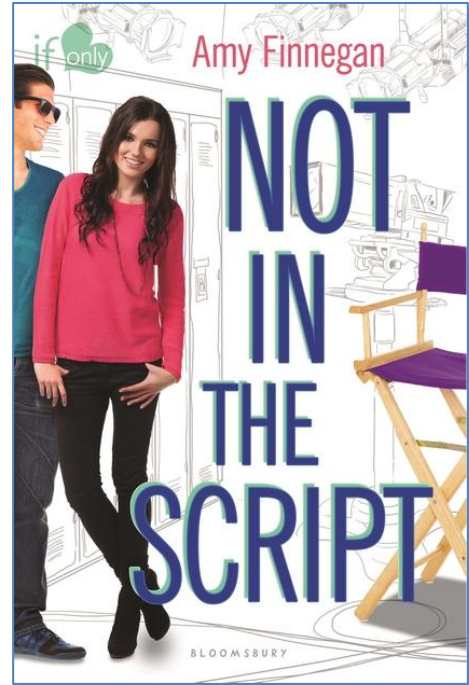


A Common Core State Standards Aligned
Script Writing and Educators' Guide for

*Not in
the Script*
an *If Only* novel



Grades: 7 and up

ISBN: 978-1-6196-397-1

Written by Amy Finnegan

Published by Bloomsbury Children's Books

Millions of people witnessed Emma Taylor's first kiss – a kiss that needed twelve takes and four camera angles to get right. After spending years performing on cue, Emma can't help but wonder if any part of her life is real anymore . . . particularly her romances. She's been burned by heartthrobs (and the press) one too many times, but there's something about Emma's co-star on her new TV show Coyote Hills that is irresistible. Jake Elliott is gorgeous, smart and actually cares about Emma's charitable foundation. But she's sworn off on-set relationships. They always end badly . . . don't they?

Guide Created by Debbie Gonzales





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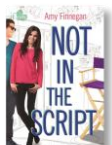
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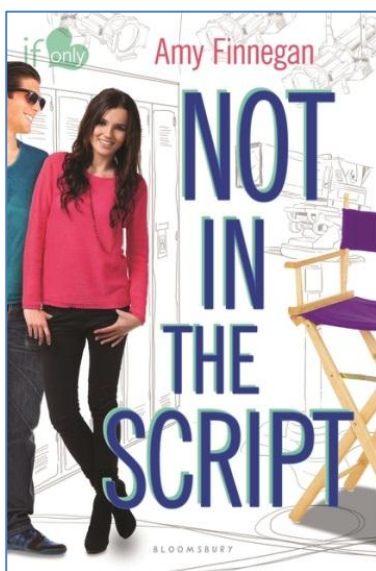
The Educator Guide Format: Personal Bookmarks

To allow for a deep study of *Not in the Script*, the book has been divided into four sections. Each section is comprised of discussion questions followed by projects and activities.

Personal bookmarks are printed on the following page. Listed on these bookmarks are the four designated chapter groupings and a space allotted for Target Completion Dates. A suggested format for a group or individual novel study is to assign weekly Target Completion Dates for students to finish reading prior to the weekly book discussion session.

Procedure:

- Print bookmarks on cardstock – one per student in novel study group.
- Trim the edges of bookmark.
- Give to student with the directions to:
 - Write their name on it.
 - Copy Target Completion Dates in designated space below assigned chapters to be read.
 - Keep the bookmark in the book for reference through the course of the novel study.



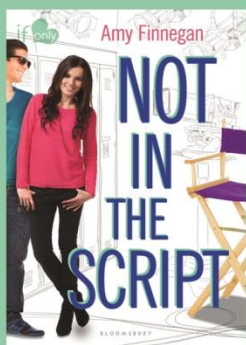
Finnegan, Amy. *Not in the Script: An If Only Novel*. New York: Bloomsbury, 2014.
ISBN: 978-1-61963-397-1 (HC) 978-61963-398-8 (PB)
www.amyfinnegan.com www.debbiegonzales.com





Personal Bookmarks

This bookmark belongs to:



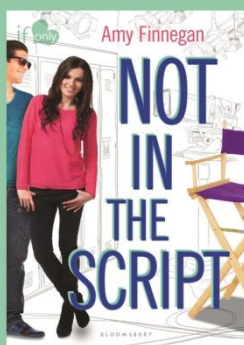
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Pages 91 to 183 to be read by

Pages 184 to 272 to be read by

Pages 273 to 367 to be read by

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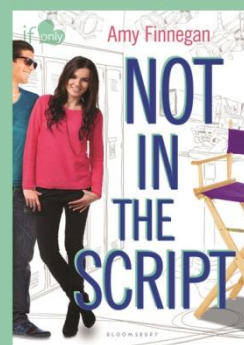
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Pages 91 to 183 to be read by

Pages 184 to 272 to be read by

Pages 273 to 367 to be read by

This bookmark belongs to:



Pages 1 to 90 to be read by

Pages 91 to 183 to be read by

Pages 184 to 272 to be read by

Pages 273 to 367 to be read by





Discussion Questions – Pages 1 to 90

“How did this even happen? You have everything I want.” (pg. 9)

- 🎬 Consider Emma and Rachel’s relationship. Describe your first impression of their friendship.
- 🎬 Compare the girls. Tell of ways that the two are similar.
- 🎬 Contrast the two. List ways that they are different.
- 🎬 Earlier, Emma states that Rachel is “...all about straight talk and honesty, which is usually a good thing. (pg. 2)” Does Rachel impress you as being the sincere type? Why or why not?
- 🎬 What about Emma? Describe her character. Tell what motivates her. Explain what she really wants.

And acting seems to be the quickest way I can ditch this pretty boy modeling crap and keep making the money I need. (pg. 12)

- 🎬 Describe your first impression of Jake.
- 🎬 Explain his motivation for pursuing a role on *Coyote Hills*.
- 🎬 Does Jake strike you as the sincere type? How so? Explain your answer.

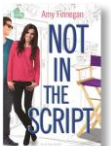
Emma just nods at him, looking a little shaken again. But why? (pg. 39)

- 🎬 Identify the reason Emma appears ‘shaken’ to Jake.
- 🎬 Explain what Jake’s ability, or willingness, to read Emma reactions reveals about his character.
- 🎬 Kimmi, Brett, and Emma are familiar with the set and the demands of being actors. Predict how Jake will fit in. Will he enjoy himself while in the limelight? Explain your answer.

“Wow,” I reply. “For once, someone really is as bad as the tabloids say he is.” (pg. 53)

- 🎬 Explain what Emma’s impression of Brett’s behavior reveals about her character.
- 🎬 Note ways that Emma feelings about Brett are changing. List the circumstances that contribute to this change.
- 🎬 Consider the impact that tabloid reporting has on Emma. Tell how her experiences with the tabloids add depth to this comment.





Yeah, I might've promised Devin and Mark that I'd check out Emma for them and eventually talk them up or whatever. But that was before I met her. (59)

- 🎬 Discuss the secretive nature of each character's emotional connection with one another.
 - Emma's with Rachel regarding Jake.
 - Emma's with Jake.
 - Jake's with Mark and Devin regarding Emma.
 - Emma's with Brett.
 - Brett's with Emma.
- 🎬 Define the stakes. Tell what is lost or gained should the truth be revealed regarding each complicated emotional connection.

Kimmi sips her soda, then says, "Emma isn't your type."

"She's female, so she's my type," Brett replies, ignoring his burrito that covers an entire plate. I dig into my nachos. "And I already know she likes me. "

A chip gets stuck in my throat. (pg. 88)

- 🎬 Consider the scene above, written from Jake's point of view. State ways in which observing Brett's behavior from Jake's point of view adds tension to the story.
- 🎬 Explain how the chip getting stuck in Jake's throat serves as an outward action revealing an inner emotion.
- 🎬 Tell how the chip serves as a metaphor for Jake's needing to remain silent regarding the conversation he is overhearing.
- 🎬 Describe how the story being told in alternating points of view offers a deeper sense of depth to the overall plot.





Scriptwriting Terminology

Once we've learned names and titles, McGregor asks everyone to open the binders in front of us and read the first two pages of the script for the first episode just to ourselves. It's been revised a bit from the version I've been studying, but that's usually the case. (pg. 42)

Objective: To present and comprehend screenwriting terminology.

Materials:

- 🎬 Pencil
- 🎬 Screenplay Graphic (Guide, pg. 8)
- 🎬 Scriptwriting Crossword Puzzle (Guide, pg. 9)
- 🎬 Scriptwriting Crossword Puzzle Answers (Guide, pg. 10)
- 🎬 *Not in the Script* (pgs. 42-45)

Procedure:

- 🎬 Review the script formatting printed on pages 42 to 45 in the book. Discuss the formatting, line spacing, font use, and stage directions.
- 🎬 Read the script from the book, printed on pages 42 to 45 aloud. Explain how the formatting helps to cue action and dialogue.
- 🎬 Review the screenplay graphic posted on page 8. Locate and identify the functions of the following terms:
 - Fade in
 - Scene heading
 - Character
 - Subheader
 - Action
 - Transition
 - Dialogue
 - Parenthetical
 - Extension
- 🎬 Refer back to *Not in the Script* (pgs. 42-45). Locate and identify the use of at least five terms listed above.
- 🎬 For a deeper study of scriptwriting terminology, complete the Scriptwriting Crossword Puzzle (Guide, pg. 9).

Reference: "How to Write a Screenplay: Script Example & Screenwriting Tips." *How to Write a Screenplay: Script Example & Screenwriting Tips*. Web. 1 Dec. 2014. <<http://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/>>



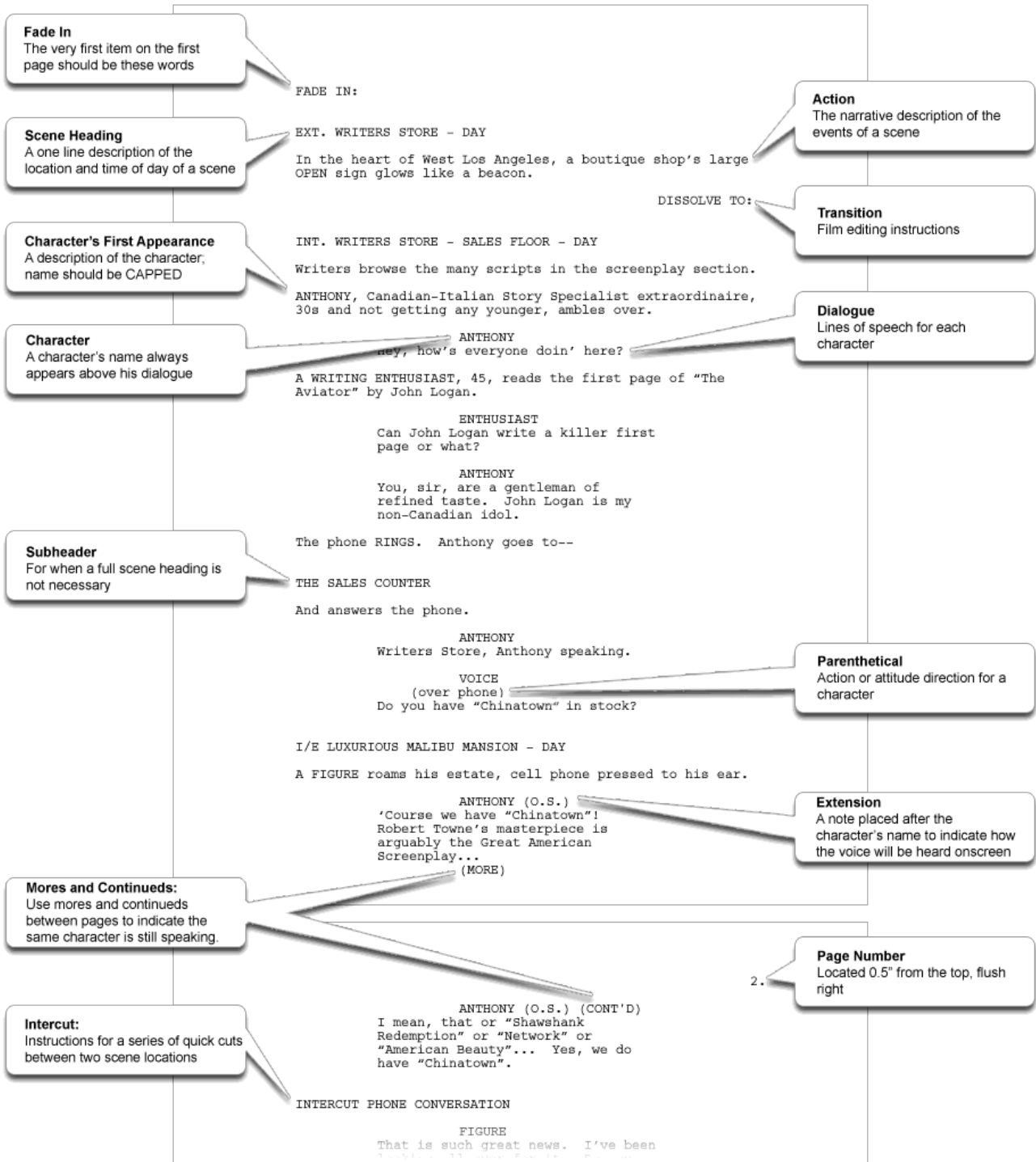
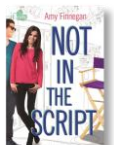
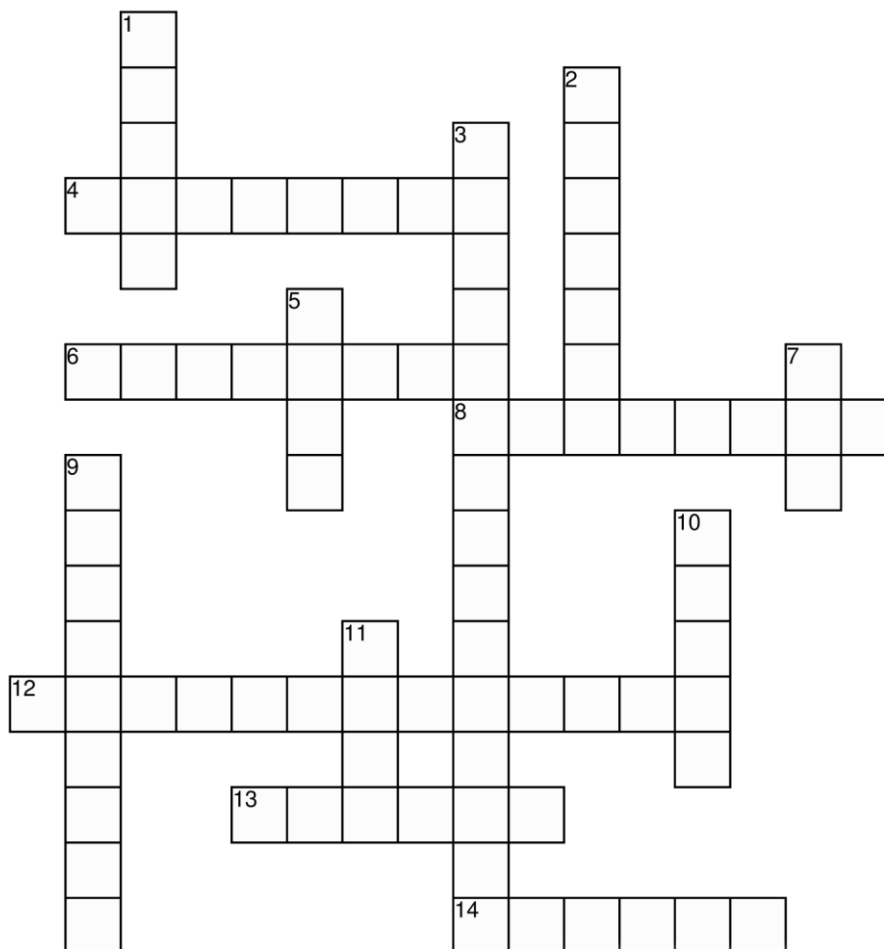


Photo Credit: The Writer's Store





Scriptwriting Crossword Puzzle



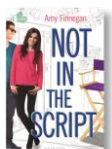
Across:

4. Instructions for a series of quick cuts between two scene locations
6. When characters are speaking
8. The person in charge of converting a script into a film
12. Action or attitude direction for a character
13. The narrative descriptions of the events of a scene

Down:

1. Where the action takes place
2. Advertisement for upcoming film attraction
3. A description of what needs to be acted or directions for the crew
5. The image seems to close in on a person or object making the person or object seem larger on screen
7. Point of view





Discussion Questions – Pages 91 to 183

Brett Crawford just called you gorgeous, I tell myself, and my pulse stays the same. (pg. 91)

- 🎬 Explain why Emma’s heart rate remaining neutral is pertinent in this scene.
- 🎬 Brett’s flattery has no effect on Emma. Tell how this lack of emotional response contradicts tabloid expectations of her feelings for him.
- 🎬 Consider how this awareness challenges Emma’s expectations of herself.

It’s hard not to laugh as Jake runs off, kicking the mangled plastic cup again. When I turn back to McGregor, his eyes are steady, as if he’s already been watching me. “Don’t think that possibility hasn’t kept me up at night,” he says. (pg. 99)

- 🎬 Explain what McGregor is implying in this statement.
- 🎬 Predict why his implication could cause him to lose sleep.
- 🎬 List ways that a relationship between Emma and Jake could invite tension to the set.
- 🎬 Tell of ways that a public relationship between Emma and Jake could create strife.

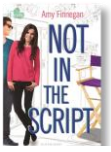
Devin pretty much lives the life of my dreams anyway, always has. Perfect family with plenty of money, and he’s flying through school and loves telling me about it. (132)

- 🎬 Juxtapose Jake’s friendship with Devin and Emma’s with Rachel.
 - Compare the two. List the similarities.
 - Contrast the two. Tell how the friendships are different.
- 🎬 The word ‘selfless’ is defined as being concerned more with the needs and wishes of others than with one’s own. Describe ways that Jake behaves in a selfless manner.

“...Because what I’m saying is” – Brett motions with his hands to indicate his entire body – “how much of this freak show is really me?” (pg. 139)

- 🎬 Explain how Brett’s self-identity confuses him.
- 🎬 He stated that he feels as if he were a “sloppy conglomeration” of the characters he has played “who don’t really exist.” If this is so, is there a real – genuine and authentic – Brett?
- 🎬 Predict how a confused self-image might cause a person to misread social cues.
- 🎬 Tell how this bit of dialogue adds depth to Brett’s character.





I don't need to wait for Troy's reply. I've just delivered the performance of my life, and his stunned look says enough. (pg. 152)

- Consider the phrase “the performance of my life.” Explain how confronting Troy contributes to the quality of Emma’s life.
- Predict the source of Emma’s confidence in this scene. From where did she find the courage to speak to Troy in this manner?

I kinda like this alpha-Emma thing she has going on. (pg. 157)

- Jake is not threatened by Emma’s conviction to stating the truth. In fact, he finds this personality trait to be appealing. Contrast Jake’s attraction to Emma’s inner strength with Troy’s attempts to control her.
- Tell why Emma feels the need to explain the backstory behind the tabloid’s depiction of “Bremma.”
- Explain why Emma chose to tell Jake about Troy’s violent outburst.
- Explore the fine line between truth and fiction actors must function within. Consider how the difficulties of switching between these realities would affect an individual’s ability to trust.











Scriptwriting 101

*The boom mic is lowered to right above our heads, and a slate is held in front of me.
"Scene four Delta, take one." (pg. 167)*

Objective: To use the strategies and formatting required in crafting a script.

Materials:






-  *Not in the Script*
-  Paper & pencil
-  Computer
-  Screenplay Graphic (Guide, page 8)
-  Sample Script from 'The Godfather' (Guide, page 14)
-  Video links

Video Link:

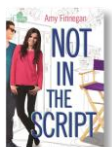
[Scriptwriting](#)

Reference: "Scriptwriting." *Teaching Teachers RSS*.
Web. 2 Dec. 2014.
<http://teachingteachers.com/?page_id=129>.

Procedure:

-  Prepare students for scriptwriting by reviewing the video linked above.
-  Instruct students to review the Screenplay Graphic (Guide, pg. 8) with an eye to the structural formatting of the document, including specific labels for the parts of a script.
-  Observe Sample Script from *The Godfather* (Guide, page 14). Identify the following elements of formatting. Notice how the typeset and placement of each of the elements as they appear in the Sample Script.
 - Scene heading/Slug line
 - Character's first appearance
 - Subheader
 - Parenthetical
 - Action
 - Dialogue
 - Extension
 - Indentations
 - Use of upper and lower case letters.
-  Select a page from *Not in the Script* to use as inspiration to write a script. Use paper and pencil to brainstorm the technique required to write the script for that particular scene.
 - Take note of setting.
 - List characters in the scene.
 - Consider the emotional tone of the scene.
 - Explore how action and staging communicate emotions.
-  Write the script!





Sample Script from *The Godfather*

102

INT. DON'S OFFICE - DAY

Hagen is alone in the office. He is drinking. He looks up at the sound of cars; the caporegimes are arriving. Then he hears footsteps.

The door opens and in a robe with slippers, Don Corleone slowly enters the room. He walks directly to his stuffed armchair and sits down. His face is stern as he looks into Hagen's eyes.

DON CORLEONE

Give me a drop of anisette.

Hagen rises, and pours a glass for the old man.

DON CORLEONE

My wife was weeping before she fell asleep, outside my window I saw my caporegimes to the house, and it is midnight. So, consigliere of mine, I think you should tell your Don what everyone knows.

HAGEN

(quietly)

I didn't tell mama anything. I was about to come up and wake you and tell you. Just now.

DON CORLEONE

But you need a drink first.

HAGEN

Yes.

DON CORLEONE

Now you've had your drink.

Pause.

HAGEN

They shot Sonny on the Causeway. He's dead.

Don Corleone blinks. One feels that just for a second he loses all physical strength; he clasps his hands in front of him on the top of the desk and looks into Hagen's eyes.





Discussion Questions – Pages 184 to 272

“Why not?” Emma replies. “You do it in real life, right, Brett? Every once in a while?”

Brett puts on a pitch-perfect face of a guy who’s never even considered it. “Why would I want to be anyone but myself?” he says, and I can’t help but think right then that Brett Crawford isn’t an award-winning actor for nothing. He might even be smarter than he acts. (pg. 188)

- 🎬 Analyze Jake's realization that Brett's behavior, in part, could be an act, put on for the sake of manipulating people.
- 🎬 Explain why Emma chooses not to engage in Kimmi’s barbs.
- 🎬 Explain why Emma’s playing naïve doesn’t “sit well” with Jake.

It seems like Jake is the only person in the world who treats me like a real flesh-and-blood girl – not just a TV character. (pg. 197)

- 🎬 Tell why Emma perceives that her mother treats her like a TV character.
- 🎬 Explain why Rachel seems to have fallen short of treating Emma as a friend.
- 🎬 Explore why Jake’s ability to see beyond the roles she has played is important to Emma.
- 🎬 Discuss Rachel and her mother’s perceived unwillingness to view and respect Emma as an authentic person, rather than someone through whom they can gain notoriety.
- 🎬 Consider Jake’s relationships with Devin and Sophie. Evaluate the authenticity of their friendships. Do they view Jake in the same light that Rachel sees Emma? Why or why not?

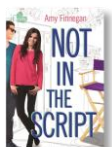
His dad. The one topic Jake continues to skirt around. (pg. 222)

- 🎬 Faith, responsibility, and reliance are a few synonyms for the word *trust*. Using these terms as the foundations for discussion, analyze Jake’s lack of connection with his father.
- 🎬 Explain why Jake is hesitant to discuss his relationship with his father with Emma.

But Rachel? No way. I’m the only traitor in our friendship. Right? (pg. 236)

- 🎬 Explain Trina’s or Rachel’s gain by being a source for *Celebrity Seeker*.
- 🎬 Back-stabber, sneak, and snake are synonymous for the word traitor. Use these terms to describe why Emma claims to be a traitor.
- 🎬 Explore the use of snakes as a metaphor throughout the story.





Book Trailer Construction Guide

Essential Elements of Story

Note: Book trailers are short and interesting because they focus on the highlights of a book without giving the entire story away. SlimeKids says that, "...the purpose of a book trailer is simply to capture the attention of the viewer and get them interested in reading the book." To make a book trailer, its creator must have a solid understanding of the story's beginning, middle, and end, as well as four basic elements that make the project great. Those four basic elements are:

- 🎬 Character
 - What are the characters' fears, strengths, weaknesses, and innermost desires?
 - How do characters relate to one another in the story setting?
- 🎬 Setting
 - Where does the story take place?
 - How does the setting relate to the characters' interactions or experience?
- 🎬 Conflict
 - What is the problem or situation presented in the story?
 - How can this conflict be revealed without giving the whole story away?
- 🎬 A Hook
 - The element of suspense intended to convince the viewer to read the book.
 - A cliffhanger that causes the viewer to feel compelled to find out what happens in the story's end.

Creating book trailers requires the use of certain skills and creative techniques. In well-crafted book trailers, the implementation of these skills and techniques seems almost invisible to the viewer. Those skills and techniques are accomplished through the use of:

- 🎬 Words
 - How are words used?
 - Were quotations from the text used?
 - What purpose do they serve in the trailer?
- 🎬 Sound Effects/Music
 - What kind of sound effects or music appeal to you?
 - How do sound effects reflect various aspects of the story's plot, characterization, theme, or setting?
- 🎬 Story Highlights
 - How does the use of particular highlights depict the message of the story?
 - What aspects of the story have been revealed in the trailers?





🎬 Setting

- Where does the story take place?
- Why is this setting important to the story?

🎬 Narration

- Who is speaking?
- How did the narration reflect the tone and emotion of the story?

🎬 Visuals

- Are you using video clips, still images, or a combination of both?
- Are the visuals successful in setting up a compelling hook?

For practice, click on the links below and watch the attached book trailers closely. Use the Essential Elements listed above to evaluate the effectiveness of these book trailers. Get a feel for the skills and techniques required to create effective book trailers.

[Examples of Book Trailers Created by Diplomat Elementary School](#)

[Book Trailer for WONDER](#) written by R. J. Palacio

[Book Trailer for SOLSTICE](#) written by P. J. Hoover

- 🎬 What is your impression of these book trailers?
- 🎬 As a result of watching the book trailer, are you compelled to read the story? Why or why not?
- 🎬 If you've already read the story, do you think the trailer did the book justice? How so?

With regard to technology, upon completion of the lessons and worksheets provided in this book guide, students have the option to choose from a wide variety of software packages with which to create their book trailers. Some options are:

Movie Maker
Photo Story 3
iMovie

Voice Thread
Bubble Share
PowerPoint

Mapwings
Scratch

Author Amy Finnegan would love to see your completed book trailers. Share your productions with her! Her social media contacts are listed below.

Twitter: @ajfinnegan
Instagram: StrangerThanFictionWriter
Facebook: Amy Finnegan, Author





Character Focus

Note: *Effective book trailers concentrate on only a few main characters and leave the minor characters out. This technique enables the book trailer creator to focus on the most important aspects of the story. And, it is not necessary to present characters as they physically appear in the story. Symbols for their characterization can be useful in revealing the individual's innate nature. Consider the effect of color, or a symbol, or even an animal to represent that character in the book trailer.*

Objective: To develop a deep sense of characterization, as well as how chosen characters interrelate with one another.

Materials:

- 🎬 5 copies of the Character Analysis graphic organizer (Guide, pg. 19)
- 🎬 Character Connectivity graphic organizer (Guide, pg. 20)
- 🎬 Pencil
- 🎬 Binder
- 🎬 *Not in the Script*

Procedure 1: Character Analysis

- 🎬 Print 5 copies of the Character Analysis graphic organizer (Guide, pg. 19).
- 🎬 Decide upon 5 characters to feature in the book trailer.
- 🎬 Use the graphic organizer to develop a deeper understanding of the chosen characters by writing attribute descriptions labeled in the circles.
- 🎬 File Character Analysis graphic organizers in binder.

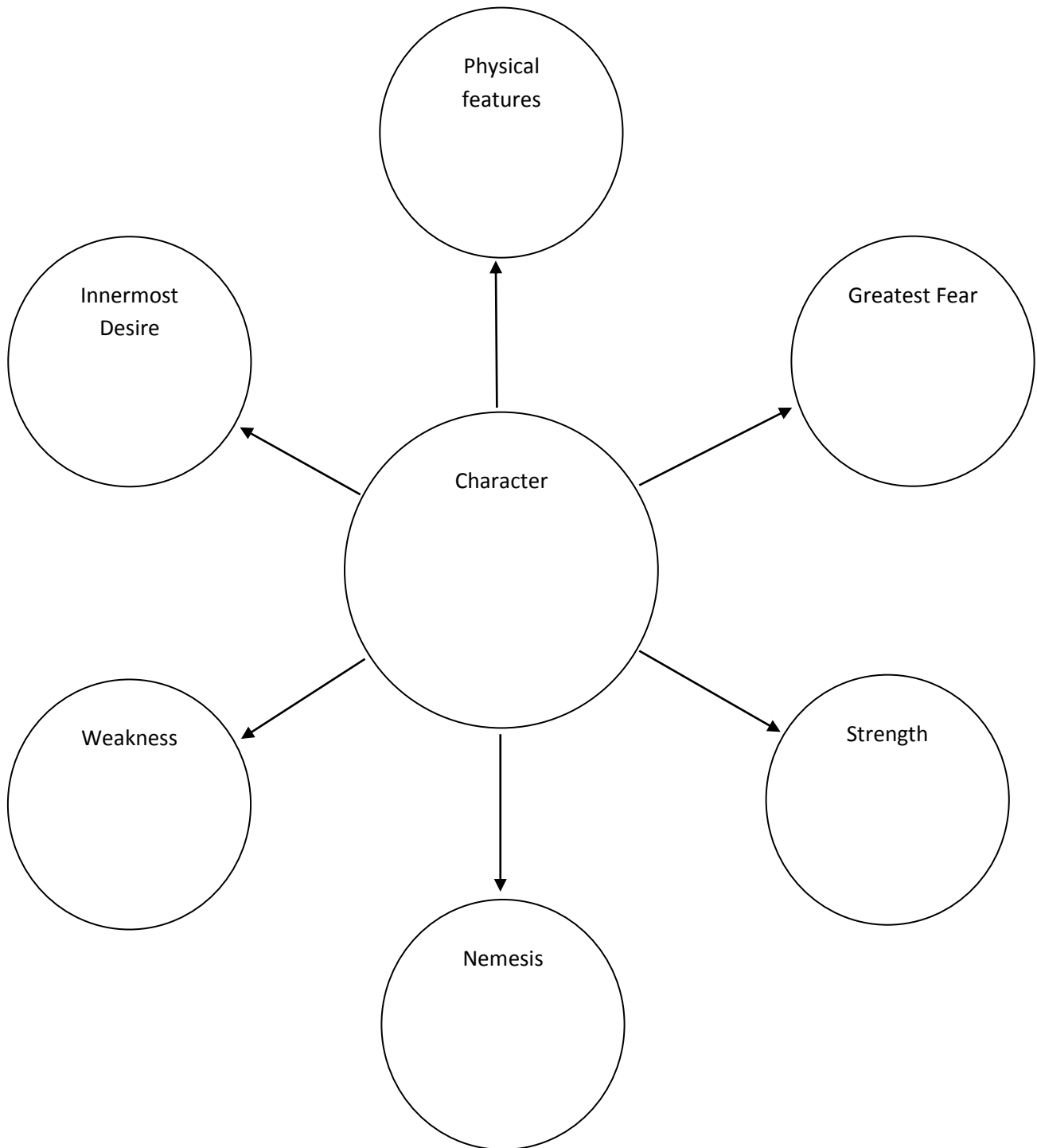
Procedure 2: Character Connectivity

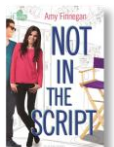
- 🎬 Print one copy of the Character Connectivity graphic organizer (Guide, pg. 20).
- 🎬 Write the names of the five chosen characters in the labeled circle.
- 🎬 Consider the character in a symbolic sense. Make notes in the circle, as well.
 - Is there a color that reveals characterization?
 - An animal?
 - A symbol?
 - A sound?
- 🎬 Using the arrows as guides, describe their relationship. How do they connect?
 - Be specific and descriptive.
 - Elaborate on characters' conflict or trouble.
 - What do they want?
 - What or who is keeping them from it?



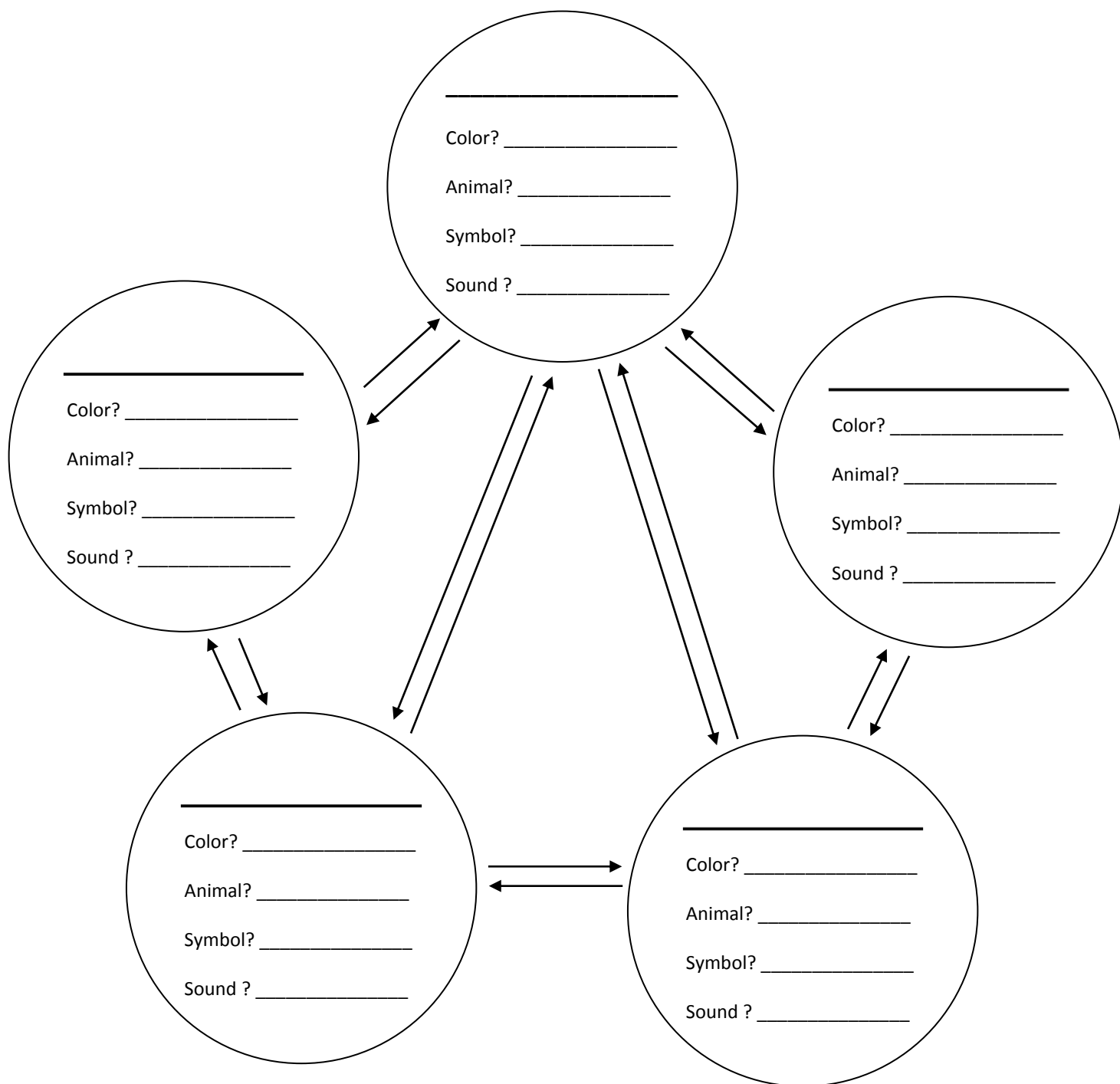


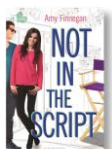
Character Analysis Graphic Organizer





Character Connectivity Graphic Organizer





Discussion Questions – Pages 273 to 376

“If you want lasting attention in Hollywood, you can’t blend in with the starlets – the ones who are trying too hard to be famous. You have to let your talent speak for itself. And, if you can manage it, Kimmi, stop being such a diva. It’s annoying and makes work miserable for the rest of us.” (pg. 274)

- 🎬 In this scene, Emma put hard feelings aside and gave Kimmi some sound advice. Evaluate Emma’s suggestions. Are they reasonable? Explain your answer.
- 🎬 Note that Emma stated that Kimmi should let her “talent speak for itself.” Though Kimmi has treated Emma in a malicious way, Emma still praised Kimmi’s talent. Tell what this act and attitude says about Emma’s character.
- 🎬 List various scenarios when Emma acted in a selfless manner.

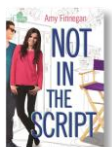
But is this really so different from what I’ve been doing for the last six years? Always wanting to make up for what I have that she doesn’t? Will it ever be enough? (pg. 276)

- 🎬 Juxtapose the straight-shooting honesty Emma expressed with Kimmi and her apologetic behavior with Rachel. Which behavior represents the authentic Emma? Explain your answer.
- 🎬 Explain why Emma feels beholden to Rachel. Are her feelings justified? How so?
- 🎬 In the quote above, Emma wonders if she’s been emotionally manipulated by Rachel for the last six years. Express your opinion about her statement. Has she? If so, why is she realizing this now, rather than before?
- 🎬 Considering the girls’ relationship from Rachel’s point of view, do you find her judgments of Emma to be valid in any way? Support your position.

As the reporter goes on, video footage takes over the screen. It shows Brett and Emma, alone in a white room with trees. Emma is in her red dress and Brett in his suit. They must’ve gone off together during the party ...while I danced with Rachel? (pg. 312)

- 🎬 Identify with Jake’s feeling of devastation. List the ways he’s been treated unfairly in this situation.
- 🎬 Evaluate the author’s decision to write *Not in the Script* in two points of view. Discuss this technique as being an effective tool in developing tension. Examine this technique as a method to delve deeper into theme, emotional resonance, and the development of an intriguing plot.
- 🎬 Observe chapter endings and beginnings. Discuss the use of timing as connectors between characters and their emotional responses to events.





“Emma,” Mom says, still seeming sincere, “you’ve turned out remarkably well for pretty much raising yourself. How many girls your age would spend a literal fortune of her own money to start a foundation for the disabled? Or worry so much about a friend’s dream that she would put her own happiness in jeopardy?” (pg. 327)

- 🎬 Identify aspects of the phrase above that suggest that Emma’s mother cares more about her daughter’s well-being than her career.
- 🎬 Tell how the statement “...you’ve turned out remarkably well for pretty much raising yourself” might serve as a confession of Mom’s awareness that she has fallen short as a parent to Emma.
- 🎬 In your opinion, is Mom relieved that she must no longer represent her daughter as a manager? Justify your position.

The problem is that you didn’t just make me want to BE good, you made me LOOK good. People started thinking of me as a decent guy again. (pg. 354)

- 🎬 Evaluate Brett’s motivation in sending this message in an email. Do you feel it is selfless or self-centered. How so?
- 🎬 Later in the email, Brett states that “Acting is the one thing I KNOW I’m good at.” Explain how defining one’s existence through acting could affect their self-image.
- 🎬 How could an actor who has been in front of the camera since they were a child help but to wonder if people connected more with the false image they were portraying or their authentic selves? What is your opinion about this notion? Support your position.

I kiss her. “Take two.” (pg. 367)

- 🎬 A script is the written text of a broadcast. It is comprised of prescribed dialogue, actions, stage directions, camera angles and the like, all of which define what happens on the set. Consider the title *Not in the Script*. Explore how this title enhanced the theme of the novel.
- 🎬 Identify how the following characters did not stay within the definition of their scripted roles in the story. Tell how ultimately their behaviors, attitudes, or outlooks changed by the story’s end. Describe the catalyst for their change and the affect their altered characters had on Emma and Jake.
 - Kimmi
 - Brett
 - Rachel
 - Emma’s Mom
 - Troy









Pinpoint Plot Points




Note: *Overloading the book trailer with too many details causes it to be slow and uninteresting. It is best to choose a few plot points and then develop those through revealing specific detail. In other words, pick a few key moments in the story and elaborate upon them. Highlight what makes a particular key moment memorable or interesting. Perhaps, state how it creates a plot twist, or how it sets up a conflict between characters. Maybe tell what is at stake if something horrific takes place or ask a compelling question of some sort. Use your imagination. Have fun!*

Objective: To pare down and decide upon key scenes to be represented in the book trailer.

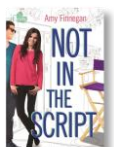
Materials:

-  Plot Point Honing graphic organizer (Guide, pg. 24)
-  Pencil
-  Binder
-  *Not in the Script*

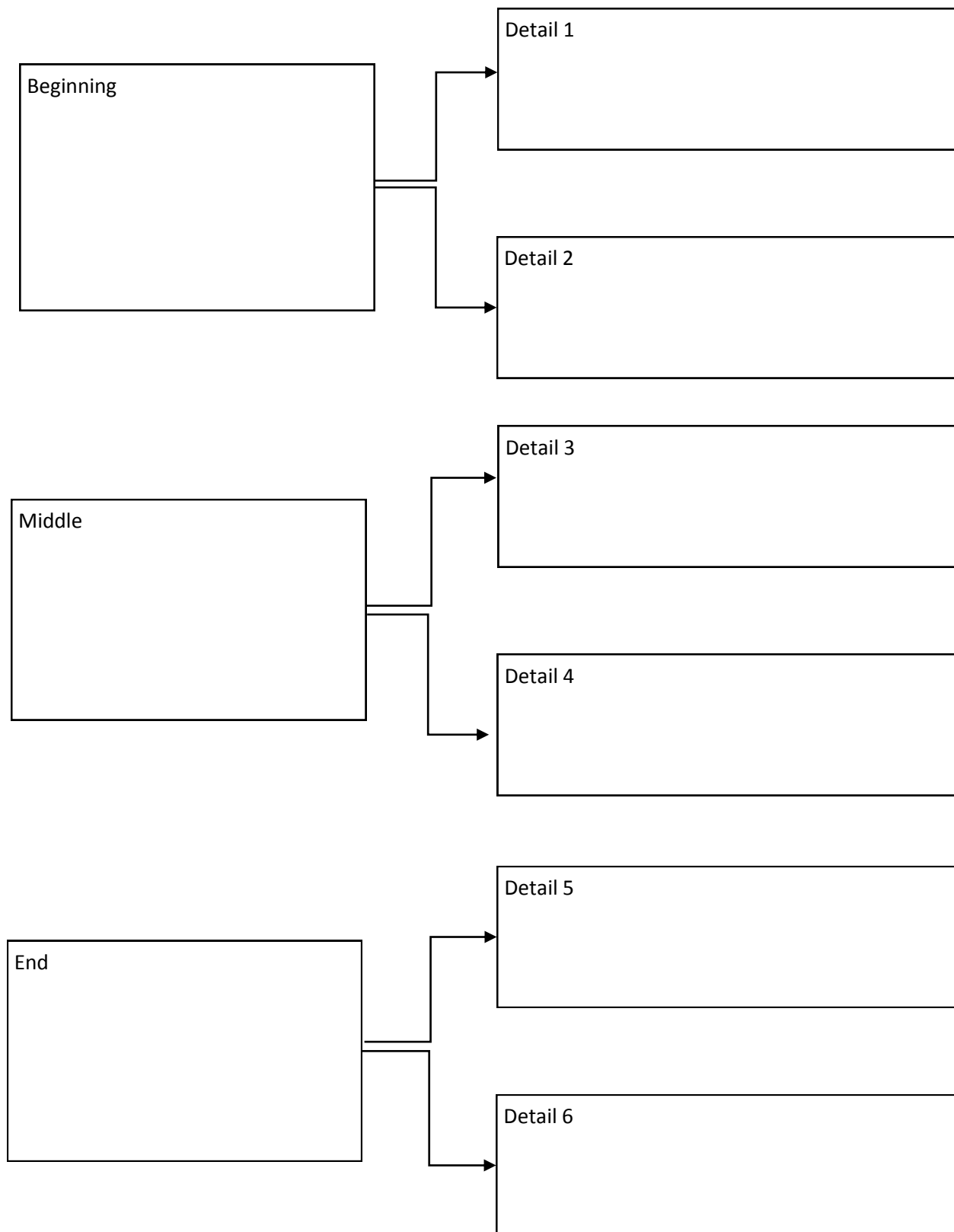
Procedure:

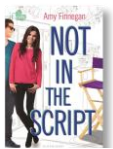
-  Consider three major plot points – Beginning, Middle, and End:
 - Try to decide upon those that are full of tension and drama.
 - Each plot point should build upon the other. For example:
 - **Beginning** – Emma is ...(maybe describe her character and predicament)
 - **Middle** – If Brett (maybe describe his desperation to improve his image)
 - **End** – Then... (consider the consequences of Brett gaining emotional control)
-  Think of specific details that occurred in the story that support the major plot points.
 - Tell what happened in the plot point.
 - Tell who was involved in the plot point.
 - Tell the consequences of the plot point.
-  File completed Plot Point Honing graphic organizer in the binder for later reference.





Plot Point Honing Graphic Organizer





Picture Perfect Depiction

Note: Here we begin visualizing images that depict the details stated in the prior exercise. Remember that the images do not necessarily need to reflect the physical features of the characters. For example, if a character is angry then a picture of a raging fire might best express the emotion. Or, if a character is kind and gentle, perhaps a photo of a rainbow or a daisy might suit the situation. Consider both the setting and mood, as well. Let your imagination run wild in this lesson. Your good work here will pay off later.

Objective: To pare down the broad overview of plot points into more concise, specific visual depictions.

Materials:

- 🎬 The Picture Perfect Depiction graphic organizer (Guide, pg. 26)
- 🎬 Completed Plot Point Honing graphic organizer (Guide, pg. 24)
- 🎬 Pencil
- 🎬 Binder
- 🎬 *Not in the Script*

Procedure:

- 🎬 Using the completed Plot Point Honing graphic organizer as a reference, copy each detail listed into the corresponding space on The Picture Perfect Depiction graphic organizer.
- 🎬 Consider options for visual images that reflect the intended message of the detail listed.
- 🎬 Either write a description of desired visuals or draw a sketch, making sure that the picture *shows* the intended mood, theme, emotion, or action depicted in each specific detail.
- 🎬 Upon completion, file Plot Point Honing graphic organizer in binder for later reference.





Picture Perfect Depiction Graphic Organizer

Picture	to show	Detail 1
Picture	to show	Detail 2
Picture	to show	Detail 3
Picture	to show	Detail 4
Picture	to show	Detail 5
Picture	to show	Detail 6





Part 3 – Story Boarding

Note: Story boards are visual maps for book trailers. Movie makers use story boards to combine the script and the visuals together before actually filming the shots. Plans for sequencing and transitions are made through story boarding - be it in text, sound, or visuals. Click [HERE](#) to view three videos focusing on the importance of the story boarding process. Once the story board script and visuals are satisfactorily completed, it is time to create a digital representation of your book trailer project!

Objective: To plan for the final book trailer visuals and script in a concrete manner.

Materials:

- 🎬 Story Boarding graphic organizer (Guide, pg. 28)
- 🎬 Binder consisting of all graphic organizers completed for this project
- 🎬 Pencil
- 🎬 *Not in the Script*

Procedure:

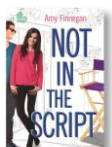
- 🎬 Print several copies of the Story Boarding graphic organizer.
- 🎬 Using your discussion questions notes and prior graphic organizers as reference, plan out your book trailer script and corresponding images.
- 🎬 Stick figure sketches are totally acceptable for story boarding. Do not worry about making these drawings perfect. You'll have time to search for images later when you're working on the digital rendition of your book trailer.
- 🎬 Powerful quotes from the text serve as effective script material. Look back over the notes you took while discussing the story. You might find some words of interest there.
- 🎬 Remember to keep your book trailer script concise and to the point. Let your visuals help tell the story.
- 🎬 Remember to draft an introduction and a cliff hanging conclusion to your book trailer.

Lights!

Camera!

And Digital ACTION!





Story Boarding Graphic Organizer

Picture

Script





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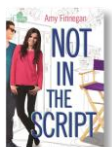
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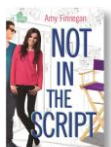


Common Core State Standards Alignment

English Language Arts Standards » Reading: Literature

		Discussion Questions	Crossword Puzzle	Scriptwriting	Character Analysis	Character Connectivity	Plot Point Honing	Picture Perfect Deception	Story Boarding
CCSS.ELA-Literacy.RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.		✓						
CCSS.ELA-Literacy.RL.7.5	Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	✓							
CCSS.ELA-Literacy.RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	✓			✓	✓			
CCSS.ELA-Literacy.RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.8.3	Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	✓					✓	✓	
CCSS.ELA-Literacy.RL.8.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.		✓						
CCSS.ELA-Literacy.RL.8.6	Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	✓			✓	✓			
CCSS.ELA-Literacy.RL.8.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.9-10.3	Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	✓			✓	✓			
CCSS.ELA-Literacy.RL.9-10.10	By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed at the high end of the range.	✓	✓	✓	✓	✓	✓	✓	✓





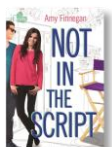
English Language Arts Standards » Reading: Literature (cont.)

		Discussion Questions	Crossword Puzzle	Scriptwriting	Character Analysis	Character Connectivity	Plot Point Honing	Picture Perfect Deception	Story Boarding
CCSS.ELA-Literacy.RL.9-10.10	By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.	✓	✓	✓	✓	✓	✓	✓	✓
CCSS.ELA-Literacy.RL.11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).	✓							

English Language Arts Standards » Writing

CCSS.ELA-Literacy.W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.7.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.7.2.b	Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.7.2.c	Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.7.6	Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.							✓	✓
CCSS.ELA-Literacy.W.8.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.8.2.a	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.				✓	✓	✓	✓	✓





English Language Arts Standards » Writing (cont.)

		Discussion Questions	Crossword Puzzle	Scriptwriting	Character Analysis	Character Connectivity	Plot Point Honing	Picture Perfect Deception	Story Boarding
CCSS.ELA-Literacy.W.8.2.b	Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.8.2.c	Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.8.6	Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.							✓	✓
CCSS.ELA-Literacy.W.9-10.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.9-10.2.a	Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.9-10.2.b	Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.9-10.2.c	Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.9-10.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.							✓	✓
CCSS.ELA-Literacy.W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.11-12.2.a	Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.				✓	✓	✓	✓	✓

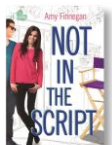




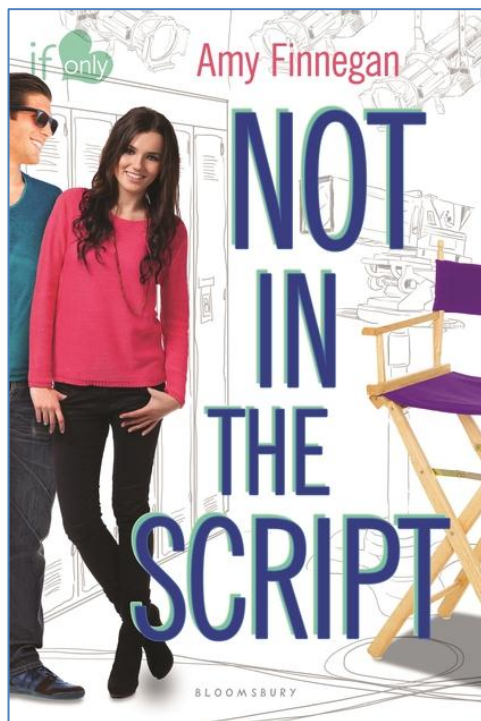
English Language Arts Standards » Writing (cont.)

		Discussion Questions	Crossword Puzzle	Scriptwriting	Character Analysis	Character Connectivity	Plot Point Honing	Picture Perfect Deception	Story Boarding
CCSS.ELA-Literacy.W.11-12.2.b	Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.				✓	✓	✓	✓	✓
CCSS.ELA-Literacy.W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.						✓	✓	





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