

Killing Eve

Season 1

Six Core Questions



1. Genre

Thriller - Serial Killer

2. Obligatory Scenes and Conventions

Obligatory Scenes

- An inciting Crime indicative of a Master villain - Foreign diplomat is assassinated in Vienna, one of a long string of assassinations by a master assassin who has been killing for 2 years, and then the revelation of the 12.
- The Speech in Praise of the Villain - Eve telling Caroline that an assassin this good deserves to get away with it. Then in Eve's kitchen.
- The hero becomes the victim - when Villanelle gives Eve's name at the German sex fetish shop, continues with stalking her, shopping for her, breaking into her house
- Hero at the Mercy of the Villain - Eve is at the mercy of Villanelle when they meet when Villanelle is after Frank, when she breaks into her house, in the final episode when they are in Villanelle's apartment
- False Ending (two endings) - when Eve gets fired in the airport, stabbing in the apartment

Conventions

- A MacGuffin - the Villains' Object of Desire - be good at her job of assassinating (Eve), The Twelve (unknown)
- There must be Investigative Red Herrings - more like clues that are eliminated such as the diplomat's girlfriend, Nadia, Frank,
- Making it Personal - A good example is when Villanelle is in Eve's kitchen and threatens her husband
- Clock - more important people are dying every day and Eve and Co have no idea what the real plan of the 12 is

3. Point of View

Every scene of the Killing Eve series has either the protagonist, Eve Polastri, or the villain, Villanelle, present. By doing this, the writers have created an exquisite tension in the show because the viewer knows more than either character and can anticipate the battles as they come.

Dramatic Irony requires MORE information, giving the reader information that one or more of the characters don't have. As a viewer, we can often see the clashes that are coming up, we know that Villanelle is about to kill. It keeps us at the edge of our seat.

4. Objects of Desire

The objects of desire are the wants (external) and the needs (internal) of your protagonist.

In Killing Eve, the protagonist, Eve, is trying to stop Villanelle from killing more people and also solve the mystery of who she works for. This is what she wants to do. Notice that we didn't say that Eve wants to capture Villanelle because she has several opportunities where they meet, but she can't seem to bring herself to do what another clear-headed detective might.

Why?

Because of her internal need.

Eve wants to know what it feels like to kill another human being, she wants to know what it would be like to be Villanelle. And to do that she needs Villanelle alive to learn from her. Eve is fascinated by Villanelle.

We also think Eve wants to find meaning, she's curious, she's interested in psychology. She couldn't harm a fly, and she's fascinated by killers, even before she meets Villanelle.

There is something about the chase that makes her feel alive, and the mix of desire heightens this.

5. Controlling Idea

For Eve: Damnation can be avoided if the hero sticks to her moral compass and renounces her own feelings in order to bring a killer to justice even by failing to kill her.

6. Beginning Hook, Middle Build and Ending Payoff

When an MI5 security operative receives the opportunity to hunt down a female serial killer that turns the tables and threatens her in her own house, she has to decide whether to keep investigating or step back from a job that could get everyone close to her killed. Ignoring commands from her boss, she follows her own investigation, loses colleagues and her job. In the end, she is nearly derailed by her feelings for the villain but justice prevails and she badly wounds the villain although she fails to capture her.