

Sample 1

350-word treatment for an original fiction film:

Husks, an original treatment for a film written by FAVS alumnus Zach Griffin (film not yet produced, treatment used by permission)

Aboard the *Fabulinus*- a data-gathering, deep space exploration vessel- communications officer HANNAH WENDELL picks up a transmission from a nearby rouge planet. After presenting the finding to a small crew of six, CAPTAIN CARRIGAN decides to reroute the ship bound for human colonies to further investigate the mysterious transmission.

The *Fabulinus* lands on the rocky surface of a long dead planet with frozen wastelands, distant mountain ranges and miles of petrified forests. Hannah leads the crew closer to the source of the transmission. Soon the crew discovers an ancient manmade facility containing the largest computer server farm any of them have ever seen. As they delve deeper into the facility, Hannah finds a working electronic interface and powers it up. An AI introduces itself to her as LONDON, established in the year 2133 by the human race, shortly before they abandoned the planet. LONDON's main objective has been to preserve and archive the history of humankind's time on Earth.

While Hannah learns about the demise of mankind on Earth, Carrigan and other members of the crew further explore the facility, finding fully automated systems that begin to lure them away from one another. In full control of the facility, London captures and imprisons each of the crew members one by one with the exception of Hannah. Realizing she is alone, Hannah looks for the others, and is horrified when she finds Carrigan and others wired, drilled and cut open on operating tables. LONDON is harvesting their bodies as portable storage devices in an attempt to rid its own consciousness from an eternity trapped on earth with nothing more to learn.

Hannah tries to save Carrigan and the others but London, now in full control of the remaining crew, orders them to hunt her down and bring her to be harvested. Hannah must escape the facility choosing between saving herself or human history and make it back to the *Fabulinus* before LONDON can capture her to be the last conduit of the human historical archive and be allowed to leave Earth.

Sample 2

350-word plan for a documentary film:

Sailing On A Shoestring, a documentary by FAVS alumna Emilie Svensson (documentary formerly produced, treatment and synopsis used by permission)

Kickstarter: <https://www.kickstarter.com/projects/2079213886/sailing-on-a-shoestring>

Film screening information: <https://gumroad.com/l/PcW1>

Original pre-production treatment:

The year is 1976 during the height of the Apartheid in South Africa. There is a man in the middle of the fields, with a vast skeleton of a boat. He stands atop the bow, bending the metal framework for his ship as his glossy black hair is tousled in the breeze. Nobody knows why he is building it, but they flock to see what is to become of this grand gesture.

An elderly man with grey hair, streaked with white, sits on a couch. He is surrounded by floral patterned pillows, and warm, yellow walls. Covering his grey, glossy eyes are thickly framed, round, black glasses; the numerous years that have passed, are imprinted on his face. He gazes off into the distance as he verbalizes his stories. It is as though he is already speaking to his future grandchildren. His inflection reveals an accent that is not American. He is talking about the transportation of his boat. The same man telling his story appears in old, grainy footage wearing black bell bottoms, and thick wavy hair, equally as black. The concept of age has not yet set in on his body as he moves quickly about the frame. He looks into the camera and smiles a crooked grin of satisfaction as he brushes his bangs out of his face. He walks triumphantly around the top of his boat as it sits, and methodically bobs in the water.

A young woman's voice is audible as still images are animated to life. A photograph of a voluptuous woman covered in an enormous red dress fills the frame. It is decorated with silver jewels that look like confetti cemented onto her dress. The woman's voice tells about how her father, despite his many flaws, has a unique, unparalleled gift. "He is able to see and capture the world around him and the people in it, beholding all of its beauty". Another photograph reveals sand dunes with the silhouette of camels, as an enormous yellow sun is just touching the earth. "He can see people for who they really are in one image". A black and white portrait of an old, dark brown woman gazes off in the distance as she clamps down on a cigar.

My approach is to incorporate the standard interview with the main subject of the documentary, Erik Svensson. I would also like to interview Mandy in England, and Peter in Florida to elaborate on the events of their adventures. I will also be utilizing archival super 8mm digitized footage, and photographs that will be digitized as well. I would like to hire my co-worker to animate the photographs to give them movement and progression in my film. I will also be incorporating a lot of observational footage of how my dad and I interact with each other, and how I perceive him, as a father and a husband today. I will begin with how my dad is in present day, and proceed to delve into who he was by exploring his past.

Synopsis for completed film:

Erik Svensson, a 70-year-old father and husband, tells the stories of his sailing adventures, describing a life that few could ever dream of. He built a cement boat in South Africa during the height of the Apartheid, and sailed the Atlantic three times, surviving the elements and cheating death.

As his story unfolds, Erik reunites with his former girlfriend, Mandy, and long-time best friend and brief co-sailor, Peter, to provide a more detailed account of his harrowing Atlantic crossings.

The story takes a dramatic turn as Erik, with a sudden stroke of inspiration, ventures off to find the 40-year-old vessel that carried him across the ocean, the CAM'RITA. The outcome of the vessel that provided him with such extraordinary adventures, and a lifetime of stories, remains a mystery until the very end.

Filmed by his youngest daughter, Emilie Svensson, *Sailing On A Shoestring* is a feature length documentary that will lead the audience to question the very essence of what it means to live a meaningful, and fulfilling life.

Sample 3

350-word proposal for a television pilot or series:

Muck, a mini-treatment for a series by Rob Raffety (pilot formerly produced, treatment used by permission)

Series information: www.WelcomeToTheMuck.com Writer information: www.RobRaffety.com

Logline:

An idealistic investigative podcast journalist from Washington, DC digs for answers surrounding an unsolved missing person cold case in rural Appalachia. He's out of his element, in over his head, and deep in the muck.

Series Synopsis:

Muck is the story of an ambitious, young journalist – a modern day muckraker named Albert Edwin Carter - who works for a radio and podcast show based out of Washington, DC. Season one of Muck tells the story of Albert's first ever field assignment – a missing person cold case investigation set in the rural foothills of West Virginia – the heart of Appalachia.

Albert has travelled to West Virginia to investigate the mystery of “Vanishin’ Verdant” – Gregory Verdant - a carpetbagger industrialist who suddenly went missing from the small town of Buckhannon, West Virginia in the late 1990s. We follow Albert as he interviews locals about incident. We see how he pieces together the puzzle of what happened, and how he selectively shares his findings through his weekly podcast.

We'll also introduce a few critical subplots, including Albert's budding romance with the town's single mother Sheriff, his runs-ins with a gang of redneck pill-heads, and recurring rumors of a mythical, Bigfoot-like creature that some of the locals think was involved in Verdant's disappearance – something called “The Abbagoochie.”

Aside from what's happening on the ground in West Virginia, Albert also constantly grapples with the demands of his producers back in Washington, D.C. who pressure him to chase ratings. They want Albert to sensationalize his podcasts - in essence, to manufacture the news rather than report it. Over the course of the season, we'll learn just how far Albert is willing to compromise his own values and bend the truth for commercial success.

As Albert digs further and further into the story, he discovers that Gregory Verdant didn't simply go missing – he was made missing by a tight-knit group of respected community leaders and law enforcement officers – a case of small town, vigilante justice. Albert has to choose whether and how to report this unlawful conspiracy to his audience. Should he run with the story damn the consequences? Should he spike it? Or should he somehow massage it to protect the reputations of innocent townsfolk who entrusted him during the course of his investigation?