University of North Bengal
Syllabus of ENGLISH for FYUGP
(as per the New Curriculum & Credit Framework 2022)

SEMESTER I

Paper Title	Basics of Script Writing in English
Paper Code	POOASEC101
Nature of the Paper	SEC
Paper Level	100
Paper Type	THEORY and PRACTICAL
Total Credits	3

COURSE OBJECTIVES:

To cultivate the skills necessary for writing a compelling script, including the development of loglines, exploring creative ideas, understanding the importance of research, learning from award-winning scripts, and engaging in peer assessments to foster analytical thinking and constructive discussion.

LEARNING OUTCOMES:

After completion, the learner is expected to:

Have a comprehensive understanding of script fundamentals, the ability to analyse and critique scripts from various media, think creatively and innovatively, and effectively pitch their ideas while working both independently and collaboratively.

FULL MARKS: 60

(Marks in Semester End Theory/Written Examination: 40, Marks in Practical/Assignment/Field Work/Project: 20, to be conducted by the Colleges).

Duration of Examination: 2 Hours.

Unit I:

☙Fundamental Concepts

- Introduction to Script Writing
- Key Components of a Script: The Three C's - Concept, Character Conflict, Setting, Dialogues
- Structuring a Script: Exposition, Rising Action, Climax, Falling Action, Resolution

Unit II:

☙Mastering Scriptwriting

- Genres: Romance, Drama, Comedy, Tragedy, Fantasy, Horror, Mystery, Genre-Defying
- Storytelling Technique: Use of Sound and Images to Tell a Story
- Media Formats: Feature Film, Documentary, Shorts, Radio Scripts
- Reading:
  Read the Script of an Award Winning Film, Documentary, or Radio Drama
- Logline Creation: Techniques for Writing an Effective Logline

Unit III

☙Practical Applications

- Script Development: Developing a Script Based on a Prompt
- Media Integration: Incorporating Audio and Visual Clues in the Script
- Final Pitch: Drafting a Pitch to Sell the Script to Potential Producers

QUESTION PATTERN

For 40 marks:

Sl. No.	Questions to be Answered	Out Of	Marks of Each Question	Total Marks
UNIT 1	2	6	7	2 X 7=14
UNIT 2	2	8	5	2 X 5=10
UNIT 3	2	6	8	2 X 8=16

N.B. Practical examination shall comprise Assignments/Projects which shall be conducted by the Colleges themselves.

For further Reading:

1. Syd Field. *Screenplay: The foundations of Screenwriting* Delta, 2005.

2. Blake Snyder. *Save the Cat*. Michael Wiese Productions, 2005.

3. Christopher Vogler. *The Writer's Journey*. Michael Wiese Productions, 2020.

4. Robert McKee. *Story*. Blackwell, 1999.

5. John Truby. *The Anatomy of Story*. Faber and Faber, 2008.

6. John Yorke. *Into the Woods*. Penguin, 2013.

7. K. Hariharan. *Writing for the Screen*.

8. Esta de Fossard. *How To Write a Radio Serial Drama for Social Development: A Script Writer's Manual*. Center Publications, 1996.

9. Sheila Curran Bernard. *Documentary Storytelling: Making Stronger and More Dramatic Nonfiction Films*. Focal Press, 2013.

10. Indranil Chakravarty."Teaching the Craft of Screenwriting in India".

Basics of Script Writing in English

SEC

UNIT I:

Introduction to Script Writing

Storytelling forms the bedrock of human civilisation; it is a fundamental aspect of our experience. From ancient myths to modern media, humans have always found joy in sharing and listening to stories. In fact, we engage in storytelling every day: "You won't believe who I ran into today!", "Guess what I discovered in my grandmother's old trunk," or "Do you know what happened at the cricket match yesterday?" We encounter and share thousands of stories throughout our lives, weaving them into the fabric of our daily interactions.

In the professional world, storytelling is equally vital. The ability to tell a compelling story enhances communication by making complex ideas clearer and more engaging. Businesspeople, for example, use storytelling to market their products effectively by crafting narratives that resonate with customers and demonstrate how their products solve problems or enhance lives. Storytelling builds relationships by fostering personal connections and empathy, serves as a powerful tool for persuasion and influence, and makes information more memorable and impactful. In leadership, it inspires and motivates teams by articulating a compelling vision, while in problem-solving, it provides insights and guides innovative solutions. Moreover, storytelling is crucial in education and training, as it facilitates learning and retention by presenting information in an engaging and relatable manner. Mastering storytelling thus empowers professionals to effectively convey their messages and achieve their goals.

With the advent of media such as radio, television, and film, the art of storytelling has evolved and expanded into new formats. These media have capitalised on the human desire to tell and hear stories, adapting traditional methods to create dynamic, immersive experiences. Radio introduced listeners to serialised storytelling and theater of the mind, television added visual and auditory elements, and film transformed narratives into powerful visual spectacles. Each medium has built upon storytelling traditions to captivate audiences and enhance the way we experience stories.

Scripts are at the Core of Storytelling

At the heart of this storytelling evolution lies the script. Scripts are the blueprint for translating narratives into visual and auditory experiences. They provide the framework for dialogue, scene descriptions, and action sequences, guiding how a story unfolds on screen. Whether it's a radio drama, a television serial, or a cinematic feature, the script ensures that the story is conveyed effectively, capturing the essence of the narrative and delivering it in a compelling manner. The process of scriptwriting involves meticulous planning and creativity, transforming a story from a mere idea into a structured, engaging format that can be brought to life by actors, directors, and production teams. Thus, scripts are central to the storytelling process, enabling the rich tradition of narrative to flourish in the modern media landscape.

From Jurgen Wolff and Kerry Cox (see Reading #3):

"Writing a script gives you a wonderful opportunity to play God … you start with … blank pages and, if you do your job well, when you are done a new world will exist. People will have come into existence who can make the reader (and ultimately the viewer) laugh, or cry, or think about things he or she has never thought about. What happens to these people is up to you. You can have them get married, send them to Jupiter, take a life to save a life, do foul deeds that make the flesh crawl or brave and noble ones that inspire. It's all up to you."

Writing the Script

Do you have a story? While having a story is a great start, not all stories naturally translate into successful scripts. The saleability of a script is influenced by numerous factors, but there are ways to gauge whether your story has the potential to become a compelling script, especially when considering it as a commercial product. Transitioning from a mere idea to a complete, effective story involves a significant process. The distance between an initial idea and a finished script is defined by the structure of your plot—the way you organise the events and elements that comprise the story.

This - yet again - takes us back to Aristotle, who famously stated in his *Poetics* that plot is the most crucial element of a Tragedy. A well-structured plot is essential for crafting a successful script. It ensures that the story flows logically, maintains audience engagement, and provides a satisfying

resolution. A solid plot structure allows the narrative to unfold in a coherent and compelling manner, keeping the audience invested from beginning to end.

By focusing on the intricacies of plot structure and character development, scriptwriters can bridge the gap between a simple idea and a fully realised script. This process involves organising the story's events effectively, developing character arcs, and ensuring that each element contributes to the overall narrative. Crafting a script with a well-defined plot not only enhances the storytelling but also increases the script's potential to be commercially viable and resonate with audiences.

Key Components of a Script: The Three C's - Concept, Character Conflict

This brings us to the Three C's—Concept, Character, and Conflict—and how they build up the plot.

1. **Concept:**
   ○ The concept is the core idea that forms the foundation of the plot. It provides the overarching theme and central premise of the story. A well-defined concept guides the development of the plot by setting the direction and purpose, ensuring that the narrative remains focused and relevant.
2. **Character:**
   ○ Characters are the heart of the plot. Their actions, decisions, and growth drive the story forward. Well-developed characters bring depth and dimension to the plot, creating emotional connections with the audience. Their motivations and interactions shape the narrative, making the story engaging and relatable.
3. **Conflict:**
   ○ Conflict is the engine of the plot. It introduces the challenges and obstacles that characters must overcome, creating tension and driving the narrative. Effective conflict not only propels the story but also reveals character traits and developments. It is essential for maintaining audience interest and creating a compelling storyline.

By integrating the Three C's—Concept, Character, and Conflict—into the plot, scriptwriters can craft a cohesive and captivating narrative. Each element works together to build a story that is both

engaging and impactful, ensuring that the script resonates with audiences and stands out in the competitive landscape.

Setting and Dialogue

In addition, there are two more critical components to consider: Setting and Dialogue.

4. **Setting:**
   ○ The setting provides the backdrop for the plot and influences how the story unfolds. It encompasses the time and place where the narrative occurs, shaping the atmosphere and context. A well-defined setting adds depth and realism to the plot, helping to ground the story and immerse the audience in the world of the script.

5. **Dialogue:**
   ○ Dialogue is the means through which characters communicate and interact. It reveals their personalities, advances the plot, and conveys essential information. Effective dialogue not only drives the narrative forward but also enhances character development and engages the audience through natural, compelling exchanges.

Integrating Concept, Character, Conflict, Setting, and Dialogue into the script ensures a well-rounded and engaging narrative. Each element plays a crucial role in building a story that captivates the audience, maintains coherence, and achieves commercial success.

Structuring a Script: Exposition, Rising Action, Climax, Falling Action, Resolution

Structuring a script involves organising the narrative into a coherent framework that guides the story from beginning to end. This structure ensures that the plot unfolds logically, maintains audience engagement, and delivers a satisfying conclusion. The classic structure of a script can be broken down into five key components: Exposition, Rising Action, Climax, Falling Action, and Resolution.

1. **Exposition:**
   ○ **Purpose:** The exposition sets up the story by introducing the main characters, setting, and initial situation. It provides essential background information and establishes the context in which the narrative unfolds.

- ○ **Function:** This phase is crucial for establishing the world of the story and the key elements that will drive the plot. It lays the groundwork for the conflict and sets the stage for the events that will follow.

2. **Rising Action:**
   - ○ **Purpose:** The rising action consists of a series of events that build tension and develop the central conflict. It involves obstacles and challenges that the protagonist faces, escalating the stakes and deepening the narrative.
   - ○ **Function:** This phase is where the plot intensifies, and the story gains momentum. It is characterised by growing complexity and increasing suspense, leading the audience toward the climax.

3. **Climax:**
   - ○ **Purpose:** The climax is the turning point of the story, where the main conflict reaches its peak. It is the most intense and pivotal moment in the narrative, often resulting in a significant change or revelation.
   - ○ **Function:** This phase provides the highest level of drama and excitement. It is the moment when the protagonist confronts the central conflict head-on, and the outcome of this confrontation will determine the direction of the story.

4. **Falling Action:**
   - ○ **Purpose:** The falling action follows the climax and leads towards the resolution. It involves the aftermath of the climax and the unfolding of events as the story begins to wind down.
   - ○ **Function:** This phase addresses the consequences of the climax and starts to resolve any remaining issues or subplots. It provides a transition from the intense drama of the climax to the conclusion of the story.

5. **Resolution:**
   - ○ **Purpose:** The resolution, also known as the denouement, concludes the story by resolving the main conflict and tying up loose ends. It provides closure and a sense of completion.
   - ○ **Function:** This phase offers a final reflection on the story's themes and characters. It delivers a satisfying ending that answers lingering questions and provides a clear resolution to the narrative.

By following this structure, scriptwriters can create a well-organised and engaging story that captures the audience's interest and delivers a memorable experience. Each component—Exposition, Rising Action, Climax, Falling Action, and Resolution—plays a vital role in shaping the narrative and ensuring a coherent and compelling script.

Some Questions:

1. How has storytelling evolved from ancient times to modern media? Give examples of changes in radio, television, and film.
2. What is the significance of scripts in the storytelling process? How do they facilitate the translation of narratives into visual and auditory experiences?
3. What are the Three C's in scriptwriting, and how do they contribute to building a plot?
4. Explain the Five Key Components of Script Structure: Exposition, Rising Action, Climax, Falling Action, and Resolution.
5. Why is it important to have a well-defined concept before writing a script?
6. How do characters contribute to the development of a script's plot?
7. How does setting influence the plot of a script?
8. Why is dialogue important in scriptwriting? How does it help with character development and plot progression?
9. How does the three-act structure guide the development of a script? (refer to Reading #7)
10. What are the different stages of writing a script? (refer to Reading #7)

Some Readings:

1. John Truby. *The Anatomy of Story*.
2. Syd Field. *Screenplay*.
3. Jurgen Wolff and Kerry Cox. *Successful Script Writing*.
4. Wells Root. *Writing the Script*.
5. https://thescriptlab.com/features/screenwriting-101/3147-the-history-of-the-screenplay/
6. https://blogs.chapman.edu/dodge/2017/03/09/screenwriting-where-the-story-begins/
7. https://e-archivo.uc3m.es/rest/api/core/bitstreams/970b3714-4fdf-475e-80e1-8f964bdae46c/content

Unit II- Mastering Scriptwriting

a. Genres

What is a Screenplay/script Genre?

A screenplay/script genre refers to a category or type of film characterized by certain shared traits. Genres provide a set of stylistic and narrative conventions that give viewers a sense of familiarity and allow films to be classified together.

Some key elements that define genre include:

Theme – The main ideas, messages or motifs explored in the film. For example, the theme of good vs evil in action films.

Setting – The time period and location. Such as the frontier towns of the old West in Westerns.

Character archetypes – Recurring character roles like the hero, villain, and damsel in distress.

Plot – The storyline structure and devices employed to tell the story. A common plot device is the hero's quest in fantasy films.

Iconography – Recognizable images and symbols associated with the genre. Like the menacing mask of a slasher villain in horror films.

Tone and mood – The overall feeling created through techniques like music, lighting and pace. Such as an ominous, creepy mood in thrillers.

While some genres, like comedy or horror, are easily identifiable, genres can also blend together. A film can have elements of multiple genres, creating hybrids like romantic comedy or science fiction thriller. The important film genres are-

    i)   Romance films involve romantic love stories recorded in visual media for broadcast in theatres or on television that focus on passion, emotion, and the affectionate romantic involvement of the main characters. Typically their journey through dating, courtship or

marriage is featured. These films make the search for romantic love the main plot focus. Occasionally, romance lovers face obstacles such as finances, physical illness, various forms of discrimination, psychological restraints or family resistance. As in all quite strong, deep and close romantic relationships, the tensions of day-to-day life, temptations (of infidelity), and differences in compatibility enter into the plots of romantic films.

Romantic films often explore the essential themes of love at first sight, young and mature love, unrequited love, obsession, sentimental love, spiritual love, forbidden love, platonic love, sexual and passionate love, sacrificial love, explosive and destructive love, and tragic love. Romantic films serve as great escapes and fantasies for viewers, especially if the two leads finally overcome their difficulties, declare their love, and experience their "happily ever after", often implied by a reunion and final kiss. In romantic television series, the development of such romantic relationships may play out over many episodes or different characters may become intertwined in different romantic arcs.

Some sub-categories of the romance genre are chick flick, historical romance, romantic comedy, paranormal romance, romantic drama, romantic musical, historical romance, romantic thriller.

Examples of romance movies are- *Dilwale Dulhaniya Le Jayenge, Love Aaj-Kal, La La Land, Call Me By Your Name*, etc.

ii)   In film and television, drama is a category or genre of narrative fiction (or semi-fiction) intended to be more serious than humorous in tone.The drama of this kind is usually qualified with additional terms that specify its particular super-genre, macro-genre, or micro-genre, such as soap opera, police crime drama, political drama, legal drama, historical drama, domestic drama, teen drama, and comedy-drama (dramedy). These terms tend to indicate a particular setting or subject matter, or they combine a drama's otherwise serious tone with elements that encourage a broader range of moods. To these ends, a primary element in a drama is the occurrence of conflict—emotional, social, or otherwise—and its resolution in the course of the storyline. All forms of cinema or television that involve fictional stories are forms of drama in the broader sense if their storytelling is achieved by means of actors who represent (mimesis) characters. In this broader sense, drama is a mode distinct from novels, short stories, and narrative poetry or songs. In the modern era, before the birth of

cinema or television, "drama" within theatre was a type of play that was neither a comedy nor a tragedy. It is this narrower sense that the film and television industries, along with film studies, adopted. "Radio drama" has been used in both senses—originally transmitted in a live performance, it has also been used to describe the more high-brow and serious end of the dramatic output of radio. Examples of some drama movies are- *Udta Punjab, Life of Pi, Annie Hall, Chak De India*, etc

iii) A tragedy is a form of drama that depicts the downfall or destruction of a central character, often someone of noble stature or exceptional qualities. This downfall is typically triggered by a combination of factors, such as the character's own flaws, external forces, or cruel twists of fate. The tragic narrative explores themes of suffering, loss, the struggle against overwhelming odds, and the often-devastating consequences of human actions. The tragedy genre in film has a unique power to break our hearts and illuminate the darkest corners of the human experience. The tragedy genres operates through some tropes which are –

- Character-Driven Tropes
  The Tragic Hero: The protagonist, often possessing noble qualities or a high social standing, but ultimately undone by internal factors or external circumstances.
  Hamartia (Fatal Flaw): A fundamental character flaw, (like pride, jealousy, ambition, etc.) that leads to destructive decisions and consequences.
  Hubris: Excessive arrogance or pride that blinds the tragic hero, making them overestimate their abilities or underestimate the forces against them.
  The Antagonist: While not always a traditional villain, the antagonist can be a person, institution, or even an abstract force (like fate or societal pressures) that opposes the protagonist.

- Narrative Tropes
  Peripeteia: A sudden reversal of fortune, the critical moment when the hero's luck turns from good to bad.
  Anagnorisis: A breakthrough moment of realization for the tragic hero, where they understand their fatal flaw, mistake, or the true nature of their circumstances.

Downer Ending: Tragedies rarely conclude happily. The protagonist might die, lose everything, or be left in a state of despair.

Inevitable Downfall: The sense that the protagonist's fate is sealed, no matter how they struggle.

Despair Event Horizon: The point of no return, where the hero's situation is irreversible.

- Thematic Tropes

The Struggle Against Fate: The protagonist wrestles against forces beyond their control, be it the gods, destiny, or societal constraints.

The Price of Power and Ambition: Exploring the dangers of unchecked ambition and the sacrifices made on the path to greatness.

The Cost of Revenge: Revenge cycles and how the pursuit of retribution ultimately leads to greater destruction.

Consequences of Actions: How seemingly small choices can have far-reaching and tragic consequences.

Examples of tragedy films include- *The Godfather Trilogy, Titanic, Schindler's List, Atonement, Devdas, Tere Naam, Rockstar, Ram Leela: Goliyon ki Rasleela*, etc.

iv) The comedy film is a film genre that emphasizes humor. These films are designed to amuse audiences and make them laugh. Films in this genre typically have a happy ending, with dark comedy being an exception to this rule. Comedy is one of the oldest genres in film, and it is derived from classical comedy in theatre. Some of the earliest silent films were slapstick comedies, which often relied on visual depictions, such as sight gags and pratfalls, so they could be enjoyed without requiring sound. To provide drama and excitement to silent movies, live music was played in sync with the action on the screen, on pianos, organs, and other instruments. When sound films became more prevalent during the 1920s, comedy films grew in popularity, as laughter could result from both burlesque situations but also from humorous dialogue.

Comedy, compared with other film genres, places more focus on individual star actors, with many former stand-up comics transitioning to the film industry due to their popularity.

In The Screenwriters Taxonomy (2017), Eric R. Williams contends that film genres are fundamentally based upon a film's atmosphere, character, and story, and therefore, the labels "drama" and "comedy" are too broad to be considered a genre. Instead, his taxonomy argues that comedy is a type of film that contains at least a dozen different sub-types. A number of hybrid genres have emerged, such as action comedy and romantic comedy.

Examples of comedy films include- *Hera Pheri, Welcome, Khosla ka Ghosla, Andaz Apna Apna, Mrs. Doubtfire*, etc.

v)   Fantasy films are films that belong to the fantasy genre with fantastic themes, usually magic, supernatural events, mythology, folklore, or exotic fantasy worlds. The genre is considered a form of speculative fiction alongside science fiction films and horror films, although the genres do overlap. Fantasy films often have an element of magic, myth, wonder, escapism, and the extraordinary. Example- *Harry Potter series, The Lord of the Rings trilogy, Pirates of the Carribean, Kalki 2898 AD, Brahmastra*, etc.

vi)   Horror- Horror is a film genre that seeks to elicit fear or disgust in its audience for entertainment purposes.

Horror films often explore dark subject matter and may deal with transgressive topics or themes. Broad elements include monsters, apocalyptic events, and religious or folk beliefs.

Horror films have existed for more than a century. Early inspirations from before the development of film include folklore, religious beliefs and superstitions of different cultures, and the Gothic and horror literature of authors such as Edgar Allan Poe, Bram Stoker, and Mary Shelley. From origins in silent films and German Expressionism, horror only became a codified genre after the release of Dracula (1931). Many sub-genres emerged in subsequent decades, including body horror, comedy horror, erotic horror, slasher films, splatter films, supernatural horror and psychological horror. The genre has been produced worldwide, varying in content and style between regions. Horror is particularly prominent in the cinema of Japan, Korea, and Thailand, among other countries.

Despite being the subject of social and legal controversy due to their subject matter, some horror films and franchises have seen major commercial success, influenced society and spawned several popular culture icons.

Example- *The Conjuring, Annabelle, Pari, Bulbul, Bhoot,* etc.

vii) A mystery film is a film that revolves around the solution of a problem or a crime. It focuses on the efforts of the detective, private investigator or amateur sleuth to solve the mysterious circumstances of an issue by means of clues, investigation, and clever deduction. Mystery films include, but are not limited to, films in the genre of detective fiction.

While cinema featured characters such as Sherlock Holmes in the early 1900s, several other Sherlock Holmes likes characters appeared such as Boston Blackie and The Lone Wolf. Several series of mystery films started in the 1930s with major studios featuring detectives like Nick and Nora Charles, Perry Mason, Nancy Drew and Charlie Chan. While original mystery film series were based on novels, by the 1940s many were sourced from comics and radio series. Towards the 1940s these series were predominantly produced as b-movies, with nearly no mystery series being developed by the 1950s.

Around the 2020s a wave of popular theatrical straight mystery films were released theatrically including Kenneth Brannagh's *Murder on the Orient Express* (2017) and Rian Johnson's *Knives Out* (2019) as well as on streaming services with the parodic Murder Mystery (2019) starring Adam Sandler.
Example- *Gone Girl, Seven, The Girl With the Dragon Tattoo, Shutter Island*, etc

b) Incorporating audio and visual cues in films-

i) Visual cues- Visual cues are elements in film that convey information to the audience through imagery, including colors, shapes, and compositions. They play a vital role in enhancing storytelling by guiding viewers' emotional responses and understanding of characters and settings. By strategically using visual cues, filmmakers can create

depth in narratives and influence how audiences perceive the world within the film.

Visual cues can be used to evoke specific emotions; for example, warm colors like reds and oranges may evoke feelings of warmth or aggression.

Different angles and perspectives can change the audience's perception of a character's power or vulnerability.

Set design plays a crucial role in establishing the mood of a scene, using visual cues such as lighting and texture to create atmosphere.

Costume design also serves as a visual cue to inform viewers about a character's personality, social status, or transformation throughout the story.

Visual cues work together with sound and editing to create a cohesive narrative experience, enhancing the overall impact of the film.

ii) Audio cues- Sound cues are specific audio elements that are intentionally used in film to enhance storytelling, evoke emotions, and guide audience reactions. These cues can include anything from musical scores and sound effects to dialogue, serving as a critical component that integrates with visuals to create a cohesive cinematic experience. Sound cues can significantly influence the emotional tone of a scene, making it feel tense, joyful, or melancholic depending on their execution.

They work in tandem with visuals; for example, a sudden loud noise can heighten suspense when paired with an intense visual moment.

The timing of sound cues is crucial; well-placed audio elements can create jump scares or surprise moments that engage viewers more deeply.

Different genres utilize sound cues differently; horror films often rely on unsettling sound cues to create fear, while comedies may use them for punchlines.

Effective use of sound cues can guide audience expectations and reactions, shaping their understanding of character intentions and narrative developments.

c) Media Formats-

i) A feature film or feature-length film (often abbreviated to feature), also called a theatrical film, is a narrative film (motion picture or "movie") with a running time long enough to be considered the principal or sole presentation in a commercial entertainment program. The term feature film originally referred to

the main, full-length film in a cinema program that included a short film and often a newsreel. Matinee programs, especially in the US and Canada, in general, also included cartoons, at least one weekly serial and, typically, a second feature-length film on weekends.

The first narrative feature film was the 60-minute The Story of the Kelly Gang (1906, Australia).[1] Other early feature films include Les Misérables (1909, U.S.), L'Inferno, Defence of Sevastopol, The Adventures of Pinocchio (1911), Oliver Twist (American version), Oliver Twist (British version), Richard III, From the Manger to the Cross, Cleopatra (1912), Quo Vadis? (1913), Cabiria (1914) and The Birth of a Nation (1915).

Description

The notion of how long a feature film should be has varied according to time and place. According to the Academy of Motion Picture Arts and Sciences, the American Film Institute and the British Film Institute, a feature film runs for more than 40 minutes, while the Screen Actors Guild asserts that a feature's running time is 60 minutes or longer. The Centre National de la Cinématographie in France defines it as a 35 mm film longer than 1,600 metres (5,200 ft), which is exactly 58 minutes and 29 seconds for sound films.

ii) A documentary film or documentary is a non-fictional motion picture intended to "document reality, primarily for instruction, education or maintaining a historical record". Bill Nichols has characterized the documentary in terms of "a filmmaking practice, a cinematic tradition, and mode of audience reception [that remains] a practice without clear boundaries".

Early documentary films, originally called "actuality films", briefly lasted for one minute or less. Over time, documentaries have evolved to become longer in length and to include more categories. Some examples are educational, observational and docufiction. Documentaries are very informative, and are often used within schools as a resource to teach various principles. Documentary filmmakers have a responsibility to be truthful to their vision of the world without intentionally misrepresenting a topic.

Social media platforms (such as YouTube) have provided an avenue for the growth of the documentary-film genre. These platforms have increased the distribution area and ease-of-accessibility.

iii) A short film is a film with a low running time. The Academy of Motion Picture Arts and Sciences defines a short film as "an original motion picture that has a running time of not more than 40 minutes including all credits".[1] Other film organizations may use different definitions, however; the Academy of Canadian Cinema and Television, for example, currently defines a short film as 45 minutes or less in the case of documentaries, and 59 minutes or less in the case of scripted narrative films.

In the United States, short films were generally termed short subjects from the 1920s into the 1970s when confined to two 35 mm reels or less, and featurettes for a film of three or four reels. "Short" was an abbreviation for either term.

Salah Zulfikar (left) and Geraldine Chaplin in Nefertiti y Aquenatos (1973)

The increasingly rare industry term "short subject" carries more of an assumption that the film is shown as part of a presentation along with a feature film. Short films are often screened at local, national, or international film festivals and made by independent filmmakers with either a low budget or no budget at all. They are usually funded by one or more film grants, nonprofit organizations, sponsors, or personal funds. Short films are generally used for industry experience and as a platform to showcase talent to secure funding for future projects from private investors, a production company, or film studios. They can also be released with feature films, and can also be included as bonus features on some home video releases.

iv) YouTube Shorts is the short-form section of the American online video-sharing platform YouTube. Shorts focuses on vertical videos that are less than 60 seconds of duration and various features for user interaction. As of May 2024, Shorts have collectively earned over 5 trillion views since the platform was made available to the general public on July 13, 2021, including views that pre-date the YouTube Shorts feature. Creators earn money based on the amount of views they receive, or through ad revenue. The increased popularity of YouTube Shorts has led to concerns about addiction for teenagers.

v) Radio drama (or audio drama, audio play, radio play, radio theatre, or audio theatre) is a dramatized, purely acoustic performance. With no visual component, radio drama depends on dialogue, music and sound effects to help the listener imagine the characters and story: "It is auditory in the physical

dimension but equally powerful as a visual force in the psychological dimension." Radio drama includes plays specifically written for radio, docudrama, dramatized works of fiction, as well as plays originally written for the theatre, including musical theatre, and opera.

Radio drama achieved widespread popularity within a decade of its initial development in the 1920s. By the 1940s, it was a leading international popular entertainment. With the advent of television in the 1950s, radio drama began losing its audience. However, it remains popular in much of the world.

Recordings of OTR (old-time radio) survive today in the audio archives of collectors, libraries and museums, as well as several online sites such as the Internet Archive.

By the 21st century, radio drama had a minimal presence on terrestrial radio in the United States, with much American radio drama being restricted to rebroadcasts of programmes from previous decades. However, other nations still have thriving traditions of radio drama. In the United Kingdom, for example, the BBC produces and broadcasts hundreds of new radio plays each year on Radio 3, Radio 4, and Radio 4 Extra. Like the US, Australia's network the ABC has abandoned broadcasting drama but in New Zealand on RNZ, continues to promote and broadcast a variety of drama over its airwaves.

Thanks to advances in digital recording and Internet distribution, radio drama experienced a revival around 2010. Podcasting offered the means of inexpensively creating new radio dramas, in addition to the distribution of vintage programs.

The terms audio drama or audio theatre are sometimes used synonymously with radio drama; however, audio drama or audio theatre may not necessarily be intended specifically for broadcast on radio. Audio drama can also be found on CDs, cassette tapes, podcasts, webcasts, or other digital downloads as well as broadcast radio.

e) Logline creation- https://www.masterclass.com/articles/screenwriting-tips-how-to-write-a-logline

Films that you must watch in order to develop ideas for scriptwriting-

https://nofilmschool.com/best-short-films-on-youtube

Unit III:

1) Script Development: Developing a Script Based on a Prompt
   https://www.studiobinder.com/blog/how-to-write-a-screenplay/
2) Final Pitch-
   https://www.masterclass.com/articles/how-to-pitch-a-movie