Beyond Direct Generation: A Decomposed Approach to Well-Crafted Screenwriting with LLMs

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Abstract

The screenplay serves as the foundation for television production, defining narrative structure, character development, and dialogue. While Large Language Models (LLMs) offer great potential in this creative process, direct end-to-end generation approaches often fail to produce well-crafted screenplays. We argue this failure stems from forcing a single model to simultaneously master two disparate capabilities: creative narrative construction and rigid format adherence. The resulting outputs may mimic superficial style but lack the deep structural integrity and storytelling substance required for professional use. To enable LLMs to generate high-quality screenplays, we introduce a decomposed framework termed Dual-Stage Refinement (DSR). Rather than relying on direct end-to-end generation, DSR explicitly decouples creative narrative generation from format conversion. In the first stage, the framework focuses on creative narrative development by transforming a brief outline into rich, novel-style prose. The second stage then refines the narrative prose into a professionally formatted screenplay, concentrating exclusively on stylistic conversion. Such separation enables the model to specialize in one distinct capability at each stage. A significant challenge in implementing DSR is the scarcity of paired outline-to-novel data required for training the first stage. We address this through a hybrid data synthesis strategy. The process begins with reverse synthesis, deconstructing existing screenplays into structured inputs (such as outlines and character profiles). Forward synthesis then leverages these inputs to generate high-quality, narratively rich novel-style texts as training targets. Extensive experiments show that in blind evaluations by professional screenwriters, screenplays generated by DSR framework achieve a 75% win rate against strong baselines like Gemini-2.5-Pro and reach 82.7% of human-level performance. Our work demon-strates that a decomposed generation architecture, enabled by a tailored hybrid data synthesis strategy, is a highly effective approach for specializing LLMs in complex creative domains.

1 Introduction

The advent of LLMs is bringing new potential to screenplay generation[0]. LLMs can serve as creative assistants by handling time-consuming tasks such as generating plot variations and character biographies, thereby allowing writers to focus on higher-level creative decisions including refining story themes and developing character depth. Current LLMs are general-purpose text generators trained primarily on web corpora and novels. For practical screenwriting applications, such models must be adapted to understand screenplay-specific narrative structures, maintain story coherence across long sequences, and manage complex character development. The research challenge is therefore developing specialized AI tools that meet these requirements and enable writers to produce higher-quality screenplays more efficiently.

A screenplay differs fundamentally from a novel in that it serves as a structured framework for visual storytelling. Rather than relying on detailed prose descriptions or internal monologue, screenplays employ the principle of "showing, not telling" through precise audiovisual language. This is achieved using a strict format comprising scene headings, concise action lines, and authentic dialogue to convey plot, character, and emotion. Consequently, an effective screenplay generation model must satisfy several fundamental requirements: maintaining narrative coherence, ensuring character consistency, and adhering to strict formatting conventions that distinguish screenplays from other narrative forms.

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[0]The terms 'screenplay' and 'script' in this work refer to scripts for episodic television, not feature films.

Current research in controllable text generation has made notable progress, primarily in general story writing, focusing on two main directions: enhancing controllability and incorporating commonsense knowledge. For controllability, researchers have developed models that generate stories following plot outlines (Rashkin et al., 2020) or fine-grained personalized guidance (Wang et al., 2022b). To enhance logical coherence, others have incorporated commonsense knowledge through inference (Wang et al., 2022a) or knowledge retrieval (Qin and Zhao, 2022). In the more specialized domain of screenwriting, systems such as Dramatron (Mirowski et al., 2022) have employed hierarchical prompt chaining to generate plot structures.

While these prior works have advanced controllable story generation and plot construction, our work addresses a more complex challenge that requires not only narrative content and logical coherence but also audiovisual presentation. Specifically, we focus on generating production-ready screenplays that not only tell compelling stories but also present them through professional audiovisual language and formatting conventions. This requires a model to simultaneously master two disparate skills—creative narrative generation ("what to write") and rigid format conversion ("how to write"). Handling both skills jointly dramatically increases training complexity and often leads to suboptimal performance, producing outputs that superficially mimic screenplay style but lack the conciseness, visual language, and structural integrity required for professional use. This suggests that a more effective strategy would be to decouple these two skills, allowing the model to focus on one well-defined task at a time.

Motivated by the above analysis, this paper introduces a decomposed framework we term Dual Stage Refinement (DSR) that breaks down screenplay generation into two distinct stages. The first stage, creative narrative development, focuses on translating a high-level outline into rich, novel-style prose, allowing the model to concentrate purely on storytelling. The second stage, stylistic format conversion, then refines this narrative prose into a professionally formatted screenplay. Such separation allows the model to master one distinct skill at each step.

Implementing the two-stage framework, however, presents a significant data challenge: the lack of paired outline to novel-style prose data required

to train the first stage. To overcome this hurdle, we developed a hybrid data synthesis strategy that combines reverse synthesis and forward synthesis. Reverse synthesis deconstructs existing screenplays into structured inputs such as outlines and character profiles. Forward synthesis then uses the deconstructed inputs to generate high-quality, narratively rich novel-style targets for training. This tailored data creation process enables our DSR framework to be effectively trained.

To validate our framework, we conducted blind evaluations where professional screenwriters assessed screenplays on outline adherence, narrative coherence, and character depth. The results demonstrate a decisive preference for screenplays generated by our DSR framework: a 75% win rate in pairwise comparisons against SOTA models like Gemini-2.5-Pro and Claude-Sonnet-4, with overall quality reaching 82.7% of human-level performance, highlighting practical viability.

In summary, the main contributions of this work can be briefly summarized as follows: **(1) A Decomposed Generation Framework (DSR):** We propose the Dual-Stage Refinement (DSR) framework, a novel architecture that decouples the complex screenwriting task into two distinct stages: creative narrative generation and stylistic format conversion. This decomposition effectively addresses the fundamental limitations of direct end-to-end generation approaches. **(2) A Scalable Hybrid Data Synthesis Strategy:** We introduce a robust and scalable method to programmatically generate the large-scale, specialized training data tailored to the DSR framework. By combining reverse engineering and forward synthesis techniques, this strategy effectively resolves the critical data scarcity bottleneck inherent to screenwriting tasks. **(3) Comprehensive Validation:** Through extensive experiments, including blind evaluations conducted by professional screenwriters, we demonstrate that our specialized DSR model significantly outperforms strong generalist baselines. These results validate the effectiveness of our decomposed architecture for structured creative generation tasks.

2 Related Works

Screenplay Generation. The automated generation of screenplays, a task requiring both creative narrative construction and strict structural adherence, has attracted increasing attention in recent years. Early approaches before modern LLMs pre-

dominantly relied on retrieval-based methods. For instance, Zhu et al. (2022) addressed guideline-based script generation by selecting dialogue lines from a candidate pool, introducing the GraphMovie dataset to facilitate this task.

With the advent of LLMs, research has shifted toward hierarchical, human-in-the-loop frameworks. Dramatron (Mirowski et al., 2022) exemplifies this paradigm by enabling interactive co-writing: it first generates high-level structural elements such as loglines before producing dialogue. Similarly, IBSEN (Han et al., 2024) employs a multi-agent "director-actor" framework to generate drama scripts under human supervision. While innovative, these approaches position LLMs primarily as collaborative assistants rather than autonomous creators, requiring substantial user involvement to ensure quality and coherence.

Crucially, independent evaluations of LLM narrative capabilities reveal why such supervision remains necessary. A notable study by (Tian et al., 2024) found that while models like GPT-4 excel at surface-level qualities (*e.g.*, grammar, stylistic consistency), they consistently fail at deeper "narrative intelligence," producing clichéd plots and flat characters in end-to-end generation scenarios. This finding confirms our observation: the poor performance of end-to-end models arises from the inherent difficulty of simultaneously managing creative narrative construction and rigid structural constraints. Unlike collaborative frameworks, our work directly tackles this core generation challenge to achieve autonomous, high-quality screenplay production.

Planning-based Narrative Generation. Beyond end-to-end generation, researchers have explored two major directions: planning-based frameworks and iterative refinement methods.

The "plan-and-write" approach introduces an intermediate representation to guide text generation. A common strategy uses sparse or symbolic plans, such as structural endpoints (Brei et al., 2023), abstract narrative function sequences (Wang and Kreminski, 2024), or dynamically controlled outlines (Wang et al., 2023). While these methods improve structural control, their plans are "skeletons" with low information density, creating a substantial semantic gap between planning and execution. Some work attempts to bridge this gap through richer intermediate representations. For example, DOC (Yang et al., 2023b) proposes generating a highly detailed outline prior to story generation. However, even with enhanced detail, the inter-mediate representation remains an outline, which is a non-narrative, structural abstraction. Other approaches employ more sophisticated pipelines. CML-BENCH (Zheng et al., 2025) proposes a modular pipeline mirroring the human creative workflow, while frameworks like HoLLMwood (Kor et al., 2023) and Agents' Room (Huot et al., 2024) use multi-agent architectures. Other work, Similarly, R^2 (Lin et al., 2024) uses causal plot graphs as intermediate structures. Despite their architectural differences, all these methods ultimately rely on lossy, non-narrative plans to generate final prose, failing to fully bridge the semantic gap between planning and execution. An alternative paradigm focuses on iterative refinement. A representative example, Re3 (Yang et al., 2022), employs a recursive process of "reprompting and revision" instructing models to critique and improve their own outputs. This approach attempts to fix flaws after generation through complex and computationally expensive revision cycles, rather than preventing them during generation.

All these approaches, whether using sparse plans, detailed outlines, or iterative revision, highlight the persistent challenge of ensuring narrative quality in autonomous generation. Our framework addresses this challenge through architectural redesign. We leverage novel as a dense, narratively-complete intermediate state, effectively mitigating the representational gap that exists in sparse planning methods. Crucially, this design decouples two disparate skills into separate stages: the first stage handles creative narrative generation (outline-to-novel), while the second focuses exclusively on format conversion (novel-to-screenplay). Each stage thus addresses one distinct capability, transforming screenplay generation from a task requiring simultaneous mastery of conflicting constraints into a two-stage sequential process.

Data Synthesis for Narrative Tasks. The effectiveness of any generation framework depends critically on high-quality training data, which remains particularly scarce for specialized tasks like screenplay generation. To address this scarcity, researchers have developed innovative data synthesis strategies.

One research direction focuses on reverse synthesis, or reverse-engineering plans from existing texts. For example, EIPE-text (You et al., 2023) iteratively refines plans extracted from a corpus using a QA-based evaluation, while Ex3 (Huang et al., 2023) extracts hierarchical outlines from nov-

els to construct training pairs. A notable variant is the work of Ahuja et al. (2024), which synthesizes "flawed" data to create a benchmark for plot hole detection, demonstrating the usefulness of synthetic data for complex narrative analysis tasks.

Another research direction employs forward synthesis, using LLMs to generate new training data. RLCD (Yang et al., 2023a) generates contrastive preference pairs from positive and negative prompts to support reinforcement learning, while the work of Zhu et al. (2024) uses an elaborate procedural pipeline to generate large-scale plot data for model distillation.

While effective, these synthesis techniques focus on single-stage generation and do not address the data requirements of multi-stage frameworks like ours. Our two-stage approach requires outline-to-novel training data, which existing screenplay datasets cannot provide as they contain only final screenplay format without intermediate novel representations. We resolve this through a hybrid synthesis strategy that integrates both research directions. The process begins with reverse synthesis, extracting structured inputs and narrative directives from existing screenplays. Forward synthesis then generates high-quality, novel-style narratives from these components, producing the outline-to-novel training pairs needed for our first-stage model.

In summary, existing research reveals gaps in the completeness of task decoupling, the richness of intermediate representations, and the targeted application of data synthesis. Our work addresses these three challenges through a unified framework that introduces a two-stage pipeline, leverages the novel as a dense intermediate state, and employs a hybrid data synthesis strategy tailored to support this unique architecture.

3 Methodology

This section presents our proposed methodology DSR, a framework designed to generate well-crafted screenplays. We begin by formally defining the screenwriting task and critically examining the limitations inherent in direct end-to-end generation. This analysis establishes the foundational rationale for moving beyond direct approaches and adopting a decomposed strategy. Building on this foundation, we introduce the core architecture of the DSR framework, which features a two-stage decomposed design that decouples creative narrative generation from stylistic format conversion

through the use of novel-style prose as an intermediate representation. Finally, to enable practical implementation of this architecture, we present the hybrid data synthesis strategy developed to support it. This strategy encompasses both the reverse synthesis and forward synthesis processes, which are critical for generating the necessary training data.

3.1 Task Formulation

The primary objective is to generate a screenplay scene S, based on a set of structured inputs X. The input X is a tuple $\{O, P, C, M\}$, where:

- Scene Outline (O): The scene-by-scene outline, guiding the plot's progression.

- Previous Context (P): The premise or prior context, ensuring narrative continuity.

- Character Profiles (C): Character profiles, defining their backgrounds, personalities, and relationships.

- Metadata (M): Specific instructions that guide the creative tone or content, such as "focus on the escalating conflict between Character A and B" or "this scene must end on a cliffhanger".

A fundamental challenge in this domain is the scarcity of paired training data. The available resources for our task consist solely of finalized screenplays from aired television series. We lack access to the corresponding outlines or authorial notes that writers originally used to create these screenplays. This data-availability constraint necessitates the construction of our own training pairs. Our primary task, therefore, is to create a high-quality dataset $\mathcal{D} = \{(X_i, S_i)\}_{i=1}^{|\mathcal{D}|}$, where the inputs X_i are reverse-engineered to serve as plausible creative briefs for the existing screenplays S_i.

It is crucial to acknowledge that screenwriting is an open-ended creative task. For any given input X_i, there is no single "ground-truth" screenplay. Therefore, in our constructed dataset, the target screenplay S_i should be viewed not as a definitive answer, but as a high-quality reference representing one point sampled from the vast space of possible valid solutions. This reference demonstrates the desired narrative structure, character voice, and screenplay format. The model's objective is not to replicate this specific sample, but to learn the general mapping from a creative brief to a professionally valid screenplay instance.
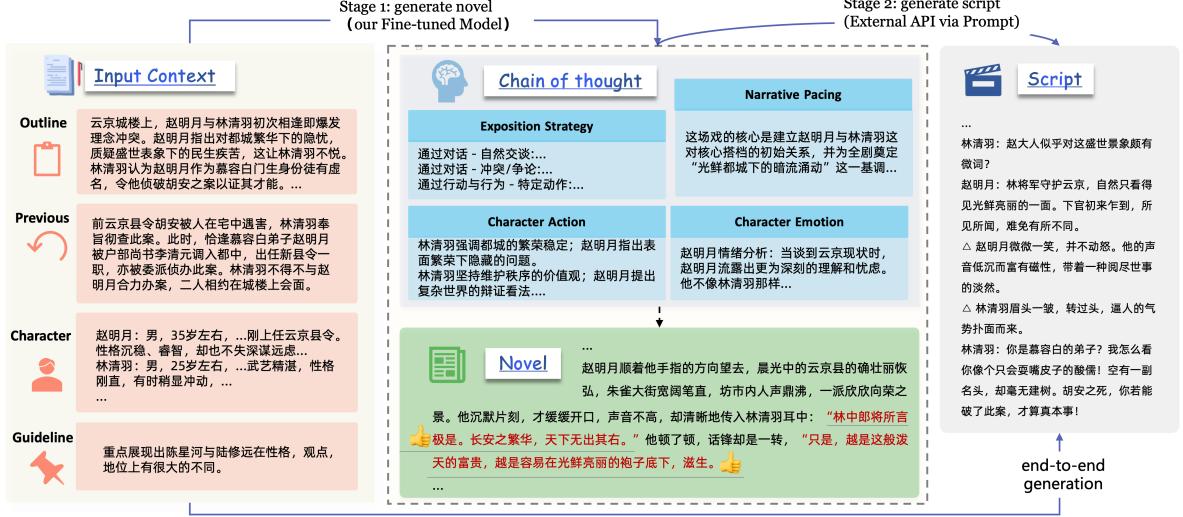
Figure 1: The proposed two-stage generation pipeline. Stage 1 focuses on creative narrative generation (Outline-to-Novel), while Stage 2 handles structural formatting (Novel-to-Screenplay).

With this formulation and the constructed dataset, a standard Supervised Fine-Tuning (SFT) approach aims to train a model M_θ with parameters θ to directly learn the conditional probability distribution $P(S|X)$. The objective is to find the parameters θ^* that maximize the total log-likelihood of the target screenplays across the dataset $\mathcal{D}$. This is formally expressed as:

$$\theta^* = \arg\max_\theta \sum_{(X,S)\in\mathcal{D}} \log P(S|X;\theta) \quad (1)$$

A straightforward approach to this task would be to train a model to directly generate the final screenplay from the input context in a single step. This naive baseline is visually represented by the blue arrow labeled "end-to-end generation" in Figure 1, which depicts a direct mapping from the Input Context (comprising Outline, Previous scenes, Character profiles, and Guidelines) to the final Script, bypassing the intermediate Novel representation and the explicit Chain of Thought (CoT) reasoning process. Our preliminary experiments with this end-to-end approach revealed suboptimal results. The generated screenplays often suffer from a lack of thematic focus, out-of-character dialogue, and insufficient character development. We attribute these shortcomings to the **Task Coupling Dilemma** faced by single-stage models. Specifically, the model is forced to simultaneously master two disparate skills: **(1) Narrative Generation:** The creative task of elaborating a story from a high-level outline into rich, detailed prose (as

shown in the Novel box in Stage 1). This requires imaginative expansion to design the scene's pacing, its sequential development, and the intricate chain of cause and effect that drives the story forward. The model must reason through multiple dimensions simultaneously, including Exposition Strategy, Narrative Pacing, Character Action, and Character Emotion (illustrated in the Chain of Thought boxes), to construct a coherent dramatic skeleton. **(2) Format Conversion:** The task of transforming descriptive narratives into the visual and auditory language of screenwriting (Stage 2 in Figure 1). This means replacing narrative exposition with concrete visual actions and performable dialogue that convey the same story information through what can be seen and heard on screen, while following screenplay formatting conventions.

When training on dataset $\mathcal{D}$ to learn $P(S|X)$ in a single stage, gradients must simultaneously improve both narrative quality and format adherence, which can lead to conflicting optimization directions. Our proposed two-stage pipeline resolves this by introducing the Novel as an intermediate representation that decouples the learning objectives. Stage 1 optimizes for narrative generation independently, while Stage 2 optimizes for format conversion, eliminating gradient conflicts and simplifying each optimization problem.

3.2 The DSR Framework

Following the rationale for a decomposed strategy, we now detail the two-stage design of our DSR framework. As illustrated in Figure 1, this frame-
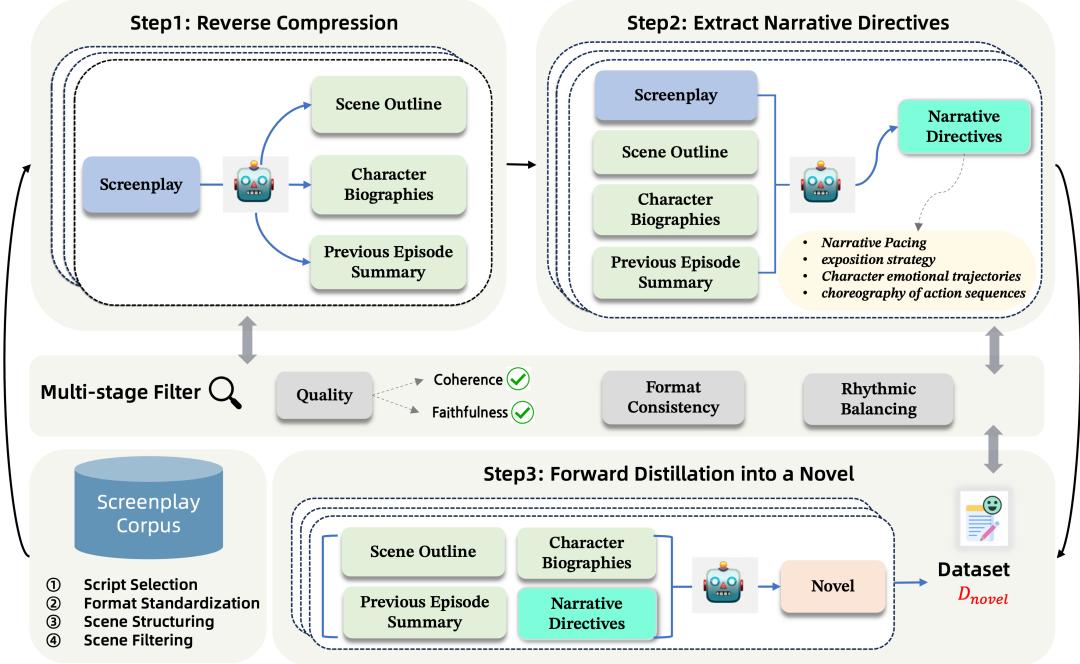
Figure 2: Workflow of the data synthesizing process. The goal of Step1 is to extract the core structural and narrative elements from a complete screenplay. Step2 aims to understand the "why" behind the screenplay. The objective of Step3 is to generate a new, long-form narrative (a novel) based on the structured information and narrative directives obtained in the previous steps.

work decouples creative narrative generation from stylistic format conversion by introducing novel-style prose as an intermediate representation, denoted as N. The complete generation process is formulated as a sequential sampling procedure:

Stage 1: Outline-to-Novel Expansion with CoT. The model learns to generate a Chain-of-Thought (CoT) analysis I_c, followed by the intermediate novel N, conditioned solely on the input X:

$$(\hat{I}_c, \hat{N}) \sim P(I_c, N \mid X; \theta_1)$$

Stage 2: Novel-to-Screenplay Conversion. The generated narrative prose $\hat{N}$ is then transformed into a structurally-correct screenplay S, guided by the original input X:

$$\hat{S} \sim P(S \mid \hat{N}, X)$$

This decomposition corresponds to a probabilistic model where the target distribution $P(S|X)$ is implicitly modeled through marginalizing over the latent narrative representation N.

The choice of novelistic prose as the intermediate representation is a central component of our

framework's design. This choice is motivated by two observations about LLMs (OpenAI et al., 2024; Touvron et al., 2023). First, while LLMs are pretrained on vast corpora of narrative texts such as novels and stories, they have seen comparatively limited well-formatted screenplay data during training. Second, there exists a significant difference in information density between the two formats: novels can unfold plots with extensive descriptions and details, whereas screenplays must compress the same narrative into a much more concise format with strict structural constraints. Therefore, we introduce the novel as an intermediate representation, decomposing the generation task into two subtasks: first generating a novel from the outline, then converting the novel into a screenplay.

Notably, the intermediate novel is not a traditional literary novel. While a literary novel can describe characters' inner thoughts and use expressions like metaphors, the intermediate novel is specifically designed as a screenplay-oriented descriptive text. It serves as a practical guide for visual storytelling, with content constrained to observable actions and audible dialogue rather than abstract thoughts and emotions. This design bridges the gap between narrative generation and

screenplay formatting. For instance, rather than stating a character's inner state as *"He was consumed by regret"*, it describes a performable moment: *"He stared at the cracked photograph, his jaw tight, before slowly closing his eyes"*.

The first stage, **Stage 1: Outline-to-Novel Expansion**, trains a model M_{θ_1} to perform both reasoning and creative generation. Its objective is to learn a mapping from the input brief X to a structured output containing both a CoT analysis I_c and the full novel prose N. By training the model to first generate a CoT, we encourage it to develop an internal reasoning process that enhances the quality and coherence of the subsequent novel generation. To achieve this, we train the model on a high-quality dataset $\mathcal{D}_{novel} = \{(X_i, (I_{c,i}, N_i))\}_{i=1}^{|\mathcal{D}_{novel}|}$. Creating such a high-quality dataset is challenging. We have access to professionally written screenplays S, but not the original high-level briefs X used to create them. We therefore develop a hybrid data synthesis strategy illustrated in Figure 2, combining the strengths of reverse and forward synthesis to construct our training pairs. The input X is created via reverse synthesis to resemble a realistic writer's brief, while the target N is created via forward synthesis to ensure high fidelity and narrative richness.

The foundation of our synthesis strategy is a high-quality, pre-processed screenplay corpus. As shown in the lower-left corner of Figure 2, all raw scripts first pass through a standardized cleaning pipeline to ensure data quality and consistency. The pipeline includes four main steps: **1) Script Selection** filters for relevant screenplays, **2) Format Standardization** unifies diverse writing styles into a single schema, **3) Scene Structuring** parses scenes into a consistent data format, and **4) Scene Filtering** removes noisy or irrelevant scenes. This resulting curated corpus contains over 200 series with more than 50000 scenes, serving as the source material for all subsequent synthesis tasks.

Based on this clean corpus, we perform the synthesis process in two main steps.

Part A: Reverse Synthesis of Inputs (X) **and Narrative Directives** (I_c) As depicted in Step 1: Reverse Compression of Figure 2, our process begins by taking a professional screenplay S from the pre-processed corpus and reverse-engineering the corresponding input X to simulate a writer's outline. However, reverse synthesis presents several key challenges. A primary difficulty lies in achieving the correct level of detail: the input must provide enough critical information (*e.g.*, character conflicts and plot turning points) without including so much that the task becomes unrealistic. Moreover, reliance on LLMs (*e.g.*, GPT-4) introduces the risk of hallucinations that create details inconsistent with the original screenplay, thereby reducing the quality of training data. This is further complicated by the *"iceberg problem"* of information sufficiency: a written screenplay is merely a condensation of a much larger volume of unwritten thought, and a simple summary fails to capture the essential underlying context.

To overcome these difficulties, we reframe the task from simple "summarization" to "creative intent reconstruction" through iterative prompt engineering, focusing on extracting what happens in the story. Furthermore, all outputs undergo a rigorous human-in-the-loop review pipeline involving manual editing and quality filtering (Multi-stage Filter in Figure 2). The review process guarantees that the final input X is accurate, representative of a realistic writer's outline, and maintains both coherence and faithfulness to the source material.

Concurrently, we move beyond the plot-level details of X to capture the latent authorial strategy: the choices that dictate how the story is told. As shown in Step 2: Extract Narrative Directives of Figure 2, we analyze the source screenplay S again to extract a set of parameters termed **Narrative Directives** (I_c). These directives capture the underlying mechanics of storytelling, such as narrative pacing, the trajectory of character emotions, the choreography of action sequences, and the information disclosure strategy. This step provides a deeper layer of guidance that complements the structural information in X.

Part B: Enhanced Forward Synthesis of Targets (N) The goal of the forward synthesis phase is to generate our final training target: the novel N. While a forward approach guarantees consistency with its inputs, naive forward synthesis that conditions only on the structured input X ($X \rightarrow N$) often produces narratives that are logical but lack creative depth and professional quality. We therefore develop an enhanced forward synthesis process. As shown in Step 3: Forward Distillation into a Novel of Figure 2, we use a powerful teacher model (*e.g.*, Gemini, GPT-4) to generate the target novel N. Crucially, the generation is conditioned on both the structural input X from Step 1 and the

narrative directives I_c from Step 2:

$$\hat{N} \sim M_{teacher}(X, I_c) \qquad (2)$$

Here, $M_{teacher}$ denotes the "teacher model", a term from the teacher-student paradigm in machine learning, where a larger, highly capable model generates high-quality training data for a smaller, more specialized "student model". This enhanced process produces a target novel N that is not only consistent with its input X but also demonstrates narrative sophistication and design quality inspired by professional writing.

By combining reverse and forward synthesis, our final training pairs are structured as $(X_i, (I_{c,i}, N_i))$. The model is trained to sequentially generate the narrative directives $I_{c,i}$ followed by the novel N_i, conditioned on the input X_i. This design allows the model to learn both the reasoning process and the creative writing process.

With the high-quality dataset $\mathcal{D}_{novel}$, we apply supervised fine-tuning (SFT) to obtain M_{θ_1} from a base model. The training objective minimizes the standard negative log-likelihood loss over the entire target sequence, which is the concatenation of the narrative directives and the novel. Let $Y_i = (I_{c,i}, N_i)$ represent this full target sequence, where $Y_i = (y_{i,1}, \ldots, y_{i,T_i})$. The loss function is:

$$
\begin{aligned}
\mathcal{L}_{SFT}(\theta_1) &= -\frac{1}{|\mathcal{D}_{novel}|} \sum_{(X_i,Y_i)\in\mathcal{D}_{novel}} \\
&\quad \log P(Y_i|X_i; \theta_1) \\
&= -\frac{1}{|\mathcal{D}_{novel}|} \sum_{(X_i,Y_i)\in\mathcal{D}_{novel}} \\
&\quad \sum_{t=1}^{T_i} \log P(y_{i,t}|y_{i,<t}, X_i; \theta_1)
\end{aligned} \qquad (3)
$$

Upon generating the rich narrative prose N from Stage 1, the second stage, **Stage 2: Novel-to-Screenplay Conversion**, performs the stylistic transformation. This is an inference-only stage that requires no additional fine-tuning. We leverage the powerful in-context learning capabilities of a separate large-scale model, denoted as M_{api} (*e.g.*, GPT-4), to approximate the distribution $P(S|N, X)$. The conversion is guided by a carefully engineered prompt π, which instructs the model to act as a professional screenwriter and provides clear formatting rules. The final screenplay S is generated by sampling from this model:

$$S \sim M_{api}(\pi(N, X)) \qquad (4)$$

Figure 3: Holistic quality scoring rubric for screenplay evaluation. Each tier represents a quality level with corresponding score ranges and performance criteria.

The prompt $\pi(N, X)$ is carefully designed to provide clear context and instructions. It begins by establishing a specific persona through a role-playing directive, such as "You are a professional screenwriter," followed by a clear task definition. To ensure structural correctness, the prompt includes explicit formatting rules with examples of proper scene headings, action lines, and dialogue. Finally, the novelistic prose N generated in Stage 1 is appended to these instructions as the input text for conversion.

In summary, our two-stage approach systematically develops both creative aspects of screenwriting. Stage 1 focuses on imaginative plot design and narrative development, while Stage 2 refines the output into proper screenplay format with appropriate character expression. By separating these tasks, we enable the model to produce scripts with both structural integrity and narrative quality.

4 Experiments

This section details the datasets, evaluation metrics, models, and implementation specifics used to validate our proposed two-stage methodology for screenplay generation.

4.1 Experimental Setting

Datasets. Our experiments utilize two primary datasets: a large-scale dataset for fine-tuning and a custom high-quality dataset for evaluation.

- *Fine-Tuning Dataset*: We constructed a comprehensive fine-tuning dataset comprising $50,000$ samples covering diverse gen-

res, such as historical costume drama, fantasy/cultivation, espionage thrillers, and contemporary urban stories. Each sample consists of structured input (outline, previous events, character profiles, etc.) paired with the target output (narrative directives and novel for Stage 1 training, or screenplay for end-to-end training).

- *Evaluation Dataset*: Current LLM benchmarks primarily assess general reasoning and instruction-following capabilities, lacking focus on complex creative tasks such as screenplay generation. We then built a high-quality test set tailored for screenplay evaluation. It comprises 32 distinct scenes sourced from four different television series, carefully curated by human experts to evaluate plot coherence, thematic relevance, and character development.

Evaluation Metrics. Given the creative and subjective nature of screenplay writing, our evaluation relies on expert human judgment, supplemented by comparative and diagnostic metrics. We developed a comprehensive evaluation framework centered on a detailed scoring rubric.

The primary evaluation metric is a holistic quality score assigned by professional Chinese television drama screenwriters. We involved over 20 experienced screenwriters in the evaluation, with each screenplay independently scored by all of them. The final score for each screenplay is the average of all screenwriters' ratings. The scoring rubric, illustrated in Figure 3, employs a 12-point scale organized into six quality tiers: "Unacceptable" (1~3), "Flawed" (4~5), "Acceptable" (6~7), "Good" (8), "Excellent" (9~10), and "Exceptional" (11~12). Each tier is characterized by specific performance levels across key criteria including adherence to the prompt, narrative structure, logical coherence, and fulfillment of dramatic purpose. At the lower end, "Unacceptable" and "Flawed" scripts fail to meet dramatic requirements, contain significant logical errors, or lack coherence. The "Acceptable" tier (6~7) marks the quality threshold where scripts successfully meet core dramatic requirements despite potential minor issues. "Excellent" scripts (9~10) demonstrate perfect adherence to the prompt and logic with strong narrative structures, while "Exceptional" scripts (11~12) exhibit flawless execution and are directly usable.

In addition, we designed several auxiliary metrics to enable a more comprehensive analysis of model performance.

- *Variance*: The variance of expert scores for each model's outputs reflects the stability and consistency of screenplay generation. Lower variance indicates more consistent quality across generated scripts, demonstrating greater reliability in creative performance.

- *Error Counts*: Expert annotators identified and categorized specific errors in each generated script for fine-grained evaluation of model behavior. Three error categories were defined: (1) *plot coherence*, referring to departure from the input outline or narrative intent; (2) *character development*, including inadequate or incorrect character portrayal with misaligned motivations or behaviors; and (3) *narrative pacing*, where plot development is either overly brief or excessively drawn out. The frequency and distribution of these errors across models reveal their respective weaknesses and failure modes.

- *Ratio to Human*: This metric computes the ratio between each model's average score and the average score of professionally written reference scripts, quantifying how close generated screenplays are to human-level quality. The normalized measure indicates the extent to which a model approaches human-level storytelling proficiency.

- *Win Rate*: In pairwise comparative evaluations, expert evaluators directly compared model outputs under identical conditions. The win rate is defined as the percentage of times a model's output was selected as the best in head-to-head comparisons. This preference-based metric captures qualitative differences that may not be fully reflected in absolute scores.

Models for Comparison. The experimental design encompasses a diverse set of models for comprehensive evaluation, including both fine-tuned models and proprietary state-of-the-art APIs.

- *Fine-Tuned Models*: The core of this investigation involves models fine-tuned on the custom dataset. Several models of varying

scales and specializations are compared to analyze their impact on screenplay generation. As baselines, general-purpose chat models of different scales are included: the smaller-scale models `Generic-LLM` (`Qwen-14B-Chat` and `QwQ-32B`), and the larger `Qwen-72B-Chat`. The primary focus of this comparison is `Qwen-72B-CPT`, which was created by performing continual pre-training (CPT) on `Qwen-72B`. The CPT utilized a narrative corpus of approximately **30 billion tokens**, curated from high-quality novels and professional screenplays.

- **API Models**: For comparison with state-of-the-art API models, the best-performing fine-tuned model is evaluated against `Claude-Sonnet-4` and `Gemini-2.5-Pro` using a carefully crafted prompt that follows the same structured input format.

Implementation Details. To ensure a fair and rigorous comparison, all fine-tuned models (`Generic-LLM`, `Qwen-72B-Chat`, and `Qwen-72B-CPT`) were trained on the same dataset using identical hyperparameters. Specifically, a cosine learning rate scheduler was employed with a peak learning rate of 5×10^{-6} and a 10% warmup phase. All models were trained for one epoch with a global batch size of 32. The fine-tuning process was conducted on a cluster of $8\times$ NVIDIA A100 (80GB) GPUs.

For inference, consistency was maintained across all models to ensure comparable outputs. All models used the same decoding strategy with a temperature of 0.7 and a *top-p* value of 0.9 to balance creative diversity and output coherence.

4.2 Main Results

Table 1 presents the evaluation results. Compared to the base model `Qwen-72B-Chat` and state-of-the-art LLMs `Gemini-2.5-Pro` and `Claude-Sonnet-4`, screenplays generated by our DSR framework achieve a higher win rate, lower variance, and attain the highest average score of 8.06. Although this remains below the human-written reference score of 9.75, reaching approximately 83% of professional quality, the generated scripts are sufficiently high-quality to serve as viable first drafts for further refinement by professional writers.

Furthermore, Figure 4 illustrates the frequency of different error types across various models. Our
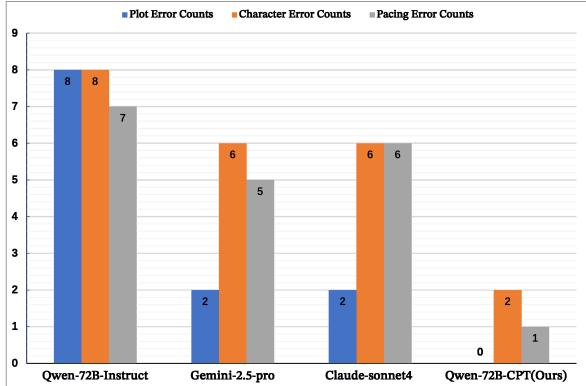

Figure 4: Error frequency comparison across models.

DSR framework substantially reduces error rates compared to `Gemini-2.5-Pro`, particularly in character development and narrative pacing. This indicates that DSR strengthens the model's capacity to construct consistent and psychologically coherent characters, while also enabling the generation of scripts with better narrative pacing. Additionally, the DSR approach demonstrates superior controllability in text generation, exhibiting minimal deviation from the input outline, which suggests stronger alignment between the generated content and the intended narrative structure.

These results show that our method enhances LLMs' performance in screenplay generation, particularly in managing narrative structure, character development, and dramatic expression. This advancement represents a meaningful step toward practical AI-assisted screenwriting, bringing automated text generation closer to professional storytelling standards.

4.3 Ablation Study and Analysis

To investigate the impact of different base models and data synthesis strategies on final performance, we conduct a comprehensive ablation study, with results presented in Table 2. Our analysis yields the following key findings:

First, unsurprisingly, model scale plays a crucial role in performance. The smaller variants `Qwen-14B-Chat` and `QwQ-32B` exhibit significantly weaker performance compared to `Qwen-72B-Chat`, confirming that larger model size is necessary for complex creative tasks like screenplay generation, which require deep narrative understanding and expressive language generation.

Second, the end-to-end generation approach performs worse than the two-stage DSR pipeline, with the latter yielding an improvement of approxi-

Table 1: Evaluation results of different models on screenplay generation. The *Expert Score* is averaged across ratings from over 20 professional screenwriters. Red superscripts with upward arrows indicate improvement over the baseline (Qwen-72B-Chat). Bold numbers indicate the best performance among models in each metric.

Model	Method	Expert Score	Variance	Ratio to Human (%)	Win Rate (%)
Qwen-72B-Chat	Prompt	3.43	0.19	35.18	0.0
Claude-Sonnet-4	Prompt	6.69$^{\uparrow 3.26}$	0.41	68.61	12.5
Gemini-2.5-Pro	Prompt	6.95$^{\uparrow 3.52}$	0.34	71.28	12.5
Qwen-72B-CPT	DSR (Ours)	**8.06**$^{\uparrow 4.63}$	**0.14**	**82.67**	**75.0**
Human	-	9.75	0.08	-	-

Table 2: Ablation study of the DSR framework. We evaluate the impact of key components including model scale, continual pre-training (CPT), task-decoupled pipeline, and data synthesis strategies. The best score is in **bold**, and the second-best is underlined.

Pipeline	Model	Data Synthesis	CoT	Expert Score	Variance
End-to-End	Qwen-14B-Chat	-	w/o	2.33	0.15
	QwQ-32B	-	w/o	3.78	0.38
	Qwen-72B-Chat	-	w/o	4.01	0.25
	Qwen-72B-CPT	-	w/o	4.63	0.31
	Qwen-72B-CPT	-	w/	5.13	0.30
DSR	Qwen-72B-Chat	Reverse-only	w	6.41	0.31
	Qwen-72B-CPT	Reverse-only	w	<u>7.14</u>	0.28
	Qwen-72B-CPT	Hybrid	w/o	7.08	0.17
	Qwen-72B-CPT	Hybrid	w/	**8.06**	0.14

mately 2.4 points. This performance gap validates the effectiveness of explicitly separating narrative generation and format conversion, allowing the model to focus on each task independently.

Third, both continual pre-training and CoT reasoning contribute to performance improvements. CPT consistently boosts scores for both end-to-end and DSR pipelines, while incorporating CoT reasoning brings further gains. For instance, applying both CPT and CoT with the DSR pipeline achieves a score of 8.06, compared to 4.01 for the baseline model.

Finally, our Hybrid data synthesis strategy outperforms the Reverse-only strategy, achieving the lowest variance of 0.14, which indicates more stable and consistent output quality. In the Reverse-only approach, both the training input and output are derived from reverse-engineering the screenplay. Specifically, the training input X is constructed through reverse compression as described

in Part A of Section 3.2. The training output is also reverse-engineered: the novel is generated by converting the screenplay's dialogue and character actions into novelistic narrative prose. Our analysis reveals two key limitations of this approach. On the one hand, the converted novels retain the high information density of the original screenplays, resulting in comparable learning difficulty to end-to-end screenplay generation. On the other hand, the dual reverse-engineering process leads to input-output misalignment: key elements such as specific props or minor characters appearing in the converted novel may be absent from the independently reverse-compressed input outline. Models trained on such misaligned pairs learn to generate details ungrounded in their inputs, producing off-topic content during inference. In contrast, our Hybrid strategy employs forward synthesis for output generation, where a teacher model expands the reverse-compressed input into a novel. This en-

sures input-output consistency while demonstrating proper narrative expansion from concise specifications to detailed prose, enabling the model to learn more reliable and controllable generation patterns.

These findings collectively highlight the importance of appropriate model scale, domain-adaptive pre-training, and structured data synthesis in advancing LLMs for sophisticated creative applications such as screenplay writing.

5   Conclusions

In this paper, we focus on enabling large language models to generate high-quality screenplays from basic settings such as outlines and character profiles. Direct end-to-end generation is inadequate for this complex task: the generated screenplays may follow stylistic conventions, but often lack the deep structural integrity and storytelling substance required for professional use. Therefore, we propose the Dual-Stage Refinement (DSR) framework, which decomposes the single complex task into two distinct stages: creative narrative generation and strict format conversion. This decomposition allows models to focus on one specific skill at each stage, avoiding the poor performance caused by task entanglement. Implementing this framework requires paired training data for the narrative generation stage, which we obtain through an innovative hybrid data synthesis strategy. The efficacy of the combined DSR framework and data synthesis strategy was validated through extensive experiments. In blind evaluations conducted by professional screenwriters, screenplays generated by the DSR framework achieved a 75% win rate against strong baselines including Gemini-2.5-Pro, and reached 82.7% of human-level performance. These results demonstrate that a decomposed generation framework enabled by tailored hybrid data synthesis significantly outperforms approaches that rely solely on prompt engineering to guide large, general-purpose language models. As screenplay generation is representative of complex creative writing tasks, this decomposition-based approach is likely applicable to broader creative content generation scenarios.

Limitations

While our framework has proven effective, its current implementation has certain limitations. The data synthesis strategy relies on an initial corpus of high-quality human-written screenplays, which may limit its scalability to domains where such data is scarce. Future work will explore methods to reduce this dependency and enhance the scalability of the data synthesis process. Additionally, we plan to extend the DSR paradigm to other structured creative writing tasks, such as composing structured poetry or developing long-form fictional narratives, to further validate its generalizability across diverse creative domains.

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A Prompts for Data Synthesis

The prompts for our data synthesis strategy are organized according to its two main phases: Reverse Synthesis and Forward Synthesis. The initial prompts deconstruct a source screenplay (S) into a structured input (X) and a set of Narrative Directives (I_c). The final prompt then utilizes these components to guide the synthesis of the target novel (N). Note that for the prompts presented in the following figures, content enclosed in curly braces {} serves as a placeholder for dynamic inputs that vary with each sample. Furthermore, it should be clarified that while English translations are provided, all experiments were conducted exclusively with the original Chinese versions.

A.1 Prompts for Structured Input (X)

Prompts in Figure 5-10 generate the structured input X by deconstructing a source screenplay into its core components: **Scene Outline**, **Previous Context**, and **Character Profiles**.

Synthesis of Scene Outline

 # 背景设定
你是一个资深剧作教授，给学生布置作业。作业的内容是：根据分场大纲写出分场剧本。所以你得在作业中提供分场大纲。
你找分场大纲的方法是将现有分场剧本概括凝炼成一段完整清晰的分场大纲，然后让学生根据这个分场大纲来写分场剧本。你对学生作业的评判标准是：学生写出来的分场剧本和你用来概括凝练分场大纲的分场剧本越一致越好。
 # 核心要求（必须满足）
基于以上背景，对你概括凝练分场大纲提出两个要求：
1. 你必须确保分场大纲包含了生成剧本所必要的一切信息，否则学生不知道某些必要的特定信息，导致无法通过自己的努力生成分场剧本，这些信息是学生从分场大纲中不易正常推断的。
2. 同时你也需要考虑分场剧本里哪些内容在分场大纲中是需要概括凝练，从而让学生去发挥能力自己创作实现的。这些内容是从分场大纲中容易推断的。
简而言之，你写出来的分场大纲要详略得当，既保证学生能够从分场大纲里合理推断出剧本的全部内容，又要给学生足够的创作空间。
 # 其他要求
1. 剧本中的所有人物都要出现在大纲中。
2. 分场大纲不需要输出场头信息。输出一段话即可。
 # 输出要求
你需要按照如下格式返回：
【复述核心要求】
【思考】
【分场大纲】
现在给你一段分场剧本，请你先复述一下核心要求并深刻理解，然后思考你要怎么写分场大纲。
〔分场剧本〕

Figure 5: The Prompt Template for Reverse Synthesis of Scene Outline.

Synthesis of Scene Outline

 # Background Setting
You are a senior playwriting professor assigning homework to students. The assignment is: to write a screenplay based on a scene outline. Therefore, you must provide the scene outline as part of the assignment.
Your method of creating the scene outline is to summarize and condense an existing screenplay into one clear and coherent paragraph that serves as the scene outline. Students will then use this outline to write their own screenplays. Your grading criterion for student work is that the closer their written screenplays match the original screenplay you used to create the outline, the better.
 # Core Requirements (Must Be Met)
Based on the above background, two requirements are imposed on how you summarize and refine the scene outline:
1. You must ensure the scene outline contains all necessary information required to generate the screenplay. If certain essential details are missing, students may not be able to produce the screenplay through their own efforts, especially if those details cannot be reasonably inferred from the outline.
2. At the same time, you must consider which elements of the original screenplay should be summarized or condensed in the outline, so that students have room to exercise their creativity and independently realize these parts. These are elements that can be easily inferred from the outline.
3. In short, the scene outline you write should strike a proper balance between detail and brevity—ensuring students can logically infer the full content of the screenplay from the outline, while also giving them sufficient creative space.
 # Additional Requirements
1. All characters appearing in the screenplay must be mentioned in the outline.
2. The scene outline does not need to include header information (e.g., "Scene 1", "Interior Day"). Just output a single paragraph.
Output Requirements
You must respond in the following format:
【Restate Core Requirements】
【Thinking Process】
【Scene Outline】
Now, you will be given a screenplay. First, restate the core requirements and make sure you fully understand them, then think through how you should write the scene outline.
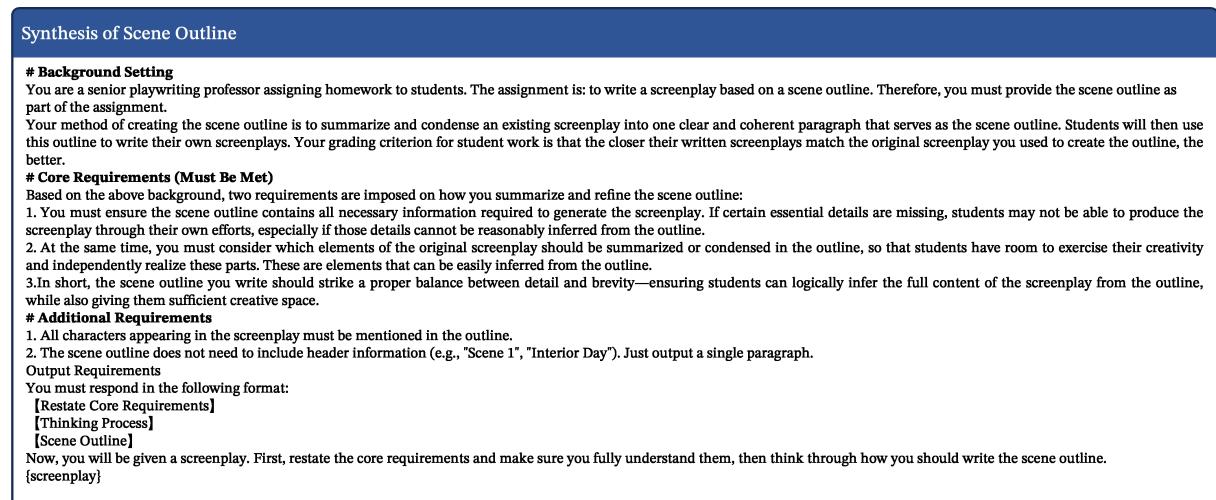{screenplay}

Figure 6: The Prompt Template for Reverse Synthesis of Scene Outline translated into English.

Synthesis of Previous Context

你是一位经验丰富的电视剧编剧助理，精通剧本分析，尤其擅长从剧情片段中提炼关键信息，为后续剧本的创作提供扎实基础。

 # 任务目标

请你仔细阅读并详细理解【人物小传】、【上下文剧情】，并据此总结出【本场剧情】发生的【背景信息】。

 # 创作要求

1. 【背景信息】是【本场剧情】中人物行为的前置信息，它需要解释【本场剧情】中人物的核心动机和行为逻辑。
2. 【背景信息】直接服务于【本场剧情】的理解，需要准确、详细，避免过于宽泛或不相关的描述。
3. 【背景信息】需要理清事件发生的时间顺序，能够与【本场剧情】紧密相连，但不要与【本场剧情】重复。
4. 不要对【上下文剧情】和【本场剧情】进行任何主观评价、揣测或解释，完成【任务】即可。
5. 因为我需要直接使用你提炼的【背景信息】，所以请不要输出任何与【背景信息】无关的总结性、说明性的语言，并确保提炼结果中不存在遗漏信息、篡改情节、逻辑不通等低级错误。
6. 只输出滤除内容后的最终版本【背景信息】，其他内容一概不需要输出。
7. 输出的【背景信息】的字数需控制在400字以内。

 # 创作流程

第一步：仔细阅读并理解【创作要求】，并确保在后续输出【背景信息】时始终遵循这些要求。
第二步：仔细阅读并理解【人物小传】与【上下文剧情】，并逐步提取以下信息。
- 提取出本场剧情中的主要人物（根据剧情内容，可提取为一个、两个或多个人物），明确人物在本场剧情中的人物行动、人物入场情绪
- 提取出本场剧情中涉及到的人物双方或多方的人物关系
- 提取出本场剧情中的所有情节
- 提取出本场剧情中的信息序列：即本场剧情中交代的所有信息
- 提取出本场剧情结束时的情节落点：即本场剧情结束时的情节落点，【上下文剧情】中，在此情节结束点之后的所有情节，都为发生在本场剧情后面场次中的后续情节，是本场剧本内尚未发生的事情。
第三步：基于第一步、第二步，仔细阅读并理解【人物小传】与【上下文剧情】，并逐步合理提取【背景信息】。
- 分析与本场"人物行动"有关的前置信息：即人物为何产生本场剧情的特定行动目的？人物进入本场剧情的直接原因与行动动机？在本场开始之前的剧情中有哪些情节或事实可以解释人物产生本场剧情的行动目的？
- 分析与本场中"人物关系"有关的前置信息：即在本场开始之前，本场剧情中的人物双方或多方之间，处于什么样的关系状态、关系模式、关系阶段、关系层次中？
- 分析与本场中"人物入场情绪"有关的前置信息：若是人物带着明确的情绪状态（糟糕的或者好的）进入本场，那么需要分析，在本场开始之前，发生了哪些事件，导致人物会有这样的入场情绪？如果没有，则可以不写。
- 注意：人物入场情绪是指人物进入本场时的情绪，这个情绪是在本场发生前就已经产生了；人物初始情绪，则是人物在本场中一开始呈现出来的情绪，这个情绪在本场发生前并未产生，是进入本场中才产生的情绪。
- 分析与本场中"人物处境"有关的前置信息：即在本场剧情开始之前，人物最后一次出现时的处境。
- 分析与本场中"情节"有关的前情信息：即在本场剧情开始之前，推动本场剧情发生的关键事件；以及直接影响本场剧情的前一事件。
- 分析与本场中"信息序列"有关的前置信息：即在本场剧情开始之前，发生在本场剧情中提到的这些信息。
- 综合以上分析，写作成准确、详细的【背景信息】，要求这段文字组织有序，易于理解，避免前言不搭后语的生硬拼接。
第四步：在已经提取、生成的【背景信息】基础上，进一步滤除无关内容。
- 滤除与本场剧情无关的人物信息、人物关系和剧情信息。
- 滤除涉及到本场剧情信息的内容。
- 滤除与本场的人物初始情绪重复的内容。
- 滤除本场剧情中尚未发生的（即在本场剧情的【情节结束点】之后的、发生在本场剧情后面场次中的后续情节）事情。
- 滤除对本场剧情中的人物情绪及状态进行描述、概括的内容。
第五步：输出最终的【背景信息】
- 将第四步中滤除后的剩余内容，写作成准确、详细的【背景信息】，要求这段文字组织有序，易于理解，避免前言不搭后语的生硬拼接。

{人物小传}
{上下文剧情}
{本场剧情}

Figure 7: The Prompt Template for Reverse Synthesis of Previous Context.

Synthesis of Previous Context

You are an experienced television screenplay writing assistant, proficient in screenplay analysis, especially skilled at extracting key information from story segments to provide a solid foundation for subsequent screenplay creation.

 # Task Objective

Carefully read and thoroughly understand the 【Character Profiles】 and 【Contextual Plot】, and based on these, summarize the 【Background Information】 for the occurrence of the 【Current Scene Plot】.

 # Creation Requirements

1. 【Background Information】 consists of the prerequisite information that explains the core motivations and behavioral logic behind the characters' actions in the 【Current Scene Plot】.
2. 【Background Information】 must directly serve the understanding of the 【Current Scene Plot】, and should be accurate and detailed, avoiding overly broad or irrelevant descriptions.
3. 【Background Information】 must clarify the chronological sequence of events, closely connecting to the 【Current Scene Plot】 without duplicating it.
4. Do not offer any subjective evaluation, speculation, or interpretation of the 【Contextual Plot】 or the 【Current Scene Plot】—simply complete the task.
5. Since I will use your extracted 【Background Information】 directly, do not include any summarizing or explanatory language unrelated to 【Background Information】, and ensure no information is omitted, distorted, or logically inconsistent.
6. Output only the final version of the filtered 【Background Information】—no other content should appear.
7. The word count of the output 【Background Information】 must be within 400 words.

 # Creation Process

Step 1: Carefully read and internalize the 【Creation Requirements】 to ensure strict adherence during the output phase.
Step 2: Carefully read and understand the 【Character Profiles】 and 【Current Scene Plot】, then extract the following information:
• Identify the main character(s) in the current scene (one, two, or more), specifying their actions and emotional state upon entry.
• Identify the relationships among the involved characters.
• Extract all plot points within the current scene.
• Extract the information sequence: all pieces of information revealed in the scene.
• Identify the plot endpoint of the scene: the concluding point of the current scene. Any events in the 【Contextual Plot】 occurring after this point belong to later scenes and have not yet occurred in the current scene.
Step 3: Based on Steps 1 and 2, carefully read and analyze the 【Character Profiles】 and 【Contextual Plot】 to extract the following background elements:
• Analyze the antecedent information related to the "character actions": Why does the character have this specific goal? What direct cause or motivation brings them into the scene? What prior events or facts explain their current objectives?
• Analyze the antecedent information related to "character relationships": What was the relational status, pattern, stage, or level between the characters before the scene began?
• Analyze the antecedent information related to "character entry emotion": If a character enters with a clear emotional state (positive or negative), identify what prior events caused this emotion. If none, omit this.
• Note: "Entry emotion" refers to the emotion already present before entering the scene; "initial emotion" is the emotion first displayed within the scene, emerging only upon entry.
• Analyze the antecedent information related to "character situation": the character's circumstances at their last appearance before this scene.
• Analyze the preceding plot information related to "plot": the key event(s) that triggered the current scene, and the immediate prior event directly influencing it.
• Analyze the antecedent information related to "information sequence": any information mentioned in the scene that originated before it began.
• Synthesize the above into accurate, detailed 【Background Information】, ensuring logical flow and clarity, avoiding disjointed or forced connections.
Step 4: Further filter out irrelevant content from the extracted and generated 【Background Information】:
• Remove character information, relationships, or plot details unrelated to the current scene.
• Remove any content that overlaps with the 【Current Scene Plot】 itself.
• Remove content that duplicates the character's initial emotion in the scene.
• Remove events that have not yet occurred (i.e., those occurring after the scene's plot endpoint, which belong to future scenes).
• Remove descriptive or summary statements about the characters' emotional states or conditions within the scene.
Step 5: Output the Final 【Background Information】
• Compose the remaining content from Step 4 into a coherent, accurate, and detailed 【Background Information】 paragraph, ensuring clarity and logical structure without awkward transitions.

{Character Profiles}
{Contextual Plot}
{Current Scene Plot}

Figure 8: The Prompt Template for Reverse Synthesis of Previous Context translated into English.

Figure 9: The Prompt Template for Reverse Synthesis of Character Profiles.

Figure 10: The Prompt Template for Reverse Synthesis of Character Profiles translated into English.

A.2 Prompts for Narrative Directives (I_c)

The function of prompts in Figures 11-16 is to extract the Narrative Directives I_c. This is achieved by analyzing a source screenplay to extract its underlying storytelling elements, including **exposition strategy** that identify key moments of change, **emotional trajectories** mapping character arcs, and the **choreography of action sequences**.

Synthesis of COT: Exposition Strategy

 # 任务
你是一名资深的中国编剧，同时也是一名剧本分析教授，你需要根据以下Context中给定的前情提要、分场大纲、人物信息及剧本，分析剧本中信息交代的方式。
 # 理论背景
在创作剧本时，巧妙且有效地交代信息是重要的创作目的之一。根据不同需求，以下是一些需要交代信息的常见情况：
1、交代前情：让观众了解之前发生了什么，或者介绍人物的基本背景。
2、提供社会文化背景：通过对话、行为规范、仪式、服饰、环境细节等，展示特定社会阶层、文化习俗、时代背景或群体内部的运作规则，这些信息直接影响角色的行为动机和面临的约束。
3、阐明规则/限制：在特定的时代背景或世界观中，经常需要明确展示或重申某项具体的规则、限制、能力边界或代价，为即将发生的冲突或角色选择提供清晰的"游戏规则"。
4、揭示关键信息：揭示对剧情发展至关重要的线索、秘密或真相，这一信息将影响情节的走向。例如谍战片中的关键情报。
5、揭示人物状态/变化：通过环境、细节或他人视角，展示角色当前的心理、生理状态或不易察觉的变化。这往往比直接描述更有效，属于"展示而非讲述"。
6、设置伏笔：看似不经意地引入某个细节、物品或信息，为后续情节的发展埋下种子。
7、建立期待：暗示即将到来的事件或冲突，让观众有所预感。
 # 信息交代方式
1、对话
对话是最直接的交代方式，但也最容易处理得平庸生硬，需特别考虑到说话角色的人物特质、性格特点，避免角色变成交代信息的机器。
1）自然交谈：人物在日常对话中不经意地透露信息。
例如，角色A对角色B说："自从你姐姐三年前搬去伦敦后，这里就冷清多了。"（透露了姐姐的存在、去向和时间点）。
2）冲突/争论：在争吵或辩论中，角色为了说服对方或为自己辩护，会揭示背景信息、过往恩怨或隐藏动机。
例如《教父》中，麦克在餐厅刺杀警长前，与伙家的对话自然带出家族恩怨："我父亲曾帮助过你，可你却联合塔塔基利亚家族暗杀他。"
3）提问与回答：一个角色（通常是新来者或不了解情况的人）向另一个角色提问，从而引出必要的背景信息。
4）倾诉/独白：角色向他人倾诉心事，或在特定情景下进行内心独白（有时通过画外音），揭示个人历史、感受或秘密。
5）指导/教学：一个经验丰富的角色向新手解释规则、情况或技能，顺带交代相关信息。
6）道听途说/八卦：通过角色转述听来的消息或讨论八卦，可以传递信息，同时也可能带有主观色彩或不确定性。
2、行为与行动
这是"展示，而非告知"的核心体现，尽可能让角色多用动作交代信息。
1）特定动作：角色的一个动作就说明很多问题。例如，一个角色熟练地撬锁，直接表明了他的技能或身份。一个角色看到某物品时下意识地退缩，暗示了过去的创伤。
2）习惯与癖好：角色的日常习惯或特殊癖好可以揭示其性格、背景或心理状态。例如，一个角色房间里堆满了外卖盒，暗示了他的生活状态。同时，习惯性动作的改变可以暗示心理状态的变化，如有洁癖的角色回到泥泞的鞋直接瘫坐（显示精神崩溃）。
3）反应与互动：角色对特定人、事、物的反应，以及他们与他人互动的方式，可以揭示他们之间的关系、态度和过往经历。也可以通过他人的反应来折射，比如通过配角态度变化反衬主角状态，例：孩子悄悄问母亲"爸爸为什么总在洗手？"（暗示主角的强迫症加重）。
3、场景、道具或细节等视觉手段
这是影视剧本叙事的核心技能，在影视叙事中，视觉手段是最高效的信息载体。
1）用场景中的物品暗示前史：例如，女人搬家时从箱底翻出一张撕毁的婚纱照，默默塞回箱底（暗示离婚过往）。
2）展示时代背景和文化习俗：通过仪式、服饰、环境细节等，展示特定社会阶层、文化习俗、时代背景或群体内部的运作规则。有时候，在常规仪式中出现不合时宜的元素，会加强冲突。如《饥饿游戏》中，凯特尼斯在抽签日穿母亲旧裙，被嘲笑"不合时宜"——暗示12区贫困；而她反叛礼时全场沉默，凸显极权社会的压抑。
3）承担关键线索：例如在悬疑剧中，凶器/物证的出现往往传递出关键线索信息。
4）埋伏笔：比如在轻松场景中埋下危险物品，例如《侏罗纪公园》中，孩子们在控制室喝咖啡时，镜头带过背景屏幕"安全围栏电力系统：备用供电"。或者用一些玩笑式对话暗示未来危机，例如宇航员起飞前笑言"千万别像上次那样漏装氧气瓶"，结果太空舱真因氧气故障遇险。
5）建立期待：例如植入明确时限制造紧迫感，例如拆弹镜头特写电子钟显示"00:04:59"，角色汗滴到计时器上（期待爆炸与否）。
** 另外，单戏通常承担着多重创作任务，需同时完成信息交代+推进主线+角色塑造。
例：厨房争吵戏中，妻子摔碗揭露丈夫出轨（关键信息），丈夫撞翻药瓶暴露绝症（伏笔），孩子缩在角落捂耳朵（展示家庭关系破裂）。
当一场戏完成的任务越多重时，这场戏就越精彩，反之越单调乏味。
编剧可以这样的标准来检验：当删掉某条信息后，观众是否无法理解后续情节？角色行为是否失去动机支撑？故事逻辑是否出现断裂？若答案全为"否"，则该信息可删或需重构。
 # 输入说明
分场大纲：是撰写剧本内容最重要的指导依据，概括了本场戏人物的主要目的及行动，及发生的事件，是你识别信息交代任务的主要依据。
人物设定：概括了与本场相关人物的关系，包括了人物的性格、身份、处境，和人物之间的相互关系。
前情提要：是本分场剧情发生前的情节梗概，作为了解剧情来龙去脉的依据，包括人物在进入本场戏之前，经历过什么事件，掌握了何种信息，这些事件与信息如何影响了他们本场的目标、情绪和心理状态。
最终剧本：是基于"分场大纲"转化而成的一场戏中的实际人物动作和台词，是分析的主要对象。
 # 执行步骤
紧扣【信息类型】与【交代方式】的双重维度，验证剧本是否实现信息的戏剧化。
1、明确分场大纲的核心信息需求，提取需要交代的信息。
2、从以下几个角度拆解剧本的信息交代手法，并分析它为什么做得好？
对照理论中的几种信息类型，分析台词/动作/潜文本如何承载信息。
重点检验是否规避"说教感"，实现"展示而非告知"。
评估戏剧融合度：信息是否推动冲突升级？人物台词是否符合身份/处境/性格？是否通过视觉化细节替代直白说明？
 # Context
{前情提要}
{分场大纲}
{人物信息}
{剧本}

Figure 11: The Prompt Template for Reverse Synthesis of COT: Exposition Strategy.

A.3 Prompts for Enhanced Forward Synthesis (Novel N)

Prompt detailed in Figures 17 is used to generate the target novel (N). The generation process is executed by a powerful teacher model ($M_{teacher}$) and is crucially conditioned on both the structured input (X) and the Narrative Directives (I_c). This dual conditioning ensures the resulting novel is not only consistent with its inputs but is also imbued with a degree of narrative sophistication inspired by professional writing.

B Inference Prompts

This section presents the specific prompts used during the inference phase of our DSR framework. These prompts embody the core principle of our approach, explicitly decoupling creative narrative generation from stylistic format conversion. As mentioned in the previous section, placeholders for dynamic inputs

Synthesis of COT: Exposition Strategy

Task
You are a senior Chinese screenwriter and also a professor of screenplay analysis. Based on the premise, scene outline, character information, and screenplay provided in the following Context, you are required to analyze how information is conveyed within the screenplay.
Theoretical Background
In screenplay writing, skillfully and effectively conveying information is one of the key creative objectives. Depending on narrative needs, common situations requiring information delivery include:
1. Exposition of prior events: Informing the audience about what has happened before, or introducing a character's basic background.
2. Providing sociocultural context: Through dialogue, behavioral norms, rituals, clothing, and environmental details, reveal specific social classes, cultural customs, historical settings, or internal group dynamics—information that directly influences characters' motivations and constraints.
3. Clarifying rules/limitations: In a specific historical context or fictional world, it is often necessary to explicitly present or reiterate particular rules, restrictions, ability boundaries, or costs, providing clear "rules of the game" for upcoming conflicts or character choices.
4. Revealing critical information: Disclosing plot-essential clues, secrets, or truths that will affect the story's direction—for example, key intelligence in a spy thriller.
5. Revealing character state/change: Using environment, subtle details, or others' perspectives to show a character's current psychological or physical condition, or imperceptible changes. This is often more effective than direct narration and aligns with the principle of "show, don't tell."
6. Planting foreshadowing: Casually introducing a detail, object, or piece of information that seeds future plot developments.
7. Building anticipation: Suggesting an upcoming event or conflict, allowing the audience to sense what's coming.
Methods of Information Delivery
1. Dialogue
Dialogue is the most direct method of conveying information, but it risks feeling flat or forced if not handled carefully. Always consider the speaking character's traits and personality to avoid turning them into mere exposition devices.
1). Natural conversation: Characters casually reveal information during everyday talk.
Example: Character A says to B, "It's been so quiet here since your sister moved to London three years ago." (Reveals sister's existence, destination, and timeline.)
2). Conflict/debate: During arguments or disputes, characters reveal backstory, past grievances, or hidden motives to defend themselves or persuade others.
Example: In The Godfather, Michael says before assassinating the police captain: "My father helped you, yet you joined the Tattaglia family to murder him."
3). Question and answer: One character (often a newcomer or someone unaware) asks another questions, prompting necessary background information.
4). Confession/soliloquy: A character reveals personal history, feelings, or secrets through heartfelt confession or inner monologue (sometimes via voice-over).
5). Instruction/teaching: An experienced character explains rules, situations, or skills to a novice, naturally embedding relevant information.
6). Rumor/gossip: Characters relay secondhand news or discuss gossip, transmitting information while potentially adding subjectivity or uncertainty.
2. Behavior and Action
This embodies the core principle of "show, don't tell"—let actions convey meaning whenever possible.
1). Specific actions: A single gesture can reveal much. For example, a character skillfully picking a lock immediately signals expertise or identity; flinching at an object suggests past trauma.
2). Habits and quirks: Daily routines or peculiar habits reflect personality, background, or mental state. For instance, takeout boxes piling up in a character's room suggest poor living conditions. Changes in habitual behavior can signal psychological shifts—e.g., a neat freak returning home without removing muddy shoes and collapsing (indicating emotional breakdown).
3). Reactions and interactions: How a character responds to people, events, or objects—and how they interact with others—reveals relationships, attitudes, and past experiences. Others' reactions can also reflect a character's state. Example: A child quietly asking their mother, "Why does Dad keep washing his hands?"
3. Visual Means: Setting, Props, or Details
This is a core skill in film and television storytelling, where visual elements are the most efficient carriers of information.
1). Props suggesting backstory: E.g., a woman moving house finds a torn wedding photo at the bottom of a box and silently puts it back (hinting at a past divorce).
2). Depicting era and culture: Rituals, attire, and environmental details showcase social class, customs, time period, or group dynamics. Deviations from norms heighten conflict. Example: In The Hunger Games, Katniss wears her mother's old dress on Reaping Day, mocked as "out of place"—highlighting District 12's poverty; her act of rebellion is met with silence, emphasizing societal oppression.
3). Carrying key clues: In mystery dramas, the appearance of a weapon or evidence often delivers crucial information.
4). Foreshadowing: Placing dangerous items in seemingly light scenes—e.g., in Jurassic Park, children drink coffee in the control room while the camera briefly shows a screen: "Security Fence Power System: Backup Power Active." Or using joking lines to hint at future crisis—e.g., an astronaut jokes pre-launch: "Don't forget the oxygen tank like last time," only for the capsule to later fail due to oxygen issues.
5). Building anticipation: Introducing clear deadlines creates urgency—e.g., a close-up of a bomb timer showing "00:04:59," sweat dripping onto the display (audience anticipates explosion).
Note: A single scene typically serves multiple narrative functions—simultaneously delivering information, advancing the main plot, and developing character.
Example: In a kitchen argument, a wife smashes a bowl and exposes her husband's affair (critical info), he knocks over a pill bottle revealing a terminal illness (foreshadowing), and a child cowers in the corner covering ears (depicting family breakdown).
The more functions a scene fulfills, the richer and more compelling it becomes; otherwise, it risks being dull.
Writers can test this standard: If removing a piece of information leaves the audience unable to understand subsequent plot points, undermines character motivation, or breaks story logic—then the information is essential. If all answers are "no," the information should be cut or restructured.
Input Description
• Scene Outline: The primary guide for writing the screenplay, summarizing the characters' main objectives, actions, and events in the scene—it is your key reference for identifying information delivery tasks.
• Character Information: Summarizes basic details of characters involved in the scene, including personality, identity, circumstances, and interpersonal relationships.
• Premise (Prior Summary): A synopsis of events preceding the current scene, providing context for understanding the plot's cause-and-effect chain—including what events the characters have experienced, what information they possess, and how these shape their goals, emotions, and psychological states upon entering the scene.
• Final Screenplay : The actual dialogue and actions in the scene, derived from the "Scene Outline"—this is the primary object of your analysis.
Execution Steps
Tightly integrate the dual dimensions of type of information and method of delivery to evaluate whether the screenplay achieves dramatized information exposition.
1. Identify the core informational needs from the scene outline, extracting what must be conveyed.
2. Deconstruct the screenplay's information delivery techniques from the following angles, and analyze why it works well:
1). Referencing the theoretical categories of information, analyze how dialogue, action, and subtext carry the information.
2). Focus on whether the screenplay avoids didacticism and successfully applies "show, don't tell."
3). Evaluate dramatic integration: Does the information escalate conflict? Do character lines match their identity, situation, and personality? Are visual details used to replace explicit explanations?
Context
{Premise}
{Scene Outline}
{Character Information}
{Screenplay}

Figure 12: The Prompt Template for Reverse Synthesis of COT: Exposition Strategy translated into English.

are enclosed in curly braces {}, and all experiments were conducted using the original Chinese prompts, not the provided English translations. The prompt for creative narrative generation, shown in Figure 19, takes a scene outline and other structured information as input to generate a rich, novel-style prose output. This narrative prose then becomes the input for the stylistic format conversion prompt, detailed in Figure 21. This prompt's task is to reformat the text into a professionally formatted screenplay.

C Case Study

In this section, we present a concrete case study comparing screenplays generated by our DSR framework and Gemini-2.5-Pro. Figures 23-24 illustrate a representative example where both models generate screenplays based on the same input query.

The script generated by our DSR framework not only successfully fulfills the dramatic objectives of

Synthesis of COT: Narrative Pacing

Role
你是一名资深的中国编剧，正在精进自己的编剧创作技能，你深入分析了来自众多非常成熟、广受好评且涵盖了多种不同类型（例如剧情、喜剧、悬疑、科幻、历史等）的优秀电视剧集中的单场戏剧本。

Background

理论背景1："戏点"
1、定义："戏点"指的是一场戏（或一个场景、段落）中最关键、最具戏剧性、最有看点、最能推动情节或揭示人物的那个核心时刻或事件。它是这场戏存在的理由和高潮。
2、核心特征：
  - 聚焦冲突：戏点往往围绕角色之间的冲突、角色内心的挣扎、或角色与环境/命运的对抗展开。
  - 重大转折/揭示：它通常是情节发生重大转折（如关键决定、意外事件、关系破裂或建立、目标达成或失败）的时刻，或是重要信息被揭示（如秘密曝光、身份揭露、真相大白）的时刻。
  - 情绪高点：戏点承载着这场戏最强烈的情感冲击力（愤怒、悲伤、喜悦、震惊、恐惧等）。
  - 推进力：它是推动故事向前发展的引擎。没有这个点，这场戏就可能显得平淡或冗余。
  - 表演重点：对演员来说，戏点是他们表演需要重点投入、精准把握、情感爆发的部分。
  - 观众吸引力：它是吸引观众注意力、让观众屏息凝神、产生强烈共鸣或思考的部分。
3、作用：
  - 明确这场戏的核心目的和意义。
  - 制造戏剧张力和悬念。
  - 深化人物形象和关系。
  - 有效推进情节发展。
  - 为演员提供表演的支点和爆发点。

理论背景2：识别单场戏的核心矛盾冲突
理解一场戏的"核心矛盾冲突"是分析任何戏剧作品的关键。它指的是驱动整个故事发展的、最根本、最不可调和的对抗力量或张力。
单场戏是"冲突的独立单元"，每场戏都应是一个微缩的戏剧结构，包含自身的"目标-障碍-行动-结果"链条。
识别步骤（结合分场大纲）：
  - 明确该场戏的"核心任务"（功能定位）：这场戏在整部戏中承担什么功能？（例：揭示人物秘密？制造关键转折？建立人物关系？铺垫后续冲突？解决前期悬念？）
  - 锁定该场戏的"主角"与"核心目标"：
  - - 谁是这场戏的"驱动力"：谁主动发起行动或面临最大压力，他/她在这场戏中的具体、即时目标是什么。
  - - 找出最主要的"障碍/对抗力量"：谁或什么在阻碍"主角"实现这场戏的即时目标？这是冲突的直接来源。
  - 提炼"冲突的本质"与"不可调和点"：双方（或多方）在这场戏的具体问题上，根本分歧在哪里，在这场戏的时空范围内，这个分歧是否无法轻易妥协？是否必须通过"斗争"（言语、肢体、心理）来解决？
  - 分析"冲突的载体"与"爆发点"：冲突主要通过什么形式展现，"高潮点"在哪里？
  - 检验"冲突的解决/推进"：这场戏结束时，核心冲突的结果是什么，它如何影响人物关系和后续情节？

理论背景3：情绪节奏
通常来说，一场戏的内部节奏遵循"起、承、转、合"四个部分，即起始、承接、转折、落点。
  - 起始：本场戏的开端。
  - - 功能：交代背景、引入人物、设定情境、提出问题或冲突的萌芽。
  - - 核心表现：通常要揭示这场戏的核心问题或目标是什么（主角想要什么？遇到了什么障碍？有什么冲突即将发生？）。
  - - 人物情绪状态：相对稳定但有张力、潜藏波动、期待/焦虑感。
  - - 具体表现：
  - - - 基线情绪：人物带着固有的情绪状态进入场景（如疲惫、愉悦、平静、忧郁）。这为后续变化提供基础。
  - - - 情境引发的初步波动：新事件/信息/人物的出现，会引发初步的情绪反应（如惊讶、好奇、警惕、喜悦、不悦）。这些情绪通常是克制、试探性的。
  - - - 冲突的萌芽：初步的互动或情境本身可能揭示出潜在的矛盾点（意见不合、利益冲突、秘密被触及），引发轻微的不安、戒备或敌意。
  - - - 目标驱动的张力：人物在场景中有明确或隐含的目标（想得到什么、想避免什么）。这种欲望或担忧会带来内在的紧张感、期待感或焦虑感，即使表面平静。
  - 承接：本场戏的发展
  - - 功能：承接开端，深化矛盾或推进目标，使情节向前发展，人物关系互动加强，冲突逐步显现或加剧。
  - - 核心表现：人物可能会尝试解决问题或追求目标，但遇到初步的阻碍或产生新的问题。
  - - 人物情绪状态：情绪升温、外显化、互动加剧、冲突升级。
  - - 具体表现：
  - - - 情绪外显：随着互动深入和冲突点被触及，人物的情绪开始更直接地表达出来（语气加重、音量提高、肢体语言增多、讥刺挖苦等）。
  - - - 反应与反击：一方情绪的爆发会触发另一方更强烈的情绪反应（如指责引发辩解，辩解又引发更严厉的指责），形成情绪的正反馈循环，这种循环会有几番，并且情绪不断递进。
  - - - 目标受阻/强化：人物为实现目标/避免后果的努力遇到阻力，导致挫折感、愤怒、固执增强。或者，目标本身在对抗中变得更明确、更迫切。
  - - - 情绪多样化与复杂性：除了主要的对抗情绪（愤怒、指责），其他情绪可能交织出现（如受伤、委屈、失望、焦虑加剧）。人物可能试图控制情绪但效果不佳，或策略性地运用情绪（如用愤怒掩盖脆弱）。
  - - 转折：常常是这场戏的高潮，也是承担"戏点"功能概率最高的部分。
  - - - 功能：这是整场戏最关键、最具戏剧性的部分。矛盾冲突发展到顶点，发生重大转折、意外事件、激烈对抗或情感爆发。
  - - - 核心表现：转折性事件。一个意外事件、一个关键信息（秘密被揭穿）、一句击中要害的话、一个极端行为，成为打破原有对抗僵局的"转折点"。
  - - - 人物情绪状态：情绪达到最高强度，剧烈爆发，重大转变发生。
  - - - 具体表现：
  - - - - 情绪顶点：累积的情绪压力在此刻猛烈释放（如怒吼、痛哭、激烈肢体冲突、彻底崩溃、歇斯底里）。这是整场戏情感能量最强烈的时刻。
  - - - - 不可逆的言行/情绪被打断：人物在极端情绪下，可能说出无法收回的话（如揭露秘密、说出最伤人的评价、彻底决裂的宣言），或做出不可逆的行动（如摔门而去、动手打人、做出重大决定）。
  - - - - 情绪的瞬间转化：高潮事件可能导致情绪的戏剧性逆转（如激烈争吵后突然陷入死寂的震惊/懊悔；愤怒瞬间转为悲痛或恐惧）。这是情绪状态的质变点，之前的铺垫在此刻引爆，人物的真实情感、核心诉求或脆弱性往往在此暴露无遗。它决定了这场戏的最终走向和人物关系的改变。
  - 落点-结局/收束：
  - - 功能：承接转折带来的变化，解决冲突（或暂时解决/搁置），交代结果，收束这场戏，并为后续发展埋下伏笔或留下余韵。
  - - 核心表现：高潮过后，情绪逐渐平复，冲突得到某种形式的解决（和解、妥协、一方胜利、问题悬而未决等）。
  - - 人物情绪状态：高潮情绪的回落、消化、新情绪状态建立。冲突的解决方式（和解、妥协、胜利、失败、悬置）直接塑造了人物的最终情绪状态（如和解后的疲惫但温暖、妥协后的不甘但无奈、胜利的喜悦、失败的沮丧、悬置的忧虑）。
  - - 具体表现：
  - - - 情绪回落、沉淀与消化：高潮的激烈情绪（愤怒、狂喜、悲痛）开始逐渐消退，人物回到相对可控的状态，开始感受、理解和消化高潮事件带来的冲击和结果。可能产生懊悔、释然、悲伤、疲惫、空虚、新的决心、麻木、困惑等复杂、深沉的情绪。
  - - - 新状态的建立：这场戏结束时，人物的情绪状态达到了一个新的阶段，这个状态与"起"阶段已完全不同。
  - - - 余韵与伏笔：可能留下未完全消散的情绪（如残留的悲伤、隐隐的担忧、一丝希望）或暗示未来新冲突/发展的情绪种子（如深埋的怨恨、新生的爱意、坚定的目标感）。

Workflow
1. 核心任务分析
充分理解剧本的【基础信息】，重点理解分场大纲，运用相关理论知识
1）以简要的一句话，准确指出本场的"戏点"。
2）以简要的一句话，分析出本场戏的"核心矛盾冲突"。
一般而言冲突分为表层和底层，表层冲突是外化的事件/行为，底层冲突是人物心理情绪与感受。
注意这部分分析务必直击要害，精准简练。
2. 情绪结构分析
围绕"戏点"来拆解分析【最终剧本】，逆向推理编剧在创作时是如何思考、设计剧本内部的情绪节奏的，
1）先以简洁的语言，整体判断核心人物（矛盾双方）的情绪发展主线：人物A，从什么情绪，到什么情绪；人物B，从什么情绪，到什么情绪。
2）运用理论3，具体展开分析核心人物在"起、承、转、合"这四个部分的人物行动与情绪表现。
3. 简要总结本场在情绪铺垫上用到的创作技巧，整理成可供沿用的方法论。

Context
{基础信息}

Figure 13: The Prompt Template for Reverse Synthesis of COT: Narrative Pacing.

the scene but also exhibits strong narrative tension. The characters are vividly portrayed with distinct personalities, effectively capturing the witty and dynamic confrontation between the mother and her mischievous son in a compelling manner consistent with their established characterizations. Furthermore, the pacing within the scene is skillfully managed, balancing action and stillness and building suspense through

multiple plot turns. Notably, the moment when Fang Xiaobao unexpectedly reveals the "elopement" information as a means of self-preservation is particularly surprising and dramatically effective.

In contrast, the screenplay generated by Gemini-2.5-Pro fails to capture Fang Xiaobao's playful and rebellious nature. It omits any depiction of the mother-son relationship and reduces Fang Xiaobao's role to a mere messenger who delivers information in a flat, uneventful manner. As a result, the scene lacks emotional depth and dramatic intensity, rendering the narrative overly straightforward and uninspired.

In summary, this case study demonstrates that our DSR framework produces screenplays with richer characterization, better-controlled pacing, and stronger dramatic engagement compared to Gemini-2.5-Pro.

Synthesis of COT: Narrative Pacing

Role
You are an experienced Chinese screenwriter, continuously refining your screenplay writing craft by conducting in-depth analyses of individual scenes extracted from numerous highly polished, critically acclaimed television series spanning a wide range of genres (e.g., drama, comedy, suspense, sci-fi, historical).

Background
Theoretical Background 1: "Dramatic Beat"
Definition: A "dramatic beat" refers to the most crucial, dramatically intense, visually compelling moment—or pivotal event—within a scene (or sequence) that drives the plot forward or reveals character. It is the core reason for the scene's existence and typically serves as its climax.
1. Core Characteristics:
• Focus on Conflict: The dramatic beat usually centers on conflict—between characters, within a character's psyche, or between a character and their environment/fate.
• Major Turn or Revelation: It often marks a significant plot turn (e.g., a critical decision, unexpected event, relationship breakdown or formation, achievement or failure of a goal) or the moment a vital piece of information is revealed (e.g., exposure of a secret, identity unveiled, truth revealed).
• Emotional Peak: The dramatic beat carries the strongest emotional impact of the scene (e.g., anger, sorrow, joy, shock, fear).
• Propulsive Force: It acts as the engine driving the story forward. Without it, the scene risks feeling flat or redundant.
• Performance Focus: For actors, the dramatic beat is the moment requiring the most intense emotional investment, precise timing, and expressive power.
• Audience Engagement: It is the moment that captures viewers' attention, causes them to hold their breath, and evokes strong empathy or reflection.
2. Functions:
• Clarifies the core purpose and significance of the scene.
• Generates dramatic tension and suspense.
• Deepens characterization and relationships.
• Effectively advances the plot.
• Provides actors with a clear anchor point and emotional climax.
Theoretical Background 2: Identifying the Core Conflict of a Single Scene
Understanding the "core conflict" of a scene is essential to analyzing any dramatic work. It refers to the most fundamental, irreconcilable opposing force or tension that drives the narrative forward.
A single scene is an "independent unit of conflict," and every scene should function as a miniature dramatic structure containing its own chain of "goal–obstacle–action–outcome."
Steps for Identification (in conjunction with the scene outline):
• Determine the scene's "core task" (functional role): What is this scene's function within the overall story? (e.g., reveal a character's secret? create a key turning point? establish a relationship? foreshadow future conflict? resolve a prior suspense?)
• Identify the "protagonist" and "core objective" of the scene:
    Who is the driving force? Who initiates action or faces the greatest pressure? What is their specific, immediate goal in this scene?
• Identify the primary "obstacle/antagonistic force": Who or what is blocking the protagonist from achieving their immediate goal? This is the direct source of conflict.
• Extract the "essence of the conflict" and the "irreconcilable point": What is the fundamental disagreement between the parties (or among multiple parties) on the specific issue in this scene? Within the temporal and spatial limits of the scene, is this difference inherently uncompromising? Must it be resolved through "struggle" (verbal, physical, psychological)?
• Analyze the "vehicle of conflict" and the "outbreak point": How is the conflict primarily expressed, and where does it reach its peak?
• Evaluate the "resolution/progression of the conflict": What is the outcome of the core conflict at the scene's end, and how does it affect character relationships and subsequent plot development?
Theoretical Background 3: Emotional Rhythm
Typically, the internal rhythm of a scene follows four phases: "beginning, development, turn, and resolution" (Qi, Cheng, Zhuan, He).
• Beginning: The opening of the scene.
    Function: Establish background, introduce characters, set the situation, and present the initial problem or seed of conflict.
    Core Expression: Usually reveals the scene's central issue or objective (What does the protagonist want? What obstacle arises? What conflict is about to unfold?).
    Character Emotional State: Relatively stable but with underlying tension, latent fluctuations, or a sense of anticipation/anxiety.
    Specific Manifestations:
        Baseline Emotion: Characters enter the scene with a pre-existing emotional state (e.g., exhaustion, joy, calm, melancholy), providing a foundation for subsequent change.
        Initial Fluctuations Triggered by Situation: The appearance of a new event, piece of information, or character elicits an initial emotional reaction (e.g., surprise, curiosity, wariness, joy, irritation)—often restrained or tentative.
        Seed of Conflict: Early interactions or the situation itself may reveal a potential point of friction (disagreement, conflicting interests, a secret touched upon), causing mild unease, alertness, or hostility.
        Goal-Driven Tension: Characters have explicit or implicit objectives in the scene (to obtain something, avoid something). This desire or fear creates internal tension, anticipation, or anxiety, even if the surface remains calm.
• Development: The progression of the scene.
    Function: Build upon the beginning, deepen the conflict or advance the objective, push the plot forward, and intensify character interactions.
    Core Expression: Characters may attempt to solve the problem or pursue their goal but encounter initial resistance or generate new complications.
    Character Emotional State: Emotions intensify, become more outwardly expressed, interactions escalate, and conflict heightens.
    Specific Manifestations:
        Emotional Expression: As interactions deepen and conflict points are triggered, emotions are expressed more directly (harsher tone, raised voice, increased gestures, sarcasm, mockery).
        Reaction and Counteraction: One character's emotional outburst triggers a stronger reaction from the other (e.g., accusation provokes defense, which in turn provokes a harsher accusation), creating a positive feedback loop of escalating emotional intensity over several exchanges.
        Goal Obstructed/Strengthened: Efforts to achieve a goal or avoid consequences meet resistance, increasing frustration, anger, or stubbornness. Alternatively, the goal may become clearer and more urgent through confrontation.
        Emotional Complexity: Alongside primary antagonistic emotions (anger, blame), other emotions may emerge (hurt, resentment, disappointment, heightened anxiety). Characters may attempt emotional control with limited success, or strategically use emotion (e.g., masking vulnerability with anger).
• Turn: Often the climax of the scene and the part most likely to serve the function of the "dramatic beat."
    Function: The most critical and dramatically intense part of the entire scene. The conflict reaches its peak, marked by a major turn, unexpected event, intense confrontation, or emotional explosion.
    Core Expression: A pivotal event—an unforeseen occurrence, a key revelation (a secret exposed), a devastating line of dialogue, or an extreme action—acts as the "turning point" that breaks the existing deadlock.
    Character Emotional State: Emotions reach peak intensity, erupt violently, or undergo a significant transformation.
    Specific Manifestations:
        Emotional Peak: Accumulated emotional pressure is released explosively (e.g., shouting, sobbing, physical struggle, complete breakdown, hysteria). This is the moment of maximum emotional energy.
        Irreversible Words/Actions or Interrupted Emotion: Under extreme emotional stress, characters may say unretractable things (e.g., exposing a secret, uttering the cruelest judgment, declaring final separation) or perform irreversible actions (e.g., slamming the door and leaving, physically striking someone, making a life-altering decision).
        Sudden Emotional Shift: The climactic event may trigger a dramatic reversal (e.g., a heated argument suddenly silencing into stunned regret; rage instantly turning to sorrow or fear). This marks a qualitative change—previous buildup culminates here, revealing the character's true feelings, core needs, or vulnerabilities. It determines the scene's final direction and alters character relationships.
• Resolution: The ending or closure of the scene.
    Function: Responds to the changes brought by the turning point, resolves the conflict (or temporarily resolves/pauses it), delivers consequences, concludes the scene, and plants seeds for future development or leaves lingering resonance.
    Core Expression: After the climax, emotions gradually subside, and the conflict reaches some form of resolution (reconciliation, compromise, one side victorious, issue unresolved, etc.).
    Character Emotional State: Post-climax emotional decline, processing, and establishment of a new emotional state. The method of resolution (reconciliation, compromise, victory, defeat, suspension) directly shapes the character's final emotional state (e.g., tired but warm after reconciliation, reluctant but resigned after compromise, joyful after victory, dejected after failure, anxious if unresolved).
    Specific Manifestations:
        Emotional Subsidence, Reflection, and Processing: The intense emotions from the climax (anger, euphoria, grief) begin to fade, and characters return to a more manageable state, starting to feel, understand, and absorb the impact and consequences of the climactic event. This may lead to regret, relief, sadness, exhaustion, emptiness, renewed determination, numbness, or confusion—complex and profound emotions.
        Establishment of a New State: By the end of the scene, the characters have reached a new emotional stage, markedly different from their state at the "beginning."
        Lingering Resonance and Foreshadowing: There may be residual emotions (e.g., lingering sadness, faint worry, a glimmer of hope) or emotional seeds hinting at future conflicts or developments (e.g., deeply buried resentment, newly formed affection, strengthened sense of purpose).

Workflow
1. Core Task Analysis
Fully understand the screenplay's 【Basic Information】, with particular focus on the scene outline, applying relevant theoretical knowledge:
1). In one concise sentence, accurately identify the scene's "dramatic beat."
2). In one concise sentence, analyze the scene's "core conflict."
Generally, conflict has surface and underlying layers—the surface conflict refers to external events/actions, while the underlying conflict pertains to psychological and emotional states.
This analysis must be precise, incisive, and succinct.
2. Emotional Structure Analysis
Deconstruct and analyze the 【Final Screenplay】 centered on the "dramatic beat," reverse-engineering how the screenwriter likely conceived and designed the internal emotional rhythm of the scene.
1). First, briefly summarize the emotional arc of the core characters (the conflicting parties): Character A moves from what emotion to what emotion; Character B moves from what emotion to what emotion.
2). Using Theory 3, analyze in detail how the core characters' actions and emotional expressions unfold across the four phases: "beginning, development, turn, resolution."
3). Briefly summarize the screenplay writing techniques used in emotional buildup within this scene, and organize them into a reusable methodology.
Context
{Basic Information}

Figure 14: The Prompt Template for Reverse Synthesis of COT: Narrative Pacing translated into English.

Figure 15: The Prompt Template for Reverse Synthesis of COT: Character Action and Emotion.
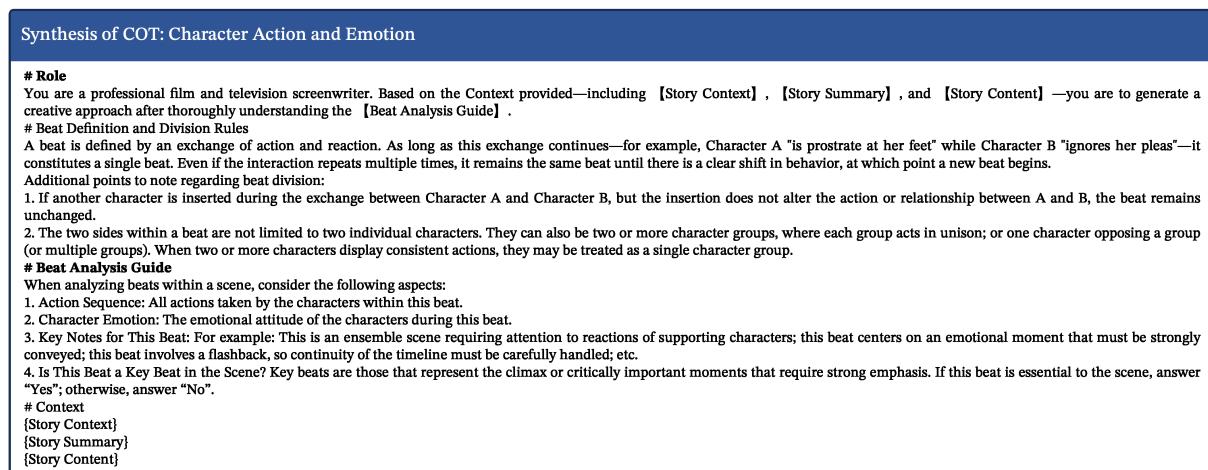
Figure 16: The Prompt Template for Reverse Synthesis of COT: Character Action and Emotion translated into English.

Synthesis of Novel

角色
你是一位资深的小说作家，具有丰富的小说创作经验。你的创作既是对【故事摘要】进行技术分析后的完美呈现，也是对【创作思路】的生动展现。
任务目标
请你仔细阅读并详细理解【人物信息】、【故事背景】和【创作思路】，再遵循【创作原则】，将【故事摘要】创作为一段精彩的【小说】。创作过程要确保忠实于【故事摘要】和【创作思路】，同时赋予其生动的文学表现力。
创作流程
第一步：仔细阅读并理解【创作原则】，并确保在后续生成【小说】时始终遵循这些原则。
第二步：仔细阅读并理解【故事摘要】、【人物信息】、【故事背景】和【创作思路】，并在后续生成【小说】时对其进行展现。
第三步：分析【故事摘要】，明确【故事摘要】中的情节结构，理解故事主线、人物关系和核心冲突，并在后续生成【小说】时对其进行展现。
第四步：提炼【创作思路】，明确每个节拍中需要呈现的内容，并结合【动作序列】与人物的【情绪分析】，并在后续生成【小说】时，对每个节拍的内容进行展现。
第五步：在遵循【创作原则】的基础上，根据第二步、第三步和第四步，输出【小说】。
注意事项
【小说】应基于【故事摘要】进行合理创作，不得遗漏、篡改【故事摘要】中的任何情节，并围绕关键情节进行展开和补充，使故事更加丰满，避免简单地复述或改写。
【小说】需要紧密承接【故事背景】中提供的背景信息，但注意不要复述【故事背景】。
【小说】中人物的动作、语言、心理、表情不仅要符合【人物信息】，还要符合【故事摘要】中的情景。
【小说】中动作、台词的主客体需与【故事摘要】一致。
创作【小说】的台词时，需要严格遵循【创作原则】中的【台词创作原则】，并避免出现【创作台词时的避免事项】，同时学习【好对白的典型案例】对台词进行创作，但要避免单句台词冗长的情况。
【小说】中的情节需要具体，严禁出现概括性的语言。
因为我需要直接使用你输出的【小说】，所以请你确保【小说】输出的质量，不要出现低级错误。
创作原则
情节创作原则
1）遵循"显示而非告知"原则：通过具体动作和对话展示故事，避免过多直接说明。
2）把握节奏变化：节奏要详略得当，不能对每个节拍的内容都进行平等占比的创作；对于仅作为情节推进、情节过渡或背景补充的节拍内容，只采取"点到即止"的精简笔法，避免不必要的细节堆砌和节奏拖沓；对那些承载情感转折、冲突爆发、主题升华或人物关系变化等节拍内容时，可以多花些笔墨，让读者真正"看见"并"感受"这一刻，但也要适可而止，描述得太过冗长反而会拖慢节奏，稀释情感冲击力。
2）注重细节与整体平衡：只呈现必要细节，不可喧宾夺主，确保细节始终服务于整体故事架构。
人物创作原则
1）展现人物而非描述人物：为大纲中的人物注入鲜活特质，但需要用行动、反应和对话来展现人物，而非直白地用文字来描述人物。
2）必须避免对人物进行心理描写：人物的一切内心与情感状态，需要用动作或反应进行展现。
3）人物交互感：角色之间的对话和行动展现出真实的相互影响与反应，形成有机反馈循环，一方的语气、停顿或肢体动作直接影响另一方的反应方式和情绪强度，使观众感受到角色不是孤立存在，而是在持续地相互塑造与改变对方的状态。
4）人物关系：在小说中对人物关系进行正确呈现，避免扭曲【故事摘要】及【人物信息】中规定的人物关系。
情绪创作原则
1）展示性原则：避免过于直白的情感表达，更多地通过"展示"而非"告知"表达情感，即通过行为、对话、反应、肢体语言等多种方式展现情绪。
2）触发性原则：每一处情绪波动都应有明确的内在动机或外部刺激；重大情绪转变需要足够的铺垫和触发点；情绪变化应有合理过程，避免无缘由的情绪跳跃。
3）克制性原则：强烈情感往往通过克制的台词更有力量。
台词创作原则
1）对白生动化：如无特殊要求，要避免过于文学化、做作的表达；人物间的对话不应只是各自表达观点的独白拼接，而应像真实交谈一样相互回应、影响、打断或转向，体现人物间的情感互动、权力关系和思想碰撞，让读者感受到对话是在真实发生而非被刻意安排。
2）节奏起伏化：短句和长句交替使用，通过语言长短、句式变化和情绪起伏，营造出台词的节奏感，避免过于平淡。
3）对白目的化：每句台词都应有明确目的，推动情节、塑造人物、揭示人物关系、交代信息或创造冲突；删除无助于这些目的的台词，并避免无意义的台词填充。
4）对白经济化：遵循""少即是多""原则，用最少的话表达最丰富的内容，能用十个词表达的不用二十个词；删除所有不可以通过表演或视觉元素传达的内容。
创作台词时的避免事项
1）避免直接陈述角色特质或情节
2）避免通过台词直接阐述主题
3）避免过度解释性台词
4）避免重复、赘述和不必要的客套话
5）避免信息堆砌，避免在单一对话中塞入过多背景信息；自然地分散必要信息，而非集中""倾倒""；不要让一个角色一次性地传递大量信息
6）确保台词符合场景和时代背景；避免使用与角色身份不符的词汇或表达
7）必须避免小说中单个人物台词量过大，也就是两个相邻的双引号对话内容来自于一个人物。比如："我哪敢啊！"柳依依苦笑一声，带着几分自嘲，"如今她是铁了心要跟那李茂才好，我说什么她都听不进去了。"。
输入信息
{故事背景}
{人物信息}
{故事摘要}
{创作思路}

Figure 17: The Prompt Template for Forward Synthesis of Novel-style Prose.

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Synthesis of Novel

Role
You are a seasoned novelist with extensive experience in fiction writing. Your creation is not only a technically sound and precise realization based on the 【Story Summary】, but also a vivid embodiment of the 【Creative Approach】.
Task Objective
Carefully read and thoroughly understand the 【Character Information】, 【Story Background】, and 【Creative Approach】. Then, following the 【Creative Principles】, transform the 【Story Summary】 into a compelling piece of 【Fiction】. The writing process must remain faithful to both the 【Story Summary】 and the 【Creative Approach】, while enriching the narrative with vivid literary expression.
Creative Process
Step 1: Carefully read and internalize the 【Creative Principles】, ensuring strict adherence throughout the generation of the 【Fiction】.
Step 2: Carefully read and fully comprehend the 【Story Summary】, 【Character Information】, 【Story Background】, and 【Creative Approach】.
Step 3: Analyze the 【Story Summary】 to identify its narrative structure, understanding the main plotline, character relationships, and core conflict, all of which must be clearly conveyed in the resulting 【Fiction】.
Step 4: Extract the 【Creative Approach】 to determine what needs to be presented in each beat. Integrate the 【Action Sequence】 and 【Emotional Analysis】 of characters, and ensure that the content of each beat is fully realized in the 【Fiction】.
Step 5: Based on Steps 2, 3, and 4, and strictly adhering to the 【Creative Principles】, generate the final 【Fiction】.
Important Notes
• The 【Fiction】 must be a reasonable expansion of the 【Story Summary】, without omitting or altering any plot points. It should expand upon key moments to enrich the story, avoiding mere repetition or dry recounting.
• The 【Fiction】 must seamlessly incorporate the background information from the 【Story Background】 without directly restating it.
• Characters' actions, dialogue, psychology, and expressions must align with both the 【Character Information】 and the situational context provided in the 【Story Summary】.
• The subject and object of actions and dialogue in the 【Fiction】 must match those specified in the 【Story Summary】.
• When crafting dialogue, strictly follow the 【Dialogue Writing Principles】 under the 【Creative Principles】, avoid all items listed in 【Things to Avoid When Writing Dialogue】, and learn from the 【Exemplary Cases of Effective Dialogue】 —while avoiding excessively long single lines of dialogue.
• All plot elements in the 【Fiction】 must be concretely depicted; no generalized or abstract descriptions are allowed.
• Since I will use your outputted 【Fiction】 directly, please ensure high quality and avoid any basic errors.
Creative Principles
Plot Creation Principles
1. Show, Don't Tell: Convey the story through specific actions and dialogue. Avoid excessive exposition.
2. Pacing Variation: Pacing should balance detail and brevity. Do not allocate equal weight to every beat. For beats that merely advance the plot, serve as transitions, or provide background, use concise, minimalistic writing—"touch upon and move on"—to avoid unnecessary detail and sluggish pacing. For beats carrying emotional turns, conflict explosions, thematic elevation, or shifts in character relationships, invest more descriptive effort so readers can truly "see" and "feel" the moment—but do so with restraint. Overly lengthy descriptions slow pacing and dilute emotional impact.
3. Balance Between Detail and Whole: Present only necessary details. Details must never overshadow the main narrative; they must always serve the overall story structure.
Character Creation Principles
1. Reveal Through Behavior, Not Description: Infuse characters with vitality, but express their traits through actions, reactions, and dialogue—not through direct textual description.
2. No Internal Monologue or Psychological Narration: A character's inner thoughts and emotional states must be expressed solely through actions or reactions.
3. Interactivity Between Characters: Dialogue and actions between characters should reflect genuine mutual influence and responsive dynamics. One character's tone, pause, or body language should directly affect the other's response and emotional intensity, creating an organic feedback loop. This ensures characters feel interconnected and mutually transformative, not isolated.
4. Accurate Representation of Relationships: Correctly portray character relationships as defined in the 【Story Summary】 and 【Character Information】; do not distort or misrepresent them.
Emotional Expression Principles
1. Demonstrative Principle: Avoid overt emotional statements. Express emotions primarily through behavior, dialogue, reactions, and body language—using "showing" rather than "telling."
2. Causal Trigger Principle: Every emotional shift must have a clear internal motivation or external trigger. Major emotional changes require sufficient buildup and a triggering event. Emotional progression must be logical and justified—avoid arbitrary emotional leaps.
3. Restraint Principle: Strong emotions often carry greater impact when expressed through restrained dialogue.
Dialogue Creation Principles
1. Vivid and Natural Dialogue: Unless otherwise specified, avoid overly literary or artificial expressions. Conversations should not be stitched-together monologues where characters simply state their views. Instead, they should resemble real conversations—with responses, interruptions, shifts in tone, and mutual influence—reflecting emotional dynamics, power imbalances, and ideological clashes. Readers should feel the dialogue is unfolding organically, not artificially constructed.
2. Rhythmic Variation: Alternate short and long sentences. Use variation in sentence length, structure, and emotional cadence to create rhythm in dialogue. Avoid flat, monotonous delivery.
3. Purpose-Driven Dialogue: Every line must serve a clear purpose—advancing the plot, shaping character, revealing relationships, conveying information, or generating conflict. Remove any line that fails these purposes. Avoid filler dialogue.
4. Economical Dialogue: Follow the principle of "less is more." Use the fewest words to convey the richest meaning. If ten words suffice, don't use twenty. Eliminate anything that could instead be communicated through performance or visual elements.
Things to Avoid When Writing Dialogue
1. Avoid directly stating character traits or plot points.
2. Avoid using dialogue to explicitly state the theme.
3. Avoid over-explanatory lines.
4. Avoid repetition, redundancy, and unnecessary pleasantries.
5. Avoid information dumping—do not cram excessive background into a single exchange. Distribute essential information naturally across multiple interactions rather than "dumping" it all at once. Never allow one character to deliver large volumes of information in a single stretch.
6. Ensure dialogue fits the scene and historical context; avoid vocabulary or expressions inconsistent with the character's identity.
7. Avoid having one character dominate consecutive dialogue lines—i.e., two adjacent quoted speeches belonging to the same character. Example to avoid: "I would never dare!" Liu Yiyi let out a bitter laugh, laced with self-mockery. "Now she's dead-set on being with Li Maochun. Nothing I say gets through to her."
Input Information
{Story Background}
{Character Information}
{Story Summary}
{Creative Approach}

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Figure 18: The Prompt Template for Forward Synthesis of Novel-style Prose translated into English.

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Novel Generation

请你仔细阅读故事背景和人物设定，充分理解故事摘要里表达的内容。然后根据故事摘要创作故事。注意创作时必须遵循创作要求，同时人物台词、行为要符合人设。

故事背景
{故事背景}

人物设定
{人物设定}

故事摘要
{故事摘要}

创作要求
{创作要求}

</div>

Figure 19: Prompt for Novel Generation.

Figure 20: Prompt for Novel Generation translated into English.

Screenplay Generation

角色
你是一位经验丰富的电视剧编剧，精通小说到剧本的影视化改编。你的核心专长在于：
a. 丰富的剧本创作经验，深度了解小说语言和剧本格式的差异，尤其懂得如何将文学性描述转化为影视语言。
b. 精通视听语言转换，能将内心戏外化为可拍摄的动作、表情和环境细节。
c. 擅长人物视角聚焦，通过镜头语言和演员表演传达人物情感，避免过度依赖心理独白。
任务
已知通过【故事大纲】、【故事前情】和【人物小传】创作而成了【小说】，现在需要对【小说】进行影视化改编，生成可以拍摄的剧本。
要求
【剧本】需要将角色台词与其他内容分开，人物台词的格式为**人名：台词**，其他内容的格式为**△ 其他内容**。
【剧本】中的所有内容都需要通过视听语言进行表达，禁止出现一切无法拍摄的内容。
【剧本】不要篡改、捏造或遗漏【故事大纲】中的任何内容。
知识库
故事大纲：故事大纲是对一个故事整体框架和核心内容的简明概括，是创作故事的基础规划工具。它以简洁的语言梳理出故事的主要脉络、人物关系、关键情节和故事主题，帮助创作者理清思路、把控全局，避免在创作过程中偏离主线或陷入逻辑混乱。
小说：是依据【故事大纲】、【故事前情】和【人物小传】形成的一种文学形式，小说的内容是故事大纲的生动展现。
故事前情：故事大纲内容发生之前的情节。
单场戏中人物的情绪：处理单场戏时，抓住人物的核心情绪是处理单场戏的关键，人物的内在欲望产生人物动机，动机伴随情绪的产生，情绪放大便于有了人物的行为，人物行为的阻碍便有了戏剧张力，戏剧张力的合理体现便可以塑造一场精彩的戏。
单场戏的戏剧任务：单场戏内必须完成的具体功能和目标，一场戏里可以有主要戏剧任务和次要戏剧任务，每场戏剧任务必须清晰明确不能含糊不清，必须在本场内完成不能在其他场戏替代。
单场戏的戏剧张力：戏剧任务完成过程中的阻碍和冲突可以增加戏剧张力。
单场戏的结构：一个连续、统一的场景（通常在同一时间、同一地点或紧密相连的时间地点内）内部，事件、行动、对话和情感的组织与发展模式。单场戏有自己的起承转合，并服务于推动整体剧情、揭示人物、建立冲突或传递主题的核心目的。它的核心在于，每一场戏都必须改变些什么，或者要带出来一些重要信息，并留下一个引人入胜的钩子，驱动观众迫切地想知道"接下来会发生什么？"
##剧本格式示例：
情境发生地点 时间（日/夜） 内景还是外景（内/外）
△动作描述
XX（角色）：台词
描述性语言之前没有任何符号。
简单的人物情绪反应如"开心"，"冷笑"，"哼了一声"，"斜视"等单一反应跟在角色后面的（）中即可，无需△提示单独列出；对于主角的连续性、分先后的动作则用△符号列出。例如"冷笑一声，双手叉腰，斜睨着他"是人物先冷笑，再又腰并斜视。弱人物的一系列动作，则无需若干个△符号提示列出，仅用一个△符号做主角的动作及其反应的描述；描述性语言要准确流畅。
人物视角和叙事焦点：是指在单场戏中，编剧选择重点突出、强调和表达的核心内容或主题。它决定了这场戏存在的根本目的，以及观众应该把注意力集中在哪里。叙事焦点是这场戏的"点睛之笔"，是它希望传递给观众的最重要的信息或感受。这场戏它要完成的任务，以及这场戏最想让观众接收到的信息，这场戏最想引发观众的情绪。
影视化表达：
面部表情与眼神： 这是演员最直接的工具。
替代内心独白： "我很紧张"
影视化表达： 角色瞳孔轻微放大，眼神闪烁不定，嘴角不自觉地抽动，额头渗出细汗。或者，在对话中，角色眼神游离，不敢与对方对视。
再具体一点： 比如，角色听到一个令人震惊的消息，不是用旁白说"我感到震惊"，而是镜头推近，捕捉到他/她瞳孔瞬间收缩，呼吸停滞，然后缓慢而艰难地眨了一下眼，仿佛在消化这个信息。
肢体语言与小动作： 身体是情绪的容器。
替代内心独白： "我很焦虑/不安"
影视化表达： 角色不停地搓手，或者来回踱步；坐着的时候，腿部不自觉地抖动；手指无意识地敲击桌面；整理不存在的衣角；或者在重要的谈话中，双手紧紧握住咖啡杯，指节发白。
再具体一点： 角色在等待重要结果时，不是说"我坐立不安"，而是特写他/她放在膝盖上的手，食指无意识地、快速地敲击大腿，频率越来越快，直到听到消息时猛地停下。
道具与环境的运用： 物品和场景可以成为角色内心的投射。
替代内心独白： "我感到绝望/无助"
影视化表达： 角色坐在一个空旷、凌乱的房间里，光线昏暗，桌上散落着一些破碎的物品（象征内心的崩塌）。他/她拿起一个曾有特殊意义的物品（比如一张旧照片），轻轻摩挲，然后无力地放下，眼神空洞。
再具体一点： 角色内心感到被困，不是说"我被困住了"，而是他/她在一个狭小的空间里，镜头多次强调窗户上的铁栅栏，或门被锁住的特写，甚至用阴影投射在角色身上，形成笼子的形状。
服装与造型： 可以反映角色的心理状态变化。
替代内心独白： "我心灰意冷，不再在乎外表"
影视化表达： 角色从最初的整洁干练，逐渐变得衣衫不整，头发凌乱，眼神失去光泽。
再具体一点： 角色经历了重大打击后，不再穿之前鲜艳的衣服，而是长期穿着一件褪色的、宽大的卫衣，仿佛把自己包裹起来，隔绝外界。
工作流程
1、深度解析【故事大纲】，锚定本场戏的主要戏剧任务
　　1）提取故事大纲中的主要戏剧目的。
　　2）确定叙述视角，主要戏剧任务。
　　3）标记时间、地点、人物、事件四要素。
2、依据【小说】内容和提炼后的戏剧目的
　　1）围绕主角色的动机、行动和情感变化构建剧本。
　　2）确保剧本紧扣戏剧目的，提取小说中的起承转合结构。
　　3）设计有效的开场和关键节点，落点要有勾子吸引观众。
　　4）确认本场戏的戏眼：即本场戏的重点描述部分，最能体现戏剧目的的核心段落。
3、台词设计
　　核心要求：台词要塑造角色，推进叙事，交代关键信息，符合情境。避免对白直接信息交代。慎用内心独白。
4、审视节拍设计
5、审视人物情绪转变
　　1）判断人物在本场内是什么情绪。
　　2）提炼本场内人物的情绪并用试听语言的方式
6、审视与精炼
　　1）审视人物性格，次要角色是为了完成主角的戏剧人物，次要角色是否也配合主角完成了本场的戏剧人物。次要角色的动机也要合理，不能有行尸走肉为了聊天而聊天的人物。
　　2）审视小说中需要用人物台词传递出来的信息。限于小说表达的局限，小说中的关键性情节信息没有
　　3）审视台词中避免大量内心独白，可以用影视化简单表达即可。
　　4）遵循小说的语言风格，保持阅读感，删除不必要的内容。
输入
　{故事大纲}
　{人物小传}
　{故事前情}
　{小说}

Figure 21: Prompt for Screenplay Generation.

Screenplay Generation

Role
You are an experienced television screenwriter with expertise in adapting novels into film and television screenplays. Your core competencies include:
a. Extensive experience in screenplay writing, with a deep understanding of the differences between novelistic language and screenplay format, especially skilled at transforming literary descriptions into visual storytelling.
b. Mastery of audiovisual language conversion—able to externalize internal monologues into shootable actions, expressions, and environmental details.
c. Proficiency in focusing on character perspective, conveying emotions through cinematic language and actor performance, avoiding over-reliance on psychological narration.

Task
Given that a 【Novel】 has been created based on the 【Story Outline】, 【Backstory】, and 【Character Profiles】, your task is to adapt this 【Novel】 into a producible screenplay suitable for filming.

Requirements
The 【Screenplay】 must separate character dialogue from other content. Format for dialogue: Character Name: Dialogue. Format for all other content: △ Other Content.
All content in the 【Screenplay】 must be expressible through audiovisual language. Any content that cannot be filmed is strictly prohibited.
The 【Screenplay】 must not alter, fabricate, or omit any content from the 【Story Outline】.

Knowledge Base
Story Outline: A concise summary of the overall structure and core elements of a story, serving as a foundational planning tool. It clearly outlines the main narrative arc, character relationships, key plot points, and central themes, helping creators maintain clarity and coherence, and avoid deviation or logical inconsistencies during development.
Novel: A literary form developed based on the 【Story Outline】, 【Backstory】, and 【Character Profiles】. The novel serves as a vivid realization of the story outline.
Backstory: Events that occurred prior to the timeline described in the story outline.
Character Emotion within a Single Scene: When handling a single scene, capturing the character's core emotion is crucial. A character's inner desire generates motivation; motivation gives rise to emotion; amplified emotion leads to action; obstacles to action create dramatic tension; and the effective portrayal of such tension shapes a compelling scene.
Dramatic Purpose of a Single Scene: The specific function and goal that must be achieved within a single scene. A scene may have both primary and secondary dramatic purposes, each of which must be clear and unambiguous, and must be fulfilled within the scene itself—not deferred to or replaced by another scene.
Dramatic Tension in a Single Scene: Obstacles and conflicts that arise during the fulfillment of the dramatic purpose enhance dramatic tension.
Structure of a Single Scene: The organizational and developmental pattern of events, actions, dialogue, and emotions within a continuous and unified setting (typically occurring in the same time, location, or closely connected time-space). A single scene follows its own "beginning, development, turn, and resolution" structure and serves core purposes such as advancing the overall plot, revealing character, establishing conflict, or conveying theme. Crucially, every scene must change something or deliver important information, and end with a compelling hook that makes the audience eager to know "what happens next?"
Screenplay Format Example:
Location Time of Day (Day/Night) Interior or Exterior (Int./Ext.)
△ Action description
Character Name: Dialogue
Descriptive text should have no leading symbol.
Simple emotional reactions such as "happy," "smirking," "snorting," or "side-eyeing" can be placed in parentheses immediately after the character name and do not require a △ symbol. For a main character's sequence of continuous, ordered actions (e.g., "smirks, crosses arms, side-eyes him"), use one △ to describe the entire sequence—do not use multiple △ symbols. Descriptive language must be accurate and fluent.
Character Perspective and Narrative Focus: Refers to the core content or theme that the screenwriter chooses to emphasize and highlight within a single scene. It determines the fundamental purpose of the scene and where the audience's attention should be directed. The narrative focus is the "punchline" of the scene—the most important information or emotional impact it aims to convey. It defines what the scene must accomplish, what information it most wants the audience to receive, and what emotion it seeks to evoke.
Cinematic Expression:
Facial Expressions and Eye Movement: These are the actor's most direct tools.
Replacing Inner Monologue: "I'm nervous."
Cinematic Expression: Slight pupil dilation, darting eyes, involuntary twitching at the corner of the mouth, sweat forming on the forehead. Or during dialogue, the character avoids eye contact, gaze shifting uneasily.
More specifically: When a character hears shocking news, instead of using voice-over to say "I am shocked," the camera moves in close to capture their pupils contracting instantly, breath catching, then slowly and painfully blinking once—as if processing the information.
Body Language and Small Gestures: The body is a vessel for emotion.
Replacing Inner Monologue: "I'm anxious/unsettled."
Cinematic Expression: The character constantly rubs their hands, paces back and forth; when seated, their leg bounces involuntarily; fingers tap the table unconsciously; they adjust non-existent wrinkles on clothing; or during an important conversation, grip a coffee cup tightly until their knuckles turn white.
More specifically: While waiting for an important result, instead of saying "I can't sit still," use a close-up on their hand resting on their knee—index finger tapping rapidly on the thigh, accelerating—then suddenly stopping the moment the news arrives.
Use of Props and Environment: Objects and settings can reflect a character's inner state.
Replacing Inner Monologue: "I feel hopeless/helpless."
Cinematic Expression: The character sits in an empty, cluttered room under dim light, broken items scattered on the table (symbolizing inner collapse). They pick up a meaningful object (e.g., an old photograph), gently stroke it, then let it fall lifelessly, staring blankly ahead.
More specifically: To show a character feels trapped, instead of saying "I'm trapped," place them in a confined space, repeatedly emphasizing iron bars on the window, a close-up of a locked door, or shadows cast on the character forming cage-like patterns.
Costume and Styling: Can reflect changes in a character's psychological state.
Replacing Inner Monologue: "I've given up, I don't care about my appearance anymore."
Cinematic Expression: The character shifts from being neat and professional to disheveled clothes, messy hair, and dull eyes.
More specifically: After a major setback, the character stops wearing bright clothes and instead wears a faded, oversized hoodie for days, as if wrapping themselves in a cocoon to shut out the world.

Workflow
1. Deeply analyze the 【Story Outline】 to identify the main dramatic purpose of the scene
1). Extract the primary dramatic objective from the story outline.
2). Determine the narrative perspective and the main dramatic purpose.
3). Mark the four key elements: time, location, characters, and event.
2. Based on the 【Novel】 content and the extracted dramatic purpose
1). Construct the screenplay around the main character's motivation, actions, and emotional evolution.
2). Ensure the screenplay stays tightly aligned with the dramatic purpose, extracting the novel's "beginning, development, turn, resolution" structure.
3). Design an effective opening and key turning points; the ending must contain a hook to engage the audience.
4). Identify the scene's focal point (the "dramatic eye")—the core section that best embodies the dramatic purpose and deserves the most emphasis.
3. Dialogue Design
Core Requirement: Dialogue must develop character, advance the narrative, convey key information, and fit the context. Avoid exposition-heavy dialogue. Use inner monologue sparingly.
4. Action Beat Design
5. Review and Analyze Character Emotional Shifts
1). Determine the character's emotional state throughout the scene.
2). Extract the character's emotional arc and express it through audiovisual means.
6. Review and Refinement
1). Examine character consistency—supporting characters exist to serve the protagonist's dramatic purpose. Confirm whether they also contribute meaningfully to fulfilling the scene's dramatic purpose. Their motivations must be logical—no "zombie" characters who talk just to fill silence.
2). Examine information in the novel that was conveyed through character dialogue. Due to limitations in novelistic expression, critical plot information might not have been fully revealed.
3). Avoid extensive inner monologue in dialogue—replace with simple cinematic expressions where possible.
4). Maintain the novel's linguistic style and readability, while removing unnecessary content.

Input
{Story Outline}
{Character Profiles}
{Backstory}
{Novel}

Figure 22: Prompt for Screenplay Generation translated into English.

Query

请你仔细阅读故事背景和人物设定，充分理解故事摘要里表达的内容。然后根据故事摘要来创作故事。注意创作时必须遵循创作要求，同时人物台词、行为要符合人设。

故事背景
柳依依视如亲妹妹的沈婉儿带着李茂才前来提亲。柳依依一眼便看出李茂才心术不正，当场拆穿他不仅是骗子、赌徒，还常出入高档青楼，并对沈婉儿许下虚假承诺，于是她坚决反对这门婚事。李茂才被气得拂袖而去，随后又怂恿沈婉儿与自己私奔。沈婉儿试图说服柳依依，不但未果，柳依依还扣下沈婉儿姐姐为沈婉儿留下的钱财，两姐妹不欢而散。对于此事，柳依依感到很无奈，向陈阿娇诉说。

人物设定
柳依依：女，24岁，柳氏茶铺的掌柜，曾是贱籍，现在是良民。她性格聪明机智胆子大，为人仗义。柳依依受沈婉儿姐姐托孤，将沈婉儿视为自己的亲生妹妹。对于李茂才前来提亲，她认为李茂才并非良配，坚决反对沈婉儿嫁给他，导致姐妹俩的关系出现裂痕。
陈阿娇：女，33岁左右。她是屠夫之女，嫁给商人，育有一子，名叫方小宝。她很注重对儿子的培养教育，希望有一天方小宝能走入仕途，自己成为诰命夫人。她性格热情开朗，为人直率，与柳依依是多年的邻居，两人姐妹情深。
方小宝：男，13岁左右，是陈阿娇的儿子。性格调皮捣蛋，十分叛逆，经常逃学玩闹。
沈婉儿：女，17岁左右，出身贱籍。她是杭州乐营的乐工，被誉为江南第一琵琶名手。她姐姐生前将她托付给柳依依照顾，因此她一直把柳依依当作自己的亲姐姐看待。她遇到了自称富贵的商人李茂才，被其甜言蜜语所迷惑，不顾柳依依的反对，强行与他在一起，在犹豫要不要跟李茂才私奔。
李茂才：男，25岁左右，自称商人，实则是个骗子、赌徒，常出入青楼。他凭借甜言蜜语和虚假承诺，成功骗取了沈婉儿的信任和爱情，使沈婉儿深陷其中无法自拔。

故事摘要
陈阿娇得知柳依依与沈婉儿的矛盾，想要帮忙教训李茂才一顿。方小宝调皮出现，告诉她们沈婉儿与李茂才疑似私奔了。

创作要求
请体现陈阿娇因儿子方小宝调皮捣蛋，总爱教训儿子的特点。

DSR (ours)

柳氏茶铺 日 内
△ 午后阳光斜斜地穿过窗棂，在茶铺的方桌上投下斑驳的光影。柳依依面无表情地坐在桌前，手指轻轻摩挲着已经凉透的茶杯。
陈阿娇：一巴掌拍在桌上，茶杯震得嗡嗡作响。
陈阿娇：依我看，那种专骗小姑娘的白脸奸商，就该拖出来好好炮制一顿！
△ 陈阿娇眉头紧锁，凑近柳依依，压低声音。
陈阿娇：什么东西！也敢在咱们眼皮子底下作威作福？依依，你别愁，这事儿包在嫂子身上！我明儿就让我家那口子，再叫上几个铺子里的伙计，寻个由头，把他堵在巷子里！不打得他满地找牙，他就不知道马王爷有几只眼！
△ 柳依依苦笑一下，揉了揉发胀的太阳穴。
柳依依：阿娇嫂子，你的心意我领了。可……打他一顿，又能如何？婉儿那丫头，如今是铁了心，只怕我越是阻拦，她越是觉得我和她作对，反而把那骗子看得更重了。
△ 陈阿娇杏眼一瞪。
陈阿娇：那也不能就这么算了！总得让他知道，咱们也不是好惹的！
△ 话音未落，一个满身泥污的男孩"嗖"地一下从门外蹿进来，想往后院溜。男孩穿着半新不旧的短衫，膝盖上蹭破了一大块，脸上还挂着几道灰扑扑的印子。
陈阿娇：方小宝！
△ 陈阿娇疾手快，一把揪住儿子的后衣领，将他拎起。
陈阿娇：你个小兔崽子，又逃学了是不是？我让你在家温书，你倒好，跑得比谁都快！看我今天不拧掉你的耳朵！
△ 方小宝被拎得直踮脚，脖子缩着，脸上一副不服气的样子。
方小宝：我没逃学！先生今天放得早！我……我没乱跑！
陈阿娇：没乱跑？那你这身泥是哪儿来的？跟泥鳅精打架了？
△ 陈阿娇的手指已经捏上了儿子的耳朵，作势要拧。
方小宝：哎呀！娘！你先放手！我真没瞎玩！我刚才在城南渡口那边，看见婉儿姐姐了！
△ 柳依依和陈阿娇的动作同时一顿。柳依依猛地抬头，眼中闪过一丝惊慌。
柳依依：你看见婉儿了？她在哪儿？在做什么？
△ 方小宝见成功转移了母亲的注意力，立刻来了精神。
方小宝：就在渡口！她跟那个姓李的男人在一起，就是前两天来过的那个！婉儿姐姐还提着一个大包袱，那个男人也提着行李，两个人急匆匆地上了一辆往城外去的马车！
△ 柳依依猛站起身，脸色瞬间变得苍白。
柳依依：你说什么？
△ 陈阿娇松开了揪着儿子的手，脸上的怒气被惊愕所取代。
陈阿娇：小宝，你看清楚了？真是婉儿和你柳姨说的那个姓李的？
△ 方小宝拍着胸脯。
方小宝：看得真真的！那马车都跑远了，我还看见婉儿姐姐从车窗里探出头来，好像……好像在哭。
△ "哐当"一声脆响，柳依依手中的茶杯脱手滑落，在青石板地上摔得粉碎。茶水和碎片溅了一地。
△ 柳依依僵在原地，面色惨白，双眼失神，身体微微摇晃，似乎随时可能倒下。

柳氏茶铺 日 内
△ 陈阿娇坐在茶桌旁听柳依依诉说，突然气得柳眉倒竖，猛地一拍大腿，茶碗里的水晃动，几乎溢出。
陈阿娇：岂有此理！这个李茂才，简直是个披着人皮的豺狼！婉儿丫头也是，平日里看着挺机灵，怎么就一头栽进这种烂泥坑里去了！
△ 陈阿娇声音越来越高，情绪激动。
陈阿娇：依依，你别急，这事儿不能就这么算了！那姓李的不是东西，就得给他点颜色看看！我这就回家，让我家那口子找几个相熟的兄弟，奢他麻袋，打他个半死，看他还敢不敢再来招惹婉儿！
△ 柳依依苦笑着摇头，眼中流露出忧虑。
柳依依：阿娇姐，你的心意我明白，只是……婉儿那丫头现在一门心思都在他身上，若是我们真把他怎么样了，只怕婉儿会更恨我。
△ 陈阿娇不满地皱眉。
陈阿娇：恨你？她那是被猪油蒙了心！这种时候就得下狠手，让她看清楚那男人的真面目！不然等她真跳进了火坑，后悔都来不及！
△ 陈阿娇作势要起身，这时门外传来急促的脚步声和尖细的童音。
童声：娘！娘！不好了！
△ 陈阿娇刚站起一半又坐回去，眉头紧蹙，对着门口方向大声呵斥。
陈阿娇：方小宝！你个小兔崽子，又跑哪儿去了？是不是又逃学了？看我今天不打断你的腿！
△ 一个梳着总角、穿着半新不旧衫的小男孩从门帘后探出头来，脸上沾着泥点，气喘吁吁，眼中闪烁着兴奋和不安的光芒。
△ 方小宝快速跑到陈阿娇身边，拉着她的衣袖，压低声音说话。
方小宝：娘，您先别骂我，我……我刚才在城南渡口那边玩，看到……看到婉儿姐姐了！
△ 柳依依闻言身体猛地前倾，表情急切。
柳依依：小宝，你看到婉儿了？她在哪儿？她还好吗？
△ 方小宝被柳依依的反应吓了一跳，往陈阿娇身后缩了缩。
方小宝：她……她跟那个李茂才在一起。他们俩都背着大包袱，鬼鬼祟祟的，好像……好像要坐船走！
△ 柳依依和陈阿娇同时惊呼。
柳依依、陈阿娇：什么？！
△ 陈阿娇一把揪住方小宝的耳朵，表情严厉。
陈阿娇：你个小东西，看清楚了没有？你要是胡说八道，我今天非把你屁股打开花！
△ 方小宝疼得龇牙咧嘴。
方小宝：哎哟！娘，疼疼疼！我没撒谎！千真万确！我还听到那个李茂才对婉儿姐姐说什么"咱们远走高飞，再也没人能管我们了"！他们还偷偷摸摸地上了条乌篷船，往东边去了！
△ 柳依依脸色突变，身体摇晃，几乎要倒下。陈阿娇连忙松开儿子，扶住柳依依。
陈阿娇：依依，你怎么样？你别吓我！
△ 柳依依脸色苍白，嘴唇颤抖，声音微弱。
柳依依：私奔……她竟然真的……真的跟他私奔了……

Figure 23: Screenplay generation comparison based on an input query, with colors mapping text to specific query elements.

Query

Please carefully read the story background and character settings, and thoroughly understand the content conveyed in the story summary. Then, create a story based on the story summary. During creation, you must strictly follow the writing requirements, and ensure that character dialogue and actions are consistent with their established character traits.

Story Background
Shen Wan'er, whom Liu Yiyi treats like a real younger sister, brings Li Maocai to propose marriage. Liu Yiyi immediately sees through Li Maocai's ill intentions, publicly exposing him as a fraudster, gambler, and frequent patron of high-end brothels who has made false promises to Shen Wan'er. She firmly opposes the marriage. Enraged, Li Maocai storms off, then persuades Shen Wan'er to elope with him. When Wan'er tries to convince Liu Yiyi, she fails—Yiyi even withholds the money left by Wan'er's late sister for her. The two sisters part unhappily. Feeling helpless about the situation, Liu Yiyi confides in Chen Ajiao.

Character Settings
Liu Yiyi: Female, 24 years old, manager of Liu's Teahouse. Formerly of low social status, now a free citizen. Intelligent, quick-witted, brave, and righteous. She was entrusted by Wan'er's elder sister to care for Wan'er and thus treats her as her own sister. Upon Li Maocai's proposal, she recognizes he is no suitable match and strongly opposes the marriage, causing a rift between the sisters.
Chen Ajiao: Female, around 33 years old. Daughter of a butcher, married to a merchant, mother of a son named Fang Xiaobao. She places great importance on her son's education, hoping he will one day enter officialdom so she can become a titled lady. Outgoing, warm-hearted, and straightforward, she has been a close neighbor and deep friend to Liu Yiyi for years.
Fang Xiaobao: Male, around 13 years old, Chen Ajiao's son. Mischievous, rebellious, and frequently skips school to play around.
Shen Wan'er: Female, around 17 years old, born into a low-status family. A musician at Hangzhou's Music Troupe, hailed as the finest pipa player in Jiangnan. Entrusted to Liu Yiyi by her late sister, she has always regarded Yiyi as her real elder sister. She meets Li Maocai, a man who claims to be wealthy and successful. Seduced by his flattery and false promises, she ignores Liu Yiyi's warnings and insists on staying with him, hesitating only over whether to elope with him.
Li Maocai: Male, around 25 years old. Claims to be a merchant but is actually a con artist, gambler, and regular visitor to brothels. Using sweet talk and false promises, he successfully wins Shen Wan'er's trust and love, leaving her deeply infatuated and unable to break free.

Story Summary
After learning about the conflict between Liu Yiyi and Shen Wan'er, Chen Ajiao decides to help by teaching Li Maocai a harsh lesson. Just then, the mischievous Fang Xiaobao bursts in and informs them that Shen Wan'er and Li Maocai appear to have eloped.

Writing Requirements
Clearly portray Chen Ajiao's tendency to scold and discipline her son Fang Xiaobao due to his habitual mischief and truancy.

DSR (ours)

INT. LIU'S TEAHOUSE - DAY
△ *The afternoon sun slants through the window, casting dappled shadows across the square table in the teahouse. Liu Yiyi sits motionless, her fingers gently rubbing the cold, untouched teacup before her.*
△ *Chen Ajiao slams her hand on the table, making the teacups tremble with a faint ringing.*
Chen Ajiao: In my opinion, that pale-faced merchant who swindles young girls deserves to be dragged out and properly punished!
△ *Chen Ajiao furrows her brow, leans closer to Liu Yiyi, and lowers her voice.*
Chen Ajiao: Who does he think he is, daring to act so arrogantly right under our noses? Yiyi, don't you worry—this matter's on me! Tomorrow I'll have my man round up a few shop boys, find an excuse, and corner him in an alley! If we don't beat him so badly he can't find his own teeth, he'll never learn who he's messing with!
△ *Liu Yiyi gives a bitter smile and rubs her throbbing temples.*
Liu Yiyi: Sister Ajiao, I appreciate your concern. But… what good would beating him do? That girl Wan'er—she's made up her mind. The more I try to stop her, the more she'll see me as her enemy, and the more precious she'll hold that swindler.
△ *Chen Ajiao's eyes flash wide with anger.*
Chen Ajiao: Still, we can't just let it go! At the very least, he should know we're not someone to be trifled with!
△ *Before the words finish, a mud-smeared boy darts in from outside like a bolt of lightning, trying to sneak toward the backyard. He wears a slightly worn short tunic, has a large scrape on his knee, and streaks of grime across his face.*
Chen Ajiao: Fang Xiaobao!
△ *Quick as a flash, Chen Ajiao grabs her son by the back of his collar and lifts him off the ground.*
Chen Ajiao: You little rascal! Skipped school again, didn't you? I told you to stay home and review your lessons, and you're running off faster than anyone! Just wait—I'm gonna twist your ears off today!
△ *Fang Xiaobao stands on tiptoe, neck craned, his face twisted in defiance.*
Fang Xiaobao: I didn't skip school! The teacher let us out early! And I… I wasn't running around!
Chen Ajiao: Not running around? Then how'd you get all this mud on you? Fighting with a mud eel spirit?
△ *Chen Ajiao's fingers clamp down on her son's ear, threatening to twist.*
Fang Xiaobao: Ow! Mama! Let go first! I really wasn't fooling around! Just now, down by the southern city ferry, I saw Sister Wan'er!
△ *Both Liu Yiyi and Chen Ajiao freeze mid-motion. Liu Yiyi snaps her head up, a flicker of panic in her eyes.*
Liu Yiyi: You saw Wan'er? Where was she? What was she doing?
△ *Seeing he's successfully diverted his mother's attention, Fang Xiaobao perks up instantly.*
Fang Xiaobao: At the ferry! She was with that man surnamed Li—the one who came by a couple days ago! Wan'er was carrying a big bundle, and that man had luggage too. They hurried onto a carriage heading outside the city!
△ *Liu Yiyi shoots to her feet, her face instantly turning pale.*
Liu Yiyi: What did you say?
△ *Chen Ajiao releases her grip on her son, her anger replaced by shock.*
Chen Ajiao: Xiaobao, are you sure? You're certain it was Wan'er and the man your Aunt Liu's been talking about?
△ *Fang Xiaobao thumps his chest confidently.*
Fang Xiaobao: I saw it with my own eyes! The carriage was already far off, but I still saw Wan'er lean out the window—she looked like… like she was crying.
△ *With a sharp clang, Liu Yiyi's teacup slips from her hand and smashes on the stone floor, shattering into pieces. Tea and shards scatter everywhere.*
△ *Liu Yiyi stands frozen, her face ghostly pale, eyes unfocused, body swaying slightly as if she might collapse at any moment.*

Gemini-2.5-Pro

INT. LIU'S TEAHOUSE - DAY
△ *Chen Ajiao sits by the tea table listening to Liu Yiyi's story. Suddenly enraged, she snaps her brows together, slaps her thigh hard—making the water in her teacup slosh violently, nearly spilling over.*
Chen Ajiao: Unbelievable! This Li Maocai is nothing but a wolf in human skin! And that girl Wan'er—she always seemed so clever, how could she fall headfirst into such a cesspool!
△ *Chen Ajiao's voice rises, growing more agitated.*
Chen Ajiao: Yiyi, don't you worry—this can't just end here! That bastard surnamed Li deserves to be taught a lesson! I'll go home right now, have my man round up a few buddies, stuff him in a sack, beat him half to death—let's see if he dares come near Wan'er again!
△ *Liu Yiyi shakes her head with a bitter smile, her eyes filled with worry.*
Liu Yiyi: Sister Ajiao, I understand your kindness, but… Wan'er has her heart completely set on him now. If we really hurt him, she might only hate me even more.
△ *Chen Ajiao frowns in dissatisfaction.*
Chen Ajiao: Hate you? Her mind's been blinded by lard! At a time like this, we need strong measures—make her see that man's true colors! Otherwise, once she jumps into the fire pit, it'll be too late to regret!
△ *Chen Ajiao starts to rise, when sudden footsteps and a shrill child's voice echo from outside.*
Child's Voice: Mama! Mama! It's terrible!
△ *Chen Ajiao, halfway up, plops back down, furrows her brow, and shouts toward the door.*
Chen Ajiao: Fang Xiaobao! You little rascal, where've you been running off to? Skipped school again? Just wait—I'll break your legs today!
△ *A young boy with a topknot hairstyle and a slightly worn short tunic peeks out from behind the doorway, mud spots on his face, panting heavily, eyes flickering with excitement and unease.*
△ *Fang Xiaobao darts to Chen Ajiao's side, tugs at her sleeve, and whispers urgently.*
Fang Xiaobao: Mama, don't scold me yet—I… I was playing by the southern city ferry just now, and I saw… I saw Sister Wan'er!
△ *Upon hearing this, Liu Yiyi leans forward abruptly, her expression urgent.*
Liu Yiyi: Xiaobao, you saw Wan'er? Where was she? Is she alright?
△ *Startled by Liu Yiyi's reaction, Fang Xiaobao shrinks back behind Chen Ajiao.*
Fang Xiaobao: She… she was with that Li Maocai. Both of them had big bundles on their backs, sneaking around like thieves—like they were… about to take a boat somewhere!
△ *Liu Yiyi and Chen Ajiao gasp in unison.*
Liu Yiyi, Chen Ajiao: What?!
△ *Chen Ajiao grabs Fang Xiaobao's ear, her expression stern.*
Chen Ajiao: You little brat, did you see clearly? Or are you making this up? If you're lying, I swear I'll tan your hide today!
△ *Fang Xiaobao winces in pain.*
Fang Xiaobao: Ouch! Mama, it hurts! I'm not lying! It's absolutely true! I even heard Li Maocai say to Sister Wan'er, "Let's run far away—no one will ever control us again!" They sneaked onto a black-canopied boat and headed east!
△ *Liu Yiyi's face turns ashen, her body sways as if she might collapse. Chen Ajiao immediately releases her son and rushes to support Liu Yiyi.*
Chen Ajiao: Yiyi, are you okay? Don't scare me like this!
△ *Liu Yiyi's face is pale, her lips trembling, her voice faint.*
Liu Yiyi: Running away together… she actually… actually ran off with him…

Figure 24: Screenplay generation comparison (translated into English) based on an input query, with colors mapping text to specific query elements.