

## Screenplay 2<sup>nd</sup> week

### 1. Subject

Subject			
action		character	
physical	emotional	define the need	action is character

### 2. Character

character			
Interior (from birth till present)		Exterior (from start of movie to end)	
Emotional life		Physical life	
Forms character		Reveals character	
		Define the need	Action is character

character			
interior		Exterior	
Forms character		Reveals character	
Character biography		Define the need	Action is character
		professional	personal
		(work)	(marital or social)
			private
			(alone)

### 3. Four pages Treatment

Do not show it to your lover, girlfriend, boyfriend, brother, sister, or classmates.

Practice 1 (Know your character): choose a character and write a character biography. Break your character's life down into the first ten years, the second ten years, the third ten years, and beyond.

Or

Practice 2: Find a subject you want to explore in screenplay form. If needed, look through the daily newspaper to see if a person, or incident, or situation grabs your attention. Think about how you might want to

structure your story, then reduce it to a few sentences in terms of action and character, then write it out.

Or

Write the four (or three, two, one?) pages. Basically it describes what your story is about and who it is about.

## Dramatic recreation

“Night. A car slowly weaves through the streets. It turns a corner. Pulls over to the side. Stops. The lights go out. The car sits in front of a large house. Waits. Silence. In the distance, a dog BARKS. JOE sits behind the wheel, silently, a radio transmitter on the seat next to him. He slips on a pair of earphones, slowly turns the dial to pick up police calls. Then he listens. And waits.”

## Narrative synopsis

“the mother tries to communicate with her son but he continues to disrupt life by performing poorly in school, becoming defiant and disrespectful of his teachers. He criticizes her constantly, complaining of her physical inability to do ‘guy’ things like throwing footballs and lifting weights. It seems clear that the mother feels she’s losing him. She vows to spend more time with him and puts him before her work and her own well-being. But her determination does little to gain his respect or appreciation. The mother doesn’t know what to do anymore or what it will take to win back his affection.”

## Plot Point

“He sits on motorcycle facing east. Packed for travel. Revving up the carbon. Dropping into gear. The waiting is finally over. It’s time. The warrior is returning to do battle.”

## Reader's Analysis

### I—Character

- a) Design: A ruthless young career woman takes advantage of a middle-aged husband and father, and he abandons his family for her.
- b) Development: Almost good. The author must have it in for women. The characters just don't ring true. They're not full enough.

### II—Dialogue

Fair. The dialogue here makes the cardinal sin of making everything obvious.

### III—Structure

- a) Design: a woman with brain works her way up the ladder by manipulating her boss, a family man, and then dumping him once she has accomplished her goals.
- b) Development: Fair. Because it's all so obvious and soap-opera-oriented. The main character has no depth.
- c) Pacing: Good. Though little dramatic tension, it doesn't drag.
- d) Resolution: Poor. The script suddenly ends. The poor husband goes crawling home and we never see the main character again.