

Screenplay Formatting & the Continuity System

Updates on observational doc project?

Screenplay Assignment

- Key dates:
 - Concept due 9/19. Come talk to me about it in office hours.
 - Draft due 9/28.
 - Workshop screenplays in class on 10/3
 - Final draft due 10/17
- Formatting
 - FadeIn
 - Celtx
 - Any free screenwriting software

EXT. AVERY'S NEIGHBORS HOUSE - DAY

A house with all of its windows and doors open is shown. A man sits in the front door way looking straight. There is a car in the driveway.

INT. AVERY'S LIVING ROOM - LATER

Avery sits on her couch with her head down reading a book that is on the table in front of her. Beside the book is a mug with coffee in it. Unpacked moving boxes are surrounding the couch.

A knock at the door.

Avery lets out a sigh before lifting her head. She looks in the direction of the door then stands and walks toward it.

Avery opens the door.

An odd, well dressed man stands grinning in the doorway holding a handful of mail.

NEIGHBOR

Hello-

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EXT. AVERY'S NEIGHBORS HOUSE - DAY

Scene Heading/Log Line

A house with all of its windows and doors open is shown. A man sits in the front door way looking straight. There is a the driveway

Location Type
INTERior or EXTERior

Location Name
Be Consistent

Time of Day
Day, Night,
Morning,
Twilight, etc.

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Hello-

Space out your description—accord certain actions more visual weight for emphasis & pacing.

Only describe what is visible and audible—no inner thoughts or feelings, no figurative language.

Short, simple sentences. Limited adjectives and adverbs.

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ahead

INT. AVERY'S LIVING ROOM - LATER

Avery sits on her couch with her head down reading a book ~~that is on the table in front of her~~. Beside the book is a mug with coffee in it. Unpacked moving boxes ~~are surrounding~~ the couch.

A knock at the door.

s

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Dialogue

ADRIEN

Character attribution

C'mon!

Adrien takes Dylan's hand and pulls him into the crowd of people jumping around. Luke and Nate look over and see Dylan dancing with Adrien.

NATE

Look at that man Dylan. I'm still getting that by the end of the night.

LUKE

C'mon, man. Let Dylan have her. Go talk to Bailey over there.

Luke and Nate look over at BAILEY, drunk girl who is dancing and looking at Nate.

NATE

(biting his lip)

You right.

Parenthetical

Continuity System

- Setup vs. Shot
- Setup: unique camera angles, shoot whole scene from each setup
- Shot: used in editing, cutting between unique setups

Set-ups/Shots



Shots



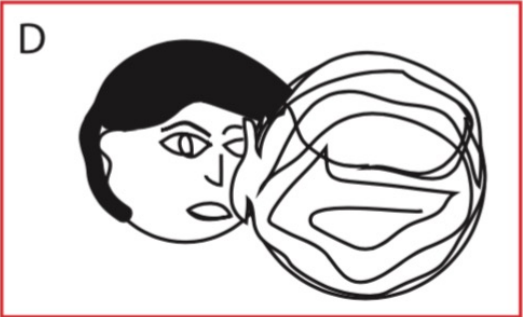
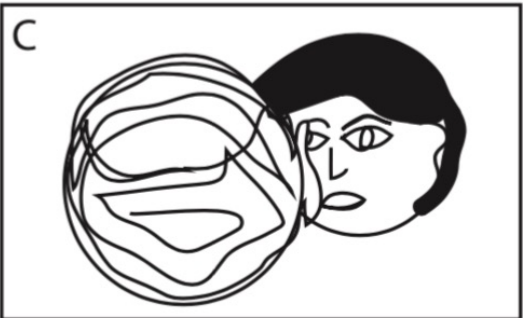
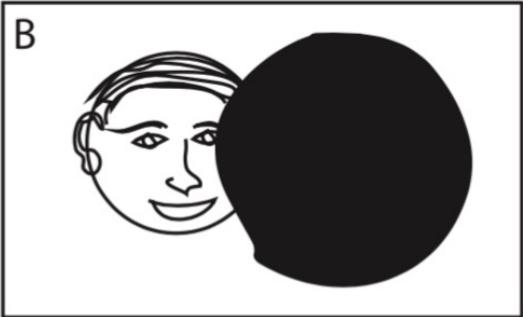
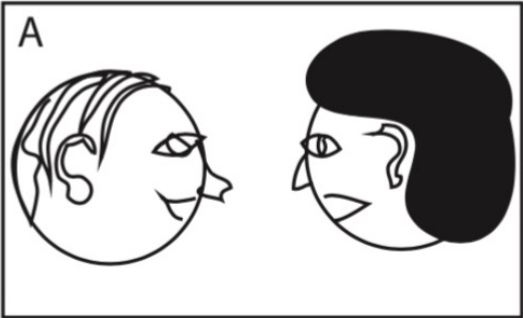
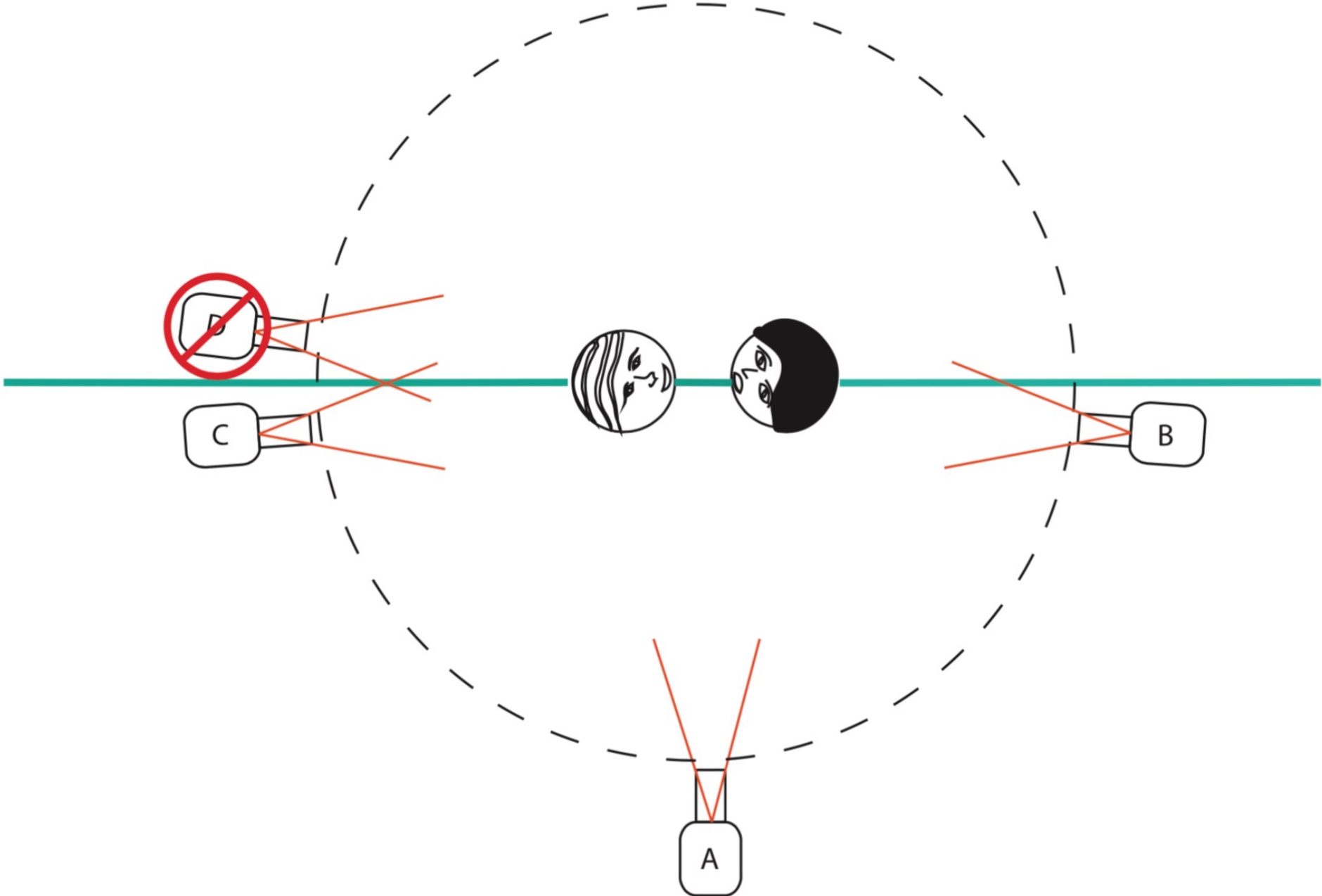
Continuity

- Preserve the illusion of unbroken time and space
- Do not confuse the audience

Continuity

- Preserve the illusion of unbroken time and space
- Do not confuse the audience
- Respect the 180-degree line

180° Rule



Line Violation





Continuity

- Preserve the illusion of unbroken time and space
- Do not confuse the audience
- Respect the 180-degree line
- Temporal continuity: content, sound, performance







Coverage

- Capturing a scene from multiple overlapping angles
- Allows for seamless continuity
- Provides maximum control when editing
- Key techniques: match-on-action, eyelines/POV, shot-reverse shot

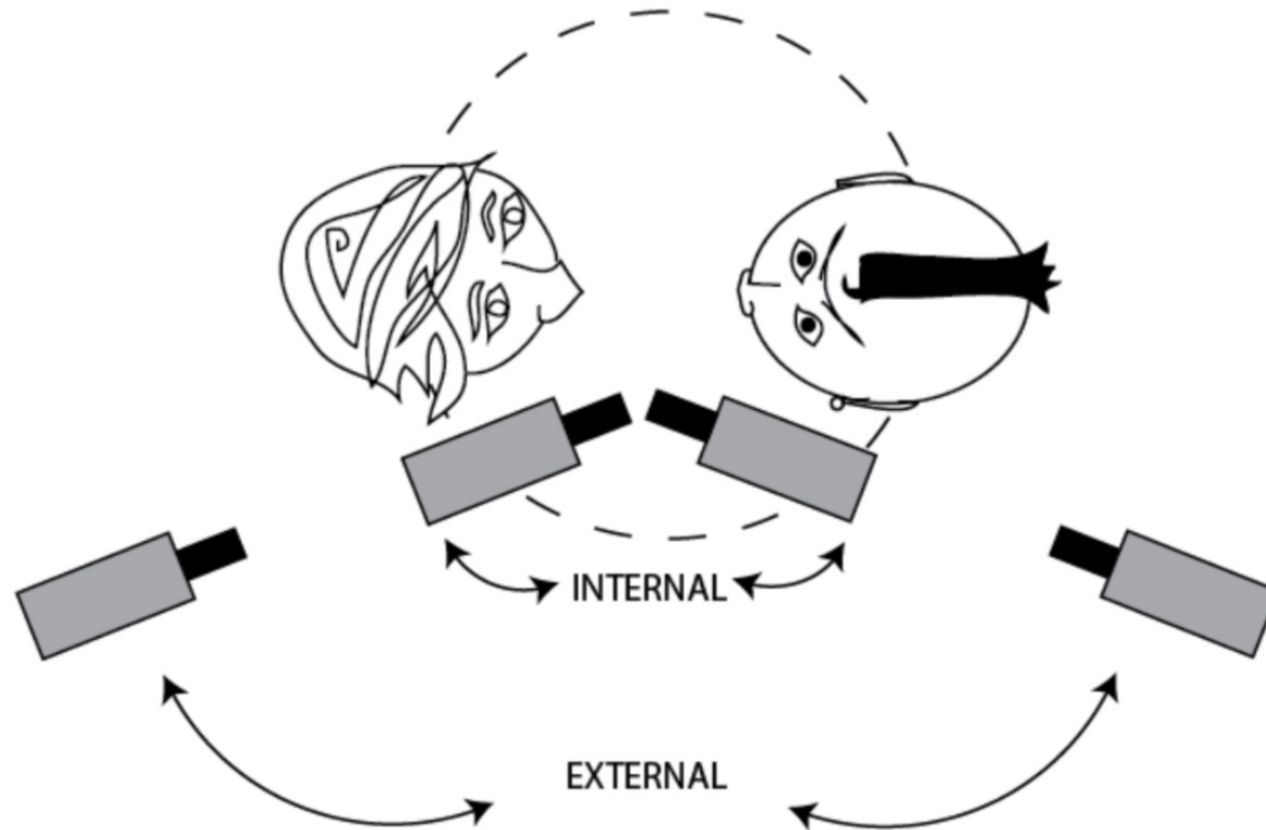
Match on Action

Eyeline Match/POV



Reverses (Shot/Reverse Shot)

Reverses are a pair of alternating shots that structure interactions
the shots may vary in angle, focal length/scale, height, & grouping







Continuity & Coverage

Assignment Due Dates

- Screenplay Concept: due Tuesday, 9/19
 - See me in office hours to discuss
 - Samples on next slide

Assignment Due Dates

- Screenplay Concept: due Tuesday, 9/19
 - See me in office hours to discuss
 - Samples on next slide
- Observational Documentary: NEW DUE DATE Tuesday, 9/26
 - Bring your footage to class next week – we will spend some time editing

CONCEPTS

GOOD CONCEPT

- Defined, interesting central character
- Clear, intriguing dramatic situation
- Sense of stakes for central character
- Indication of greater significance

BAD CONCEPT

- Poorly defined/absent central character
- Vague, non-specific dramatic situation
- No indication of what is gained/lost
- No connection to broader themes

CONCEPTS

GOOD CONCEPT

- Lisa Brown is a high school girl with a lot on her shoulders. Since her parents got divorced, she's had to pick up the slack when it comes to caring for her 10-year-old brother. When her brother doesn't come home from school one day, things go from tough to terrifying. Will Lisa be able to find him? *Brother's Keeper* is a story about responsibility and resilience when life forces you to grow up fast

BAD CONCEPT

- My concept is about a lead character who starts out way too busy and overworks themselves. They then get another task to do that would "set them over the edge." They then loose it and start to spiral. When they realize they are stressing about if everything is perfect. They eventually realized that if they don't take everything perfectly then it will still be okay.

Master Shot Method

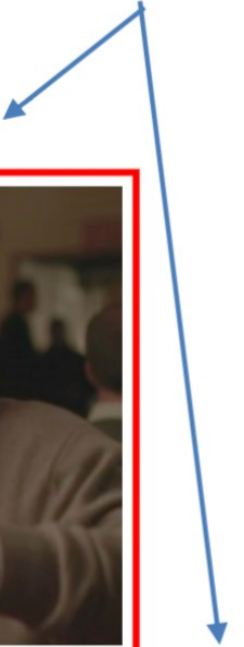
- Wide to tight, one side then the other
- Shoot the whole scene from each setup

Girls Example



Master shot

Reverses



Girls Example



Master shot

Reverses



SHOOT THE WHOLE SCENE
FROM EVERY SETUP

SHOOT THE WHOLE SCENE
FROM EVERY SETUP

SHOOT THE WHOLE SCENE
FROM EVERY SETUP

Master Shot Method

- Wide to tight, one side then the other
- Shoot the whole scene from each setup
- Example: *Lakebed* (short film)

EXT. - THE LAKE - DAY

...to a road with views out into the lakebed. She stares.

Then continues forward to a crack in the road that extends into the earth. The broken dam.

Tony hops the barricade and looks around worriedly.

PATTY

It's like a disaster movie.

TONY

I guess that's where the lake went.

PATTY

What if we were stuck behind enemy lines and we had to jump to get across. Could you make it?

TONY

If I got a running start.

Tony gestures at the houses on the closed street.

TONY (cont'd)

I bet they don't love this.

He turns to leave but Patty doesn't notice. She squats to take pictures of the lakebed, then dangles her phone over the broken dam for an overhead shot.

PATTY

Man, I want to sleep down there. It looks so soft and cozy.

Tony smiles at her good cheer.

PATTY (cont'd)

I could be like a baby deer, bedding down for the night after frolicking all day.

She turns to Tony. He holds his arms out, miming that he's holding a rifle. He squints, head cocked.

TONY

I've got you in my sights, Bambi.

Shot List

[technically *setup* list]

SCENE 06 – EXT. THE LAKE – DAY

- A. moving, arcing POV from Pisie that approaches and looks through the big aperture to the lake
- B. reverse moving, arcing shot of Pisie's reaction, then turning to the road crack
- C. POV forward tracking toward the road crack
- D. MS of Pisie looking down in the crack, Tony climbing over barricade, approaching
- E. MCU of her when squatting, taking pictures
- F. MS Tony during conversation
- G. MS of Pisie turned back toward Tony (esp. the end)