

Brave Script

Pixar Brave Script

If Tangled is like the Hunger Games, then Brave is like Mockingjay. The if-part is cruel behind-your-back; the then-part is cruel in-your-face!-Immy
Commentary installed into script.. NOT part of movie! Typos please point out and
leave a comment!

Courtesy of Brave Movie Quotes

[first lines; young princess Merida plays hide-and-seek with her mother]

Elinor: Where are you? Come out! Come out! Come on out! I'm coming to get you!

[young Merida laughs as she hides under the table]Elinor: Where are you, you little
rascal? I'm coming to get you![Elinor looks under the table but Merida quickly
moves to hide somewhere else]Elinor: Hmm. Where is my little Birthday girl, ha? I'm
going to gobble her up when I find her![Merida comes up behind Elinor and goes to
run away but Elinor catches her]Elinor: Eat you![she pretends to eat Merida and
they both laugh]

[as Elinor and young Merida play, Fergus places his bow on the table]Elinor: Ach!

Fergus, no weapons on the table![Merida runs towards the table]Young Merida: Can I
shoot an arrow?[she picks up the large bow from the table]Young Merida: Can I? Can
I? Can I? Can I? Please, can I?[she falls and laughs as the bow is too big for her]

Fergus: Not with that. Why not use you very own?[he presents her with a small bow]

Fergus: Happy Birthday, my wee darlin'!

MERIDA MISSES THE TARGET. QUEEN ANXIOUS.

KING

Now listen. Draw all the way back to your cheek, keep both eyes open, and _ boost.

MERIDA SHOOTS. MISSES FURTHER.

I missed it.

QUEEN

TO MERIDA Well, go and fetch it, then.

TO KING A bow, Fergus? She's a lady!

[Fergus pinches Elinor's behind playfully and laughs]

MERIDA SEEKS HER MISSED ARROW IN THE FOREST, AND FINDS IT. SOMETHING FEELS STRANGE,

CROWS CROWING. MERIDA SEES A BLOB OF BLUE LIGHTS.

A will-o'-the-wisp.

MERIDA TRIES TO CATCH WISP. IT FLIES AWAY.

They are real.

A LINE OF WISPS. MERIDA GOES AFTER THEM EXCITEDLY.

QUEEN

Merida! Come home, sweetheart, we're leaving now..

MERIDA RUNS TO HER PARENTS

I saw a wisp. I saw a wisp.

QUEEN

A wisp? You know, child, they, the will-o'-the-wisps, lead you to your fate.

KING

Ho ho, aye, or an arrow. Oh come on, let's go, before we see a dancing charging
bubu or a giant -

QUEEN

Your father doesn't believe in magic.

MERIDA

Well, he should, because that's true.

MERIDA SCREAMS - A GIANT BEAR

KING

Mor'du! Elinor, hide!

QUEEN AND MERIDA ESCAPE. SPEAR PASSED TO KING.

Sire!

MOR'DU AND KING FIGHT. QUEEN AND MERIDA ESCAPE ON HORSEBACK, MERIDA WITNESSING..

[Merida screams with terror, Fergus fights off the bear so his wife and daughter
can escape]Fergus: Come on, you!

MOR'DU LUNGES.

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Lei Shi



Pixar Brave Script:

Creative Collaboration in Art Practice, Research, and Pedagogy M. Kathryn Shields, Sunny Spillane, 2019-01-31 This collection reflects current and nuanced discussions of the ways collaboration and participation meaningfully inform the production study and teaching of art with innovative and unexpected results It illustrates how the shifting boundaries of power position and identity between domains of knowledge and collaborative participants result in new relationships The chapters in this book share stories applicable or relevant to readers own classrooms art practice or scholarship As such it directly appeals to college professors of studio art and design art history and art education as well as to artists scholars and teachers who work collaboratively It may also draw readership from business professionals seeking critical thinkers and creative problem solvers to energize their industries The volume will inspire conversations about the ways relationships become crucial for construction reception and display meaning and power design content and action The Art of Writing Animation Alizée Musson, 2026-02-10 Is animation written with words or pictures How do writers and animators turn ideas into animated films or series What s the animation development process Are animated stories only for kids What makes animation characters iconic Can animated short films and web series launch your animation writing career Writer and script editor Alizée Musson steps behind the scenes to find answers From Hollywood and independent cinema to TV meet the creators of Pixar and Walt Disney s Inside Out and Brave Peppa Pig Wolfwalkers Chicken for Linda Netflix s Supa Team 4 Mars Express American Dad and many more In over 25 case studies and interviews with writers animators and producers including an exclusive interview with the producer of Studio Ghibli s The Tale of The Princess Kaguya discover all the storytelling tricks of the trade to write your own animated film or series and start your animation writing career *Literary Conceptualizations of Growth* Roberta Trites, 2014-07-15 *Literary Conceptualizations of Growth* explores those processes through which maturation is represented in adolescent literature by examining how concepts of growth manifest themselves in adolescent literature and by interrogating how the concept of growth structures scholars ability to think about adolescence Cognitive literary theory provides the theoretical framework as do the related fields of cognitive linguistics and experiential philosophy historical constructions of the concept of growth are also examined within the context of the history of ideas Cross cultural literature from the traditional Bildungsroman to the contemporary Young Adult novel serve as examples *Literary Conceptualizations of Growth* ultimately asserts that human cognitive structures are responsible for the pervasiveness of growth as both a metaphor and a narrative pattern in adolescent literature *The Marvel Studios Phenomenon* Martin Flanagan, Andrew Livingstone, Mike McKenny, 2017-12-28 Marvel Studios has provided some of the biggest worldwide cinematic hits of the last eight years from Iron Man 2008 to the record breaking The Avengers 2012 and beyond Having announced plans to extend its production of connected texts in cinema network and online television until at least 2028 the new aesthetic patterns brought about by Marvel s shared media universe demand analysis and understanding

The Marvel Studios Phenomenon evaluates the studio's identity as well as its status within the structures of parent Disney. In a new set of readings of key texts such as *Captain America*, *The Winter Soldier*, *Guardians of the Galaxy* and *Agents of S.H.I.E.L.D.* the thematics of superhero fiction and the role of fandom are considered. The authors identify milestones from Marvel's complex and controversial business history allowing us to appraise its industrial status from a comic publisher keen to exploit its intellectual property to an independent producer to successful subsidiary of a vast entertainment empire.

Language and Gender in Children's Animated Films Carmen Fought, Karen Eisenhauer, 2022-09-08 What message about gender roles and language are the supposedly innocent children's movies of Disney and Pixar presenting?

Women Screenwriters Jill Nelmes, Julie Selbo, 2015-09-29 *Women Screenwriters* is a study of more than 300 female writers from 60 nations from the first film scenarios produced in 1986 to the present day. Divided into six sections by continent the entries give an overview of the history of women screenwriters in each country as well as individual biographies of its most influential.

Britannica Book of the Year 2013 Encyclopaedia Britannica, Inc., 2013-03-01 The *Britannica Book of the Year 2013* provides a valuable viewpoint of the people and events that shaped the year and serves as a great reference source for the latest news on the ever-changing populations, governments and economies throughout the world. It is an accurate and comprehensive reference that you will reach for again and again.

Film Review, 2005 **Library Journal** Melvil Dewey, Richard Rogers Bowker, L. Pylodet, Charles Ammi Cutter, Bertine Emma Weston, Karl Brown, Helen E. Wessells, 2005 Includes beginning Sept 15 1954 and on the 15th of each month Sept-May a special section. School library journal ISSN 0000-0035 called *Junior Libraries* 1954-May 1961 Also issued separately **Britannica Book of the Year**, 2013 *The Hollywood Reporter*, 2007 **Library Journal**, 2005 **Motion Picture Almanac**, 2007 **International Television & Video Almanac**, 2007 **Sight and Sound**, 2006 *Halliwel's Who's Who in the Movies* Leslie Halliwell, 2006 This best-selling encyclopedia is the definitive Who's Who of cinema with everything you will ever need to know about major and behind-the-scenes players. It's packed with biographical profiles of actors and actresses, directors, producers, editors and other key figures. Halliwell's Who's Who in the Movies also features filmographies, entries on the major studios and the foreign film industry, a history of the cinema and information on all the major film awards including a list of Oscar winners and nominations. Opinionated, witty and packed with more information than any other film guide, it's as wonderfully unclassifiable as it is impossible to put down.

The New Yorker Harold Wallace Ross, William Shawn, Tina Brown, David Remnick, Katharine Sergeant Angell, Rea Irvin, Roger Angell, 2008-08 **Time Out Film Guide** John Pym, 2001 This guide covers every aspect of world cinema from Russian silents to Ealing comedies, classic documentaries to Japanese animated films, B-movie horror and major British and American releases since 1968. More than 660 new reviews are included in the 2002 edition which covers the 2000-2001 Oscar and Bafta awards, prizes from the Berlin, Cannes and Venice festivals and a discussion of the topic Home Entertainment where are we now. The guide also includes the cinema centenary and Time Out readers' Top One Hundred polls.

Told Paul

Wilson,2009-09 Told is about the art of storytelling not the science It celebrates the emotional rather than the rational Great business brands fashion art film advertising and design are brilliantly told stories Told explains through words and pictures the importance of story and the universal role it plays as the secret of success Reading Told and understanding the Twenty Principles of Storytelling will unlock the most amazing creative tool within you and open you up to a whole new world of possibilities Jacket *The New York Times Index* ,2006

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