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ANGEL'S TRUMPET

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A thesis and exegesis submitted to Auckland University of Technology in fulfilment of requirements  
for the degree of Master of Creative Writing.

## ABSTRACT

This thesis consists of a full-length screenplay for a feature film.

A summary of the screenplay is as follows:

Angel's Trumpet is a crime drama about a friendship between three young criminals, Pauline, Jacky and Nina, who rob taxi driver's in Wellington, New Zealand. In the second robbery, Pauline shoots the taxi driver and he dies. Pauline, the leader of the small gang, starts to question her behaviour and out of guilt she makes contact with her victim's family. Soon after this Pauline and Bilal, the son of her victim, begin a relationship. Pauline is torn between her friends, for whom she feels responsible and her new awareness of her identity. Feeling helpless she watches Jacky become a threat to the public and Nina numb her feelings with drugs and realises that she can't guide her friends anymore. Jacky starts doing violent robberies and to save her and the public Pauline calls the police. She makes the decision to leave Bilal, knowing that the memory of his father would always stand between them, but she can now accept who she is and is ready to start a new life.

The Thesis is framed by an Exegesis which is a 6000 word essay on the subject of:

- A) The genre of the Thesis.
- B) The development process from Synopsis to Second Draft.

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## ATTESTATION OF AUTHORSHIP

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person ( except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learnings.

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## PART ONE GENRE

### 1) Definition of the term “genre”:

The term “genre” is french for “kind” or “sort”. It comes from ancient greek Literature and Theater where it was used to categorise plays by themes and tone. Nowadays it is used in literature, art, music and film to give the public a tool to orientate themselves in the world of art.

In film, it categorises a group of films, which display specific similarities and characteristics. These similarities can be about a particular way of story-telling, it can be about the theme, the setting, the tone, or the historical and spatial reference. The main film genre’s like Westerns, War, Sci-fi, Musical/Dance, Horror, Historical, Drama, Crime, Comedy, Action film etc. Sub-genre’s are often a combination of genre’s to define a film more precisely like Action Comedies, Fantasy Adventure, Crime Comedy, or Crime Drama etc. Film-genre’s are developing all the time and a mixture of different genre’s can generate new genre’s. They are linked to the interests of society at that time, they can emerge through film movements, or through new technology.

The film industry uses the term genre for advertising and to build the expectation of the audience. They want to minimise the risk of investment in a film and the genre-guidelines act as a agreement between the audience and the film industry. If the audience wants to watch a drama, they have expectations which the film industry is careful to fulfil. It is not about repetition it is about using elements which the audience recognises. The term “genre” is on one side a financial safety net for the film industry and on the other side it gives the audience the possibility to organise and structure their desire to watch films.

Film critics use the term genre to compare films to other movies in the same genre. It provides them with a tool to talk and write about film. They analyse how this particular film uses typical elements of that genre and how they play, shift them around, or expand these elements. The opposite of categorising films in genre's is to look at auteurs, where the film critics follow the personal style and theme's of a particular director. In auteur films critics look for the exceptions to the rules and in genre theory they try to define and understand the rules. The other approach of critics is to analyse the popularity of genre's in society over time and how this changes as culture develops.

- Sopholis, (27/01/2011) Eine Einführung in die Genre-Theorie ( Introduction in Genre Theory).

(Retrieved from: <https://sophilos.wordpress.com/2011/01/27/eine-einfuehrung-in-die-genre-theorie/>)

## 2) My script is a Crime Drama and a Coming of Age story.

Three screenplays in the same genre:

- “ La Haine” english “ Hate” France 1995, directed by Mathieu Kassovitz. ( [http://www.script-o-rama.com/movie\\_scripts/h/hate-script-transcript-mathieu-kassovitz.html](http://www.script-o-rama.com/movie_scripts/h/hate-script-transcript-mathieu-kassovitz.html) )

- “ Paranoid Park” 2007, directed by Gus Van Sant. ( [http://www.script-o-rama.com/movie\\_scripts/a3/paranoid-park-script-transcript.html](http://www.script-o-rama.com/movie_scripts/a3/paranoid-park-script-transcript.html) )

- “American history X” 1998, directed by Tony Kaye ( <http://www.thescriptsource.net/Scripts/AmericanHistoryX.pdf> )

### 3) This is a recognised industry genre:

The genre, Crime Drama, is an internationally used term for movies, or TV-Shows, which combine crime with a dramatic story. Crime Drama TV series are nowadays some of the most successful, for example HBO's "*The night off* " 2016. It is a sub category in online film sites such as Netflix or Amazon. Crime Drama is easily defined by critics on TV, but for movies they often want to specify the sub genre more specifically e.g: Thriller/Crime/Mystery/Drama. So the same film might be a Suspense Drama for one critic and another would call it a Crime Drama, or Drama/Thriller.

Manohla Dargis from the New York Times calls *Paranoid Park*, 2007 a Crime Drama. The Guardian calls *Dheepan* 2015 a Crime Drama. Coming of Age stories are also to be found in Crime Drama's like *Paranoid Park* 2007, or *Over the Edge* 1979.

- Brian Moylan, 2016, The Guardian *The night off*, 2016. Retrieved from: ( <https://www.theguardian.com/tv-and-radio/2016/jul/09/the-night-of-review-hbo-crime-series>)
- Netflix. Retrieved from: <https://www.netflix.com/>.
- Manohla Dargis, New York Times 2008, *Paranoid Park*. Retrieved from: (<http://www.nytimes.com/2008/03/07/movies/07para.html?ref=movies>
- Peter Bradshaw, Guardian 2016, *Deepan*, 2015. Retrieved from: <https://www.theguardian.com/film/2016/apr/07/dheepan-review-jacques-audiard-palme-d-or>
- Wikipedia, *Over the Edge* 1979. Retrieved from: [https://en.wikipedia.org/wiki/Over\\_the\\_Edge\\_\(film\)](https://en.wikipedia.org/wiki/Over_the_Edge_(film))

#### 4) History of the genre Crime Drama/ Coming of Age Story:

Crime Drama is a sub genre of the Drama genre and combines a crime with a dramatic story . The history of the Crime Drama goes back into the silent film era. *The Regeneration* (1915), directed by Raoul Walsh is seen as the first Crime Drama. In the 20's, also called the roaring 20s, film became big business and a lot of studios opened in and around Hollywood. The introduction of sound enabled the studios new type of films including including Crime Drama's. At the same time the German's expressionists were developing elements of the Crime Drama, like Fritz Lang in *Dr. Mabuse* 1922.

The prohibition time in America led to a new type of Crime Drama, the Gangster films appeared like *The Public Enemy*, William directed by A. Wellman, USA 1931, or *Scarface*, directed by Howard Hawks, USA 1932. Often based on real gangster figures, it was a time where violent, ruthless men became heroes. During the great depression the lower class was fascinated by the gangster figures who were fighting against the state. The politicians saw this as a dangerous vehicle which might turn poor people against them, so they convinced the studios to transform their heroes in Crime films into police officers, or FBI-Agent. The crime films became about the good guy fighting against the criminals.

In the 40s Film Noir became popular. Film Noir questioned the American Way of Life after the experience of the war, the great depression and the Anti-communist hysteria which followed. The important change was that not only are criminals dubious characters, but detective's and police are also mysterious characters. The moral question of good and bad blurred the line between criminals and detectives. It was a pessimistic and cynical portrait of people at that time, like *The Big Sleep*,



USA 1946, or *Touch of Evil*, USA 1958. Another important character was introduced, the *femme fatal*. The *femme fatal* is a smart and seductive female who manipulates men. She was the contrast to the satisfied housewife at the time.

In the 50's with the introduction of television, the first TV Crime Drama's were made and sub-genre's identified more precisely, clearly defining what kind of Crime Drama it was like: Police/Detective, Cops & Robbers, Courtroom Drama etc.

The Coming of Age Story has his origin in 1950's in America. Youth started to rebel against the authority of their parents and find their own view of life. It reflected the state of society and the perspective of young people. One famous example is "*Rebel Without a Cause*", 1955 USA, depicted by Nicholas Ray.

The 60's/70's youth culture found their way into cinemas through the New Hollywood wave and celebrated new anti establishment hero's in which the youth could identify with. It was important to be against the establishment. With "*Bonnie und Clyde*", USA 1967, depicted by Arthur Penn, crime drama became more violent. Francis Ford Coppola and Martin Scorsese are seen as the beginning of Crime Drama's auteur cinema in America.

Coming of Age Stories have been around since the 50s, but the perspective changed in the 90's, especially in Europe. In the beginning the conflict was between youth and their parents, or authorities and in the 90's the perspective shifted to draw attention to the individual problems of young people growing up to in society.

Nowadays Crime Drama is very popular on TV, with many sub-genre's developed in recent years.

Another new development is to portray women as Detectives, police officers or criminals.

- Jörn Hetebrügge, 2009, Eine kurze Geschichte des Kriminalfilms. Retrieved from: [http://www.kinofenster.de/film-des-monats/archiv-film-des-monats/kf0907\\_0908/vom\\_gangsterfilm\\_zum\\_thriller/](http://www.kinofenster.de/film-des-monats/archiv-film-des-monats/kf0907_0908/vom_gangsterfilm_zum_thriller/)

### 5) Key Signifiers of the Genre:

A Crime Drama deals with a crime and there is, most of the time, an investigation.

The tone tends to be dark and the characters are often mysterious. There will often be a question of morality, which will be explored through the characters and a debate about innocence and guilt. The point of view can be the detective, the police, the victim, or the criminal. It frequently uses twisted plots to create suspense. It plays with the unknown, leaving the audience in the dark, as to who is the killer is or if the investigator will catch them. In a Crime Drama the audience is emotionally engaged, emphasising with the lead character. It deals with relationships and individual struggles of the protagonist.

Coming of Age stories focus on the psychological and moral growth of a character and an understanding of his/her identity. It shows the transition of a protagonist from youth to adulthood. It is either a rebellion against the parents and authorities, or a struggle with friends and groups to find their individual place in society.

Combining the genre's Crime Drama and Coming of Age, creates a story about a young person who is stuck in a crime environment and the film follows his/her way to leave the crime behind.

Alternatively it can be a young person who has to commit a crime to be free from social circumstances.

#### 6) Expectations of this Genre's audience:

In a Crime Drama the audience expect to see a film with a dark tone. They want a plot driven suspense and often a murder and the subsequent investigation. The audience want to follow the investigation until the resolution of the crime, or follow the criminal running away. They expect to be surprised by plots twists and be engaged by the relationships of the protagonist. They expect a realistic setting and and a personal view into mysterious characters, who are also real people.

In a Coming of Age story the audience expect to see a growth in the character, as they leave their youth behind. They expect to be emotionally engaged with the decisions the protagonist makes and identify with his/her problems to living in society.

#### 7) How my Screenplay Fulfils those Expectations:

My screenplay deals with a crime and criminals in a dark tone. There is suspense whether the protagonist will get caught and in the end, there is a resolution to the crime. The characters are not perfect and each has their faults and dark sides. They are conflicted personalities, lost in society and trying to find their place. The story focusses on the relationship between the criminals and follows the emotional journey of the protagonist, as she grows and leavs her past behind. Through her journey she becomes aware of her identity and has a different approach to life by the end of the film.

8) How my Screenplay Provides the Audience for this Genre with a Fresh Perspective:

My screenplay follows three women criminals, which is not often seen in a Crime Drama, most of the time the female roles are Detective's, or the partners of the male criminals. In my script the women are violent, because it is their decision and their motivation doesn't grow out of revenge for being a victim. The rawness of the woman differ from the cliché of sexy woman with a gun, it shows woman from a female perspective. In American contemporary films the Arabic guy is often the bad guy who threatens the world. In my screenplay it is a white woman who kills an Arabic person. It leads to a cross cultural impartial encounter where both sides struggle to fit into society in their own way. There is a social theme in the film portraying personalities who are in some way excluded from society.

## PART TWO SCRIPT DEVELOPMENT

### A) Emotional Truth

#### 1) Emotional Truth in my Screenplay:

The Emotional Truth can be described as: You have to let things go, in order to move on. In this case Pauline, the main character, has to break with her friends, in order to start a new life.

#### 2) Personal Motivation:

I am interested in the emotions which lie under the surface and want to explore the situation where the character feels torn between her old personality and her new awareness of herself. Sometimes there is a moment where you can see yourself from the outside and you realise that you have become someone that you don't like. You know that you have to change in order to live with yourself. The people around you, your closest friends or family, doesn't notice it and expects you to be the old person you were. It creates a situation where you stand at a watershed and you have to make the decision to leave them, because you know otherwise you will be stuck. It is a disturbing and sad moment, but which always leads to a positive change. In this story the relationship is between friends, who have no family and are dependent on each other, but the friendship falls apart because the lead character starts to listen to her emotions.

### B) How did your Screenplay develop from initial concept to a first draft?

#### 1) Synopsis of the screenplay " PAULINE" as it is in the first draft.

Pauline(24), Jacky(28) and Nina(28) are small time criminals who decide to rob taxi drivers. In the second robbery, the taxi driver, Walid an Iraqi war refugee, defends himself and accidentally get's shot in his stomach and dies.

After the murder nothing is the way it was before. Nina numbs her feelings with drugs. Jacky denies that it was a murder and moves on to become a drug dealer. And Pauline, driven by her guilt, joins Walid's funeral. There she meets Bilal(28), Walid's son and Aicha(55), Walid's wife. Pauline finds herself helping out in the kitchen and soon wins Aicha's trust. She discovers that Walid was an aggressive husband and father and sees Aicha struggle to play the sad widow.

Pauline feels sexually attracted to Bilal, but is worried when she realises that he is searching for the woman who killed his father. Each night Bilal drives with Tarek, who is the first taxi driver she robbed, through the city hoping to find clues to Walid's murder.

Pauline revolts against Jacky's orders and her drug business. She finds Nina in the hospital after an attempted suicide and the trio's friendship falls apart.

Nina dies after a tragic accident. Jacky, out of fear of being killed, by either the drug boss, or Tarek, calls the police to confess. Pauline escapes, alone and helpless, she thinks about suicide, but then reconsiders and decides to confess to Bilal and Aicha her role in the murder of Walid. After listening to Pauline's confession, Bilal turns his back to her, but asks her not to tell Aicha, as he sees how important she is for Aicha. Pauline and Aicha, left alone, share a cigarette and a spark of hope in their future.

The film is about a friendship, which falls apart after killing a taxi driver. It is the personal journey of Pauline to find her empathy through her victims wife Aicha and her sexuality through her victims son, Bilal.

## 2) From Synopsis to the beat sheet.

In my first synopsis, Pauline was a single mother who joined her friend Jacky to rob a taxi driver under pressure. After the taxi driver got killed, Pauline very quickly turns her back on Jacky and starts a relationship with the son of the dead taxi driver. When Jacky get's arrested, he finds out about Pauline's role in his fathers murder. Because his father was a violent man, he forgives Pauline. There is also a third character, Nina, who overdosed and put police on the trail of Jacky and Pauline.

- I changed the set up to remove Pauline's son and give her an more active role rather then positioning her as a victim of society and not an independent woman.
- I changed the relationship between Pauline and the taxi driver's son. Instead of him finding out that Pauline was part of the killing, she confesses to him. This gave Pauline the possibility to have a bigger arc, by making the decision to confess, she is more able to deal with her feeling of guilt.
- I changed the action line and developed another character, Nina. Through Nina, the police finds out about Jacky's involvement in the murder, which leads to the climax and Jacky's arrest.

### 3) From the First Beat Sheet to a Revised Beat Sheet.

I got very interested in the taxi driver's wife, Aicha and involved her more in the story. Jacky became religious after the murder and through her communion with God, decided that she had to take the responsibility for the murder and confesses to the police. I changed the relationship between Pauline and Bilal into a sexual awakening of Pauline and reduced the love story between them.

- I changed the relationship between Bilal and Pauline into a sexual awakening of Pauline to give more space and importance to Aicha, his mother. Because through Aicha she discovers her empathy.
- I created a new arc for Jacky. In the set up she was the criminal leader and through her discovery of God, she became a responsible citizen, which leads to her confession in the end.
- I changed the set up to give Pauline a bigger arc. In this set up she was portrayed as an asexual woman who never really questioned her moral behaviour. I showed her sexual awakening through the relationship to Bilal and her search for morality through the relationship with Aicha.

### 4) From the Revised Beat Sheet to a First Draft.

In the first draft I created an antagonist, Tarek, who is the first taxi driver robbed by the trio. Tarek and Bilal search for the woman who they think killed Bilal's father. The character of Jacky changed completely. She became a drug dealer who, through Nina, loses all the drugs. Under pressure of being killed, she decides that prison will be the safest place for her and therefore she has to confess.



I worked on the two triangulations between Pauline, Jacky and Nina, who represent Pauline's past and of Pauline, Aicha and Bilal who represent her future. I tried to create tension in Pauline's relationships and show her feelings of being torn between her old and her new life. Aicha's struggle to accept her husband's violent side, gave Pauline the possibility to help her become independent and overcome her own past, through doing something good.

- The role of the antagonist Tarek is to create suspense and follow an action line which leads to the climax. Tarek encourages Bilal to search for the women, which creates tension in the relationship between Bilal and Pauline.
- I changed Jacky's character to have more emotional development in the relationship between Pauline and Jacky. Jacky always pulls Pauline back and Pauline has to work hard to free herself from Jacky.
- Pauline's arc became stronger through the goal of helping Aicha and it gave her the opportunity to deal with her guilt in an active way.

### C) Development from first draft to second draft.

#### 1) Synopsis of the Screenplay as it is in the Second Draft.

Pauline a violent, young woman decides to rob taxi drivers with her friends Jacky and Nina. In the second robbery the taxi driver, Walid, an Iraqi war refugee, defends himself, accidentally get's shot in his stomach and dies.

Pauline feels guilty and joins Walid's funeral. There she meets Bilal, Walid's son and Aicha, Walid's wife. Their grief motivates a process in Pauline to question who she has become. She starts a sexual relationship with Bilal, but becomes worried when she realises that every night he is searching for the woman who killed his father with Tarek hoping to find clues to Walid's murder.

Pauline grows distant to her friends Jacky and Nina and slowly their friendship falls apart. Nina worries that she will have to go back to prison and numbs her feelings with drugs. Jacky is amazed that the police are not looking for them and against Pauline's will, she makes new friends, who pull her deeper into the criminal world.

In a psychotic episode Pauline sees Walid in Bilal's eyes and, in order to stop her thoughts, she attacks Bilal. After the attack Pauline loses control, develops self-hatred and drifts into a paranoid breakdown.

She tries to center herself by being "the old one again" and goes on a robbery spree with Jacky, but realises that she can't do it anymore. She tries to pull Jacky out of that world but gets badly beaten up.

When Aicha sees Pauline's cracked lip it triggers bad memories. Pauline is surprised to learn about Walid's aggressive behaviour and Aicha's struggle to let him go. Soon both of them realise that the answer lies in forgiveness. Pauline helps Aicha to free herself from the past and by doing this, she finds relief herself and feels connected to Aicha.

When Pauline tries to visit Nina in the hospital after an attempt suicide, she sees the police and knows that it's time to run. Bilal and Tarek identify her and Jacky as being part of the killing. They

catch Jacky and Bilal decides to let Pauline escape. Pauline finds shelter in the countryside and is able to find her strength again. She returns back to the city with an optimistic outlook on the future.

It is a drama about violence. A portrait of a hardened woman who murders a violent traumatised war refugee and sees herself through the eyes of the victim's family. Her victim's family becomes her mirror. The grief of the victim's family drags her into an emotional breakdown, where she searches for her identity. By helping her victim's family to free themselves from their past she is able to do the same and maybe in the future she can forgive herself.

## 2) Development from the First draft to the Second draft

I changed Pauline's personality and made her the leader of her small gang. Therefore the relationship with Jacky changed, before she was under the control of Jacky now she is her teacher. I deleted the drug plot and changed it to developing the robbery. I changed Pauline's motivation to get involved with the victim's family. In the first draft it was guilt and in the second draft she is searching for her own identity. I changed the relationship between Pauline and Bilal, so that their love story fails, because Pauline sees her victim in him. In the second draft Pauline helps Aicha to leave her past behind, whereas before Aicha was free almost from the beginning. I involved the police more and I changed the ending, where before Pauline confesses to Bilal, now he finds out that she is involved in his father's killing but let's her escape. Previously at the climax Jacky wanted to confess, now the antagonist, Tarek, catches her and hands her to the police.

- The dramatic question in the first draft was whether Pauline could free herself from her past.

Now the question is whether Pauline, after seeing herself as a monster, can live with what she has become. She has become an active protagonist instead of a reactive follower.

- The relationship between Pauline and Jacky changed and became more personal. The drug story was very mechanical with little room for emotions between the old friends. Now Pauline teaches Jacky how to be a criminal and when she realises they have gone too far, Jacky dives deeper into the criminal world and Pauline has to distance herself.
- The relationship between Pauline and Bilal changed from an sexual awakening, to a failed love story, with Pauline's character as the obstacle. They now represent opposite characters, where Bilal is an emotional, soft guy, Pauline is the hardened, violent woman. They feel attracted to each other, but Pauline always crosses the line.
- So Pauline can learn from Aicha I moved Aicha's epiphany to leave her past behind towards the end, enabling Pauline to move on as well.
- To raise suspense, I involved the police more towards the end.
- The ending is now more about Pauline's internal change, which only she can resolve. Before it was an outside pressure, which led to her confession.

#### D) Development from the second draft to polished second draft

##### 1) Synopsis of the screenplay as it is in the polished second draft.

Pauline, a violent young woman, teaches her friend Jacky how to be a criminal and steal wallets.

After a fight with two competitors, Theo and Bob, who claim the street as theirs, Pauline and Jacky have to find another source of income. When their old friend Nina returns, the three women decide

to rob taxi driver's. The first robbery is a success, they feel empowered and celebrate their success in a bar, where Nina meets her new prince Carl. In the second robbery, the taxi driver, Walid, an Iraqi war refugee, defends himself and attacks Jacky. Pauline manages to get hold of Walid's gun and shoots him.

While Walid lies at the intensive care unit, Pauline struggles to deal with her guilt. She visits the hospital and sees Walid's son and wife grieving. Although the police have no suspects, Nina fears going back to prison and numbs her feelings with drugs. Jacky blames herself, for not fighting Walid and wants to find a way to kill him in hospital.

When Pauline hears that Walid has died, she meets Bilal, his son. She is touched by his emotions and warm heart and when he invites her to the funeral, she knows that she will go. Pauline, without understanding what she is looking for, feels drawn to her victim's family, Bilal and his mother Aicha. She hears that Bilal and Tarek, are searching for the women, they believe killed Walid. Pauline is worried and wants to keep Bilal close to her. They go out together and a sexual attraction grows between them.

She keeps the encounter secret from Jacky and Nina, which creates a growing distance in their relationships. Pauline feels that they need her leadership and after Bilal rejects her attempt to have sex, she decides to stay close to her friends and fight Theo and Bob to get their area back. After they attack them, Pauline is shocked how aggressively Jacky reacts. The old friends don't understand each other anymore. Pauline helplessly watches Jacky becoming a threat to the public.

Pauline, through the relationship to Bilal, learns to show her emotions and her shell starts to crack. She pulls back when she sees him in Walid's taxi, wearing his father's jacket and searching for the

true identity of his father. Jacky feels left alone and follows Pauline observing her with Bilal. She feels betrayed by their friendship and is jealous. She decides to break free from Pauline and starts to rob people at night. Pauline, out of self-hate rejects Bilal and breaks down when she realises that Jacky has become a psychopath. She knows that she has to leave her friends and her past to become a new person. She helps to reunite Nina and Carl and calls the police to turn Jacky in.

She is surprised and happy to learn that Jacky took the blame and confessed to killing the taxi driver on her own. Pauline realises that she has to start a new life somewhere else and, after seeing Bilal and his mother Aicha reunited, she heads South open to the future.

The film is about a friendship which drifts apart and Pauline's struggle to let go of her past in order to move on.

## 2) Development from the Second draft to Polished second draft

In the second draft I focussed on the relationships between Pauline and the victim's family, but I realised this was not the direction I wanted to go. I changed the structure to center on the friendship of the three women and show how Pauline has to let go of them, in order to move on. The victim's family and the love story between Pauline and Bilal functions now as a catalyst for her growth. I minimised the role of Aicha and simplified the action line to have more time to go deeper into the relationships of the women. I introduced Pauline's plant, the Angel's Trumpet, as a metaphor and poetic mirror of the friendship between Pauline and Jacky. The relationship between Pauline and Jacky is now the focus of the film, so I introduce the third woman Nina later in the set up and her journey is resolved before the climax, which is just about the friendship of Jacky and Pauline. I worked on Pauline's personal development and re-worked her arc, so instead of self-harming, or

thinking about suicide, her self-hate and awareness of emotions develops and is expressed through her relationships.

- Key relationships: I chose the key-relationship to be between Pauline and Jacky and therefore I minimised the other relationship lines. The dramatic question at the start is how the friendship will develop between the women and especially between Jacky and Pauline. The climax now resolves this question after their friendship falls apart and Pauline out of love for Jacky turns her in. Jacky, although feeling betrayed by Pauline, takes the blame and lets Pauline go to start a new life.
- I had to find a new action line between the women. I decided to stick to one subject instead of creating different plots to show the break up between the two friends. In the Second Polished draft it starts with pickpocketing and continues with pickpocketing, before escalating to brutal robbery. Where Pauline and Jacky don't agree with one another's action.
- Aicha had a important role in my second draft, allowing Pauline to deal with her feeling of guilt. I always had problems with the moral part in their relationship and decided to minimise Aicha to make her a side figure. Aicha's trouble dealing with her husband's death finds it's way now into the relationship between Pauline and Bilal.
- I introduced Nina later and let her leave the relationship triangle earlier. The dynamic of the triangle is still important, but I simplified it to make the relationship between Pauline and Jacky the main relationship line.

- In the second draft Pauline was often reacting to things which happen to her. This time I let her make the decisions and act. It has made the character and her dramatic development stronger.

She is now responsible for her own arc.