

- Read and see lots of plays
- Write a little bit everyday
- Read your play out loud to yourself
- Make sure you know your story and why you're telling it
- Heighten the conflict as much as possible - you can always edit it later!
- Have a point of view
- Create well-rounded, believable characters with distinct personalities, motivations, and flaws.
- Pay attention to how people speak and try to replicate authentic dialogue.
- Every character should have a clear goal or objective, and the conflicts should arise from their pursuit of these goals.

- Incorporate stage directions to enhance the visual and emotional impact of a play.
- Writing is rewriting. Refine your work, tighten dialogue, and ensure the pacing is engaging.
- Use actions, expressions, and gestures to convey emotions and intentions rather than relying solely on exposition.
- Be open to new ideas and feedback. Sometimes, unexpected suggestions can lead to breakthroughs in their writing.
- Embrace your unique voices and perspectives.
- Have fun!

Pixar's 22 Rules for Phenomenal Storytelling

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PIXAR'S 22 RULES

1 YOU ADMIRE A CHARACTER FOR **TRYING** MORE THAN FOR THEIR SUCCESSES.

2 YOU GOTTA KEEP IN MIND what's interesting to you as an **AUDIENCE**. WHAT'S FUN TO DO AS A WRITER. THEY CAN BE VERY DIFFERENT.

3 TRYING FOR THEM IS IMPORTANT, BUT YOU WON'T SEE WHAT THE STORY IS **ACTUALLY** ABOUT TIL YOU'RE AT THE END OF IT. **now REWRITE.**

4 **ONCE** UPON A TIME THERE WAS **ONE** day. **BECAUSE OF THAT,** **BECAUSE OF THAT,** **until finally**

5 **SIMPLIFY, FOCUS.** Combine characters. **OVER DETOURS.** You'll feel like you're losing valuable stuff BUT IT SETS YOU **FREE.**

6 WHAT IS YOUR CHARACTER GOOD AT, COMFORTABLE WITH? **THROW THE POLAR OPPOSITE AT THEM. CHALLENGE THEM.** HOW DO THEY DEAL?

7 COME UP WITH YOUR **ENDING** BEFORE YOU FIGURE OUT your middle. Seriously. Endings are hard, get yours working up front.

8 **FINISH YOUR STORY,** let go, even if it's not perfect. IN AN IDEAL WORLD **DO BETTER NEXT TIME.**

9 WHEN YOU'RE **STUCK:**
 • MAKE
 • A
 • LIST
 • OF
 • WHAT
 • WOULDN'T
 • HAPPEN
 • NEXT.
 LOTS OF TIMES THE MATERIAL to get you **unstuck** WILL SHOW UP.

10 **PULL APART** THE STORIES YOU LIKE. WHAT YOU LIKE IN THEM IS A PART OF YOU; you've got to **RECOGNIZE IT** BEFORE YOU CAN USE IT.

11 PUTTING IT ON **PAPER** LETS YOU START FIXING IT. IF IT STAYS IN YOUR HEAD, **a perfect idea,** YOU'LL NEVER SHARE IT WITH ANYONE.

12 DISCOUNT THE **1st** THING THAT COMES TO MIND. AND THE **2nd, 3rd, 4th, 5th** - get the obvious out of the way. **SURPRISE YOURSELF.**

13 Give your characters **OPINIONS.** PASSIVE / MALLEABLE might seem likeable to you as you write, but it's poison TO THE **AUDIENCE.**

14 WHY MUST YOU TELL **this? STORY?** What's the belief burning within you THAT YOUR STORY FEEDS OFF OF? THAT'S THE HEART OF IT.

15 If you were your character, IN THIS SITUATION, HOW WOULD YOU FEEL? **HONESTY** LEADS CREDIBILITY to unbelievable situations.

16 WHAT ARE THE STAKES? GIVE US **REASON ROOT** FOR THE CHARACTER. WHAT HAPPENS IF THEY DON'T SUCCEED? **Stack the odds against.**

17 **NO WORK IS EVER WASTED.** IF IT'S NOT WORKING, LET GO AND MOVE ON - IT'LL COME BACK AROUND TO BE USEFUL LATER.

18 YOU HAVE TO **KNOW YOURSELF.** The difference between doing your best and fussing **STORY IS TESTING, NOT REFINING.**

19 COINCIDENCES TO GET characters into trouble are great; **COINCIDENCES** TO GET THEM OUT OF IT ARE **cheating.**

20 **EXERCISE:** TAKE THE BUILDING BLOCKS OF A MOVIE YOU DISLIKE. How do you rearrange them INTO WHAT YOU **DO like?**

21 YOU GOTTA **IDENTIFY** with your situation/characters, CAN'T JUST WRITE 'COOL.' WHAT WOULD MAKE **YOU** ACT THAT WAY?

22 WHAT'S THE **ESSENCE** OF YOUR STORY? MOST ECONOMICAL TELLING OF IT? IF YOU KNOW THAT, YOU CAN BUILD OUT FROM THERE.

WALL-E