

KICKSTART YOUR SCREENWRITING

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A PROFESSIONAL GUIDE TO TURNING YOUR STORY INTO A SCREENPLAY



LOGLINE INSIGHTS

THE ART OF SEDUCTION IN 25 WORDS OR LESS.

Loglines work best when they are a form of a seduction, a tease that holds something back, but hints at the promise beneath.

The logline needs to pitch the “drug” of the show – its most interesting element.

If the title indicates the world, then you don’t need to repeat it in the logline. They work in tandem.

The weakest loglines try to outline the plot – normally with awkward, long and convoluted sentences which then have the reverse effect.

Steer away from jargon that doesn’t arouse curiosity.



AN ORIGINAL SET-UP / PROBLEM

... with the character in that situation being perhaps less important. Asking the question of how will they get out of this unusual predicament.

AN ORIGINAL CHARACTER / RELATIONSHIP

... in a more ordinary set-up. Asking the question I want to see if this situation will reveal more about this unusual character.

AN ORIGINAL ARENA / PRECINCT

... asking the question, I haven’t seen this world on screen and what is there to be taken away from a story set in that world.

TEASE - DON’T EXPLAIN

LOGLINE COMPONENTS

The main character(s)

Identify the protagonist



The world they live in

What's their goal?
Action



The stakes at hand.

Inciting Incident



The major conflict they must face

Conflict / Antagonist

Structure

When [INCITING INCIDENT OCCURS] a [CHARACTER TYPE]... Must [OBJECTIVE]... Before [STAKES].

Search for Irony in Your Concepts

Start with a structure, as mentioned above, and identify the elements within your concept that you need to share. Then tweak what you have by shifting the placement of those elements within the structure of the sentence.

Write the Logline Before the Script

STORY STRUCTURE DIAGRAM



NAME		ROLE IN STORY		PHYSICALITY		ENNEAGRAM TYPE			
Misbelief About the World		Greatest Fear		Inner Motivation		Kryptonite		Lesson to Learn	
Fundamental Weakness				Goal					
That personal problem inside that is hurting the hero in such a fundamental way that it's ruining their life. Solve this problem in the story.				Going after this goal, they will eventually deal with their great internal weakness.					
HOPE		PROTAGONIST						FEARS	
Dissatisfaction in Life		ACTING BRAVELY						What Gives True Happiness?	
		The Step that will Turn their Dream Into Reality.							
The character that will give you the most interesting view of your story.									
How will this character interact with the story. Force them to change & grow.									
Juggle competency & struggle.									
Your protagonist should ACT on the story.									
Your protagonist should have the capacity for change.									
Your protagonist will create an emotional tone for the story. General outlook and personality plays a big role.									
Your protagonist should have an interesting perspective on the world. Create an intriguing worldview. What makes them unreliable? What beliefs do they hold? How do they feel about the story they're telling.									

KICK-ASS DESCRIPTIONS

LESS IS MORE

Convey what the reader is supposed to envision in broad stroke form, and do so as quickly as possible. Learn how to whittle everything down to the core.

USE ACTIVE TENSE

WHEN IN DOUBT, KNOW YOU'LL EDIT IT DOWN

LOSE ALL CAMERA DIRECTION

The eventual director and cinematographer are going to do what they want anyway, so there's no need to call for specific angles, movements, and shots.

DESCRIBE A LOCATION THROUGH ACTION

CREATE A RHYTHM

This is what I want you to see.

Now you see this.

Now this happens.

KILL THE ORPHANS

YOU WANT THE STORY TO UNFOLD VISUALLY.

USE SCENE DESCRIPTION FOR TIMES, DATES, AND SPECIFIC LOCATIONS

Scene description is all about setting the stage. Part of that is sharing the specific times, dates, and locations if necessary. NOT in the Sluglines...

THINK OF IT AS ACTION

DON'T USE: LONG ARTFULLY CRAFTED DESCRIPTIONS, RUN-ON SENTENCES TELLING US EVERY DETAIL

AVOID SPECIFIC SOUNDTRACK REFERENCES

Soundtracks cost money. And most of the time, studios are signed to specific music labels. Or the budget of the film may not be enough to include that classic or current hit. Or the artist or label may not want to attach their song to your movie. Also, the reader may not know your song.

KICK-ASS FIRST 10 PAGES

When I Giggle Curiously, a Vibe Lingers and NObody can Damage the Funky Cackle!

WORLD



Give the reader context.

CHARACTER INTRO



Provide a solid first impression of your characters.

GENRE



Be clear & consistent.

CONFLICT



Often referred to as the inciting incident.

YOUR VOICE



Your time to shine, baby!

LOGLINE



Give them what they signed up to read.

NO-OVERWRITING



Just enough of everything.

X - FACTOR



The Distinguishing Factor – What makes your story different?

WHY CARE?



Make them care about your story.

Ready To Build
Your Story?



BOOK A DISCOVERY CALL WITH

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