

# TRIDENT TECHNICAL COLLEGE

## 2008 SC Film Production Fund

### Scoring Rubric

#### ***Premise/Idea***

Is the premise unique? Are there original and unexpected twists? Is the script about something? Is there a unity of theme? Is it easy to sketch out in a log line? Does the story resonate with the times? Does it state some truth about the human condition?

#### ***Characterization***

Are the characters distinctive, multi-dimensional, and believable? Does each one serve the story? Does the story derive from the characters? Can we relate to their plight, and does it resonate emotionally? Does our sympathy stay with the protagonist? Is the character scheme complete, with no duplicate roles? Does our protagonist have a critical flaw? Are they conflicted? Do they undergo a transformational arc? Is there a moment of self-recognition and reversal? Are there foils to balance the scheme? Are there bit parts to add color?

#### ***Dialogue***

Are the lines fresh and natural, or riddled with clichés? Are the personalities of the characters revealed through dialect, diction, and slang? Is there enough exposition to understand the story? Is it interesting and unobtrusive? Does every line progress the scene? Has the dialogue been kept to a minimum? Are there hints of subtext between the lines, or is the dialogue “on the nose”?

#### ***Story Line***

Does the story begin and end at the right places? Are energies out of balance at the start? Does the protagonist have a strong motive that's apparent within the first few pages? Do they set out to achieve a goal by the end of the first act, and sustain this intention through to the end? Is there sufficient conflict over this objective? Are our hero's chances of reaching this goal always in doubt? Are the obstacles credible, without seeming contrived? Do they present the protagonist with a dilemma? Is there true suspense, not just anticipation? Does our hero face a ticking clock or a decreasing number of options? Is there enough material in the plot to sustain a film of this length? Does the story try to accomplish too much? Does every event advance the plot? Does the ending restore the balance and tie up loose ends?

#### ***Setting/Production Values***

Is the setting unique? Is it embellished with local color? Is the location appropriate for this type of story? Is every detail relevant and necessary? Is the progression of time realistic and adequate to explain the transformations? Are the transitions smooth and anticipated?

#### ***Relevance to South Carolina***

Is it apparent that the story is set in South Carolina? Does it make effective use of these locations? Does its subject hold strong interest – socially, culturally, and/or economically – for South Carolina residents? Does it dramatize a pivotal moment in South Carolina history? Does it illuminate some interesting aspect of South Carolina that may not be widely known?

**Title:**  
**Submission Code:**  
**Draft Info:**  
**Genre:**  
**Circa:**  
**Locale:**  
**Elements:**  
**Date Returned:**

**Form:**  
**Draft Date:**  
**Pages:**  
**Submitted to:**  
**Date Submitted:**  
**Time Submitted:**

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**Log Line:**

	<b>Points</b>	<b>Possible</b>
<b>Premise/Idea</b>	/	15
<b>Characterization</b>	/	20
<b>Dialogue</b>	/	20
<b>Story Line</b>	/	20
<b>Setting/Production Values</b>	/	15
<b>Relevance to South Carolina</b>	/	10
<b>TOTAL</b>	/	100

**Comments:**