

# CineGPT: Generative A.I. In Filmmaking

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## Abstract

The use of A.I. in Screenplay and Visual Generation has been a controversial topic in the film industry, with arguments for it as an escape from barriers of entry and arguments against dealing with ethical and authorship issues. To determine both the potential uses and limitations, as well as to validate and test concerns with the technology, I created an original story treatment and screenplay and ran through several generative A.I. experiments to test the potential of ChatGPT in these fields. I generated an A.I. screenplay from a treatment and compared against my original work, and used A.I. to critique and analyze the resulting scripts. Moving forwards I will be testing complete screenplays as well as visual storyboard generation.

## 1 Problem Statement

As someone invested both in technology and filmmaking, the use of A.I. in filmmaking is one that gives me pause. Some screenwriters noted fears over A.I. replacing them, or losing valuable credit and residuals due to the use of A.I., during the 2023 Writer's Guild of America Strikes [5]. Other screenwriters instead have expressed belief in A.I. being unable to eclipse human work, supporting its use in brainstorming, storyboarding, and revision. Even some of these writers, however, have noted these uses can encroach on entry-level writer positions in television [3]. Because of this, I decided to research within Topic 14 (Natural Language to Video Storyboarding), to determine where A.I. falls short in filmmaking, where it succeeds, and how to limit its role in replacing human creativity while enhancing its role in aiding it.

## 2 Related Work

Many studies have gone into the technical and creative sides of this issue, exploring how screenplay analysis and generation and storyboard generation work computationally, the concerns associated with such, and the creative implications. A study by Sabyasachee Baruah and Shrikanth Narayanan went into explicit detail about the limitations and concerns of character coreference resolution, a subset of named-entity-recognition (NER) related to characters within the screenplay. Baruah and Narayanan discussed how screenplay length often exceeds the limits of traditional transformers, requiring a new set of approaches using BERT models as well as Bidirectional RNNs to parse and resolve references in a screenplay. They also noted concerns about non-linear stories and characters being referred to as a plural (E.g. "Kids"), which I've taken into account to make sure my work can be analyzed properly [1].

NER concerns were also noted by Kyle Jorgenson and Haohong and Mea Wang from the University of Calgary, who conducted a study and experiment to create a simple script-to-film pipeline using A.I. to generate an animated film from a human-written

screenplay. They believed such a tool could remove barriers of entry to people looking to make films, allowing writers to take control into their own hands and produce their vision without any other technical skill required [4]. Their program, using script coverage and NER through transformers, takes advantage of pre-made assets and a Unity environment to allow a writer to automatically generate environments and place characters within it. They can even line-up recorded voices with dialogue in the script to automatically voice the film [4]. The program essentially takes the role of the crew, while the writer becomes director and producer of the film. However, even this experiment still required user-input and decision-making, proving A.I. analysis and placement was still imperfect [4].

A more creatively-minded study into A.I. for script generation, rather than just analysis and visual generation, was conducted by Susan Cake, who explored using ChatGPT and other models as both a collaborator and primary writer. Cake noted that such tools had already become commonplace in analytics and post-production tasks, risking infringing on jobs in those fields, and could raise concern for writers as well [2]. Cake explored risks such as the homogeneity of A.I.-produced scripts, copyright infringement concerns about scripts used to train Large Language Models (LLMs), and legal concerns around guidelines in different nations around media involving sensitive subjects [2]. The latter being especially relevant given recent controversy around DeepSeek and censorship around subjects such as Tiananmen Square [6].

Cake was also concerned about cultural prejudices, especially from a non-American perspective she found ChatGPT to typically lean into American culture and screenwriting conventions even when given Australian stories [2]. She ultimately found that results were not up to par with human work, with ChatGPT 3.5 creating cliched dialogue and generic plotlines, sometimes lacking basic cause-and-effect. True to her concerns, she found the results could contain copyrighted material and harmful stereotypes and often leaned towards generic "happy endings" [2]. Cake also noted that ChatGPT was better at critiquing work than generating it, but that critiques of A.I.-generated material were almost universally positive and failed to point out obvious flaws, being inconsistent with the quality of the material [2]. Because of this I decided to keep an eye out for these issues in my experiment.

## 3 Methodology

I started the experiment by coming up with an initial story idea. I took a piece of an original screenplay I've already been working on, the opening montage, and used it as a seed to create a short film story. I focused on writing a heavily detailed treatment. Then I got to work on the actual screenplay based on the treatment. It was during this time when I also did most of my wider research for the project, as writing the script itself is the longest portion of

the project. It was important that I write at least one draft of the screenplay *before* any NLP usage was involved, however it became clear approaching the deadline of the milestone that I would not have completed an entire draft in time.

As such, I adjusted my pipeline, and decided to begin with a reduced variation of the full project as a prototype and a point of comparison to adjust expectations. I took only my first act, which I had already completed my screenplay for, and took that through the process I will be using throughout this experiment. I will still be following through with the entire screenplay scope over the course of the project, using the initial results from the first act experiments as a point of reference, as well as doing visual storyboard generations and comparisons against my own once the screenplay is complete.

I started by giving ChatGPT, using the "Write For Me" model, the first act of my treatment and instructed it to write a 5-8 page first act screenplay based on it. The initial treatment and resulting A.I. screenplay can be found in Appendices A and B respectively. I then made hand annotations as notes on the screenplay, which are present in Appendix B and will be discussed in Preliminary Results. I also made similar notes on my original screenplay, which can be found in Appendix C. Finally, I used OpenAI's "Creative Writing Coach" model in ChatGPT to give AI-Generated Notes on both screenplays, which can be found in Appendix D.

## 4 Preliminary Results

I had a wide range of expectations for the A.I. screenplay, going from an incoherent mess to something approaching the quality of my own screenplay. I was surprised to see the output was coherent, but only by virtue of following the treatment nearly verbatim. In fact, despite entering a prompt asking for a 5-8 page act, the resulting script was only 3 pages, one more than my treatment. For the most part, the A.I. script just put the treatment into proper screenplay format, expanded a few lines of dialogue, and added brief moments of imagery. One such moment actually impressed me enough to make note of it for making an image I hadn't thought of, which can be found below [7].

However, the barebones nature of it makes it more a translation into a different format than anything generative. It also makes some key mistakes in formatting such as using capitalization across the script at random, not just for character names [7]. And while it makes relatively few changes to the nature of the treatment, the changes it does make are either confusingly cliched or actively undermine the intent behind the story.

For example, Carlos is explicitly defined as arrogant and womanizing in my treatment, leading to a moment where he defends a woman but also hits on her. In the AI screenplay, however, his tone is not only changed to be harmlessly playful, but his comment is entirely one of support [7]. The two examples can be seen below, along with my note about Carlos being portrayed as "too nice".

In fact, the A.I. script makes no reference to Carlos being a womanizer at all. This overt sanitization comes off as the LLM wanting to avoid any sort of prejudice or bias in the treatment of women, without recognizing that characters being flawed and imperfect can be intentional. It plays back into the overall feeling of soullessness

A young woman who is unmistakably the woman from the opening canvas, shifts around to the side, trying to get her own painting out of her bag subversively. A rude male student yells at her to get out, there's already won! Carlos hears this and, in a cocky tone, shuts down the student while implicitly hitting on the girl, DAHLIA WILKINS.

A RUDE MALE STUDENT answers.

OSCAR SPEAKS: Give it up, there already won.

CARLOS SMILES, but his cocky tone now has a playful edge.

CARLOS: Yeah, but his cocky tone now has a playful edge.

CARLOS: Yeah, but his cocky tone now has a playful edge.

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**Figure 1: Original Treatment Description**

**Figure 2: Sanitized A.I. Script Interpretation**

and lack of impact the A.I. script has as a whole. While I made roughly as many negative notes on my own screenplay, as seen in Appendix C, the energy and ideas I had put into it still felt more real, rather than me reading something and feeling nothing at all.

Of course, critiquing my own screenplay can't be fully objective, which is where the ability of A.I. to critique and give notes can be tested. When the "Creative Writing Coach" was tested on my own screenplay, it actually gave me fairly valuable feedback. It noted pacing issues, some inconsistencies within the characters, and how I could improve the commentary of the script [7]. However, not only did it miss some obvious problems with my script, including logistical issues of realism, but it too falls prey to the LLM's attempt to avert bias and prejudice by sanitizing some characters. I refer to this criticism of Dahlia's portrayal:

Maybe have her arrive in a different way—she doesn't just rush in breathless but makes an entrance that asserts her presence in a powerful way [7].

This ignores that Dahlia is set up as struggling a bit, yet proving herself fierce nonetheless. The A.I. suggestion isn't concerned with staying true to the character or her arc, but rather trying as hard as possible to prove itself unbiased and empowering. This is something that potentially would've been aided had I finished more of the screenplay beforehand, as Dahlia's character works better knowing where everything goes. Perhaps being limited to simply my first act caused the assumption that her character is weaker than she is in the full story.

That limitation, as well as the A.I. script's over-reliance on my treatment, will be rectified moving forwards as I will not only have a complete script soon, but I will also be adding a third script to the project using a simpler, less detailed treatment to give the LLM more flexibility and more of a challenge in generating a screenplay.

Finally, I set ChatGPT to critique the A.I.-generated script. Consistent with Cake's observations, the resulting critique was almost universally positive, giving the LLM-generation more credit than it deserved and identifying character motivation and detail completely absent from the script itself. Moving forward with a looser treatment and screenplay later on, I expect to continue to see biased observations such as this.

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## Appendix A: First Act Treatment

WE OPEN on a painting, divided down the middle by a red line. On the left, somber colors depict a lone man by a blank canvas, desperate and frail. On the right, vibrant colors depict a beautiful woman with a similar blank canvas, surrounded by crowds of adoring fans.

We focus inward on the man, towards the canvas, until...

It becomes a whiteboard, filling up with various math equations. Teenage STUDENTS chatter and fill up their notebooks with work. In the back, a boy who clearly will grow into the man in the painting squints his eyes, struggling to stay awake while scribbling something in his notebook. The TEACHER yells at him to focus, and gives him detention.

In detention, CARLOS SERA struggles with his busywork, all while continuing to scribble to the side of his notebook. The teacher gets impatient with him, and goes up to him, taking his notebook.

The teacher looks at what he's doing, and is shocked to see in the notebook dozens of beautifully-crafted drawings, the best they've ever seen. They ask Carlos why he never took an art class, why he's bothering with advanced calculus.

Carlos explains that his parents told him he needs to take advanced classes to prepare him for "real jobs", and that his "doodles" won't get him anywhere. The teacher tells him he has a real talent, and tells him they can pull some strings with the school to get him transferred into a studio art class. Carlos reluctantly agrees.

They walk to the door together, and step through...

Into the future, at an art college out west. Carlos, now aged in his early 20s, is the star of his art program. He has a full scholarship, the adoration of his professors, and of course, the attention of many young women drawn to his newfound confidence and his status. Carlos, now convinced of his own genius, has no problems at all with the legions of women throwing themselves at him.

At an exhibition on campus, Carlos is in the midst of showcasing his magnum opus, a sensual depiction of the Greek goddess Aphrodite. The audience loves it, every girl in attendance shoots bedroom eyes at him. All except one...

A young woman who is unmistakably the woman from the opening canvas, shifts around to the side, trying to get her own painting out of her bag awkwardly. A rude MALE STUDENT yells at her to get out, Sera's already won! Carlos hears this and, in a cocky tone, shuts down the student while implicitly hitting on the girl, DAHLIA WILKINS.

2.

Dahlia rolls her eyes at him, and unveils her painting. It is beyond any work we've seen thus far, work beyond the level of a student. A depiction of a garden, with a lone young woman, who looks very much like Dahlia, surrounded by terrifying, masculine trees.

Suddenly, the crowd splits. Some, like the most "dudebro" of the men and the most "in love with Carlos" of the women stay by him. Most of the rest move over to Dahlia's painting. Even Carlos is stricken by its skill and beauty. Despite some women coming over to him, offering themselves to him, even he leaves his own painting behind.

He arrives at Dahlia's painting, stunned. She turns to him, asks if he has anything to say now. All he can say?

"It's better than mine"

She shoots him the first smile she's given. And with that smile, Carlos never wanted another woman again.

## Appendix B: AI Screenplay First Act

FADE IN:

→ Wrong Assumption!

EXT. ~~ART GALLERY~~ - NIGHT

\* Wrong use of caps

A ~~PAINTING~~ fills the screen, split by a ~~RED LINE~~. On the left, somber colors depict a frail, lonely man by a blank canvas. On the right, vibrant hues show a radiant woman, her blank canvas surrounded by adoring fans.

The CAMERA PUSHES IN on the man's canvas until it TRANSFORMS INTO --

INT. HIGH SCHOOL CLASSROOM - DAY

A WHITEBOARD covered in MATH EQUATIONS. Students scribble in notebooks, chatter filling the air. *Redundant*

At the back, a teenage CARLOS SERA (16, tired, scruffy, perpetually distracted) squints, struggling to stay awake. ~~His notebook, rather than filled with numbers, contains INTRICATE SKETCHES.~~ *Don't show yet!*

A stern TEACHER notices, frowns, and approaches.

TEACHER

Carlos! Pay attention!

Carlos startles. His pencil streaks across the page, ruining his latest sketch.

TEACHER (CONT'D)

~~If you're going to waste time, you can do it in detention. Stay after class.~~ *Cliche dialogue*

Carlos sighs, defeated.

INT. DETENTION ROOM - LATER

Carlos slouches, doodling in the margins of his worksheet. A sharp SHADOW crosses his desk. The Teacher picks up his notebook, flipping through it. *Actual decent imagery*

The Teacher's stern face SOFTENS as they take in the astonishingly detailed artwork.

TEACHER

Carlos... these are incredible. Why aren't you in an art class?

4.

CARLOS  
My parents say I need real classes.  
Math, science... things that get  
you a job.

The Teacher looks at him, thoughtful.

TEACHER  
You have a gift. Let me talk to the  
school. We'll get you into studio  
art.

Carlos hesitates. Then, a nod.

*Needs more convincing*

As the Teacher gestures him toward the door, they step  
through-

*Unnecessary Scene*

CUT TO:

EXT. ART COLLEGE - WEST COAST - DAY

Carlos (now early 20s, confident, effortlessly charming)  
walks through campus, greeted by peers. He's the GOLDEN BOY  
of the art department, thriving on a full scholarship.

INT. ART GALLERY - STUDENT EXHIBITION - NIGHT

A bustling event. Carlos stands before his latest work-A  
SENSUAL PAINTING of Aphrodite, bold and magnetic. Around him,  
admirers swoon, eyes full of desire.

Carlos soaks it in. Until-

A SHUFFLING SOUND. A young woman struggles to pull out a  
canvas from her bag. DAHLIA WILKINS (early 20s, reserved yet  
fierce) maneuvers through the crowd.

A RUDE MALE STUDENT sneers.

MALE STUDENT  
Give it up, Sera already won.

Carlos smirks, but his cocky tone now has a playful edge.

CARLOS  
C'mon, man. Let's see what she's  
got.

*Carlos too rky  
needs sleaze*

Dahlia barely acknowledges him. She sets up her piece-a  
breathtaking depiction of a LUSH GARDEN, a LONE WOMAN trapped  
within towering, ominous trees.

*AI removed The masculine symbolism!*

3.

Confusing  
Placement

A hush falls over the room. The crowd shifts—many leaving Carlos's side to admire Dahlia's masterpiece.

Carlos, frozen, studies the painting. Even his admirers can't hold his attention.

He steps closer, finally speaking.

CARLOS (SOFTLY) (CONT'D)  
It's better than mine.

Dahlia turns, eyes flicking up to his. A small, knowing smile.

And with that smile—Carlos never wanted another woman again.

FADE OUT.

Never established as  
a womanizer before!

Other Thoughts:

Too Short! I asked for 5-8  
pages. This is a 20-30 min.  
film, not a 10-12 min. film.

Copies too much wording from  
treatment, no expanding.

Too literally, too fast, seamless



## Appendix C: Original Screenplay First Act

FADE IN:

INT. SERA HOUSE - NIGHT

A pristine living room lies dormant, quiet. Rows of exquisite artwork line the walls. Beautiful, more-artistic-than-functional tables adorn the center of the room. A fireplace crackles. The clean view only disturbed by empty bottles on the floor.

At the edge of the room lies a canvas, upon which lies a stunning image we begin to zoom in on. The image is split down the middle by a harsh, red line. On the right, vibrant primary colors depict a beautiful redhead woman, with a colorful-but-nondescript canvas of her own, surrounded by crowds of adoring fans and photographers.

On the left side of the line, muted colors depict a ghastly, frail man with his own canvas, covered in harsher colors. Nobody is around him, no lights adorn his artwork. He is alone.

We zoom in on the man, as his face becomes both younger and more realistic, yet still just as lonely. The environment around us fades until it becomes...

INT. MATH CLASS - DAY

A bland, colorless classroom, with muttering teenagers around the boy. That boy, who will become the man in the picture, is a Latino teenager here, with jet black hair and hazel eyes. This is CARLOS SERA, struggling to stay awake and focus on the advanced placement calculus work being given to him.

TEACHER

Sera, are you with us?

Sera, eyes open but not aware, scribbling in his notebook, doesn't respond.

TEACHER (CONT'D)

Mister Sera?

Sera jolts up and looks towards his teacher.

CARLOS SERA

Yes?

TEACHER

Can you tell us the derivative of the equation?

4.

Sera's brows furl, focusing on the equation on the board.

CARLOS SERA

Uh... uh... it's... ummm...

TEACHER

That's detention again Sera. If you'd been paying attention instead of doodling, you'd know how to differentiate a simple quadratic.

Too mean?

Other students chuckle, with the teacher turning back towards the board. Carlos slumps in his chair, continuing to fight sleep.

INT. DETENTION - EVENING

Carlos sits in detention working on a packet of busywork. Or at least, he should be. Instead he's continuing to scribble to the side in his notebook.

show! Don't tell!

TEACHER

Sera. Packet.

No response. The teacher groans, stands, and walks over to Sera. They rip the notebook from Sera, who only just notices.

CARLOS SERA

Hey, that's-

The teacher's stern expression suddenly changes when they eye the book. That "scribbling" is actually incredibly detailed drawings. The girls in class he likes. Landscapes. The ocean. An animal escaping a poacher. An overbearing figure at a door while a young boy cries.

TEACHER

Carlos, these...

CARLOS SERA

I'm sorry, just-

TEACHER

These are incredible.

Carlos, shaking while reaching out for his notebook, goes silent. The teacher looks back at him and hands the notebook back.

TEACHER (CONT'D)

Are you taking studio art?

CARLOS SERA  
No, I only had one room for one AP  
class.

TEACHER  
Why did you choose Calculus? I'm  
sure Stevens would love to have you  
in his class with this caliber of  
work.

Carlos closes up, shoving his notebook into his backpack.

CARLOS SERA  
My mom says "doodling" won't get me  
anywhere. I need a *real job*.

TEACHER  
Carlos, you're hopeless here. This  
isn't what you should be doing.  
That is.

CARLOS SERA  
My parents-

TEACHER  
Won't control you forever. You're  
seventeen Carlos. And you're  
failing. You stay in my class,  
you'll be lucky to graduate. If you  
let me pull some strings, I can get  
you into Stevens' class. You'd do  
better there.

CARLOS SERA  
I'd get thrown out.

Anybody  
else in  
situation?  
Makin'  
a scene.

The teacher sort of pulls Carlos from his chair, shaking  
their head.

TEACHER  
Stevens has a class at the same  
time as mine. Your mom won't have  
to know you ditched my class until  
after you graduate. I'll talk to  
Stevens. Come on.

They motion for Carlos to follow them into the hallway.

CARLOS SERA  
You'd do that?

TEACHER  
You need help Carlos. Someone has  
to.

They step out the door and Carlos follows, still shaking a bit. He steps out...

INT. LECTURE HALL - NIGHT

And suddenly, four years have passed. Carlos steps into a crowded lecture hall filled with ARTISTS, PROFESSORS, STUDENTS, and JOURNALISTS. Carlos' hair is straightened out, he's standing tall and confident, and he has a noticeable following behind him going in. Mostly women.

Several of the professors greet him with praise and pride, many of the other artists look at him with nothing but spite and jealousy. Carlos walks up to a covered canvas with his name on it, and looks over at the professor who was guarding it. He goes to a nearby mic.

PROFESSOR 1

Now presenting... three-time  
exhibition prize-winner, Carlos  
Sera!

The portrait, a stunning sensual depiction of the Greek goddess Aphrodite immediately draws the attention of the crowd. The other artists stare in amazement-mixed-with-distaste. The women following Carlos shoot him bedroom eyes. Journalists quickly vacate the other, far lesser works of art.

JOURNALIST

Mister Sera. Do you think it's likely that this will give you the fourth win of the year in your program?

CARLOS SERA

I think this is my best piece so far, and I haven't seen anything that topped my first three Goddesses yet. But there's still a few covered ones left, anything's possible.

The last statement rings of sarcasm, showing a clear disdain for the rest of his program. Some of the professors nod, signaling agreement, while ~~one professor~~ rolls her eyes at the bravado, as well as her colleagues encouraging it.

She looks around towards the entrance of the lecture hall to see a young woman, frazzled and out of breath, running in.

DAHLIA WILKINS dashes over to the professor.

3.

PROFESSOR 2  
Dahlia, where have you been?! You  
could've upstaged this whole room  
before Sera showed off!

DAHLIA WILKINS  
Car... broken down... too  
expensive... to fix.

Dahlia catches her breath before processing what her  
professor just said.

DAHLIA WILKINS (CONT'D)  
Really? Another one of Carlos' half-  
naked women is winning again?

PROFESSOR 2  
Hopefully not now.

The professor goes to the mic while Dahlia fixes her hair a  
bit and stands over by the canvas.

PROFESSOR 2 (CONT'D)  
Ladies and gentlemen, if you'll  
keep moving along the exhibition,  
we now have Dahlia Wilkins  
presenting *Their World*.

None of the crowd react, staying by Carlos' canvas. The  
artists in line behind Dahlia begin to pack up, defeated.

Dahlia stubbornly ignores the lack of interest. She takes the  
mic.

DAHLIA WILKINS  
Kiss-asses and wannabe journalists,  
there's half an exhibition left.  
You'll get plenty of chances to  
gaze at Sera's softcore when you  
hand him the win.

Some journalists in the crowd take notice and reluctantly  
move away. Some of the artists behind Dahlia snicker. Most of  
the students stand by Carlos. One particular DUDEBRO STUDENT  
turns around and yells loud enough for the crowd to hear.

DUDEBRO STUDENT  
What, like your ~~feminist~~  
scholarship isn't enough, you need  
to take the *man's* win away too!

*\* Insert prof. reaction*

*"feminazi" A dude-bro  
would be  
even meaner!*

A not-insignificant amount of the students laugh, though  
Carlos shakes his head.

o.

CARLOS SERA

Excuse me, sir, you in the back?  
None of that. Everyone in this  
program worked hard to get here,  
alright. We should give her the  
attention and respect she deserves.  
I'm sorry miss, go ahead and  
present. I'd be more than happy for  
you to come out on top.

His last line reeks of sleaze, simultaneously hitting on her  
and acting as though he's accomplishing something by speaking  
for her. Still, Dahlia takes in the influx of attention and  
uncovers her portrait.

It is beyond anything we've seen so far. It depicts a garden  
with a lone young woman, who looks very much like Dahlia,  
surrounded by terrifying, masculine trees. The work seems too  
advanced for a student. All but the most dudebro of the men  
in the crowd flock to her.

Some of the women stand by Carlos, offering him their numbers  
and propositioning him. But suddenly, he has no interest. His  
eyes lock onto Dahlia's painting, taken by it. Carlos ignores  
the women crowding him and strolls over to Dahlia's painting.

Dahlia takes questions of her own, some constantly mentioning  
her being one of the few women in the program. Carlos begins  
to walk a bit too close to Wilkins and the podium. Dahlia  
takes notice.

She  
is frustr  
by the

DAHLIA WILKINS

I'm sorry, Mister Sera, do you have  
something to say.

She glares at him. He's looking at her as though he'd never  
seen her before, despite being in the same art program. He's  
caught off guard by her sharpness as well, stumbling through  
his words until a simple truth pops out.

CARLOS SERA

It's... it's better than mine.

She rolls her eyes a bit, but a brief sincere smile pops out.  
Carlos steps back, no longer staring at the painting, but at  
her.

Final thoughts: Beef up extras,  
improve pace, clarify logistics.

## Appendix D: ChatGPT's Critiques

### Critique of Original Screenplay

Thanks for sharing your screenplay! Here's my analysis and critique of Act 1: Strengths: 1. Engaging Opening Image: \* The initial canvas metaphor, with a stark contrast between success and loneliness, is visually compelling. It sets up a strong thematic core for the story—fame vs. isolation, vibrancy vs. desolation. \* The transition from the painting to Carlos' past is smooth and cinematic. 2. Characterization and Conflict: \* Carlos is well-established as a talented but conflicted artist struggling against external expectations (his mother, academic pressures) and internal doubts. \* His transition from an overlooked student to an arrogant-yet-intrigued star in the art world is engaging. \* Dahlia is introduced with a strong presence, immediately setting her up as Carlos' foil and potential rival/love interest. 3. Dialogue and Subtext: \* The teacher's encouragement in the detention scene feels authentic and provides the right push for Carlos' arc. \* Dahlia's lines are sharp and laced with both frustration and confidence. \* The conversation at the exhibition subtly establishes power dynamics in the art world, gender biases, and Carlos' internal struggles. 4. Pacing and Structure: \* The act moves efficiently from Carlos' disinterest in math, to his artistic potential being recognized, to his meteoric rise in the art world. \* The four-year jump is well-timed and doesn't feel abrupt.

Areas for Improvement and Suggestions: 1. Carlos' Transformation Feels a Bit Fast: \* While the script jumps from Carlos being a struggling high schooler to an art star, there's little sense of the struggle in between. \* Maybe a brief montage or a scene showing his initial struggles in the art world before his success could make his transition feel more earned. \* Right now, we don't see how he adapts to the art world—just that he's suddenly a "three-time exhibition prize-winner." 2. The Exhibition Scene is Strong but Could Be Sharpened: \* Carlos' introduction as an art star is clear, but his exact personality at this stage feels slightly inconsistent. \* He's both charming and condescending, which is fine, but his reaction to Dahlia's painting ("It's better than mine") seems too abrupt for someone who has been established as confident to the point of arrogance. \* Maybe soften his arrogance earlier, showing some cracks in his confidence before he sees Dahlia's work. 3. Dahlia's Introduction is Good, but She Could Be Even More Proactive: \* She's clearly talented, but right now, she's mostly reacting—to her broken car, to the unfair art world, to Carlos. \* A stronger, earlier moment where she actively pushes back against the system could make her feel even more like Carlos' equal (or superior). \* Maybe have her arrive in a different way—she doesn't just rush in breathless but makes an entrance that asserts her presence in a powerful way. 4. The Art World Commentary is Great—Maybe Lean Into It More: \* The gender dynamics at the exhibition are clear but could be even sharper. Maybe show how Carlos benefits from the system unconsciously, rather than him being just a smug star. \* For example, what if another female artist was ignored before Dahlia even arrived? This would show that it's not just Dahlia vs. Carlos but a larger issue in their world.

Overall Rating: 8.5/10 Strong visuals, compelling protagonist, and a well-structured first act with clear stakes. A slightly slower transformation for Carlos, a more proactive introduction for Dahlia, and a deeper dive into the art world dynamics could take it to

the next level. Would love to see where this goes! Let me know if you want a more in-depth rewrite of any scenes or more targeted feedback.

### Critique of A.I. Screenplay

This is a strong opening for a screenplay! You establish a clear protagonist in Carlos, set up his artistic talent and struggles early, and introduce what feels like a compelling rivalry (and possibly romance) with Dahlia. Here's my detailed breakdown:

Strengths 1. Visual Storytelling: \* The opening image of the split painting is striking and thematic. It immediately suggests contrast, artistic struggle, and the central conflict—perhaps between fame and authenticity, or between different artistic perspectives. \* The transitions (e.g., from the painting to the classroom whiteboard) are seamless and cinematic. 2. Characterization: \* Carlos is well-developed from the start—his frustration in math class, his artistic passion, and his charm in college show clear growth. \* Dahlia's brief but powerful introduction establishes her as a serious artistic rival. Her painting's effect on the room (and Carlos) is an effective way to show, not tell, her talent. 3. Dialogue and Economy of Words: \* The dialogue is efficient and natural. \* Carlos's response to Dahlia's painting ("It's better than mine.") is a perfect character moment—both humble and self-aware, setting up future dynamics. 4. Pacing and Structure: \* The act moves quickly without feeling rushed. The transitions from high school to college are clear and purposeful. \* The balance between scenes—classroom, detention, college life, exhibition—is well-handled.

Areas for Improvement 1. Raising the Stakes in Act 1: \* While Carlos's artistic journey is clear, what's at stake for him? What would happen if he didn't pursue art? What internal struggle is he dealing with beyond external obstacles (parents, competition)? \* Consider adding a moment where we see his true fear—maybe a confrontation with his parents, or a moment of doubt before his success in college. 2. More Conflict Between Carlos and Dahlia: \* Their introduction is intriguing, but too easy. What if Dahlia actively challenges him, or they have an ideological difference in art? \* Right now, Carlos is almost too quick to admire Dahlia's work. Consider letting his confidence be shaken more gradually. 3. More Unique Artistic Identity: \* Carlos's art is described as "sensual" and "bold," and Dahlia's is "breathtaking" and "ominous," but could we get a little more? What makes their styles unique? \* Adding small, unique details (mediums they use, techniques, inspirations) can make the art feel more alive.

Final Thoughts This is a strong foundation! It has compelling visuals, well-paced storytelling, and a promising rivalry. Strengthening the stakes and adding more conflict will push this Act 1 from "good" to "great." How do you feel about these notes? Would you like me to focus on any specific areas in a rewrite?