FILM TREATMENT

Fill this in before you write the script. Aim for plain, visual prose in the present tense.

Title _____ Format (short, feature, series) _____

Written by _____ Draft date _____

Contact _____

LOGLINE *One sentence: a protagonist, a goal, an obstacle, what is at stake.*

OVERVIEW

Genre _____ Tone _____

Runtime / page target _____ Setting and period _____

Comparable films (2 or 3, with the one thing you borrow from each) _____

MAIN CHARACTERS *Name, age, what they want, what stops them.*

Character 1

Character 2

Character 3

Character 4

THE WORLD *Where and when the story happens, and the rules that matter.*

THE STORY

Write each section as prose. Say what the audience sees and feels, and what changes. No camera directions.

OPENING IMAGE OR SCENE *Who is the protagonist and what is normal for them?*

ACT ONE *The setup, the problem that disrupts it, and the decision to act.*

ACT TWO *Obstacles that escalate, the midpoint turn, the lowest moment.*

ACT THREE *The final choice, the confrontation and how it resolves.*

FINAL IMAGE *How does it end, and what has changed?*

LOOK, SOUND AND PITCH NOTES

Optional sections. Add them when you are pitching, applying for funds or briefing a team.

LOOK AND SOUND *Color, light, camera feel, music, silence. Two or three images, not a style bible.*

WHY THIS STORY, WHY NOW *What makes it urgent, and why are you the person to make it?*

WHO IT IS FOR *Audience, festival or platform, and what makes it affordable to shoot.*

LENGTH GUIDE AND FINAL CHECK

How long should it be?

- Short film: one to two pages.
- Feature film: roughly four to twelve pages.
- Commercial or music video: a director's treatment is often a visual deck, not prose.

Before you send it

- [ ] The whole story is here, including the ending.
- [ ] Everything is in present tense and could be filmed.
- [ ] Dialogue only where one line carries the scene.
- [ ] Cut anything that does not change the story.
- [ ] A stranger can read it in the time it takes to drink a coffee.