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INTRODUCTION

The call

At the beginning of the summer of 2016, Ms Ana Grigc (theoretic of cinema in Croatia) asks from me to come in contact with Vassiliki Maltasoglou and Veroniki Krikoni (organisers of BBB short Film Festival) to discuss for the possibility to present a workshop of script writting at the BBB festival in Sofia.

It was an interesting meeting with a challenging task. Veroniki and Vassiliki wanted from participants (as a result of the workshop) to create a story with the characteristic of the Balkan peninsula. But this task had multiple difficulties.

- The origin of participants was from many countries and not only from Balkan peninsula.
- Participants had not the same level of knowledge about cinema and script writing (writers, critics, actors, directors etc).
- Lab must be completed in two days.
- Lecturer had not the appropriate experience.

The idea

It was necessary to deliver a theoretical seminar in order to install a common code for all the participants. But we did not have enough time for a lab too. We certainly had to find an idea, a finding that would solve the problem. I realize that I had not the time nor the experience to come up with a witty answer. I had to improvise... Improvise, this word come as a brainwave. As an actor when I had a problem with my role I started to improvise trying to find solutions. Improvisation could also be a source of inspiration for participants. But we had a lot of work to do, because improvisation is not a simple task. As Christopher Walken said "...you cannot improvise unless you know exactly what you are doing".

We decided to separate the presentation in two parts. The first one was connected with theory. What is script, narration what functions we use to narrate. All the theory had to be adapted to the subject of the improvisation. The second part was dedicated at the creation of a story using as an inspiration an external incentive. The aim of this attempt was the creation of a mechanism that would provoke the participants to create a rough composition of a story with beginning, middle and end.
Improvising on hero-A journey
Th. Bourliaskos

The incentive

With all the team of BBB festival we had a long conversation in order to find the appropriate incentive for the participants. It’s not only the story our task, but also the "Balkan color" that this story must have. We had dozens of pictures in our hands from the parallel festival of photography and from short movies that had already projected in BBB festival. We decided to choose as a subject for our improvisation the awarded in BBB festival (2013) Bulgarian short movie "Botev is an idiot" (2012) of Deyan Bararev.

Synopsis of the movie: Vasko has written an essay that offends and questions Hristo Botev, who is widely considered by Bulgarians as a national hero. When the headmaster of the school herself interrogates him in front of the whole class, Vasko explains that he wanted to say something entirely different.

We choose this movie for two reasons. The first is connected with the question: If in the position of Hristo Botev the idiot of the movie was Georgios Karaiskakis (Greek national hero) or Alexander Kastrioti (Albanian national hero) etc. what would happen? We had the opinion that the reaction of public sphere would be the same in any Balkan country. The blind nationalism, the desolation of heroism and propaganda (issues with which the film is concerned) are something common in Balkan countries. This incentive ensured the "Balkan color" of story telling.

The second reason is connected with the economy of time. We had not enough time for the workshop. We had to find a way to make the research and thoughts of participants more specific. The short movie includes a major dramatic moment of the whole story and much information for the characters and their life. If this dramatic moment is at the end of the movie (the climax) then participants have to move backwards to find the beginning and the middle of the story.

What would happen if...

Mary Shelley at the rainy days of summer of 1816 in Villa Diodati by Lake Geneva started a game with Lord Byron and her husband Perry Bysshe Shelley, creating a ghost story just for fun. They were reading, searching, imagining and playing with words. Mary Shelley chose his hero. He inspired from an old alchemist of 17th century in river Rheine in Germany. She had visited the place one year ago. This place was 17 Km. away from Frankenstein Castle. This was the revelation of a literature and cinema legend.
When we hear the word improvisation the first think that comes in our mind is freedom. Is that true? What exactly is improvisation? Where we can find it? Does it have rules? According to Miles Davis in improvisation there are no mistakes. That was true because he had great musicians on his band when he was improvise. Herbie Hancock gave us a better definition: “Improvisation is composition. It is a spontaneous composition - but is without consideration of any time except the moment”. Musicians choose a melody or a theme and start to play with it. A soloist plays and the other instruments follow this game.

We have many improvisation examples in the history of theater (see comedia del’ arte). Maybe the most interesting example is the process that is called "Stanislafksy method" (a method that actors use to shape their roles). Stanislafsky method has signed the actors performing in cinema history (especially in United States). It is a kind of an instant activity. Actors choose a theme and speak, act, react and move without preparation. The decisions of what to say are made on the spot. After the director or the actors coach discusses with them if from all this process came something useful. For all the parts that were not realistic teacher asks from actors to make a research for the character that they choose to shape. It gives a feeling that the artist is able through a mind and body game to shape a role and a story.

Something similar in writing is the experiment of Syd Field at 70’s in Sherwood Ox College in Hollywood. It is a Q&A process. The main question is: “what would happen if...”. The participants of the experiment have to answer these questions in order to create an axis of a rough composition of story in less than two hours. They create a hero, they found a subject, they do everything starting from point zero. Nowadays this method is very popular in Hollywood studios.

We tried to do something similar but we had not begun from zero. We had already a hero, a subject, an end. For the economy of the process we used the short film of Deyan Bararev as the end of a featured movie and from the facts that we had there we shape our hero and his background and his story.

During the workshop-lab, we had the honor to have as a guest the author of the movie Deyan Bararev who helped us very much with his additional information that gave us.
DAY ONE-THEORETIC PART

Script and narration

According to Sotiris Dimitriou (Greek theoretic of cinema) “Narration is a developed sequence of ideas and actions that links a subject and an object to a goal”. The narration contains:

- A hero
- A goal
- Actions to achieve the goal
- Result of actions
- Space of actions
- Time of action

The script is an early scheme of a story or a developed idea which is written for specialized readers (cast and crew) who are called to transmit the story in pictures and deliver it to the audience. If we want to give an example for the script, it looks like a detailed map. It gives measures for the setup of the story (environment, time, space, characters heroes etc.) from a specific point of view.

There are many kind of scripts. Nonfiction, multi-part, multi-character, multi-strand etc. In our analysis we decide to use the classic form of script with three acts (beginning-middle-end) following a hero to his journey until the achievement (or not) of his goal. Why we do that?

According to Stathis Valoukos (Greek theoretic of cinema and script writer) the script serves two ancient needs of human being:

1. Listening stories
2. To identify with heroes

It is simpler for the audience to follow the story through protagonist desires, actions and difficulties. Protagonist is the reflection of audience dreams, fears, and passions. Audience invests on him, because through him they will see a fascinating story and they will identify with him. Protagonist carries the story, the theme and the point of view of the author to the audience.

The story of any movie is driven by the will of protagonist for his goal. The goal is the reason for a number of actions. Those actions give to our hero
difficulties. In order to overcome those obstacles, he will decide to make new actions until the achievement or not of his goal. The goal of the protagonist is the element of the narration that makes the story to have a dramatic flow.

**The narration elements of Botev**

According to the synopsis Vasko has written an essay that offends and questions Hristo Botev, who is widely considered by Bulgarians as a national hero. When the headmaster of the school herself interrogates him in front of the whole class, Vasko explains he wanted to say something entirely different. The whole story is narrated from the point of view of Vasko.

The narration data:

<table>
<thead>
<tr>
<th>Hero</th>
<th>Our Hero is Vasko, a teenager student in a senior high school in Bulgaria.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Goal</td>
<td>He is trying to protect his values and to convince the headmaster that essay has different message from what the title of essay has.</td>
</tr>
<tr>
<td>Action</td>
<td>He is coming to an aural conflict with the headmaster in public.</td>
</tr>
<tr>
<td>Results of action</td>
<td>He proves that headmaster had not read the essay and she had fire the professor of literature because of the title.</td>
</tr>
<tr>
<td>Space</td>
<td>The space of actions is inside a class of a senior high school in Bulgaria</td>
</tr>
<tr>
<td>Time</td>
<td>2013 (present)</td>
</tr>
</tbody>
</table>

**The subject of Botev**

We can find a hero and from him we can find the subject (and the opposite). Hero is based in one human characteristic that rises up and express the social conditions of the era that is set up. The goal of protagonist comes on surface from the special conditions of his time and those conditions effects on his psychology. For example "Stella" of Kakoyiannis speaks for women social emancipation at 50’s in Greece. In "Rebel without a cause" (Nicholas Ray) the subject is the social doubt of 50’s in USA. Godfather (F. F. Coppola) rises a hero from a specific social problem. All of them are carrying a subject which is timeless and recognizable. They are supported with:

- Narration universe
- Their central conflict
- The POINT OF VIEW of the author
• Their connection with subject.

The subject of the "Botev is an idiot" is the freedom of thought which is in danger from the prejudices and indifference that the system reproduce. The author succeeds to connect the hero with audience. Vasko's schoolmates are the public sphere of our days who is indifferent for the concerns of our hero. In fact the author gives a role to the audience. Giving a role to the audience is not rare in the history of cinema. We have seen it in "Bonnie and Clyde" (dir. Arthur Penn, scr. D. Newman, R. Benton) when Bonnie gives a gun to a farmer who had loose his home from a bank. With this act the author places the audience inside the film.

Vasko is currying the subject of the film and is supported with:

<table>
<thead>
<tr>
<th>NARRATION UNIVERSE</th>
<th>Our days reality in education</th>
</tr>
</thead>
<tbody>
<tr>
<td>CENTRAL CONFLICT</td>
<td>The educational system of Bulgaria.</td>
</tr>
<tr>
<td>POINT OF VIEW</td>
<td>The movie is narrated from Vasko's point of view, not from headmaster.</td>
</tr>
<tr>
<td>CONNECTION BETWEEN HERO AND SUBJECT</td>
<td>This movie exposes the superficiality of the offered knowledge from the educational system. A system that produced indifferent students and angry citizens.</td>
</tr>
<tr>
<td>CONNECTION BETWEEN HERO AND AUDIENCE</td>
<td>When Vasko is trying to express his thoughts the camera travels on the class focuses in the behavior of his classmates. They are indifferent for the issue. Nobody cares about the freedom of speech or the history of his country or even the reputation of Bulgarians today.</td>
</tr>
</tbody>
</table>

Deyan Bararev's movie is based in a true story. A student's essay becomes an issue of a controversy because of its title. At the end the essay was awarded. This is what exactly happened with Deyan Bararev. A controversy raised up in social media because of the title. At the end the movie was awarded (more than once). Bararev realizes with the most emphatic way that people is ready to have an opinion for the film without to see it. It was an intelligent way to expose the superficial culture of nowadays. We live with mottos and taboos. None of us can characterize as an idiot a national hero. None of us can have a different opinion from the "official" one. But "Botev is an idiot" does not concern about the dark side of our system. It focuses in the stupidity that the system (education, government, family etc.) grows up.

Deyan Bararev had to defend himself and his movie from the mass. He asked from people to don't judge a book from its cover (at this case from
the title). When the movie released in you tube a viewer, who place himself as a nationalist, make a comment: "I agree with the movie, I disagree with the title".

**Next Day Task**

The movie ends with a phrase on the blackboard that is not completed: "Botev is...". The author ask from us to complete this phrase. At the end of the first day of the workshop we twist this phrase: "Vasko is...". Who is Vasko? This guy dares to say that today if someone is ready to die for his land is an idiot. This words belongs to someone who knows history and has dreams for his mother land.

Me and Deyan asked from the participants to collect all the data of the role and to create an outline of his curriculum vitae. We asked from them to understand and explain his reactions. To find the reasons. Next day we had to create a scheme of a featured story. What creates all this mess? What action locks our hero into a conflict? Our task was to show the evolution of this character.

We made a brief analysis of a three-act structure featured movie. Participants had to set-up the character and to find all the major dramatic moments of the movie:

- Set-up and Inciting Incident (An event that starts the story)
- Plot Point 1 (A drastic event that which is a one way ticket for the fight of his life in order to achieve his goal. Plot Point 1 drives us to ACT 2)
- Midpoint (A radical event-at the middle of the story- that setup new factors into the world of the story)
- Plot Point 2 (An event that is a major test for the will of the hero for his goal. It drives us to ACT 3)
- Climax (The final battle. No more changes. We are going to have an answer to the major dramatic question)
- They were free to keep what they want from the short movie and install new data for the narration.

Between major dramatic moment mediates actions of hero and facts that leads protagonist to obstacles that he has to overcome. All this process leads him to major moments. Participants had to create a scheme of these events too. They were free to keep whatever they want from the short movie and install any new data for their narration.

The duration (clear time) of the workshop at the first day was six and a half hours.
DAY TWO-IMPROVISATION

Shaping our idiot

We decide to have a second projection of a movie and with more clarity to collect the data of our hero's behavior. Our hero is a student that knows well the history and the literature of his country. He had a clear opinion about the educational system and he is ready to fight for his beliefs. But the most interesting fact is that he reacts in the slap of the headmaster with a kiss. Participants tried to shape him following these facts. One of the participants disagreed and said: "In the beginning he had to be the opposite!"

He was totally right. The protagonist is the role that walks the longest way in the road of knowledge and emotions from all the other characters. Something that in the vocabulary of script is called arc. Arc is the development of hero’s personality. Even if he is a passive person at the beginning he will be an active at the end. He faces obstacles and takes so crucial decisions that make him to adjust and adapt behaviors which in their turn affect his personality. (They can make him stronger, sensitive, wise etc.) and all these are results of his own actions. Let's take as an example the first and the last line of Thelma in "Thelma and Louise" (dir. R. Scott scr. Callie Khouri):

First line: “I have to ask Daryl if I can go”.
Last line: “Hit it!”

According to this at the beginning Vasko has to be a bad student and he had to react in any challenge with violence. What made him a violent person and what had changed him? Headmaster and Vasko mention two persons that are not shown on film but they are playing crucial role for the story. Ms Ivanova, professor of literature who was fired from Ms Fitcheva (the head master) and the father of Vasko who Mr Fitcheva used him as a threat for Vasko at their verbal conflict, implying that some incident between father and son was the reason for this provocative essay. We decide to use both of characters trying to find the incident or the incidents that change our hero.

With these facts we began to shape the life of our hero. We create a C.V of Vasko. His life (before the beginning of the movie) shapes his needs, his behavior and his relationship with others. This is what we call "Internal Life" of hero and stops at the beginning of the movie.
Improvising on hero - A journey
Th. Bourliaskos

HERO’S LIFE
From Birth to beginning of the movie

INTERNAL LIFE
(Shapes Hero)

EXTERNAL LIFE
(Reveals hero)

C.V. OF HERO

What happens at school? What happens at family? What happens at first date? Does he have a relationship? Is he happy? Does he have dreams for the future? When he was a child how he was? An introvert child or extrovert? What kind of music like to hear? e.t.c.

Definition of need
(start of film)

What did he does for his need

Every element that is projected on film it must be enlightened from our research. For our experiment we just use the internal life to explain every reaction of our hero.

After a Q&A process we decide that the crucial points of Vasko's C.V. (summary) are:

- Our hero has a despotic father who oppresses his family.
- His father wants for himself the role of "pater familia".
- Father is a member of a nationalist party and he wants from his son to see the history of his country from a specific point of view..
- His father had lose his job in the railway. A foreign found bought the railway company and fired employees.
- Vasko become member of the youth of the nationalist party.
- Vasko has no dreams. He believes that Bulgaria is a country with no opportunities.
- He hate the system without to know the answer "what is system?".
- He bored at school. His grades are low.
- He adore his mother. He thinks that mothers are the only females that deserves our respect.
- He had a relationship with Daniela but she leaved him. This was something that Vasko had not overcome it. This separation happens (according to Vasko) because Ivan (her new boyfriend) has more money to spend for her. Daniela have another explanation for this separation. According to her Vasko is an unjustifiably jealous and violent.

**Revealing our idiot**

**Set up-Inciting Incident-Key characters**

The participants decide to place the first scene of the movie on the schoolyard of a senior high school at the opening day. Vasko (17 years, student at the third class) school is looking from a distance Daniela (17, student at the third class) who is speaking with her friends. When she shows Vasko is starting to laugh. Vasko approaches her and starts to beat her calling her "whore". Their schoolmates separate them. The nose of Daniela is bleeding. Students and teachers drive him straight to the headmaster office.

Ms Fintcheva (55 years, headmaster) after a short preaching to Vasko takes the phone calls his parents. Vasko is begging her for not doing it. In vain, she calls them and refers the issue to the Teacher's council in order to expel him.

When Ms Ivanova (40 years, teacher of literature) approaches the council room shows Boris (50 years, father of Vasko) to slap him and insulting him loudly. Maria (45 years, mother of Vasko) is trying to separate them. With tears on her eyes is begging his father to stop. It is the first day of Ms Ivanova at school and she had to take a serious decision for a student who doesn't know at all.

At the Teachers Council the headmaster recommends his definitive expulsion because it is not the first time that Vasko had similar behavior but it was the first time that beats a lady. Everybody agree with Ms Fintcheva. Ms Ivanova was not sure. For such an important decision she had to hear the defendant of Vasko. The headmaster said that is not necessary. Everybody knows him. The penalty must be strict in order to avert something similar in the future. Ms Ivanova insists to hear his defendant. She reminds to headmaster that for this kind of decision it
needs an unanimity. She apologizes to the rest of the council but she wanted to see and hear what the rest of council already knows.

Ms Ivanova went out to find Vasko. Maria asks her with tears what happens inside. Ms Ivanova is asking Maria "Where is Vasko? Maria avoids the answer. Ms Ivanova forces her to say where her son is.

Ms Ivanova enters to men toilet, finding Vasko in a terrible situation (ripped clothes and lip) trying to stop the bleeding with the help of Phillip (17 years, schoolmate and friend). Ms Ivanova asked him why he beat Daniela. Vasko says that he has no money to give enjoy to a whore. Ms Ivanova ask from him to come to the council room. He denies. Then she forces him to follow her at the council room.

When Vasko enters in the council room everybody upset for his situation. They are asking what happened. Vasko accuse the council for hypocrisy. The verdict is ready and everyone has crocodile tears for him before the announcement. Ms Ivanova stops his crescendo. He asked him if someone who hits a lady deserve not only their interest but even to call him man. Ms Ivanova take the role of prosecutor accusing him as a cower, rebel without a cause, troublemaker. Vasko raises up and say that nobody knows him and he is running out of the room full of tears. Ms Ivanova turns to the rest of the council and asks if they really know him.

The next day come without his books. He was sure that they had expel him. But nothing happens. He enters at his class. He shows Daniela at the first desk. Vasko sits next to Phillip. All the schoolmates were staring at him. He asked Phillip what happened. Phillip said that he is waiting an answer from him. Then Ms Ivanova enters to the class. She introduce herself as their new teacher of literature and history. He asked from all the students to say their names. At the end of the lesson asks from the students to write an essay in order to see their level in writing. The topic is: "Why it is so difficult to say I am sorry".

Until here the participants succeed to create the set up of the story and the inciting incident that defines the major dramatic question. A simple question with simple answer. The essay is not only a challenge for Vasko to say "I am sorry", it is also the biggest challenge of his life. Will he change himself? Yes or No?

Also, participants managed to introduce the key characters of the movie and they decide what kind of function they will have in the narration:

- Vasko (protagonist and antagonist)
- Ms Ivanova (ally and mentor)
- Father (Boris-enemy)
- Ms Fintcheva (enemy)
• Mother (Maria-ally)
• Phillip (schoolmate-friend-ally)
• Daniela (Pivotal character-the person that puts on movement the action of protagonist)

Plot Point 1

Vasko is sure that the topic of the essay is provocative. They want to humiliate him with this "last change" along with a public apologize. He decides not to write it and waits Ms Ivanova's reaction. He is sure that she and the rest of the council will throw him from school. But that does not happen. Ms Ivanova does not give any attention to Vasko.

Few weeks later Vasko is trying to gaze her attention. He is trying to be more active at the lesson but Ms Ivanova is not giving him the speech.

Few days after in one question of Ms Ivanova to the class he was the only who knew the answer, but in vain. Vasko is invisible. This is his penalty for what he did.

At the end of the lesson Vasko approaches Ms Ivanova and complains about the situation. Ms Ivanova answers to him that is not enough. He has to prove why he wears trousers.

It is raining. Vasko decides to follow her in the streets. He manage to catch her. He asks why she did all that. Why she did not let the council to throw him out of school. Ms Ivanova answer to him: "Because you are an idiot".

They enter in a cafe shop. Ms Ivanova explains to him why she did what she did. At their conversation Ms Ivanova says: "Everybody was ready to execute you just because you are an idiot. No one wanted to hear why you beat Daniela. They don't care. Everybody here look only the cover. And thanks God you do anything to support this. You accuse us that we don’t know you. You are right. But what are you doing for that"? Ms Ivanova pays the check and leaves.

Vasko decides to write the essay. A sincerely and emotionally essay (Plot Point 1).

Ms Ivanova reads the essay and decides to read it in the class and then she asks from students to evaluate it. Almost all of them give a low grade. One of them says: "It has some syntax problems, and his thought is not always organized but it is not a bad essay, 14/20". Ms Ivanova had wrote over the paper with red pencil 15/20.
After the lesson Ms Ivanova gives a book to Vasko that will help him to write better essays.

Vasko starts to read. In every test and essay Ms Ivanova has a book for him. The magic world of poetry, history and literature is opened in front of his eyes. He really enjoyed a collection of poems of Hristo Botev.

Participants succeeded to create facts that drive our hero to Plot point one. Vasko overcomes some obligates until to write the essay which is the beginning of his change. Now is locked in a fight with himself and his environment. Also they use as a beginning of his conflict an essay with a provocative title. It is an interesting narrative counterpoint with the end of the movie.

**Act 2-Midpoint**

In every meeting of the youth of the right-wing party all the members had to wear black clothes. Today his leader is going to make a speech about patriotism. Vasko in black listen carefully what his leader say. He used a historical facts that Vasko had recently reads. The leader is twisting the history. When he tries to rise some doubts about it his leader become strict and he prohibits any doubts on what he says. He almost expels Vasko. Vasko was ready to accept his penalty but at the last moment he reminds to his leader that the speech is educational and he asked from his leader to give him a book for all of what he says. The leader become silent. Everybody was staring at him. He feels like a hero. Knowledge is a power.

Vasko is approaching in the schoolyard his friends (members of the youth but they avoid him). Even Philip his best friend changed desk, Vasko is sitting alone.

After school he returns to his home. He enters to his room he sees a mess. Books and essays are everywhere. In the living room Boris is reading the poems collection of Hristo Botev. Vasko asks from his father explanation about the mess in his room. Boris said that this book is really a good choice and orders Maria to help Vasko to clean his room.

Vasko and Maria is trying to clean the room. Vasko asks her what happened. Maria does not say a word. Vasko almost forces her to speak. She advises him to be careful because he is in the black list of the party. They were observing him. He begs him to don't say a word of what she says.

Vasko isolates himself. He avoids everyone. At breaks he is alone inside the class room. Ms Ivanova had already notice that. She approaches him and he asks from him to write for a website and if he likes it being a
member of the editorial group. He thanks Ms Ivanaova but he refuses. As an excuse Vasko says that this website is too progressive for his beliefs. Ms Ivanova says that he is free to keep his beliefs on his essays.

At the first meeting with his new colleagues on the website, he makes clear that he is going to keep his beliefs. Everybody accept it with the clause that for his opinions on he must be modest and give references. Chief Editor asks from him to write an essay about propaganda that misleads the public opinion.

Vasko writes the essay. He focuses on the lack of knowledge, using as an example Shakespeare's Richard the third. Elisabeth the 1st ordered this play because she wanted to manipulate the public sphere against Richard. Shakespeare succeeded that with the trick of falsification of the appeal of Richard. The reason of his success was simple. At that time there was no photographs of King Richard. He complete his essay with a question: "who hides the picture of our days?"

The essay had a success. New friends start to mail him asking his opinion. Vasko from his room writes his answers. His father comes into his room. He is drunk. He starts beating him because of his "collaboration with leftist". His mother comes to save Vasko. Boris starts to beat her. Then Vasko attacks to his father beating him hard. Vasko sees his father unconscious and run away from his home. (MIDPOINT).

Participants create a sequence of events giving as the feeling that our hero is near to achieve his goal. But an event (almost at the middle of the movie-midpoint) changes the balance. Vasko has to remember his violent past to protect him and his mother. His goal now is removed. The intensity of drama is growing.

**Act2-Plot Point 2**

He went to Phillip asking for a shelter. Phillip accepted him just for a night.

At school Ms Ivanova asked him what happened and for what reason he beat his father. He tried to explain but at that time Ms Fincheva call him to her office.

Ms Fincheva scolds him about his behavior to his father. If it was on her hand she would expel him. But Boris asked from her to be lenient. Vasko tried to explain her father behavior but Ms Fincheva start to say her story about his father when he was her student. For her Boris is a gentleman and Vasko has to imitate him. Headmaster asks from Vasko to apologize to his father immediately.
At Vasko’s home, Vasko apologizes to his father. Boris is ready to accept him back if he will stop to write in this "radical" website.

At school Vasko asked from Ms Ivanova her opinion, she said to him maybe it is better to bend than break. Vasko become mad with Ms Ivanova. He said to her "I have to bend over if I want to be a man. This how it works?"

Vasko returns home and to his old routines abandoning writing and reading.

In the youth of the party the leader of the region make a speech about heroism. How important is today and why young people have to stay in the first line fighting for Bulgaria. He refers as an example Hristo Botev. At the end of the speech the leader salutes one by one the youth members. Vasko salutes him saying a verse of Hristo Botev: “It is hard to live brother among unintelligible fools”. Leader asks Vasko who said that.

Ms Ivanova puts an essay in the lesson of literature. The topic was: "Would you sacrifice your life for your ideas"?

Vasko returns home and decide to write the essay.

Boris enters Vasko's room when he is not there. He reads the topic of his essay "Botev is an idiot".

At the end of the lesson all the students gives their essay. Vasko was the last one who give the essay. Ms Ivanova reads it alone in the class. She puts 20/20 as a mark. (Plot Point 2)

Ms Ivanova enters in the school early in the morning. Ms Fintcheva calls her asking to see the papers of students. She collects the paper of Vasko. She reads the topic. Headmaster accuses Ms Ivanova that corrupts students with anti-Bulgarian feelings. Ms Ivanova asks from headmaster to read the essay. Ms Fintcheva fires her.

Participants succeeded to compose the second part of second act. giving the feeling that our hero is removed from his goal, but at the end he finds the appropriate incentive that links him back with his goal. The second plot point is more complicated than the others major dramatic points. Three actions make our hero to fight until the end for his goal:

- The decision of hero to write the essay with this provocative title,
- The decision of Ms Ivanova to evaluate the essay with excellent
- The decision of Ms Fintcheva to fire Ms Ivanova.
Act 3-Climax-Resolution

Vasko is walking on the street. When he approaches the school he sees Ms Ivanova inside her car leaving the school. She stops next to Vasko saying him that he is right. Botev is an idiot.

The scene of the Climax is the same with the short movie "Botev is an idiot" of Deyan Bararev. Vasko succeed to change himself.

As a resolution participants decide that Vasko will publish the essay and his story in the "radical" website.

EPILOGUE

It was an interesting process. Without to know if all what we had on our mind could work, at the end of the day we saw that our effort was successful. We manage to deliver a rough composition and we realized that the method of improvisation can work. Of course it is not possible with improvisation to create something witty at a drop of a hat. It needs time and experience. With this workshop-lab we manage to gain experience. If we will be able to repeat it in the future, the duration of workshop-lab must be longer.

But beyond the practical issues, the process was interesting for one more reason. A reason that is the core of what we call art: communication. Art communicates with the audience, trying to answer (maybe in vain) three fundamental questions of human being: Where are we from? Where are we? Where are we going? Art is a language that uses local colors, lights, behaviors, sounds, etc. in order to be understandable to local or global community, speaking for global or local issues. In simple words artists observe common people behavior and their environment trying to represent something that it looks like the truth. Common people use those stories to communicate with values trying to understand them, to share them and spread them to next generations. Art becomes the most significant function for the recording and development of a collective identity, society identity and national identity.

We manage to use all these local colors, to imagine all these lights and sounds, to record all these behaviors, to bring on our minds facts from our environment and share them with people from other countries. All these process allow us to realize that our reality is not far away from their reality. We succeed to create a story. All the participants managed to be a part of "methexis" and for this I am really proud.