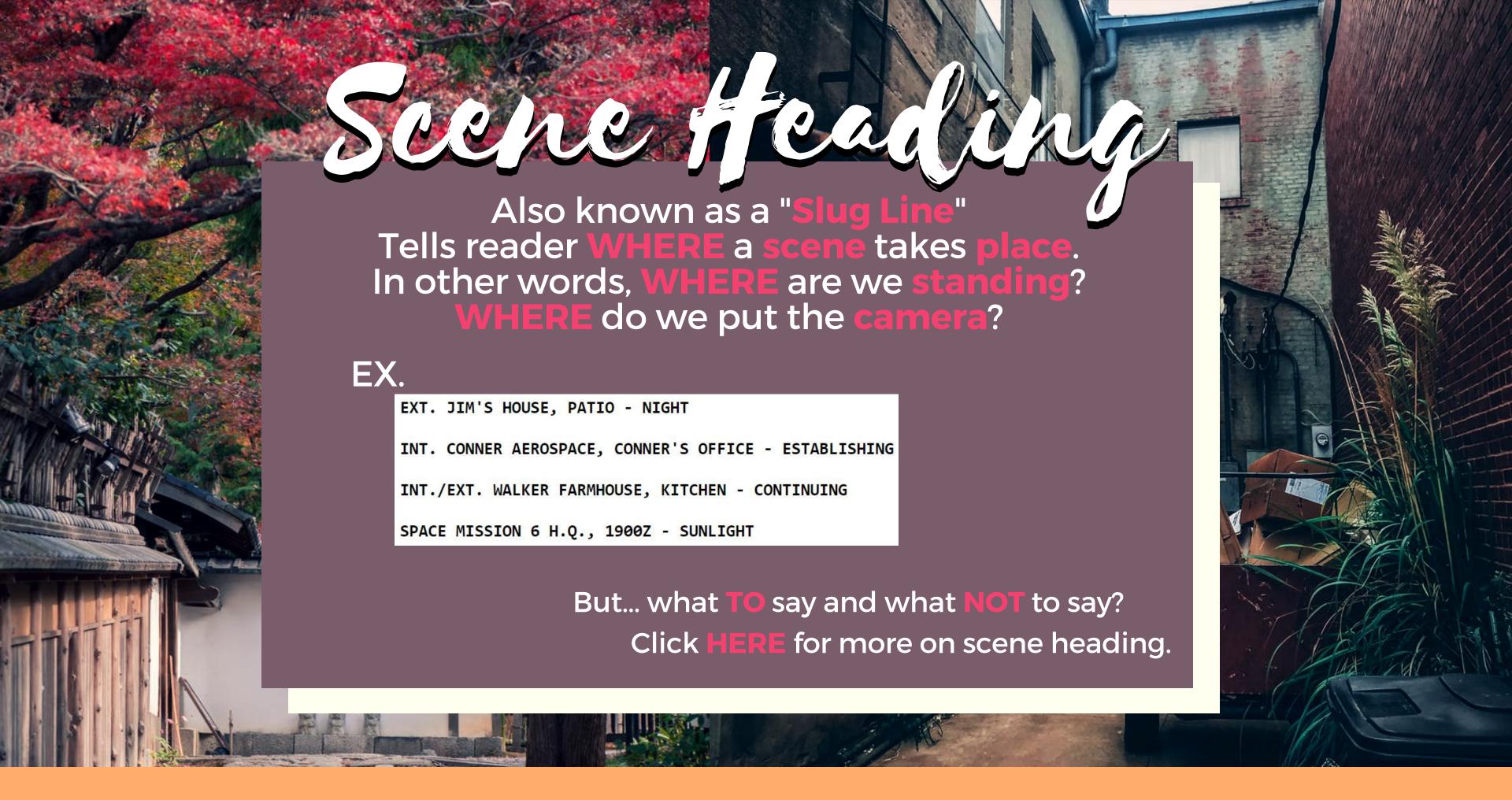
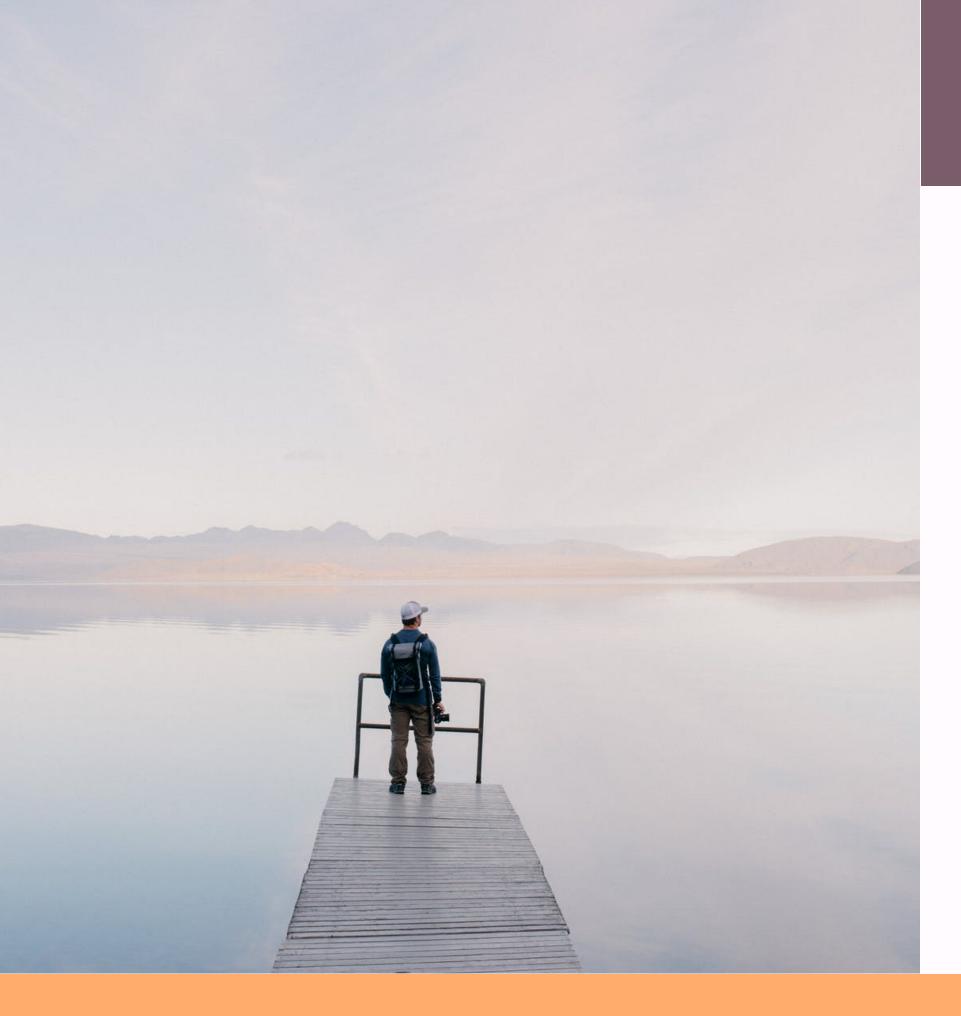


Script Elements

NOTICE WARNING CONCERNING COPYRIGHT RESTRICTIONS

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SCENE HEADING

HOW TO WRITE THE SCENE HEADING?

SHOW don't TELL DON'T direct either LESS is MORE

Click HERE for more on "Show Don't Tell"

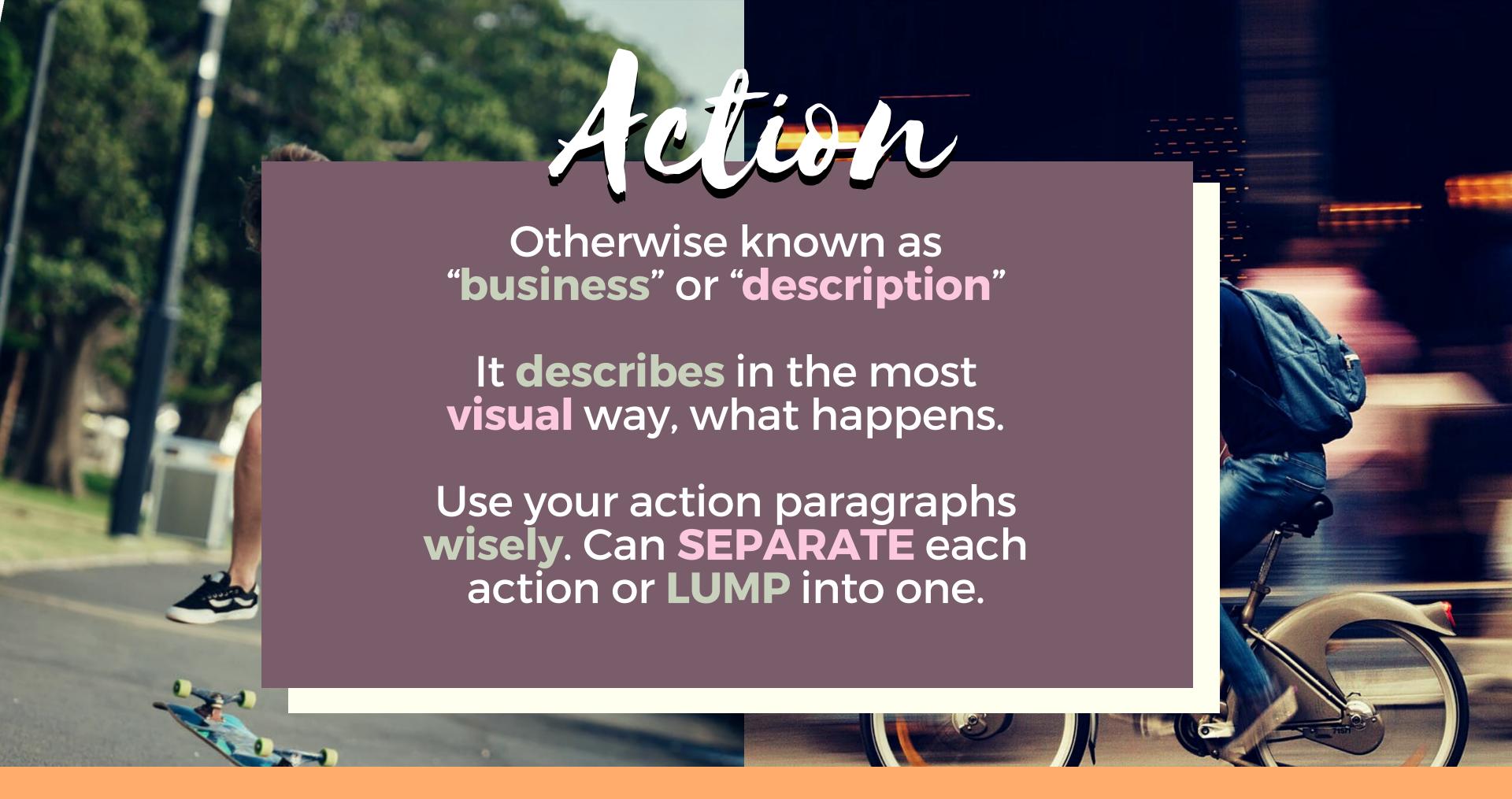
SCENE HEADING FORMAT

- ALWAYS UPPERCASE
- Margins typically 1.5 in If to 1 in rt
- Starts with INT or EXT followed by a period – ex. INT. or ENT.
- Typically keep headings to one line
- Two spaces after the period is common
- General description usually separated from specific description with a comma.

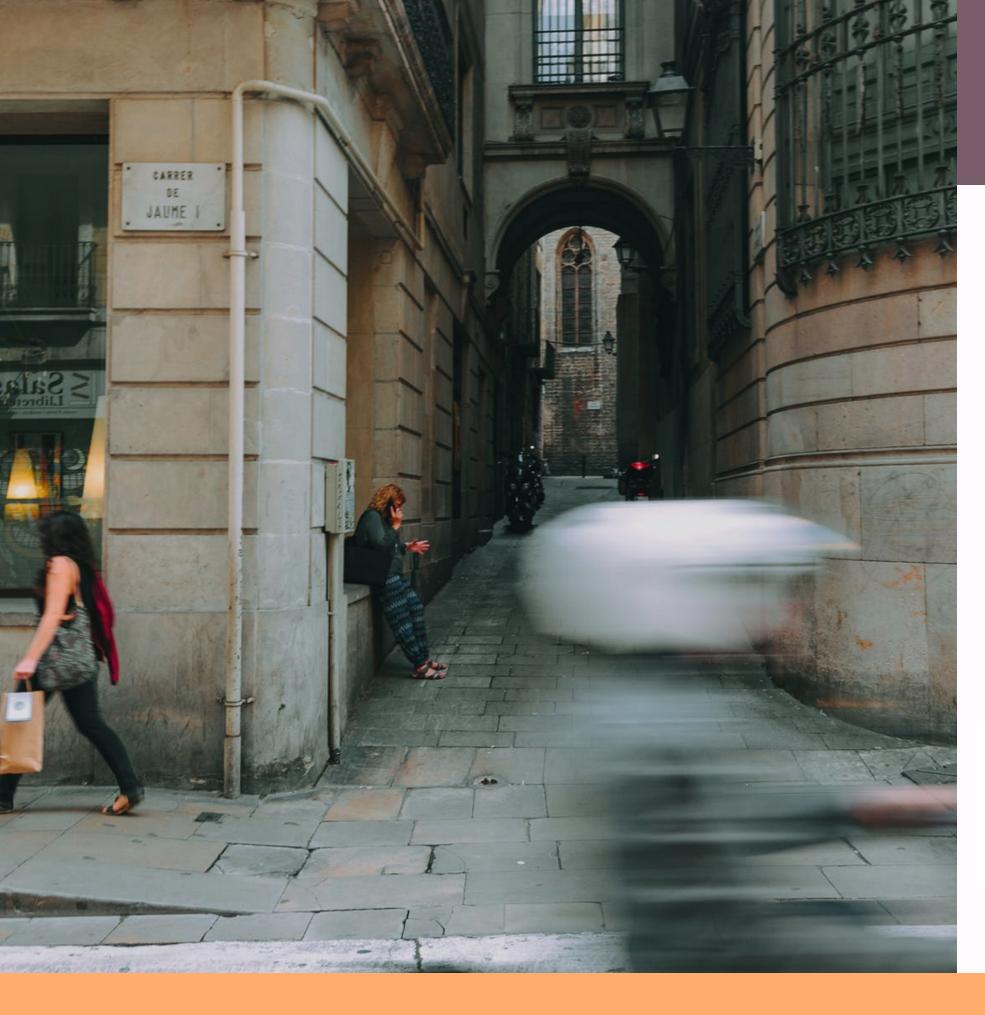
EX:

INT. SOCIAL SCIENCE BUILDING, ROOM 1019 - EVENING









ACTION FORMATING

HOW TO WRITE THE ACTION?

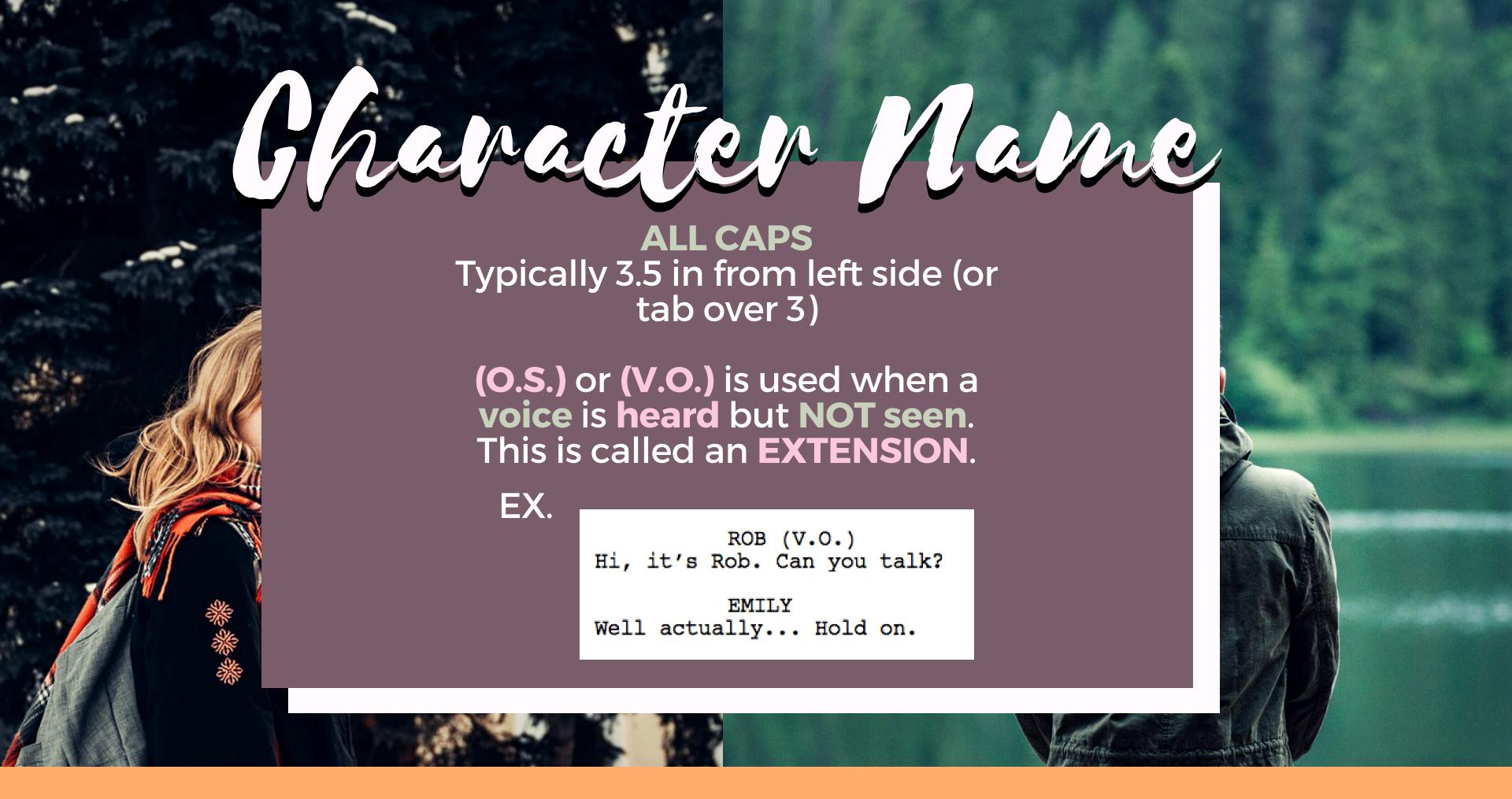
SAME margins as SCENE HEADINGS

ONE BLANK LINE before each action paragraph

EX.

EXT. BUILDING ROOFTOP - NIGHT

Stars shine bright as SEVEN HOSTAGES tremble on a building rooftop. A MAN WITH A GUN forces each hostage -- one by one -- closer and closer to the roof's edge.





CHARACTER NAME

If you want two characters to say the **SAME THING** at the **SAME THING**:

MARY AND DR. LEVY

No! I'll dispose of the body!

DUAL DIALOGUE looks like:

JOHN That's not what I meant - JAMES But you said yesterday that -



Indicates that we are, in some ways, MOVING to the next SCENE or SHOT.

Some common TRANSITIONS are:

John crumbles to the ground, knocked-out cold.

FADE TO BLACK

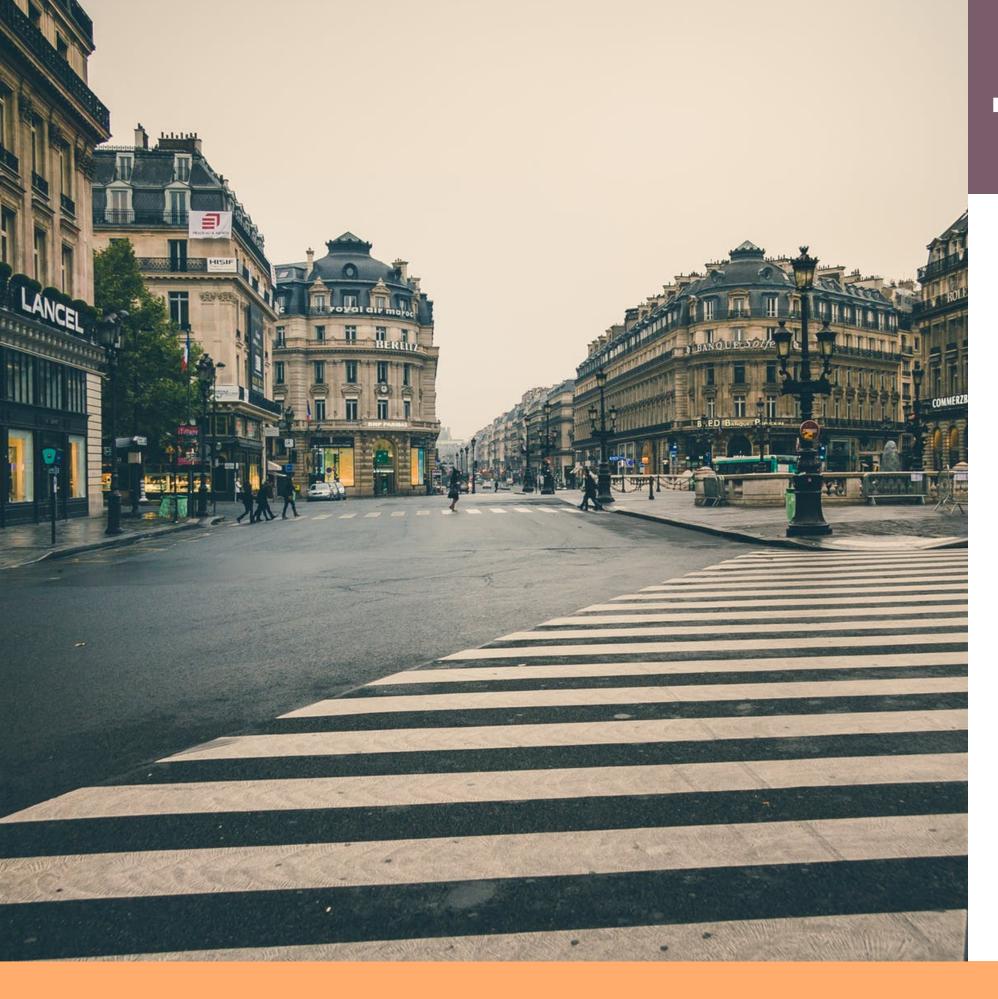
We move towards a half dismantled hot rod.

CUT TO:

A destination sign on the front of the bus reads "NEW YORK CITY" and then it's gone, zooming down the highway into the sunset.

FADE OUT.





TRANSITIONS

Now that you know what they look like, DON'T USE THEM.

Why not?

You don't **NEED** them – it's **obvious** you're MOVING to the next scene.

Don't **DIRECT** the script.

See **HERE** on why not to use transitions AND when to use transitions.



SHOTS

Formatted like SCENE HEADINGS

Here are some sample shots:

Andrew sits down. WE MOVE IN CLOSER ON HIM -- as he adjusts his seat, lays his music out, gets his sticks ready...

INSERT - NEWSPAPER HEADLINE

"STRIPPER SOUGHT IN MAYOR'S MURDER" emblazoned above a cheesecake photo of Wendy Wilden.

RECEPTIONIST'S POV

Our Hero walks through the door. It swings shut behind him.





Simply, WHAT the character says.

Formatting: 2.5 lf, 2.5 rt.

PARENTHETICALS...

Be REALLY careful if/how you use them.

Click HERE for more on parentheticals.

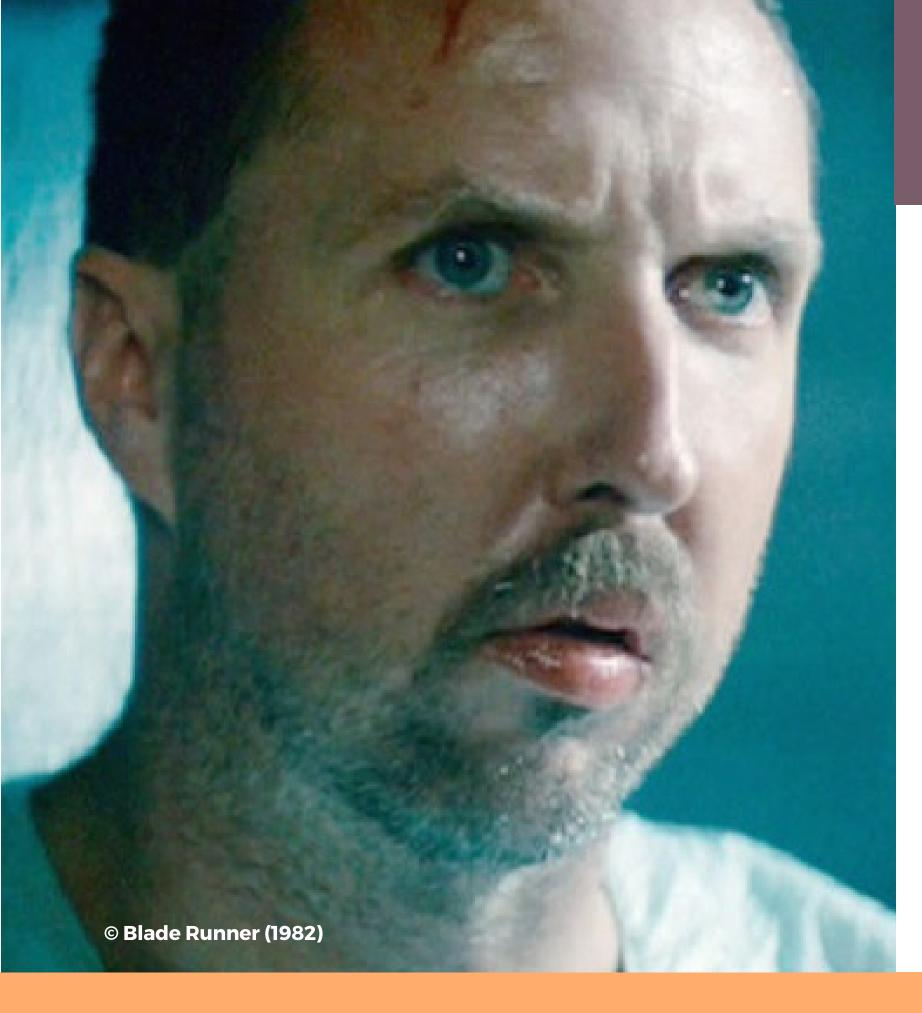


DIALOGUE

WHAT MAKES GOOD DIALOGUE?

GOOD dialogue is about the CHARACTERS and what they WANT; BAD dialogue is about the WRITER and what he/she wants.

VOICES of its characters and a character's voice comes out strongest when it's put into CONFLICT with something or someone that OPPOSES him/her.

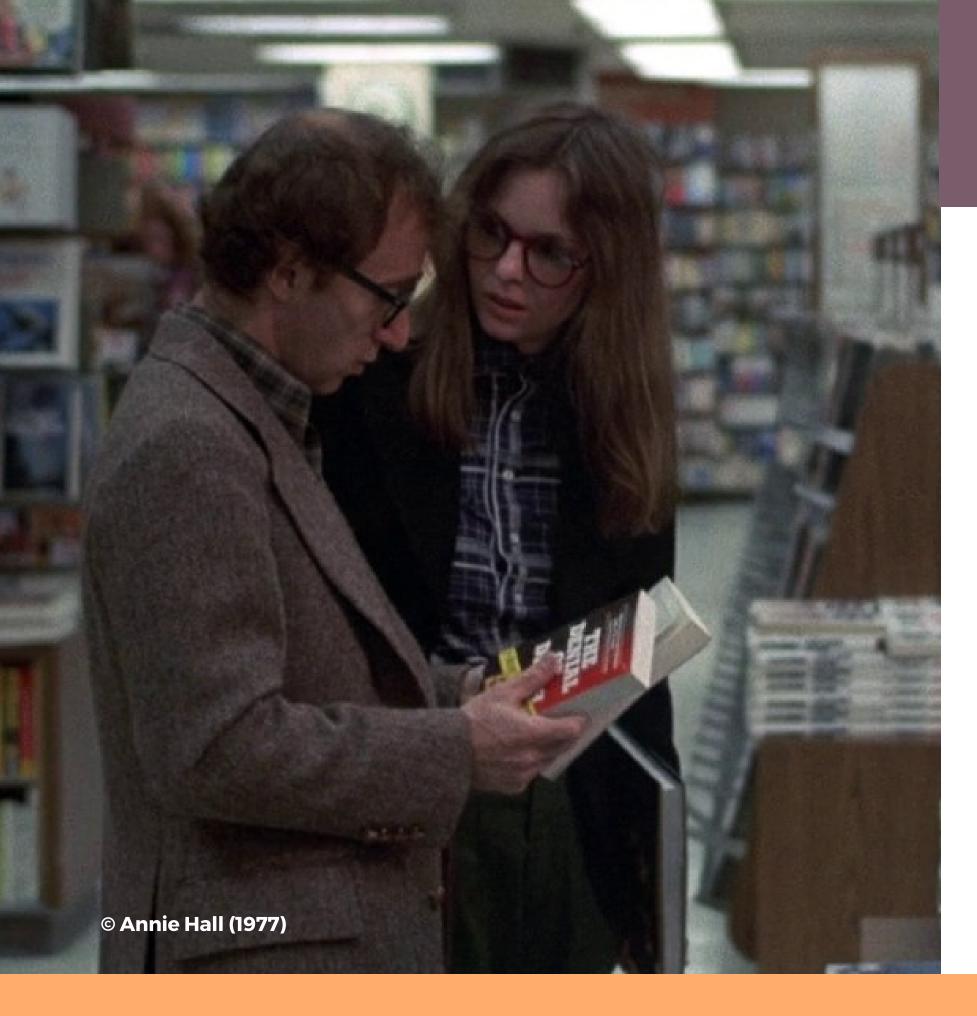


DIALOGUE

WHAT MAKES GOOD DIALOGUE?

PLAY

*Click PLAY to go to the YouTube video



DIALOGUE

WHAT MAKES GOOD DIALOGUE?

Dialogue ISN'T about mundane chit chat back and forth. A **GREAT** scene making fun of these superficial social back-and-forths can be found in Woody Allen's Oscar winner for best picture, Annie Hall.

Notice how the scene wonderfully highlights Annie's inconsistency -- and how she goes with whatever the flow is, something that drives Woody Allen's character nuts.

© Tamlin Hall

PLAY

*Click PLAY to go to the youtube video

