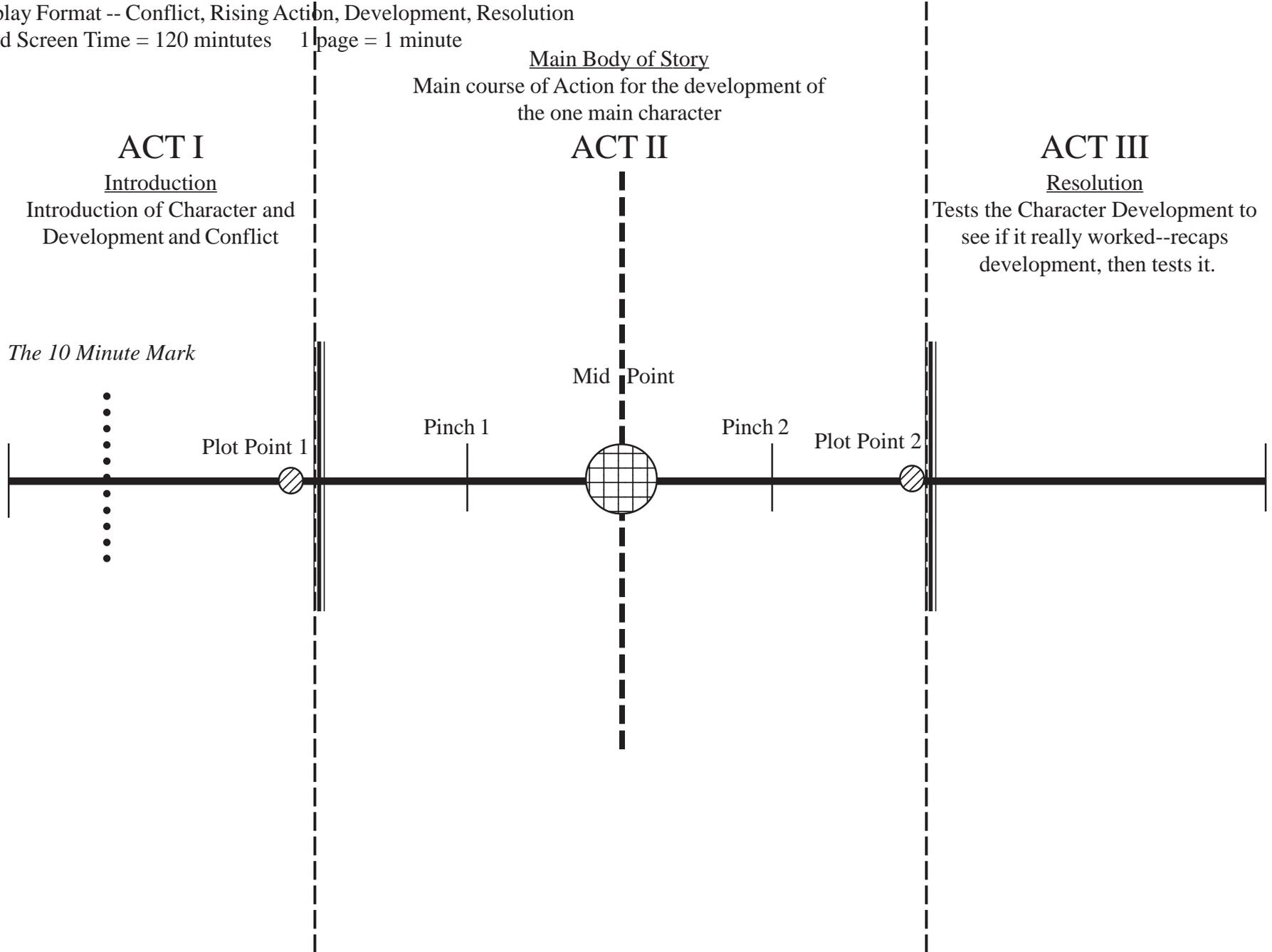


Screenplay Format -- Conflict, Rising Action, Development, Resolution

Standard Screen Time = 120 minutes 1 page = 1 minute



The Major Points of a Screenplay:

The minute markers used here are based on the 120-minute (2 hour) model of a film. One page of a screenplay equals about one minute of screen time, so based on this model the minute markers also represent where in your screenplay you would write these points. Should your screenplay be longer than 120 minutes, you would simply divide up these points proportionately (1/4 Act I, 1/2 Act II, 1/4 Act II, etc.)

1. The Ten-Minute Mark (10 min):	<i>By this point, the screenplay should have introduced the main character and the main problem (in broad terms) involving that character. Remember that a movie can have only one main character, so keep it simple.</i>
2. Plot Point 1 (27 - 29 min):	<i>The thesis statement of the movie's body. This is the point in the story that initiates the main character's primary journey toward development (Act II).</i>
3. Pinch 1 (45 min):	<i>A new minor element (character or plot development) introduced to aid the character's development (acting as a catalyst most times) and anchor the plot. Pinch 1 is usually (99 times out of 100) related to Pinch 2 in some way.</i>
4. Midpoint (60 min):	<i>"The point of no return" as far as the character's development. It is the point when the main character engages in some action or thought to move forward in his/her development, or to stay static.</i>
5. Pinch 2 (75 min):	<i>Another minor element that continues to push the main character through his/her development and make him/her ready to commit to their final test (the resolution)</i>
6. Plot Point II (87-89 min):	<i>Initiates main test of the character's development / Begins the resolution of the film while moving the action away from Act II into Act III</i>
7. Resolution (approx. 100-105 min):	<i>The character's development is tested, and depending on the outcome you have a happy or sad ending. Pass = Happy / Fail = Sad or Neutral. A good example of a "sad" ending is in Annie Hall and a "neutral ending" is Goodfellas or Blade Runner.</i>

Only a few films have deviated from this format and been successful. *Citizen Kane*, *Taxi Driver*, and *Raging Bull* are examples that step out of the structure successfully. Films that can successfully step out of structure, however, are very rare. Most of the time, films like *Pulp Fiction* and *Lost Highway* play with structure, or have multiple mini-structures. Also, keep in mind that when you see the structure from a distance, it is easy to think the plot predictable, but when you are in the structure, you don't see it.