

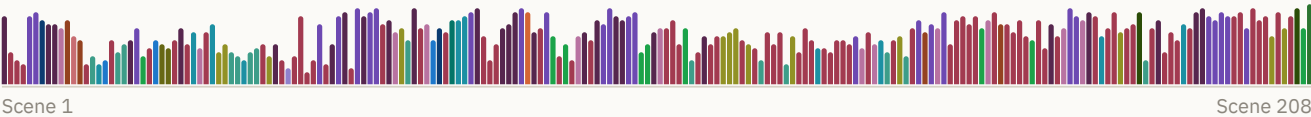
# Screenplay diagnostic report

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

09  Representation & Power Agency, interiority and stereotype across the cast.

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](https://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.

09 | Crenshaw | Experimental

# Representation & Power

Who in my cast gets agency and an inner life, and where might I be leaning on a stereotype without noticing?

## A moderate range of identities, and three perspectives sidelined

The script puts the Haywood siblings at the centre and hands the story to working-class Black characters, who are usually sidelined in sci-fi and horror. The antagonist is a force of nature. The systemic threat is a media ecosystem hungry for spectacle, and white characters stand for it (The Ryder, Holst's death drive).

|                     |                                                                                                                                                                                                                                                                                                  |
|---------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Told from           | The Haywood family legacy and their struggle for recognition and survival in an industry and world that consumes them.                                                                                                                                                                           |
| Sidelined           | Mary Jo Elliot (disabled woman, former teen star, now a veiled spectator at Jupe's show, consumed by the alien)<br>Amber Park (Jupe's wife, exists only to support his delusion, has no interiority)<br>The Park children (used as props in Jupe's show, their prank on OJ is their only agency) |
| Range of identities | <div><div></div><div></div><div></div></div> <b>Moderate</b> How broad the mix of identities is across the cast.                                                                                                                                                                                 |

Puts a Black family at the literal origin of cinema, so their survival reclaims erased history.

OJ's animal-training philosophy is a metaphor for dealing with systemic oppression that never turns the characters into its victims.

Emerald is a full co-lead, flawed and clever. Her queerness is there without defining her or causing conflict.

Jupe's arc as a former child star of colour critiques Hollywood's consumption of marginalised performers without reducing him to a stereotype.

## OJ Haywood and Emerald Haywood drive the plot; Otis Haywood Sr. serves OJ's story

### OJ Haywood

Complex position, growth arc

Working-class Black man in his 30s, horse trainer, rural

| Drives plot    | Makes choices                                                              | Inner life   | Humanised  |
|----------------|----------------------------------------------------------------------------|--------------|------------|
| ■■■ Strong     | ■■■ Strong                                                                 | ■■■ Moderate | ■■■ Strong |
| Gender         | man                                                                        |              |            |
| Race/ethnicity | Black                                                                      |              |            |
| Class          | working-class (struggling to keep family ranch afloat)                     |              |            |
| Profession     | horse trainer/wrangler                                                     |              |            |
| Age            | 30s (inferred from being Otis Sr.'s son and Em's older brother) (inferred) |              |            |

**Stoic Black cowboy**, subverted. OJ is quiet and reserved, the 'strong silent type'. The script makes that stoicism a tactical skill that comes from animal training: he watches, and watching is how he survives.

**Magical negro**, avoided. OJ's knowledge is a trade skill (animal behaviour). He is the protagonist, with his own arc, so the trope has nothing to hold on to.

**OJ's expertise in animal behaviour is the film's central logic.** Authority and survival come from him, a working-class Black horse trainer.

**His dyslexia comes up in passing ('you read it, dyslexic-ass') and never defines him.** A learning disability is treated as ordinary.

**His grief over his father's death drives him, and the script keeps it central.** That is where his inner life comes from.

### Emerald Haywood

Complex position, growth arc

Working-class queer Black woman in her 20s-30s, hustler, performer

| Drives plot    | Makes choices                                                                                      | Inner life | Humanised  |
|----------------|----------------------------------------------------------------------------------------------------|------------|------------|
| ■■■ Strong     | ■■■ Strong                                                                                         | ■■■ Strong | ■■■ Strong |
| Gender         | woman                                                                                              |            |            |
| Race/ethnicity | Black                                                                                              |            |            |
| Class          | working-class (financially struggling, mentions being broke)                                       |            |            |
| Age            | 20s-30s (younger sister of OJ, references to past events as a child) (inferred)                    |            |            |
| Sexuality      | queer (mentions 'the girl I'm talking to' and a 'situation in Atwater texting me back') (inferred) |            |            |

**Sassy Black woman**, subverted. Em is outspoken and funny, which could read as the 'sassy sidekick'. She is a co-lead, with her own arc, her own skills (VFX, sewing, performance) and the film's thematic voice in the Muybridge speech. Her humour is how she survives, and it is a kind of intelligence.

**Irresponsible younger sibling**, subverted. OJ first treats Em as a liability. She turns out to be the one the plan depends on: she sews the parachute, performs for the well camera and, in the end, saves them both.

**Em's speech about Alistair E. Haywood (scene 10) reclaims a Black man erased from the start of cinema.** It ties who she is to the film's theme of spectacle and exploitation. Sc. 10

**Her queerness comes up casually and carries no stigma.** It is one part of her life among others.

**She is allowed to be scared and to be wrong**, which takes her past the 'strong Black woman' trope.

## Ricky 'Jupe' Park

Complex position, fall arc

Korean American former child actor in his 30s, now a theme park entrepreneur

|                |                                                                            |              |            |
|----------------|----------------------------------------------------------------------------|--------------|------------|
| Drives plot    | Makes choices                                                              | Inner life   | Humanised  |
| ■■■ Moderate   | ■■■ Strong                                                                 | ■■■ Moderate | ■■■ Strong |
| Gender         | man                                                                        |              |            |
| Race/ethnicity | Korean American (described as Korean American)                             |              |            |
| Class          | upper-middle-class (owns a theme park, offers to buy the ranch) (inferred) |              |            |
| Age            | 35                                                                         |              |            |
| Profession     | former child actor, theme park owner                                       |              |            |

**Washed-up child star**, played straight. Jupe fits the trope of a former child actor cashing in on past fame. The script links it to his trauma: after Gordy, he thinks the alien is a performer he can tame, and that mistake kills him.

**Model minority**, avoided. Jupe runs a successful business, but the script shows it as gaudy spectacle built on exploitation, which undercuts the model-minority reading.

**Jupe's role as a Korean American adopted into a white sitcom family matches his position off camera: a person of colour performing for white audiences.** The script uses it to critique how Hollywood consumes marginalised people.

**The script takes his trauma from the Gordy attack seriously.** It explains why he believes, wrongly, that he has a bond with predators.

**His ethnicity is never the butt of a joke.** His flaws belong to him as a character.

## Angel Torres

Marginalised, growth arc

Young working-class Latinx man, tech-savvy retail worker

|                |                                                   |              |            |
|----------------|---------------------------------------------------|--------------|------------|
| Drives plot    | Makes choices                                     | Inner life   | Humanised  |
| ■■■ Moderate   | ■■■ Moderate                                      | ■■■ Moderate | ■■■ Strong |
| Gender         | man                                               |              |            |
| Race/ethnicity | Latinx (described as Latinx)                      |              |            |
| Class          | working-class (works retail at Fry's Electronics) |              |            |
| Age            | 24                                                |              |            |
| Profession     | tech retail worker                                |              |            |

**Tech nerd sidekick**, subverted. Angel provides tech support, but his UFO obsession and his recent breakup give him a life outside the job. He is brave and resourceful, and he survives.

**Comic relief**, subverted. Angel has funny lines, but his fear is real and the plan needs him.

**Angel's Latinx identity is present but not central to his character; he is defined by his skills and personality.**

**His emotional arc (processing a breakup) adds a layer of humanity beyond the 'tech guy' function.**

### Antlers Holst

Privileged, fall arc

Older white male legendary cinematographer

|                |                                             |            |              |
|----------------|---------------------------------------------|------------|--------------|
| Drives plot    | Makes choices                               | Inner life | Humanised    |
| ■■■ Weak       | ■■■ Moderate                                | ■■■ Weak   | ■■■ Moderate |
| Gender         | man                                         |            |              |
| Race/ethnicity | Caucasian (described as Caucasian)          |            |              |
| Age            | 60s                                         |            |              |
| Profession     | cinematographer (legendary cinematographer) |            |              |

**Obsessed artist**, played straight. Holst is willing to die for 'the impossible shot'. That is the trope of the artist who sacrifices everything for the work, and the script plays it straight, as a cautionary tale about spectacle.

**Holst is the old guard of cinema: white, male and obsessed with the image.** His death is the script's critique of that extractive gaze.

### Otis Haywood Sr.

Complex position, no arc

Working-class Black man in his 60s, founder of Haywood Hollywood Horses

|             |               |            |              |
|-------------|---------------|------------|--------------|
| Drives plot | Makes choices | Inner life | Humanised    |
| ■■■ Weak    | ■■■ Weak      | ■■■ Weak   | ■■■ Moderate |

Exists to serve OJ's story

|                |                                             |
|----------------|---------------------------------------------|
| Gender         | man                                         |
| Race/ethnicity | Black                                       |
| Class          | working-class (owns a horse training ranch) |
| Age            | 60s (father of adult children) (inferred)   |
| Profession     | horse trainer                               |

**Wise father figure**, subverted. Otis Sr. is a mentor, but his wisdom is practical and flawed. He dies suddenly and for nothing, struck by a nickel from the sky. What he leaves OJ is a burden.

**He is killed by a falling nickel.** The script makes the devaluation of Black labour in Hollywood literal.

Sc. 70 **He exists mainly to motivate OJ**, who still stares at the nickel that killed him (scene 70).

Limited screen time reduces him largely to a memory, though this serves the story's theme of legacy.

### OJ Haywood is part of three of the four power relations

|            |                                                                                                                                                                                                                                                                       |
|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Solidarity | <b>OJ Haywood and Emerald Haywood.</b> The siblings start with friction (OJ sees Em as a liability) and grow into partners who respect each other. The balance evens out as Em's skills prove essential.<br>Along race, class and gender                              |
| Domination | <b>Ricky 'Jupe' Park and OJ Haywood.</b> Jupe holds economic power over OJ: he buys his horses and offers to buy the ranch. This mirrors Hollywood's exploitation of Black labour. Jupe is buying OJ's legacy.<br>Along class and race                                |
| Mentorship | <b>Antlers Holst and OJ Haywood.</b> Holst, a legendary white cinematographer, dismisses OJ at first and comes to respect what he knows. They work together uneasily, and in the end Holst puts his art ahead of the team's safety.<br>Along race, profession and age |

|          |                                                                                                                                                                                                                                                                     |
|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Conflict | <p><b>The Ryder (TMZ) and Emerald Haywood.</b> The Ryder, a white male journalist, invades Em's property and waves off her warnings. He demands she perform for his camera. He is the extractive media gaze in person.</p> <p>Along race, gender and profession</p> |
|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Four scenes where identities meet: one reinforces the hierarchy, one challenges it and two cut both ways.

Each moment is a scene where two or more of a character's identities meet. Structural: they compound the character's situation. Political: loyalties to different groups pull against each other. Representational: the portrayal itself carries the charge.

|         |                                                                                                                                                                                                                                                                                                                |
|---------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sc. 10  | <p><b>Em gives her speech about Alistair E. Haywood, the Black jockey erased from cinema history.</b> She ties her family to the birth of film and claims back a place Black people have been shut out of.</p> <p>Emerald Haywood, representational. Challenges the hierarchy.</p>                             |
| Sc. 20  | <p><b>Jupe's office is a shrine to his role as 'Lil' Jupe' in 'Kid Sheriff', where he played a sidekick.</b> As a Korean American child actor he supported white leads. As a theme park owner he now makes money from that marginalisation.</p> <p>Ricky 'Jupe' Park, representational. Cuts both ways.</p>    |
| Sc. 76  | <p><b>Young Jupe survives the Gordy attack because the chimp sees him as no threat.</b> The 'connection' he remembers is his marginal place as the Asian child on a white sitcom, and it saved him. Being the cast's 'other' makes the trauma worse.</p> <p>Ricky 'Jupe' Park, structural. Cuts both ways.</p> |
| Sc. 150 | <p><b>The Ryder (TMZ) brushes aside Em's authority on her own property and demands access and content.</b> A white male journalist ignores a Black woman's 'no', and she has to perform a lie ('Verizon commercial') to protect her space.</p> <p>Emerald Haywood, structural. Reinforces the hierarchy.</p>   |

## Six stereotypes subverted, two played straight

|                 |                                                                                                                                                                                                   |
|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Played straight | Washed-up child star (Ricky 'Jupe' Park); obsessed artist (Antlers Holst)                                                                                                                         |
| Subverted       | Stoic Black cowboy (OJ Haywood); sassy Black woman and irresponsible younger sibling (Emerald Haywood); tech nerd sidekick and comic relief (Angel Torres); wise father figure (Otis Haywood Sr.) |

Every authority figure outside the Haywood family is white (Buster, Fynn, Holst, The Ryder). That is the industry power structure the Haywoods have to work within.

Women who are not Emerald are largely functional (Amber, Mary Jo, Bonnie Clayton) or victims.

The script's central metaphor, being eaten by spectacle, maps onto how the entertainment industry exploits marginalised people.

Female characters beyond Emerald lack interiority; Amber and Mary Jo are defined entirely by their relationships to Jupe.

Angel's Latinx identity is mentioned but never explored; he could be any ethnicity without changing the script.

The disabled character (Mary Jo) is a spectacle of trauma, brought on for a cameo and then consumed.

For the next draft

Amber Park goes along with Jupe's plan and never gets a scene with her own view of it. One moment of held-back doubt would give her complicity an inner life.

Nothing in Angel's scenes draws on his Latinx identity beyond the mention of it. Should it shape anything he says or does?

Mary Jo appears mostly as a spectacle of her own trauma: veiled in the Star Lasso crowd, then consumed. Her choice to come to Jupe's show is never on the page. Is that choice worth a line?

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### Theory and terms

**Intersectionality:** Crenshaw's insight that identities compound: a character's situation as, say, an older working-class woman is not the sum of three separate categories but its own position.

**Agency:** Whether the story happens because of a character's choices, as opposed to a character who exists mainly to enable someone else's story.

**Interiority:** Access to a character's inner life. A character can have many scenes and still be treated as a device rather than a person.

**Othering:** Framing a character primarily as different or alien, seen from outside rather than inhabited.

**Subverted stereotype:** A trope the script deliberately sets up and then undercuts. This is a strength.

### Further reading

[Crenshaw \(1989\) Demarginalizing the Intersection of Race and Sex](#)

[Crenshaw \(1991\) Mapping the Margins](#)

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## Where to look next

Other instruments in the lab.

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### 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](https://manymonkeys.ai/tools/emotional-rhythm-strip)

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### 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](https://manymonkeys.ai/tools/structure-of-sympathy)

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### 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](https://manymonkeys.ai/tools/character-topology)

Every instrument has a free example report on its tool page. The full gallery is at [manymonkeys.ai](https://manymonkeys.ai).