

BU-COMMUNITY COLLEGE CONSULTANCY CENTRE

REVISED SYLLABUS – 2021-22
FOR
DIPLOMA IN SCREENPLAY WRITING



BHARATHIAR UNIVERSITY
COIMBATORE-641046

BHARATHIAR UNIVERSITY, COIMBATORE

**DIPLOMA IN SCREENPLAY WRITING
(Community College)**

(for the candidates admitted from the academic year 2021-22 onwards)

Minimum qualification for admission to Diploma Course in Screenplay writing is a pass in Standard X.

SCHEME OF EXAMINATIONS

S.No	Title of the Course	Credits	Maximum Marks
1	History of Cinema (theory)	4	100
2	Theatre and Film Acting (Theory)	4	100
3	Story, Scripting and Story Boarding (Theory)	4	100
4	Screen Writing (Theory)	4	100
5	Screenwriting for Television (Practical- I)	4	100
6	Writing the Series (Practical-II)	4	100
7	Screen Play for a Tele Film	4	100
8	Internship	4	100
	Total	32	800

Question paper Pattern: Theory

Section A: (10 x 2=20 Marks)

Answer ALL the questions

Section B: (5 x 6 = 30 Marks)

Answer ALL the questions either (a) or (b)

Section C: (5 x 10 = 50)

Answer ALL the questions either (a) or (b)

Duration of examinations for all papers is three hours.

*Minimum Pass Mark: 40 Marks

PAPER I
HISTORY OF CINEMA

Unit:1		
<p>Brief History of World Cinema: Illusion of Movement, Pre cinema machines, Development of photography, Silent era to early talkies, Big studios (Paramount, Disney, Warner bros, 20th century fox etc & independent studios), Changes occurred in Cinema. Early Indian Cinema: HiralalSen, Dhundi.G. Phalke, Ardeshrilrani. Silent: Primitive and Pioneers. Reference films: Raja Harishchandra, AlamAra, Emergence of Film Studios: New Theatres, Bombay Talkies, Imperial theatre, R.K. Studio etc. Art Cinema of India: Bhuvan Shome, Uski Roti, Mirch Masala, Neecha Nagar, Mother India, Cinema in Digital era: Changes of theme in Cinema</p>		
Unit:2		
<p>Grammar of Cinema: Semiotics, Narratives, Inter-textuality, Mise-enscene aspects, Shots, Light, Sound and Composition of Cinema. Fundamental of Film Narrative: Structural Analysis-Exposition, Rising action, Falling action, Denouement. Types- Linear narrative non Linear narrative. Ideology and Issues representation- Gender, Race and caste. Cultural significance in relation to Film: Cross cultural characteristic, Portrayal of various culture.</p>		
Unit:3		
<p>Auteur Theory, Andre Bazin's theory of Realism, Eisenstein Montage theory. Reference Film- Battleship Potemkin. Christian Metz's theory of 15 10 Film Language. (Semiotics), Western concept of Art-Aristotle, Hagel, German expressionism, French new wave. The Cabinet of Dr.Caligari, Breath less, 400 Blows, Breathless, Shoeshine etc.), Italian Neo Realism (Roberto Rossellini & Vitoria De Sica) Reference Film- (Rome, Open city, Paisa, Bicycle thieves.)</p>		
Unit:4		
<p>Silent Era: D.W. Griffith, Charlie Chaplin. Reference Films- The birth of nation, Modern times, Great dictator, City Lights. Classical: J.L.Godard, Fredrico Fellini, Bergman, Akira Kurosawa, Alfred Hitchcock. Reference Films- Breath less, Seven samurai, Rashomon, Yojimbo, La Strada, 81/2, Wild Strawberries (1957), Modern age: Mike Nicholas, Arthur Penn, Francis Ford Coppola, Orson Welles. Reference films- Who's Afraid of Virginia Woolf, Citizen Kane, The Miracle Worker. Independent Film Makers: Jane Campion, James Foley; Reference Films - The Piano. Indian Film Makers : Dada SahebPhalke, V.Shantaram, Guru Dutt, Bimal Roy, RitwikGhatak, Satyajit Ray, Hrishikesh Mukherjee, Mahaboob, K. Asif Raj Kapoor, ShyamBenegal, SaiParanjape, Sanjay LeelaBansali, RajkumarHirani</p>		
Unit:5		
<p>Regional Cinema: Northern and Western India. (Punjab, Gujarat, Haryana, Marathi), Eastern Region Cinema (Bengali, Assamese, Manipuri), Central Region Cinema (Bhojpuri cinema, Chhattisgarhi), Southern Region Cinema (Tamil, Telugu, Malayalam, Kannada), Regional Film Makers and their Contributions..</p>		

Reference Books	
1	Geoffrey Nowell-Smith, The History of Cinema: A short Introduction, OXFORD 2018
2	Cook, David A., A History of Narrative Film, 4th ed. New York: Norton, 2004

PAPER II
THEATRE AND FILM ACTING THEORY

Unit:1		
Principles and Styles of Acting:		
<ul style="list-style-type: none"> • Stanislavsky's system • Anton Chekov • Brechtian and alienation Theatre 		
Unit:2		
Dimensions of Acting:		
<ul style="list-style-type: none"> • Body Movement (Aangik) • Speech, Improvisation, pronunciation (Vachik) • Costume (Aharya) • Emotions (Satvik) 		
Unit:3		
Relationship and Importance between different elements of Drama. (Set design, lightning, sound, stage etc.)		
Unit:4		
Study of Drama works Pre Independence-		
<ul style="list-style-type: none"> • Bhartendu Harishchandra • Jai Shankar Prasad • Dharmveer Bharti etc, 		
Modern Drama works: Mohan Rakesh, Girish Karnad, Bheeshm Sahini, Badal Sarkar, Saadat Hasan Manto, Habib Tanveer, Vijay Tendulkar.		
Unit:5		
Visit – Visit to a Performing Arts Institution or on a Site Observation with relation to the Relevant & Decided Script for the Scene work.		
Reference Books		
1	Lee Strasberg -A Dream of Passion: The Development of the Method - Penguin USA	
2	Sanford Meisner& Dennis Longwell -Sanford Meisner On Acting -Vintage	

PAPER III
STORY, SCRIPTING AND STORY BOARDING

Objectives		
To teach students the skills of script writing, structure of screenplay and storyboard.		
Unit:1		
The Nature of Storytelling and Genres, Basic Terms and Structures, elements of story, Characters and Characterization, Themes, Motifs, Moods, The Mechanics of a Screenplay, Visual Storytelling and Setting.		
Unit:2		
Historical development of the storyboard, Visual Storyboards, Fundamentals of the Shot, difference between scenes and shots, visualizing scene in terms of framing, angles and movement, illustrate camera and character movement, dialogue, camera indication, storyboard panels, live action and animation storyboards.		
Unit:3		
Screenwriting and script development, screenwriting and script development, writing dialogues, Shooting script, shot list, and overhead diagram, Camera and character movement, Psychological impact of camera angles, framing, and movement, Composition, shot arrangement, light and composition.		
Unit:4		
Composition, Basic rules of continuity, Perspective: one-point, two-point, and three-point perspective, bird's-eye, worm's-eye, high-angle, and low angle views, Combining shots, noncontinuous shots: montage and jump cut, Drawing the Human Form, line of action in figure drawing, Drawing the figure in motion.		
Unit:5		
Develop characters and location visually, Create one character sketch and thumbnails, write shooting script, create shot lists from selected movie, draw human figure; static and action		
Reference Books		
1	William C Martell, The Secrets of Action Screenwriting, First strike Productions 2018	
2	David Trottier, The Screenwriter's Bible, Silman-James Press, 2014.	
3	J. T. Clark, The Bare, Bones Book of Screenwriting: The Definitive Beginner's Guide to Story, Format and Business, Kindle edition, 2009.	
4	Paul Joseph Gulino, Screenwriting: The Sequence Approach, Continuum, 2004.	
5	William Packard, The Art of Screenwriting: An A to Z Guide to Writing a Successful Screenplay, Da Capo Press, 2001.	
6	Sergio Paez, Professional Storyboarding: Rules of Thumb, Focal Press, 2012	

PAPER IV
SCREEN WRITING

Unit:1	Conflict	
<p>The importance of conflict as the driving force of the story and the screenplay. Types of conflict – inner, external, moral, ideological, etc. Rising conflict.</p>		
Unit:2	Plot and Character	
<ul style="list-style-type: none"> • Creating the main plot, the important sub-plots and the back story. The value of research. Structuring the story. Its resolution. • Plot vs. character. Identifying the protagonist’s need. Character transformation. • Constructing the antagonist, secondary characters. Films with multiple protagonists. 		
Unit:3	Story structure	
<p>Where do you begin your story? Setting up your story. Disguising exposition – giving information without halting the story progress. The world of your protagonist, the world of your story. Introducing your protagonist and the main characters. Revealing the main aspects of your central conflict</p> <ul style="list-style-type: none"> • Revealing, developing and escalating the dramatic premise and/or theme. Plot progression – the need to keep your story moving in the screenplay. • Introducing the important sub-plots. • Structuring the screenplay along the spine of the story • Forcing the protagonist to plumb deeper internal levels, as the plot progresses. Two steps forward, one backward. The thesis, anti-thesis, synthesis rhythm. • Allowing space for sub-plots to trigger off and get into gear their own mini stories. The impact of the mainplot on the sub-plots and vice-versa. • Quelling big monsters only to discover bigger ones. • Using different devices – set-up/payoff, coincidence, macguffins, red herrings, setting up surprises, etc. • Reaching levels of confrontation that make resolving the plot imperative. • The need to resolve the plot. Complications, reversals and fatal flaws. The pre-climax. • Crisis, climax and resolution. The denouement. • Deus ex machina. The ‘false’ climax. • The definite or satisfying ending. The ironic ending. The open ending. Ambiguous ending. Is your ending ‘inevitable’? • Protagonist’s arc. What else has changed? • Sequences. Their graph, function, internal unity. • Linear and non-linear storytelling. 		
Unit:4	Scene Design	
<p>The scene. Designing a scene. Its structure. Beats. Conflict, turning points within a scene. Functions of the scene. Plot movement through every scene. Lead in – lead out scenes. Entering late, getting out early. Scene transitions. Reversals. Length.</p>		

Unit:5	Dialogue	
Role and functions of dialogue. Dialogue vs. conversation. The 'less-is-more' principle. Dialogue as action/reaction. Subtext. Finding a distinct voice for each character. The Indian dialogue tradition. Its uniqueness and evolution.		
Use of Song, Dance and music and Music in Indian mainstream Film Scripts. The purpose of songs in the film narrative. Types of songs. Song situations. Placement of songs in the screenplay. Evolution of the Indian film song.		
Reference Books		
1	"Writing the Character-centered Screenplay", by Andrew Horton	
2	"Story", by Robert McKee	
3	"Mahabharata", by Kamala Subramaniam	
4	"The Hero with a Thousand Faces", by Joseph Campbell	
5	"Ramayana", by ArshiaSattar	
6	"Natyashastra", by Bharata (AdyaRangacharya edition)	
7	"Oedipus Rex", by Sophocles	

PAPER V
PRACTICAL I

Screenwriting For Television	
Objective	
1	This module aims to assist each student in writing the first twenty pages of a feature screenplay, going through the entire process with workshops in class, from finding an initial idea to finalizing scripts.
2	The structure of a screenplay; creating memorable characters that can sustain a feature film; writing a pitch document; outlining; writing a treatment; maintaining tone and momentum in a screenplay; how to approach redrafting a script.
Constructing a Narrative	
Beginning your story. - Should we just write what we know? - Should we start with the ending first and work back? - What are the basic elements contained within the opening to a film – Loglines	
Character	
What makes an interesting main character? - How do we establish empathy for a character? - The sequence approach to storytelling. - Organising your idea into a pitch document	
Conflict	
Character Driven vs Plot Driven stories - Types of conflict - Foreshadowing the central conflict in the opening setup. - Outlining the beats of your story	
Going Further Into The Story	
Using genre to create anticipation and surprise. - Writing visually. - Fleshing out an outline into a treatment. - Identifying a theme	
Dialogue	
What is a character not saying - Giving actors space to act - The “reality” of movie dialogue	
Other Approaches To Storytelling	
Heroes Journey - Seven basic plots - Screenwriting gurus - How to use these ideas and how not.	

PAPER VI
PRACTICAL II

Writing For Series	
The deeper aim of the course is to help student-writers discover their own voice, free up their creativity, hone their intuition and impart to them the skills through which they are able to write their own original as well as others' stories	
1	Understand the difference between film and series screenwriting
2	Understand the distinctive features of soap operas, sitcoms, thrillers, talk shows, game shows, travelogues
3	Understanding the mechanics of a series screenplay
4	How to imagine a series story
5	Breaking up the story into episodes
6	Writing dialogue for series
7	Preparing and pitching a proposal
Write	
Adaptation/Biopic/Reality based fiction) individually; a Web Series Broad Story	

PAPER VII
PRACTICAL III

Screen Play For A Tele Film
Students should develop a feature film story into a screenplay. They should learn to construct effective, sharp scenes by understanding the structure and beats within a scene. Students should learn to respond to a book as screenwriters, and then write a feature film screenplay based on that using a cinematic approach. They should learn to rearticulate the central premise, uncover what appeals to them about the original work, reinterpret the characters if need be, and eventually turn it into their own fresh piece of work while retaining spirit of the original.
Write The Screen Play For A Telefilm
The telefilm structure. The three act plotting of the film. The factoring in of time constraints: how to structure a story of limited duration. How it is different from the regular full length feature film. They key elements of story that differ from a soap and a feature film.
Writing the Concept Note, the Treatment Note, the Character Sketch, the entire story, Pitching a proposal.

PAPER VIII
INTERNSHIP – 30 Days

Film internships are entry-level work placements in the film industry. These provide you with much needed initial experience (and hopefully some training) at the start of your filming career.
