Title
Author Name

Logline: After 30 years of silence, a vicious killer is on the loose again. But this time, they know his name.

Act 1:

There is where you introduce your characters and setting/year etc. In Act 1, you introduce the protagonist and the antagonist. We have to know who the hero is and who the villain is within Act 1. Here is where you tell the audience what the conflict or obstacle of the story is. What is your character fighting for? What does your character want? Plant a *hook* into the story. In a one page treatment, this paragraph is short but concise. All of your relevant characters are always introduced in Act 1. It only needs to be a simple, short paragraph. But make it interesting and compelling for someone to want to read more!

Act 2:

Act 2 is where your main character sets out to resolve the issue at hand, or to resolve the obstacle or to get what he or she wants. In *Raiders of the Lost Ark*, Indiana Jones is now on a plane to fly to Cairo and find the Ark! This is the longest paragraph of your story and will be the meat of the story. Here, your character will go on an obstacle course to get to the end!

Think of your Act 2 as being two or three short paragraphs.

There are things to remember in Act 2 – sequences, mid-point, and the false ending.

The Climax is the big battle that leads us into Act 3. Here often the character is at an all-time high only to fail miserably and go into the all-time low (which is Act 3).

If you are dealing with ensemble characters, then all those characters will usually have the same obstacle but within their own little mini-character stories. Still, like in the case of Mission Impossible, there is usually one character that gets the most attention (like Tom Cruise!).

Act 3:

The character is now at an all-time low. This paragraph is short and shouldn't be any longer than your Act 1 paragraph. Wrap things up! You have to resolve what the story is all about. Open-endings will damage the story. Remember, in the case of *Rocky* (the first movie) it doesn't have to be the ultimate, happy ending but it does have to resolve what the main character wants. Did the character get what he wanted, or did he find out that he didn't need what he thought he wanted but really needed something else (like in the case of the movie *Pretty Woman*). Resolving issues is also important for character development, which we will discuss in class. Character development is very important to a good story!

Give your story a *pay off*! An audience is investing their time to read your script and watch your movie! Reward the audience for sticking through it. The one-page pitch treatment is just that, one page. Writing this treatment is also a good exercise in learning how to write short and concise. Good luck, writers!