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WHAT'S THE TWIST?

- Emotional reveal
- Physical reveal
- World reveal

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TWIST / PROMPT

SET UP: A person takes out the garbage.

TWIST: _____

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STRUCTURE #1

SET UP: The “normal” we come in on.

TWIST: The major turn of the story.

GAME: The activity that results from the twist.

TAG: Scene or scenes that close the story and/or leave us thinking.

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SET-UP / GAME / TWIST / TAG

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STRUCTURE #2

SET UP: The “normal” we come in on.

GAME: The activity that leads up to the twist.

TWIST: The major turn of the story.

TAG: Scene or scenes that close the story and/or leave us thinking.

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SET-UP

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SET-UP: WORLD

- What do we see? What's the "normal?"
- You can do this quickly.

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SET-UP: CHARACTER

- What is the character in the middle of doing? What does it look like they want?
- You can do this in one scene.

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GAME

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GAME: LEAD UP TO THE TWIST

- You've set up your world and established your character. Now, what are the story beats or moments we're following that lead up to the twist? What does your character want? Is there a goal we're pursuing?

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GAME: PLAY OFF OF THE TWIST

- Does the twist give your character freedom? Does the twist make your character try something new? Does the twist put your character in danger? Show your character trying out every possibility.

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TAG

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TAG: WHAT'S THE RESOLUTION?

- Is it a surprise? Do you problem solve? Do you leave with a greater problem?

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CHARACTER ARC

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CHARACTER ARC

Emotion ----- to ----- Emotion

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CHARACTER ARC

Insecurity ----- to ----- Confidence

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CHARACTER ARC

Loneliness ----- to ----- Belonging

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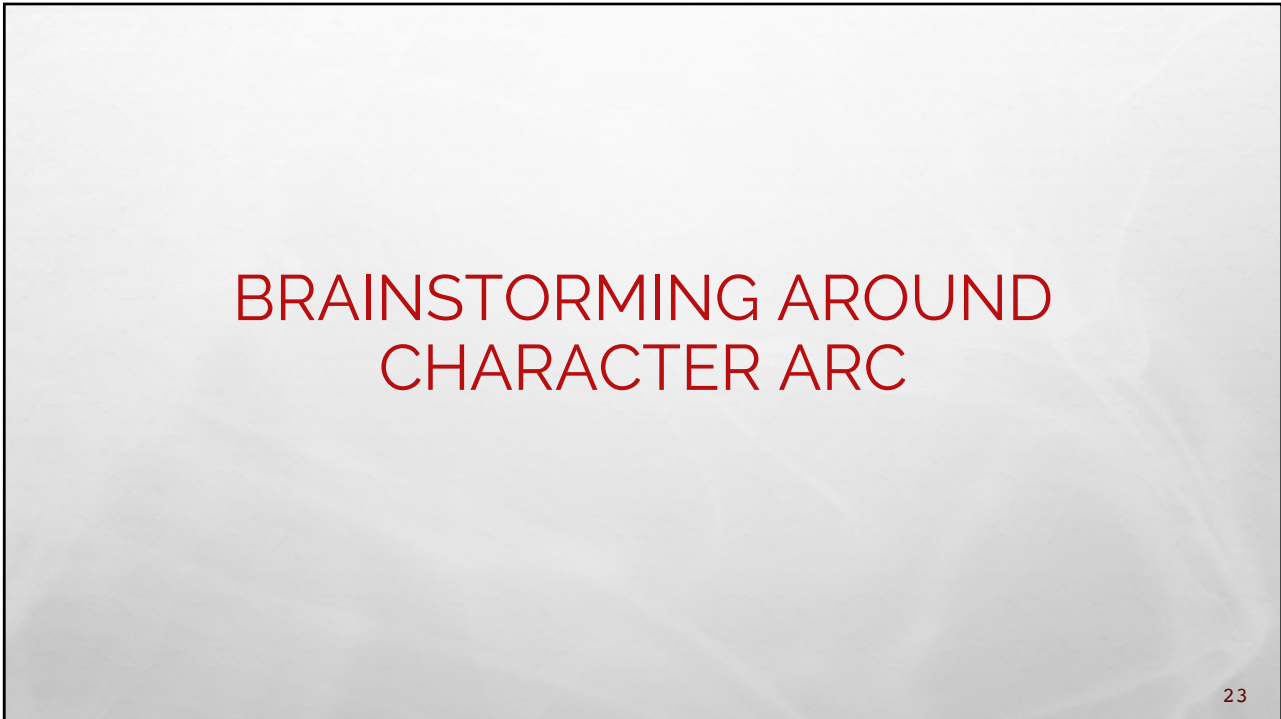
21

CHARACTER ARC

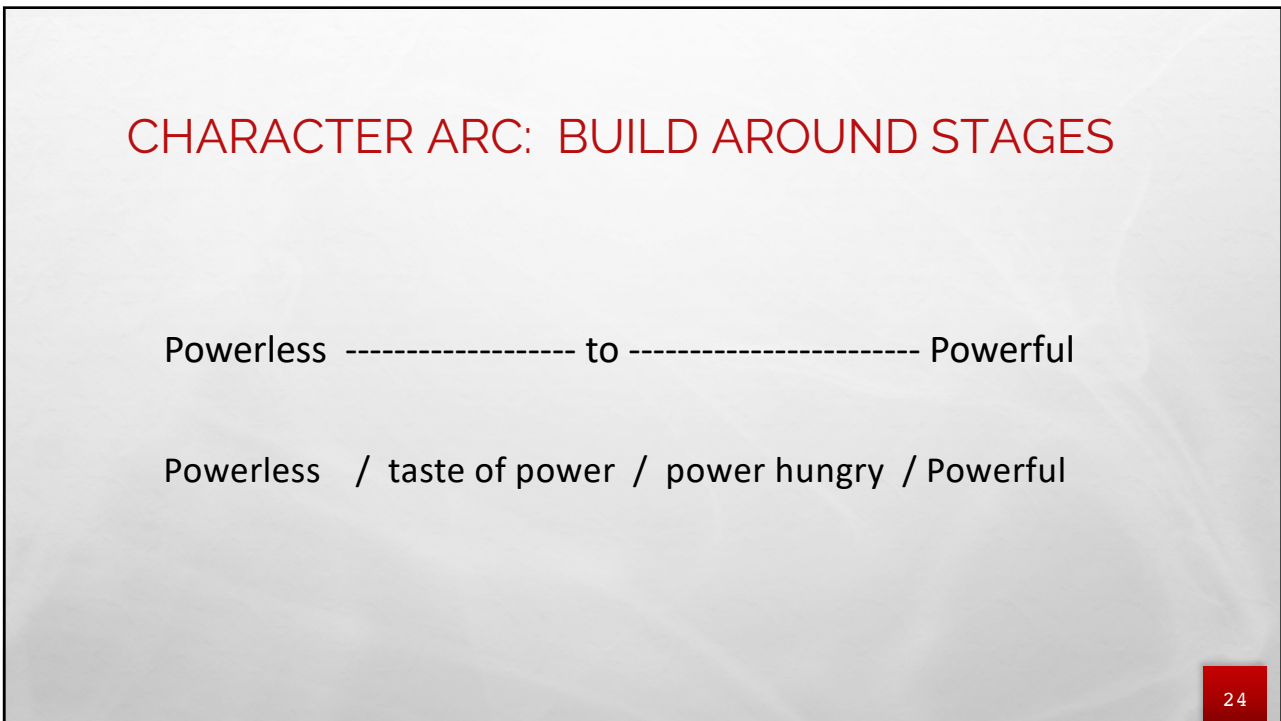
Powerless ----- to ----- Powerful

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BUILD STRUCTURE AROUND STAGES OF ARC

- **Set-up:** Powerless
- **Twist:** Taste of power.
- **Game:** Power hungry.
- **Tag:** Powerful.

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EDITING

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EDITING GUIDELINES

- Edit scenes that repeat set-up. You showed it. The audience gets it. Move on.
- Edit unnecessary backstory. Reveal it through the choices in the story or cut it entirely.
- Edit long scenes with lots of introductions and chat. Remember the old “come in late, leave early” rule.
- Combine characters to thin your cast.
- Limit your locations. (You don’t really need all of them).
- Use sound and emotion to imply big activity. Your character can see and hear the explosion. We don’t always need to see it.

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