

# SCREENPLAY

## My Great Film<sup>[111]</sup>

Written by  
[Your Name]  
[Date]

Your Name or Your Agent's Name

Your Street Address

Your City, State

Phone No.

email@example.com

**FADE IN :**[112]

**ACT ONE: The Setup**

**EXT. SMALL TOWN - DAY**[113]

**1**[114]

IN WIDE SHOT [115]- A picturesque town, with cozy houses and busy streets.

**LUCY**, 40s, a successful but hard-nosed businesswoman, walks briskly down the street, barely acknowledging anyone. She's always in a rush, her mind focused on her work.[116]

CUT TO:[117]

**INT. COFFEE SHOP - DAY**

**2**

Lucy walks into the coffee shop, the bell above the door jingling.

**JASON** (O.S.) [118]

Good morning! I'll be right with you.

Lucy approaches impatiently as Jason appears behind the counter.

**LUCY**[119]

*(impatiently*[1110]*)*

Just a black coffee, quickly.[1111]

Jason nods, making the coffee. As he hands it to her, their fingers briefly touch.

**JASON**

*(smiling gently)*

Have a great day!

Lucy doesn't respond. She grabs the coffee and leaves, her face still stiff and unwelcoming.

CUT TO:

## **ACT TWO: The Confrontation**

**EXT. CITY STREET - DAY**

**3**

Lucy rushes down the street, clearly stressed.

**NEAR THE ALLEY**<sup>[1112]</sup>

She passes a **HOMELESS MAN**<sup>[1113]</sup>, sitting with a sign asking for help. He looks up at her as she walks by, but she doesn't even glance at him.

CUT TO:

**INT. OFFICE BUILDING - DAY**

**4**

Lucy enters her office building, her mind focused solely on her work. She's constantly looking at the clock and rushing from meeting to meeting. She's well-respected in her field but deeply lonely, with no true connections.

CUT TO:

**INT. COFFEE SHOP - LATER**

**5**

The next day, Lucy enters the coffee shop again. This time, **MARGARET**, an elderly woman, is sitting by the window, reading a book.

In Close up - She smiles at Lucy as she enters,

but Lucy doesn't acknowledge her. Instead, she orders her coffee with the same urgency.

**MARGARET**

*(softly, as Lucy walks past)*

Good morning, dear.

Lucy stops for a second, taken aback by the warmth in Margaret's voice, (beat) but she quickly brushes it off and heads out, her face still impassive.

CUT TO:

**EXT. CITY STREET - DAY**

6

Later, as Lucy walks down the street again, she notices the homeless man from earlier, his face weathered and tired. He's sitting in the same spot, holding his sign. This time, he looks directly at her. She hesitates for a moment, her face softening, but then she walks past, pretending not to notice.

DISSOLVE TO:

**INT. LUCY'S APARTMENT - NIGHT**

7

Lucy sits at home, alone in her apartment, surrounded by paperwork. There's no sense of joy or fulfillment in her life.

**NIGHT REFLECTION**

She looks out the window, seeing the city lights but feeling an overwhelming emptiness. She's lost in her thoughts, reflecting on the lack of human connection in her life.

CUT TO:

**ACT THREE: The Resolution**

**EXT. CITY STREET - DAY**

**8**

The next day, Lucy walks down the street again, a little slower than before. This time, she stops in front of the homeless man. He looks up at her, and she gives him a small, hesitant smile.

**LUCY**

*(softly)*

Are you hungry?

The homeless man smiles, his eyes lighting up.

**HOMELESS MAN**

Yes, I could use a meal.

CUT TO:

**INT. COFFEE SHOP - DAY**

**9**

Lucy walks into the coffee shop with the homeless man by her side. Margaret notices them and smiles warmly.

**MARGARET**

*(to Lucy, kindly)*

You've made a wonderful choice today.

Lucy smiles back, feeling a warmth she hasn't felt in years. She orders a meal for the homeless man, and as they sit down to eat, Lucy feels a sense of peace that she's never experienced before.

CUT TO:

**EXT. CITY STREET - DAY**

**10**

After the meal, Lucy walks the homeless man back to his spot on the street, but this time, she doesn't just leave. She sits down beside him, talking for a while. They share stories, and for the first time, Lucy feels a genuine connection.

CUT TO:

**INT. COFFEE SHOP - DAY (A FEW WEEKS LATER)**

**11**

Lucy enters the coffee shop again, but this time she's different. She greets Jason with a smile, and when she sees Margaret, she walks over to her.

**LUCY**

*(warmly)*

Good morning, Margaret. How are you today?

Margaret smiles brightly, clearly happy to see Lucy's transformation.

**MARGARET**

*(with a wink)*

I'm doing much better now that you're here.

CUT TO:

**EXT. CITY STREET - DAY**

**12**

Lucy walks down the street, no longer in a rush. She stops at the homeless man's spot again, this time handing him a warm coat.

**LUCY**

*(gently)*

I'm here to help whenever you need it.

**FADE OUT.**[1114]

**MORAL OF THE STORY:**[1115]

Small acts of kindness can transform lives. True fulfillment and connection come not from success or wealth, but from the compassion we share with others.

**INSTRUCTIONS**

The instructions below explain the role of each element in the screenplay.

[111] **TITLE PAGE**

[112] **FADE IN**

Signals the start of the story, transitioning from a black screen to the first image, marking the beginning of the visual narrative.

[113] **SCENE HEADINGS (SLUGLINES)**

Tell the reader where and when a scene takes place. They are typically written in all caps and provide essential details about the location and time of day.

**EXT.** stands for *Exterior* (outside).

**INT.** stands for *Interior* (inside).

**DAY** or **NIGHT** indicates the time of day.

[114] **SCENE NUMBERS**

Help organize the screenplay, making it easier to reference, track, and edit individual scenes during production. They are generally added

in the shooting script.

[115] **SHOT**

Describes how a specific moment or action is filmed, including the camera's perspective, movement, or angle.

[116] **ACTION LINES**

Describe what is happening in the scene, written in the present tense.

[117] **TRANSITIONS**

Often used to indicate a change in time, scene, or place. They are typically placed at the right margin and capitalized.

[118] **EXTENSION**

Specific notations placed beside a character's name to indicate how their dialogue is delivered or where the voice is originating.

[119] **CHARACTER NAME**

Each time a character speaks, their name is written in all caps and placed directly above their dialogue. This helps distinguish who is speaking and ensures clarity.

[1110] **PARENTHETICALS**

Parentheticals are optional. They describe how a character delivers a line or any action they perform during the dialogue. These are often used sparingly, as it is generally preferred to let the actor convey emotion through their performance

[1111] **DIALOGUE**

Represents the lines spoken by the characters, conveying their emotions, motivations, and relationships in the story. It is placed beneath the character's name, indented slightly on both sides

[1112] **SUB HEADER**

Used to break down a scene into smaller moments or specific parts, often to indicate a minor shift in time, location, or action within the same scene.

[1113] **CHARACTER FIRST APPEARANCE**

Indicate a character's first appearance in the script by writing their name in all caps.



[1114] **FADE OUT**

Used at the end of the story to signify closure and resolution.

[1115] **THEMATIC ELEMENTS AND MORAL**

The core message or lesson of the story. In this case, the theme is the importance of kindness and human connection.