# Pages 1-20 NOTES

The screenwriter must communicate with a director, actors, costumers, cinematography team, sound designers, production designers, editors, and additional crew members.

The concept every screenwriter must address is the fundamental vision of a sequence of events, which includes not only the dialogue spoken by the actors, but also their physical activity …

… their surroundings, the entire context in which the story takes place, the lighting, the music and sounds, the costumes, the whole pace and rhythm of the storytelling.

The script must provide enough clarity that it enables the director, the cinematographer, the sound designer, and all the other film professionals to create a film that resembles the original intentions of the screenwriter.

**Whereas theater has the advantage of immediacy, film has the latitude of time and place.**

Because the camera magnifies every little gesture and expression, that which is realistic on stage becomes exaggerated on screen.

In a play, the bulk of what is on the page is the characters' dialogue, yet in a screenplay the balance shifts toward scene description, the actions of the characters, and the visuals the audience sees.

For a novice screenwriter, the adaptation is a stumbling-block as opposed to a solid option, because a major difficulty with adapting from another source is translating the voice of the narrator.

The entire team of filmmakers is the auteur, the writer and director, but also the producer, the cinematographer, the production designer, and the actors.

To become effective at screenwriting, a writer must know not only how to tell a story well, but how to communicate it to a whole host of professionals, each of whom does part of the job of creating the finished film.

The screenwriter's three most important relationships are with the producer, the actors, and the director, and the writer and director look at the totality of the story.

**SCREENPLAY STRUCTURE:**
1. Inciting Incident
2. Plot Point 1 (1 – 3 Mandatory: # includes Midpoint)
3. Point of Attack (Rising Action)
4. Midpoint Point
5. Pinch
6. Plot Point 3
7. Climax
8. Dénouement (Falling Action)
9. Resolution

The inciting incident is the catalyst of the story when a problem of significant magnitude presents itself to the protagonist.

The plot points occur throughout the screenplay, with one required in the first act of a three act structure screenplay.

Plot points present themselves as surprising developments which heighten tension and continue to rise the action of the story, promising to impact the protagonist's life in some significant manner.

The point of attack is a point of no return. When the protagonist is so involved in the action of the story, that he or she can do no more than to see it through to the end.

The midpoint comes at the middle of the screenplay for story, plot, and developmental balance. It is a point at which a major revelation occurs to keep the middle from dragging out and continuing the flow of the action.

A pinch is dramatic reversal that concludes the second act to offer additional conflict(s) for the protagonist before the story can be resolved.  Often interchangeable with third plot point.

The climax is the point at which all rising action and heightened intensity building throughout the story reaches it maximum point/peak.

The denouement constitutes the falling action of the story, when all questions have been answered, and there is no longer a problem to be solved.

The resolution usually occurs within the last five minutes of a script to complete the dramatic sequences for all plot and subplot lines. May or may not indicate a happy ending, but should indicate a recognized completion of the story told.