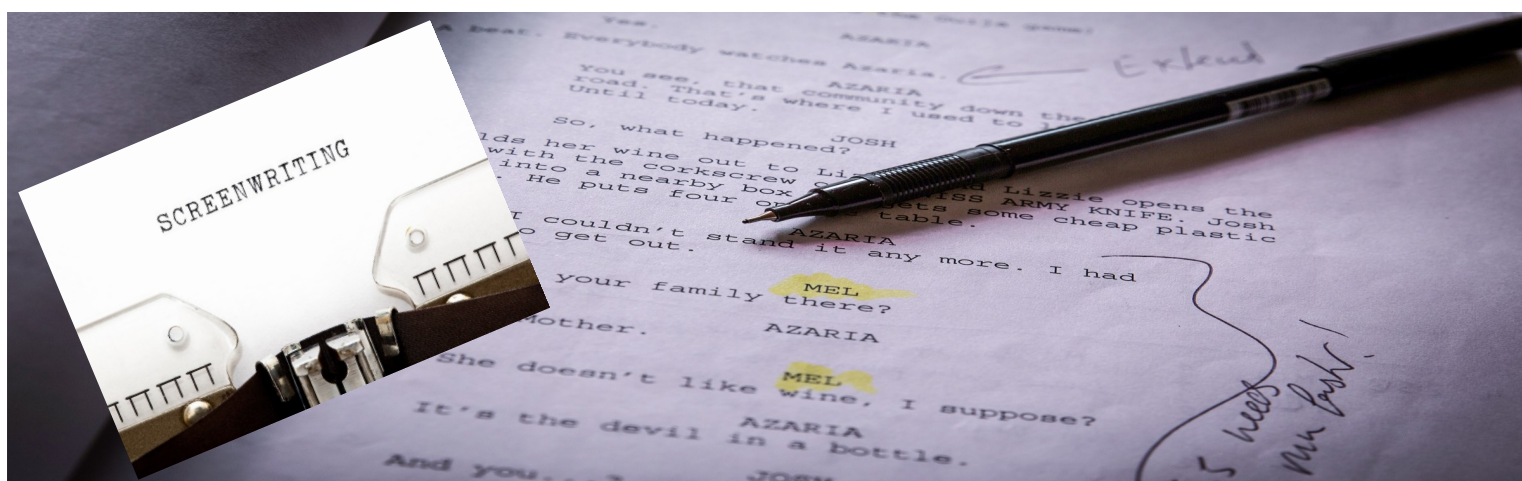


Year 10 Film Knowledge Booklet

Term 3

Name:

Class:



Screenplays

AO3 Apply knowledge and understanding of elements of film to the production of film or screenplay.

Overview of Specification Components

The GCSE Film Studies qualification is made up of three components with the following weighting:

Component 1 – Key Developments in US Film (1.5 hours) Section A: US Film Comparative Study (2 films) Section B: Key Developments in film and film technology Section C: US independent film	35% (70 marks) 50 marks 5 marks 15 marks
Component 2 – European Film (1.5 hours) Section A: Global English Language film Section B: Global Non-English Language film Section C: Contemporary UK Film	35% (70 marks) 20 marks 25 marks 25 marks
Component 3 – Production Non-exam assessment Option 1: Film extract (filmmaking) OR Option 2: Screenplay extract (and 1 page shooting script) Evaluative Analysis (750-850 words)	30% (60 marks) 40 marks 20 marks

Label the script elements

Below are the generally accepted 8 key elements of a script. Read these carefully. Then look closely at the pages from JUNO (2007) on the next few pages. Using the space around the script, label where each of these elements have been used; an example page is included, though *every* example of each element has not been labelled. You may wish to label the remaining ones.

Scene Heading (Also known as a Slugline)

The Scene Heading or Slugline tells the reader where the scene takes place. There are two main choices to begin with, are we indoors or outdoors? If it's indoors the Scene Heading should begin with (INT.). If outdoors write (EXT.) Then, name the location: for example, BEDROOM, LIVING ROOM, at SCHOOL, near a FIELD. Finally, if relevant, include the time of day - NIGHT, DAY, DUSK, DAWN. The Scene Heading should be a simple and direct way of setting a scene.

Action

The Action sets the scene, describes the setting, and allows you to introduce your characters and set the stage for your story. Ensure that you write in the present tense. Some exceptions may be made in some instances, but even scenes like flashbacks need to be written in the present tense. Also make sure that you write in the active voice (a door slammed shut) and not the passive voice (a door is slammed shut).

Character Name

Character names should be formatted in uppercase letters (all caps). The first time that a character is introduced give their age, if relevant, directly afterwards. A character's name can also be a description (ANGRY MAN) or an occupation (TEACHER). Sometimes, you might have DETECTIVE #1 and then DETECTIVE #2 speaking if they are not important characters. If the name is given to indicate that the character is about to say something, type their name on a new line, ensure that it is centralised and type the dialogue underneath, now aligned to the left of the page.

Dialogue

DIALOGUE is a generic term name given for when anyone on screen speaks. Technically, a "dialogue" should involve two people talking whereas "monologue" is the term for one person talking. For the purposes of this guide, dialogue will refer to a conversation between characters, when a character talks out loud to him/herself and also when a character is off-screen and only a voice is heard. This should not be confused with a voice over.

Parenthetical

Meaning, to include in brackets, a Parenthetical remark is used to provide more information about *how* a character says or does something. Generally they are adverbs and they can be an attitude, verbal direction or **action** direction for the actor who is speaking the part. These must be short, to the point, descriptive, and *only used if there is no other way to make this point*.

Extensions

Extensions are notes placed to the right of the Character name. They are often included in parenthesis. They denote how the character's voice will be heard by the audience. An Off-Screen voice can be heard from a character out of the camera range, or from another room altogether. This can be shown on the script as O.S (off screen) or O.C (off camera). The other common extension is the use of a voice over. This is shown on a script as V.O. The V.O is the narrator, can reflect on something and/or describe something.

Juno Screenplay

JUNO

Oh, you should try talking to it.
They can apparently hear speech in
there, even though it sounds all ten
thousands leagues under the sea.

Vanessa kneels down next to the swell of Juno's belly.

VANESSA

Hi. Hi, baby. It's me. My name is
Vanessa. I can't wait to meet you.

Leah gives a look to Juno as if she's about to barf.

VANESSA (CONT'D)

Can you hear me sweet angel?

Vanessa looks like she's giving up hope. Then suddenly,

VANESSA (CONT'D)

Oh my God - It moved! I felt it!

JUNO

(nods)

Elbow.

VANESSA

Wow! It's magical.

Juno smiles at Vanessa in awe of her genuine affection.

EXT. SUBURBAN STREETS - MORNING

The streets are covered in muddy, slushy snow. The mud is
instantly TRAMPLED underfoot by the collective feet of the
Dancing Elk Track Team on their morning run.

INT. MACGUFF HOUSE - BREN'S DESK - DAY

Bren cuts the top three inches off a pair of Juno's jeans.
Then, using a sewing machine, begins attaching an elastic
waistband.

INT. DANCING ELK SCHOOL - CORRIDOR - DAY

We're behind that same WAISTBAND, as Juno walks through the
students. Now, people seem to part the waters for the belly.

Attack the Block Screenplay

The two HOODED KIDS speed past her on BIKES, one of them (YOUTH 2's) a ridiculously tiny child's size.

A BANGER EXPLODES in their wake. SAM JUMPS!

EXT. SIDE ROAD - MOMENTS LATER

This road is deserted too. GARAGES on one side. Blank wall on the other. A shaggy-haired young man bops past, (BREWIS) listening to music, heading the other way.

SAM
...and millions of people live
here their whole lives and
nothing bad ever happens to
them. Jesus, stop worrying...

Booming BASS vibrates the air. A BMW Coupé with blacked-out windows carries us around a corner.

EXT. ROAD BESIDE PARK - MOMENTS LATER

PARKED CARS line one side of this street, patchily lit open PARKLAND the other.

SAM
(hurrying)
...gotta go now mum...

About thirty meters ahead, silhouetted by street light, we see FIVE HOODED YOUTHS, including the BIKE BOYS.

SAM
(distracted)
...alright, I'll call you as
soon as I get in the door...

SAM'S pace SLOWS. She eyes them warily. She walks into the road, making for the other pavement.

SAM
...bye...

She tucks her PHONE in her HANDBAG. Ahead, the GANG watch, exchanging unheard comments, conferring.

SAM hugs her HANDBAG close. She walks forward, playing it cool. Then:

The two BIKE BOYS split from the group and pedal lazily towards her. SAM steels herself, slows.

They pass VERY CLOSE. Their HOODS are up, their faces masked, they loom at her like spectres --

A Quiet Place Screenplay

10

EXT. BRIDGE - LATE AFTERNOON

10

From the ground we look up at an old and rusted bridge towering over us eerily... the sand path continues across it.

WE TRACK WITH THE FAMILY as they walk across the bridge... There are minor creaks underneath the sand.

Suddenly we see... the four year old stops just before the entrance of bridge. The family continues... not seeing him.

WE FOLLOW THE BOY'S HANDS as he fishes around in his hood and pulls out... THE TOY SHUTTLE.

HEAD ON, we walk with the father, each member of his proud brood can be seen walking behind him. **We can hear his strained breath... and the tiniest swish of the footsteps in sand.**

HEAD ON, walking with the daughter... we now suddenly **hear nothing.** As she looks to be in her own world... So we are in hers. A smile breaks on her face as she walks and breathes in total silence. We walk with her for a long moment, when suddenly behind her...

A FLICKERING RED AND BLUE LIGHT.

The girl does not turn. She just keeps walking. Still smiling. As she looks up to her mother, we go into:

SLOW MOTION

- FROM THE GIRLS'S POV, we see her mother and father spin around with a frantic shock on their faces.

- BACK ON THE GIRL. She looks confused at her parents behavior... LIGHTS AGAIN FLASH EERILY BEHIND HER.

- ON THE FATHER rushing to put the boy on the ground and turning to run.

- ON THE MOTHER, spinning around with terror in her eyes... she looks to be holding in a SCREAM.

- BACK ON THE GIRL slowly beginning to turn around at what her parents could be looking at as we:

Shooting Script Template

Shot number	Image on screen	Camera angle	Shot duration	Audio	Any other elements (such as editing)
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					

Screenplay Crib Sheet

Format

- Has courier size 12 been used?
- Is everything other than dialogue aligned to the left?
- Scene heading/slug line used for each change of location?
 - Are these in upper case?
 - Do they indicate Internal or External?
 - Is the location clearly identified?
 - Is the time of day clear?
- Are extensions and parentheticals used appropriately?

Y/N Comments:

Exposition/scene description

- Is it written in the present tense?
- Does this only refer to things we would see and hear?
- Are new characters indicated by name in upper case?
- Is the action easy to visualise?
- Are adjectives used effectively to create a mise-en-scene?
 - Has costume been considered?
 - Is setting easy to imagine from the description?
- Are the things we would hear clear?
- Have all aspects of sound been considered?
- Are specific sound effects identified using upper-case letters?

Y/N

Dialogue

- Is character name upper case?
- Is name in the centre?
- Is dialogue indented?
- Does the dialogue give a sense of character?
- When you read the dialogue out loud is it plausible?

Y/N

Genre

- Are genre conventions used?
 - Iconographic features?
 - Appropriate characters?
 - Narrative features? (is the scene 'typical')

Y/N

General

- Is the balance between dialogue and exposition right?
 - 70% exposition/30% dialogue
 - 50% exposition/50% dialogue
 - 30% exposition/70% dialogue
- Is there a sense of narrative developing?
- Does the screenplay show knowledge of film storytelling devices?
- Would you be able to film it based on this screenplay?

Y/N

	Good
	Needs work
	Too much dialogue

Overall Comments:



Glossary of Film Terminology

Aesthetics = The specific 'look' of the film. The film's style.

Auteur = From the French 'author'. A director who has control over the style of the film.

Cinematography = Aspects of camera angles, distance and movement.

Context = When, where, how, and why the film is set. Time, place and circumstances.

Conventions = Methods, ingredients, things necessary for the style/category of film.

Diegetic Sound = Sound that is part of the film world (car horns beeping, birds singing)

Non-diegetic Sound = Sound added in post-production to create a certain atmosphere.

Genre = The style or category of the film.

Iconography = The images or symbols associated with a certain subject.

Indie/independent = Film that is independent of the constraints of mainstream Hollywood. These films are often characterised by low budgets, location settings (rather than studio), (often) inexperienced directors and fairly unknown casts.

Key lighting (high and low) = Lighting design to create different light/dark ratios. High-key lighting is bright and produces little shadow, whereas low-key lighting is used to specifically create shadow and contrast.

Mainstream = Popular, conventional, and/or part of a major film studio system.

Mise-en-scène = Literally, 'what is in the frame': setting, costume & props, colour, lighting, body language, positioning within the frame all come together to create meaning.

Motif = A dominant theme or recurring idea.

Plot = Different to story, plot is the narrative order that the story is told in.

Representation = The way that people, places and events are constructed.

Screenplay = Written by the screen writer, this document tells the story and will contain no camera direction.

Story = The ideas & events of the narrative whole.

Shooting script = Written by the director & cinematographer (not the screen writer), this script focuses on planning the camera shots & other practical elements that will bring the screenplay to life.

Spectator = An individual member of the audience.

Sound Terminology

Diegetic sound = Sound that is part of the film world.

Non-diegetic sound = Sound that is added into the film in post production.

Contrapuntal sound = Sounds and music that contrast with the images on the screen.

Pleonastic sound = Sound that is heightened or exaggerated for effect.

Sound bridge = Sound that carries from one scene to the next.

Ambient Sound = Background sound.

Voiceover = Characters or narrator speaking over other images on screen.

Dialogue = Speech by the characters.

Wider Reading 1

Aaron Sorkin – Screenwriter

Screenwriter Brendan Duggan explores the career and appeal of his hero, the acclaimed film and TV screenwriter Aaron Sorkin.

One fateful night at screenwriter Aaron Sorkin's family residence, he woke from his slumber with an idea for a funny moment in one of the early episodes of his hit TV drama *The Newsroom* (2012). Tiptoeing to his desk he noted down a few reminders for the next day. These reminders became longer and longer, the notes turned to dialogue until Sorkin said 'To hell with it!' and began to type up the scene. This was a scene in which the main protagonist Will McAvoy (Jeff Daniels) was being held back from attacking a fellow co-worker. Drawing on his acting background, Sorkin got so involved in the scene he began to act it out in his bathroom. As if the incarnation of Will McAvoy, he lunged forward – except there was no one to hold him back from going face first into his bathroom mirror, resulting in a broken nose. A friend arrived to find him alone in his house covered in blood, and advised him to go to the emergency room, to which Sorkin replied, 'No no, read these pages! Just tell me if this is funny!'

Aaron Sorkin's writing has become increasingly popular since his screenwriting debut in 1992 with *A Few Good Men*. With hits such as *American President* (1995), *The West Wing* (1999-2006), the Oscar winning *The Social Network* (2010) and most recently *Steve Jobs* (2015), Sorkin has evolved from a starving New York actor into an accomplished writer whose characters, ingenious dialogue and captivating stories have allowed him to become a giant of stage and screen. But how did he do it?

Aaron Sorkin grew up in a small suburban New York town where like many playwrights, he took part in drama classes in the hope of one day becoming an actor. In 1979 he studied musical theatre, where he hit his first major stumbling block. During his first year Sorkin failed a number of classes; but he persevered and graduated in 1983. He made it through these harsh years with the help of his drama teacher Arthur Storch, who taught Sorkin that, 'You have the capacity to be so much better than you are'. Sorkin replied, 'How?' 'Dare to fail', Storch said. Sorkin carried these words with him throughout his career.

Sorkin continued to pursue his dream of acting, supporting himself by doing pretty much anything, including travelling with children's theatre companies, handing out flyers, limo-driving and bartending at theatres. Unfortunately he soon found out that there were quite a few good actors in the big city and that he wasn't one of them. However, when one door closes another opens; whilst house-sitting for a friend, Sorkin found an old typewriter and began to write. To his surprise he discovered he liked it, and soon he had written his first play and sent it to his old drama teacher who was incredibly impressed. 'I felt a phenomenal confidence and a kind of joy that I had never experienced before in life', reported Sorkin.

Sorkin came up with the idea for his first critically-acclaimed play *A Few Good Men* after a phone conversation with his sister who had both a law degree and served with the royal navy. The play is a courtroom drama set around a military lawyer who uncovers a conspiracy whilst defending two soldiers accused of murder. It was a huge hit when it opened on Broadway at the Music Box Theatre in New York City. Sorkin had dreamed that one day he could perform on Broadway; instead it was his words that were performing for him.

From Broadway to *The West Wing*

Sorkin was approached by Castle Rock Entertainment to write a screen adaptation of his hit play and the rest, as they say, is history. *A Few Good Men* went on to be nominated for an Academy Award and established him in screenwriting; like his plays, his films would become incredibly popular. His real claim to fame however came when he created the multiple Emmy award-winning television series *The West Wing*. The pioneer of the political drama genre set in the West Wing of the White House gave the audience a thrilling and dramatic look inside this famous building. The show attracted a large audience and created a considerable amount of discussion among viewers.

Sorkin went on to win his first Oscar with *The Social Network* (2010), a biopic about Mark Zuckerberg's creation of Facebook. With compelling use of dialogue, and a great narrative about friendship and business, the film captured three Academy Awards.

Wider Reading 1

The Writing Process

Sorkin writes for both stage and screen in a very distinctive fashion; as a novice screenwriter, I find his writing process fascinating and intriguing. One of his most interesting techniques is to act out scenes physically during writing; perhaps due to his background in the performing arts, he often stands up and moves around, speaking dialogue to an empty room. He has found this approach very effective in developing his characters:

For me, the writing experience is very much like a date. It's not unusual that I'm really funny here and really smart here and maybe showing some anger over here so she sees maybe I have this dark side.

The standout feature of Sorkin's writing is his facility for dialogue. A theatre-goer from a very young age, he was immediately swept away by the onstage language. This passion for language, coupled with his playwright experience leads to dialogue which is frequently fast-paced, witty and memorable, often using great dramatic lines like 'You can't handle the truth', famously spoken by Jack Nicholson in *A Few Good Men*.

This meticulous use of language often results in monologues that are more than mere speeches, which often become the most important features in Sorkin's films. Most screenwriters understand the importance of visual storytelling in film, and therefore keep dialogue to a minimum; Sorkin is one of the few screenwriters who can get away with extended talk as a narrative device. Unlike other screenwriters, he doesn't plot out his stories, and never knows the ending whilst he is writing. He lets his characters and their objectives guide the story:

I seldom plan ahead, not because I don't think it's good to plan ahead, there just isn't time. As a writer, I don't like to answer questions until the very moment that I have to.

This distinctive approach to writing allows him to immerse himself in his characters and plots, knowing the story could literally go anywhere.

Sorkin is an amazing creative force. As one of the most popular screenwriters of the past ten years he is admired by fans all over the world for his entertaining and emotional content and his take on the drama genre. Unlike many other writers who opt for the thrill-seeking plots and events that often overshadow the characters, Sorkin places character development at the front of the story. He argues that:

The trick is to follow the rules of classic storytelling [...] Drama is basically about one thing: Somebody wants something and something or someone is standing in the way of him getting it [...] whatever it is, the audience has to want it for him.

A recurrent theme throughout Sorkin's work, from *The West Wing* to *The Social Network*, is his strong emphasis on never giving up; a belief which is a truly inspirational and valuable lesson, not only in writing, but in life, for in his words:

The world does not care how many times you fall down, just as long as it's one fewer than the number of times you get back up.

<https://www.englishandmedia.co.uk/media-magazine/articles/23306>

Wider Reading 1 Homework

	Write your answer in the box below each question.	✓✗
1	When was Aaron Sorkin's screenwriting debut and with what film?	
2	List three more films that Aaron Sorkin has written the screenplays for.	
3	What piece of advice did Aaron Sorkin's drama teacher offer him?	
4	When did Aaron Sorkin start to write screenplays?	
5	What is Sorkin's screenplay for 'A Few Good Men' about?	
6	What screenplay gave Sorkin his first Oscar?	
7	What is a standout feature of Sorkin's writing?	
8	What is a monologue?	
9	What does Sorkin do that is different to other screenwriters?	
10	What is a recurring theme in Sorkin's work?	
TOTAL		

Wider Reading 2

Why I Love... Screenwriting (MM Writing Competition Winner)

Fisayo Lacey, one of the winners in the MediaMagazine's Writing Competition explains why she loves screenwriting.

I've always wanted to be a writer. A writer of what didn't matter. Short stories, poetry, snarky tweets; I just knew I loved to write. The feeling of getting that perfect combination of words, strung together to form the sentence you didn't even know you were looking for, is a feeling that I can't shake.

I've also always loved film. The genre didn't matter either. Comedy, romance, documentary; I just loved anything that profoundly made me feel something. The idea of being transported to a different world and being able to see it, hear it and become a part of it is something that's still so special to me.

I stumbled upon screenwriting at quite a young age, without really understanding what it was. It finally dawned on me whilst watching *Beauty and the Beast* that someone actually had to write the words that Belle had just said. I was intrigued at first, eager to latch onto my realisation and say 'that's what I want to be when I grow up'. Then came the intimidation when I began to research the form in more depth. The jargon that came with it, like 'slug lines' and 'beats', the hour-long videos entitled 'Why Most Screenwriters Fail' and the countless screenwriting guides I apparently needed to buy before I'd even tried. It terrified me, but in a good way.

So, I began my first (and might I add, terrible) screenplay. In the midst of learning the new terminology and getting to grips with it, I found myself thoroughly enjoying writing, much more than anything I'd written before. Screenwriting allowed me to express and join together my love for creating characters and the medium of Film that I'd held so close for so many years.

I have been inspired by many screenwriters whose work I genuinely enjoy reading. Individuals like Mary Harron and Guinevere Turner, Spike Jonze, Alan Ball, Wes Anderson and Ethan and Joel Cohen have created works that I can only read in awe, writing – and sometimes directing – revolutionary films like *American Psycho*, *Her*, *American Beauty*, *Moonrise Kingdom* and *Barton Fink* that have each increased my love for cinema.

My biggest screenwriting inspiration is, without a doubt, Charlie Kaufman. He is the writer of some of my favourite films like *Adaptation*, *Being John Malkovich*, *Eternal Sunshine of the Spotless Mind*, and recently, *Anomalisa*. He deftly combines surreal situations with wretched characters and encourages me to think further outside of the box with the worlds I place my characters in, as well as the characters themselves. For me, Kaufman always succeeds in creating something particularly memorable with an array of genres and characters intertwined in an idiosyncratic story.

Making a film requires the input and collaboration of a variety of people, which means that individuals can bring forward their past experiences and own ideologies in order to collectively create something to be proud of. As a screenwriter, your words transcend a single form – moving from the page to the screen – so the ability they have to truly affect a person is much greater.

I love screenwriting because you can see your work become something else – something bigger – right before your very eyes. I love screenwriting because I'm constantly learning more about it with every script I read. I love screenwriting because film is such an important part of my life and the common denominator between all of the films I call my favourites are great stories. I hope to tell a collection of great stories with my own writing one day

Wider Reading 2 Homework

	Write your answer in the box below each question.	✓✗
1	What forms of writing does Lacey enjoy?	
2	What genres were listed as examples of genres that Lacey enjoys?	
3	How did Lacey stumble upon screenwriting?	
4	What screenwriting jargon does Lacey reference?	
5	List three screenwriters that have inspired Lacey.	
6	Which revolutionary films does she mention as inspiration?	
7	Who combines 'surreal situations with wretched characters' in their screenplays?	
8	What does making a film require?	
9	What has the ability to 'truly affect a person'?	
10	Give one reason why Lacey loves screenwriting?	
TOTAL		

Screenwriting Homework

	Write your answer in the box below each question.	✓✗
1	INT stands for what?	
2	EXT stands for what?	
3	What is a slugline?	
4	What is a beat?	
5	What font and size should your screenplay be written in?	
6	What does o.s stand for?	
7	What does v.o stand for?	
8	What percentage of a screenplay should be direction?	
9	What should be aligned in the centre of a screenplay?	
10	List the three pieces of coursework.	
TOTAL		

Wider Reading List

WJEC Eduqas GCSE Film Studies (Text Book)

https://www.amazon.co.uk/WJEC-Eduqas-GCSE-Film-Studies/dp/1911208020/ref=sr_1_1?ie=UTF8&qid=1531228817&sr=8-1&keywords=eduqas+film+studies+textbook

- BBC Bitesize section on film

<https://www.bbc.com/education/guides/z9hrwx/revision/1>

- Link to the specification we use

<http://www.eduqas.co.uk/qualifications/film-studies/gcse/>

You can read and access a whole range of screenplays.

Use Studio Binder and Script Reader Pro to explore a range of screenplays.

- <https://www.studiobinder.com/blog/best-free-movie-scripts-online/>
- <https://www.scriptreaderpro.com/best-screenplays-to-read/>

Recommended Screenplays

The following can be found on 'ScriptReaderPro', link above.

The Breakfast Club (Teen Genre)

Written By: John Hughes (screenplay by)

Synopsis: Five high school students meet in Saturday detention and discover how they have a lot more in common than they thought.

Guardians of the Galaxy Vol2 (Action and Sci-Fi Genre)

Written By: James Gunn (screenplay by)

Synopsis: The Guardians struggle to keep together as a team while dealing with their personal family issues, notably Star-Lord's encounter with his father the ambitious celestial being Ego.

Halloween (Horror Genre)

Written By: John Carpenter & Debra Hill (screenplay by)

Synopsis: Fifteen years after murdering his sister on Halloween night 1963, Michael Myers escapes from a mental hospital and returns to the small town of Haddonfield, Illinois to kill again.

Marriage Story (Romance Genre)

Written By: Noah Baumbach (screenplay by)

Synopsis: Noah Baumbach's incisive and compassionate look at a marriage breaking up and a family staying together.