversation and suddenly here he is: a beau for Josephine, too.	Revelation	Mimetic Text	Comedy	Superiority of audience knowledge	Simple	
	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the hotel lobby. Time jump unspecified, but now it's daytime	Simple	
<b>SEQUENCE 13 - SPATS AND HIS MEN ARRIVE FOR THEIR MEETING</b>							
The music turns threatening as a pair of Spats are seen to walk into the hotel reception for a meeting of 'Friends of Italian Opera'. Detective Mulligan is also there, and threatens Spats with arrest. The outcome depends on who is first to find the two musician witnesses.	The gap is in the question raised: Will Spats or the police get to Joe and Jerry first?	Revelation	Mimetic Orientating Text	Event Question	Audience interpretation of story events	Compound	
	There is knowledge in the change in music and lights, from cheerful and happy for their romantic success, to dark and portentous upon the arrival of the dangerous Spats.	Privilege	Orientating Diegetic Text	Sound and Light	Audience interpretation of sound and light signifiers	Simple	The music also changes in many other repeated refrains. For example, when Joe is dressing as Junior, there is a Sailor's Hornpipe motif. When Sugar is with Junior, sweeping strings indicate romance.
Josephine and Daphne come down in the lift. They see Spats and his mob and run back to the lift. Before the lift can depart Spats and his henchmen join them. They are trapped in the lift with their enemies. The henchmen engage them in conversation - they are sure they've seen these women before. Joe and Jerry just about get away with it. But the henchmen know their room number and promise to be in touch...	The gap is in the question raised: will Spats or one of his men realise who they are?	Revelation	Mimetic Text	Hermeneutic Question	Audience understanding of character relationships and story events	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Joe and Jerry rush to their room and start packing and planning their escape. At least they have the diamond bracelet to finance an escape. As they pack they stumble across items that remind them of the time they've had. A gift from Osgood for Daphne. Junior's hat that helped Joe get close to Sugar. Both feel sad to leave their new loves.	The gap is in the question raised: will they really both run off without seeing their loves? Can they ignore their hearts?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character relationships and story events	Compound	
Joe is sad. Jerry does not understand. Joe does not usually have a problem taking advantage of women and letting them down mercilessly. Joe picks up the phone and calls Sugar. He pretends to be Junior calling from the yacht and tells her it is all over. He tells her there are some flowers delivered and kicks them across the hall to her room. Inside them Sugar finds the diamond bracelet Osgood gave Daphne.	The gap is in the question raised: Is Joe reformed? Can he not be callous towards Sugar?	Revelation	Mimetic Text	Character Growth	Audience understanding of the apparent change in Joe	Complex	
	There is a comedy gap as Joe, dressed as Josephine, suddenly changes his voice to be Junior on the telephone.	Privilege	Mimetic Text	Comedy	Incongruity of disguises. Superiority of knowledge over Sugar's	Compound	
	There is a gap between the expectation that Joe was going to use the bracelet to make money to save them and his actions now as he unexpectedly gives it to Sugar.	Revelation	Mimetic Text	Peripeteia	Twist in expectation	Complex	
Sugar comes in looking for alcohol to mourn the loss of "the only nice guy I ever met in my life. The only man who ever gave me anything." She leaves with the booze. Joe and Jerry are packed. They head out the window to escape unseen.	The gap is in the knowledge difference. The audience knows that Joe tricked her. She thinks she found her one and only genuine gentleman.	Privilege	Mimetic Text	Subterfuge	Audience understanding of story events	Compound	
	There is a comedy gap between Daphne's assertion that Sugar should throw the bracelet right back in his face as a symbolic gesture against how mean he is been, and Jerry's anger that Joe's given it to her. This way he would get it back.	Privilege	Mimetic Text	Comedy	Incongruity of the two interpretations of the words. Superiority of audience knowledge over Sugar's	Simple	
<b>SEQUENCE 14 - SHOWDOWN WITH SPATS</b>							
In a room downstairs, Spats and his men are discussing how they can 'retire' the mafia super-boss (Bonaparte). Bonaparte is angry at the death of Toothpick Charlie and Spats feels under threat. As they talk, two women are seen sliding down the hotel wall towards the ground outside. The mafia see the instruments and recognise them as the ladies they met in the lift. Then they see the bullet holes in the double-bass and realise that these are the witnesses to the death of Toothpick Charlie. They rush out to get to the ground floor before them.	The gap is in the question raised: will Bonaparte get his revenge on Spats, or will Spats wipe him out and take over as mafia boss?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character motivation	Compound	
	The gap is in the question raised: will Joe and Jerry escape or will the mafia wipe them out too?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character motivation	Compound	
As soon as the mobsters have left the room, Joe and Jerry climb back up and into their hotel room. They decide to get out of the ladies clothes. They see an elderly man in a bathchair being pushed into a lift by the bellhop. By the time the lift reaches the ground floor, out come Joe and Jerry... dressed as an elderly man in a bathchair being pushed by the bellhop.	The gap is in the question raised: will this new disguise get them out of the situation?	Revelation	Mimetic Text	Hermeneutic Question	Audience understanding of character behaviours	Simple	
	There is a comedy gap in the incongruity of yet another set of disguises.	Privilege	Mimetic Text	Comedy	Incongruity of disguises. Superiority of knowledge over Spat's and his men	Simple	
As they move across the lobby towards the exit, Spats and his men are surveying the lobby, looking for Daphne and Josephine. They spot that the Bellhop pushing the bathchair is wearing high heels. A chase takes place, ending in Joe and Jerry	There is a gap between what the audience knows (that Joe and Jerry are under the tables) and everyone else in the room.	Privilege	Mimetic Text	Subterfuge	Audience understanding of character situation	Compound	


Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
hiding under the dining table just as Spats and the entire conference of mobsters take their seats for dinner. Nobody knows they are there, but they are stuck.	The question is raised: what will happen when they are discovered? How will they get out of this situation?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of likely future scenario	Compound	
Bonaparte enters the banquet and makes a speech praising himself. He proposes a minute's silence for the "Chicago members who can't be with us on account of being rubbed out." They all stand and honour the dead, except Spats and his men. Bonaparte orders them to stand... and they reluctantly obey.	There is a tension through the mutually exclusive aims: for Spats to get rid of Bonaparte and for Bonaparte to get rid of Spats. How long can it remain calm? What will happen?	Revelation	Mimetic Text	Suspense	Audience projection of likely future scenario	Compound	
Meanwhile, in the kitchen, a giant cake has been prepared for the banquet. They load a gunman into it, with instructions to leap out and do his job on the second verse of 'For He's a Jolly Good Fellow.'	The question is raised: who is the target for the gunman?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Audience projection of likely future scenario	Compound	
Bonaparte gives a speech talking about who might replace him when he retires. He suggests maybe it will be Spats. He has had a birthday cake made in his honour. Spats is baffled. His birthday is not for months. Bonaparte leads the singing on a chorus of 'For He's a Jolly Good Fellow'.	There are several comedy gaps in the subterfuge and dialogue.	Revelation	Mimetic Text	Comedy	Incongruity of the complements Bonaparte gives Spats and the anger in his face as he does it	Simple	
	There is a gap between the audience understanding of the cake and song, and Spats' understanding.	Privilege	Mimetic Text	Misdirection or Misinterpretation	Audience understanding relative to the character's	Simple	
The gunman bursts out of the cake and shoots Spats and his henchmen with a machine gun. Joe and Jerry decide to make a dash for it, pursued by Bonaparte's men. Joe and Jerry run up the stairs, then the lift comes down and they are fully dressed once more as Daphne and Josephine. They overhear the henchmen say they have the railway, airport and motorways covered. There's no way out for Joe and Jerry.	The question is raised: will Joe and Jerry get away?	Revelation	Mimetic Orientating Text	Event Question	Audience understanding of character motivations and story events	Compound	
	There is a comedy gap in the suddenness with which they become the women again.	Revelation	Mimetic Text	Comedy	Incongruity of a basically impossible costume change	Simple	
Spats and his henchmen are all killed.	There is a gap between the expectation of a powerful man like Spats continuing with power and authority, and indeed extend it to take over from Bonaparte, and his outcome: death. Spats' actions have led to a negative growth arc.	Revelation	Mimetic Text	Character Growth	Audience understanding of Spats' change in fortunes	Complex	This is a negative character growth.
	The actions and decisions of Spats and his men could be seen as offering lessons to a spectator regarding how to lead a fulfilling life.	Privilege	Storification	Vicarious Learning	Audience association of story events to their own lives	Complex	
Joe tells Jerry to call Osgood and ask him to elope with her. They can escape by yacht.	The gap is in the question raised: Will the plan work?	Revelation	Mimetic Orientating Text	Character Plans	Audience understanding of the plan	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As Jerry makes the call, Joe hears singing. It's Sugar and the band. He is drawn to her. He watches from the side as she performs 'I'm Thru With Love' (Livingston, Malneck, Kahn, 1931) with meaningful sincerity.	There is a gap between the audience knowledge that Joe is watching Sugar and Sugar's knowledge.	Privilege	Mimetic Text	Subterfuge	Relative knowledge	Simple	
	There is knowledge delivered in the sincerity with which Sugar performs this particular song.	Privilege	Mimetic Text	Sound and Light	Cultural signifiers through the song, and Sugar's evident emotion	Simple	
Joe has been distracted by Sugar and is not thinking about the threat of the mobsters. Joe appears to have forgotten about escape and is becoming endangered as a result. He listens to Sugar's emotional performance and no longer wants to run away. He wants to go to her.	There is a gap perceived by the audience between what Joe should be prioritising as a large danger to his life (the mobsters) and what he is focusing on (Sugar).	Privilege	Mimetic Text	Subplot	Audience understanding of the implications of Joe's priorities	Compound	
	The audience recognises a gap between the high priority Joe should be giving to escaping guns and death and what he is doing: staring at a girl.	Privilege	Mimetic Text	Distraction	Audience understanding of story events	Simple	
	There is a gap between what Joe perceived to be his priorities up to this moment and what he feels now.	Revelation	Mimetic Text	Anagnorisis	Audience understanding that Joe has experienced an insight into his feelings and possibly skewed values	Complex	
As Sugar finishes the song, Josephine moves to her, lifts her chin and kisses her. As the kiss ends, Sugar opens her eyes and is amazed to find it is another woman. Sweet Sue screams for Beinstock.	There is a gap between the audience knowledge that this is not only Joe, but is also Josephine (neither of whom Sugar would have expected to be kissing) and Sugar's knowledge of whom it is.	Privilege	Mimetic Text	Action and Dialogue	Audience understanding of character situation	Simple	
	There is a comedy gap in the incongruity for Sugar in finding herself kissing another woman and Sue's regular cry for help from Beinstock.	Privilege	Mimetic Text	Comedy	Audience understanding of the incongruity of the situation	Simple	
The henchmen spot Josephine on stage. Josephine tells Sugar not to cry, saying 'No guy is worth it.' Then he runs for it. Picks up Jerry and they head for the pier, where Osgood is waiting with his launch. Just in time, Sugar arrives too, and jumps aboard.	There is a gap between the audience knowledge of who they all are, and Osgood, who still has no idea about Daphne, and has never met Sugar or Josephine. The question is raised: What will happen when he finds out?	Privilege	Mimetic Text	Misdirection or Misinterpretation	Audience understanding of relative character positions	Simple	
		Revelation	Mimetic Orientating Text	Event Question	Audience projection of likely future scene	Compound	
Joe tears of his wig and tells Sugar to go back. He admits to who he is - a liar and a phoney - and how bad he will be for her if she proceeds with the romance. She will not listen, and kisses him.	The story-wide gaps are closed asking 'Will Jerry or Joe find love with Sugar?' and 'Will Sugar find love at all?'	Revelation	Mimetic Text	Peripeteia	Twist in expectation: Sugar loves him for who he is, not for whom he pretended to be	Complex	
Daphne begins her awkward explanation to Osgood. She says she cannot wear his mother's wedding gown because 'they aren't built the same way'. Osgood	The question is raised in the mind of the audience: What will Osgood think?!	Revelation	Mimetic Text	Hermeneutic Question	Knowledge difference between audience and Osgood	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
does not care. Nor does he care that Daphne is not a natural blonde, smokes, has been living with a saxophone player for three years and cannot have children. Ultimately, Daphne tears off her wig, abandons the high voice and declares: "I'm a man!" "Well," smiles Osgood. "Nobody's perfect."	Comedy gaps in Daphne's declarations and particularly in Osgood's reactions.	Revelation	Mimetic Text	Comedy	Superiority in audience knowledge over Osgood's. Then incongruity in Osgood's final reaction	Simple	
STORY WIDE KNOWLEDGE GAPS							
Jerry and Joe set out to escape the mob and survive the attempt to wipe them out for what they witness. They end up gaining love and maturity in their attitude towards gender.	A knowledge gap occurs when a protagonist has demonstrated clear desires aimed for as an outcome from the story. However, by the end of the story, the protagonists have gained something different — and possibly finer — than that which they set out for.	Revelation	Storification	Surpassing Aim	Evident change in a character's values and priorities	Complex	
Jerry and Joe begin the story in life-threatening difficulties, with no money and no love. They end the story free from threat, solvent and in love.	There is a gap between the early expectation that things did not appear to be likely to end well and the outcomes that result from their actions and decisions.	Privilege	Mimetic Text	Character Growth	Actions of characters and the outcomes that result	Complex	
Through his story experiences, Joe could be interpreted as having gained a respect for women he previously did not have. He begins by using women to gain money, a car, sex, accommodation. By the end of the story, he is open and honest with Sugar and she declares her warmth towards him despite his honesty. He learns (and the story teaches) that openness and honesty are better approaches to relationships. This is consolidated by Jerry who lambasts Joe for his approach to women throughout the body of the story.	There is a gap between Joe's approach to women at the beginning of the story and his approach at the end. The latter approach is apparently supported by story events causing Joe to live like a woman and understand how difficult life can be as a woman in a 'man's world'.	Privilege	Storification	Vicarious Learning	Joe's actions and their consequences have caused him to change and spectators may understand the lessons he learned	Complex	
		Revelation	Mimetic Text	Character Growth	Change in Joe's attitude as a result of story experiences	Complex	
Jerry begins the story absolutely against the idea of adopting a female guise and living as a woman. By the end of the story, he is apparently very comfortable in his womanhood, and, as Daphne, is engaged to be married to another man.	There is a gap between Jerry's early prejudice against his feminine side and by the end his readiness to embrace it.	Revelation	Mimetic Text	Character Growth	Audience perceived change in Jerry's attitude as a result of story experiences	Complex	
	There is a gap between the expectation set by gender politics at the time of the film's release and the messages of the film, which could be perceived as suggesting that people are not simply binary 'man' or 'woman', that differences are fine and good, and people should be respected whatever those differences.	Privilege	Storification	Vicarious Learning	Audience interpretation of Jerry's actions and their consequences	Complex	
Sugar declares her intention to grow out of her love for cheap, slovenly saxophone players and find herself a nerdy millionaire. In the end she finds herself back in love with yet another saxophone player.	There is a gap between her stated intention and her outcomes. Despite the lessons of her past, Sugar chooses to follow her heart rather than her head.	Privilege	Mimetic Text	Character Growth	Sugar's actions and decisions lead to outcomes and self-knowledge	Complex	
	There is a gap between what her head says is sensible behaviour and the contrasting decisions driven by her heart	Privilege	Storification	Vicarious Learning	Audience thoughts may be influenced by the characters' actions and decisions and the outcomes that resulted	Complex	

<b>BACK TO THE FUTURE - KNOWLEDGE GAP TOTALS</b>			
<b>KNOWLEDGE GAPS - CLASSIFICATION</b>			
Simple Gaps	184	Revelation Gaps	185
Compound Gaps	63	Privilege Gaps	101
Complex Gaps	61		
<b>KNOWLEDGE GAPS - CATEGORY</b>			
Orientating Diegetic Gaps	39	Gaps through Paratext	6
Mimetic Orientating Gaps	48	Gaps through Storification	34
Mimetic Text Gaps	188	Total Number of Gaps	315
<b>KNOWLEDGE GAPS - TYPE</b>			
<b>Orienting Diegetic Types</b>			
Promise	12	Conscious Narrator	2
Sound and Light	3	Ellipsis Gaps	27
<b>Mimetic Orienting Types</b>			
Key Questions	16	Character Plans	6
Event Question	25	Education	2
Backstory	5		
<b>Mimetic Text Types</b>			
Hermeneutic Question	46	Subplot	3
Misdirection, Misinterpretation	5	Subterfuge	8
Suspense	12	Distraction	2
Comedy	20	Implication and Suggestion	12
Anagnorisis	25	Peripeteia	25
Action and Dialogue	4	Mise-en-scene	2
<b>Storification Types</b>			
Character Growth	16	Vicarious Learning	12
Metaphor or Allegory	0	Recognition	20
		Surpassing Aim	1

NOTE: Many of the knowledge gaps found overlap one another. An individual story event might be several types of gap all at once; for example, a comedy gap might also be a dialogue gap, an action gap, a subterfuge and a misdirection all at the same time. Knowledge gaps also cross classifications. For example, a knowledge gap through promise can be found that is an orientating diegetic gap, another promise which is mimetic orientating and another, mimetic text. Character growth is a storification, but when it is denoted in the narration, it can be mimetic text. Hence some of the totals do not appear to correlate across the taxonomic boundaries.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
 <h2 style="margin: 0;">Back to the Future (1985) Data Analysis</h2> <p style="margin: 0;">This data capture is an appendix to the main dissertation. For an explanation of the terms used, see the dissertation Chapter 4 - Taxonomy and Coding.</p>							
As <i>Back to the Future</i> entered the public consciousness, it was presented primarily as a film starring Michael J. Fox and produced by Stephen Spielberg. Both Michael J. Fox and co-star Christopher Lloyd were stars of popular television comedy series at the time ( <i>Family Ties</i> and <i>Taxi</i> , respectively).	Together, these stars' involvement implies that the story will be humorous, family friendly, action adventure.	Privilege	Paratext	Star Image	Previous knowledge of the stars	Simple	The star image(s) connect via existing media channels to target audience.
	Knowledge is delivered to a potential audience member in terms of what the film is about, what genre it is, whether a spectator will like it, through the signification of the stars and their image.	Privilege	Paratext	Character Image	Knowledge of the stars and images	Simple	
There are poster significations, imagery, colours and style, the intriguingly counter-intuitive title, along with the accompanying 'logline': <i>"He was never in time for his classes He wasn't in time for his dinner Then one day, he wasn't in his time at all".</i>	Together, these stars, with consolidation of their names, deliver knowledge implying youthful humour, time travel and science-fiction adventure.	Privilege	Paratext	Foreshadowing Media	Style of marketing and publicity	NA	The poster is featured in the introduction to the <i>Back to the Future</i> case study.
As a prospective audience member of <i>Back to the Future</i> enters the theatre, external signifiers, such as the style and nature of the other audience members, the mood and genre of the introductory music, the initial images that accompany the credits and the font and nature of the credits are signifiers and significations towards the story and its genre.	The nature of the 'non-textual' material delivers information regarding the style and nature of the textual material that is to follow.	Privilege	Paratext	Self-Conscious Narrator	Cultural signs	NA	
Throughout the diegesis, including the intro and out-tro, the music, lighting and sound design play a significant part in asserting mood and expectation, and enforcing signification.	Sound and light deliver knowledge to the narration.	Privilege	Orientating Diegetic Text	Sound and Light	Resonance of sound and light on human comprehension and interpretation	Complex	As sound play an immeasurable and continuous part in all film events, one complex gap is listed here. Others will be listed when the sound and light has a specific, clear role to play in a knowledge gap dynamic.
Experiencing a film narration delivers information on the story world, human behaviours, ideology, politics and culture.	There is a gap between a spectator's knowledge and awareness in these terms at the beginning and at the end.	Revelation	Mimetic Orientating Text	Education	Practical 'life information' delivered throughout the narration	Complex	There are innumerable and various forms of 'education' in any narration. This one complex entry is a catch-all to acknowledge the broad point. See the thesis text for a discussion.
<b>ENTER DIEGESIS</b>							
<b>SEQUENCE 1 - INTRODUCE MARTY MCFLY AND HIS NORMAL DAY TO DAY LIFE</b>							
There is the Intro and credits sequence within the diegesis.	Knowledge is delivered via the music, lighting, imagery, title, the nature of the fonts of the credits, the setting, mood and content of the mise-en-scene. The introductory elements highlight the names of Spielberg, Michael J Fox and Christopher Lloyd, implying family appropriate action adventure and comedy.	Revelation	Paratext	Self-Conscious Narrator	Intro sequence significations	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The intro and credits sequence also show clocks and odd mechanical inventions, functioning on time, but with no supervision, in an unoccupied, messy house.	The knowledge is delivered by orientating the audience to the themes of the story (technology, time and inventions) and the personality of the owner of the house.	Privilege	Orientating Diegetic Text	Promise	Audience recognition of cultural signifiers	Simple	These diegetic elements smoothly overlap with the paratext.
The television news reports stolen plutonium.	The focus on this news item provides the audience with the knowledge that the stolen plutonium is likely to be relevant to the story.	Privilege	Orientating Diegetic Text	Promise	Expectation that content included in the mise-en-scene is generally relevant	Simple	
A young man arrives at the house. He is puzzled by the evident lack of 'Doc' and his dog 'Einstein'.	Questions are raised in the mind of the audience as to why the Doc is not home when expected. Why has he been neglecting his home and machines? Where is he? Who is he? What kind of 'Doc' is he? What has he been doing?	Revelation	Mimetic Text	Event Question	Marty's reaction to what he finds in the house	Compound	
There is a focalisation on the stolen plutonium under the table.	The owner of the house, Doc, is in possession of the stolen plutonium featured on the news report. The audience knows this, but the authorities do not.	Privilege	Mimetic Text	Implication and Suggestion	Difference between audience knowledge and the news reporter	Compound	
	Why is Doc Brown in possession of stolen plutonium?	Revelation	Mimetic Text	Event Question	Cultural norms regarding why a person might have stolen plutonium	Compound	
Marty plugs in a guitar and turns up a vast range of amplification. The moment he plays, it all explodes, blowing him across the room.	There is a knowledge gap between expectation (a huge guitar sound) and reality (a damaging explosion).	Revelation	Mimetic Text	Comedy	Expectation of an amplified guitar. Reality of faulty inventions	Simple	
The first full view of Marty, in Aviator sunglasses with a guitar. We have also seen that he is young, wears Nike and has a skateboard.	This is the star, Michael J. Fox. The audience is aware, so Marty is likely to be important to the story.	Privilege	Storification	Recognition	Character through cultural signs	Simple	
The telephone rings. It is Doc urgently asking Marty to help him with a "major breakthrough" and to meet him later at the Twin Pines Mall.	There is a gap between audience understanding that something significant is taking place and what that something is. What has Doc been doing? What is the breakthrough?	Revelation	Mimetic Text	Action and Dialogue	Marty's questions, responses and frustration on the telephone. Doc's urgency and secrecy	Simple	
All the clocks chime 8.00am., Doc is very pleased as they are all precisely twenty five minutes slow. Marty realises he is late for school.	The clocks and their being slow raises the questions (and opens the gaps): why are all the clocks exactly in time but slow? What sort of experiment has the Doc done which involves his dozens of clocks becoming twenty-five minutes slow?	Revelation	Mimetic Text	Hermeneutic Question	Evidence from the clocks compared to Marty's conversation	Simple	These questions are never addressed or resolved.
Marty is late for school. He rides his skateboard through the town to school, hitching a ride on the backs of cars.	Knowledge delivered that Marty can skateboard and has initiative provides the foundation for future 'recognition' when this ability can be used to solve a problem.	Privilege	Orientating Diegetic Text	Promise	Character behaviours and interactions	Simple	
There is a montage of Marty's journey on his skateboard through Hill Valley main square, riding the backs of various cars, eventually arriving at school.	Delivering knowledge of the many faces of the square, its shops, people and events in 1985 will be significant in future scenes. The skateboard and the town square will also be important to future scenes, so the foundations are laid for future 'recognition'.	Privilege	Orientating Diegetic Text	Promise	Cultural contents of the mise-en-scene	Simple	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The pop song, 'The Power of Love' by Huey Lewis and the News, plays behind the montage.	The accompanying music and band ('The Power of Love', by Huey Lewis and the News) implies family and teenage positivity. It also lays the foundations for 'recognition' when Marty performs the same song in the mimesis.	Privilege	Storification	Recognition	Cultural resonance of the musical style, genre and the band	Simple	The rock song and band orient the film to the youth market. Specific bands and songs also orient towards heterosexual romance.
The sequence ends and the music fades as Marty arrives at school.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	New location: Marty's school. New time: the assumed time taken for Marty to make his journey has been jumped	Simple	
<b>SEQUENCE 2 - MARTY AND JENNIFER</b>							
The new scene begins as Marty meets Jennifer at the school entrance. He puts his arm around her.	There is a gap between our knowledge of Marty and the role of this new character in his life. In what way is she significant?	Revelation	Mimetic Orientating Text	Promise	Characters' interactions	Simple	
Jennifer takes Marty a different way in, warning that 'Strickland' is after him.	There is a knowledge gap between what the audience knows so far and the significance of 'Strickland'. Will they get caught by this person they are actively avoiding?	Revelation	Mimetic Text	Hermeneutic Question	Character dialogue and behaviour	Simple	
They walk straight into Strickland. He tells Marty he is a failure like his dad before him. That his family members have always been failures. Marty retorts that "history is going to change".	Marty asserts that history is going to change. He and his family will amount to something. Will Marty change history, or will Strickland be proved right?	Revelation	Mimetic Orientating Text	Key Question	Character interaction and inherent conflict	Complex	This is a story wide inciting incident and key question. There is a reassertion of time and time travel themes.
The scene ends on Marty and Strickland nose-to-nose in conflict.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Cut to new location: the school hall, and the new time: after school (dialogue mentions the band auditions are after school)	Simple	
<b>NEW SCENE</b>							
The scene opens on auditions for Battle of the Bands in the school hall. Marty plays competently, but the judges reject him.	There is a gap between what Marty intends to happen and the possible outcome. As Marty plays, the question is raised: will he and his band pass the audition?	Revelation	Mimetic Text	Hermeneutic Question	Cultural understanding of judged and competitive band auditions	Simple	
The judge rejecting Marty's band for being "too darn loud" is played by Huey Lewis. Marty's band is playing Huey Lewis's song.	The audience may recognise that Huey Lewis (a purveyor of "darn loud" music) is playing the part of a judge who is disapproving of his own song.	Privilege	Storification	Recognition	Cultural knowledge of the star playing the part	Simple	
The scene ends on Marty's disappointed face as he takes the rejection.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Cut to new location: the town square, and new time: the time taken for Jennifer and Marty to get there	Simple	
<b>NEW SCENE</b>							

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The scene opens in the town square, the audience sees Mayor Goldie Wilson's campaign vehicle and hear his campaign messages.	The knowledge of the new character, Goldie Wilson and his campaign to be mayor raises the question: what is his significance to the story?	Privilege	Orientating Diegetic Text	Promise	Events, characters and objects in the mise-en-scene carry an expectation of relevance	Simple	
Marty tells Jennifer he does not think he will ever get anywhere in music or ever get to play in front of an audience.	A knowledge gap is opened as the questions are raised: will Marty ever get to play in front of people? Will he give up music?	Revelation	Mimetic Orientating Text	Key Question	Character behaviour and dialogue	Complex	
In conversation with Jennifer, Marty is negative about his prospects and talent and has low self belief, compounded by the audition rejection.	There is a gap between the expectation (that he would pass the audition) and the negative outcome.	Revelation	Storification	Character Growth	Marty's rejection from the Battle of the Bands has knocked his confidence	Simple	
Marty spots a new Toyota 4x4. He covets it. He promises Jennifer that one day he will own one.	The Toyota pickup is set up as a symbol of success. Also, it is a symbol of sexual conquest: they are going to the lake to 'park'. The audience is given to understand that Marty will have succeeded in his own terms if he ever gets to own one. Will he get to own one? How could that happen?	Revelation	Mimetic Text	Key Question	Marty's dialogue	Complex	This is a component of the character growth arc above. Symbolically, getting the Toyota will show Marty has achieved personal fulfillment through this arc.
Marty and Jennifer discuss their plans for a romantic visit to the lake. Marty has told his parents he is going "camping with the guys" as his mother is unhappy with what she evidently considers to be loose moral behaviour.	A knowledge gap is opened through raising the questions: will they get to go to the lake? Will Marty's mother find out what he is up to? Will she ever approve of Jennifer?	Revelation	Mimetic Orientating Text	Event Question	The conflict between Marty's stated aims and the rules of his mother	Compound	
A volunteer collecting money to "save the clocktower" interrupts them. She explains how the clocktower got struck by lightning thirty years ago.	The volunteer provides the knowledge required for later audience recognition of the situation in 1955 through the information she provides as well as the physical flyer.	Revelation	Mimetic Orientating Text	Backstory	All characters and events in the mise-en-scene are relevant	Simple	The knowledge gap is only set up at this point. It becomes clear when the story revisits the clocktower in the week the lightning strike took place and the significance of the lightning becomes apparent.
Jennifer writes her number and the words "I love you" on the back of the flyer they are given by the volunteer.	They aspire to a serious relationship. Will their romance blossom and succeed?	Revelation	Mimetic Orientating Text	Key Question	Character behaviour and interaction	Complex	This is a the key question for Marty's romantic subplot. The gap is closed and the question is resolved by the end.
The sequence ends on the short reprise of the skateboard journey montage, accompanied again by Huey Luis and the News playing 'The Power of Love', as Marty skateboards home.	A literal gap is opened as the story makes a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Jump to a new location (Marty's house) and a new time (evening falls). Fade music as montage ends	Simple	
<b>SEQUENCE 3 - MARTY AND HIS FAMILY</b>							
The new scene opens on Marty getting home to find the car wrecked. Marty is clearly upset by this.	Gaps are opened through the questions raised: how did the car get wrecked? Why is it upsetting for Marty?	Revelation	Mimetic Orientating Text	Event Question	Props (damaged car) and character reaction	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Inside the house, two characters are arguing over the damaged car.	Who are these characters? What is their significance to Marty?	Privilege	Orientating Diegetic Text	Promise	Audience expectation that all characters and events in the mise-en-scene are relevant	Simple	
Marty's father, George McFly, is discussing the damage with his work supervisor, Biff. Biff has borrowed the car and crashed it, but is blaming George for the accident and bullying him.	Will George stand up for himself or allow the bully to dominate him?	Revelation	Mimetic Orientating Text	Key Question	Character behaviours and interactions in conflict	Complex	This is a story wide inciting incident and key question, which is addressed and resolved by the end.
	George McFly knows what's right, but lacks the courage to assert himself, so the bully gets his way.	Revelation	Storification	Vicarious Learning	The audience may learn from the outcome of the character behaviours	Complex	
	George does not stand up for himself. Biff is dominant.	Privilege	Mimetic Text	Character Growth	Character interaction and dynamics	Complex	This is about George's negative growth arc.
Marty expresses his disappointment at his father's weakness. His father apologises, but feels helpless.	There is a gap between the strong father Marty would evidently like, and the father he has got. Will Marty ever get the father he wants?	Privilege	Mimetic Text	Key Question	Character interactions and dynamics.	Complex	
The scene ends on George apologising for his weakness.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	New location: dining room. New time: later that evening	Simple	
<b>NEW SCENE</b>							
The scene opens with the family round the dinner table watching TV. Mum, Lorraine, has baked a cake for Uncle Jailbird Joey.	The TV show foreshadows the same show in 1955 to enable audience recognition when it happens again later. Cake for Uncle Jailbird Joey also foreshadows 1955 scenes for audience recognition when it happens again later.	Privilege	Mimetic Text	Backstory	Audience expectation that all characters and information are relevant	Simple	
Lorraine has baked a cake for Uncle Jailbird Joey.	The gap is in the form of the question: why is Uncle Joey in prison? What did he do?	Revelation	Mimetic Orientating Text	Hermeneutic Question	Props (cake), character interactions and dialogue	Simple	This event sets up that the family has low standards. the whole family is of higher quality by the end of the story. Uncle Joey never really figures as a character. We never find out what his crimes were.
Round the dinner table, the family watch TV at the table, eat fast food and agree that Marty is better off not playing at the dance. The mum drinks vodka and the dad eats cereal for dinner. The daughter cannot get a boyfriend and finds having an uncle in jail to be a "major embarrassment", and the son works in a burger joint.	This is the starting point of a character growth arc, establishing that the family has low standards. The family members are low on confidence and avoidant of responsibility. The children show signs that they are embarrassed by the lack of these qualities. The gap is in the question: will the family improve its standards, as Marty promised Strickland they will?	Revelation	Mimetic Orientating Text	Key Question	Character behaviours and interactions	Complex	See the main document for the contextual use of terms like 'quality', 'life values' and 'standards'.
Lorraine tells her children off for cursing and shows her disdain for Jennifer calling and "chasing" Marty. She never did it when she was young, and she disapproves now.	This is all backstory establishing one 'end' of the gap between her self-portrayal at this 'setup' phase and the truth which emerges in 1955, when Lorraine is enthusiastically chasing and parking with boys, drinking and smoking. There is another gap between these two manifestations, and how she shows a third set of personal values by the end of the story.	Privilege	Mimetic Orientating Text	Backstory	Dialogue and expression	Simple	Lorraine is an unliberated woman in a patriarchal society in both 1985 and 1955. However, she grows from this starting point, arguably through her own actions such as in the way she fights Biff and plays a role in his downfall.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Lorraine tells the family how she met George. Her father hit George with the car, and she felt so sorry for him, falling for him through nursing him back to health. What Doc Brown later calls the "Florence Nightingale Effect".	Lorraine's story gives us backstory and foreshadows events (the thunderstorm, the first kiss and the Dance) that the audience will 'recognise' when they happen in 1955. There is also a knowledge gap between how these events go in Lorraine's version, and how they go differently in mimesis later in the narrative.	Privilege	Mimetic Orientating Text	Backstory	Character, dialogue and behaviour	Complex	This is a privilege gap because although these events happen earlier chronologically, they feature later in the story. Gaps are all opened according to the audience perspective, so once the audience is watching 1955 scenes the characters there will not know this material, but the audience will.
Lorraine explains how she knew, at that first kiss, that they would spend the rest of their lives together. The look and attitude tell us what she thinks about that now.	There is a gap between the romance in the story and the expression on her face as she downs more vodka.	Revelation	Mimetic Text	Action and Dialogue	Difference between words and expression	Simple	
Dave kisses George goodbye and remarks on his greased hair. "Whoa! Time to change that oil!".	You change the oil on a car, not on a hairstyle.	Revelation	Mimetic Text	Comedy	Incongruity in dialogue	Simple	
The scene ends on George's simpering laugh at the television sitcom, with the family looking on rather sadly.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Jump to new location (Marty's bedroom) at twenty-eight minutes past midnight (as signified by his bedside clock)	Simple	
<b>SEQUENCE 4 - MARTY AND DOC TEST THE TIME MACHINE</b>							
The scene opens as Marty skateboards up to the Twin Pines Mall. A large clock reads 1.16am, and a sign declares the name: 'Twin Pines Mall'.	This location is reused in 1955 and then again later in a re-imagined 1985. The audience has privileged information in each case which provides the foundation for 'recognition' and a baseline against which information can be related, when this location returns.	Privilege	Orientating Diegetic Text	Promise	Props, location and mise-en-scene	Compound	
There is a large lorry in a deserted car park. As Marty arrives, the back opens slowly.	The gap is in the questions raised: what is Doc planning which requires a secretive, nighttime meeting and a large lorry? What is in the lorry?	Revelation	Mimetic Text	Mise-en-scene	Marty's perspective on what he finds when he follows Doc's request	Simple	This is an example where an object (the lorry) is withholding information.
A DeLorean reverses from the lorry in a cloud of dry ice, accompanied by portentous music.	The gap is in the question raised: what is the purpose of this car? It must be special.	Revelation	Mimetic Text	Implication and Suggestion	The car, lighting, music and the dry ice	Compound	
Doc emerges from the DeLorean, banging his head and looking confused.	The audience recognises that this is 'Doc'. It is also the star, Christopher Lloyd, so his character and actions are assumed to be relevant and important to the story.	Privilege	Mimetic Orientating Text	Promise	Star and main character entrance	Simple	
Doc reveals to Marty that this experiment is the big one. The one he has been waiting for my entire life. The DeLorean is a time machine. It has been Doc's lifetime ambition to travel through time, and this is his first go at realising that ambition.	The gap is in the question raised: will Doc fulfill his ambition?	Revelation	Mimetic Orientating Text	Key Question	Doc's ambition expressed in actions and words	Complex	A story-wide key question is addressed and closed at resolution.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Doc runs his "temporal experiment" on the dog whilst Marty films it. Doc remote controls the DeLorean. It jumps one minute into the future.	The gap is in the question raised: will Einstein survive the experiment?	Revelation	Mimetic Text	Hermeneutic Question	Story events	Simple	
Doc remote controls the DeLorean. It jumps one minute into the future. In that minute, Doc explains the time travel rules.	Doc fills a knowledge gap, educating Marty (and the audience) to the "rules of time travel" and the sci-fi story world regarding the time machine, time panel settings, flux capacitor, 1.21 Gigawatts, plutonium theft, Libyan terrorists and fuel for the time machine.	Privilege	Mimetic Orientating Text	Education	Character dialogue and interaction	Simple	Delivering new information, whether fact or fiction, always delivers knowledge and can, therefore, fill a knowledge gap.
		Privilege	Mimetic Orientating Text	Backstory	Character dialogue	Simple	Backstory is the incidents and relationships set up in the past (Libyans and the plutonium theft).
The car reaches 88 miles per hour. There are neon flashes, a crashing sound and a crescendo of music around a single theme. Time travel takes place for Einstein in the DeLorean.	The audience is given the knowledge that time travel can take place if the controls are set and the time machine reaches 88 miles per hour.	Privilege	Mimetic Text	Implication and Suggestion	Action, music, lights and editing	Compound	Time travel is signified by bright lights, associated music and the car disappearing.
	The sound, light and music indicate time travel has taken place.	Privilege	Orientating Diegetic Text	Sound and Light	Interaction of mise-en-scene elements	Simple	
Doc is surprised by some of the events surrounding the returned time machine and its time travel. It appears he is not entirely in control of this dangerous experimentation.	There is a gap between what Doc knows and expects and what he is experiencing. This implies to the audience that some things are possibly not going to go as planned.	Privilege	Mimetic Text	Implication and Suggestion	Character reactions and behaviour	Simple	
Libyan terrorists arrive in a van shooting at Doc. Doc and Marty run for it.	The gap is in the question raised: will Doc and Marty be killed?	Revelation	Mimetic Text	Event Question	Character actions and dynamics	compound	
Doc and Marty take evasive action.	There is a gap between the expectation set (Marty is helping to conduct a scientific experiment) and what they are now required to do (run for their lives). Will they get away?	Revelation	Mimetic Text	Anagnorisis	Action, dialogue and props	Simple	This is a realisation (anagnorisis), not a recognition, because it is directly linked to the peripeteia (below): the twist in the answer to the question.
Doc prepares to undertake time travel himself in the time machine. However, he does not time travel. Unexpected events cause Marty to accidentally go back in time in his place.	There is gap between the planned and expected events of the sequence and the actual events.	Revelation	Mimetic Text	Peripeteia	Twist in expectation	Simple	
Doc gets trapped by the terrorists, and shot.	The gap is in the question raised: is Doc dead? Can Marty do anything about it?	Revelation	Mimetic Orientating Text	Key Question	Doc being shot by the terrorists	Complex	This is a sub-plot and subterfuge key question we will find out at the end.
Marty decides to use the DeLorean's superior speed to escape the Libyans in their campervan.	The gap is between Marty's intention (to escape the terrorists by seeing if they can do 90 miles per hour) and the audience recognition that if Marty goes to 88 miles per hour, he will time travel to the date set on the control panel.	Privilege	Mimetic Text	Implication and Suggestion	Earlier delivered knowledge that time travel will occur at 88 miles per hour	Simple	
Marty hits 88 miles per hour. The lights flash, the theme plays and the car disappears.	Lights, sound and music indicate time travel.	Privilege	Orientating Diegetic Text	Sound and Light	The conditions for time travel, demonstrated earlier, now happening	Simple	
	The question is raised: has time travel taken place?	Revelation	Mimetic Text	Implication and Suggestion		Simple	The suggestion of the lights and a disappearing car is that time travel has taken place.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marty finds himself driving across a field.	The time and location has suddenly changed. There is a gap between where and when Marty was and where and when he is now.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location change from the car park to a field. A time jump is assumed as the location has changed	Simple	The inverse is true: the location is the same, but looks different. The time has changed significantly, but has appeared to be continuous (and for Marty, it is).
Marty runs over a scarecrow. He crashes into a barn.	What has happened? Where is Marty?	Revelation	Mimetic Text	Event Question	Action	Compound	
	The gap is between what Marty was attempting to do (escape using speed) and what the audience recognises has happened. He has gone back in time.	Privilege	Mimetic Text	Recognition	Stated conditions for time travel being fulfilled	Compound	
The Peabody family emerge from the farmhouse. They are terrified, thinking he is an alien in a spacecraft. The son's sci-fi comic depicts an alien and a spacecraft that are remarkably similar to the scene before them. Their worst fears are confirmed.	The gap is between the knowledge held by the audience (it is a DeLorean and it is Marty from 1985 in a radiation suit) compared to the knowledge held by the Peabody family (they think he is an alien arriving on earth in his spaceship).	Privilege	Mimetic Text	Misdirection or Misinterpretation	Character reactions and interactions	Compound	
	There is a gap between the audience knowledge of the situation and the impression given by the comic.	Privilege	Mimetic Text	Mise-en-scene	Information on the comic cover	Simple	This is another example where a prop holds knowledge (the 1950s sci-fi magazine).
	A gap is opened by the question raised: how will the Peabody family react to the alien invasion?	Revelation	Mimetic Text	Hermeneutic Question	Character reactions	Simple	
Peabody goes back to the house, emerges with a shotgun and shoots at Marty. Marty retreats back into the barn, jumps back into the car and drives off.	Will Marty get shot? Will he get away?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviours and interactions. Props and sound (shotgun)	Simple	
As Marty skids from the farm, he runs down a pine tree on the gate.	The gap is between the insignificance of this, and how it becomes relevant later (it is how the Twin Pines Mall originally got its name and later why it is called Lone Pine Mall when Marty gets back to 1985).	Revelation	Mimetic Text	Promise	Audience expectation that events are relevant	Simple	
Time jumps from when Marty leaves the farm to driving in the early morning sunrise, a number of minutes later.	The time and location has changed, jumping events that are not critical to understanding the story.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location change to the open road. Time has passed because the previous scene was dark (night) and now it the sun is rising	Simple	
<b>NEW SCENE</b>							
Marty talks to himself, telling himself it must all be a dream, but then he sees something and skids erratically to a halt.	A knowledge gap is raised by the question: what has Marty seen which causes his erratic driving?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour	Simple	
Marty gets out of the car to survey a gateway to 'Lyon Estates', which is a street of houses under construction in what is otherwise fields. This can be recognised as the street he will live in in 1985, established as a location earlier in the narration.	There is a gap between what is there in front of him and what he and the audience know this means.	Privilege	Storification	Recognition	Character reaction, mise-en-scene and props	Simple	
Marty has evidently travelled through time. He cannot believe it. Marty jumps back in the car, but it fails to start. It is out of plutonium.	Will he ever get back to 1985? How will he get back home to 1985 without plutonium?	Revelation	Mimetic Orientating Text	Key Question	Character actions and props (plutonium gauge indicates 'empty')	Complex	This is a story-wide key question.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marty hides the DeLorean and walks off towards Hill Valley 1955.	What will happen next?	Revelation	Mimetic Text	Suspense	Props (signpost saying 'Hill Valley two miles')	Compound	
The scene ends on Marty walking towards Hill Valley.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location change as indicated by the 'Welcome to Hill Valley' sign. He must have walked the two miles, so time change to accommodate that	Simple	
<b>SEQUENCE 5 - MARTY'S ARRIVAL IN HILL VALLEY AND THE SEARCH FOR DOC BEGINS</b>							
Marty walks around Hill Valley staring in awe at all the old cars, shops, sounds, fashion, culture and people.	Marty is a time-traveller from the future. The audience knows this, but nobody else does.	Privilege	Mimetic Text	Subterfuge	Understanding of story events	Complex	This is a persistent knowledge gap that pervades all the 1955 scenes.
The clock chimes, surprising Marty. The clock tower foreshadowed earlier is working.	The gap is between the mise-en-scene for 1985 compared to the same location in 1955. The audience may recognise that this clocktower is going to be struck by lightning. Nobody in 1955 knows this. This focus, given twice now, tends to suggest this is going to be significant to the story and provides the foundation for audience 'recognition' when it happens later.	Privilege	Storification	Recognition	Mise-en-scene, sound and pops (bell, clocktower)	Compound	This is further consolidation of the theme of time and clocks.
Marty watches a mayoral election vehicle go past, inviting the residents of Hill Valley, 1955, to vote to "re-elect Mayor Red Thomas".	There is a knowledge gap between what the audience (and Marty) knows as he saw this event with a different candidate in 1985, and what the people of 1955 Hill Valley know. The focus, given twice now, is recognised by the audience.	Privilege	Storification	Recognition	Sound, props and repetition of event	Simple	This 'recognition' pays off earlier 'promise' when the 1985 residents were invited to "vote for Goldie Wilson".
Marty notices Lou's Diner across the square. It has a sign indicating a telephone within.	The gap is present through the question raised: why is Marty interested in the Diner?	Revelation	Mimetic Text	Hermeneutic Question	Character actions and mise-en-scene	Simple	
Marty goes into Lou's cafe. He finds Doc Brown's details in the phone book. Doc does not answer, so he takes the page from the phone book as it has his address. He asks Lou where the address is, implying that he is going to go to Doc's home.	Can Marty find Doc Brown? Will Doc be able to get him back to 1985?	Revelation	Mimetic Orientating Text	Event Question	Character actions, dialogue, interactions and props (phone book and torn page)	Compound	
Marty tries to order various things from Lou, none of which he understands in 1955 language (including a Tab and a Pepsi Free).	A gap between what Lou understands from these words and what Marty (and the audience) understands.	Privilege	Mimetic Text	Comedy	Character dialogue and interactions	Simple	
		Privilege	Storification	Recognition	Audience recognition of cultural signifiers from 1985	Simple	
Biff enters the café, calling Marty's surname. Marty realises that this is the young Biff and that the teenager next to him is his own future father.	The gap is between what Biff and George know and what Marty knows. Through Marty's time-traveller eyes, Marty (and the audience) knows who George and Biff are, and what they become over the next thirty years.	Privilege	Mimetic Text	Recognition	Character actions and reactions	Compound	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Biff bullies George, reprising his bullying activities already witnessed in 1985.	There is a gap between what the audience knows (that this has happened before) and what the characters know.	Privilege	Storification	Recognition	Character behaviour	Complex	
	The audience recognises that George did not stand up for himself in 1955, and he will be bullied for a lifetime (as proven in 1985). The gap lies between the audience's knowledge and George's.	Privilege	Storification	Recognition	Audience interpretation of character interactions	Complex	
George's actions might mean Biff get's thrown out of school. Biff asks George: "now, you wouldn't want that to happen, would ya?". There is a hesitation before George decides the truth might not be the best idea, and he replies: "why no, Biff. Of course I wouldn't want that to happen".	There is a gap between the literal meaning of George's words and the understanding taken by the audience. George would be delighted for Biff to be thrown out of school.	Privilege	Mimetic Text	Action and Dialogue	Audience interpretation of character interaction	Simple	
Marty stares aghast at his own father who is also seventeen years old, just like him.	The gap is in the knowledge held by Marty (and the audience), who know that this is Marty's future father, and the knowledge held by George, for whom Marty is a stranger.	Revelation	Mimetic Text	Recognition	Character actions and dynamics	Compound	
		Privilege	Mimetic Text	Subterfuge	Audience appreciation of what George does not know	Complex	
Goldie berates George for not standing up for himself: "if you let people walk all over you, they'll be walking over you for the rest of your life".	The gap is between what George McFly knows is right (but lacks the courage to implement), and what he allows to happen (the bully gets his way).	Privilege	Storification	Vicarious Learning	Audience recognition that Goldie is telling the truth	Simple	Side note: Red Thomas, running for mayor in 1955, ends up a homeless man sleeping on the bench in Hill Valley in the 1985 to which Marty returns.
Goldie says how he is going to make something of himself. Marty says "yes! You'll run for mayor!". Goldie likes this idea.	The gap is between what Goldie knows of his future and what Marty (and the audience) knows. Through Marty's time-traveller eyes, he knows what happens to Goldie: he does run for mayor. The implication is that this moment was the trigger for Goldie's future behaviour and Hill Valley's first black mayor.	Privilege	Mimetic Text	Implication and Suggestion	Character interactions. Knowledge gained in previous scenes	Simple	The implication is that the 1985 world that Marty left already included the influence he had on future events. This is confirmed when it is shown that Doc was wearing a bullet-proof vest when shot.
In the discourse between the café owner, Lou, and the worker, Goldie, Goldie calls the place a "slop house". Lou expresses his disbelief that there will ever be a black mayor. Goldie says he is going to "clean up this town". Lou says "good. You can start by sweeping the floor".	The gap is between what Marty (and the audience) knows of Goldie and his future compared to Lou's knowledge. Marty knows that Goldie's ambitions will be rewarded and that Lou's cynicism is wrong.	Privilege	Mimetic Text	Comedy	Character interactions	Simple	This is a mild reference to the institutionally racist attitudes of the 1950s.
	The gap is between 1950s attitudes to racism (Lou is dismissive of any chance of a black mayor ever happening) and what happens (Goldie runs for mayor in 1985 and Mayor 'Red' Thomas ends up as a homeless tramp on a bench).	Privilege	Storification	Recognition	Cultural signifiers in story events	Compound	
During the above interchange, George has left the café. Marty suddenly notices, just in time to see George cycling off. Marty gives chase.	The question is raised: where is George going? Will Marty lose him?	Revelation	Mimetic Orientating Text	Event Question	Character reactions and props (bicycle)	Compound	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The scene ends as Marty sets off in pursuit of his future father.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Switch of location from inside Lou's Diner to a residential street. Time change to account for Marty's journey between the locations	Simple	
<b>NEW SCENE</b>							
Marty finds George's bike leaning against a tree. He looks around for George.	The knowledge gap is in the question: where is George? Will Marty find him?	Revelation	Mimetic Text	Hermeneutic Question	Character reaction and props (bicycle)	Simple	
Marty spots George. He is up a tree, with binoculars.	The knowledge gap is in the question: why is George up the tree?	Revelation	Mimetic Text	Hermeneutic Question	Character actions and props (Binoculars)	Simple	
George is watching a girl undress. In trying to improve his view, he slips and falls from the tree, directly into the path of an oncoming car.	The question is raised: will George get hit by the car?	Revelation	Mimetic Text	Hermeneutic Question	Character actions and story events	Simple	
Marty realises George is going to get hit by a car.	For a realisation to take place, information must be missing. This realisation fills a knowledge gap.	Privilege	Mimetic Text	Anagnorisis	Character reactions	Simple	Marty's realisation that George is going to be hit by the car causes the action that becomes the peripeteia.
Marty runs into the road to save his future father. He pushes George out of the way and gets hit by the car himself, instead of his father.	George was surely going to be hit (the audience knows he was hit by the car before the presence of the time-traveller). Marty's action has caused a gap between what the audience expected would happen and what has happened.	Revelation	Mimetic Text	Peripeteia	Character interactions and dynamics	Simple	The peripeteia is the twist in expectation: history dictates that it was George who gets hit by the car.
Marty is out cold on the road.	The gap is in the question raised: is Marty OK?	Revelation	Mimetic Text	Event Question	Character action	Compound	
George sits up, realises he is OK. He jumps up, grabs his bike and escapes.	George should have taken that hit but, instead, the course of history has now been changed. With this event (and clarifications in subsequent scenes), the audience will gain this knowledge (fill this knowledge gap).	Privilege	Mimetic Orientating Text	Implication and Suggestion	Character interactions	Compound	
The driver shouts: "Stella! Another one of these damn kids jumped in front of my car! Come on out here. Help me take him in the house".	His wording implies that this man makes a habit of running down young people, either that or that many young men fall out of that tree.	Revelation	Mimetic Text	Comedy	Character behaviour and dialogue	Simple	
Marty has interfered with historical events, has been hit by a car and is now being taken, unconscious, into a house in the 1950s.	The gap is in the question raised: what will happen?	Revelation	Mimetic Text	Suspense	Story events	Simple	
The scene ends on Marty's prostrate body, out cold in the road. He wakes up in a dark room in the night.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time has changed from day to night. Location has changed from the road to a bed indoors	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
<b>SEQUENCE 6 - MARTY AT LORRAINE'S HOUSE</b>							
Marty awakens in his bed, in a darkened room. Someone is there. "Mum? Is that you?' It is her. She replies: 'there now, just relax. You've been asleep almost nine hours now". Marty relaxes. Thank goodness. His actual mother's voice. The whole thing <i>was</i> a dream, after all. He relaxes and tells her: "I had a horrible nightmare. I dreamed I went back in time. It was terrible".	The gap is in the question raised: was the whole thing a dream, after all?	Revelation	Mimetic Text	Misdirection or Misinterpretation	Character interactions	Simple	
Marty realises that it was all just a dream.	There is a knowledge gap between his understanding and the reality.	Revelation	Mimetic Text	Anagnorisis	Character reactions	Simple	
His mum calms him: "well, you're safe and sound now, back in good old 1955". The light goes on. Marty sits up in a panic and there, sitting in front of him, is his mum, now aged seventeen.	Marty thinks he is in 1985. The twist into peripeteia is that this is his mum talking to him, but she is seventeen, and it is 1955, after all.	Privilege	Mimetic Text	Peripeteia	Character interaction and lights	Compound	Many audience members would have realised before the light came on that this was not a dream, so this is a 'privilege' gap. It is Marty who did not realise. For audience members who thought it might be a dream, this is revelation.
Marty is looking at his own mother. He is in her bedroom, and they are both seventeen.	The gap is in the question raised: what is the significance to the story of his bumping into his own mother? There will surely be an impact.	Revelation	Mimetic Orientating Text	Promise	Audience interpretation of story events	Complex	
Lorraine introduces herself.	There is a gap between Lorraine's thinking (that she is meeting a handsome young stranger) and the understanding of Marty and the audience (that this is Marty's future mother and they know each other very well).	Privilege	Mimetic Text	Subterfuge	Character reactions and story events	Compound	
Marty goes to get up and finds he has no trousers on. He asks where they are. Lorraine answers: "over there, on my hope chest".	There is a knowledge gap in the two interpretations of the word "hope".	Privilege	Mimetic Text	Comedy	Character dialogue and interaction	Simple	
She refers to him as Calvin. She read it on his "unusual" underwear.	There is a gap between our knowledge (that underpants in 1985 often have Calvin Klein written on them) and Lorraine's.	Privilege	Mimetic Text	Comedy	Character interaction and props (underwear)	Simple	Superiority theory has it that this is funny because the audience understanding of Marty's underwear is superior to Lorraine's.
Lorraine is clearly attracted to Marty.	There is a gap between what the audience knows (that Lorraine is Marty's future mother and so any romance is inappropriate) and what Lorraine knows (that Marty is a romantic prospect).	Privilege	Storification	Recognition	Acting, dialogue and props	Complex	
	Marty and his mother are both seventeen, and she is aggressively romantic. The question is raised: will they have a relationship?	Revelation	Mimetic Orientating Text	Key Question	Audience interpretation of character behaviour	Complex	These two gaps are augmented by Marty's apparent ignorance of his mother's romantic designs on him.
<b>NEW SCENE</b>							

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As Marty comes down into the lounge to meet the family, Lorraine's mother, Stella, notices his clothing. The sleeveless jacket Marty wears was common in 1985, but unheard of in 1955, so it gets referred to as a "life preserver", and Marty gets called a sailor, multiple times in the story.	There is a gap between what the audience knows to be contemporary style in 1985, but which looks odd to people living in 1955.	Revelation	Mimetic Text	Comedy	Superior understanding of 1985 fashion	Simple	
Around the dinner table, Marty is introduced to his future grandparents, aunts and uncles.	The audience (and Marty) know that these are his future relatives, the relatives do not.	Privilege	Mimetic Text	Subterfuge	Character dynamics	Compound	
One of the future uncles is Jailbird Joey, who just loves it in his playpen.	The audience knows he will be behind bars later in his life too.	Privilege	Mimetic Text	Comedy	Character interactions and props (playpen)	Simple	
The scene makes several references to 1955 and 1985 cultures and incongruities which were foreshadowed in the earlier 1985 sequences: his family, the TV show, how "familiar" Marty looks, TV "reruns", how many TVs families have, changes to road names and "who the hell is John F Kennedy!".	In every case, there is a gap between what the audience knows of these people, their culture and the future outcomes in 1985.	Privilege	Mimetic Text	Comedy	Character interaction and dialogue	Simple	Superiority theory has it that this is funny because audience understanding of cultural differences is superior to Lorraine's family.
Lorraine suggests Marty stays the night and squeezes his thigh. He leaps up and leaves. Lorraine's father suggests Marty is an idiot, and tells Lorraine that "you ever have a kid like that, I'll disown you".	There is a gap between his knowledge of Marty (that this is someone else's slightly odd child) and the audience knowledge (that this is, indeed, Lorraine's child).	Privilege	Mimetic Text	Comedy	Character interaction	Simple	
The scene ends on Lorraine's face. She is not listening to her father's criticism of Marty. She is deep in a romantic haze.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jumps to Marty arriving at Doc's house, indicated by the house number, 1640, a number flagged to the audience earlier. Time has evidently changed because they discussed how Doc's house was at the other side of town, and Marty has made that journey	Simple	
<b>SEQUENCE 7 - MARTY AT DOC BROWN'S HOUSE</b>							
Marty arrives at what the phone book told him is Doc Brown's house. It is a huge, imposing house. Marty walks up the drive and knocks on the door.	The gap is in the question raised: will Marty find the Doc? Will Doc be able to get him home to 1985?	Revelation	Mimetic Orientating Text	Event Question	Character action and causal logic of story events	Compound	
Doc is at home. He is wearing a 'mind reading machine' and drags Marty in to read his mind. He tries to guess who Marty is and why he is knocking on his door. This includes another reference to Marty's sea-going appearance.	There is a gap between the truth the audience knows of Marty's amazing story and Doc's obsessive focus on his own current issues with his invention.	Revelation	Mimetic Text	Comedy	Character interaction and props (mind reading machine and Marty's clothing)	Simple	
Marty explains the whole truth of who he is and how he got there.	The gap is in the question raised: how will Doc respond? Will he believe him?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Doc cannot believe it: "do you know what this means? It means that this mind reading machine does not work at all!".	The gap is between the reasonable expectation that Doc will be amazed that he is going to invent a time machine and that Marty is a time traveller from the future, and his actual reaction: total disgust at the failure of his mind reading machine to foresee all this.	Revelation	Mimetic Text	Comedy	Incongruity in character action	Simple	
Marty reiterates. Doc does not believe him. Marty tries to prove that he is from the future. His driving licence, a photograph of his brother and sister. They are disappearing from the photo. Doc sees this as fakery.	The gap is in the question raised: how will Marty convince him? Why are Marty's siblings fading from the picture?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction and props (photo and driving license)	Simple	
Doc refuses to believe him. He runs down to his workshop making fun of his explanation the whole way, locks himself in and dismisses Marty.	The gap is in the awful realisation that Marty may not get Doc's help.	Revelation	Mimetic Text	Anagnorisis	Audience interpretation of character interactions	Simple	
Marty tries to shout through the door how he knows where the Doc got his wound from on his head, but it is no use. He is not listening. What can he do now? How can he find a solution without Doc? Suddenly, Doc opens the door. He heard every word and when he realises what Marty knows, he is convinced.	The realisation leads to a peripeteia: Doc does believe him, which constitutes a reversal of expectation that takes our story knowledge in a different direction.	Revelation	Mimetic Text	Peripeteia	Audience interpretation of character action	Simple	Side Note: it is interesting that, from Doc's perspective, he invents a flux capacitor and roughs out a diagram of it, and later that same day, a time traveller arrives from the future as a result.
The scene ends on Doc's amazed expression as he stares at the 'future boy' that he has effectively generated in front of him.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jumps to Marty and Doc arriving where Marty hid the time machine. Time has, therefore, also jumped for them to get to this location	Simple	It is to be noted that this closes the knowledge gap that is the sequence key question 'can Marty find Doc?'.
<b>SEQUENCE 8 - MARTY AND DOC BEGIN WORKING TOGETHER</b>							
Marty takes Doc to the DeLorean and introduces him to his own invention.	There is a gap between Marty's (and the audience's) knowledge of the time machine and Doc's knowledge of his own time machine. The audience knows Doc invented this but he has never seen it. How will he react to meeting his future invention?	Privilege	Mimetic Text	Hermeneutic Question	Causal logic in story events	Simple	
Doc originally put this date into the time machine (which then brought Marty to this time) because this was the day he invented time travel, the flux capacitor (and hurt his head).	This recognition that his invention works is a partial achievement of the knowledge gap opened previously, asking the question: will Doc Brown fulfil his ambition to travel through time?	Privilege	Mimetic Text	Recognition	Character reaction	Simple	
There is an ellipsis gap.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	They jump to a new location (Doc's lab) and a jump to the time it took to get there with the broken time machine	Simple	
<b>NEW SCENE</b>							
The new scene opens in Doc's lab where they watch the video Marty was shooting when Doc did the time travel experiment with Einstein in 1985.	The question is raised: will Doc be able to send Marty home?	Revelation	Mimetic Text	Hermeneutic Question	Acting, dialogue and props	Compound	This is a sequence key question.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As they watch the video from 1985, Doc makes a couple of jokes: his pleasure at "finally inventing something that works", and his view of himself on the video as "an old man" (he looks exactly the same).	The gap is between our expectation of Doc's reactions and his actual reaction on encountering his future self.	Revelation	Mimetic Text	Comedy	Character reactions	Simple	
The video tells them that they need 1.21 gigawatts of power to make time travel happen. Doc freaks out at this news.	The gap is in the question raised: why is Doc so alarmed at this figure?	Revelation	Mimetic Text	Hermeneutic Question	Character reaction	Simple	
Doc is adamant that generating this kind of power cannot be done in 1955. There is certainly no plutonium. There is no way home: "I'm sorry, Marty. You're stuck here".	There is a gap between Marty's expectation (that Doc would be able to send him home) and the awful reality. He is stuck in 1955.	Revelation	Mimetic Text	Anagnorisis	Character interaction	Simple	
Marty appeals to Doc. He has to get home. However, it cannot be done. Doc says, there is no such power source, except a bolt of lightning and that cannot be predicted. It can now. Marty has the flyer. He knows exactly what time the clock tower will be hit by lightning.	Doc realises that they have a shot at getting him home.	Revelation	Mimetic Text	Anagnorisis	Audience interpretation of character interaction	Simple	
	The gap is between the expectation set (that Marty cannot get home and that the power cannot be generated) and the potential reality: it is feasible that he just might get home.	Revelation	Mimetic Text	Peripeteia	Character interaction	Simple	This peripeteia is a reversal for both characters' realisations.
They make a plan to channel the lightning into the time machine and send Marty back to 1985.	The plan delivers knowledge of the characters' intentions to the audience. The knowledge gap exists between the current story state and a future story state set by the characters' expressed intentions.	Privilege	Mimetic Orientating Text	Character Plans	Character interaction	Complex	When characters set a plan, it also sets a 'baseline' against which future story events can be related by being compared to interim story states that would transpire if things go according to that plan. This difference between plan and actuality is another gap.
	There is a gap opened by the question: will the plan work?	Revelation	Mimetic Text	Event Question	Audience interpretation of character plan	Compound	This is a sequence key question.
Marty is very happy that he has a week in 1955 to 'hang out' and explore before the lightning strikes, the power source they are going to harness. Doc tells him he must not even leave the house. If he interferes with any 1955 events, it could have a disastrous impact on future events.	The audience knows that Marty has already interfered in events in 1955. The gap is in the question raised: why does that matter? What will this mean?	Privilege	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
Doc asks Marty: "have you interacted with anyone else besides me?".	The audience knows the answer and Marty looks like a naughty boy who has been caught. The gap is in the questions raised: will Marty tell the truth? Why is this so important to Doc?	Privilege	Mimetic Text	Hermeneutic Question	Character reaction	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marty admits he interacted with his parents. Doc looks at the picture of Marty's brother and sister. They are disappearing, being erased from existence, because Marty has stopped his future mother from meeting his future father.	The gap is between the path they are on, and the actions they must now take.	Revelation	Mimetic Text	Implication and Suggestion	Causal logic for why they would be disappearing from the photograph	Simple	
Marty has put all his efforts into finding Doc in order to get home. Now, things have got markedly worse. He is going to be erased from existence.	The gap is between the actions they thought they would take and the full implications: if they cannot reunite his parents in love, Marty will not exist in the future.	Revelation	Mimetic Text	Anagnorisis	Audience interpretation of character reactions	Complex	
	The gap is between the expectation set (that Doc can help Marty get home) and the twist in that possibility: if he does send him home, he will not exist when he gets there.	Revelation	Mimetic Text	Peripeteia	Character interactions	Complex	
The scene ends on Doc's portentous words as they see Marty's brother is slowly disappearing from the photograph. He is being "erased from existence". The next scene opens on Doc and Marty arriving at High School.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Edit: the timeframe has changed from night to day. The location has changed from Doc's home to Hill Valley High School	Simple	
<b>SEQUENCE 9 - MARTY ATTEMPTS TO INTRODUCE HIS PARENTS</b>							
Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
As they walk into the school, Doc explains to Marty (and the audience) that Marty must get his parents to meet and fall in love before he can go home, otherwise he will not exist in the future.	The gap is in the question raised: can Marty get his parents to meet and fall in love?	Revelation	Mimetic Orientating Text	Key Question	Character interaction	Complex	This is a story-wide key question for the main story subplot.
They find George being teased by some other boys.	The gap is in the question: will George ever stand up for himself?	Revelation	Mimetic Text	Hermeneutic Question	Character interactions	Simple	This is consolidation of an earlier assertion of George as weak. This sets the starting point for his character growth.
Marty and Doc wonder what his mum ever saw in the weak and unassertive George. Marty assumes she felt sorry for him as her Dad hit George with the car. They realise that is no longer what happened. Lorraine's dad hit Marty with the car.	Their recognition of the gap is between what happened that led to Marty's birth (Lorraine's dad hit George with the car) and what has happened through Marty's interference in 1955 events (her dad hit Marty with the car).	Privilege	Mimetic Text	Anagnorisis	Character recognition of their situation	Compound	The peripeteia for this realisation is much later. The twist is in the way that Lorraine and George meet for the second time around through his strength, not his weakness, and how that manifests in their lives by the time the story returns to 1985 with this small difference.
Marty has to introduce his parents to each other.	The gap is between the plan the audience knows about and what actually happens.	Privilege	Mimetic Orientating Text	Character Plans	Character interaction	Compound	
Marty takes George to introduce him to Lorraine.	The gap is in the question raised: will it be love at first sight for George and Lorraine?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	This is a scene level key question

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Lorraine ignores George completely. She is obsessed with Marty.	The gap is between expectation (the audience expected she would like George; after all, they did get married and have children in the previous series of events) and the reality (that she is infatuated with Marty).	Privilege	Mimetic Text	Peripeteia	Character action	Simple	Unusually, this peripeteia comes before the realisation with which it is connected (below). The realisation came first for the audience, who have gathered that Lorraine is highly attracted to Marty, but has yet to dawn on Marty and the Doc (see the realisation below).
George slides off whilst Lorraine focuses on Marty. Before Marty can take action to rectify the situation, the bell goes, the group disperses and George has gone.	The gap is between the plan (to get George and Lorraine together) and the outcome (closing the gap that opened when the plan was made).	Revelation	Mimetic Text	Character Plans	Character interactions	Compound	
Doc tells Marty his mother is romantically attracted to him.	The gap is between Marty's expectation (that Lorraine would find George instantly attractive) and the reality (she finds him, Marty, attractive).	Revelation	Mimetic Text	Anagnorisis	Character interaction	Simple	
	The gap is now between the path they thought they were on (introducing Lorraine to George) and the one they now must deal with (her infatuation with Marty).	Privilege	Mimetic Text	Peripeteia	Character actions	Simple	
Doc and Marty make another plan. They realise that the Enchantment Under the Sea Dance is a critical moment. This is where they kiss for the first time. If they can ensure that Lorraine and George kiss on the dancefloor, history will be back on track.	The gap is in the question: can Marty ensure that George will take Lorraine to the dance? Will they kiss on the dancefloor?	Privilege	Mimetic Orientating Text	Event Question	Character interaction	Compound	This is a sequence key question.
The scene ends on Doc imploring Marty to ensure George takes Lorraine to the dance. The new scene opens in the school refectory.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jumps from the corridor to the refectory. Time has evidently jumped to lunchtime in the school	Simple	
<b>SEQUENCE 10 - MARTY AND GEORGE IN THE CAFETERIA</b>							
This is an abstracted situation. The story now has a story-wide key question (can Marty get back to 1985? If so, how? Will he exist when he gets there?), a main subplot key question (can Marty reunite his parents in love) and a number of sequence and scene key questions (can Marty get them to the dance together? Will they kiss on the dancefloor?).	At various points the audience will evaluate the subplot, sequence and scene events in the context of the wider issues. For example, when Lorraine is attracted to Marty instead of George at the scene level, the audience will interpret these events in the context of Marty's prospects of getting back home. This is a gap between what the audience knows of these aims and the possibility of achieving those aims from the current story situation.	Privilege	Mimetic Orientating Text	Subplot	Character actions, dialogue, props, story events and mise-en-scene	Complex	There may be innumerable moments when an audience member makes this relational leap between the story's scene events, sequence events, subplot(s) and main storyline. This analysis highlights it here just the once as it is impossible to quantify.
Marty finds George in the refectory. George is writing stories.	Marty did not know that George had ambitions to be a writer. This knowledge gap provides the foundation for future 'recognition' when George becomes published.	Privilege	Orientating Diegetic Text	Promise	Character interaction	Compound	
	The gap is in the question raised: will George succeed in his ambition? Will he be fulfilled?	Revelation	Mimetic Orientating Text	Key Question	Character declaration	Complex	This provides the criteria by which the audience can understand if or when George achieves fulfilment (personal character growth).

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
George wants to write sci-fi books about aliens coming down from other planets.	There is a gap between the intended aim of the event (to get George to ask Lorraine out) and where Marty is taking the conversation (he has been sidetracked by insight into his father's creative endeavours). Meanwhile, Biff has arrived.	Revelation	Mimetic Text	Distraction	Character behaviours and interactions	Simple	
George will not let Marty, or anyone read his stories. He cannot face the possibility of rejection.	The gap is in the question raised: will George get the confidence to show anyone his stories?	Revelation	Mimetic Orientating Text	Event Question	Character reaction	Compound	
Marty completely understands George's lack of confidence, realising that he has the same weak approach to his own music in 1985.	A knowledge gap is in the question this raises: will Marty change and grow and send his music off? Will he play in front of an audience?	Revelation	Mimetic Text	Action and Dialogue	Character reaction	Complex	This is Marty's character growth arc. He has connected with his father over their lack of confidence. They are now both working on the 'family' problem.
Marty tells George that Lorraine asked him to get George to ask her to the dance.	The gap is in the question: will George fall for Marty's ruse and ask Lorraine to the dance?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
George tells Marty he will not ask her because she is with someone else.	The gap is in the questions raised: who is Lorraine with? Does George know that she is infatuated with Marty?	Revelation	Mimetic Text	Peripeteia	Character interaction	Simple	Once again, this peripeteia comes before the realisation to which it is aligned.
Lorraine is entangled with Biff, who is trying to force her to succumb to him.	The gap is in the question raised: will he succeed in coercing her? What will Marty do now?	Revelation	Mimetic Text	Hermeneutic Question	Character reaction	Simple	
Lorraine's entanglement with Biff has thrown off Marty's plan.	The gap is in Marty's realisation that George is in a romantic battle with Biff for Lorraine's hand. The realisation means Marty is going to have to dig deeper to get the desired outcome.	Privilege	Mimetic Text	Anagnorisis	Audience interpretation of character actions	Compound	
Marty steps in and tells Biff to leave Lorraine alone. Biff rises and shapes to fight Marty.	The gap is in the question raised: will Marty fight Biff?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
	There is a gap is between Marty's expectation (that he would invite George to ask Lorraine out) and the action he must take now (to fight Biff).	Revelation	Mimetic Text	Anagnorisis	Character interaction	Simple	
Just as they are about to fight, Strickland enters and Biff does not want to get thrown out of school, so he lets Marty go. However, the audience now knows that Biff wants to teach Marty a lesson.	The gap is in the difference between expectation (that Biff and Marty will fight) and what happens (Strickland steps in).	Revelation	Mimetic Text	Peripeteia	Character interaction	Simple	
	There is a gap in the question raised: will Biff successfully get his own back on Marty?	Revelation	Mimetic Orientating Text	Event Question	Character interaction	Compound	
The scene ends on the refectory returning to normal and Marty turning to see that George has once again disappeared. The new scene opens on Marty catching up with George as he arrives home that evening.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time has changed, from lunchtime to evening light. Location has changed from inside the school to outside George's house	Simple	



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
<b>SEQUENCE 11 - MARTY AT GEORGE'S HOUSE</b>							
Marty chases George home and tries to persuade him to ask Lorraine to the dance. George firmly rejects the possibility, stating that he is going to stay in and watch his favourite science fiction television programme. Marty absorbs this new information thoughtfully.	The gap is in the question Marty raises: knowing that George is a writer of science fiction who loves aliens, can he use this information to persuade him now?	Revelation	Mimetic Orientating Text	Event Question	Character interaction	Compound	
	The gap is between what George is focussed on (his hobby and sci-fi programmes and magazines) and what he really should focus on for his own good (getting Lorraine to go out with him).	Revelation	Mimetic Text	Distraction	Character behaviour	Simple	
<b>NEW SCENE</b>							
Marty appears to George in the middle of the night wearing his 1985 radiation suit. He puts headphones on George and hits him with a blast of Van Halen guitar music. He tells him he is 'Darth Vader' an extra terrestrial from the planet Vulcan.	What is Marty doing? What will George think?	Revelation	Mimetic Text	Hermeneutic Question	Acting, dialogue and props	Compound	
	There is a gap between what Marty and the audience know (the 1985 cultural references to Darth Vader, the planet Vulcan, Van Halen, cassette tapes, and that this is Marty in disguise) and what George believes (he warily eyes the cover of his Fantastic Stories sci-fi magazine).	Privilege	Storification	Recognition	Interpretation of cultural references, 1980s props (cassette player and radiation suit)	Simple	This also represents the 1950s preoccupation with alien invasion and outer space.
<b>NEW SCENE</b>							
The next day, in the square, George rushes urgently up to Marty saying he has been ordered by Darth Vader to ask Lorraine out and if he does not, he will melt his brain.	The gap is in the difference between the audience knowledge of what has happened and why, and what George thinks has happened and why.	Revelation	Mimetic Text	Comedy	Incongruous use of 1985 cultural terms. Superiority of audience knowledge over George's	Simple	
Outside Lou's Café, Marty preps George to ask Lorraine out. Marty has 1980s confidence with girls and gives him 'lines' to deliver. George is extremely uncertain.	The gap is in the question raised: will George deliver the lines and successfully ask Lorraine out?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	This is a scene level inciting incident.
George approaches Lorraine in the café. He fluffs his lines, but keeps going.	The gap is in the question: how will Lorraine respond to George's invitation?	Revelation	Mimetic Text	Hermeneutic Question	Character Interaction	Simple	
As George arrives at (and fluffs) his key line "I am your density...", Biff arrives in the café. Marty looks crestfallen. Before Lorraine can respond, Biff shouts across at George.	The gap is in expectation. The audience expected an answer from Lorraine, but got an unexpected twist in the form of an interruption from Biff.	Revelation	Mimetic Text	Peripeteia	Character interaction	Simple	
As Biff approaches George, humiliating and demanding money from him, Marty realises that greater effort must be made and bigger risks must be taken.	The gap is in the form of a question: how will Marty rise to his realisation?	Revelation	Mimetic Text	Anagnorisis	Character reaction	Simple	
Marty trips him up and Biff goes flat on the floor.	The gap is in the expectation. The audience expected a confrontation between Biff and George, but Biff got tripped up by Marty instead.	Revelation	Mimetic Text	Peripeteia	Character action	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Now, Biff is really mad. He lifts himself to his full height and prepares to attack Marty once more.	The gap is in the form of a question: how will Marty avoid a beating?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
Marty distracts Biff, punches him and runs off.	The gap is in the question: will Marty get away with this?	Revelation	Mimetic Text	Hermeneutic Question	Character action	Compound	
As Marty runs away, Lorraine leans on George and tells him how much she admires the strong and resourceful Marty.	The gap is between the expectation set at the beginning of the sequence. The key question was: will George ask Lorraine out? He did, but she never got around to answering and now she is even more in love with Marty.	Revelation	Mimetic Text	Peripeteia	Character interaction	Simple	This is the climax and resolution for the sequence level key question.
<b>SEQUENCE 12 (CONTINUOUS) - THE CHASE ROUND THE SQUARE</b>							
Biff and his cronies chase Marty.	The gap is in the form of the question raised: will Marty escape from Biff and his cronies?	Revelation	Mimetic Orientating Text	Event Question	Character interaction	Compound	This is a sequence key question.
Marty runs to two small lads riding box scooters. He commandeers one, breaks off the handle bars and converts it into a skateboard.	The gap is in the question: will the skateboard help him escape?	Revelation	Mimetic Text	Hermeneutic Question	Character action and props (skateboard)	Simple	
	The gap between the audience knowledge (that skateboards are very popular in 1985) and the 1955 characters who have never seen one before.	Privilege	Storification	Recognition	Character action and audience cultural understanding	Compound	
Biff and his cronies cannot catch Marty, so they get into the car and chase him round the road. They get him cornered and are going to ram him into a truck.	Will Biff squash Marty against the truck?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction and dynamics	Simple	
Marty realises he is about to get crushed against a manure truck.	The gap is in the realisation that there is no way out of this.	Revelation	Mimetic Text	Anagnorisis	Character reaction	Simple	
At the last second, Marty jumps onto Biff's bonnet. The skateboard runs under Biff's car whilst Marty bounds over it, jumps off the back and onto the skateboard. Biff crashes his car into the truck, and Biff and his cronies get covered in manure.	The gap is in expectation. The audience thought Marty was going to get crushed, but, in fact, Biff crashed his car and was humiliated.	Revelation	Mimetic Text	Peripeteia	Audience interpretation of character interaction	Simple	This also provides closure to the sequence event question.
Marty gives the boy his box scooter back, but now it is a skateboard and the kid has just witnessed how it can be used.	The gap is in the form of a question raised: is this the birth of the skateboard?	Privilege	Storification	Recognition	Cultural reference to knowledge of 1985	Simple	
Marty's victory leaves Lorraine more impressed than ever. She expresses her determination to find out who he is and where he comes from.	There is a gap between Marty's intention (to couple his parents in love) and what the audience perceives he is achieving (Lorraine is more attracted to him than ever, and getting further from George, not closer). Will Lorraine find out who Marty is and where he comes from?	Revelation	Mimetic Orientating Text	Event Question	Character reaction	Compound	This is a sequence key question.
Biff declares his ambition to "get that son of a bitch".	A gap is opened in the question: will Biff get revenge on Marty?	Revelation	Mimetic Orientating Text	Key Question	Character reaction	Complex	This is a story subplot key question.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The scene ends on Lorraine's declaration to discover the truth of who Marty is (as George slinks away into the background). The new scene opens on Doc's home laboratory.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location changes from the town square to Doc's house. Time must have jumped for Marty to now be there	Simple	
<b>SEQUENCE 13 - MARTY, DOC AND LORRAINE</b>							
The scene opens as Marty returns to Doc's lab to catch him watching the video showing the terrorists' arrival at the Twin Pines Mall. When Marty tries to warn him about what happens that night, Doc refuses to let him give him information that might affect future events.	A gap is in the question raised: will Doc Brown really not view the information that might save his own life in 1985?	Revelation	Mimetic Orientating Text	Key Question	Character interaction	Complex	This is subplot key question and also a negative twist in Doc's character growth prospects.
Doc shows Marty his scale model and explains his plan for how they will coincide the time machine with the bolt of lightning and channel the power into the flux capacitor.	This is the first half of a gap created when characters make a plan. The gap becomes apparent later, between the baseline expectation set by their plan and what actually happens.	Privilege	Mimetic Orientating Text	Character Plans	Character interaction, props and mise-en-scene	Complex	
Doc demonstrates the plan using the model. It causes a fire.	The gap is between Doc's plan to demonstrate the plan and the delivery of the plan.	Revelation	Mimetic Text	Comedy	Character explanation and props (model of scenario)	Simple	
Lorraine arrives. She wants to ask Marty to take her to the dance.	There is gap between how Lorraine represented her younger self in a 1985 conversation as a mum and her true nature that Marty gets to know as a single girl in 1955.	Privilege	Mimetic Text	Peripeteia	Character action	Complex	The peripeteia comes before the anagnorisis (below).
Doc and Marty have to get their story right. Marty declares Doc to be his uncle.	As with many of the 1955 scenes, the gap is between what the audience knows (that Marty is a time traveller from the future and Lorraine and George's future son) and what the characters know.	Privilege	Mimetic Text	Subterfuge	Audience perception of causal logic and character relationships	Complex	
Lorraine reveals she prefers Marty to George because he is strong and will "protect the woman he loves".	The gap is in the question raised: will Lorraine ever get the 'strong man' she desires?	Privilege	Mimetic Orientating Text	Key Question	Character action	Complex	The audience know that Lorraine's desire is for someone who is the opposite of George.
Lorraine is clearly attracted to Marty.	The gap is between what Marty perceived was his challenge and the shape it now takes for him. Lorraine is proactively courting Marty. Lorraine wants a strong man, and George is not a strong man. Marty realises it is harder than he thought.	Revelation	Mimetic Text	Anagnorisis	Character interaction	Compound	
The scene ends on Marty reluctantly agreeing with Lorraine's views on how men should be strong, as Doc slumps over the time machine in the background. The next scene opens on George McFly's back yard as Marty begins his work, trying to make George appear 'strong'.	There is time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to George's back yard. Time must, therefore, also have jumped for Marty to be there	Simple	
<b>SEQUENCE 14 - MARTY AND GEORGE MAKE A PLAN</b>							

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marty makes a plan with George to make George appear to be 'strong'.	The gap is through the question raised: can Marty get Lorraine to go out with George if they can make George out to be strong?	Privilege	Mimetic Orientating Text	Event Question	Character interaction and dialogue explanation	Complex	
Marty and George role play the plan. Marty will take Lorraine to the dance and will make inappropriate advances to her in the car. George will come and rescue her from him.	This is the question raised through knowledge of what should happen because of the plan they made. The gap exists throughout the plan's execution, between the expectation set and what actually happens.	Privilege	Mimetic Orientating Text	Character Plans	Acting, dialogue and props	Compound	This is the knowledge of what should happen in the plan they made. The gap exists throughout the plan's execution, between the expectation set and what actually happens.
George is scared to enact the role play.	Will George ever get the courage to assert what he believes to be right?	Revelation	Mimetic Text	Hermeneutic Question	Character behaviour	Simple	This represents a consolidation of George's character growth key question.
The scene ends on Marty giving George 'fatherly' advice: "if you put your mind to it, you can accomplish anything". The new scene opens on the clocktower in the town square, at night.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the town square. Time jump from day to night (the clock says 7.55pm)	Simple	
<b>SEQUENCE 15 - MARTY AND DOC PREPARE FOR THE BIG NIGHT</b>							
The scene opens on Doc setting up the equipment for the time travel. Marty tries to warn Doc about his death on the night he goes back in time. Doc refuses to listen.	The gap is in the question raised: how will Marty get Doc to understand? Will doc find out in time?	Revelation	Orientating Diegetic Text	Hermeneutic Question	Character interaction	Simple	
Marty writes Doc a letter warning him of the events. He writes on it 'not to be opened until 1985'.	The gap is in the question raised: will the letter work in getting Doc to accept the information?	Revelation	Mimetic Text	Hermeneutic Question	Character dynamics	Compound	
The scene ends on Marty tucking the letter into Doc Brown's coat pocket. The new scene opens at the Enchantment Under the Sea Dance with the party in full swing.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump to the dance, and the time must also have jumped for the dance to have begun and for Marty to be at this location	Simple	
<b>SEQUENCE 16 - MARTY AND LORRAINE AT THE DANCE</b>							
The Enchantment Under the Sea Dance is underway. Marty arrives in the car with Lorraine.	The focus that has been placed on this dance since the opening scenes brings all the relevant questions to mind: will their plans work? Will George play his part in the role play? How will Marty approach Lorraine in the car? Will Lorraine be fooled and admire George's gallantry and strength? Will they get together as a couple? Will they kiss on the dance floor?	Revelation	Mimetic Orientating Text	Event Question	Character interactions and mise-en-scene	Complex	
Marty invites Lorraine to 'park'.	There is gap between the literal meaning of 'park' and the insinuation.	Revelation	Mimetic Text	Implication and Suggestion	Dialogue and character dynamics	Simple	
Marty is shocked that Lorraine is more than happy to 'park'.	There is gap between Marty's expectation of his future, prudish mum and the game young girl next to him.	Revelation	Mimetic Text	Subterfuge	Lorraine's unexpected reaction	Compound	This is Lorraine's subterfuge.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Lorraine produces some alcohol stolen from her parents cabinet and takes a slug. Marty scolds her.	There is a gap between the two expected roles and the way they are reversed. Marty is being parental towards his mum. She is disappointed in his prudery.	Revelation	Mimetic Text	Comedy	Character interaction	Simple	
As Marty is wagging his finger about the alcohol, Lorraine lights up a cigarette.	There is a gap between the two expected roles and the way they are reversed. Marty is being parental towards his mum. She is disappointed in his prudery.	Revelation	Mimetic Text	Comedy	Character interaction and props (cigarette)	Simple	
Marty realises that his mother is not quite the puritan she presents in 1985.	There is gap between what he expected he would have to do in the car, and the sexual encounter he now might be in for with his own mother.	Revelation	Mimetic Text	Anagnorisis	Character dynamics	Simple	
In the dance, George realises it is 1 minute to 9pm. It is time for his role play. He sets off.	Will George pull through? Will the plan work?	Revelation	Mimetic Text	Hermeneutic Question	Causal logic and character action	Simple	
Back in the car, Lorraine wants to know why Marty is so nervous.	There is gap between the 'bad guy' role Marty is supposed to be delivering to make his future mother angry, and the way he is being usurped by her being amenable to the 'inappropriate behaviour' that was supposed to outrage her.	Revelation	Mimetic Text	Peripeteia	Character interaction	Compound	
Marty is failing to deliver his part in the role play. He realises he is going to have to go much further out of his comfort zone in this situation in order to fulfil his role.	There is gap between what the plan requires and the way things are panning out.	Revelation	Mimetic Text	Anagnorisis	Character dynamics	Simple	
Lorraine launches herself onto Marty to kiss him and to get the party started, but the kiss feels weird to her and wrong.	The gap is in the twist in expection in Marty kissing his own mother and in Lorraine's reaction to the kiss.	Revelation	Mimetic Text	Peripeteia	Character interaction in the face of what is culturally acceptable	Simple	
Someone arrives at the car. It must be George.	The gap is in the question raised: has George turned up for his part in the role play?	Revelation	Mimetic Text	Misdirection or Misinterpretation	Character reactions	Simple	
Marty realises it is not George, for the role play. It is Biff who is here for his promised revenge.	The gap is between Marty's expectation that the plan would work and the reality: the role play plan has now failed. Marty realises he is going to have to put in even more effort in unpredicted directions to get a desireable outcome.	Revelation	Mimetic Text	Anagnorisis	Character reactions	Compound	This time, the realisation and the peripeteia coincide. The twist is that it is Biff, and this is also the realisation.
	The gap is in the reversal of expectation between who the audience expected it to be and what they expected to happen and who it turned out to be and what might now happen.	Revelation	Mimetic Text	Peripeteia	Twist in expected causal logic	Simple	
Biff drags Marty from the car and declares his intention to beat him up. He throws him to his cronies.	Is Biff going to get his violent revenge on Marty?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
Lorraine jumps to Marty's defence, and Biff is suddenly distracted by the beautiful girl he also covets.	There is gap between what the audience expected to happen and the direction Biff takes.	Revelation	Mimetic Text	Peripeteia	Character reaction	Simple	
Lorraine tries to escape, but Biff jumps into the car and restrains her physically.	Will he abuse Lorraine?	Revelation	Mimetic Text	Hermeneutic Question	Character action	Simple	
Biff orders his cronies to take Marty away, so he can abuse Lorraine in private.	Will Marty get away and be able to save her? Will Lorraine be abused?	Revelation	Mimetic Text	Hermeneutic Question	Character actions	Simple	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The cronies drag Marty away and lock him in the boot of the car which belongs to the band. The band are annoyed that they are interfering with their car and send them packing.	Will they be able to get Marty out of the car boot? Can he save Lorraine?	Revelation	Mimetic Text	Event Question	Character interaction	Compound	
The band go to open the boot, but the keys are in the boot and they cannot open it.	The gap is in the form of a realisation that they cannot get Marty out of the boot.	Revelation	Mimetic Text	Anagnorisis	Character reactions	Simple	
	The gap is in the way the action in this scene regarding Marty and Biff impacts the subplot regarding Lorraine (will she be abused by Biff?) and the possibility of Marty getting Lorraine and George romantically linked.	Privilege	Mimetic Text	Subplot	Audience interpretation of character reactions	Compound	
The scene ends on Marvin Berry and his band looking at each other wondering how they will get Marty out of the boot of the car. The new scene opens at the car park with George running to play his part in the role play.	There is a location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Edit. Location jumps to the car park. Time is continuous.	Simple	It is often the case that the audience does not know the precise time that has been jumped. In this case, it seems likely that the next scene overlaps with this one. The important point is the causal logic. The story presents events that are happening at the same time in order for causal logic to make sense. Indeed, to aid causal logic, the film-makers re-show the same event shortly, effectively rewinding time to pick up events that have already been shown, in order to retain causal logic.
<b>SEQUENCE 17 - GEORGE FACES HIS DAEMONS</b>							
George comes running out to the car. He sees the car and that Lorraine is being attacked in the car. He pauses and steels himself for his part in the role play.	The audience knows it is Biff in the car with Lorraine. George thinks it is Marty enacting the role play.	Privilege	Mimetic Text	Misdirection or Misinterpretation	Character actions	Simple	George has been misdirected.
	What will happen when George finds out it is Biff in the car?	Revelation	Mimetic Text	Suspense	Character dynamics	Simple	
George strides up to the car, opens the door and delivers his 'tough guy' line practiced in the role play: "hey you, get your damn hands off her".	The gap is between the audience understanding of George's words (that it is a rehearsed line without sincerity) and Biff's understanding (that George is challenging him).	Privilege	Mimetic Text	Subterfuge	Character actions	Simple	
George realises it is not Marty It is Biff, who threatens him and tells him to turn around and walk away.	What will George do?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
George realises that if he walks away, he is leaving Lorraine to be abused. This means that he will have to confront his fear of confrontation, or leave her to be abused.	The gap is between what George expected and his realisation of the choice of evils he now faces: stand up to Biff and take a beating or walk away as instructed and leave Lorraine to be abused at Biff's hands.	Revelation	Mimetic Text	Anagnorisis	Character reaction	Compound	This time, the realisation occurs a fairly long time before the peripeteia.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
George gulps back his fear and tells Biff to leave her alone. Biff emerges from the car to teach George a lesson.	The gap is in the question raised: will George take a beating to help Lorraine?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Compound	
Biff attacks George and starts to break his arm. George has no chance. It seems there is only going to be one winner here.	Will George get away from this situation?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
There is a change of scene: cut to Marty, still stuck in the boot of the band's car.	This cut extends the duration of the gaps opened already in this sequence. By cutting away (twice) to this other scene, the tension in the existing open gaps is held open for longer.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump. Time is continuous	Simple	The cuts between different locations also move other storylines along that are running coincidentally with this one (that is, the events with Marty at the band's car are occurring at the same moment in time as those of George with Biff). As the events in each storyline have an impact on the other, ellipsis gaps of this nature can keep the audience apprised of progress in dependent events in other locations.
At the boot of the band's car, Marvin is working the boot lock with a screwdriver. He suddenly unlocks it and Marty is free. However, Marvin, the band's guitarist, cuts his hand in the process.	Is Marty going to get back in time to save George and Lorraine?	Revelation	Mimetic Text	Hermeneutic Question	Character action	Simple	
Back at the car, Lorraine attacks Biff to get him off George. Biff pushes her back roughly. This seems to steel George who cannot bear to see his intended treated so badly.	What will happen next?	Revelation	Mimetic Text	Suspense	Character reaction	Simple	Lorraine repeats her line "you're going to break his arm". Either she says it twice, or else the edits have taken the audience back to overlap time with the previous visit to this scene. The audience receives a few seconds of the previous scene that they have already received before new material is delivered. This is very unusual.
As Biff laughs at Lorraine's plight, George makes a fist for the first time in his life and punches Biff out for the count with a single blow.	The question is raised: is George going to punch Biff?	Revelation	Mimetic Text	Hermeneutic Question	Character interaction	Simple	
George punches Biff, who falls unconscious to the floor.	There is a gap between expectation (George will get a beating) and the reality that George overcame his nemesis.	Revelation	Mimetic Text	Peripeteia	Character interaction	Simple	
		Revelation	Mimetic Text	Character Growth	George stands up to the bully	Complex	
Marty arrives just in time to see Biff slump to the floor at George's feet.	The gap is in the question raised when the audience considers what has happened through Marty's eyes. What does this mean for Marty's progress?	Revelation	Mimetic Text	Subplot	Character reaction	Simple	This moment when George makes a fist is a pivotal factor impacting all the story plotlines. It impacts on whether George will overcome the bully, whether he can appear strong to Lorraine, whether Marty can get his parents back together again, whether they will kiss on the dancefloor, whether Marty will exist in future and, therefore, whether he can get safely back to 1985.
George leads Lorraine gallantly off through the admiring onlookers and into the dance.	A key question is answered. Yes, George will ask Lorraine to the dance.	Revelation	Mimetic Text	Character Growth	Character interaction	Complex	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Lorraine looks lovingly into George's eyes.	A key question is answered. Yes, Lorraine will find the strong man she desires in George.	Revelation	Mimetic Text	Character Growth	Character interaction	Complex	
The onlookers are impressed with George: "who is that guy?".	There is a gap between the audience's knowledge and expectation of George and the transformation to his new behaviour and the respect of his peers.	Revelation	Storification	Vicarious Learning	Lessons offered by George's actions and the outcome	Compound	
Marty runs back to the band to get them to play, so his parents can kiss on the dancefloor (the critical event which means history is back on track), but the band cannot play as the guitarist cut his hand getting Marty out of the boot. The band cannot play unless they can find another guitarist.	The gap is in the question: who can play guitar?	Revelation	Mimetic Text	Anagnorisis	Character reaction	Simple	The realisation that corresponds to the imminent peripeteia is with the band, which is that the dance is over. However, the audience already knows someone who can play guitar.
The scene ends on Marvin Berry saying "hey man, the dance is over. Unless you know someone who can play the guitar". The next scene opens on the close up of someone on stage in the dance playing the guitar.	There is a time and Location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jumps to the dance. Time has jumped to the point when the band are back on stage	Simple	
<b>SEQUENCE 18 - GEORGE AND LORRAINE AT THE DANCE</b>							
Camera pans out. It is Marty on stage playing guitar.	There is a gap between expectation as to who might reasonably be expected to play guitar for George and Lorraine's first dance, and who is up there. It is their future son, Marty.	Revelation	Mimetic Text	Peripeteia	Causal logic, character dynamics and props	Compound	
	There is an incongruity gap in the suddenness that the edit takes us from the remote possibility that Marty might join the band, learn some songs and get up on stage, and his suddenly being up there doing it.	Revelation	Mimetic Text	Comedy	Sudden cut to the obvious answer	Simple	
As the band plays, a young man cuts in on Lorraine and George's dance. George's confidence fades. Marty starts to fade as do his brother and sister from the photo.	Marty realises that he is going to die if George does not resist the interruption to his fated romantic path.	Privilege	Mimetic Text	Anagnorisis	Character interactions	Simple	
George returns, pushes the guy out of the picture, takes hold of Lorraine's face and kisses her on the lips.	The gap is between the expectation that George is reverting to type and sliding away from confrontation and what happens, which is that George reaffirms his character growth into assertiveness.	Revelation	Mimetic Text	Peripeteia	Character actions	Simple	
Marty returns to 'life' as history gets back on track. Marty's brother and sister reappear in the photograph as George and Lorraine get their lives back on track.	A key question is answered. Yes, Marty will manage to reunite his parents in love so he can exist in the future.	Revelation	Mimetic Text	Character Growth	Marty's move from dying to alive	Compound	
The band ask Marty to play another song with them. He agrees and plays Johnny B. Goode. The injured guitarist phones his cousin, Chuck Berry, so he can hear this unique brand of music.	The implication is that this event, through Marty, was the birth of rock and roll.	Privilege	Storification	Recognition	Cultural references	Compound	
Marty performs an Angus Young style guitar solo (the lead guitarist from heavy rock band, AC/DC) during Johnny B. Goode and loses his audience, who stop dancing and look on mystified.	The gap is between what the audience knows to be contemporary in 1985, but which is unorthodox to people living in 1955.	Privilege	Mimetic Text	Comedy	Cultural references	Simple	
Marty performs in front of an audience.	A key question opened in act I is answered. Will Marty ever get to perform in front of an audience?	Revelation	Mimetic Text	Character Growth	Character behaviours and interactions	Complex	Marty achieves fulfilment by playing in front of an audience.



Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
	In act I, Marty expressed his insecurity about his musical ability and that he would "never get to play in front of anybody". This ambition is now fulfilled and his life and personal fulfillment are progressed.	Privilege	Storification	Vicarious Learning	Marty's actions and their outcomes may offer a lesson to the spectator	Complex	
Marty exchanges goodbyes with his future parents. They are now together and history is back on track.	There is gap between how the audience might want the dynamic to be between parents and children and how it became during the film, with Marty assertive and George weak. A son looking after his father rather than the traditional opposite. However, as the story progresses, Marty appeared childish and was disapproved of by the 1955 crowd when on stage, re-establishing his father's values. Also Marty was overwhelmed by Biff (and controlled and bullied by Biff's cronies) at the time when George was asserting himself over Biff. This depicts re-establishment of a balanced world in these terms.	Revelation	Storification	Vicarious Learning	Audience learning from character interactions	Complex	
The scene ends with Marty saying goodbye to Lorraine and George. The new scene opens on the clocktower showing 9.56pm.	There is a location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Location jump from the school to the clocktower. Time has jumped the duration of Marty's journey from the school to the clocktower	Simple	
<b>SEQUENCE 19 - THE LIGHTNING BOLT BACK TO THE FUTURE</b>							
Doc waits tensely for Marty to show up. There is only eight minutes until the lightning strikes.	The gap is in the question raised in the mind of the audience: will Marty hit the lightning bolt? Will it power him back to 1985?	Revelation	Mimetic Orientating Text	Event Question	Character behaviour	Compound	
Marty shows up. They set the clocks and run through the plan.	The gap is between the plan they make and the actuality, so this is 'one end' of the gap.	Revelation	Mimetic Orientating Text	Character Plans	Character interaction	Compound	
Just as Marty is about to set off in the car, Doc finds the letter hidden in his pocket. He tears it up angrily.	The gap is between what the audience knows (that he will die without this information) and what Doc insists (that knowledge of the future will be damaging).	Privilege	Mimetic Text	Suspense	Character reaction	Complex	Similar to so many other scenes, this is realisation and peripetia at the sequence level, with the reversal being that the audience can see that Marty is about to set off and something else cuts across that expectation. Saving Doc's life is important, but so is keeping to the plan, which is now already drifting.
As they argue, the storm pulls the electric cable from the conduit above the clock tower.	There is a gap between the plan (Marty should have gone by now) and the delivery, which is now drifting badly from the intended path.	Revelation	Mimetic Text	Suspense	Character reactions	Simple	As above, this too is a sequence-level anagnorisis and peripetia. They are arguing about the note, which is delaying the departure. The plot twists again, and they have to fix the conduit before completing the conversation before departure.
Marty has to rush. He leaves Doc to finish the fix and rushes to the car, driving off to the starting point.	The gap is in the questions raised in the mind of the audience. Will Doc get the cable connected in time? Has Marty left too late already? Is the plan ruined?	Revelation	Mimetic Text	Suspense	Character behaviour	Simple	
Marty is frustrated that his conversation about Doc's death was interrupted. He realises that if Doc does not read the letter, he will be dead in the future.	There is a knowledge gap between Marty's plan to warn Doc and what is happening.	Revelation	Mimetic Orientating Text	Anagnorisis	Character behaviour	Compound	This triggers peripetia when the audience discovers that Doc did read the letter after all.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marty gets to the start line and realises he can go back early to warn the doc about the terrorists. He sets the clock to return ten minutes earlier than he left.	The gap is in the question raised in the mind of the audience: will Marty get back in time to warn the Doc and save his life?	Revelation	Mimetic Orientating Text	Event Question	Character behaviour	Compound	
The car breaks down and will not start.	The gap is in the question raised in the mind of the audience: will the car start in time? Will the plan work given all these problems?	Revelation	Mimetic Text	Suspense	Character reaction	Simple	
Doc is severely struggling to reconnect the electricity cable.	The gap is in the question raised in the mind of the audience: will Doc reconnect it in time?	Revelation	Mimetic Text	Suspense	Character reaction	Simple	
The car starts. Marty hits the gas	The gap is in the question raised in the mind of the audience: has he left in time to coincide with the lightning?	Revelation	Mimetic Text	Suspense	Character action	Simple	
Doc connects the cable just in time. The lightning strikes and is directed through the conduit and into the DeLorean.	Will Doc will get it all together in time?	Revelation	Mimetic Text	Hermeneutic Question	Character events	Simple	
The car hits 88 miles per hour. The lights flash. The car disappears.	The knowledge has been given to the audience earlier and they know what these things symbolise. Time travel has taken place.	Privilege	Mimetic Text	Implication and Suggestion	Lights, music, props and editing.	Simple	
Doc watches the car disappear and dances in the street.	A key question answered. Yes, Marty will get back to 1985.	Revelation	Mimetic Text	Character Growth	Character reaction	Complex	
The scene ends on Doc smiling at his achievement and Marty's return. The camera follows his look up to the clocktower. The new scene opens seamlessly on the same clocktower and pans back down to the street, but now it is 1985.	There is a time jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	The location is actually the same, but the edit leaps thirty years in time into the future, to the point at which the time machine returns. This is not immediately clear as the clocktower is the same in both times. It becomes clear after a few seconds of the new scene when the time machine 'arrives'	Simple	
<b>SEQUENCE 20 - MARTY'S RETURN TO 1985</b>							
Marty arrives back in 1985, but he has returned to a different location to his departure. He is in town, not where he left Doc. However, he has ten minutes extra since he set the return time earlier.	A sequence key question is raised: can Marty save Doc from the terrorists?	Revelation	Mimetic Orientating Text	Event Question	Character behaviour	Compound	As a social comment, the homeless man who is the only witness to Marty's return to 1985 is Red Thomas, the man who, in the first version of 1985, was mayor. The fact that Marty recognises him as the homeless man does not bode well for his chances of re-election in the first version of 1985. What aspect of Marty's impact on 1955 led to Red being a homeless drunk in the 'new' 1985?
The car breaks down again.	The gap is in the question raised in the mind of the audience: Marty only gave himself ten minutes, so can he get there in time?	Revelation	Mimetic Text	Suspense	Character reaction	Simple	'Time' is a theme in <i>Back the the Future</i> , and limiting time is often used as a mechanism for tension.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The terrorists drive past on their way to murder Doc. He is going to struggle to beat them to the Twin Pine Mall.	This consolidates the gap in the question raised in the mind of the audience: Marty only gave himself ten minutes. The audience knows where the terrorists are going, and they are in a van and now ahead of Marty. Can he get there in time?	Revelation	Mimetic Text	Event Question	Character events	Simple	
Marty sets off on foot. He arrives at the parking lot just in time to see Doc mowed down by machine gun.	The gap is in the question: will Marty prevent Doc's death?	Revelation	Mimetic Text	Event Question	Character actions and behaviours	Compound	
The parking lot is now called the Lone Pine Mall.	The knowledge is there that when Marty drove over a pine tree as he escaped Peabody's Farm, he removed one of the Twin Pines. The car park is now called the 'Lone Pine' mall.	Privilege	Storification	Recognition	Change to mise-en-scene	Simple	This is the first clue that Marty's time-travel exploits have changed the future.
Marty realises that he is too late to save Doc.	The gap is between his expectation (that he can warn Doc) and the reality (that he gave himself ten minutes when he could have easily given himself a week if he had thought about it).	Revelation	Mimetic Text	Anagnorisis	Character action	Simple	
Doc is dead.	The gap is between the expectation (that Marty would, with all his resources and a time machine) prevent Doc from getting shot. Ultimately, he did not. It is a peripeteia because Marty realises that this should never have happened, and the audience never thought it would happen.	Revelation	Mimetic Text	Peripeteia	Character reaction	Compound	
Marty watches himself time travel from 1985 to 1955 and the terrorists crash their van, just as they did the first time around. Marty runs to Doc.	There is a gap between the implication (Doc is dead) and the truth (he is alive).	Revelation	Mimetic Text	Implication and Suggestion	Character behaviour	Simple	
	There is a gap between the audience's knowledge of events when Doc was shot and Marty's. He was standing watching events unfold from up by the Twin Pine's Mall sign.	Revelation	Mimetic Text	Subterfuge	Reprise of story events with new logic and information	Complex	
Marty has to accept that Doc is dead and it is his, Marty's, fault.	There is a gap between Marty's understanding and the reality.	Revelation	Mimetic Text	Anagnorisis	Character reaction	Simple	
As Marty mourns, Doc blinks and awakens.	The gap is between our expectation (Doc is dead, having been mown down by machine gun) and the reality. He did read the note and he is wearing a bullet proof vest.	Revelation	Mimetic Text	Peripeteia	Character actions and props	Simple	
Doc had read the letter, after all, and took precautions.	There is a knowledge gap between the audience understanding (that Doc did not read the note because his principles would not allow it) and the truth (Doc did accept the information about the future and acted accordingly).	Revelation	Mimetic Text	Misdirection or Misinterpretation	Character behaviour	Compound	
Doc drops Marty home and heads off into the future.	A key is question answered: yes, Doc will achieve his ambition and time travel himself.	Revelation	Mimetic Text	Character Growth	Character action	Complex	
	Doc's actions and decisions through the story may have offered lessons to the audience.	Privilege	Storification	Vicarious Learning	Character actions, decisions and outcomes	Complex	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
The scene ends on Marty going back into his home, approximately thirty minutes of elapsed time since he left to meet Doc in the first place. The new scene opens on Marty's alarm clock, showing 10.27am.	There is a time and location jump.	Ellipsis Gap	Orientating Diegetic Text	Edit	Time jumps from night to day, and the alarm clock lets the audience know it is the following morning. Location has changed from outside the house to Marty's bedroom, with Marty waking up on the bed	Simple	
<b>Sequence 21 - MARTY BACK HOME</b>							
The next morning, Marty wakes up once again wondering if the whole thing was a dream. He goes into the main house to find nothing is like he left it. Everything has gone up in quality terms: the fixtures and furniture, his sister is fighting off multiple boyfriends, his brother is dressed in a suit for work and reading Forbes magazine and they are eating a healthy breakfast.	The gap is between how the family started off before his adventures and how it is now.	Privilege	Storification	Character Growth	The change in personality and confidence of Marty's siblings	Complex	The sci-fi world is inconsistent in that some things had already been impacted by his visit to 1955 before he left (such as Goldie running for mayor, Doc wearing a bullet-proof vest, Red recognised as the homeless man) whereas other things were not (the furnishings of the house and the assertiveness of his father).
	Marty realises, along with the audience, that his actions in 1955 have had significant impacts during the intervening years.	Privilege	Mimetic Text	Anagnorisis	Character actions and props.	Simple	
Marty's parents, George and Lorraine, arrive back from the golf club looking slim and healthy and in love.	The audience realises, along with Marty, that the reason things have changed so dramatically is because George learned to stand up for himself. Having the courage to assert what he believes to be right has influenced his entire life from that moment onwards.	Revelation	Mimetic Text	Peripeteia	Character dynamics	Simple	
History has changed.	A key question is raised when Marty declared that "history is gonna change". He achieved his aim.	Revelation	Storification	Character Growth	Character values and priorities changed	Complex	
Lorraine has changed her attitude. She is very happy that Jennifer is calling Marty and that they are going out to the lake together.	There is a gap between Lorraine's attitude at the beginning and now.	Privilege	Storification	Character Growth	Character values and priorities changed	Complex	Her personal growth could be a function of her own feistiness and willingness to take Biff on in 1955. In this new version of her life, her strength of character paid off for her.
	Lorraine's actions and decisions led to positive outcomes. This could offer lessons to audience members thinking about her journey.	Privilege	Storification	Vicarious Learning	Character behaviours and their outcomes	Complex	
Marty says the lake is off and the car is wrecked. Everyone jumps up surprised to go and see what he is talking about.	The gap is between the audience knowledge that Biff wrecked the car and the family's response to the news. Why is this such a surprise to everyone?	Revelation	Mimetic Text	Hermeneutic Question	Character reactions	Simple	
	There is a gap between Biff's bullying character at the beginning and his subservience to George now.	Privilege	Mimetic Text	Character Growth	Character behaviour	Complex	All the characters have grown. Biff is the only one whose growth is negative for him.

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
They go to the door to see Biff is polishing George's BMW.	There is a gap between the ambitions Biff set out with and the outcomes he has achieved.	Privilege	Storification	Vicarious Learning	Biff's actions and outcomes may offer a lesson to the audience	Complex	
Biff runs in with a package, It is George's new book.	A key question is answered. Will George show anyone his writing? Will he become fulfilled?	Privilege	Storification	Character Growth	Character reaction and props	Complex	
George has become a professional writer.		Privilege	Storification	Vicarious Learning	George's actions and their outcomes may offer a lesson to the audience	Complex	
Biff gives Marty his keys. Keys to what?	The gap is in the question raised for Marty and the audience. Keys to what?	Revelation	Mimetic Text	Hermeneutic Question	Character reaction	Simple	
Marty is the proud owner of a Toyota Pick-up.	There is a gap between the expectation set (that Marty would not get the car and the high quality life it symbolised) and the outcomes through his actions.	Revelation	Mimetic Text	Character Growth	Props and character reaction	Complex	
	There is a gap between where Marty's outcomes looked like they were heading (death) and the actual outcomes (fulfillment).	Privilege	Storification	Vicarious Learning	Marty's actions and their outcomes may offer a lesson to the spectator	Complex	
Jennifer Parker turns up. She and Marty kiss.	A key question is answered: will their relationship blossom? Yes, it will (in fact, in the next minute, the audience learns that Marty and Jennifer have children in the future).	Revelation	Mimetic Text	Character Growth		Complex	
Doc Brown reappears in the time machine, dressed in futuristic garb. He tells them they have to go with him to the future to sort out their kids.	What happens in the future that so urgently needs their attention?	Privilege	Paratext	Foreshadowing Media	Character behaviours and interactions	NA	This is a teaser advertisement for a possible sequel.
They get into the time machine, which takes off and flies up to 88 miles per hour and off into the future.	There is gap between audience understanding that something significant is taking place and what that something is. What is the problem with their children in the future?	Revelation	Mimetic Text	Suspense	Character behaviours and interactions	Complex	
<b>DIEGESIS ENDS</b>							
George achieved fulfillment and his actions motivated all the character growth across the characters, including Biff's negative character growth, which took place once George learned to stand up for himself and his values.	The audience, in thinking about story events, may perceive an overarching lesson from George's actions, his learning and his ultimate fulfillment.	Revelation	Storification	Vicarious Learning	Subtext drawn from the whole story	Complex	
It can be asserted that the other family members also changed and grew across the course of the story, but not through their own direct actions. Lorraine found love and marriage. Marty's brother and sister were born and grew up in a strong family. Doc Brown succeeded as an inventor and did not die at the hands of the terrorists. Even Einstein (Doc's dog) became the world's first time-traveller.	A gap exists between the status and life values of the wider family at the outset and their status and those same values by the end.	Revelation	Storification	Vicarious Learning	Cultural signifiers and representations of personal fulfillment	Complex	

Event Description	Knowledge Gap	Classification	Category	Type	Signified by..?	Composition	Notes
Marty sets out with the story aim to return to 1985. By the end of the story, he actually achieves a palpable improvement in his personal strength and fulfilment, as is also seen in his father, resulting in long-term benefits for his entire family.	A knowledge gap occurs when a protagonist has demonstrated clear desires aimed for as an outcome from the story. However, by the end of the story, the protagonist has gained something different from that which s/he set out for.	Revelation	Storification	Surpassing Aim	Difference in life values signified at outset from those at story resolution	Complex	