

ASSIGNMENT FOR FEB 19:

The assignment: Write a short story (or “treatment”) of 2–3 pages, DOUBLE SPACED. You must also indicate your story’s TWO major plot points (PPs) clearly.

This story will be what film people call your “treatment.” That is, it’s the brief story version of the more detailed screenplay (movie script) you will write LATER. So, just to be clear: For now, all you need is the STORY itself—no script! Write this story in *regular paragraphs*, just like your past stories. And yes, you may also use an earlier story, but you will also need to indicate the PPs.

Remember what we learned about how the Acts work and what each needs. Also remember these three things:

- The first PP ends Act I; the second ends Act II.
- Movies are VISUAL, so THINK VISUALLY. Having a speaking narrator or “voiceovers” in your screenplays won’t be allowed, so whatever you think viewers need to know must come out in action or dialogue.
- Our scripts will be brief: 6–15 pages or so, meaning 6–15 minutes of film. As you’ll see, this isn’t a long time, and there will be a lot of details to deal with. So just tell a little story, not the next *Lord of the Rings*. Think of Disney/Pixar “shorts.”

Please review the excerpt from *INSIDE OUT* below. This sequence starts on p. 11 of the script and comes near the end of Act 1.

INSIDE OUT

EXT. AMERICAN HIGHWAYS

A SERIES OF SHOTS: the family car drives across America. The car passes corn fields and rolling hills.

Riley sleeps in the back seat. The car zips around a mountain curve, down a desert highway.

Riley looks out the back window.

The car emerges from a tunnel onto the GOLDEN GATE BRIDGE.

The car drives across the bridge. Riley looks out the window.

JOY

Hey look! The Golden Gate Bridge!
Isn't that great?! It's not made
out of solid gold like we thought,
which is kind of a disappointment,
but still!

The car drives past the Ferry Building.

INT. HEADQUARTERS

FEAR

I sure am glad you told me
earthquakes are a myth, Joy.
Otherwise I'd be terrified right
now!

Everyone eyes each other behind Fear's back.

JOY

Uh... yeah.

EXT. LOMBARD STREET - DAY

The car is stuck in traffic. Cars HONK and people YELL.

INT. HEADQUARTERS

ANGER

These are my kind of people!

EXT. MARKET STREET - DAY

DAD

All right, just a few more blocks.
We're almost to our new house!

INSIDE OUT

INT. HEADQUARTERS - DAY

ANGER

Step on it, Daddy!

DISGUST

Why don't we just live in this smelly car? We've already been in it forever.

JOY

Which, actually, was really lucky, because that gave us plenty of time to think about what our new house is going to look like! Let's review the top five daydreams.

Joy plugs in DAYDREAMS showing fantasy houses: tree house, water-slide house, etc.

FEAR

Ooh! That looks safe!

JOY

Ohh, this is will be great for Riley! Oh, no, no, no, THIS one.

A gingerbread house.

DISGUST (O.S.)

Ugh, Joy. For the last time, she cannot live in a cookie.

A castle.

ANGER

THAT'S the one! It comes with a dragon!

EXT. SAN FRANCISCO HOUSE - DAY

JOY (O.S.)

Now we're getting close, I can feel it. Here it is, here's our new house... and...

The car stops and Riley steps out.

REVEAL: a run-down Victorian. Nothing like the daydreams.

INSIDE OUT

INT. HEADQUARTERS

Everyone looks slack-jawed.

JOY

Maybe it's nice on the inside.

INT. SAN FRANCISCO HOUSE - DAY

Riley steps inside. The room is dark, dusty, uninviting.

ANGER (V.O.)

We're supposed to live here?

SADNESS (V.O.)

Do we have to?

DISGUST (V.O.)

I'm telling you, it smells like something died in here.

INT. HEADQUARTERS

A disgust memory rolls in.

FEAR

Can you die from moving?

JOY

Guys, you're overreacting. Nobody is dying--

DISGUST

A DEAD MOUSE!!!

ON THE SCREEN: A dead mouse in the corner.

DISGUST (O.S.) (CONT'D)

I'm gonna be sick...

ANGER (O.S.)

Great, this is just great.

FEAR (O.S.)

Ahhhhh!! It's the house of the dead! What are we gonna do?! We're gonna get rabies!!!

Fear jumps into Anger's arms. Anger fires up the flames.

INSIDE OUT

ANGER
GET OFFA ME!!!

Fear runs around on fire. Joy puts him out with a fire extinguisher.

JOY
Hey, hey, hey, all through the
drive Dad talked about how cool our
new room is. Let's go check it out!

FEAR/ANGER/DISGUST (O.S.)
You're right, Joy/Yeah!/That's
right!/Yes, yes, yes!

INT. SAN FRANCISCO HOUSE

Riley dashes up the stairs.

INT. RILEY'S ROOM - CONTINUOUS

It's tiny. Depressing.

FEAR/DISGUST/ANGER (O.S.)
No, no, no, no, no./I'm starting to
envy the dead mouse./Get out the
rubber ball, we're in solitary
confinement.

INT. HEADQUARTERS

SADNESS
Oh, Riley can't live here.

ANGER
She's right.

FEAR
Really bad.

DISGUST
It's the worst. It's
absolutely the worst.

ANGER
This house stinks.

INSIDE OUT

Memories roll in: anger, disgust, fear.

JOY

Hey, it's nothing our butterfly
curtains couldn't fix. I read
somewhere that an empty room is an
opportunity.

ANGER

Where did you read that?

JOY

It doesn't matter. I read it and
it's great. We'll put the bed
there. And the desk over there...

Joy projects an IMAGINATION of Riley's furniture.

FEAR

The hockey lamp goes there...

ANGER

Put the chair there.

DISGUST

Well, the trophy collection
goes there.

SADNESS

Posters...

FEAR

Stars! I like that.

JOY

Now we're talking Let's go get
our stuff from the moving van.

INT. SAN FRANCISCO HOUSE - DAY

Riley dashes down the stairs as Mom and Dad enter the house. Dad
is on the phone.

DAD

All right. Goodbye.

(hangs up; to Mom)

Well, guess what? The moving
van won't be here until
Thursday.

MOM

You're kidding.

INT. HEADQUARTERS

FEAR

The van is lost? His is the
worst day ever!