

WSF Screenplay Coverage

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1. What is your WSF Screenplay Feedback Judging I.D. Number?

2. Name of the Screenplay

3. Category or Genre of Script - Choose One

Feature: Horror Genre or Horror-Comedy

Feature: Thriller Genre

Feature: Action-Adventure Genre

Feature: Drama Genre

Feature: Romantic Comedy Genre

Feature: Comedy--Other Than Romcom

Feature: Sci-Fi or Fantasy

Feature: Animated

Feature: Other Genre (fill in below)

TV--Hour-Long

TV--Half-Hour

Short Script

* 4. CONCEPT:

	Excellent	Good	Fair	Poor
The concept of the script is engaging and original (or a new angle on a familiar premise).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The concept is sustained and focused throughout the course of the whole script.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
This is a concept that would be marketable to major studios and production companies.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Additional Notes

WSF Screenplay Coverage

* 5. FIRST TEN PAGES:

	Excellent	Good	Fair	Poor
The first 10 pages are engaging.	jn	jn	jn	jn
You're invested in the story and characters.	jn	jn	jn	jn
There was some type of hook that made you want to read on.	jn	jn	jn	jn
The genre and tone was introduced well within these first 10 pages.	jn	jn	jn	jn

Additional Notes

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* 6. FORMAT:

	Excellent	Good	Fair	Poor
The format was film industry standard.	jn	jn	jn	jn
Scene descriptions were short, sweet, and to the point.	jn	jn	jn	jn
Scene descriptions do NOT have inner thoughts of characters and are always written in third person, present tense.	jn	jn	jn	jn
The majority of scene descriptions were spaced out with no more than 2-3 sentences per block.	jn	jn	jn	jn
Each location had a location heading as follows: INT./EXT. LOCATION - DAY/NIGHT	jn	jn	jn	jn
Character names were in CAPS when introduced, but lower case afterward.	jn	jn	jn	jn
The script didn't have CUT TO: in between scenes or list scene numbers.	jn	jn	jn	jn
The script didn't have camera directions.	jn	jn	jn	jn
The format was simple and easy to follow.	jn	jn	jn	jn

Additional Notes

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WSF Screenplay Coverage

* 7. STORY:

	Excellent	Good	Fair	Poor
The story was compelling.	jn	jn	jn	jn
The story was well paced, with constant forward movement with each scene.	jn	jn	jn	jn
The story offered memorable moments throughout the script.	jn	jn	jn	jn
The story offered revelations, twists, turns, etc.	jn	jn	jn	jn
The story had a true beginning, middle, and end.	jn	jn	jn	jn
The ending was satisfying.	jn	jn	jn	jn
You were invested in the story throughout the whole script.	jn	jn	jn	jn

Additional Notes

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WSF Screenplay Coverage

* 8. CHARACTERS:

	Excellent	Good	Fair	Poor
The main characters were introduced early in the script.	jn	jn	jn	jn
Each main character had their own arc throughout the script.	jn	jn	jn	jn
The main characters had depth.	jn	jn	jn	jn
The main characters had something to overcome and were challenged throughout the whole script.	jn	jn	jn	jn
Major actors would be drawn to the main and supporting character roles.	jn	jn	jn	jn
The supporting characters had a purpose and served not only the story, but the main characters as well.	jn	jn	jn	jn
There was both a protagonist(s) and antagonist(s)	jn	jn	jn	jn
You would enjoy watching these characters on the big screen or television for the duration of the film or show.	jn	jn	jn	jn

Additional Notes

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WSF Screenplay Coverage

* 9. DIALOGUE:

	Excellent	Good	Fair	Poor
The dialogue is short, sweet, and to the point.	jn	jn	jn	jn
The dialogue allows the characters to sound real.	jn	jn	jn	jn
The script doesn't rely on the dialogue to tell the story or explain jokes, twists, turns, revelations, etc.	jn	jn	jn	jn
The script doesn't overuse the dialogue for the purpose of exposition.	jn	jn	jn	jn
Dialogue scenes are short, sweet, and to the point in most cases.	jn	jn	jn	jn
There are memorable lines of dialogue in the script.	jn	jn	jn	jn
The writer practices the fact that sometimes actions speak louder than words.	jn	jn	jn	jn

Additional Notes

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* **10. THE SCREENPLAY:** Pretend you're a studio reader. If you Recommend this script to your boss, you're saying it's worth millions of dollars to market and produce and your job and your reputation are at stake (Keep in mind that maybe only 1%, if that, of submissions get Recommends). If you tell them to Consider it, you're saying there's huge potential, if not for the concept alone. If you Pass, you're saying that either because of the concept and/or the execution, it's currently not worth spending millions of dollars to produce and market it.

THE WRITER: Again, you're a studio reader. Your boss wants to know if this script is a good writing sample that showcases potential for possible writing assignments for this writer. Essentially, you're saying that the writer possesses a keen knowledge of story, pacing, character arcs, structure, industry format, etc. If you Recommend them, you're telling your studio boss that they should be attached for any of the high profile projects that the studio is developing and spending millions on doing so. If you Consider the writer, you're saying that they have some potential for either hiring them for a draft of said high profile project or that they should be brought in for a meet and great to explore a bit further. If you Pass, you're saying that the writer just isn't ready yet.

	Recommend	Consider	Pass	
SCRIPT	jn	jn	jn	jn
WRITER	jn	jn	jn	jn

Additional Notes

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	6