

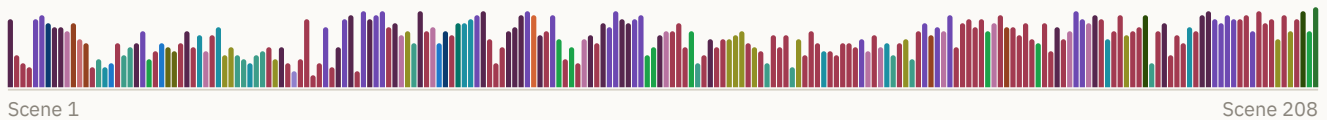
Screenplay diagnostic report

Nope (2022)

Detected genre: Sci-fi horror. Genre drift at scenes 38, 48 and 129.

Dread builds from a traumatic flashback through a slow-burn mystery on a horse ranch, then breaks into sci-fi horror when a predator in the sky swallows a theme-park crowd. OJ and Em's plan to film it leads to a showdown in which they reclaim the family legacy. It ends in exhausted triumph and wonder: OJ alive on Lucky, the photo of Jean Jacket developing.

At a glance: audience emotion, scene by scene



Tier

Feature

Instrument

1

Generated

21 July 2026

Instruments in this report

06  Narrative Architecture Who the story follows, and when it lets go of them.

Example analysis of Nope (2022), screenplay by Jordan Peele. Shown for demonstration and commentary. It reads a finished film to show the format, so anything it flags may well be deliberate; on your own draft, treat each flag as a question.

Produced by The Narrative Laboratory, by Many Monkeys: manymonkeys.ai. The measures are the model's estimates, so they are given as bands (strong, moderate or weak; a fit reads strong, partial or weak fit) rather than scores. Scene numbers and counts are exact. An ochre rule in the margin marks what is worth a second look, an ochre underline a line the analysis flags; the notes for the next draft sit behind the same rule.

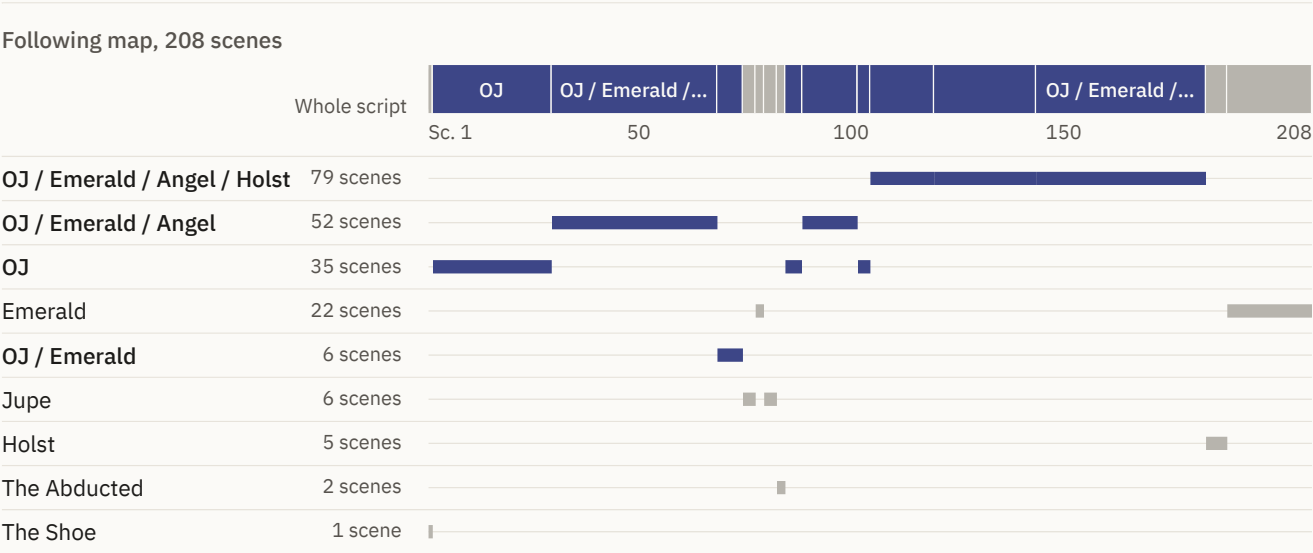
06 | Altman | Interpretive

Narrative Architecture

Does my story stay focused, or does the narration wander away from the people the audience is following?

Multiple focus: OJ shares the lead with four others

Several characters share the protagonist’s job, and the analysis is confident of this reading. Their stories meet in one time and place: the Haywood Ranch and Jupiter's Claim during the alien threat. Spatial hand-offs keep the strands closely linked. Sci-fi thriller and creature feature usually run on multiple focus, and so does this script.



- Sc. 1

Scene 1 shows the Gordy aftermath with no protagonist present. From the start, the film moves by abrupt hand-offs.
- Sc. 2–29

OJ anchors scenes 2 to 29. After that the camera shares time with Emerald, Angel and Jupe, as the plan becomes a group effort.

The big set pieces (first encounter, Star Lasso, final showdown) cross-cut between several observers, which keeps the tension up.
- Sc. 83

Scene 83, inside the saucer, tells the audience what the heroes don't know. That gap is where the dread comes from.
- Sc. 189–208

Emerald is a secondary focus for most of the film. The final stretch (scenes 189 to 208) follows her alone, so her victory feels earned.

Four notes on the genre fit

Ensemble focus typical of event thrillers, with multiple viewpoints converging on a central threat.

The focus on spectacle and observation suits a genre built on the unseen.

Flashback structure and subplots (Jupe, Holst) add texture without derailing momentum.

Act Three narrows to Emerald and OJ, so both arcs can close.

9 of 13 changes of focus are spatial hand-offs

The map above shows 13 changes of focus; the analysis describes eight of them.

A change of focus is where the story stops following one character and starts following another. Altman names three kinds. A spatial hand-off (metonymic) passes attention between characters who share a space. A thematic cut (metaphoric) links two stretches by likeness or contrast. An abrupt jump (hyperbolic) has no bridge at all.

Sc. 1	Abrupt jump from prologue image to OJ's ranch. The Shoe to OJ, an abrupt jump
Sc. 30	Cut from OJ outside to Emerald inside the house during the power failure. OJ to Emerald, a spatial hand-off
Sc. 75	Thematic cut to Jupe's memory triggered by Gordy's Home discussion. OJ / Emerald to Jupe, a thematic cut
Sc. 80	Spatial hand-off to Jupe's show at the nearby theme park. Emerald to Jupe, a spatial hand-off
Sc. 85	Unconnected jump from inside the saucer back to OJ arriving at the scene. The Abducted to OJ, an abrupt jump
Sc. 89	Cut from OJ at Jupiter's Claim to Emerald at the ranch during the rain. OJ to Emerald, a spatial hand-off
Sc. 184	Holst leaves the operation to get a better angle, and the focus goes with him. OJ / Emerald / Angel / Holst to Holst, a spatial hand-off
Sc. 189	The focus shifts to Emerald after Holst is taken, as she flees. Holst to Emerald, a spatial hand-off

Five quiet scenes earn their keep

Sc. 13	Tense truck ride reveals sibling dynamics and establishes OJ's burden. Following OJ and Emerald
Sc. 25	Quiet drinking scene deepens their backstory and emotional connection. Following OJ and Emerald
Sc. 70	OJ stares at the nickel that killed his father. It keeps his motive in view. Following OJ
Sc. 113	Fast-food scene allows characters to bond and OJ to articulate his theory. Following OJ, Emerald, Angel
Sc. 129	Holst's eerie song around the dinner table builds atmosphere and ensemble unity. Following the team

Ten scenes away from the characters we follow, five of them described

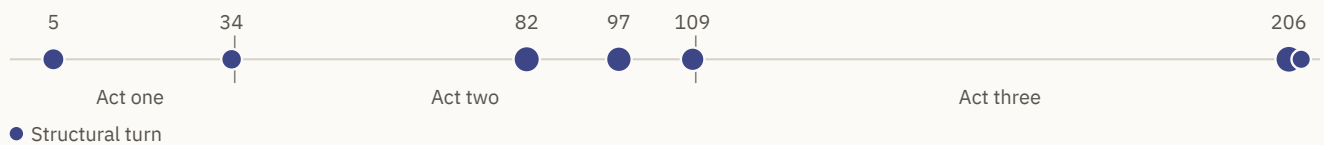
Sc. 1, 22, 44, 83–84, 98, 102, 140, 148, 205

Sc. 1	Prologue shows the aftermath of the Gordy attack, no protagonist. Shows no character (the shoe)
Sc. 22	Flashback to Gordy's rampage from Jupe's memory, breaks from OJ's alignment. Shows Young Jupe

Sc. 83	Inside the saucer, the audience learns the fate of the Star Lasso attendees without OJ. Shows the Abducted Crowd The audience learns something the characters we follow do not know.
Sc. 98	Exterior shot of blood raining on the house, no character present. Shows no character (blood rain)
Sc. 140	Wide shot of the valley with sky dancers activating, no protagonist. Shows no character (the sky dancers)

No beat for 96 scenes, then the climax at scene 206

Beats across 208 scenes



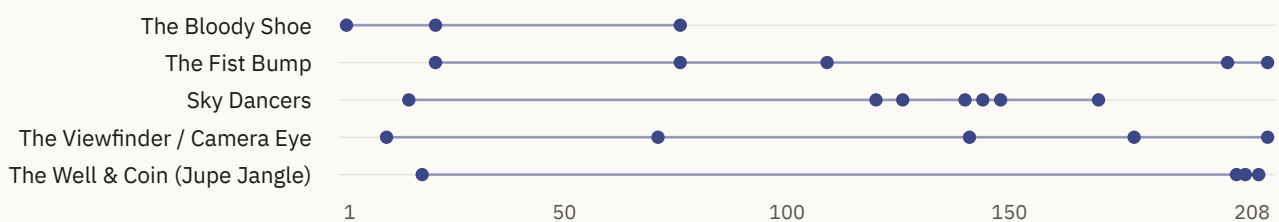
Sc. 5	Act One sets up the Haywood siblings' world and the mystery of Otis Sr.'s death (scene 5) at a steady pace. Act Two splits in half: the investigation and first encounter, then the rising threat and the planning. The climax is a sustained, almost real-time sequence that pays off multiple character threads.
Sc. 208	The resolution is short, and it lands. It closes on the 'I see you' gesture in scene 208.

Seven beats, scene by scene

Sc. 5	Inciting incident. A nickel falling from the sky kills Otis Sr. and opens the mystery.
Sc. 34	First act turn. OJ and Emerald decide to film the UFO and sell the footage.
Sc. 82	Midpoint. The Star Lasso Experience turns into a massacre and shows what the alien can do.
Sc. 97	Low point. The alien attacks the house, blood rains down, and the team is trapped.
Sc. 109	Second act turn. OJ realises that not looking at the creature avoids its aggression. Now they have a plan.
Sc. 206	Climax. Emerald lures the alien with the Lil' Jupe balloon until it chokes, and its cloud drifts away.
Sc. 208	Resolution. Emerald sees OJ alive on Lucky. They have both survived.

Five motifs recur, and seven scene pairs rhyme

Motif map



The Bloody Shoe

Sc. 1, 21, 76

What spectacle leaves behind. Mary Jo's shoe turns up after the Gordy attack and again in Jupe's collection: the cost of looking.

Sky Dancers

Sc. 15, 120, 126, 140, 144, 148, 170

Wild, uncontrollable energy at first. Later the team uses them as bait to defeat the alien.

The Well & Coin (Jupe Jangle)

Sc. 18, 201, 203, 206

Token of false spectacle at Jupiter's Claim; Emerald uses it to trigger the camera and defeat the alien.

The Fist Bump

Sc. 21, 76, 109, 199, 208

A gesture of connection, first between Gordy and Jupe, then between OJ and Emerald. It becomes their way of saying 'I see you'.

The Viewfinder / Camera Eye

Sc. 10, 71, 141, 178, 208

The wish to capture the impossible, and the danger of framing reality.

Sc. 1, 21 +1

The shoe (scenes 1, 21, 76) ties the chimp attack to the alien threat. Both are spectacle gone wrong.

The fist bump starts as a contractual gesture with Gordy and becomes a family code between OJ and Emerald.

Sc. 15

Sky dancers sit in the background from scene 15. By the climax the same props carry life-or-death stakes.

Binary oppositions are well-balanced until the finale, where survival and family supersede spectacle and individual desire.

Sc. 208

The 'I see you' echo lands in scene 208. Viewers who noticed it earlier get the payoff.

Some setups, like the praying mantis on the camera, are there for comic relief. They work on those terms.

Three thematic oppositions, each evenly split

Spectacle**Survival**

4 scenes

Evenly split

5 scenes

Both at once in scenes 150 and 199.

The desire to see and be seen (Jupe's show, the Oprah shot) constantly pulls against the animal instinct to look away and live.

Taming**Wildness**

5 scenes

Evenly split

6 scenes

Both at once in scenes 181 and 206.

Horses and the alien both resist domestication. OJ's training methods work in the end, which blurs the line.

Family legacy**Individual ambition**

5 scenes

Evenly split

4 scenes

Both at once in scenes 26 and 34.

Emerald's desire for fame clashes with OJ's duty to the Haywood name. Working together resolves it.

Seven echoes: three setups and payoffs, two mirrors and two inversions

Sc. 1 to 76

The bloody shoe and Gordy's attack are first glimpsed in the prologue; scene 76 tells the full story of Jupe's trauma and survival.

Setup and payoff

Sc. 22 to 80

Young Jupe hiding under a table during animal violence mirrors the audience huddled under tables at the Star Lasso Experience.

Mirror

Sc. 5 to 206	Otis Sr. training Ghost to fall on command is inverted when Emerald 'brings down' Jean Jacket with a balloon and coin. Inversion
Sc. 26 to 199	Young OJ's 'I see you' eye-pointing gesture returns as Emerald's signal before the final ride. Mirror
Sc. 10 to 108	Lucky kicks at the VFX ball reflection; OJ later recalls this to deduce the alien hunts by eye contact. Setup and payoff
Sc. 15 to 140	Sky dancers first appear as roadside kitsch. By the end they are part of the final defence. Setup and payoff
Sc. 21 to 208	Jupe's Gordy's Home room monetises trauma. Emerald's photo is an unbought record of survival. Inversion

For the next draft

Clues to Jupe's secret show stay faint until the late payoff. How early does a viewer need to sense it for the reveal to feel planted?

Angel's breakup runs beside the main story and never touches OJ and Em's stakes, so he stays the outsider. If it paid off once during the final plan, his survival would count for more.

Neptune's Claim is glimpsed as a rival to Jupiter's Claim and never opened up, so it stays texture. What would the rivalry show about Jupe if it had one scene?

Theory and terms

Following: Altman's reframing of narrative as the management of audience attention: which character the narration stays with, moment to moment.

Following unit: A continuous stretch of scenes that stays with one character (or a group travelling together).

Change of focus: A hand-over from one following unit to the next, which Altman calls a modulation. Metonymic: a spatial hand-off. Metaphoric: a thematic cut. Hyperbolic: an abrupt jump.

Leakage: A scene shown without the protagonist in a single-focus script. It often gives the audience knowledge the hero lacks.

Motif: A charged image, object, sound, or phrase that recurs and accumulates meaning. A motif that appears once is an orphan.

Opposition: A pair of opposed values (freedom and constraint, say) that structures a story's meaning (Lévi-Strauss).

Echo: A rhyme between scenes: a setup paid off later, a mirror (the same situation transformed), or an inversion (the meaning reversed).

Further reading

[Rick Altman - A Theory of Narrative](#)

[Lévi-Strauss \(1955\) The Structural Study of Myth](#)

[Genette - Narrative Discourse: An Essay in Method](#)

Where to look next

Other instruments in the lab.

Emotional Rhythm Strip

€8

What the audience feels, scene by scene.

Reads every scene for the emotions it gives the audience, and shows where the intensity builds, flattens or drifts from your genre.

manymonkeys.ai/tools/emotional-rhythm-strip

Structure of Sympathy

€11

Who the audience recognises, follows and roots for.

Shows how strongly the audience recognises, follows and sides with each major character, and where that changes.

manymonkeys.ai/tools/structure-of-sympathy

Character Topology

€17

Who actually holds your cast together.

Maps who shares scenes with whom, to show who holds the cast together and who sits at the edge.

manymonkeys.ai/tools/character-topology

Every instrument has a free example report on its tool page. The full gallery is at manymonkeys.ai.