



FILM WORKBOOK

For writing intensive course - Film in 30 days.

30-Day Tracker:

90 pages over 30 Days based on a six-day writing week.

Week One (Goal: 22.5 pages)

	SUN	MON	TUES	WED	THUR	FRI
HOURS(4 hours/day):	----	----	----	----	----	----
PAGE COUNT (3.75 pages/day):	----	----	----	----	----	----
TOTAL:	-----					

Week Two (Goal: 45 pages)

	SUN	MON	TUES	WED	THUR	FRI
HOURS(4 hours/day):	----	----	----	----	----	----
PAGE COUNT (3.75 pages/day):	----	----	----	----	----	----
TOTAL:	-----					

Week Three (Goal: 67.5 pages)

	SUN	MON	TUES	WED	THUR	FRI
HOURS(4 hours/day):	----	----	----	----	----	----
PAGE COUNT (3.75 pages/day):	----	----	----	----	----	----
TOTAL:	-----					

Week Four (Goal: 90 pages)

	SUN	MON	TUES	WED	THUR	FRI
HOURS(4 hours/day):	----	----	----	----	----	----
PAGE COUNT (3.75 pages/day):	----	----	----	----	----	----
TOTAL:	-----					

MAKING CONNECTIONS

Scene Structure follow basic rules in screenplays. One person is on the opposite side of the other +/- to -/+ rule. The goal is to establish or build upon the relationship of the characters in the scene. Your main goal as a writer is to identify the role each plays while in the scene and identify the power dynamics.

In the scene on the next two pages. A woman and a man are quarreling over a decision. This happens to be the opening scene of a movie, which sets up the mood, tone, storytelling style, genre, and generally, a window into an inciting incident.

The screenwriter must provide a direction of the story in the opening. How are they communicating? If it's a mundane conversation, what makes it interesting?

The truth is, it doesn't matter what the scene is as long as there are the parts below:

- a. Tension
- b. Power Struggle
- c. A choice
- d. Reluctance to Choice
- e. An action that may or may not follow
- f. Bits of busy that add to the character's temperament.
- g. HUMOR

MAKING CONNECTIONS

Follow the scene below, breakdown the sections of the scene.

YOUNG MAN

No, forget it, it's too risky.
I'm through doin' that shit.

YOUNG WOMAN

You always say that, the same thing
every time: never again, I'm through,
too dangerous.

YOUNG MAN

I know that's what I always say.
I'm always right too, but --

YOUNG WOMAN

-- but you forget it in a day
or two --

YOUNG MAN

-- yeah, well, the days of me
forgittin' are over, and the days of
me rememberin' have just begun.

YOUNG WOMAN

When you go on like this,
you know what you sound like?

YOUNG MAN

I sound like a sensible fucking man,
is what I sound like.

YOUNG WOMAN

You sound like a duck.

(imitates a duck)

Quack quack, quack, quack, quack...

YOUNG MAN

Well take heart, 'cause you're never gonna hafta hear it again. Because since I'm never gonna do it again, you're never gonna hafta hear me quack about how I'm never gonna do it again.

YOUNG WOMAN

Well, what else is there, day jobs?

YOUNG MAN

(laughing)

Not this life.

YOUNG WOMAN

Well what then?

YOUNG MAN

(continuing)

This place.

YOUNG WOMAN

Here? It's a coffee shop.

YOUNG MAN

What's wrong with that? People never rob restaurants. Why not? Bars, liquor stores, gas stations, you get your head blown off stickin' up one of them....

YOUNG WOMAN

(taking to the idea)

I bet in places like this you could cut down on the hero factor.

CONNECTIONS DRAMATIC STRUCTURE

Hero/Heroine(s)

Change Agent

Adversary

Supporting

WHERE IS YOUR CHARACTER IN LIFE IN THE OPENING?

WHAT INCIDENT CHANGES THEIR NORMAL PATH?

WHY AND WHEN DO THEY DECIDE TO GROWTH JOURNEY?

YOUR FILM

Complete the same task for your story.

WHAT IS THE RESOLUTION TO YOUR STORY?

MOVIE TITLE:

PUBLIC IDENTITY/OUTER APPEARANCE:

IDENTITY STRUGGLE/DILEMMA:

FALSE IDENTITY EXPOSED:

TRUE INNER SELF REVEALED/MASTERED:

Writing Exercise

Freeform Exercise

Your character is told they have one-week to live, what do they do?

A large, empty rectangular box with a thin gray border, intended for the user to write their response to the writing exercise prompt.