

YOUNG STORYTELLERS<sup>®</sup>

\_\_\_\_\_ 'S  
SCRIPT TO STAGE WORKBOOK

MY MENTOR IS: \_\_\_\_\_

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# YOUNG STORYTELLERS WRITER AGREEMENT

Let it be known that I,

---

*(print writer's full name)*

and my mentor,

---

*(print mentor's full name)*

Promise to abide by the agreements written by our group of Young Storytellers in order to help build a safe creative environment for myself and all my fellow writers/mentors.

Signature: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_



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A student just like you wrote this script!

## DON FALCON'S PIZZAS

BY DAYANA MOTA

"A STORY ABOUT PIZZAS. GIRL POWER. AND MEAN PEOPLE."

INT. DON FALCON'S PIZZAS - DAY

ELLA, the head Pizza Chef, makes a pizza. Ella searches for flour in the cabinet. She accidentally bumps a bowl of olives. The olives fall on Donald's pizza.

Ella bakes the pizza with olives on it.

5 MINUTES LATER.

Ella carries two pizzas to DONALD'S, the owner, table. She places the one with olives in front of him.

Ella is about to leave, but Donald notices the olives.

DONALD

(screams)

Why is there olives on my pizza?! A girl shouldn't be a chef!

Ella feels embarrassed.

ELLA

(in a teary voice)

Sorry. I'll bring another one.

Ella takes the pizza away. She places it on the counter and goes to--

INT. DON FALCON'S BATHROOM - DAY

Ella cries in the bathroom.

She stops crying and thinks for a moment. She remembers what he said and has an idea.

INT. DON FALCON'S PIZZAS - DAY

Ella exits the bathroom. She goes up to Donald.

DONALD

Where's my pizza!?

ELLA

I don't think it was fair that you said girls shouldn't be chefs. So I'm gonna make a pizza commercial to prove they can.

Donald looks at Ella like she's crazy. Ella leaves.

Donald pulls out his cell phone and makes a call.

**TO BE CONTINUED...**



# SESSION ONE

## Welcome, Young Storytellers!

### LEARN (IMPORTANT THINGS COVERED IN OUR MEETINGS)

Over the next nine weeks you will:

- Write a five-page movie script.
- Play games, learn new things, and work on your scripts one-on-one with a mentor.
- See your script performed live at the BIG Show.
- Walk down a special red carpet and introduce your script with your mentor.
- Watch professional actors perform your script live in front of your peers, family, and friends.
- End the program with a party!

### CREATE (THINGS YOU WORKED ON WITH YOUR MENTOR)

#### **Writer/Mentor Interview**

Take some time to get to know your mentor. What two additional questions do you want to ask each other?

*(There should be a few options written on the board for you)*

- 1.
- 2.
- 3.

Write down as many answers as possible to your three interview questions on the next page. Then, work together to select your top answer to each question.

## QUESTION 1

WRITER \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

MENTOR \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## QUESTION 2

WRITER \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

MENTOR \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## QUESTION 3

WRITER \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

MENTOR \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**REMEMBER** (THINGS TO KEEP IN MIND FOR NEXT TIME)

- To fill in your Big Show day, time, and where at school it will happen below
- To rip this page out (yes, really!)
- To give this flyer to people you want to come see your show!

**YOUNG STORYTELLERS®** presents...



I've been writing a script with my mentor for seven weeks and now actors are going to perform it - live! Please come see my Big Show!

**DATE:** \_\_\_\_\_

**TIME:** \_\_\_\_\_

**SHOW LOCATION:** \_\_\_\_\_

A YOUNG STORYTELLERS PRODUCTION



# **THE MISSION**

SECRETS, DANGER, AND A 10-YEAR-OLD GIRL

WRITTEN BY LAUREN LEGASPI

# SESSION TWO

## What's Your Story?

### LEARN

#### THE STORYTELLING ELEMENTS

**SETTING**—where the story takes place

**CHARACTERS**—these are the people or creatures in a story. The two main types of characters are called the **protagonist** and the **antagonist**.

**PROTAGONIST**—the main character in the story

**ANTAGONIST**—the person who gets in the way of the protagonist trying to achieve their goal

**GOAL**—what the protagonist hopes to achieve

**OBSTACLES**—things or people that get in the way of the protagonist achieving their goal

**CLIMAX**—this is the most exciting part of the story where the protagonist either succeeds or fails at achieving their goal. It's also the peak of the action.

**LESSON**—what the protagonist learns from their journey

**RESOLUTION**—this is what happens to the protagonist after the climax. It's also the very last scene of a story and what we like to call the “Happily (or not!) ever after moment.”

# CREATE

## BRAINSTORMING TIP!

Writers are often inspired by their own lives. Feel free to use the tips in blue to help you come up with ideas for your divide a story.

## DIVIDE A STORY

A brainstorming exercise!

Jot down the first ideas that pop in your mind. Real or Imaginary. Fill in at least one idea per box. Then fill in as many more as you like.

<b>SETTING:</b> What are settings/locations you love to go to?	<b>CHARACTER:</b> Who are some characters you've met or dreamt of?
<b>GOAL:</b> What are some goals you have? Or things you'd like to do?	<b>OBSTACLE:</b> What gets in your way? What are you afraid of?
<b>CLIMAX:</b> What are some exciting ways to tackle a big obstacle?	<b>LESSON:</b> What lessons have you learned recently?

# LOGLINE

A one sentence summary of your story!

Fill in the blanks with the ideas you brainstormed in the Divide a Story exercise or new ideas if you want to go with something different.

Write at least one log line. Then, as many as you like. Practice reading one out loud to your mentor, in your best movie trailer voice!

In a \_\_\_\_\_, \_\_\_\_\_  
(setting) (protagonist)

wants \_\_\_\_\_  
(goal)

but \_\_\_\_\_ stands in their way,  
(obstacle/antagonist)

so they \_\_\_\_\_  
(climax)

learning \_\_\_\_\_.  
(lesson)

In a \_\_\_\_\_, \_\_\_\_\_  
(setting) (protagonist)

wants \_\_\_\_\_  
(goal)

but \_\_\_\_\_ stands in their way,  
(obstacle/antagonist)

so they \_\_\_\_\_  
(climax)

learning \_\_\_\_\_.  
(lesson)

## A LOGLINE IS A ONE SENTENCE SUMMARY OF YOUR STORY!

In a \_\_\_\_\_, \_\_\_\_\_  
(setting) (protagonist)

wants \_\_\_\_\_  
(goal)

but \_\_\_\_\_ stands in their way,  
(obstacle/antagonist)

so they \_\_\_\_\_  
(climax)

learning \_\_\_\_\_.  
(lesson)

In a \_\_\_\_\_, \_\_\_\_\_  
(setting) (protagonist)

wants \_\_\_\_\_  
(goal)

but \_\_\_\_\_ stands in their way,  
(obstacle/antagonist)

so they \_\_\_\_\_  
(climax)

learning \_\_\_\_\_.  
(lesson)

### REMEMBER

- Your Big Show—what’s the day and time again?
- Keep writing loglines if you want. There are more blank divide a page and logline sheets in the back of this workbook. Now you know how it goes, feel free to come up with a bunch of ideas.



Young Storytellers presents

# THE ESCAPE

**RUN AS FAST AS YOU CAN...**

written by Alexander Carrera



produced by Maxx Capps

# SESSION THREE

## Script Outlines

### LEARN

There are three new terms we'll add to our story:

### THE BIG THING THAT HAPPENS RIGHT AWAY

This moment is what forces your protagonist into action and starts off their adventure. This can be the point at which you introduce your protagonist's goal and motivation.

For example, if Maria wakes up, goes to school, and then turns in her book report, that's not very big and it doesn't happen right away. BUT if Maria wakes up and a dragon flies in to steal Maria's book report, forcing her to chase a magical creature to turn in her homework to keep her straight A's, that's a BIG thing that happens RIGHT AWAY!

### OBSTACLES

The best obstacles are the ones the protagonist has to creatively solve, not ones that are easy or that the protagonist has an easy solution for.

For example, if Joaquin has to cross a wide river and happens to have magical shoes that can walk on water, that's pretty convenient and not a very interesting way to get around an obstacle. Whereas if Joaquin sees a ship full of dancing pirates and has to teach the captain a new move in order to gain passage and cross the river, that's a creative solution to getting around an obstacle and way more fun.

### MOTIVATION (IF TIME...)

When you're writing, make sure you think about why your protagonist wants to achieve their goal and why the antagonist is standing in their way. The protagonist should have a good reason to want their goal and the antagonist should have a good reason to stop the protagonist from getting it.

For example, if Zari wants to visit the moon because she's bored, that's not a very interesting goal, BUT if Zari has to collect moon rocks to feed the Moon Dog she is secretly keeping in her room, that's a good "why." And if her brother Darius wants to stop her because he's bored, again that's not very interesting. But if Darius knows feeding a Moon Dog moon rocks turns them into massive Moon Monsters, that's a pretty interesting "why."

## CREATE

The **OUTLINE** will be your map to follow as you write your script.

Fill in this outline. Expand on your ideas from your logline or come up with new ones!

Opening Setting:

Character/Protagonist:

Big Thing That Happens Right Away:

Goal (Why do they want their goal?):

Antagonist (Why is the antagonist against the protagonist?):

Obstacle #1 to overcome:

Obstacle #2 to overcome:

The Final Obstacle—**THE CLIMAX** (Does your protagonist succeed or fail at achieving their goal?):

Lesson:

Resolution:

## OUTLINE

**Need more space to organize your ideas? Here's a second outline to do just that!**

Opening Setting:

Character/Protagonist:

Big Thing That Happens Right Away:

Goal (Why do they want their goal?):

Antagonist (Why is the antagonist against the protagonist?):

Obstacle #1 to overcome:

Obstacle #2 to overcome:

The Final Obstacle—**THE CLIMAX** (Does your protagonist succeed or fail at achieving their goal?):

Lesson:

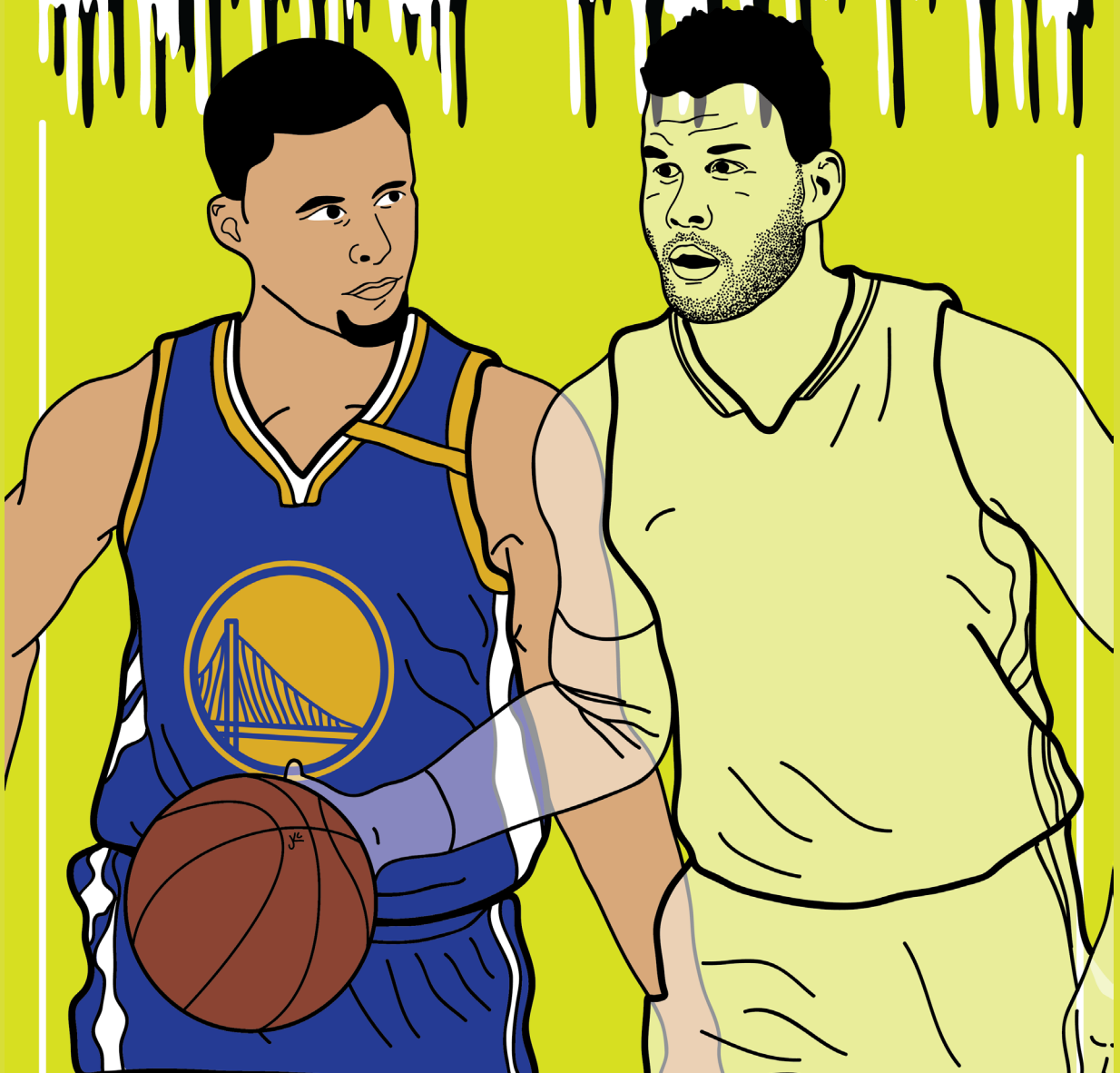
Resolution:

## REMEMBER

- If you want to write a new script after this program, there's another outline in the back for you to use.

BY TYLER BELL | A YOUNG STORYTELLERS PRODUCTION  
"DESTROYED BY A ROOKIE... HE WILL HAVE HIS REVENGE!"

# THE GHOST OF BLAKE GRIFFIN



# SESSION FOUR

## Screenplay Format

### PLAY

Look at the first page of the sample script on the opposite page. Try to find some of the different storytelling elements we've learned like setting, characters, and goal. What else do you notice? What looks interesting? What do you have questions about?

### LEARN

When writing in script format, we break the script down into three main parts: slugline, action, and dialogue.

1. A **SLUGLINE** tells us the setting and it always has three parts: if the scene is inside or outside, where it is, and what time it is.
2. **ACTION** tells us what is happening, that is, what the characters are doing, and what the audience is seeing.
3. **DIALOGUE** is what the characters say.

Here is a sample script written by a Young Storyteller a few sessions ago:

Don Falcon's Pizzas

Written by

Dayana Mota

Tagline:

A story about pizzas, girl power, and mean people.

## THIS IS A SLUGLINE

It tells us - quickly - where we are and when. It has three parts:

1.

Inside / Outside

Location

Time of day

INT. DON FALCON'S PIZZAS - DAY

Character description

Character name

ELLA, the head Pizza Chef, makes a pizza. Ella searches for flour in the cabinet. She accidentally bumps a bowl of olives. The olives fall on Donald's pizza.

Ella bakes the pizza with olives on it.

5 MINUTES LATER.

Ella carries two pizzas to DONALD'S, the owner, table. She places the one with olives in front of him.

Ella is about to leave, but Donald notices the olives.

DONALD

(screams)

Why is there olives on my pizza?! A girl shouldn't be a chef!

Ella feels embarrassed.

ELLA

(in a teary voice)

Sorry. I'll bring another one.

Ella takes the pizza away. She places it on the counter and goes to--

INT. DON FALCON'S BATHROOM - DAY

Ella cries in the bathroom.

She stops crying and thinks for a moment. She remembers what he said and has an idea.

INT. DON FALCON'S PIZZAS - DAY

Ella exits the bathroom. She goes up to Donald.

DONALD

Where's my pizza!?

ELLA

I don't think it was fair that you said girls shouldn't be chefs. So I'm gonna make a pizza commercial to prove they can.

Donald looks at Ella like she's crazy. Ella leaves.

Donald pulls out his cell phone and makes a call.

## THIS IS AN ACTION LINE

It tells us what the characters are doing when we see them.

## THIS IS DIALOGUE

It is what the characters are saying.



MIKE (V.O.)  
Hello. How may I help you?

DONALD  
This is Donald! The owner of Don  
Falcon's Pizzas! A girl named Ella  
is going to call you to make a  
pizza commercial. Don't help her! I  
am a wealthy man! If you do what I  
say, I will repay you!

INT. BEATRIZ'S PRODUCTIONS - CONTINUOUS

MIKE, the accountant, sits at the front desk on the phone.

MIKE  
Okay! Sure, I like doing business  
with you.

INT. DON FALCON'S PIZZAS - CONTINUOUS

Donald hangs up, feeling really smart.

INT. DON FALCON'S KITCHEN - DAY

Ella stands in the kitchen on the phone. She's on hold. We  
hear regular hold music.

They finally pick up.

MIKE  
Hello. How may I help you?

ELLA  
I was wondering if you could help  
me make a commercial.

INT. BEATRIZ'S PRODUCTIONS - CONTINUOUS

Mike talks on the phone to Ella.

MIKE  
Oh sorry. We're busy. We're full  
right now. Sorry. Have a nice day.

Mike hangs up the phone.



INT. DON FALCON'S KITCHEN - CONTINUOUS

Ella is surprised. She doesn't want to give up. She pulls out a phone book from the drawer. She flips through it.

INT. DON FALCON'S PIZZAS - DAY

Donald calls Ronald's Productions. He's mad.

RONALD (V.O.)  
Hello. Ronald's Productions. How  
can we--

DONALD  
(interrupts)  
Today at work the Chef came and  
gave me a pizza with olives, when I  
specifically asked to not have  
olives on it. Now she wants to make  
a commercial.

RONALD (V.O.)  
Dad, don't worry. It will never  
happen.

INT. ELLA'S BEDROOM - NIGHT

Ella finds Ronald's Productions in the phonebook, but she doesn't know it's Donald's son's company. She calls him.

RONALD (V.O.)  
How can we help you?

ELLA  
I'm trying to make a pizza--

RONALD (V.O.)  
(interrupting)  
Where do you work?

ELLA  
Don Falcon's Pizzas.

RONALD (V.O.)  
Sorry, we can't help you.

Ronald hangs up.

ELLA  
I'm tired of calling these  
production companies. I'm just  
gonna make my own commercial!

EXT. PARK- MORNING

Ella is at the park putting flyers on the trees. As Ella is posting flyers, a couple girls come up and start to read them.

The flyer reads: Need help to make Pizza Commercial. If you're interested, please meet here tomorrow.

The GIRLS go up to Ella.

GIRLS  
(excited)  
We wanna help!

EXT. PARK-THE NEXT MORNING

While Ella's walking to the park she sees the Girls sitting on benches and she walks over to them.

ELLA  
Thank you for coming. If you were wondering the reason why I wanted to do this, it's because my boss yelled at me and told me that girls shouldn't be chefs. So I decided to make a commercial. I was thinking you guys could help me, and act in the commercial.

GIRLS  
Don't worry! We'll help you.

The Girls go back to Ella's house, to start shooting the commercial.

ONE WEEK LATER

INT. ELLA'S HOUSE-6 PM

The girls and Ella are waiting to watch the commercial they made.

Commercial pops up on TV. They are all excited for it.

THE COMMERCIAL

Ella spins pizza dough in the air. The Girls play waiters on roller blades and hand out pizza to customers.

ELLA (V.O.)  
Come eat at Don Falcon's Pizzas! We  
have the best pizza's on earth!

INT. DON FALCONS HOUSE-6PM

Don Falcon watches the commercial. He throws the remote control.

DONALD  
(screaming.)  
How did this happen? I told the  
production companies not to help  
her!

He storms out.

INT. DON FALCON'S PIZZAS-THE NEXT DAY

Ella comes into work before they open, when she walks into the kitchen she sees Donald just standing there.

Ella is confused, Donald is never there.

DONALD  
(in a rude way)  
You never had my permission to make  
the commercial.

ELLA  
I don't need your permission. The  
staff took a vote and I won. I'm  
the boss now.

DONALD  
(stomping mad.)  
Fine! That's how its gonna be. I'm  
going to work at another place, I  
don't need you guys.

Donald storms out.

A MONTH LATER.

EXT. ELLAS PIZZA SHOP - DAY

This is the opening of Ella's shop. Ella is there and is so happy. The restaurant is full of people. They eat pizza with a huge smile.

THE END

## **Wait a minute. What's the difference between a book and a script?**

This is what a story looks like in a book:

Twelve year old sassy Madison dribbles her basketball in the driveway. Her Dad walks outside and says, "Madison, I told you to come inside and eat your lunch!" Madison keeps dribbling and says, "But Dad, I'm practicing!" Her Dad scoffs and says, "Your food is going to get cold." Madison stops dribbling and says, "Aww Dad, you never let me have any fun!" as she storms inside the house.

Now try to turn it into a script with your group!

## Now here is what that looks like in a script:

The Slugline tells us three things about the setting: whether it's inside or outside, where they are, and what time of day it is. This is because when you are making a movie, you need to know this to help decide where you might want to film, what kind of lights to use, and what time you want to shoot.

EXT. DRIVEWAY - DAY

MADISON (12 years old, sassy) dribbles her basketball. Her DAD walks outside.

DAD

Madison, I told you to come inside and eat your lunch!

Madison keeps dribbling.

MADISON

But dad, I'm practicing.

DAD

(scoffs)

Your food is going to get cold.

Madison stops dribbling.

MADISON

Aww, Dad, you never let me have any fun!

Madison storms inside.

Character names, parentheticals, and dialogue are all scrunched in the middle of the page.

This helps actors quickly see what it is they have to say and who they're having a conversation with.

When you first introduce a character, you capitalize their name and include a short description of who they are. This is so people reading the script know that this is a new character and what they're like.

Parentheticals help give direction for actors on how to say dialogue.

They can be emotions, attitudes, or even accents you want actors to show while saying that particular line. We shouldn't overuse parentheticals but they're helpful if you want the line said a special way, like if they have to whisper or say something sarcastically.

## CREATE

- **If you have time in your lesson,** play around with parentheticals on the next page!
- **Write your first scene by translating your outline into script format.** You can use the pages at the end of this workbook!

Below are two Madison scripts with empty parentheses. *If you have time in your session*, try out different words to give a character a specific direction.

EXT. DRIVEWAY - DAY

MADISON (12 years old, sassy) dribbles her basketball. Her DAD walks outside.

DAD  
( )  
Madison, I told you to come inside and eat your lunch!

Madison keeps dribbling.

MADISON  
( )  
But dad, I'm practicing.

DAD  
( )  
Your food is going to get cold.

Madison stops dribbling.

MADISON  
( )  
Aww, Dad, you never let me have any fun!

Madison storms inside.

**Now, see how different you can make the scene by just changing the parentheses.**

EXT. DRIVEWAY - DAY

MADISON (12 years old, sassy) dribbles her basketball. Her DAD walks outside.

DAD  
( )  
Madison, I told you to come inside and eat your lunch!

Madison keeps dribbling.

MADISON  
( )  
But dad, I'm practicing.

DAD  
( )  
Your food is going to get cold.

Madison stops dribbling.

MADISON  
( )  
Aww, Dad, you never let me have any fun!

Madison storms inside.

## REMEMBER

- A great script has a nice balance of action and dialogue.

# ISABELLA'S

THE FUTURISTIC WORLD

by ELLA JAGHINYAN

# ADVENTURE

IS BENEATH US...



# SESSION FIVE

## If It's Not on the Page

### LEARN

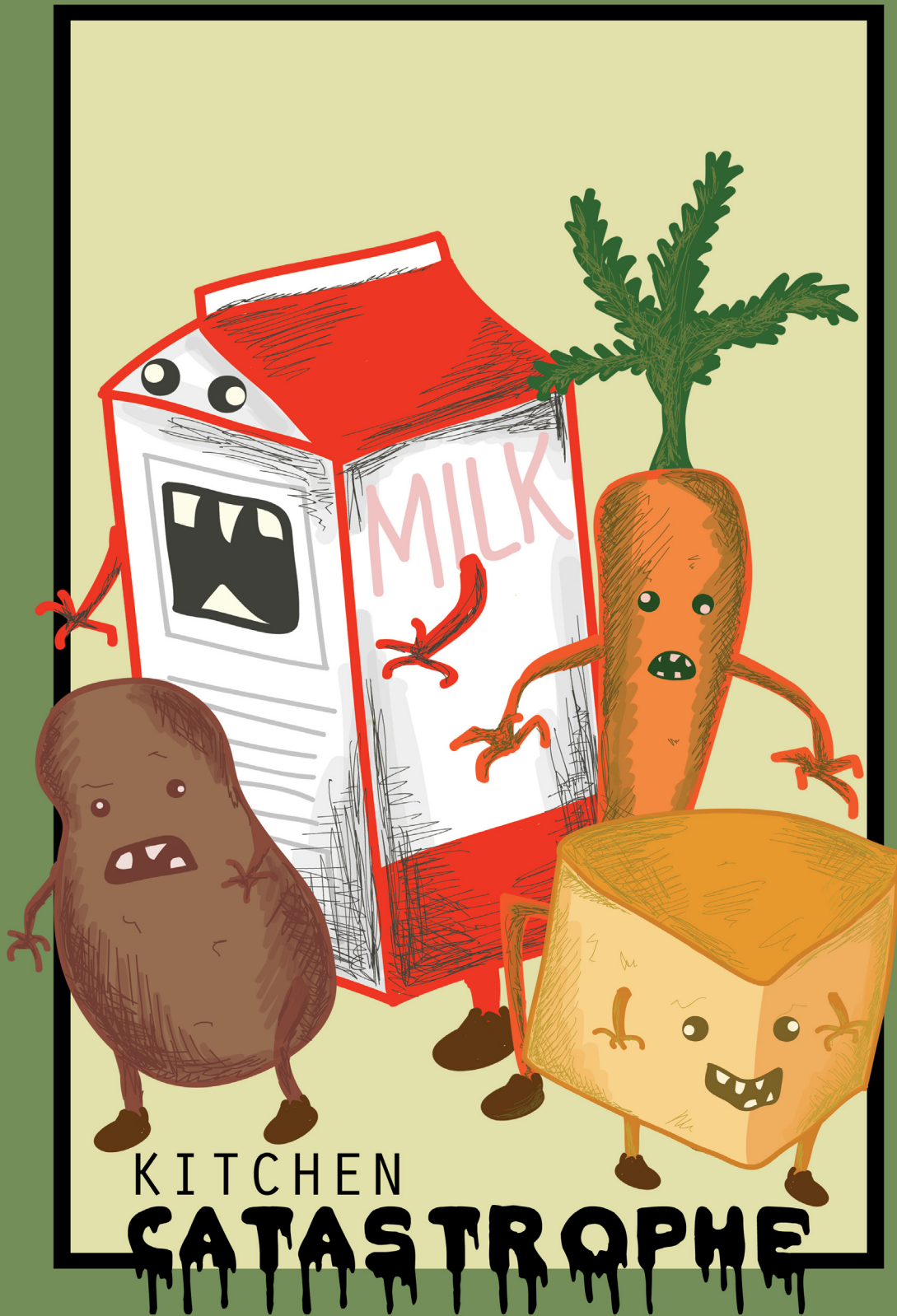
In a script, “if it’s not on the page it’s not on the stage.” So **DETAILS** are important. Make sure to include detailed character descriptions, specific goals, obstacles, and settings. The more details in your story, the more interesting and unique it will be!

### REMEMBER

- If it’s not on the page, it’s not on the stage.



COMING FALL 2016  
A YOUNG STORYTELLERS PRODUCTION



KITCHEN  
**CATASTROPHE**

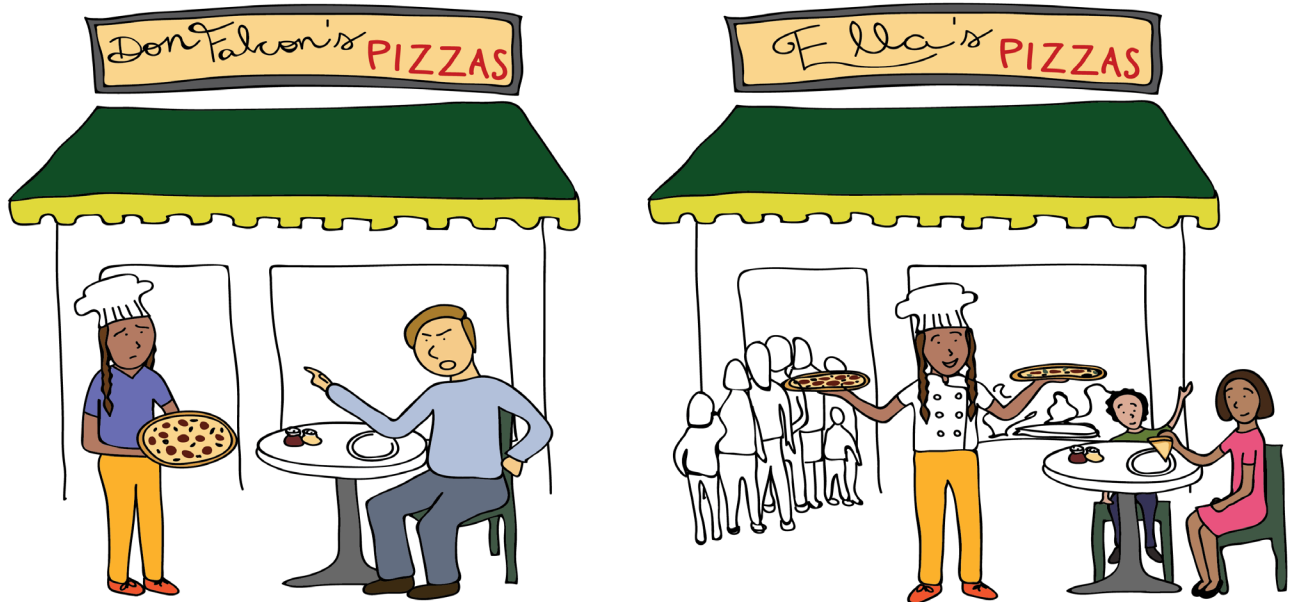
by JOAN MORENO

# SESSION SIX

## A Lesson Learned

### LEARN

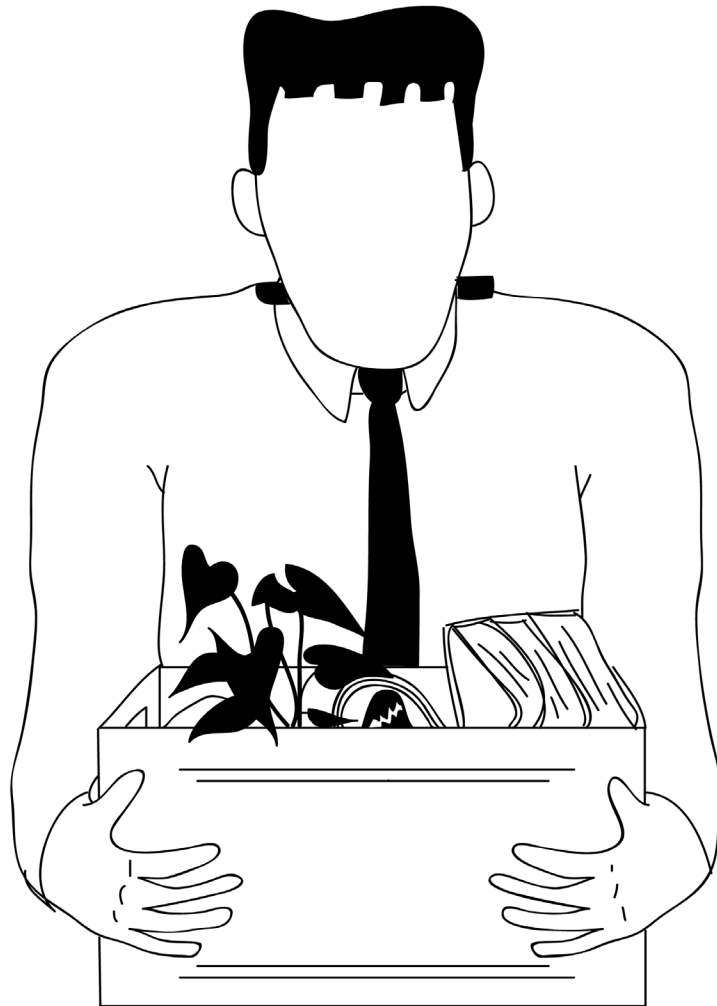
Thinking about our sample script from Sessions One and Four, look at the images below. On the left is how the characters started and on the right is how they are at the end of the script. We don't know what happened in between, but what do we see about how they are different from the beginning of the movie? What might have happened to get them there? What lesson might they have learned?



One important element you need to think about is your story's **RESOLUTION**. The resolution is the final lasting image or scene that you will leave your audience with. Make it a spectacular one! You can think of it as the “happily ever after (or not) moment” that tells the audience where the main characters end up, how they are different from where they began, and the **LESSON** they learned along the way. As you write your script, think about how each scene helps teach the lesson and leads to the resolution.

*FRANKENSTEIN*

is



**UNEMPLOYED**

What if the scariest monsters  
were just like you?

by Moses Nicholas  
Young Storytellers

# SESSION SEVEN

## Coming Soon to a Stage Near You!

### LEARN

A **TAGLINE** is a phrase or sentence that makes people want to go see a movie.

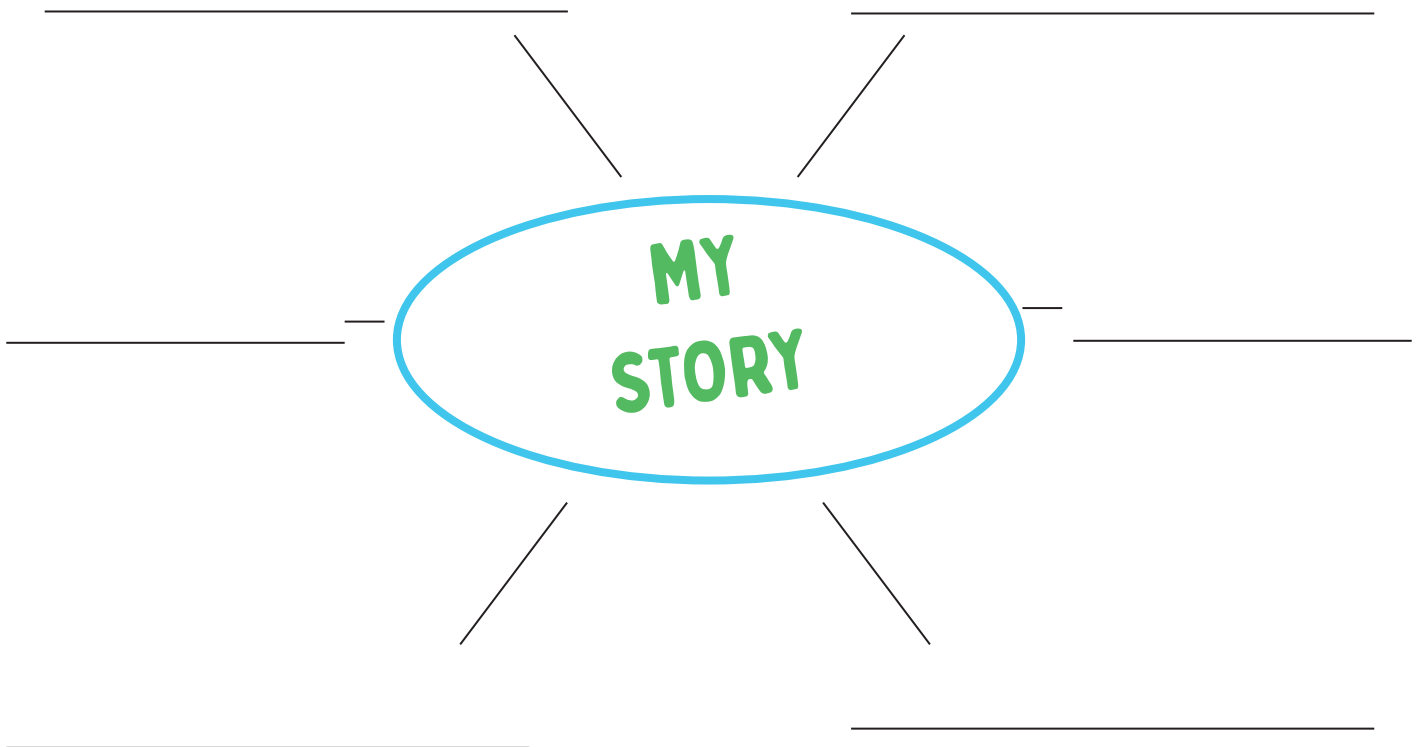
Try to guess what movies these taglines belong to:

- The snow queen cometh.
- A long time ago in a galaxy far, far away...
- Welcome to the urban jungle.
- There are 3.76 trillion fish in the sea. They're looking for one.

My final tagline is: \_\_\_\_\_

### CREATE

Think about some themes, words, and phrases that show up in your script. They could be related to your protagonist, obstacles, setting, lesson, goal, or genre. When you think about your script, what things immediately come to mind? What do you want the audience to think about while reading or watching your script? Before reading or watching your script?



**BRAINSTORMING TIP!**

Sometimes, writers need to relax their minds to come up with new ideas. You could try closing your eyes and imagining the story, doodling or drawing a setting or a character, or acting out a scene to see how it would play out!

Using these words, brainstorm a working **TITLE** and **TAGLINE** for your script. A title is the name of your script and a tagline is a phrase or sentence that makes people want to see your movie. Both of these should be short and say what or whom your story is about.

Your script's first page will be a title page that looks like this example:

AWESOME STUFF THAT IS AWESOME

"A superhero movie that will blow your pants off!"

Written by

Gio Arello

Write down an idea for your title and tagline below. This doesn't have to be your final title and tagline since you'll still have next week to make your final decision!

Title: \_\_\_\_\_

Tagline: \_\_\_\_\_

Written by

Your name: \_\_\_\_\_

## Writing is Rewriting

Completing your first draft is a major accomplishment, but no major Hollywood movie gets made until the script has been revised and edited in order to be its very best. The revision or rewriting process is an opportunity to reflect on your script before it's performed at the Big Show.

## Rewriting Questions

As you review your script, ask yourself the following questions:

- Is the end of my story about the same topic as the beginning of my story?
- Is the lesson clear without having to have a character or narrator spell it out to the audience?
- Is my story missing anything? Could it use more obstacles? Character development? Drama or humor?
- Did I add extra scenes that were not in my outline? If so, do I need them?
- If your script is over five pages and there are any major moments not about your protagonist achieving their goal, that's a good place to start cutting.
- Is there a healthy balance of action and dialogue? Is my script properly formatted?
- Does everything in my story make sense?
- Use the lines below to write down any other writing questions that you, your mentor, or head mentor come up with.

---

---

---

## OUR BIG SHOW STORY

Next week is when all of your hard work pays off! Read this out loud to your mentor:

On Big Show day, I will go and meet with the other Young Storyteller writers and mentors. I might be dressed up in an outfit I really like since it's a big day and I want to look my best.

Once I arrive, we'll meet the actors—we'll all warm up together and introduce ourselves. After that, the actors will audition for us so they can have parts in our scripts. I might get nervous on this exciting day, but I will have my mentor and the group to support me the entire time. I'll sit down with my mentor and decide which actors I want to play each of my characters in my script. When it's my turn, I'll give the actors the script with their part and any directions I have on how to act out certain characters, actions, or lines.

When it's not my turn, my mentor and I will practice introducing my script. Before the show starts, I'll get to walk down the red carpet with my VIP badge. VIP means "Very Important Person," which I am. We'll watch all the scripts being performed. When it's my script's turn, I'll go up with my mentor and say the script we rehearsed:

**Mentor:** I really liked working with \_\_\_\_\_ because \_\_\_\_\_  
\_\_\_\_\_

What inspired you to write your script?

**Writer:** I was inspired by \_\_\_\_\_ .

**Mentor:** The title of the script is \_\_\_\_\_

**Writer:** The tagline is \_\_\_\_\_

Once we introduce the script, we'll sit in the seats with the best view for watching the actors. After my script is done being performed, the audience will clap and my mentor and I will go back to our normal seats.

Once all the scripts are done, the audience will give us all a huge round of applause and we will take some pictures with our mentors and as a group.

## REMEMBER

- Look at the next page for key Big Show information!



# MONSTER MATH



BY  
JOSUE  
CONTRERAS



# SESSION EIGHT

## The BIG Show

### *Run of Show*

(This is what will happen at the Big Show, in the order it will happen)

**MEET:** Young Storytellers writers and mentors will meet as a group.

**WARM UP:** Everyone—writers, mentors, and actors—will play a warm up game.

**INTRODUCTIONS:** Everyone will introduce themselves. Writers and mentors will also practice their introduction speeches as the Head Mentor talks to the actors.

**AUDITIONS:** The actors will show off their skills to impress the writers.

**CASTING & SPEECH PRACTICE:** With the help of their mentors, writers will cast their scripts and practice their introductions.

**RED CARPET:** Writers will walk down the red carpet with VIP badges in front of the audience.

**BIG SHOW:** Everyone will watch the scripts in the order they are in the program. Each writer and mentor will introduce their script.

**BOW & PHOTOS:** The writers will take a big group bow and pose for the paparazzi.

### **REMEMBER:**

There is one more meeting after the show called The Farewell. There will be a party!

# PASTA LA VISTA



WRITTEN  
BY:

DAVID REMY-WALKER

# SESSION NINE

## The Farewell

### LEARN

**That's a wrap!** Now that you've written a screenplay and seen it brought to life, we hope you keep writing and sharing your creative ideas.

### CREATE

#### Rose & Thorn

What were your favorite and least favorite things from our time together?

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What did you learn from this experience?

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### REMEMBER

- **What you have to say is important!**
- You can use the last section of this workbook to create more ideas.



YOUNG STORYTELLERS PRESENTS

# THIRSTY DINOSAURS

— ON AN ADVENTURE IN BLUE CITY | STEVEN ARIAS —



Name: \_\_\_\_\_

School: \_\_\_\_\_

Date: \_\_\_\_\_

## Script to Stage Student Survey

Congratulations on writing a screenplay and seeing it performed live at your Big Show! Now that you have done our program, we want to ask you a few questions. Since young people like you are the reason why we do this work, your feedback is really important.

Thank you!

### Part One - Check the response you agree with the most:

1. Are you proud of the script you created in this program?

Yes, Definitely

A little

Not sure

No, Not at all

2. Do you think you'll be able to use what you learned in the program when you work on writing assignments in English class?

Yes, Definitely

A little

Not sure

No, Not at all

3. Did the program change how confident you feel about your writing abilities?

I feel much more confident

I feel a little more confident

Not sure

I feel the same

4. Did the program make you want to write more stories?

Yes, Definitely

A little

Not sure

No, Not at all

5. Did the program change how confident you feel about sharing your creative ideas with other people?

I feel much more confident

I feel a little more confident

Not sure

I feel the same

6. Did the program make it easier for you to come up with ideas for your stories?

Yes, Definitely

A little

Not sure

No, Not at all

7. Did the program make you feel more creative?

Yes, Definitely

A little

Not sure

No, Not at all

8. Did the program help you talk about your creative ideas?

Yes, Definitely

A little

Not sure

No, Not at all

Please turn this page over

**9. Did the program make you more interested in sharing your creative ideas?**

- |  |                                       |
|--|---------------------------------------|
| <input type="radio"/> I'm much more interested in sharing my creative ideas.     | <input type="radio"/> Not sure        |
| <input type="radio"/> I am a little more interested in sharing my creative ideas | <input type="radio"/> I feel the same |

Part Two - Please write down your response to each of the below questions:

**1. What was your favorite thing(s) about the program and why?**

**2. What was your least favorite thing(s) about the program and why?**

**3. We would love to know about the script you created in this program. What was your story about?**

**4. What inspired you to come up with your story idea?**

**Please tear this page out of your workbook and hand it to your Head Mentor.**

To My Amazing Writer:

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- Your Mentor, \_\_\_\_\_

# HOW TO DESIGN YOUR OWN SCRIPT POSTER

Weren't the posters in this workbook cool? Try to make your own! Young Storytellers artist Jaylene has some tips for you on how to make your own.

You've written your story—Congratulations! Now you might be asking, **how do you get people excited about what you've written?** A poster is a great way to tell people what your story might be about (without giving away the ending), and that they should read/see more of it.

You might already have an idea of what you want your poster to look like, you might not—either is totally fine! Here are some tips for creating great, eye-catching pictures that show (rather than tell) what your story is about.

Think about your story. Some questions to ask yourself:

- What is a moment that is particularly interesting to you?
  - Are there any parts that you can see happening in your mind?
  - Are there unique characters or settings that you want to introduce to your audience?
  - Is there a big question or conflict?
  - What emotion do you want your audience to feel?
- If you're worried about making mistakes, **sketch out rough ideas for your poster with a pencil** before using markers or crayons.
  - **Keep it simple:** Pick only a few elements to illustrate. You don't have to show every single character or place to get people interested in your story.
  - **Use colors!** Color grabs attention, and can even make the viewer feel certain emotions.
  - Don't be afraid to use the entire space. **Be bold, be big.** It's your story, and it deserves to be seen.
  - Make sure you leave room for the **TITLE**, the **TAGLINE**, and your **NAME!** The title and tagline are super important for telling people what your story is about.
  - **The way you write/draw words can be very descriptive.** Big block letters, cursive letters, tiny thin letters, letters that look like they're dripping, letters made out of candy—they all tell a different story.
  - Look at real movie posters for inspiration. Notice the ways they use color, size and style of font (words), and characters. How do the posters make you feel?
  - Try a few different options for where to place words and images. **If you try something and you don't like it, don't worry—try something else!**







# WHAT'S YOUR NEXT STORY?

## **That's it? It's over? It doesn't have to be...**

There are several resources online that will let you use screenplay format to keep writing your stories and scripts.

**Writerduet.com** is a wonderful free software you can use to keep writing stories in script format.

**Celtx.com** is also great. You can sign up and use their script software for free too. Click on the “individual” tab and select the Basic Screenwriting option.

**Pixar** has free storytelling classes online at [Khanacademy.org](https://www.khanacademy.org) (“The Art of Storytelling” is our favorite).

## **Want to go through our writing process again?**

The following pages include blank divide a stories, loglines, outlines, and pages for writing. To get started, use the divide a story to brainstorm new ideas to create a brand new logline. Then turn it into an outline and get to work!

Here are a few questions that might get you started on your next idea:

- What's the sequel to your story?
- What happens to your protagonist now that their first journey is complete?
- What more do they want?
- What new obstacles may arise for them?
- Is there another character in your story who's journey you'd like to explore?
- Or is there an entirely new character you've thought up that you could tell a story about?

[www.youngstorytellers.com](http://www.youngstorytellers.com)  
[writeus@youngstorytellers.com](mailto:writeus@youngstorytellers.com)

## DIVIDE A STORY

A brainstorming exercise!

Jot down the first ideas that pop in your mind. Real or Imaginary. Fill in at least one idea per box. Then fill in as many more as you like.

<b>SETTING:</b>	<b>CHARACTER:</b>
<b>GOAL:</b>	<b>OBSTACLE:</b>
<b>CLIMAX:</b>	<b>LESSON:</b>

## LOGLINE

A one sentence summary of your story!

Fill in the blanks with the ideas you brainstormed in the Divide a Story exercise or new ideas if you want to go with something different.

Write at least one log line. Then, as many as you like.

Practice reading one out loud in your best movie trailer voice!

In a \_\_\_\_\_, \_\_\_\_\_  
(setting) (protagonist)

wants \_\_\_\_\_  
(goal)

but \_\_\_\_\_ stands in their way,  
(obstacle/antagonist)

so they \_\_\_\_\_  
(climax)

learning \_\_\_\_\_.  
(lesson)

In a \_\_\_\_\_, \_\_\_\_\_  
(setting) (protagonist)

wants \_\_\_\_\_  
(goal)

but \_\_\_\_\_ stands in their way,  
(obstacle/antagonist)

so they \_\_\_\_\_  
(climax)

learning \_\_\_\_\_.  
(lesson)



## OUTLINE

Your map to follow as you write your script

Opening Setting:

Character/Protagonist:

Big Thing That Happens Right Away:

Goal (Why do they want their goal?):

Antagonist (Why is the antagonist against the protagonist?):

Obstacle #1 to overcome:

Obstacle #2 to overcome:

The Final Obstacle—**THE CLIMAX** (Does your protagonist succeed or fail at achieving their goal?):

Lesson:

Resolution:







Lined paper with 22 horizontal lines, intended for writing or drawing.

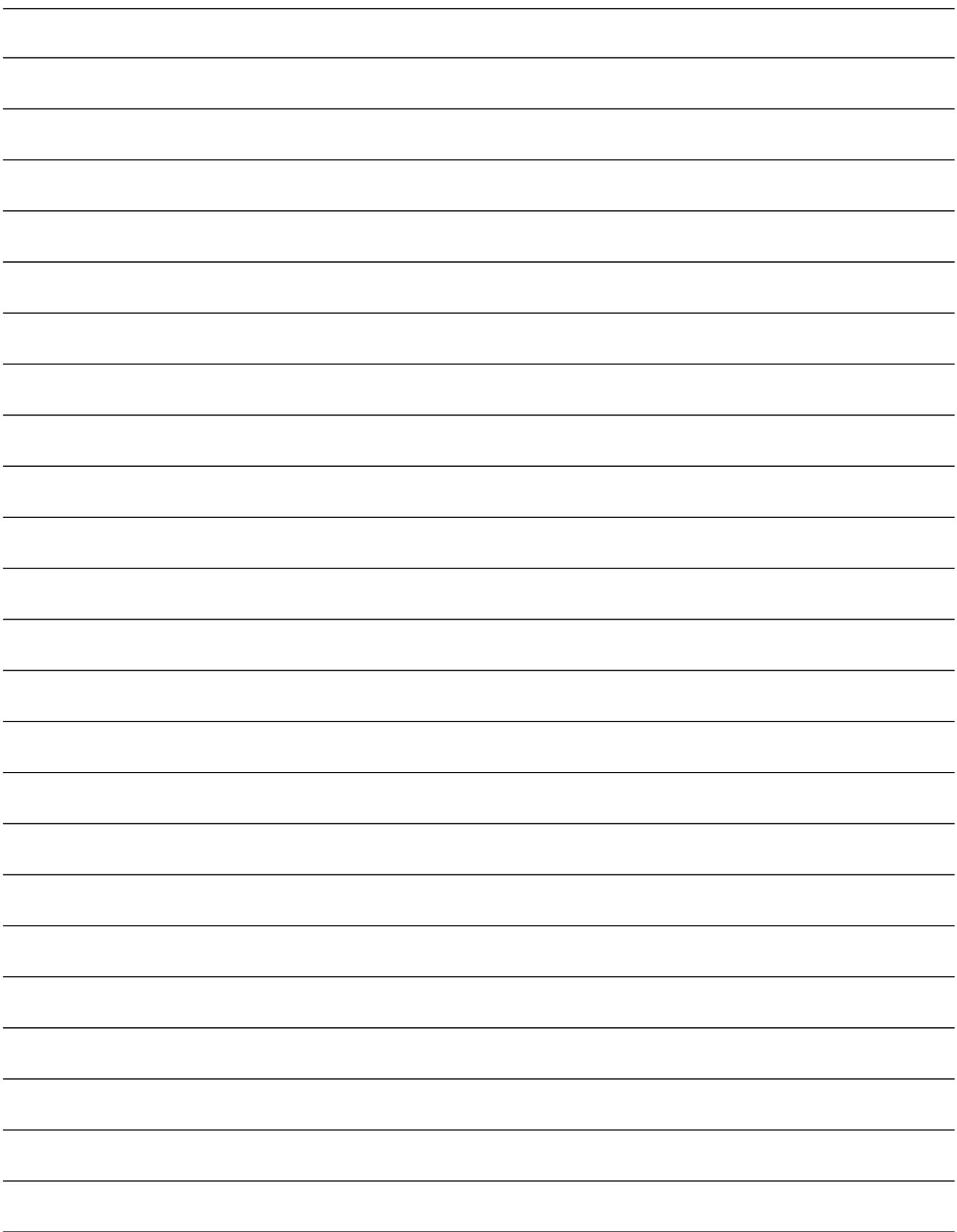























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