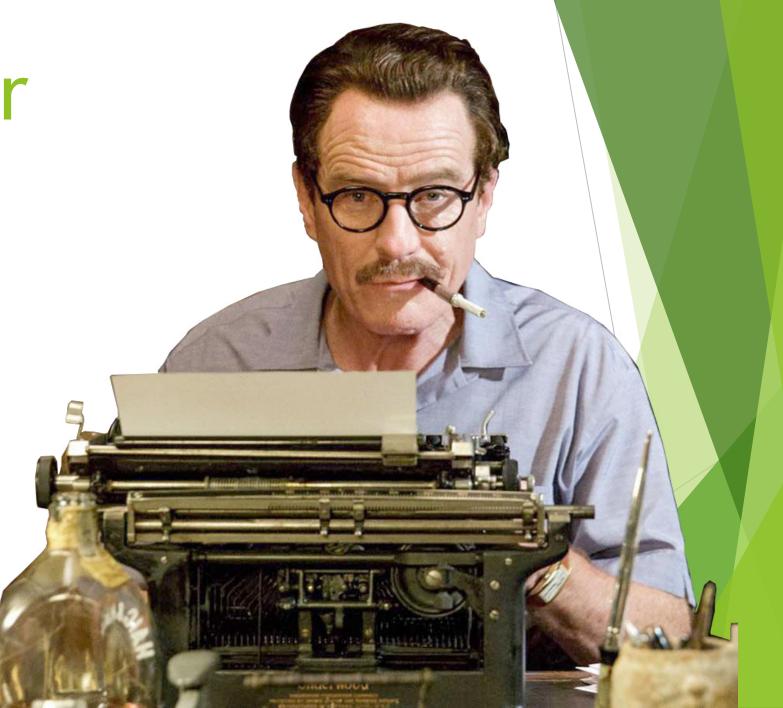
## **BELL WORK**

# Write 3 things you already know about movie scripts.

# creenwriter

## Writing Movies



# Life as a Screenwriter

DESTINC Property of C3 Servery, LLC.

# Average Low Budget Script = \$60,000

Narrative Screenplay Formatting

Not your Normal Writing

# Today's Objectives

Students will identify and discuss the specific formatting details of a traditional narrative movie script.

# The Screenplay Format

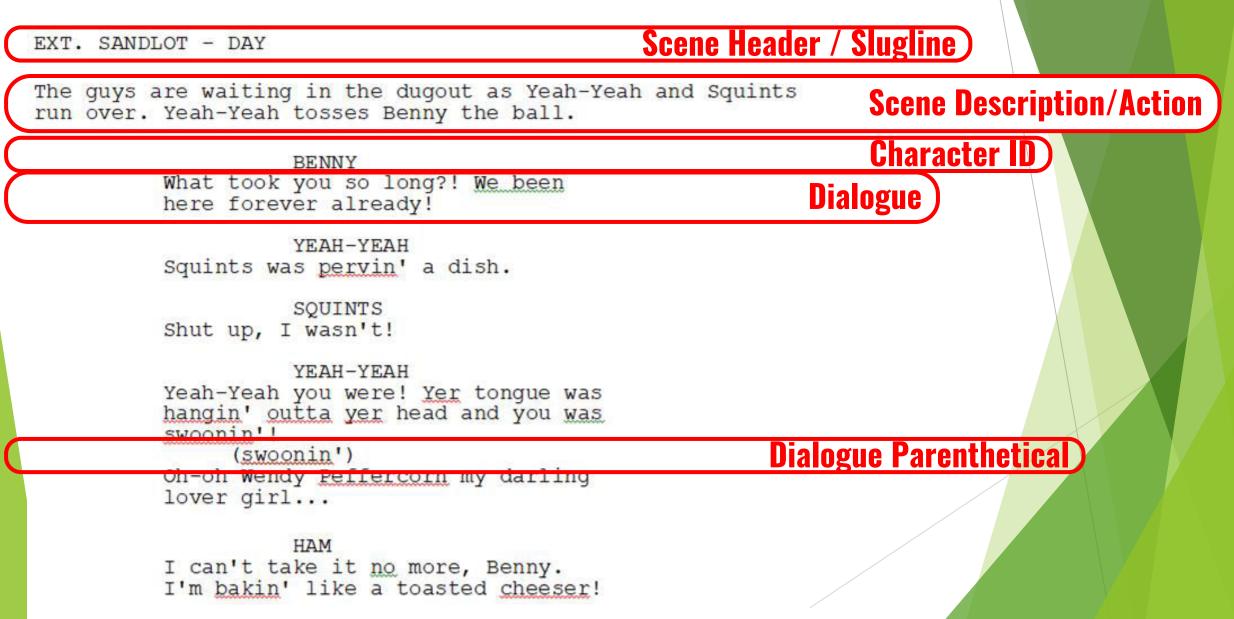
What do you see?

What features makes the screenplay unique?

How is it different than a novel?

	The second s		
	and an and a second sec		
	1 1	2 827: 10-23-64	
	INT. WALSE SOME - DAY CREDITS OVER VARIOUS CLOSE-UPS of the goonies' HANDS and CREDITS OVER VARIOUS CLOSE-UPS for goony handshake. It is they perform the secret goony handshake.	IGHT. He PETRS inside. He is net	
	DT. WLEF HURL CALL CONTROL OF A CONTROL WATER AN A CONTROL OF A CONTROL A CONTROL OF A CONTROL O		HAT O.A.V. HAT
	which displays a sense unciting the GOONY OAIN, Store the VOICE OF MIXEY, reciting the GOONY OAIN, Store	ATELLI, a 33 year old excitable boy.	ALTOC LAT 3
	images. <u>HINEY (V.0.1</u> "I will never bit say and dock friends, 'w wis ends. Through haven friends, 'w wis ends. Through haven	ATELLI, a 13 year old excitable boy. Att the fact of a KILER, JAKE is Janes ANOS from a of a KILER, JAKE is Janes IS MECK. HIS GYPES ATE CLOSED. HIS face frozen is GRASTAFORD. HIS ous SUFCIP. A NOTE is position. HIS TERS UNCIP. A NOTE is position. HIS TERS UNCIP.	And O.K.Y. * DAY And Decimal Decimal Decimal and Decimal and Decimal
	"I will neverall stick together unven friends, we will stick together unven the whole whole what war, Good pale and hel, ill attack like that is the	ous SUICIDE. A NOTE is pinned to Jake's	at here
	city, or the country, or the foreat,	TERS the cell. He GRAES the note.	DAY the chase the ta
	or boonies, I an proven the proven the provide of the goonies!" FADE TO BLACK!	k! You really think 1'd nough to kill myselfy*	sa a the total and the solid
	1A	fled) and myselfre	A start of the sta
	close-up. The leathery, bulling	ake's eyes are OPIN. He is SNILING . Juard can react, Jake guickly into the guard's JAM.	about past , So storigh & STree
	RD. He SHOUTS. CUARD	into the guard's JAM. The Guickly D. Jake BOOSTS himself our Stard	USE WITH IN WALCH AND
	Feed time! The mard stands in a dimly lit prison	into the guard's Jake guickly "W." the Nace Booss' HAM. The Guard the noose is actually attached to a guard take is Mission Jake LOOKS guard the const i Jake LOOKS guard the const is CLEAR. He	AND PLOTE IN SHORE Y THE STORE STORE
THE COONIES	Feed time! BA FULLS BARK. The guard stands in a dimly lit prison BA FULLS BARK. The guard stands along the side walls NY. Know DAIL CHLLS Stratcher SHOUT and JEEK at her NY. A start PRISONERS. The prisoners for during a RAND RAP ed vist recover his wooden bits prison. The guard	sard's shirt. Is CLEAR. He	The King participa A
th acressing by by chain consume	B. FUL Saves of JAIL CRUES strategies sHour and JEER at the Solution PHISONERS. The State of Loss of State of the solution of the state of the state of the state of the state of the state of the state of the state of the state bars. It schools through the prison. The quarter bars.	CUT TO:	
chris Co	GUARD barkthe	A blaring stars	on I.V. Litchen INC
0	The longer you animate colder yer' lunch gets.	A blaring ALARM sounds: A GRCUP a misson, in PURSUIT of Jake. CAMEDA	The Police and Anny Away

# Screenplay Elements



TO TO A TATA T

# Screenplay Font

"In In

#### **Courier** (12pt size)

FADE 181	1
FADE INT	
1 INT. BELLAGIO CASINO - NIGHT BOBBY CLYEE (a perfect role for ADAM SANDLER) strolls the packed casino wearing an Armani jacket, no shoes shorts. We follow as he walks into the packed casino shorts. We follow as he walks not packed casino shorts. We follow as he walks not be	into
I int. ervrs (a perfect role for Almani jacket, no shoes	0.
BogBr College casino wearing an he walks into the packed	
shorts. We follow	2
2 INT. BELLAGIO CASINO - ANOTHER AREA 2 INT. BELLAGIO CASINO - ANOTHER AREA Distance Distance Distance Bobby walks IN SLO	MOTION W
2 INT. BELLOUID "Imagine" plays, Bobby walks wal	ks next
2 INT. BELLAGIO CASINO - ANOTHER AREA As John Lennon's "Imagine" plays, Bobby waiks in SLO As John Lennon's "Imagine" plays, JULA ROBERTS wai toward the CRAFS TABLE. A topless JULA ROBERTS wai toward the CRAFS TABLE. A topless JULA ROBERTS wai toward the CRAFS TABLE.	
to him.	OUT, as
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CLOSE-UP OF BOBBY'S ETES. of DISSOLVE TO	
	3
3 INT. SANDS HOTEL - 1960 Robby, in a tuxedo and surrounded by TOPLESS SMONGI for the dice handled by the atlogram - SAMMY DAVIS, for the dice handled by the stickman - SAMMY DAVIS, JR.	mis, waits
3 INT. SANDS HOTEL - 1960	JR.
Bobby, in a tuxedo and by the stickman	
for the dice many DAVIS, JR.	
Good luck, my friend.	
	1000
Thanks, Samny-	DEAN
Thanks, Samay. Thanks, Samay. At the other end of the table is FWANK SINATRA and MARTIN. Sinatra's "That's Life" plays.	-
MARTIN. Sinatra's That sulling out a wad of mone	ry. The
At the other end of the triat's life plays. MARTIN. Sinatra's "That's Life" plays. CLOSE-ON - Bobby's MAND, pulling out a wad of mone MAND throws it on the pass line. BOBBY'S EYE winks at Sammy. SAMMY'S GLASS EYE res	mains still.
something are winks at Samay. Something	
BOBBY BOBBY	
Let's shoot the wad.	
Bobby rolls the dice	*
4 INT. BELLAGIO CASINO - Tangle Up In Blue	e. braka.
Three craps!	
BOBBY Fuck! Goddamit! Fuck!	stee because
FUCKI COLOR BINGS, She doesn't no	es the phone
BOGBY Fuck! Goddamit! Fuck! Julia Roberts' cell phone RINGS, She doesn't m she's making out with ANOTHER CHICK. Bobby take from her G-string. from her G-string.	
from her deather BOBBY	
uh hello	5
5 EXT. TAJ MANAL, INDIA - DANN	DICAPRIO OT
5 EXT. TAJ MANAL, INDIA - DAMN DOUG MCSUTHERIAND (a perferet role for LECONNEX JOIN LANNEXCE) stands among thousands of Mindus	CONTINUED
JOET LAWRENCE) SCARGE MAN	CONT INCOME

# This is a Font

# This is a Font

(comparing Times New Roman with Courier New)

# Writing in Present Tense



#### INT. CITY GRILL - DAY

Leonard opens his eyes. Natalie is looking at him. She nods and hands him the BROWN ENVELOPE.

#### NATALIE

I wrote an address in there, too. Might be useful. It's this abandoned place outside of town. I guy I know used to use it for his bigger deals.

# Writing in Present Tense

#### No matter when, it's always happening NOW on screen...



# Formatting a Script...

Screenplay elements:

- Slug-line (heading)
- Transition
- Action/Scene Descriptor
- Character Parentheticals
- Dialogue Parentheticals
- Dialogue
- Character Names



# **BELL WORK**

# Describe a conversation of intense emotion between you and a friend/family member?

(it doesn't have to be real)

Adapt your Bell Work into a line of dialogue with a Parenthetical.

EXAMPLE:

TIMOTHY (a little annoyed) So Dad... Can I ask you about you and mom's divorce?

# Practice Script Writing

Not your Normal Writing



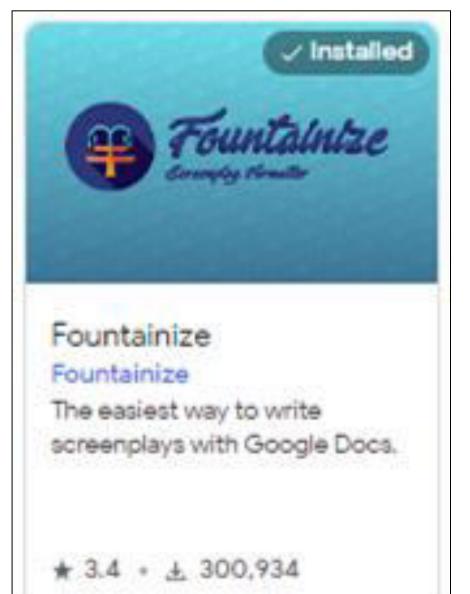
# Today's Objectives

# Write several scenes using screenplay formatting.

# **Download Fountainize**

Example Document ☆ 🖿 File Edit View Insert Format	ools Extensions Help Accessibility	e kami
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Summary +	Fountainize Hypatia Create ►	Install
Outline Headings you add to the document will appear here.	Meeting notes	Email draft @ More

# Google Doc Extension



Scene Header

### Format Page

- Start the line with "int." or "ext." IN ALL CAPS
- ex. INT. A SMALL DARK ROOM DAY

#### Character ID

Write in all capital letters, with no punction at the end (can be switched off in options)

ex. SAMANTHA

#### Dialogue

A line immediately following a Character or a Paranthetical is considered dialogue. ex. I don't think I'll go to the store today.

#### Parenthical Start the line with a bracket ex. (whispering) Transition End the line with "in:", "to:", or "out:" ex. FADE TO: Action Anything that is not formatted as above ex. A man bumps into JAMES.

# **Screenplay Practice Activity**

#### **STEP 1: Create/Start**

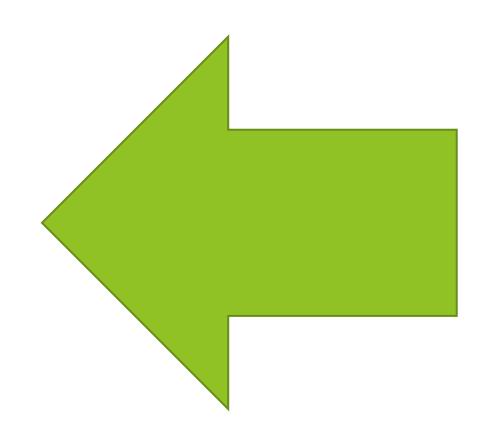
Each student starts their own original Google Doc script, writing a scene header for their story.

# For example: INT. SCHOOL HALLWAY - DAY



#### **STEP 2: MOVE**

Stand up and move to the computer on your left.



# Write a Scene Description that matches the theme and fits the provided "Slugline."

# DON'T ADD ANY CHARACTERS YET, JUST DESCRIBE THE SETTING

#### **STEP 2: Write a Scene Description**

# For example:

INT. SCHOOL HALLWAY - DAY
Students are standing around in the hallway.
Several students are standing by themselves
listening to music with headphones. One student
stumbles down the hallway holding his diorama.
Everyone is moving slowly, still tired from just
waking up.

#### **STEP 3: Introduce Two Characters**

• Move to the computer on your left...

• Introduce TWO characters and describe what they're doing.

# **STEP 3: Introduce Two Characters**

# For example:

MR. INGOLD, a teacher dressed in yellow dress shirt, tie and brown slacks, walks through the hallway carrying his school bag. He walks by JIMMY, a student sitting on the ground against the wall with a couple of his friends.

# **BELL WORK**

# Write a "slugline" for an action movie that takes place somewhere in the city? (INT/EXT. LOCATION -DAY/NIGHT)

### **STEP 4: Write a Line of Dialogue**

- Now at the next computer...
- Choose one of the characters; have them say something.

# For example:

JIMMY Hey Mr. Ingold!

# **STEP 5: Write a Line of Dialogue**

- Now at the next computer...
- Choose the other character introduced earlier and write a response to the dialogue just written.

# For example:

JIMMY

Hey Mr. Ingold!

MR. INGOLD

Hi, uh... What's your name again?

# **STEP 6: Write some Action**

- On the script to the left...
- Write what happens next.

# For example:

JIMMY

Hey Mr. Ingold! MR. INGOLD

Hi, uh... What's your name again? Jimmy gets upset and throws his pencil in the air. Mr. Ingold grabs it out of the air and places it back down on the ground.

### **STEP 7: Dialogue**

Add 2 lines of dialogue.

# For example:

Jimmy gets upset and throws his pencil in the air. Mr. Ingold grabs it out of the air and places it back down on the table JIMMY

- Whoa Mr. Ingold, that was amazing! MR. INGOLD
- (unimpressed)
- Don't you forget it!

#### **STEP 8: New Scene Header**

Now you're starting a new Scene. REMEMBER, a new scene is a new location/time.

# For example:

EXT. SCHOOL - DAY

#### **STEP 9: Write Scene Description**

Make sure to reference the 2 characters from the first scene.

# For example:

EXT. SCHOOL - DAY

Jimmy is walking towards his bus when Mr. Ingold runs up behind him. He taps Jimmy on the shoulder.

# **STEP 10: Add Dialogue (as much as you need) For example:**

EXT. SCHOOL - DAY

Jimmy is walking towards his bus when Mr. Ingold runs up behind him. He taps Jimmy on the shoulder.

MR. INGOLD
Hey, I'm glad I caught you.
JIMMY
(upset)
What? I'm going to my bus.
MR. INGOLD
Jimmy, I'm sorry I forgot your name today.

# Finish the script

Without editing anything earlier, write a conclusion to the script, using as much dialogue or action as needed.



### Intro Film/TV - BELLWORK

Draw an Establishing Shot for your first
 Scene in your practice script.

### Objectives

• Writing screenplays that show, not tell

# SHOW





**Tips for Screenwriting** 

### LEVEL 1 – Don't Write Thoughts

EXT. BACKYARD - DAY

SARAH sits on her porch thinking about whether to go for a run or not. She knows that she needs the exercise, but she also does not want to get all sweaty before her friends come over in an hour. Instead of running, Sarah considers just doing a quick yoga routine inside where it is cool. She decides to do yoga. She plans to wake up early tomorrow and run.



### LEVEL 1 – Don't Write Thoughts

We cannot know what's in someone's mind.

### ::thinking::



INT. PUNCH BOWL PUB - ATTIC - ON HOLMES As he play violing since k thinks about case and about the mura. He car figue out who the killer is, he tows the view on the ground. He wollers o it could have n. He starts smoking a pe to help him think learly. Finally he ŀ relizes that Lord Blackwellis the stion. CON

#### 100 INT. PUNCH BOWL PUB - ATTIC - ON HOLMES

as he plays the violin, but not with a bow. He plucks it, he strums it, he makes strange atonal sounds, as he STARES AT THE RITUAL PATTERN he's laid out on the floor.

Flashes to various images of the sphinx that he's observed over the course of the investigation.

He stands up and draws a sphinx in charcoal on the floor. Then he moves to the ox bone -- a flash of Sir Thomas' ring with the Ox crest. He draws an ox in charcoal. Next to the ox bone Holmes writes -- Sir Thomas -- OX ring.

<u>Show vs "Think"</u>	
THINK	She is excited for school to end.
SHOW	

<u>Show vs "Think"</u>		
THINK	Jeremy can't wait for Christmas day to arrive. He loves Christmas.	
SHOW		

<u>Show vs "Think"</u>	
THINK	Suzie is afraid of her dog Jellybean. She doesn't want to go near it.
SHOW	

<u>Show vs "Think"</u>		
HINK	Lanie had a bad day and now she doesn't want to talk. She wishes she everyone would go away.	
HOW		

S

### LEVEL 2 – Actions > Words



### **Show Vs Tell**

- Telling
  - Stating facts or opinions
    - EXAMPLE: "I feel happy"
- Showing
  - Describes situation, creates mental image
    - EXAMPLE: He closed his eyes and smiled.

### EXAMPLE

- Telling
  - "He is a talented singer"
- Showing
  - A description of a situation that shows he's is talented, such as singing in a competition and winning



### Star Wars V: The Empire Strikes Back

• The introduction of Han and Luke's relationship in this movie.



#### EXT PLAIN OF HOTH - DAY

A closer panning shot reveals a bundled rider on a large gray snow lizard, called a TAUNTAUN. Curving plumes of snow rise from beneath the speeding paws of the two-legged beast.

EXT PLAIN OF HOTH - SLOPE - DAY

The rider gallops up a slope and reins his lizard to a stop.

He pulls off his protective goggles. It is LUKE SKYWALKER. He notices something in the sky and takes a pair of electrobinoculars from his utility belt.

From LUKE'S POV, we follow a bright object as it falls to the ground. On the distant horizon, an explosion marks the point of impact. The wind whips at Luke's fur-lined cap as he activates a com-link transmitter. His lizard is nervous.

LUKE (to the Tauntaun) Easy girl, it's just another meteorite. (into com-link) Han... Han ol' buddy, do you read me? After a little static a familiar voice is heard.

#### HAN (OS)

#### (filtered)

#### Loud and clear, kid. What's up?

#### LUKE

I've finished my circle and I haven't picked up any life readings.

#### HAN (OS)

#### (filtered)

There isn't enough life on this ice cube to fill a space cruiser. My sentry markers are placed. I'm heading back to the base.

#### LUKE

I'll see you shortly. A meteorite just hit the ground near here and I want to check it out... Won't be long.



### **Showing vs Telling**

#### JANELLE

Write a scene without dialogue that conveys the intention of this dialogue.

### **Showing vs Telling**

#### LARRY

Write a scene without dialogue that conveys the intention of this dialogue.





I love you.

Draw a storyboard frame of action to replace the line of dialogue.

### <u>Showing vs</u> <u>Telling</u>

#### Carrie You're the most important person in the world to me

Draw a storyboard frame of action to replace the line of dialogue.



### LEVEL 1 – Don't Write Thoughts

### LEVEL 2 – Actions > Words

## Showing vs Telling

### **BELL WORK**

### In script format, write 5-8 lines of dialogue between you and your friend about what you're doing this weekend.

KID 1

KID 2



### LEVEL 1 - Don't Write Thoughts

### LEVEL 2 - Actions > Words



## **Showing vs Telling**

## Go to JOINPD.com

## "Tell by Show" Activity

- Groups are randomly assigned a scenario
- Groups will act out a SILENT scene and the class will see if they can guess what's being acted out

## Table Read



**Screenplay Practice** ► Go around the table and take turns sharing your scripts. Choose the best script to share with the class. Winning Script will be turned into an animation.