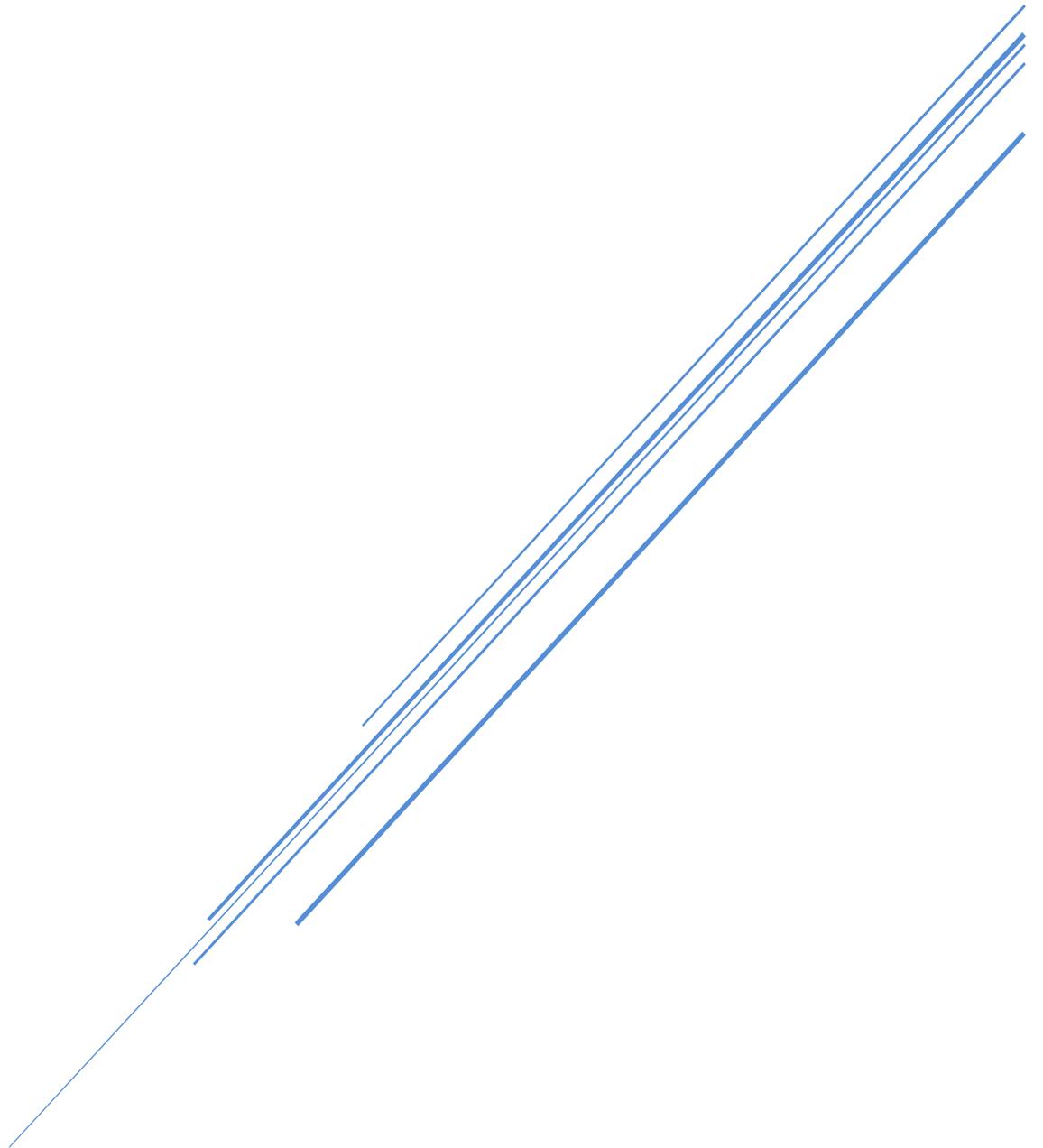# SCREENPLAY COVERAGE SAMPLE

OLENA CHEPURNA Screenwriter | Story Analyst | olenachepurna.com

SAMPLE COVERAGE REPORT

This document demonstrates the type of screenplay analysis writers receive when ordering **Screenplay Coverage & Story Analysis**.

The purpose of this sample is to illustrate:

• the evaluation system
• the structure of the report
• the depth of narrative analysis
The example below analyzes the film:

CATWOMAN

Story by
Theresa Rebeck
John Brancato
Michael Ferris

Screenplay by
John Brancato
Michael Ferris
John Rogers

DISCLAIMER
Catwoman (2004) is used here as a **development case study**.
This analysis is presented purely for **educational purposes**. The goal is not to dismiss the effort of the filmmakers, cast, or creative team, but to demonstrate how screenplay coverage can identify structural weaknesses, unclear character construction, tonal inconsistency, and missed thematic opportunities in a commercially released feature. The film was released by Warner Bros. in 2004, starred Halle Berry, and was loosely based on the DC Comics character, though it used the original protagonist Patience Phillips rather than Selina Kyle. This document illustrates how story analysis works when a concept contains commercial potential but the screenplay does not fully convert that potential into a coherent dramatic experience.

Package: **PRO Feature Film Analysis**
Date: —
Running Time: **104 minutes**
Genre: **Superhero Action / Fantasy Thriller**
Analyst: **Olena Chepurna**

WHAT WRITERS GAIN FROM THIS ANALYSIS

Professional screenplay coverage is not simply about judging a script. Its purpose is to reveal how the story functions internally and how it can become stronger.
Through this analysis, writers gain clarity about several critical elements of their screenplay.

Structural Clarity

The report identifies how the narrative unfolds across acts, including the inciting incident, midpoint escalation, and final resolution. Understanding these mechanics helps writers recognize where tension rises, where momentum collapses, and how the story can maintain stronger dramatic flow.

Character Dynamics

The analysis examines how the protagonist, antagonist, and supporting characters interact within the story system. By understanding character function, writers can strengthen motivation, agency, and emotional stakes.

Thematic Focus

Every strong story communicates a deeper idea. This report explores whether the screenplay's themes emerge through action and consequence or remain superficial and underdeveloped.

Dramatic Conflict

Stories are driven by conflict. The analysis highlights the core dramatic tension and examines whether that conflict escalates in a meaningful way.

Audience Experience

The report also considers how the story is perceived by the audience — whether the pacing maintains engagement, whether emotional beats land effectively, and whether the ending feels earned.

SCRIPT EVALUATION SUMMARY

CATEGORY	SCORE
Presentation	**3 — Average**
Unique Voice / Premise / Concept	**3 — Average**
Structure / Plot / Pacing	**1 — Poor**
Characters / Dialogue	**2 — Fair**
Theme / Style / Tone	**1 — Poor**
Market / Context	**2 — Fair**

SCREENPLAY COVERAGE

Title: Catwoman
Writer: John Brancato, Michael Ferris & John Rogers
Story by: Theresa Rebeck, John Brancato & Michael Ferris
Genre: Superhero Action / Fantasy Thriller
Tone: Stylized, camp-adjacent, melodramatic, inconsistent

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1. LOG LINE

After a shy graphic designer discovers that her cosmetics employer is hiding the deadly side effects of a new beauty product, she is murdered, mysteriously revived by a mystical cat,

and reborn with feline powers — forcing her to uncover the conspiracy and confront the corrupt executive behind it.

On paper, the premise contains commercial ingredients: a recognizable comic-book brand, a transformation fantasy, a female-led revenge plot, and a corporate conspiracy tied to beauty culture. However, the screenplay struggles to organize these elements into a unified dramatic engine. The concept promises a sharp identity story and an anti-corporate thriller, but the film only intermittently commits to either.

2. CENTRAL CONFLICT

The central conflict should be the collision between **Patience Phillips**, a woman learning to reclaim agency after a lifetime of timidity, and **Laurel Hedare**, a corporate figure whose pursuit of beauty, control, and image destroys lives.

In theory, this is a strong dramatic opposition:

Patience should represent rebirth, instinct, freedom, and suppressed identity.

Laurel should represent artificial perfection, repression, vanity, and commodified femininity.

The problem is that the screenplay never fully sharpens this opposition. The conflict exists in plot terms, but not strongly enough in psychological or thematic terms. Laurel functions more as a late-stage villain than as a fully integrated antagonist driving the story from the beginning. As a result, the film has events, but not enough deep dramatic collision.

3. GENRE & TONE

The film attempts to blend superhero origin story, fantasy mythology, romantic subplot, mystery thriller, and glossy comic-book camp. This tonal mixture is not impossible, but it requires precision. Here the shifts feel unstable rather than designed.

At different moments the film seems to want to be:

• a gothic female empowerment fantasy

• a flirtatious action romance

• a corporate conspiracy thriller

• a heightened comic-book spectacle.

These modes do not fuse into one confident identity. Instead, the tone often feels as though several different movies are competing for control. This weakens audience investment because viewers are never entirely sure how seriously to take the story, its danger, or its emotions.

4. TARGET AUDIENCE & MARKET POSITION

Released in 2004 with Halle Berry in the lead and a reported production budget of about $100 million, *Catwoman* was clearly positioned as a mainstream studio superhero vehicle. It grossed about $82.4 million worldwide, underperforming commercially, and was broadly panned by critics. Rotten Tomatoes lists a very low critics score, while reference sources note generally unfavorable reviews.

From a market perspective, the film had recognizable IP value and a high-concept female lead. However, the screenplay did not provide the clarity, emotional propulsion, or franchise-ready world-building needed to capitalize on that positioning.

This makes it a useful example of a project with obvious commercial packaging but weak narrative execution.

5. STORY STRUCTURE (ACT ANALYSIS)

Act I — Setup

The story introduces Patience Phillips as a shy, insecure artist working for Hedare Beauty, a cosmetics company preparing to launch a major anti-aging product. She discovers damaging information about the product's side effects, is pursued, and is killed before being resurrected by the mystical cat Midnight.

Structurally, Act I contains the necessary ingredients of an origin story:
• an oppressed protagonist
• a corrupt corporate world
• an inciting discovery
• a death-and-rebirth transformation.

The issue is not the presence of plot beats but their execution. Patience is initially drawn in broad strokes rather than with specific emotional depth, so her transformation is more visual than psychologically compelling. The mystical resurrection is also introduced so abruptly that it feels less like a mythic inevitability and more like a random plot turn.

Act II — Confrontation

Act II should be where the film discovers its identity. Patience now has powers, a mystery to solve, an antagonist to expose, and a new self to test. This should be the strongest part of the screenplay.

Instead, the second act feels fragmented. The film alternates between:
• flirtation with Tom Lone
• Catwoman set pieces
• mythology exposition
• corporate conspiracy scenes
• style-driven behavior showcasing Patience's new persona.

The problem is that these elements do not build on one another with enough urgency. Patience reacts, experiments, performs, and investigates, but the dramatic line is weak. The audience gets motion without enough escalation.

This is where the screenplay most clearly collapses. Act II has activity, but not enough narrative pressure.

Act III — Resolution

The climax involves Laurel Hedare's revealed culpability, Tom's involvement, Patience's escape from custody, and the final confrontation in which Laurel's beauty product has hardened her skin while disfiguring her when damaged. Patience defeats her, is cleared, and chooses a more outlaw-like existence.

The ending resolves the plot mechanically, but the emotional payoff is limited. Patience does not arrive at a fully articulated new identity beyond a generalized embrace of freedom. The final resolution closes the conspiracy, but it does not land as the inevitable culmination of a deeply built character journey.

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6. PROTAGONIST ARC

Patience Phillips is conceived as a woman who begins timid, compliant, and repressed, then transforms into someone instinctive, sensual, and fearless.

This is a strong arc in theory.

However, the screenplay confuses **personality shift** with **character development**.

Patience's post-transformation behavior often reads as surface-level attitude rather than

earned internal evolution. She becomes more physically expressive and rebellious, but the screenplay does not fully dramatize the emotional steps between old self and new self.

A stronger version of this arc would ask:

What exactly was Patience afraid of before?

What false belief governed her life?

What truth must she embrace to become whole?

The film gestures toward empowerment, but it does not fully dramatize the psychological cost of becoming Catwoman.

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7. SECONDARY CHARACTERS & FUNCTION

The supporting cast is functional but underdeveloped.

Tom Lone is positioned as love interest and lawman, but his role in the story remains soft. He is not integrated strongly enough into the moral conflict. He pursues Catwoman, but the screenplay rarely makes his pursuit feel emotionally dangerous or philosophically meaningful.

Laurel Hedare should be a memorable antagonist because she embodies the story's central metaphor — beauty as violence, image as control, femininity distorted into weaponized perfection. Yet she is written more as an extravagant plot villain than as a psychologically rich opposing force.

Ophelia Powers introduces the Bast mythology and the lineage of Catwomen, but the film uses her more as exposition delivery than as a transformative mentor figure.

These characters all serve structural functions, but not at the deepest level available to the concept.

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8. THEME & MESSAGE

Primary Theme

The film appears to center on the conflict between **authentic identity and artificial image**.

Secondary Themes

• female repression and liberation

• beauty as control

• corporate corruption

• instinct vs social obedience

• rebirth after symbolic death.

These are strong themes. In fact, they may be stronger than the screenplay itself.

The central missed opportunity is that the story never fully unifies its theme. The beauty-product conspiracy should have been inseparable from Patience's emotional journey. Instead, the plot and the theme often run parallel rather than fusing into one coherent statement.

The film has thematic potential, but not thematic precision.

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9. DIALOGUE

The dialogue serves plot and mood more than character depth.

There are moments when Patience's awkwardness or Catwoman's teasing confidence generate contrast, but many lines feel functional, stylized, or tonally unstable rather than distinctive and psychologically revealing.

The larger issue is voice consistency. The screenplay wants Patience and Catwoman to feel like two modes of one person, yet their dialogue often feels less like an integrated duality and more like a switch between incompatible performances.

This contributes to the sense that the character is being presented rather than deeply written.

10. VISUAL STORYTELLING

Visually, the film is highly stylized. It relies on sleek production design, exaggerated movement, fetishized iconography, feline body language, and glossy comic-book surfaces. This ambition is clear in the finished film and was central to its marketing identity.
The problem is that visual style often substitutes for narrative clarity. Instead of deepening emotion or sharpening meaning, the imagery frequently pulls attention away from story logic. A stronger visual strategy would connect Patience's physical transformation, the cityscape, and the beauty-industry world into one coherent symbolic language. The ingredients are present, but they are not disciplined into a unified visual argument.

11. PACING & RHYTHM

The pacing is uneven.
Act I moves quickly through setup and transformation, perhaps too quickly for the emotional material to fully land. Act II then expands into a looser, more repetitive middle section where momentum diffuses. The film regains forward motion in Act III, but by then the dramatic core has not been strengthened enough to make the climax truly satisfying.
This rhythm creates a common structural problem:
the film feels busy, but not urgent.
That distinction is crucial. Movement is not the same as escalation.

12. ORIGINALITY & COMPARABLES

The film deserves some credit for attempting a female-centered superhero story in a studio era when such projects were far less common than they are now. It also tries to merge comic-book mythology with beauty-industry satire and gothic rebirth fantasy, which is not a generic idea.
Comparable films in terms of attempted territory might include:
• *Batman Returns* for feline antihero iconography
• *Elektra* for female-led comic-book stylization
• *The Devil Wears Prada* only in the loose sense of beauty/image-world pressure, though executed in a radically different genre
• *Black Swan* as an example of identity fracture and transformation done with much stronger thematic control.
The issue is not lack of conceptual ambition. The issue is failure to fully shape that ambition into a clear story.

13. STRENGTHS

The screenplay's main strengths include:
• a commercially recognizable concept
• a potentially rich female transformation arc
• a villain and corporate premise tied to a relevant social theme
• strong visual and branding potential
• a mythic framework that could have supported a more powerful origin story.
In other words, the project is not built on a weak idea. It is built on an idea that was never fully disciplined.

14. WEAKNESSES

The screenplay's central weaknesses are structural and conceptual.

The most significant issues include:

• weak Act II escalation

• inconsistent tone

• underdeveloped protagonist psychology

• insufficiently integrated antagonist

• thematic ideas that remain more conceptual than dramatized

• a climax that resolves plot more effectively than character.

This is the kind of screenplay that demonstrates a very important lesson for writers:

a project can have brand recognition, visual style, star power, and a strong premise — and still fail if the dramatic spine is weak.

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15. OVERALL IMPRESSION

Catwoman is a useful case study in unrealized potential.

Its concept contains real commercial and thematic promise: female rebirth, beauty as violence, identity as performance, corporate corruption, and mythic transformation. But the screenplay never organizes these elements into one compelling dramatic system.

The result is a film that feels simultaneously overdesigned and underwritten.

It is not empty because it lacks ideas. It is empty because the ideas are not shaped into a coherent emotional experience.

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16. FINAL VERDICT

PASS

Rating: **Conceptually Promising / Structurally Weak**

The screenplay demonstrates how a potentially compelling premise can lose force when structure, tone, character psychology, and thematic focus are not unified.

NOTES FOR DEVELOPMENT

If this project were being redeveloped at the script stage, the strongest improvements would likely include:

• clarify Patience's emotional wound before the transformation

• connect the beauty conspiracy directly to her internal arc

• strengthen Laurel as a true thematic opposite

• rebuild Act II around clearer escalation and irreversible choices

• define the tone early and maintain it consistently

• ensure the final battle resolves not only the plot but Patience's identity crisis.

CONCLUSIONS

The core failure of *Catwoman* is not that it lacks story ingredients. It is that those ingredients never lock into one strong dramatic mechanism.

The biggest structural weakness lies in **Act II**, where the film loses pressure, fragments its focus, and substitutes attitude and surface style for real escalation. Thematically, the screenplay circles powerful ideas about beauty, femininity, control, and rebirth, but it does not dramatize them with enough precision.

For writers, this makes the film extremely valuable as a learning tool. It shows that concept alone is never enough. A story must not only contain ideas — it must organize them into conflict, consequence, and transformation.

WHAT WRITERS RECEIVE

Each screenplay coverage report includes:

• professional evaluation table

• full structural analysis

• character arc breakdown

• thematic analysis

• dialogue evaluation

• visual storytelling analysis

• pacing analysis

• development notes

Average report length: **8–15 pages**

The goal is not simply to judge the script but to help writers understand how their story works and how it can become stronger.

STORY ANALYSIS METHOD

The **Olena Chepurna Story Analysis Method** focuses on three core elements:

Structure

How the narrative unfolds across acts and turning points.

Character Dynamics

How protagonists, antagonists, and supporting characters drive the story.

Theme

The deeper meaning that gives the narrative emotional resonance.

This approach helps writers see their screenplay not only as a script but as a complete storytelling system.

ANALYST'S PERSONAL REFLECTION

What fascinates me about *Catwoman* is not that it "fails," but **where** it fails.

This is not a project built on an empty idea. On the contrary, the concept contains something surprisingly sharp: a story about a woman literally killed by a beauty corporation and reborn into an identity that no longer obeys the rules that once kept her small. That is a potent metaphor.

What I feel while watching it is frustration mixed with curiosity, because the film keeps brushing against a much stronger version of itself.

The metaphor I see underneath the surface is this: **the modern beauty industry does not simply sell perfection — it punishes imperfection.** In that sense, Laurel Hedare is not only a villain. She is the story's distorted philosophy of femininity: control the face, control the woman, control the image, control the world.

Patience should have become the opposite force — not just sexy or feral, but radically authentic. That is the film I keep feeling underneath this screenplay: a story about a woman who stops performing acceptability and becomes dangerous precisely because she no longer cooperates with the system that defined her.

For me, *Catwoman* is a reminder that sometimes the saddest screenplays are not the ones with no ideas, but the ones with real ideas that never find their final form.

Olena Chepurna

Screenwriter | Story Analyst

Great stories do not merely transform characters — they force the story world to reveal what it was really built to protect.