

INDUSTRIAL SCRIPTS®

PREMIUM SCRIPT DEVELOPMENT.

Thank you sincerely for allowing us to read your project!

The comments in this document are not intended to be the final say on the potential of the script or its writer.

Everything in the world of script development is subjective.

Yes, an impartial eye that assesses screenplays 24/7 has written this report but ultimately the comments herein remain one human being's *opinion*.

We know a current Hollywood screenwriter, who says it best:

“a script note is only as good as you

think it is”.

Finally, script companies who “sugar coat” or dilute criticism are rife, for obvious reasons. We aren't one of those. We aspire to be realistic, constructive, fair...but never false or hyperbolic.

Sugar-coated script notes might make you feel momentarily good, but they're fundamentally destructive to you and your project. They can move you backwards, *not* forward.

Ultimately we hope the below is useful, and you know where we are if you need us...

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Script ID

Project Title

Writer

Main Genre

Comedy

Sub-Genre

Romance

Setting

Europe

Possible Budget

0

Page Length

48

Consultant

Report Date

Format

TV 30m

Project Overview Section

_____ is a witty, nuanced _____ highly original comedy-drama, echoing acclaimed shows such as _____ GOOD PLACE _____ PUSHING DAISIES. _____ central premise, which explores angelic involvement in human love, is both whimsical _____ profound, raising timeless questions about our eternal need _____ understanding _____ connection. Zeitgeist-capturing topics such as LGBTQ acceptance _____ Trans rights are explored with refreshing levity, _____ balance of wit _____ depth proves thoroughly engaging throughout. _____ pilot hooks us with a compelling, high-stakes plot -- Saraphel's quest _____ find love _____ Darren before his probation period expires -- _____ series bible outlines a fertile arc, as Saraphel strives _____ redefine _____ ' outdated romantic ideals. Our

bible ___ pilot already show great promise, ___ a few minor adjustments could add real finesse. Firstly, it might ___ beneficial ___ explore Saraphel's plot ___ alter ___ Cupids' 'Rules Of Love' in finer detail. While we naturally don't want ___ give everything away, it feels necessary ___ underscore ___ personal stakes ___ Saraphel here, ___ ___ establish any antagonists ___ obstacles ___ his goal, as ___ will introduce clearer jeopardy. We might also pinpoint where our humour will stem from in ___ later seasons. Saraphel's naivety will presumably no longer ___ our core mechanism ___ laughs, as he will ___ more accustomed ___ ___ human world. We also centre heartfelt issues ___ our audience will emotionally invest in, so we want ___ identify new sources of comedy ___ prevent ___ series from straying into 'drama' territory. ___ bible would also benefit from a thorough proofread, as there are presently a few typing mistakes which undermine ___ overall polish of ___ piece.

Notes

PREMISE/CHARACTER

___ arena ___ ___ show (___ Cupids' orchestration of human relationships) ___ richly fertile ___ instantly communicable. From ___ outset, ___ 's clear potential ___ a wealth of engaging tension: squabbles between bickering Cupids, frictions between Cupids' plans ___ human free will, ___ internal conflicts within our characters — particularly Saraphel, ___ becomes increasingly torn between appearing successful ___ upholding ___ values of true love. ___ single-camera approach, ___ our shifting human subjects, allow ___ diversity throughout ___ seasons, ___ ___ series retaining ___ heart in Saraphel, a loveable ___ truly sympathetic protagonist.

In our pilot, Saraphel's bewildered introduction, ___ rapid adjustment, ___ ___ familiar yet fantastical "cupids" universe deftly mirrors our own, ___ we forge an instant bond ___ him, which sets us up ___ ___ trials of ___ coming episodes. ___ narrative ___ laced ___ humour, as well as beautifully profound moments, such as Saraphel's "foxes" speech on P.29. ___ touching beats have ___ potential ___ spark genuine reflection in our audience, leading them ___ consider ___ quality of their own relationships, ___ ___ are some wonderfully subtle dramatisations of our key themes, too, such as ___ flawed concept of ___ "high match rate." Saraphel's adherence ___ ___ particular rule leads ___ serious contention between Darren ___ Ramona on P.13/P.29, ___ ___ leaves us pondering our tendency ___ build relationships on shared tastes — ___ ___ ___ not always solid footing ___ an enduring bond.

Despite ___ pathos ___ depth, CUPIDS ___ 'a comedy series ___ not a drama,' as emphasised on P.1 of ___ series bible; ___ ___ ___ abundantly clear in both our pilot ___ ___ episodic outline of season one. Much of our comedy initially stems from Saraphel's adjustment ___ ___ human world, ___ his touchingly naive concept of love, which involves, among many things, equating heartfelt connection ___ risky workplace sex ___ porn scripts (P.12/13). ___ are also plenty of laughs ___ be had at wonderfully complex supporting players like Clive, as well as ___ humans' strange yet worryingly plausible idiosyncracies (Milford's tortured roadkill paintings, Ramona's baseball cap business, ___ art circle's love of ceramic pineapples). Fundamentally, our pilot ___ funny because we enjoy watching Saraphel fail. We don't want him ___ succeed in matching Darren ___ Ramona, as we know ___ pair don't belong together.

Comedy ___ based around audiences being comfortable watching characters experience failure, ___ herein lies ___ fundamental divergence between comedy ___ drama — in drama, ___ tension of failure actually hurts our audience. While we support them in their endeavours, we're happy ___ watch Frasier or Basil Fawlty fail ___ scale ___ social ladder, just as we're content ___ watch ___ Trotter family fail ___ become millionaires week after week on Only Fools ___ Horses. In some

respects, ___ ___ an odd relationship, as we love our protagonists, ___ we expect them ___ fall short of their lofty goals — often due ___ a fatal 'flaw' or 'humour' ___ they aren't aware of (arrogance, delusion, naivety, stupidity etc).

___ dynamic ___, initially, present ___ Saraphel. He has an overly simplistic impression of love, ___ an archaic duty ___ force a bond between two incompatible characters. He fails due ___ ___ humans' clashing personalities ___ their selfish, hedonistic actions, which come as a shock ___ his innocent mind. Up until Episode 5, we are relieved ___ amused by Saraphel's failings, as we know Ramona ___ wrong ___ Darren; however, Episode 5 marks something of a 'turning point.' After Darren's brush ___ Bryony, ___ his reconnection ___ his music, Saraphel becomes disillusioned ___ forcing a traditional match. His dramatic focus shifts, ___ his aim ___ now something we wholly align ___, as he strives ___ challenge ___ Cupids' outdated methods, throwing open ___ doors on ___ "love" can be.

It's important ___ consider where our humour will stem from after ___ point, as seeing Saraphel fail in his endeavours will now actively injure our audience —, particularly in later seasons, where he tackles some genuinely heartfelt issues: helping a man come ___ terms ___ his sexuality; leading a woman ___ overcome trauma; guiding a trans woman through gender reassignment surgery. ___ 's certainly scope ___ explore ___ matters through a humorous lens, ___ ___ ___ no reason ___ doubt our capability, as ___ 's a high quality of comedic writing in ___ pilot; however, it might be beneficial ___ identify specific comedic foils in ___ series bible. Does Saraphel initially attempt ___ adhere ___ ___ old rules, only ___ become increasingly disillusioned as each human reveals their absurdity? ___ it ___ humans ___ fail in their attempts ___ hide their true selves, leading ___ catharsis ___ laughter as their facades break down? Does Saraphel's conflict ___ other Cupids provide ___ laughs as they clash over his renegade methods? A few sentences ___ address ___ would prevent our later episodes (___ seasons) from straying more decisively into drama territory.

Similarly, it could be beneficial ___ explore Saraphel's series arc (___ quest ___ change ___ Rules Of Love) in finer detail. ___ ___ a clear ___ concise explanation of ___ basic plotline on P.2 of ___ series bible:

" Series 1 - Saraphel becomes aware ___ ___ Rules of Love are outdated ___ ___ harm ___ ___ causes ___ cupids ___ humans alike. In ___ last episode of ___ series, he finds out about a secret group of cupids trying ___ change ___ rules.

Series 2 - Saraphel joins ___ group ___ goes along ___ their gentle lobbying activities, which achieve nothing. Growing frustrated, he challenges ___ leadership of ___ group ___ becomes ___ new leader.

Series 3 - Saraphel at first struggles ___ give direction ___ ___ group ___ a leadership challenge makes him step up. He decides ___ take ___ group underground, plotting ___ make ___ change by force rather than campaigning. Together, they start ___ uncover ___ magic behind ___ Rules of Love ___ ___ they might be changed.

Series 4 - Saraphel ___ his group get ___ pieces together ___ change ___ Rules of Love. Saraphel alone ___ ___ one ___ physically changes ___ rules, ___ ___ effect ___ felt across all cupids. "

While we do identify a few obstacles ___ Saraphel's goal (___ group's lobbying activities are ineffective in series 3; Saraphel struggles ___ give ___ group direction in series 4) we remain slightly unsure of ___ jeopardy here — ___ would happen ___ Saraphel if he ___ ___ other cupids

were found out? ___ would punish him? Does anyone oppose ___ group's quest ___ redefine ___ rules? Dedicating a few sentences ___ ___ plot points could introduce clearer tension, lending ___ engaging arc greater dramatic weight.

STRUCTURE

Our pilot follows a traditional three-act structure which, combined ___ ___ 48-page length, reflects a 30-minute run-time. ___ makes CUPIDS well-suited ___ both streaming services ___ commercial television. ___ succinct instalments would effortlessly hold audience attention, potentially encouraging binge-watching, ___ it wouldn't be overly fragmented by any necessary ad breaks on a traditional channel.

Our engaging cold-open across P.1-2 plunges us into ___ world of CUPIDS. Like Saraphel, we are initially overwhelmed by ___ frenetic subway scene, ___ we quickly pick up on ___ workings of ___ universe, ___ we soon appreciate ___ it slots invisibly into our own — ___ winged guides orchestrating our every move in ___ interest of love. Act One economically outlines ___ premise ___ ___ main conflict across 11 pages; Saraphel's duty ___ clearly established by P.8, ___ his three- month time limit introduces a compelling tension. ___ urgency ___ compounded by our initial meeting ___ Darren ___ Ramona across P.12-13, as we realise Saraphel's task will be far from easy, ___ ___ pivotal moment simultaneously calls into question ___ Cupids' "Rules Of Love." We know Darren ___ Ramona are an "eighty-six per cent match," (P.8) ___ they are clearly in an unfaithful, abusive relationship, so we are left wondering whether Saraphel can, ___ indeed if he should, force ___ pair together.

As we break into Act Two, we become well-acquainted ___ our supporting cast through succinct, expository scenes, such as ___ meeting ___ Clive in Darren's apartment on P.16, ___ ___ catch- up ___ Milford at ___ cafe on P.18. ___ ___ a particularly deft insight into Clive here, as we instantly grasp ___ impropriety of his sleeping in Milford's bed, while his mundane name emphasises his unnatural want ___ be human. It becomes clear throughout ___ episode, ___ ___ series as a whole, ___ Clive has an almost romantic love ___ Milford, ___ it might be interesting ___ explore ___ ___ ___ case, as other Cupids don't appear ___ suffer ___ same affliction. If ___ ___ something we unpack in later episodes, ___ point can, of course, be discounted; however, ___ we introduce a species anomaly, it's often interesting ___ lay some logical groundwork ___ it. As Cupids have families (Saraphel wants ___ make his late mother proud) we might possibly reveal something in Clive's history ___ would explain his overly-zealous bond ___ Milford.

Crucially, our second act galvanises our characters into action, as Saraphel, compelled by ___ Rules Of Love, guides Darren ___ reconcile ___ Ramona. At ___ juncture, ___ audience sees ___ Saraphel cannot: Ramona ___ Darren's relationship ___ doomed. Act Two concludes ___ an ominous yet amusing hook, as Saraphel thinks things are looking up, while those around him remain highly sceptical:

"SARAPHEL

Yes! It's all going ___ plan.

CLIVE

Mmm, really?.."

In Act 3, our plotlines converge into a satisfying climax. Due ___ their conflicting personalities, Darren ___ Ramona's planned reconciliation ends in disaster, ___ Darren causing a calamitous

scene at ___ party, as his social-climbing ambitions ___ hopes of a second chance quite literally come tumbling down (P.29). ___ marks a definitive turning point ___ Saraphel, too; on P.28, he ___ eager ___ play by ___ rules, celebrating Darren ___ Ramona’s potential reunion, despite their obvious incompatibility; on P.29, he ___ forced ___ reconsider all he knows about human love:

“Your match rate ___ really high ___ Ramona, yet you just seem ___ hurt her ___ she hurts you back. I don’t know, Human love ___ very confusing, even ___ so many rules ___ explain it.”

___ loaded line reveals Saraphel’s growing wisdom ___ artfully seeds his eventual rebellion against ___ status quo. In a more immediate sense, it leaves us pondering ___ Saraphel’s values might change in ___ next episode, ___ ___ ___ could mean ___ Darren’s romantic prospects. Act 3 concludes ___ a clear hook, as Darren steals ___ rabbit, ___ Saraphel ___ simultaneously shocked ___ endeared ___ him. Our parting shot delivers on a number of levels: it establishes Darren’s empathetic side, it underscores Saraphel’s deepening bond ___ Darren, ___ it emphasises Saraphel’s naivety, as he celebrates ___ rabbit’s liberation ___ little concern ___ ___ smashed store window. We suspect ___ our protagonists have a long journey ahead of them, ___ we are eager ___ come along ___ ___ ride.

Our episodic overview ___ equally well-articulated. We introduce a clear series arc, “Over ___ course of ___ show, Saraphel will come ___ see a conflict between ___ official Rules of Love ___ ___ ___ truly best ___ humans he meets.” (P.8), while our individual episodes outline unique plots ___ effectively dramatise our central thematic question — “In ___ modern era, has loved changed? Or has society change around it?” ___ blend of ___ ancient ___ ___ modern suffuses ___ entire series ___ compelling effect. ___ ___ an element of “cosmic chess” ___ CUPIDS, as ___ Cupids recall Greek Gods on Mount Olympus, interfering in human matters, while human free will skews their desired results. As we harness timeless themes of love ___ fate in ___ modern world, we drive home ___ love ___ ___ same as it ever was, ___ we simultaneously pose zeitgeist- capturing questions: ___ online dating safe ___ effective? Must we choose between our careers ___ our hearts? ___ love founded on shared enjoyment of music ___ movies, or ___ it altogether more nebulous? ___ it possible ___ love another before we love ourselves? ___ answer ___ , ultimately, ___ are no rules.

___ mechanics of each episode ___ , more broadly, each series, are fundamentally ___ same, as Saraphel ___ his fellow Cupids strive ___ find matches ___ their respective humans; however, ___ ___ great scope ___ diversity. Each series centres a new character, ___ ___ are fresh narrative shifts from week ___ week. In Episode Three, ___ example, we bring Milford ___ Loretta ___ ___ fore, which allows us ___ probe Clive’s own flawed relationship ___ Milford. Darren’s evolving love life also introduces potentially memorable one-off characters such as Sabrina ___ Bryony, before we establish his lasting rapport ___ Claudine in Episode Six. ___ rich sub-plots keep us engaged as we become increasingly rapt by Saraphel’s slow-burn quest ___ rip up ___ rule book on love. Each episode also concludes ___ a well-placed hook — Darren’s rabbit theft, Clive’s jealousy, Darren’s break-up/Clive’s illness, Darren’s injury, etc. — encouraging our audience ___ tune in ___ following week, or ___ queue ___ next episode, depending on our chosen distributor.

Content-wise, ___ series bible ___ pilot are broadly sound, ___ one slightly weaker element ___ their execution — notably spelling, grammar, ___ overall proofing.

SPELLING/GRAMMAR

It’s really worth ensuring ___ ___ series bible ___ thoroughly proofread ahead of studio submission. Unfortunately, some commercial readers are intolerant of errors — believing writers

___ overlook lesser faults ___ be broadly unreliable. While ___ level of intolerance isn't fair, ___ it arguably prevents production companies from accessing compelling stories, it does happen. Errors make it harder ___ even ___ most lenient readers ___ recommend a treatment or script, as they will be forced ___ apologise ___ such mistakes ___ pitching ___ execs. Here ___ a brief overview of some existing errors.

A few unwieldy sentences could be clearer, ___ example:

P.5 — Actively seeking diversity has become part of our culture; celebrities get cancelled ___ their comments not defending trans rights, whereas decades ago they would be laughed at.

It's not completely clear ___ would be laughed at here: those defending trans rights, or ___ celebrities themselves? If we're implying ___ ___ celebrities would have been supported decades ago, we might want ___ rethink our wording, as "laughed at" implies derision.

We encounter a handful of sentences where a word/letter seems ___ be missing or wrongly inserted, ___ example:

P.8 — it's only afterwards ___ he questions ___ she did she did, ___ ___ did he?

P.9 — Milford a caring nature.

P.10 — dropping his misanthropic stance ___ get together ___ Loretta ___ be open ___ ___ changes his artwork.

P.13 — Saraphel talks ___ her cupid ___ create a situation ___ them ___ meet.

P.14 — As security ___ get rid of Darren, Claudine intervenes.

P.15 — May your dreams be complicated so your life seem simple ___ you wake.

___ are a few mixed tenses (___ we typically want ___ harness our series bible in ___ present tense):

P.11 — Seeing him ___ ___ first time lifted her spirits instantly ___ ___ they spoke it was easy, as if she had known him ___ years.

A random handful of spelling errors runs as follows:

P.2 — ___ Magical ___ ___ Mundne — should be Mundane

P.3 — ___ Magical ___ ___ Mundne — should be Mundane

P.8 — Sumerville — Should be Summerville

P.10 — magnus opus — should be Magnum Opus

P.14 — Milford ___ Lorett. — should be Loretta

P.14 — Claudine apologises ___ Daren — should be Darren

Proofreading your own work ___ always difficult, so it's worth enlisting ___ help of a few other readers (perhaps fellow writer-friends) ___ assist in identifying errors. If you don't have anyone ___ can read your script, it could potentially be worth paying a professional proofreader ___ look at it ___ you.

Conclusion

CUPIDS outlines a strong premise, which ___ well-realised in our pilot episode. Our empathetic, engaging ___ richly fertile character mix promises a wealth of tension ___ comedy, ___ ___ series bible aims ___ explore our central thematic question ___ levity ___ nuance. It could nonetheless

be beneficial ___ outline ___ jeopardy of Saraphel's series arc in finer detail ___ ___ pinpoint where our comedy will stem in ___ future seasons; as our dramatic stakes shift ___ we become increasingly aligned ___ Saraphel's quest. Conducting a thorough proofread ___ ironing out any typing errors would also lend CUPIDS ___ level of finesse ___ inspired premise deserves, elevating it ___ a more foolproof "Recommend."

Project's Statistical Performance (/100)

Whilst we appreciate that the statistical performance of your script is important to you, we gently encourage writers not to read too much in to it. Awarding hard numbers to any artistic endeavor is a vastly subjective undertaking (even by script consultancy standards!), and you could ask 10 people to deliver their scores, and get wildly different results.

Premise

75

Market Potential

65

Originality

75

Clarity of Genre Positioning

60

Marketing Capability

65

Structure

70

Scene Flow

70

Sequence Flow

70

Originality of Structure

60

Cliché avoidance

65

Pace

70

Character

75

Character Distinctiveness

70

Character Originality

65

Empathy generated

70

Casting Potential

70

Setting/Milieu

65

Visual Ambition/Flair

70

Originality of Setting

65

Cinematic Moments

70

Match for the Genre

65

Dialogue

75

Authenticity/Credibility

70

Succinct, says a lot with a little?

70

Dialogue Distinctiveness

70

Themes

70

Originality of themes

65

Sophistication of Theme

70

Clarity of Theme Exploration

80

Relevance/Topicality of Themes

75

OVERALL % AVERAGE

69

To put your score in context, here at Industrial Scripts we rate some of the following scripts as follows:

THE SOCIAL NETWORK: 89/100

- SE7EN: 93/100
- THE TERMINATOR: 90/100
- THE GODFATHER PART II: 96/100
- THELMA & LOUISE: 88/100
-

FINAL VERDICT

Consider

Report Word Count

3041

Useful Resources

There's already a plethora of information online about screenwriting, so we thought we'd cut to the chase in this section and describe the best link for the scenario you might find yourself in.

- What you need if you're **struggling to see the wood from the trees** and want to get back to the essentials of screenwriting – the really important stuff: our [ULTIMATE Screenwriting Online Course](#) (free with FFN).
- What you need if you're **looking for inspiration**: our list of [31 screenwriting books](#) you might enjoy.
- What you need if you want to know which of your ideas should become your next script: our [Which Logline? Service](#)
- If you feel like you have a precise idea of what your project should be, but can't get it there yourself, for whatever reason...consider our [Script Doctoring and ReWrite service](#)
- If you just need a good ol' pick me up! Our article on "[10 Great Tales of Screenwriting Determination](#)" will get you there!

Glossary of Script Development Terms

Overall Rating

Note: we give our script consultants great leeway in terms of the verdict they deliver. Their decision is based on myriad factors, and no one score in any column is decisive.

DEVELOPMENT NEEDED – the script is not ready to be shown to agents, managers or the industry yet and to do so would be foolhardy. Many scripts have, through a thorough development process with us, improved their rating significantly and been upgraded to Considers and Recommends. Further development is vital to the project's prospects at this point.

LOW CONSIDER – the script *might* be ready to be shown to the industry, but it could be risky. In this case the script displays significant promise, but is letting itself down in a few key areas. Plenty to build on for the next draft.

CONSIDER – this is a strong script, which is likely to provoke a favourable reaction from the industry, without blowing anyone away just yet! The script has a number of strong attributes, but isn't "taste-proof" right now. Many will like it, a smaller number will have a lukewarm reaction.

RECOMMEND – this script is pretty much good to go, or very close to being so. Scripts at the higher end of Recommend will be essentially taste-proof: even if the project itself isn't for that agent or that executive or that producer, they can't fail to be impressed by it, and good things will entail when they tell their friends about it.

Statistical Performance Explanations

MARKET POTENTIAL – How well does the script fit into the marketplace? Is it in a genre likely to attract an audience? Do the concept and characters have demographic appeal?

ORIGINALITY – Does the script stand apart?

CLARITY OF GENRE POSITIONING – How well does the script fit into its intended genre? Does it manage to uphold the necessary conventions and tone? Is it clearly marketable as a certain ‘type’ of story?

MARKET CAPABILITY – How well is the script likely to perform once in the marketplace?

SCENE FLOW – How effectively are scenes constructed? Does each beat serve to lead us to a clear point of resolution? Or does the scene feel drawn out and aimless?

SEQUENCE FLOW – How effective is the script’s act structure? Is there a sense of cause and effect from scene to scene?

ORIGINALITY OF STRUCTURE – How cleverly is the script constructed? Does the structure serve a clear purpose to the story or the perspective from which it’s told?

CLICHÉ AVOIDANCE – Does the script avoid well-worn story beats or lines of dialogue? If it’s a genre piece, does it manage to fit into that genre without falling back on tired tropes?

PACE – The flow of the overall story. Do action scenes as written convey a sense of speed or urgency? Do slower sections work effectively to build tension, or do they drag? Does the speed and flow of the narrative fit with the premise/story itself?

CHARACTER DISTINCTIVENESS – Are the characters sufficiently different from one another? Do they have clear, separate motivations, voices, mannerisms and so on? Or do they all sound like the writer?

CHARACTER ORIGINALITY – Is this character just an archetype (grizzled male action hero; ruthless businesswoman), or are they a unique, nuanced creation

EMPATHY GENERATED – The extent to which we can invest in the core characters, their motivations and their struggles.

CASTING POTENTIAL – are the roles complex and truly multi-dimensional? Could they be accurately described as “actor bait”? Would the primary roles be straightforward to cast (ie. THE MARTIAN) or very challenging (ie. BOHEMIAN RHAPSODY)?

VISUAL AMBITION/FLAIR – Does the script display a keen understanding of the visual medium? Is information conveyed to the audience in a visually arresting way? Does that style feel integrated or gimmicky?

ORIGINALITY OF SETTING – Does the setting feel fresh for the genre? Are we avoiding log cabins in horror films and eerily empty spacecraft in sci-fi?

CINEMATIC MOMENTS – Does the story facilitate impressive moments of spectacle? Clever set- pieces? Well-staged reveals?

MATCH FOR THE GENRE – How well does the setting suit the core premise of the piece? Is it a natural fit?

DIALOGUE AUTHENTICITY – Does the dialogue sound believable? Or is it too obviously a vessel through which to convey story information?

SUCCINCTNESS – Fairly self-explanatory. Is the dialogue concise? Does it avoid clunky, drawn-out exposition and clearly articulate the intended dramatic/character point.

DIALOGUE DISTINCTIVENESS – Do the characters have a clear voice, as distinct from the work of other writers? Within the script itself, is dialogue sufficiently varied to reflect shifts in emotion or the voices of distinct characters?

ORIGINALITY OF THEMES – Does the script’s core message/theme feel like something that hasn’t been fully explored before? Or are we reiterating that ‘if you believe in yourself you can accomplish anything’?

SOPHISTICATION OF THEME EXPLORATION – Does the script have something complex to say about its core theme?

CLARITY OF THEME EXPLORATION – How clearly is the script's central theme conveyed? Is it clearly represented in each character and the broader course of events?

RELEVANCE/TOPICALITY OF THEME – Does the central theme or message of the piece draw on something that will resonate today? Does it have something important to say about the world we live in?

Thank You!

For more info on *Character-Driven* (our [blog](#)) or any of the other products, courses and services we offer just visit the link below:

<https://industrialscripts.com>

Hope these notes are helpful, then, and all the best with the project and you know where we are if you need us!