

# Train Dreams (2025) – Screenwriter’s Breakdown for Educators

Screenplay By: Clint Bentley & Greg Kwedar

ADAPTED SCREENPLAY based on the Denis Johnson novella

Final / FYC: January 11, 2026; 98 pages.

Drama

## LESSON PLAN

MENTOR: Nick Runyard | 8FLiX Institute (for Emerging Screenwriters)

PROFICIENCY: NOVICE | **ADVANCED BEGINNER** | COMPETENT | PROFICIENT | EXPERT

REQUIRED READING: Train Dreams (2025) Screenplay (8FLiX.com [free account required for downloads]).

OPTIONAL READING: Days of Heaven (1978 - Terrence Malick), First Cow (2019 - Jonathan Raymond & Kelly Reichardt), The Assassination of Jesse James by the Coward Robert Ford (2007 - Andrew Dominik).

## Logline

Based on Denis Johnson's beloved novella, **Train Dreams** is the moving portrait of Robert Grainier, a logger and railroad worker who leads a life of unexpected depth and beauty in the rapidly-changing America of the early 20th Century.

## What This Screenplay Teaches

**Train Dreams** teaches that a screenplay does not need ambition to be profound. It follows a man who does not seek greatness, legacy, or transformation -- and yet, his life becomes a mirror for an entire century of American change.

This is a story about unremarked lives, about men whose emotions remain unspoken but deeply felt. It shows how environment, labor, and time shape identity more powerfully than dialogue ever could.

For writers, this screenplay demonstrates that meaning can be created through accumulation, silence, and duration rather than dramatic confrontation.

## **Discussion Topics**

- What makes a life “meaningful” in storytelling?
- How silence communicates emotion
- Masculinity and emotional illiteracy
- Industrialization as erasure
- The ethics of nostalgia
- Nature as witness
- When plot is unnecessary
- Memory as narrative engine

## **Tone Breakdown**

### **Primary Tone: Lyrical Melancholy**

Poetic but unsentimental. Sadness without spectacle.

### **Secondary Tone: Existential Quietude**

The drama is internal, unvoiced, and ongoing.

### **Tertiary Tone: Naturalistic Awe**

Nature dwarfs human ambition.

### **Undercurrent: Time as Erosion**

Not tragedy -- disappearance.

### **In short:**

Tender, devastating, and profoundly restrained.

## **Screenwriting Takeaways**

- **Plot is not the only structure**

Time itself can organize story.

- **Emotion doesn't require articulation**

Feeling can exist without language.

- **Environment shapes character**

Landscape becomes psychology.

- **Episodic structure can be cohesive**

Meaning accumulates through repetition.

- **Silence is a narrative tool**

What isn't said matters more than what is.

- **Tragedy doesn't need climax**

Loss can be quiet.

## **Legacy & Context**

**Train Dreams** belongs to a lineage of American elegiac cinema: *Days of Heaven*, *The Straight Story*, *The Assassination of Jesse James*, *First Cow*, and *Nomadland*. These films reject spectacle in favor of presence.

It also aligns with literary traditions of American minimalism and pastoral melancholy — where character is revealed not through choice, but through endurance.

For writers, this screenplay expands the idea of what a protagonist can be: not someone who changes the world, but someone the world changes.

## Critical Lens: What Works vs Where It Challenges Students

### What Works

#### Radical restraint

- It never forces emotion.

#### Interior life without monologue

- Feeling emerges through behavior.

#### Nature as narrative presence

- Landscape carries meaning.

#### Time as antagonist

- The real conflict is disappearance.

#### Unsentimental empathy

- No pity. No romanticization.

### Where it Challenges Students

#### This is not a binge-watch script

- Some viewers will disengage.

#### Minimal conventional drama

- Some viewers will disengage.

#### Low accessibility

- Requires emotional attentiveness.

#### Not easily summarized

- This is experiential storytelling.

## **Why This Screenplay Matters in Film Studies**

Most scripts chase conflict. This one chases meaning.

**Train Dreams** teaches that cinema can honor lives that history forgets. Screenwriting can be about witnessing rather than conquering.

It is a corrective to spectacle culture.

## **Writing Exercise**

Write a three-page scene where:

- No conflict is allowed
- No exposition is allowed
- The emotional center must be conveyed through environment

Then discuss what changed.

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