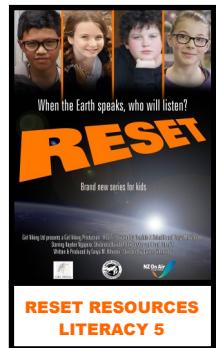


## ON A MISSION—WEBISODE 4 OF RESET:

## SCRIPT WRITING:

Scripts are written in a specific way and with a VERY specific format (see below) and ONLY in Courier 12 pt font. Screenwriters do this for a reason. If they follow the rules, the timing works out at approximately one minute of film for every one page of script. Script writing can be tricky. There is lots to learn about them. Here is an example:



Use EXT for an outdoor (exterior) scene. Use INT. (interior) for an indoor scene.

Then write your location e.g. BEDROOM

**EXT. SCHOOL PLAYGROUND—DAY** ← Last, write whether your scene happens in DAY or NIGHT

The girls run towards the orange puddle. They crouch down and examine the gooey substance.

The diagram illustrates the placement of characters and dialogue in a script. It features four main components:

- Character Placement:** The character name "LYDIA" is positioned at the top center in capital letters. The character name "PEARL" is positioned below it and to the right in capital letters.
- Dialogue:** The dialogue "I want to touch it!" is placed directly beneath Lydia's name. The dialogue "Don't!" is placed directly beneath Pearl's name.
- Text Box:** A large text box on the right side contains the instruction: "This is how you write any actions the characters do. Write them in PRESENT TENSE so they sound active as they are happening right now and not in the past."
- Second Text Box:** A smaller text box below the first one contains the instruction: "Write the name of the character who is speaking in the middle of page in capital letters."

Arrows point from each component to its corresponding explanatory text box.

	1	1/3	1/2	2/3	1
ACTION	DIALOGUE STARTS	CHARACTER NAME	DIALOGUE ENDS	ACTION IS WRITTEN RIGHT ACROSS THE PAGE	

A few other script writing conventions that might be useful: If someone speaks off screen but they are in the scene, we write the character name and then (O.S.) after their name. O.S. stands for OFF SCREEN. If there is a narrator doing a VOICE OVER (but they are not in the scene), then we write their name with (V.O.) after it. See the example:

A bright light appears and blue lightning crackles spark across the school courtyard.

## ALIEN GODDESS (V.O.)

You must find the others!

JUSTIN (O.S.)

I don't know how!

Attached is an actual script from RESET. It will give you a better idea of how scripts are written and show you the format. Once you think you understand how to format and write a script, you might like to write a script for a RESET scene. Cast your classmates as Justin, Lydia, Xander and Pearl. Make their dialogue suit their characters. Remember—Xander is very knowledgeable, Justin is mysterious, Lydia is keen to try new things and Pearl likes to keep everyone together.

EXT. SCHOOL LIBRARY COURTYARD – DAY

Extract - pg 1

Xander, Pearl and Lydia are washed in a blue light.

XANDER

(to Pearl and Lydia)

Stay? Or run screaming?

PEARL

(sincerely)

I'm thinking of screaming... I might  
scream...

LYDIA

(adamantly)

I'm staying!

This is called a PARENTHETICAL—it is used to describe HOW the character should say the line or who they are saying it to if it is not to everyone.

The blue light washes over all of them as it seems to expand.

Suddenly it expands more rapidly outwards in a sudden rush of wind that blows their hair. As it reaches nearby metal poles and rooflines, it sends blue crackles of electricity up and down them.

Then WHOOSH. The light blinks out. The wind is gone. The blue crackles of energy are gone. The chalk crop circle is gone.

Justin is gone.

Parents and children from the car park run in, drawn by the blue light display.

RANDOM CROWD MEMBERS

Did you see that? What was that light? I  
saw something! There was a light! We saw it  
from the carpark. What's going on? What is it?

Lydia runs over to her father, Grant, who is still stunned.

LYDIA

Dad, do something! He's gone!

Pearl and Xander start calling out Justin's name. Hands cupping their mouths to project the sound.

PEARL

Justin!

XANDER

Justin!

Grant and the others take up the call, milling around and facing in different directions... they move outwards, many looking upwards, calling out for the missing boy.

CROWD

JUSTIN!!!

FADE TO BLACK

As the crowd walks towards the car park, Grant pulls his phone out of his pocket. Xander, Pearl and Lydia are nearby.

Grant looks at his phone.

GRANT

That's odd... no signal.

A few parents also check their phones. No one has a signal.

Grant glances at the worried children, his own brow furrowed with concern. He acts decisively, taking charge.

GRANT (CONT'D)

We'll drive home and use the landline to call the police and report that Justin is missing.

Lydia is upset. She hugs her dad around his waist.

GRANT (CONT'D)

It's okay, I'm sure they'll find him. He can't have gone far...

Pearl and Xander exchange glances. They are not so sure.

The crowd of parents and children walk towards the pedestrian gate to the car park.

The odd intermittent call out of Justin's name is still heard, but it is hoarse, they have almost given up.

#### EXT. CAR PARK - DAY - LATER

A pair of jeans-clad legs stick out from beneath a car. They belong to LUKE (17).

Grant tries to start the car... it barely turns over. Battery is dead.

Other parents are having the same problem. Several cars nearby have parents inside them, trying fruitlessly to start the vehicles. Other cars are abandoned with the driver doors open as parents and kids crowd around Grant's car.

In the distance, marching down the hill towards the school is a sensible girl with a ponytail. HEATHER (15) looks at the crowd curiously as she enters the school grounds.

She approaches Pearl, her younger sister.

HEATHER

Mum and Dad sent me to see what's taking you so long! The Science Fair should have been over hours ago!

Heather looks curiously at the stalled cars and the legs sticking out from under the car.

HEATHER (CONT'D)

What is going on?

If a character speaks, then there is an action and then they speak again, we write (CONT'D) (meaning CONTINUED) next to their name.

(seriously)

Justin vanished! We can't find him!

A voice yells from under the car.

LUKE

Pop the hood!

HEATHER

Who is that?

Grant pops the hood of his car.

Luke's head emerges from underneath the car, a little messy.

XANDER

(long suffering)

That is my brother, Luke.

Luke climbs to his feet. Ruffles the hair of Xander annoyingly and affectionately.

LUKE

(to Xander)

Whatever!

(to Grant)

You're lucky I came along. I can't see anything wrong with it...

XANDER

(grumbles)

If you can't fix it, how are we lucky?

The group takes in all of the silent and abandoned cars scattered in the car park, as parents and children mill around trying to work out what is going on.

Grant tests the key in the ignition once more. Nothing. Others try to start their cars too... all dead.

PEARL

What would make them all stop at the same time?

XANDER

It could have been an electromagnetic pulse?

Lydia is less convinced.

LYDIA

Or maybe, it's just someone playing a trick on everyone. They probably disconnected all of the car batteries.

Luke overhears Lydia. He calls out from under the hood, where he is poking, prodding, and peering.

Nah, I checked the battery leads. And the starter motor. The car should work...

Heather steps closer to look at what Luke is doing with the motor. He glances at her, curious, appreciatively, maybe even thinks she's cute. Not obvious, just a very subtle interest. (We do not want to telegraph this too much, but he definitely notices her.)

Pearl is thoughtful, pondering some problem in her mind.

PEARL

Justin knew... before the earthquake and before the light... I don't know how, but he knew something was going to happen.

Xander and Lydia straighten and stand. The three look around for someone that they do not see in the crowd.

LYDIA

If we knew where he went, we could ask him.

Grant approaches the three children.

GRANT

No luck, I'm afraid. We'll have to walk home.

HEATHER

Come on, Pearl. Time we left or Mum and Dad will be worried.

Parents and children stream towards the street gates of the school and turn to walk up the hill along the footpath. Parents have arms around subdued children. Their worried faces glance around, back towards the school, watching for Justin, and worried about the cars.

Luke wipes his dirty hands on a rag then slouches after the crowd, last to leave.

EXT. SCHOOL LIBRARY COURTYARD - DUSK

A blue light suddenly pulses across the empty courtyard.

EXT. ROAD - DUSK

As the group all walks up the hill, Lydia petitions her father.

LYDIA

(to Grant)

Justin's in trouble, isn't he?

Grant's concern is etched on his face but he tries to play it down for the scared kids.

GRANT

He could be. That's why we need to call the police...

Blue crackles suddenly track along the fenceline of the school car park.

Everyone turns to look, concerned.

Extract - pg 5

LUKE

That looks cool, but it's going to need  
to earth!

A car drives down the street towards them. It slows. Erratic coughs from the engine. Blue crackles hit the car. The car rolls to a stop. Lightning discharging all over it. The DRIVER (46) looks stunned and scared inside. He starts to reach for the door handle. Luke motions to him urgently.

LUKE (CONT'D)

(orders)

Stop! Don't touch anything! Just stay  
in the car!

The driver sits, looking around himself nervously.

HEATHER

How did you know what to do?

Luke grins at her.

LUKE

Internet.

The crackles still spark, but they soon die down and dissipate.

Luke helps the driver out of the car.

The group is concerned. It is obvious to them now that the problem is much, much bigger than they realised.

The driver stares at his car, still unsure what the hell is going on.

XANDER

(heavily)

I think we're ALL in trouble.

Pearl moves closer to Heather. Lydia to her dad. Everyone in the crowd seems to huddle closer to loved ones.

EXT. SCHOOL LIBRARY COURTYARD - DUSK

The blue light pulses strongly. Justin is crouched in the centre of the courtyard (no crop circle) in the centre of the blue light. In imitation of the Terminator... but with clothes on. His head is dropped down, with eyes closed as if unconscious.

The blue light pulses down strongly on him. Then it abruptly blinks out.

Justin's head raises slowly. His eyes open.

Then, he leaps to his feet.

JUSTIN

I have to warn them! There's not much time!

Justin powers away at a run, like a boy with a mission.

FADE TO BLACK