

LEARN FILMMAKING WITH CLAUDE

EPISODE 02

PHASE 1 · MODULE 1 · STORY & WRITING

STORY STRUCTURE

Interval bang secret ఏంటి?

COURSE MATERIAL · FREE

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YOUR STORY NEEDS A SKELETON

In Episode 1 you turned an idea into a story: WHO + WANT + OBSTACLE. Now you'll give that story a shape audiences can feel, using the same three-act structure behind every film from a 4-minute short to a 3-hour blockbuster.

QUICK RECAP · EPISODE 1

IDEA	STORY
A situation: "An auto driver wins the lottery."	A specific person who wants something and faces an obstacle, summed up in a one-line logline.

EPISODE 2 · LEARNING GOALS

By the end of this lesson you will be able to:

1. Name the three acts and the job each one does.
2. Identify the four turning points: **inciting incident**, **interval bang**, **climax** and **resolution**.
3. Use the **25 – 50 – 25** rule to plan a film of any length.
4. Use Claude to turn your logline into a three-act story map and test different twists.

THIS EPISODE AT A GLANCE

PART	WHAT YOU'LL GET
1 · The concept	Three acts, the turning points, and the 25 – 50 – 25 rule
2 · Worked example	The auto driver story from Episode 1, built into three acts
3 · Claude demo	Prompts to map your story and generate interval twists
4 · Claude can't do this part	The goosebumps test only you can run
5 · Mee Turn	A worksheet to turn your logline into three lines

THE SECRET BEHIND THE INTERVAL BANG

Telugu cinema లో interval bang కి theatre మొత్తం ఎందుకు అరుస్తుంది? అది luck కాదు. అది structure.

Why does the whole theatre erupt at the interval bang in Telugu cinema? It isn't luck. It's structure.

Every Telugu cinema fan knows the feeling: the lights are about to come up for the interval, the story suddenly turns, and the hall erupts. That moment isn't an accident. The filmmakers placed it exactly where the audience is most invested, at the middle of the story.

Structure is the order and timing of what happens in your story. It decides *when* the audience meets the hero, *when* the problem arrives, *when* things get worse and *when* the final choice comes. The same events told in a different order can feel flat or unforgettable.

Last episode లో మీ idea ని story గా మార్చాం. ఇప్పుడు ఆ story కి ఒక skeleton ఇద్దాం.

Last episode we turned your idea into a story. Now let's give that story a skeleton.

WHAT STRUCTURE DOES FOR YOU

WITHOUT STRUCTURE	WITH STRUCTURE
Scenes happen one after another with no build	Each scene raises the pressure on the hero
The audience drifts off in the middle	A midpoint twist pulls them back in
The ending feels random or rushed	The ending pays off everything before it
You get lost while writing	You always know what the next scene must do

GOOD NEWS FOR BEGINNERS

You don't need a big budget for good structure. A phone film and a 300-crore film run on the same three acts. Structure is free, and it's the single biggest upgrade you can give your story.

THE THREE ACTS

ప్రతి story కి మూడు parts ఉంటాయి.

Every story has three parts.

BEGINNING

ACT 1 · 25%

↑ Inciting incident

MIDDLE

ACT 2 · 50%

↑ Interval bang (midpoint)

END

ACT 3 · 25%

↑ Climax

Act 1 · Beginning: meet the world, then break it

Beginning — ఎవరు, వాళ్ళ world ఏంటి... అప్పుడు సడన్ గా ఏదో జరుగుతుంది. దాన్నే **inciting incident** అంటారు.

Beginning: who they are and what their world is like... then suddenly something happens. That's the inciting incident.

Show your hero's normal life and what's already hurting. Then hit them with the **inciting incident**: the event that knocks their world off balance and starts the story moving.

Act 2 · Middle: raise the pressure, then turn it

Middle — problems పెరుగుతాయి. Pressure పెరుగుతుంది. మధ్యలో ఒక twist — మన భాషలో... **interval bang**!

Middle: problems grow. Pressure grows. In the middle, a twist: in our language, the interval bang!

The longest act. Every scene makes things harder. Halfway through comes the **interval bang**, a twist that changes what the story is about and sends the second half in a new direction.

Act 3 · End: the final choice

End — final choice. ఆ choice తో character మారిపోతాడు.

End: the final choice. With that choice, the character changes.

Everything leads to one decisive moment, the **climax**, where the hero must choose. The choice shows who they really are, and they are changed by it.

ACT	ITS JOB	KEY MOMENT	AUDIENCE FEELS
Beginning	Set up the hero and their world	Inciting incident	"Who is this? What will happen?"
Middle	Raise pressure, test the hero	Interval bang	"How will they get out of this?"
End	Force the final choice	Climax	"I didn't see that coming, but it's right."

25 – 50 – 25

Simple rule: 25 – 50 – 25. 4 minutes short film ಅಯನಾ, 3 hours cinema ಅಯನಾ — same rule.

Simple rule: 25 – 50 – 25. Whether it's a 4-minute short or a 3-hour film, the rule is the same.

Give roughly a quarter of your running time to the Beginning, half to the Middle and a quarter to the End. It's a guide, not a law, but it keeps beginners from the two most common mistakes: a beginning that drags on, and an ending that's rushed.

TIMING TABLE

FILM LENGTH	BEGINNING (25%)	MIDDLE (50%)	END (25%)	INTERVAL BANG AT
1-minute Reel	15 sec	30 sec	15 sec	about 0:30
4-minute short	1 min	2 min	1 min	about 2:00
10-minute short	2.5 min	5 min	2.5 min	about 5:00
2.5-hour feature	about 37 min	about 75 min	about 37 min	about 75 min

THE FOUR TURNING POINTS

TURNING POINT	WHAT IT IS	A STRONG ONE...
Inciting incident	The event that starts the story	Happens to the hero and can't be ignored
Interval bang	The midpoint twist	Changes the meaning of everything so far
Climax	The hero's biggest, hardest choice	Costs the hero something either way
Resolution	The new normal after the choice	Shows how the hero has changed

WHAT MAKES A GREAT INTERVAL BANG

- **It reveals something new:** a secret, a hidden identity, a truth about the stakes.
- **It raises the stakes:** the hero now has more to lose.
- **It changes direction:** the second half can't be the same as the first.
- **It feels surprising yet inevitable:** unexpected, but it makes sense looking back.

THE AUTO DRIVER, IN THREE ACTS

Episode 1 లో మన auto driver గుర్తున్నాడా?

Remember our auto driver from Episode 1?

ACT 1 · BEGINNING

అప్పుల్లో మునిగిన driver. ఒక రాత్రి — passenger మర్చిపోయిన lottery ticket దొరుకుతుంది. ఒక కోటి!

A driver drowning in debt. One night he finds a lottery ticket a passenger left behind, and it has won ₹1 crore.

ACT 2 · MIDDLE

Debt collectors ఇంటికి వస్తారు. Ticket అమ్మేద్దాం అనుకుంటాడు. అప్పుడే — interval bang — ఆ ticket ఒక అమ్మది అని తెలుస్తుంది. తన కూతురి operation కోసం కొన్న ticket.

Debt collectors come to his house and he decides to sell the ticket. Then the interval bang: he learns the ticket belongs to a mother who bought it to pay for her daughter's operation.

ACT 3 · END

ఒక వైపు తన family. ఇంకో వైపు ఆ పాప ప్రాణం. అతను ఏం చేస్తాడు?

On one side, his own family. On the other, that little girl's life. What will he do?

TURNING POINTS IN THIS STORY

TURNING POINT	IN THE AUTO DRIVER STORY
Inciting incident	He finds the winning ticket in his back seat.
Rising pressure	Debt collectors pound on his door; selling the ticket looks like his only way out.
Interval bang	The ticket belongs to a mother saving her daughter's life. Now it isn't about money, it's about conscience.
Climax	His family or her child: he has to choose.
Resolution	Left open for you to write. Whatever he chooses shows who he really is.

చూశారా? Same idea. ఇప్పుడు... goosebumps.

See? Same idea. Now... goosebumps.

CLAUDE AS YOUR STORY ARCHITECT

ఇప్పుడు Claude ని మీ story architect గా వాడండి. మీ logline ఇచ్చి అడగండి.

Now use Claude as your story architect. Give it your logline and ask.

PROMPT 1 Map your story into three acts

Here's my logline: [paste your logline from Episode 1].
Break it into 3 acts for a 5-minute short film.
Give me the inciting incident, a midpoint twist (interval bang),
and the climax. Then give 3 alternative twists.

Seconds లో మీ story కి ఒక map ready.

In seconds, your story has a map.

PROMPT 2 Test your twist

Here's my interval twist: [describe it].
Does it change the direction of the story and raise the stakes?
Is it predictable? Suggest one way to make it more surprising
while keeping it believable.

PROMPT 3 Check your timing

My film will be [length]. Using a 25-50-25 split,
how much time should each act get? List the scenes I need
in each act, with a rough duration for every scene.

TIPS FOR WORKING WITH CLAUDE

- **Ask for several twists**, not one; the third idea is often the best.
- **Give real limits**: runtime, locations and cast size, so the map is shootable.
- **Push back on clichés**: "That twist feels familiar. Give me something less expected."
- **Rewrite in your own words**. Claude's map is a draft; the story is yours.

CLAUDE CAN'T DO THIS PART

కానీ ఒక్క విషయం. ఏ twist audience గుండెని పట్టుకుంటుందో — అది Claude కాదు, మీరే feel అవ్వాలి. మీకు goosebumps రాకపోతే... audience కి కూడా రావు.

But one thing: which twist will grip the audience's heart, Claude can't tell. You have to feel it. If you don't get goosebumps, the audience won't either.

THE GOOSEBUMPS TEST

Read your three acts out loud, or tell the story to a friend in two minutes. Then ask yourself honestly:

1. **Did I feel something at the interval bang?** If you didn't, the audience won't.
2. **Did my friend lean in or ask "then what?"** That's the sign the structure is working.
3. **Is the climax a real choice?** Both options should cost the hero something.
4. **Does the ending feel earned?** It should grow out of everything before it.
5. **Would I watch this film?** If not, change the twist before you change anything else.

REMEMBER

Claude can give you ten good twists in seconds. Feeling which one is *true* to your story, and to you, is the director's job.

YOUR ASSIGNMENT

Episode 1 లో రాసిన మీ logline ని 3 lines లో రాయండి — Beginning, Middle, End — comment చేయండి.

Write your Episode 1 logline as three lines (Beginning, Middle, End) and post it in the comments.

MY LOGLINE (FROM EPISODE 1)

BEGINNING · WHO + INCITING INCIDENT

MIDDLE · RISING PROBLEM + INTERVAL BANG

END · THE FINAL CHOICE

BEFORE YOU POST · SELF-CHECK

- ☐ My Beginning has a clear inciting incident.
- ☐ My Middle gets harder for the hero, and the twist changes direction.
- ☐ My End is a choice that costs the hero something.
- ☐ I felt something when I read it aloud.

SHARE IT

Post your three lines in the comments of Episode 2 on [@cinmaa.ai](#) and tag [#LearnFilmmakingWithClaude](#). The best entries get a live breakdown with Claude in the practice phase.

GLOSSARY & RECAP

Structure

The order and timing of events in a story.

Three-act structure

Dividing a story into Beginning, Middle and End, each with its own job.

Inciting incident

The event that disrupts the hero's normal life and starts the story.

Rising action

The growing problems and pressure through the Middle.

Midpoint / interval bang

The twist at the centre of the story that changes its direction and raises the stakes.

Climax

The hero's biggest and hardest decision, where the story's conflict peaks.

Resolution

What life looks like after the climax, showing how the hero has changed.

25 – 50 – 25 rule

A guide for splitting runtime: a quarter for the Beginning, half for the Middle, a quarter for the End.

EPISODE 2 IN FIVE POINTS

1. Structure is why the interval bang works. It isn't luck.
2. Every story has three acts: Beginning, Middle and End.
3. Four turning points drive it: inciting incident, interval bang, climax and resolution.
4. The 25 – 50 – 25 rule works for any length, from a Reel to a feature.
5. Claude maps the structure; you feel which twist is right.

గుర్తుపెట్టుకోండి... ప్రతి గొప్ప సినిమా ఒక blank page తోనే మొదలైంది. మీ సినిమా కూడా.

Remember: every great film began with a blank page. So will yours.

NEXT EPISODE

EP 03 · CHARACTERS

Want, need and wound: how to build characters audiences can't forget.

మళ్ళీ next part లో కలుద్దాం.

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