

15 Crucial Story Questions Worksheet

SCRIPT: PAST PERFECT, 114 PGS.

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Excellent-4 Good-3 Fair-2 Poor-1

1. Is there a strong high concept that is easily communicated in a logline or a pitch? 3
Yes, it's obviously very high concept, like *Mean Girls* meets *Click*, but I don't know if it's too close to other material to be a turn-off or that's a good thing. Can't really say. But as a sample to show you can write this kind of material, it works great!
2. Is there a clear genre and audience for this film? 2
Not quite yet. It initially felt more like a tween audience, but then you drop in adult references that wouldn't fly in a Disney tween movie; so I think you need to firmly choose your audience and tone. If adult, then make it smarter and more edgy.
3. Is a convincing reality established within the world of the film? 3
Yes, the "world" of the movie makes sense and is clear, but I will say that I wanted to learn more about the "rules" of the remote control. Does the invisibility wear off? Are certain objects too big for it? Was this the invention that Josh was going to show on Piers Morgan Live, and if so wouldn't that revolutionize the entire world?! Using it was too *easy*. There were never complications.
4. Is there a controlling theme? 4
Yes, Deena's arc reflects your theme of being yourself and being kind to others. Truthful and weird is better than phony and perfect! I think it works, even though you use cliché devices to express it.
5. Is there a fascinating Central Mystery? 3
Yes, we wonder early on if Deena can find her true self and leave her self-absorbed ways behind.
6. Does the protagonist have clearly defined goal/s? 2.5
Yes, but the structure gets repetitive in the second half of Act Two and we lose some steam; see draft notes for more.
7. Is the protagonist an active hero? 2.5
Yes, she drives the story with her actions but, again, her actions get a bit repetitive.
8. Is there a strong arc of change for the hero in which they undergo an "assumption of power?" 3
Yes, you have some nice beats around the page 75 mark that highlight your knowledge of structure. But this area of the script may change in the rewrite.
9. Is character shown through action? 3
Yes, there were only a few moments where I noted you needed to show rather than *tell*.
10. Does the major throughline get started by page 30? 2
Not quite, as I feel that your true end of Act One turn is more like 33 when she uses the remote, rather than 28 when Eric dumps her. Most C.E.'s (Creative Executives) will tell you to move that up since it will be the highlight of the trailer. Next draft, I'd suggest it drop by page 28, no later.

11. Is the conflict constantly escalating? 2.5
Not in unique enough ways in the second half of the script. You probably need a stronger story engine or a greater focus on the story engine of Jay helping Deena? You could also amp up the romance factor between Deena and Jay to raise the stakes?
12. Do the act breaks turn the story in new and active directions? 3
Yes, you have a very strong sense of structure. But keep in mind as you make changes in your next draft you will need to decide on where to place those big turns. For example, your end of Act Two turn and your ‘True point of no Return’ may need adjustment; see my draft notes.
13. Is a ‘‘Clock’’ (an urgent time deadline) established? 3
I recommend reminding us about the homecoming dance and placing more stakes on it in act three since I basically forgot about it since there was so much else going on. It just didn’t hold much weight in Act Two.
14. Does the Midpoint push the action to the climax? 3
Yes, you have some really nice beats in the 50-60 range, but I’d like to hear what you feel is your true Midpoint moment.
15. Does the climax bring together all the plotlines and communicate the theme in a surprising and unique manner? 3
Yes, I was happy with the climax and it put a smile on my face, although leading up to it can definitely be trimmed with more focus on a strong story engine.

TOTAL: 42.5/60