

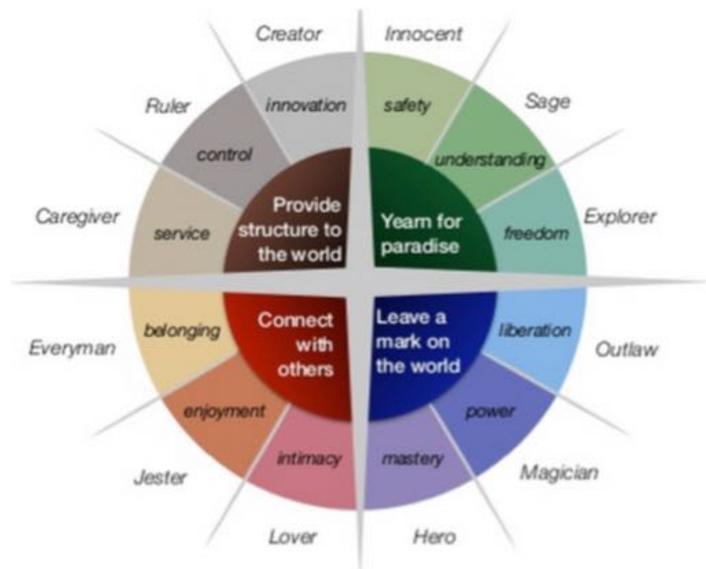
Screenwriting

Global Odyssey/ Hero's Journey Project



Characteristics of the Hero's Journey

- The hero is naïve and inexperienced
- The hero meets monsters or monstrous men
- The hero has a strange, wise being as a mentor
- The hero must go on a journey, learn a lesson, change in some way, and return home
- The hero often crosses a body of water or travels on a bridge.
- The hero is born and raised in a rural setting away from cities
- The origin of the hero is mysterious or the hero loses his/her parents at a young age, being raised by animals or a wise guardian
- The hero returns to the land of his/her birth in disguise
- The hero is special, one of a kind.
- The hero has help from divine or supernatural forces
- The hero has a loyal band of companions
- The hero makes a stirring speech to his/her companions
- The hero engages in tests or contests of strength (physical and/or mental) and shows pride in his/her excellence
- The hero suffers an unhealable wound, sometimes an emotional or spiritual wound from which the hero never completely recovers.



("Archetype of a Hero")

Hero's Journey

Archetype	Description
The Quest	What the Hero must accomplish in order to bring fertility back to the wasteland, usually a search for some talisman, which will restore peace, order, and normalcy to a troubled land.
The Task	The nearly superhuman feat(s) the Hero must perform in order to accomplish his quest.
The Journey	The journey sends the Hero in search of some truth that will help save his kingdom.
The Initiation	The adolescent comes into his maturity with new awareness and problems.
The Ritual	The actual ceremonies the Initiate experiences that will mark his rite of passage into another state. A clear sign of the character's role in his society
The Fall	The descent from a higher to a lower state of being usually as a punishment for transgression. It also involves the loss of innocence.
Death and Rebirth	The most common of all situational archetypes, this motif grows out of a parallel between the cycle of nature and the cycle of life. Thus morning and springtime represent birth, youth, or rebirth, while evening and winter suggest old age or death.
Battle between Good and Evil	Obviously, a battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.
The Unhealable Wound	Either a physical or psychological wound that cannot be fully healed. The wound symbolizes a loss of innocence.
The Initiates	The Initiates are young heroes or heroines who must go through some training and ceremony before undertaking their quest.
Mentor	The Mentor is an older, wiser teacher to the initiates. He often serves as a father or mother figure. He gives the hero gifts (weapons, food, magic, information), serves as a role model or as hero's conscience.
The Threshold Guardian	Tests the hero's courage and worthiness to begin the journey.
Father - Son Conflict	In this relationship, the tension is built due to separation from childhood or some other source when the two meet as men.
Hunting Group of Companions	These are loyal companions willing to face hardship and ordeal in order to stay together.
The Underworld	A place of death or metaphorically an encounter with the dark side of the self. Entering an underworld is a form of facing a fear of death.
Haven vs. Wilderness	Places of safety contrast sharply against a dangerous wilderness. Heroes are often sheltered for a time to regain health and resources
Colors	Red: blood, sacrifice, passion, disorder Green: growth, hope, fertility Blue: highly positive, security, tranquility, spiritual purity Black: darkness, chaos, mystery, the unknown, death, wisdom, evil, melancholy White: light, purity, innocence, timelessness (negatives: death, horror, supernatural)

Friendly Beast	An animal companion showing that nature is on the side of the hero
The Shadow	A worthy opponent with whom the hero must struggle in a fight to the end. Must be destroyed or neutralized. Psychologically can represent the darker side of the hero's own psyche.
The Devil Figure	This character is evil incarnate.
The Evil Figure with Ultimately Good Heart	A devil figure with the potential to be good. This person is usually saved by the love of the hero.
The Creature of Nightmare	A monster usually summoned from the deepest, darkest part of the human psyche to threaten the lives of the hero. Often it is a perversion or desecration of the human body.
The Scapegoat	An animal, or more usually a human, whose death in a public ceremony expiates some taint or sin of a community. They are often more powerful in death than in life.
The Outcast	A character banished from a social group for some real or imagined crime against his fellow man, usually destined to wander from place to place.
The Platonic Ideal	A woman who is a source of inspiration to the hero, who has an intellectual rather than physical attraction to her
Damsel in Distress	A vulnerable woman who needs to be rescued by the hero. She is often used as a trap to ensnare the unsuspecting hero.
The Temptress or Black Goddess	Characterized by sensuous beauty, this woman is one to whom the protagonist is physically attracted and who ultimately brings about his downfall. May appear as a witch or vampire
White Goddess	Good, beautiful maiden, usually blond, may make an ideal marriage partner; often has religious or intellectual overtones.
Light vs. Darkness	Light usually suggests hope, renewal, or intellectual illumination; darkness implies the unknown, ignorance, or despair.
Fire and Ice	Fire represents knowledge, light, life, and rebirth, while ice, like the desert, represents ignorance, darkness, sterility, and death.
The Crossroads	A place or time of decision when a realization is made and change or penance results
The Maze	A puzzling dilemma or great uncertainty, search for the dangerous monster inside of oneself, or a journey into the heart of darkness
The Castle	A strong place of safety which holds treasure or princess, may be enchanted or bewitched
The Tower	A strong place of evil, represents the isolation of self.
The Magic Weapon	The weapon the hero needs in order to complete his quest.
The Whirlpool	Symbolizes the destructive power of nature or fate.

Screenwriting Lessons

Day 1

- 1) Show the first ten minutes of a film. Then show the script.
- 2) Repeat for a second film.

(Hoffner)



<http://tinyurl.com/zbu59nj>

Day 2

- 1) Write or type the name of the play on a piece of paper. When thinking of a name, make sure that you do not plagiarize the name of a book or popular poem. Think of what you want the play to be about before you name it; this will help guide you.
- 2) Draw a picture of each character and write a paragraph about him/her so you feel like you know your characters. Think about how your character feels, what she/he looks like, and their personality.
- 3) Write down your setting. Describe it. Is it in a park or at a factory? Is it sunny or raining? The little details are very important, because they give the work unity and clarity.
- 4) Write story model you would like to follow. What will happen in the story overall?

("How to Write a Simple Screenplay")

Day 3

- 1) Gather into your group and decide on the roles for each person: facilitator, scribe, artists (2), and speaker. The facilitator will help guide the discussion and make sure the group stays on task. scribe will take notes and also write in the dialogue, the artists will complete rough sketches, and the speaker will tell the class their progress at the end.
- 2) Working in your group, decide on the overall story and characters from the individual work yesterday.



Day 4

- 1) Use the story from yesterday
- 2) Fill in the templates. Do not make complete sketches. These templates are to show the rough camera position and the actors' positioning that you would want for each scene.
- 3) Write in the dialogue and setting details.



Screenwriting Tips

1 Write Visually

Every paragraph of action lines should be 3 lines or less. Character backstory and motivations will come to be understood through their actions and dialogue, as opposed to in the prose of the description. Remember, you should only describe the things we can actually SEE or HEAR onscreen. Anything else is superfluous, and in the interest of using as few words as possible, it's encouraged for you to use short sentences with terse description. Only write what we can SEE or HEAR on screen – and nothing more.

Bad Example:

She's hurting inside, and we can see it. She's a fighter though, so finding her inner composure, she puts the journal down on the table.

(Have the character DO something. Movies are about the external, novels are about the internal.)

Good Example:

She angrily wipes away a tear before slamming the journal down on the table.

This is more visually interesting and tells us much more about her internal feelings – all without dialogue.

2 Dialogue

A script is not a play – your goal is NOT to have dialogue that looks like a bunch of monologues. Try to keep 95% of your dialogue lines to 3 lines or less. You [should not] get a whole bunch of monologues during the course of one show, but you get one that really sticks you in the gut. And THAT is how you use a monologue like a pro screenwriter.

Remember, each character in your script is a living, breathing, thinking person with different wants, needs, and point of view from the others. And the only way to differentiate them in to make HOW they talk, WHAT they say, and WHY they say it different from each other. A good exercise to fleshing out characters is to figure out what each character's super objective is. Once you figure that out, realize that this is JUST to determine their core character – how they approach every situation and character they encounter during the course of your story.

3 Simplify Your Story, Complicate Everything Else

[A friend of his wrote screenplays, but no one purchased them] If normal stories went from A to Z, his went way off into another alphabet. Plot twists galore, extraneous plot devices, too many great characters packed into a tight space. It was like if someone wrote a moving, fast, awesome action movie about a bounty hunter who had to kill werewolves, which turned out were from outer space, so he ends up in a spaceship space battle with them to save mankind, and then falls in love with a werewolf, and finds out he himself is half werewolf. You had me at the first part of the concept, and lost me with all the unnecessary subplots and plot twists.

[Eventually his friend took his advice to simplify the plot.] It was elegantly simple, as it took place in one location, but again – it was the layers, the dialogue, the characters, and the vivid and snowy story world that made anyone who read it sit up and take notice. He made the story plain, and the characters layered, interesting, and unique. The structure was simple, and the dialogue and action lines were crisp, subtextual, and socked you in the face – they were that good.

That script went on to get him a studio assignment for Fox, and he hasn't looked back since. It took him seven (plus) scripts to learn his lesson the hard way: Make your story simple – and complicate everything else.

(Ferris)



Writing a Scene

1 The scene heading – First you need to give the scene heading. This tells where the action is taking place and what time it is, as well as other information the director and actors need to know to make it come out the way you, the writer, envision it.

Type the scene heading left aligned. Left aligned means that the letters start at the far left of the page, just like in this paragraph. Use all capital letters. First, you have to say if the scene is to be shot inside (interior, abbreviated “INT”) or outside (exterior, abbreviated “EXT”). Next, put a hyphen in and give the location. Is the action taking place in a house, at an amusement park, in a library? Here are some examples:

INT. BASEMENT - MIDDLE OF THE NIGHT
EXT. BEACH - EARLY DAWN
EXT. MALL PARKING LOT - LATE AFTERNOON

2 Adding action – We write in the present tense. The first time you mention a character’s name, put that name all in CAPITALS. Also put anything that makes a sound in caps. That lets script readers easily see who’s there and what’s going on. Here’s an example:

INT. BASEMENT – MIDDLE OF THE NIGHT
Dim light filters through high, narrow windows. Children lie sprawled asleep on filthy mattresses on the bare floor. KAREN DIAMOND, 25, is awake, sitting on the lowest step of the wooden staircase with her face in her hands. FOOTSTEPS are heard from the floor above.

3 Adding characters – The character has to be introduced. You introduce the character by indenting his or her name 4.2 inches from the left edge of the paper. Here’s what we’ve got so far:

INT. BASEMENT - MIDDLE OF THE NIGHT
Dim light filters through high, narrow windows. Children lie sprawled asleep on filthy mattresses on the bare floor. KAREN DIAMOND, 25, is awake, sitting on the lowest step of the wooden staircase

4 Adding dialogue – Now that she’s been introduced, the character can talk! Talking in a movie is called dialogue. Dialogue uses different margins. It should go from 3 inches from the left edge of the paper to 2.5 inches from the right edge. Example:

INT. BASEMENT - MIDDLE OF THE NIGHT
Dim light filters through high, narrow windows. Children lie sprawled asleep on filthy mattresses on the bare floor. KAREN DIAMOND, 25, is awake, sitting on the lowest step of the wooden staircase with her face in her hands. FOOTSTEPS are heard from the floor above.

KAREN

What am I going to do with all these kids? Where are we going to go? How are we going to get out of here alive?

5 Voiceovers – You want the action to continue while the character isn’t in the scene, but you can still hear his/her voice. This is called “voiceover” and is abbreviated “V.O.”

The children start to stir and Karen walks around, helping them get up.

KAREN (V.O.)

Impossible as it seemed, I knew then that our only hope lay



Screenwriting Example



(Moreno)



Screenwriting Terms

ESTABLISHING SHOT

A shot, usually from a distance, that shows us where we are. A shot that suggests location. Often used at the beginning of a film to suggest where the story takes place. For example, if our story takes place in New York, we might use a shot of the Manhattan skyline as an establishing shot.

EXT.

Exterior. This scene takes place out of doors. This is mostly for producers to figure out the probable cost of a film project.

INT.

Interior. This scene takes place indoors. This is mostly for producers to figure out the probable cost of a film project.

POV

Point of View. The camera replaces the eyes (sometimes the ears) of a character, monster, machine, surveillance camera, etc. As a result, we get to see the world through the sensory devices of some creature.

PULL BACK

The camera physically moves away from a subject, usually through a zoom or dolly action.

PULL FOCUS

The camera focus changes from one object or subject to another.

PUSH IN

The camera physically moves towards a subject.

REVERSE ANGLE

Often used to reveal things for comic or dramatic effect. Could be described as a counter POV shot. Basically, the script suggests the camera come around 180 degrees to get a shot from the "other side" of a scene.

STOCK SHOT

Footage of events in history, from other films, etc. Basically, anything that's already filmed and you intend to be edited into the movie.

TRANSITION

These describe the style in which one scene becomes the next. Used appropriately, these can be used to convey shifts in character development and emotion. In other words, a CUT TO: is not required at every scene change. Some major transitions include CUT TO:, DISSOLVE TO:, MATCH CUT TO:, JUMP CUT TO:, SMASH CUT TO:, WIPE TO:, and FADE TO:. Occasionally a writer will make up his own transition. In these cases, the transition is usually self-defined (such as BRIGHT WHITE FLASH TO: suggests whiteness will fill the screen for a brief moment as we pass into the next scene).

V.O.

Voice Over.

ZOOM

The image seems to close in on a person or object making the person or object appear larger (or smaller) on screen.



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