

Participant Handbook

Sector
Media and Entertainment

Sub-Sector
**Film, Television, Animation, Gaming,
Advertising**

Occupation
Script Researcher

Reference ID: **MES/ Q 3003, Version 2.0**
NSQF Level 5



Script Researcher



Shri Narendra Modi
Prime Minister of India

“

Skilling is building a better India.
If we have to move India towards
development then Skill Development
should be our mission.

”



Certificate

**COMPLIANCE TO
QUALIFICATION PACK – NATIONAL OCCUPATIONAL
STANDARDS**

is hereby issued by

Media & Entertainment Skill Council

for

SKILLING CONTENT: PARTICIPANT HANDBOOK

Complying to National Occupational Standards of
Job Role/ Qualification Pack: **“Script Researcher”**
QP No. **“MES/Q3003, NSQF Level 5”**

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The preparation of this manual would not have been possible without the Media and Entertainment Industry’s support. Industry feedback has been extremely encouraging from inception to conclusion and it is with their input that we have tried to bridge the skill gaps existing today in the industry.

This participant manual is dedicated to the aspiring youth who desire to achieve special skills which will be a lifelong asset for their future endeavors.

About this Book

This Participant Handbook is designed to enable training for the specific qualification Pack (QP). Each National Occupational (NOS) is covered across Unit/s.

Key Learning Objectives for the specific NOS mark the beginning of the Unit/s for that NOS

1. Understand and detail the concept
2. Undertake research for scripts
3. Assist in drafting scripts
4. Maintain workplace health and safety

Symbols Used



Key Learning
Outcomes



Steps



Time



Tips



Notes



Unit



Exercise

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1. Understand and detail the concept

Unit 1.1 - Introduction to Media and Entertainment Sector

Unit 1.2 - Script Writing: Introduction

Unit 1.3 - Writing a Script

Unit 1.4 - Understanding Premise and setting

Unit 1.5 - The Script, the Playwright, and Dramatic Genres

Unit 1.6 - Screenwriting Plot and Story Structure

Unit 1.7- Writing a Slugline

Unit 1.8 - Writing a Logline

Unit 1.9 - Pitching a script

Unit 1.10- Writing a Movie Synopsis



Key Learning Outcomes



At the end of this module, participants will be able to:

1. Understand the artistic and communication goals of the concept, which may be self-created, provided in a brief, or arrived at via discussions with relevant personnel (Director, Executive Producer etc.)
2. Be aware of the intended medium (eg: feature film, short film, serialized tv series, miniseries, documentary), and evaluate how this affects viewer engagement with the concept.
3. Be aware of the intended target audience, and evaluate how this affects the concept (eg: language, pacing, maturity of themes etc.)
4. Be aware of any relevant cultural, social, or political issues that need to be taken into account.
5. Identify, research and understand key elements of the concept, including Premise Setting Genre Central Themes Primary mood/tone Broad character arcs Major narrative/plot points Structure Light and sound.
6. Outline key elements of the concept, along with additional notes, critiques, and development ideas in various formats, which may include Taglines Loglines Pitches One-page synopsis.

UNIT 1.1: Introduction to Media and Entertainment Sector

Unit Objectives

At the end of this unit, participants will be able to:

1. Describe the media and entertainment industry in India
2. Describe the growth expected in the media and entertainment industry
3. Explain the various products and processes of the industry
4. Identify some keywords used in the industry

1.1.1 Media and Entertainment Sector in India

The Indian media and entertainment (M&E) sector are one of the biggest in the world. It is placed as 14th largest in the world. The Indian M&E sector recovered by 16.4% to INR1.61 trillion (US\$21.5 billion), still 11% short of pre-pandemic 2019 levels, due to the second wave of COVID-19 which impacted the sector.

As per EY report the M&E sector will grow 17% in 2022 to reach INR1.89 trillion (US\$25.2 billion) and recover its 2019 levels, then grow at a CAGR of 11% to reach INR2.32 trillion (US\$30.9 billion) by 2024

	2019	2020	2021	2022E	2024E	CAGR 2021-2024
Television	787	685	720	759	826	5%
Digital media	221	235	303	385	537	21%
Print	296	190	227	241	251	3%
Online gaming	65	79	101	120	153	15%
Filmed entertainment	191	72	93	150	212	32%
Animation and VFX	95	53	83	120	180	29%
Live events	83	27	32	49	74	32%
Out of Home media	39	16	20	26	38	25%
Music	15	15	19	21	28	15%
Radio	31	14	16	18	21	9%
Total	1,822	1,386	1,614	1,889	2,320	13%

All figures are gross of taxes (INR billion) for calendar years | EY estimates

Fig 1.1.1: Estimate revenue of M&E Industry by EY report

Another high growth sub-sector is Gaming which grew by 35.1% in FY 2018 as compared to FY 2017. The projected growth of industry for FY 2018 to 2023 is given in next figure.

Overall industry size (INR billion)	FY19	FY20	FY21	FY22	FY23	FY18-23 CAGR%
TV	746.4	855.3	959.1	1,066.6	1,179.6	12.6%
Print	338.5	357.8	378.6	400.8	424.9	5.9%
Films	171.7	185.4	199.3	213.9	228.8	7.6%
Digital advertising	154.7	202.6	263.4	339.8	435.0	30.2%
Animation and VFX	86.7	100.9	116.8	133.5	151.8	15.5%
Gaming	55.4	70.9	84.7	103.3	118.8	22.1%
OOH	35.7	38.6	42.0	45.7	49.7	9.2%
Radio	28.3	31.8	34.8	38.8	42.1	10.2%
Music	16.6	19.1	22.1	25.6	29.6	15.5%
Total	1,833.9	1,882.5	2,100.7	2,388.0	2,880.2	13.1%

Fig 1.1.2: Projected growth of M&E Sector

India is one of the largest broadcasters in the world with approximately 800 TV channels, 242 FM channels and more than 100 community radio networks working at present. Bollywood, the Indian film industry is the largest producer of films around the globe with 400 production and corporate houses involved.

The Government of India keeps on pushing the Media and Entertainment industry by launching various schemes such as digitizing the cable TV to fill greater institutional funding, raising the foreign investment from 74 per cent to 100 per cent in cable and DTH satellite platforms. Government has also allotted industry status to the film industry for easy finance.

1.1.2 Employability in Media and Entertainment Sector

The Media & Entertainment sector employs 11-12 lakh people directly (as per 2017 reports) and if we consider indirect employments as well then count goes to 35-40 lakh people. The Media sector is highly dependent on advertising revenues and performance of Industry for economy outlook. This sector was having 4 lakhs workforce in 2013 and we expect it to reach 13 lakhs by 2022 which means employing 9 lakhs of additional employment in the period of 2013-22.

- 1/4th of the people employed in Media and Entertainment sector are from film industry.
- The Media & Entertainment sector will generate 7-8 lakh jobs by 2022, taking the total count of employment to 1.8-2.0 million.
- The Media and Entertainment sector which is expected to grow at rate of 13.1 % by 2023 which means to reach 2.7 lakh crore of business for skilled professionals.
- Film & Television sector has a major portion of the workforce employed in media and entertainment. Digitization activities being done in both films and television arena are the key player for this demand.

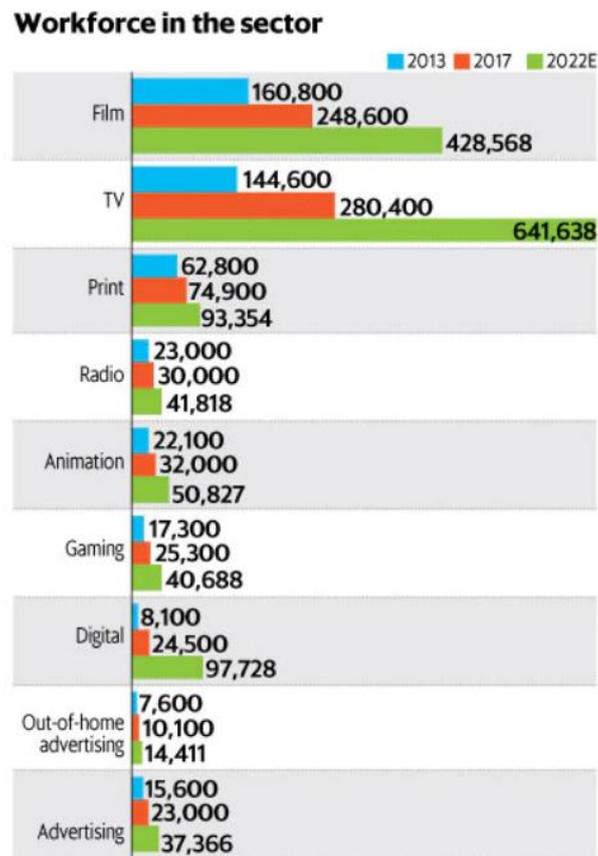


Fig 1.1.3: Employments in Different Sectors of Media and Entertainment

1.1.3 Evolution of Media and Entertainment Sector

- Radio broadcasting came by Radio Club of Bombay in 1923 in India under the British rule.
- All India Radio (AIR), one of the largest radio networks in the world, started working in 1936.
- Door darshan (DD) started the era of TV on Sept 15, 1959, in India.
- The Indian economy was closed until 1990, and no private player could enter the space in the 1990s, the Indian film industry was completely fragmented
- BBC launched its national service in 1995
- In 1999, the government allowed private Indian Firms to set up their FM stations on a license fee basis
- In May 2000, as part of Phase I of radio broadcast licensing, the auction was conducted and 37 licenses were issued, out of which 21 are operational in 14 cities
- Approximately 1000 TV channels and 1052 radio stations are expected to be working by 2022.

1.1.4 Major Subsector and Segments

- The Indian M&E industry comprises several sub-sectors, such as television, radio, print media (including newspapers and magazines), films, animation, and visual effects (VFX), Sound & Music, Amusement & Theme Parks, Art & Culture, and Event Management/Live Performances.
- Advertising industry is the major revenues generating part of the industry and the growth of the sector decides the overall growth of the industry.
- Although there is not much to export from this industry, but imports have a considerable share in the economy like imports of newsprints, set-top boxes, and antennae.

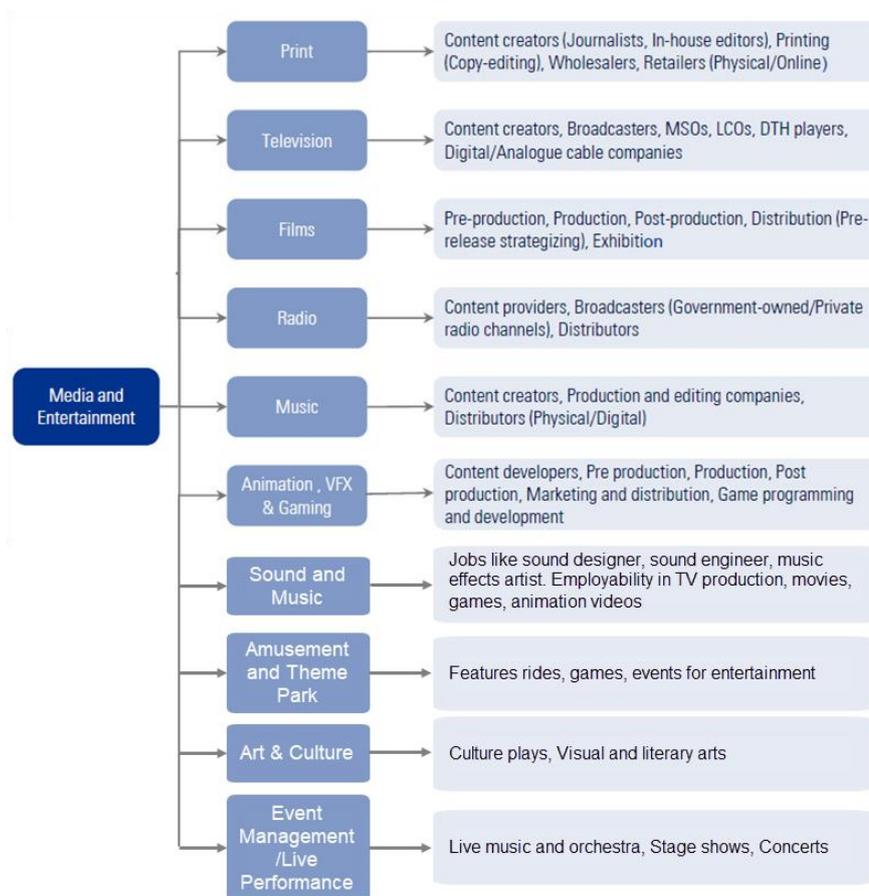


Fig 1.1.4: Media and Entertainment Sector

- The industry is specific to cultural and ethnic backgrounds and is organized around specific hubs that specialize in output for a given population segment. For example, the Mumbai film industry (Bollywood) is a key film hub in the country. A similar hub also exists in South India.

Growth rate by sub-sector

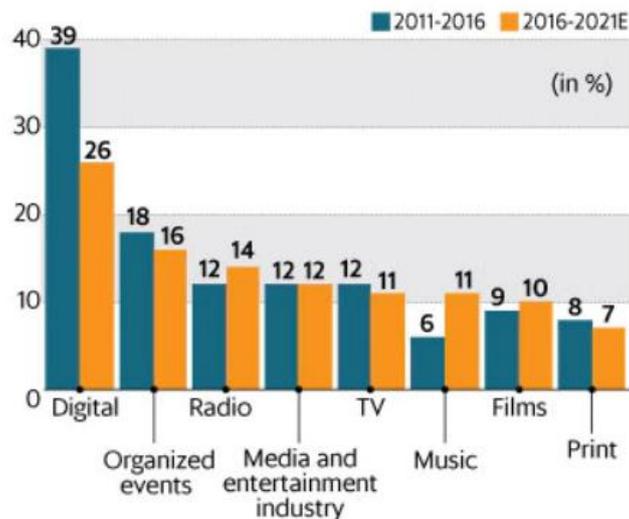


Fig 1.1.5: Media and Entertainment Sector Growth Rates expected in 2016-2021

1.1.5 General sector specific terms words used in this book

- **Animatic:** A series of images edited together with dialogues and sound is called animatic.
- **Compositing:** Combining layers of images/elements into a single frame is called compositing.
- **Composition:** Positioning character with respect to the background and camera is called composition.
- **Creative Brief:** A document that captures the key questions for the production including the vision, objective of the target audience, budgets, project, milestones, timelines and stakeholders is called creative brief.
- **Key Frame:** Key poses that start and end poses for animation sequence are called key frames.
- **Modeling:** Creation of three-dimensional models for animation using specialized software is called modeling.
- **Rendering:** Conversion of three-dimensional models into two-dimensional images with 3D effects is called rendering.
- **Rigging:** Process of adding joints to a static three-dimensional model to aid movement during posing is called rigging.
- **2D animation:** Moving pictures in a two-dimensional environment is called 2D animation like in computerized animation software.
- **3D animation:** 2D animation with depth is called 3D animation. Examples include video games such as Halo and Madden Football.
- **Animation:** Sequential play of various inter-related frames is called animation.
- **Anticipation:** Anticipation is created through the preparation of an action.
- **Aspect Ratio:** The width to height ratio of a TV picture is called aspect ratio.
- **Background Painting:** An artwork done in the background of an animation is called background painting.
- **CGI (Computer Generated Imagery):** Creation of Figures, settings, or other material in the frame using computer software is called CGI.

- **Clean-Up:** The process of refining the rough artwork of 2D animation is called Clean-up.
- **Computer Animation:** Any kind of animation created in computer is called computer animation.
- **Frame:** one of a series of still transparent photographs on a strip of film used in making movies or animations.
- **Frame Rate:** The rate of change of frames in an animation is called frame rate. It is measured in frames per second (fps).
- **Graphics Tablet:** This is a device used to draw sketches.
- **Pixel:** The smallest indivisible portion of an image is called pixel.
- **Raster:** Rastering is the projections of various pixels on CRT screen to form an image.
- **Rotoscoping:** Creation and manipulation of background images of an animation is called rotoscoping. This can be done manually as well as using computer software.
- **Title Cards:** Title cards are also called FIR of an animation. Title cards give brief information about the animation.
- **Tween:** The transition of one frame to another in animation is called tween.
- **Vector:** Some of the artwork is created by vectors rather than pixels. This allows cleaner and smoother animation because images are displayed by mathematical equation solutions.
- **CEL:** It is a cellulose sheet used to paint characters. In practice, it is now a day. Plastic sheet in combination with the outline and coloring of a character, object, and/or special effect.

Exercise-1

Discuss the role of Media & Entertainment sector in India economy.

Exercise-2

Discuss the employability of various sub-sectors in Media & Entertainment Sector.

UNIT 1.2: Script Writing: Introduction

Unit Objectives

At the end of this unit, participants will be able to:

1. Explain script writing
2. Describe the basics of script writing
3. Discuss script writing for different mediums

1.2.1 Introduction

K. S. Vileep, Kuvempu University explains that script writing (or screenwriting) is the process of writing stories in the screenplay medium. Script writing is writing down the movement, actions, expression and dialogue of the characters in screenplay, in screenplay format. The process of writing a novel, a poem, or essay, is entirely different than script writing.

In order to express yourself effectively for the screen, particular formatting methods are required. Screenplay format is used to express the story visually. Scriptwriters or screenwriters write for film, television, video games, and now even online web series. Script writing can be done for hire or on speculation in hopes to sell their screenplay or find an agent.

Script writing: It is the process of writing dialogue which can be used in talk shows, news programs, sports broadcasts and infotainment programs. Students write in their own words to dramatize it. All about delivering a character's motivation, emotion, priorities and background using only speech.

1.2.2 The Basics of Script writing

1. Characters

2. Settings

3. Conflict

1. Characters

- Start simple
- Fill up a page writing each one's story, favorite phrases, fears, loves and desires.
- Get to know them a little

2. Settings

- Characters will dictate the time and place
- Don't spend much time about the settings

3. Conflict

- Vital component of drama and script writing.

Three types:

1. External conflict
2. Internal conflict
3. Interactional conflict

1.2.3 Best Practices of Scripting

1. Chunking: It is a process by which individual pieces of an information set are broken down and then grouped together. The chunk by which the information is grouped is meant to improve short-term retention of the material.

2. Simple language: language that is clear and easy to understand, with no ambiguity or unnecessarily difficult words.

3. Timing: is the skill or action of judging the right moment in a situation or activity at which to do something.

Script writing for radio broadcasting

The radio script refers to the written material, which indicates verbal and non-verbal action that has to go into the radio program. It tells us what to do and say and when and how.

Importance of Radio Script

- Ensure accuracy of information
- Ensure continuity of the program
- Maximize airtime

1.2.4 Things to Remember in Script Writing

- Double or triple space-typewrite all lines and paragraphs.
- Type copy in big letter/font so the news reader can easily read it.
- All spoken lines should be written in big and small letters.
- All instructions and non-spoken lines should be typed in capital letters.
- Have a duplicate of each copy.
- Make each sentence a paragraph.
- Write a page number in your script.
- End each page with a paragraph before using another paper.
- Make your script clean.
- Make the script short and simple.
- Do not use words which are hard to pronounce.
- Don't text write.
- Break down long sentences for readability.
- Attribute the source of your news either at the beginning or at the end of the news.

- Use easy, conversation words.
- Avoid “this, that, the former, the latter”.
- Use adjectives with care.
- Do not string together a collection of ideas with “and”, sentences should be kept short.
- Use the active voice.

Basic Steps/Process in Radio Script Writing

- Get a good briefing/know your listener
- Do research about the topic
- Prepare content outline
- Write the first draft.
- Read it aloud. Time the material.
- Visualize the script
- Review the script
- Revise for style, correct timing, and accuracy

Script writing for telecasting

The final process of preparing a programme with shot-by-shot descriptions along with sound, music and camera instruction etc., is known as script writing. It may include sequence, scenes, shots with description, dialogues or narration, music and sound effects and camera instruction for different camera shots.

Points to keep in mind before writing T. V. script

1. Types of audience
2. Objectives
3. Content
4. Resources
5. Limitations
6. Image perceptions
7. Script

Steps for preparing script for T.V. programme

1. Selection of subject matter.
2. Select an Appropriate topic from selected subject.
3. Determine main points of selected topic.
4. Get overall picture of programme in mind.
5. Divide into important steps and arrange in logical order.
6. Consult resource person for advice.
7. Selection of format or method of presentation.
8. Determine the participants.
9. List out all the visual, equipment and material to be used.
10. Make an outline of programme.
11. Correct out line as per suggestion of programme producer.

12. Prepare audio to each segment according to time segment.
13. Rehearse programme and add or subtract materials to fit the script into the desired time.
14. Decide time segment according to its important in programme.
15. Decide background music or Falk dance for programme.

UNIT 1.3: Writing a Script

Unit Objectives



At the end of this unit, participants will be able to:

1. Explain how to write script
2. Describe how to format the script

1.3.1 Introduction

When script writing, your script, also known as a screenplay, should detail character dialogue, scene settings, and actions that take place throughout a film, TV show, or another visual story. Your screenplay should properly tell your film's entire story from start to finish because it's a blueprint of the plot and character development before the film comes to life on screen.

Quentin Tarantino explains his writing process:

How to Write a Script

Writing a script helps express your creativity and make a story come to life. It often takes time and dedication to craft well-rounded characters and a compelling plot. These steps can help you create a captivating script:

1. Read other scripts

Download a few scripts or screenplays to find examples of well-written dialogue, characters, and storylines and to learn what producers are looking for in terms of genre conventions and themes. It might help to take a few writing workshops to develop your skills or better understand how to craft a strong script. As a writer, you want to consider the production probability of actually selling the script:

Realistic budgets. Although it may be fun to write a science fiction film with heavy visual effects, production design, and costumes, these elements make the film more expensive.

Intellectual property infringement. For feature films, unless the property is public domain or bought by the writer, the writer should focus on creating an original story. In contrast to television scripts that might create spec scripts for existing shows, using franchises like Star Wars or Harry Potter for sample scripts could cause liability issues.

For story marketability, writers are typically encouraged not to follow market trends since by the time the script has been polished, the trend may no longer be popular.

In general, you should write what is interesting to you with a story that you are passionate about.

2. Build your world

Think about the location of your story. Detail your world well enough to help audience members vividly imagine it. Consider the genre of movie that you want to create. A few elements to consider in world-building are:

Time period: Does your story take place in the past, present, or future? Though the script doesn't have to mention an exact date, keep it in mind as you write.

Weather and climate: Is it hot or freezing? How does the weather in this world affect your characters and the overall plot?

Story themes: Determine your themes and what your audience should gain from this film. Do you want them to leave feeling happy, or do you want to convey messages that make people think deeply?
Location: Where are your characters and where do they go? Abandoned houses, New York City, etc.

3. Develop your characters

Determine who your main character is and note their:

- Strengths
- Flaws
- Goals
- Obstacles keeping them from overcoming these goals

For other characters:

- How do they interact with the main character?
- Do they help your protagonist?
- Are they acting as an antagonist and keeping them from achieving these goals?

When building an antagonist, consider:

- What do they want from the main character?
- What does the main character want from them?
- Why does the antagonist want to keep your protagonist from achieving their goal?

4. Organize your story with a synopsis

A film synopsis outlines the story in the order that your audience will view it. The stages of your story typically include:

- An introduction to the main character and their world
- An inciting incident that gets the story moving
- The first turning point that presents the character with a new situation or challenge
- A call to action where the hero's goal gets specific
- A point of no return when your protagonist risks or loses everything
- The all is lost point where the hero faces great danger and will have to rise to the occasion
- A second turning point where the stakes become higher as the character redeems themselves
- The climax when the story comes to a resolution

5. Write your first draft

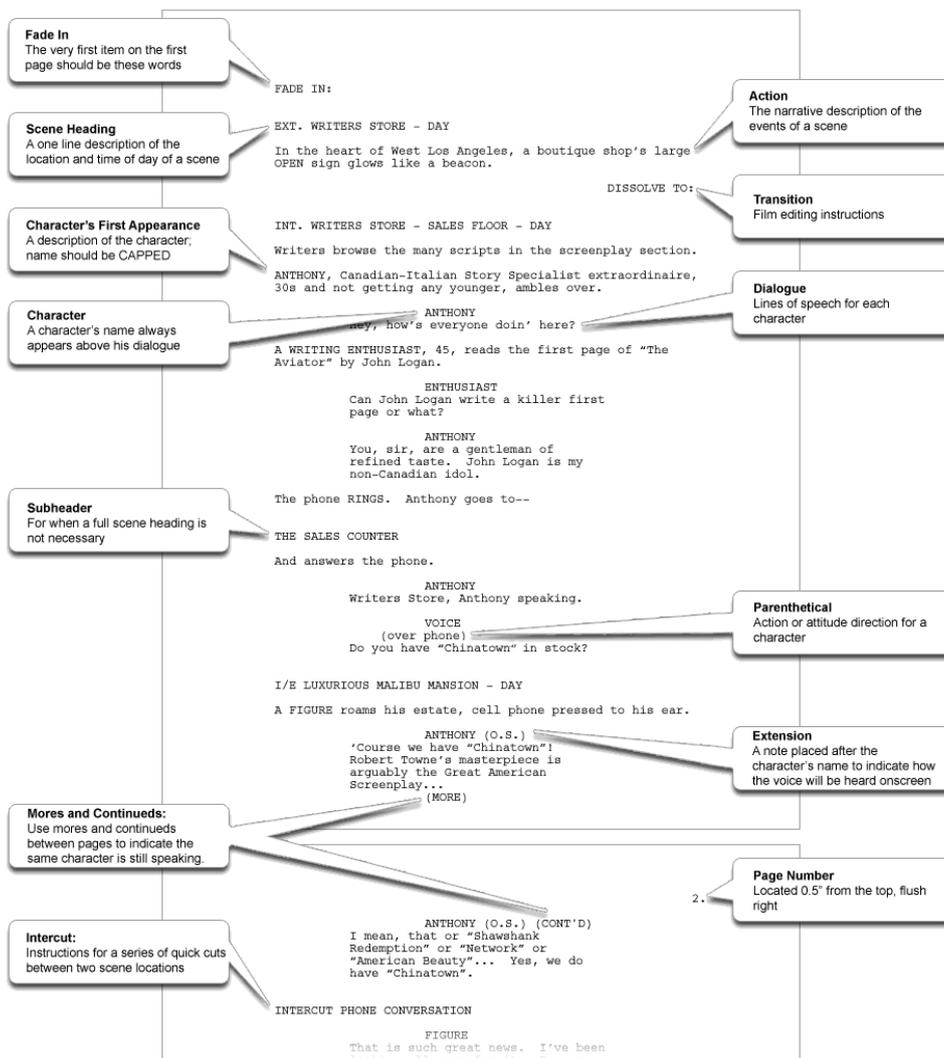
As you build your first draft, follow your synopsis, and start building your story.

- Write out scenes that create conflicts and challenges for your character
- Create other scenes showing how they overcome them

Take risks while you write this first draft and try to get your ideas out as best as you can. You can revisit these ideas later during your rewrite to see if they work well with your plot.

Consider writing a 1-2 sentence logline that summarizes the plot of your script so anyone can easily understand what the main ideas of your story are. Ex: the logline for *A Quiet Place* might be: "A family must live in dead silence so they can avoid monsters with incredible hearing abilities"

5.1. Formatting Elements to Include in a Script



Source: <https://www.nfi.edu/script-writing/>

Above is a great source from Writers Store that shows the basic formatting need in a script.

Many cinema production programs teach students how to properly format scripts so that filmmakers, actors, and production crew members can easily read it. Since production companies receive new scripts every day, they may disregard a script that's not properly formatted.

You can either format the script yourself or use a scriptwriting software like Final Draft, WriterDuet, or Amazon Storywriter that automatically formats it for you. Here are some elements to include:

- **One and one and a half-inch margin:** The right, bottom, and top margins should all be one inch. Additionally, your left margin should be 1.5 inches to leave plenty of space to bind your script.
- **Fade in/fade out:** In the upper right-hand corner, your script should always start with "Fade in:" to signify the beginning of the film. The end of the script should have the words "fade out" or "fade to black."
- **Scene heading:** Also known as a slugline, write the time of day and scene location in capital letters, like "EXT. LILLY'S HOUSE – DAY" or "INT. GROCERY STORE – NIGHT."

- **Action lines:** Using present tense, include brief visual descriptions of physical actions occurring in a scene. An example could be, “Jane’s phone buzzes. She picks it up to find a message from John.”
- **Character dialogue:** The names of your characters should be in uppercase letters and centered to identify the person speaking. Place the character’s lines underneath their name in the script, also centered.
- **Parenthetical:** If a character has a specific mood or action while speaking, include a parenthetical phrase under their name, above the line. For instance, to show the seriousness of a character, you can write “(straight-faced).”
- **Extension:** This is a parenthetical direction used for character dialogue that is off-screen. For characters who are in-scene but talking off-screen, use “(O.S.).” For character dialogue that only the audience hears, use “(V.O.)” for voice over.
- **Mores and Continueds:** Use (MORE) and (CONT’D) between pages to show the same character is speaking
- **Transition:** Film editing instructions like CUT TO, DISSOLVE TO, SMASH CUT, QUICK CUT, FADE TO (only for production scripts)
- **Shot:** Used when the scene has changed like ANGLE ON, EXTREME CLOSE UP, PAN TO, POV (only for production scripts)
- **Intercut:** Cut instructions between scene locations

Length of a Script

There are many different types of scripts, so the length depends on what genre and visual storytelling project it’s for. As a general estimate, one page of a properly formatted script equals one minute of screen time. Many scriptwriters use 12-point Courier font for proper formatting and to more accurately estimate the length of the production.

Here are the typical length estimates for a variety of visual storytelling projects and genres:

- Feature film, drama: 100 to 120 pages
- Feature film, comedy: 90 to 100 pages
- Animated films: 90 to 100 pages
- Television, comedy: 25 to 35 pages
- Television, drama: 45 to 55
- Short film: Varies depending on the story, up to 60 pages

6. Reread the first draft

Reread your script and cut any parts that seem irrelevant to the overall story. It can help to print the script out and highlight or mark sections to address in the rewrite. Make note of sections that have:

- Irrelevant dialogue or weak plot points that don’t push your story forward or directly affect your protagonist achieving their goals
- Confusing scenes that need extra clarification
- Information that requires more research or fact-checking
- Long monologues you can shorten to be more to the point

7. Rewrite your script

Scripts usually need a few revisions before you're ready to send them to a potential buyer. Each action should push the story forward. Continue rewriting until you accomplish this. Make sure your rewrites are addressing:

- **Plot holes:** Correct any errors that go against the logic within your plot. Rid your story of any contradictions or inconsistencies that make your story less credible.
- **Character motivations:** Everything a character says or does should have a reason behind it that fits their personality, needs, and goals. If their words or actions aren't motivated by their needs or goals, you may need to rewrite or cut them.
- **Adding or cutting scenes:** While reviewing your marks, start cutting scenes irrelevant to the plot and add new ones that strengthen your story. With each line and scene, ask yourself what would happen to the story if you cut it. If the story works without it, it may be best to cut it and add stronger elements that drive your plot.
- Scriptwriting takes a significant amount of time, discipline, and motivation. By understanding what a strong script looks like and knowing how to outline your story properly, you can feel more confident in your ability to start and finish a strong script.

UNIT 1.4: Understanding Premise and setting

Unit Objectives

At the end of this unit, participants will be able to:

1. Define premise and setting
2. Explain the importance of premise and setting in screen writing
3. Describe ways to find and analyze premise and setting

1.4.1 What Is a Premise?

What is a premise in writing? It tends to be a mystery, because depending on which screenwriting book you'll read, you'll probably find a different explanation of it. Many people confuse it with logline and use the two words interchangeably. Therefore, a quick google search gives us various results, such as:

Premise is the foundational idea that expresses the plot in simple terms. A good premise will communicate your story's essence in a one-sentence or two-sentence statement.

Hey, but that is the logline!

- Are premise and logline the same thing?
- No.

The reason that many people get confused and mix these two up is because the premise is part of the logline. However, the logline is so much more.

The logline is a one or two-sentence statement that expresses the plot of your story, whereas premise is just the first part of the logline.

Usually, it is what makes our story different from others; what makes it unique. This is the element that most of the times, makes our story saleable and interesting and alluring. That's why the first thing most producers ask is "What's the premise?" *The Premise is the Promise of your Film*

How to find Premise in your Script Writing

One way to find is by using the "What if..." question, for instance:

- What if your plane crashed and you had to survive in a deserted island for four years? – That's the premise of Cast Away.
- What if you found a friendly little alien in your backyard? – E.T. the Extra-Terrestrial
- What if a big family left for Christmas vacations and forgot their little son at home? – Home alone
- What if we could clone dinosaurs and create a theme park? – Jurassic Park
- While you're writing your own screenplay try to think what is the most interesting, the most attracting thing in your idea; what is the most unique element of your idea that you don't see it often in other films. After you find it, try to highlight it and to use it to lure people and producers to love your story. Make this your premise in your writing.

What Should a Premise Include?

A strong premise should ideally include three elements in a single sentence:

1. **Main character:** Your story premise should include a brief description of your protagonist, such as “a teenage wizard” or “a grizzled detective.”
2. **Your protagonist’s goal:** A solid premise will also include a simple explanation of what your main character desires or needs.
3. **The situation or obstacle:** What crisis or extraordinary situation does your protagonist find themselves in?

How to Write a Premise: 4 Steps for Creating a Strong Premise

Writer’s block affects even the best writers. How are you supposed to show off your writing skills if you don’t have a story premise in the first place? Allow this list of step-by-step writing tips to serve as your worry-free guide in helping you come up with a killer story premise:

1. Begin with a theme. When writing fiction, novelists, short story writers, and screenwriters alike often begin with a theme that interests them. After all, your theme will inform both your point of view and the premise of your story. What real-life problems are you interested in exploring? The corruptive influence of extreme wealth? The omnipresence of technology in our daily lives? The age-old battle between faith and doubt? Nailing down a theme early in the creative writing process can serve as a road map that can help guide you towards your story structure and premise.

2. Start by asking yourself simple questions. One of the most basic steps you can take to generate story ideas is to ask yourself simple questions. Begin with whatever your kernel of an idea is: Perhaps it’s a character, a plot idea, an inciting incident, or a setting. Then, ask yourself questions that begin with “What if?” What if when a twelve-year-old boy discovers he’s a wizard? What if a girl could talk to her pets? Answering these questions can help expand your kernel into a full-fledged idea and, eventually, a solid premise.

3. Ensure that your characters have a strong motivation. Many great premises are borne from a character’s motivation or primary goal. In Stephen King’s *Misery*, a story set in a remote part of Colorado, the main character is a writer who is held captive by a rabid fan. Thus, it makes sense that his simple motivation would be to escape his captor. Beginning with a simple character motivation can help develop other parts of your premise as well.

4. Be able to explain your premise in as few words as possible. Once you’ve settled on your basic story idea, make sure it can be explained simply and quickly. Write down your premise and say it out loud. Is there any way to eliminate extraneous words or details and still get your point across? Brevity is essential in crafting a premise, even when you’re working on a longer written work, as in screenwriting or novel-writing. If you’re sending query letters to potential literary agents, they will likely only skim your premise before deciding whether it’s worth reading further. If your premise is too wordy or confusing, your work will likely be ignored. Similarly, screenwriters often sell story ideas solely on the strength of their logline. Regardless of whether your premise is low concept or high concept, you should be able to explain it to potential buyers in a few seconds.

1.4.2 Setting

Setting includes time and place.

Backdrop setting is when the setting is unimportant for the story and the story could take place in any setting. Winnie-the-Pooh by A. A. Milne is an example of a story in which could happen in any setting.

Integral setting is when the action, character, or theme are influenced by the time and place, setting. Controlling setting controls characters. If you confine a character to a certain setting it defines the character. Characters, given these circumstances, in this time and place, behave in this way. The Tail of Peter Rabbit is an example of how the setting is an integral part of Peter's behavior. Charlotte's Web is another example of an integral setting.

1.4.3 Functions of setting

The Witch of Blackbird Pond by Elizabeth Speare creates a setting of Puritanical austerity: hand-rubbed copper, indicating hard work, the heavy fortress-like door, the dim little mirror, the severe wooden bench, the unpainted Meeting House, the whipping post, the pillory, and the stocks. The tasks of a typical day performed by Kit: mixing soap with a stick, the lye fumes stinging her eyes, tiring muscles, with one of the easiest tasks: making corn pudding, which keeps her over a smoky fire with burning and watering eyes. A frightening and uncompromising environment compared to her carefree Barbados upbringing.

Setting as antagonist: Characters must resolve conflict created by the setting: Julie of the Wolves, The Incredible Journey, and Island of the Blue Dolphins.

Setting that illuminates character: The confining setting of the attic in Anne Frank and Flowers in the Attic help the characters find themselves and grow as individuals.

Setting as symbolism: A symbol is a person, place, object, situation, or action which operates on two levels of meaning, the literal and the figurative, or suggestive. Children will understand only obvious symbols. Forest symbolizes the unknown; garden: natural beauty; sunlight: hope, goodness; darkness: evil, despair. A grouping of symbols may create an image called an allegory. The Narnia books by C. S. Lewis is allegories. In The Witch of Blackbird Pond, Speare uses symbols in the usual way and to create conflict, as when she describes Hannah as a kind and harmless woman who lives in the sunny meadows. When you would expect a witch to live in the deep dark shadowy forest or swamp.

1.4.4 Building a story's setting

To help visualize what you are writing about, it may be helpful to do some location scouting on Google to inspire you. While location scouting will not be your responsibility as a screenwriter, location research can make writing about a place much easier.

When you're writing long-form fiction like a novel, you have time to describe the setting of a story in detail. Depending on the point of view that you're using, you can give your readers extensive context about the location, time period, and social condition.

These three elements make up what's called a complete setting. Setting a screenplay is unique because you have much less time to convey a similar amount of information as a novel, and you have to do it visually. You may have heard the phrase "save it for your novel" before, which means settings need to be established faster in your screenplay.

1.4.5 Elements of a complete setting in a screenplay

Below we have broken down the three elements of a complete setting and how they can be accomplished in a screenplay.

Location: The location refers to the physical location where the story is taking place. This could be a country, city, or town and how specific you make it will determine a lot about your narrative.

Usually, you want to have your location defined early to help give your audience context, but there are also times where less is more. A vague or ambiguous location can lead your audience to feel ungrounded which will make them want to latch on to something, ideally your characters.

How it's done in a screenplay: The easiest way to introduce location is through a title card at the beginning, but it's not always the most effective. Try to give your audience contextual clues that tell them where the location is, this could be done through store signs or casual dialog. The more about your setting that you let your audience discover on their own, the more engaged they will be.

Time: Much like the location, the time period can be as broad or as narrow as your require. If your story is about a group of Neanderthals, then a specific date is probably not important. However, if your film is all about the events that lead up to the Watergate scandal, then you might want to tell everyone it's the early 1970's.

How it's done in a screenplay: Again, you can always go the easy route and include it on a title card, but you can also be subtle about how you convey time. If the film is set in the 1950's, simply having all the cars from the 50's and music from the time period playing on the radio might be enough.

Social Condition: The last, and possibly most important element of establishing a complete setting is the social condition. The audience needs to understand the basic rules of the society that our characters are living in order to understand why certain things are happening.

Take Romeo and Juliet for example, this story wouldn't make sense if it was set in a social climate that cared little about who loved who.

How it's done in a screenplay: You can set the social tone in a screenplay through character interaction and commentary. In our Romeo and Juliet example, this was accomplished by showing the bitterness between the two families early on.

1.4.6 Different Ways a Story's Setting Influences the Screenplay

How does the setting influence the Characters?

The setting of a screenplay has a profound impact on the characters that goes well beyond the obvious. Of course, the setting will dictate how characters speak and dress, but it will also affect how they think and feel. The same characters in one setting might act completely differently in another. Characters from 1775 are going to think and act much differently than characters from 1975. Character behavior is also heavily influenced by the location. Characters in rural locations will handle situations differently than characters in the city and vice versa. Some of the most impactful screenwriting comes when you let your characters become products of the setting, they find themselves in.

How does the setting influence the Action?

Action is what drives the plot and how the action unfolds from scene to scene has a good deal to do with the setting. The setting can establish what kind of action can take place; it can also lead the characters to act in certain ways. Sometimes this can feel limiting as a writer, but it can also be liberating. If your movie is set on a cruise liner from the early 1900's you probably won't be able to do a high-speed chase scene, but it doesn't mean you can't have it crash into an iceberg.

How does the setting influence the Mood?

The mood of a scene is how it looks and feels emotionally to the audience. Nothing impacts the mood more than the setting. It's common to hear people in the industry refer to the setting just like they would another character. When you build a complete setting properly it comes alive and has a direct influence on the mood of the entire scene.

The colors that you choose to have in your location can feed into how the characters are feeling. As the plot progresses, you can use the setting to show changes in the world brought on by the actions of the characters and situation.

How does the setting influence the Dialog?

The way your characters talk to each other is directly correlated with their environment. Environmental influences can be as simple as dialectic changes, to more complex ideas like when certain character is able to speak. The environment will dictate the words used and if your characters need to whisper or yell. If you're not thinking about the setting when you're writing dialog, then you can be sure it will fall flat.

How does the setting influence the Budget?

While it can be a sore subject for some, every screenwriter should consider budget while they're creating their setting. As a creative, you shouldn't limit yourself when it comes to what the story needs. That being said, you need to make sure you're thinking about what will be possible within the budget that the director is likely to be working with.

Finding affordable film locations has never been easier, and directors are learning to stretch budgets better every day. However, the more practical you make your screenplay to film, then the more likely somebody will want to film it.

UNIT 1.5: The Script, the Playwright, and Dramatic Genres

Unit Objectives

At the end of this unit, participants will be able to:

1. Explain playwright and script
2. Describe the process of play writing
3. Describe structure in drama, its forms and characters
4. Explain and identify different genres

1.5.1 Introduction

The script is the text of the play. It may be clearly written out by a playwright, published, and produced as a formal text. It might be a script created by the director, possibly in conjunction with the performers. It might be a script that is made up on the spot, or improvised, based on a general set of ideas and assumptions. Regardless of what form the script takes, every play has some sort of script – it has a source of its message.

1.5.2 Writing the play

The remainder of this supplement will consider the script from the perspective of the written form, written by a playwright with the purpose of having it performed in front of an audience. The playwright needs to do certain things when writing a play. These are sometimes called the steps of writing a play, or the formula for writing a play, but they are not really linear in function. That is, they don't need to be done in a particular order. In fact, some of them are done almost simultaneously. Further, playwrights may not even be aware that they are doing them! However, for a play to “work” as a script and to convey a message that can be interpreted in performance, these elements need to occur during the script writing process. Each of these elements will be discussed in a little more detail in later paragraphs.

- Select the **subject**
- Determine the **focus**
- Establish the **purpose**
- Develop **dramatic structure**
- Create **dramatic characters**
- Establish a **point of view**

Subject

The subject of any play is the human condition. That is, it is about human experience. The ideas and actions of the play deal with situations and reactions that are inherently human in their execution. Even if a character is not human, the story deals with human circumstances. That is the case because

as human beings, we the audience can only comprehend the world in terms of human perceptions. A play may have a cat character being played by a human being, and that “cat’s” stage experiences will be seen in their purely human terms.

The situation that the playwright creates might be purely fictional, or it may be based on real events, or it might even be a documentary presentation of actual events. Regardless of the degree of reality of the foundation of the story being told in the play, the story itself will reflect possibilities that the human audience can, at least in part, identify with. That is, every member of the audience should be able to see at least tidbits of the circumstances that he or she can connect to personal experience.

Focus

The focus of the play is pretty straightforward. The playwright gives the audience a specific character and set of ideas to connect to and identify with. This is most often the main character around whom the story unfolds.

Purpose

When we talk about purpose in a play, we are essentially talking about the basic literary purpose of writing it in the first place. There are three basic literary purposes. The first one is to **teach**. That means that the play may be intended to share new perspectives, or new information with the audience – to tell them something they did not already know. Another purpose is to raise questions, analyze issues, and **stimulate thinking**. Basically, most plays want us to take some kind of action. That doesn’t mean that the playwright wants the audience to march out of the theatre and down the road dealing with whatever issues were raised by the play, though some playwrights want that kind of reaction. However, the majority of playwrights want their audiences to think about the ideas raised by the play, to examine and analyze the world around them, and to think about themselves in regard to the issues raised in the play. The third purpose that a play may have, and it is one that almost all plays have as at least part of their purpose, is to **entertain** the audience.

Virtually every play ever written has had a combination of more than one of these purposes. Almost all theatre has at least a dual purpose – to entertain AND to either teach or get the audience to think. Often, it’s all three of these purposes, though there is usually one of them that stands out, especially when the play is being interpreted by the director.

1.5.3 Structure in Drama

Like a building, or a human body, a play has a particular structure. It has a framework and a foundation. The frame and foundation give the play its basic form, but like a building or a body, there are unique qualities that make it look different from any other building or body – those traits that make it unique. For a play, this “ornamental” style that sets it apart may include elements such as being set in history: ancient, classic, or modern. It might also be different in terms of the scope of its message. It could be small, medium, or big. These are not the only differences, but they serve as an example of how plays can differ in “appearance” while having a common type of structure, just as buildings and bodies differ.

Dramatic structure

Now let's look at the nature of this basic structure as it applies to drama. One key difference between dramatic structure and that of a building is that dramatic structure develops through time. It doesn't exist all at once and then have the story placed upon it, like one might build the frame of a building and then add the outside materials to it. Instead, dramatic structure is a process that starts at the beginning of the play and develops along consistent paths throughout the action of the entire play. There are a number of elements that are used by the playwright to develop the structure of the play. They include the following:

1. **Plot** – the sequence of the events of the story as laid out by the playwright (NOTE: these are not always chronological)
2. **Action** – this refers to the things that happen in the play – they may be external actions (physical movement or activities) or internal actions (thought processes, dawning realizations, etc.)
3. **Conflict** – this refers to the events, situations, or characters that impede to forward progress of the action toward resolution – often creates tension, struggle, and crisis
4. **Strongly opposed forces** – in a play, the sides that are engaged in the struggle between achieving goals and impeding goals need to be significant – normally these are of such magnitude as to be potentially life altering
5. **Balance of forces** – also in a play, the opposing forces need to be almost nearly matched in relative strength – if the opposition is too easy to overcome, there won't be much interest in the play

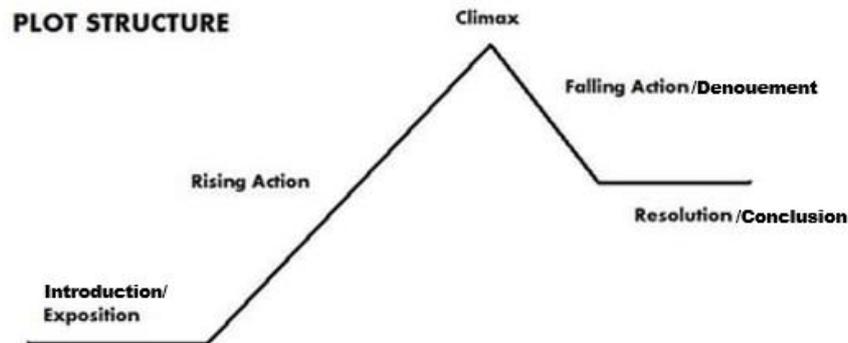
Sequence elements in Dramatic Structure

As the playwright is putting together the play, he or she needs to consider the sequence of the elements. These determine the plot and influence the action. Basically, the playwright has three sequence elements to work with. The first is the **opening scene**. This is going to come at the beginning of the play, though it refers to the opening of the significant action, and not just the introduction to the play. There is usually only one opening scene, but a playwright may use multiple opening scenes if there are multiple significant actions that are woven together to create the play. We'll see more about that shortly. The next type of sequence element is the **obstacles and complications**. These are the scenes where the opposing forces come together, with one trying to move toward its goals and the other side getting in its way and preventing, or at least impeding, the achievement of those goals. There will likely be several of these as the play moves through time to demonstrate the working out of the story and to demonstrate the significance of the action of the play. The final type of sequence element are the **crises and climaxes**. These are the moments in the play when the opposing forces come into direct opposition and the balance of the forces is tested, usually with the perspective the playwright is favoring just barely overcoming the opposing perspective.

Forms of Dramatic Structure

When we look at dramatic structure, we can see that there are two basic forms that playwrights use to put together the elements discussed above. The first of these is called the **climactic** plot structure. The name clearly indicates that this structure is based on the use of the climax (often a single significant climax) in the play to give it its basic structure.

A diagram of this type of structure would look something like this:



Source: <https://alg.manifoldapp.org/read/the-script-the-playwright-and-dramatic-genres/section/3762b296-7f06-4997-9726-23f3b398e1dd>

In this type of structure, the plot of the play usually begins late in the story – just before the opposing forces come into play against each other. The focus is on the obstacles that are in the way of achieving the goals of the main character and the ultimate resolution of that conflict at the climax of the play. In the diagram above, the **introduction/exposition** refers to the opening moments of the play as the playwright lays out the information that the audience needs to understand the conflict and resolution that is coming. It may contain some earlier information, but it usually just sets up the current circumstances of the moment in the play. The **rising action** refers to the action of the play as the opposing forces increase the opposition conflict and tension that ultimately results in the final confrontation of the crisis and the climax. The **falling action**, sometimes referred to as the **denouement**, refers to the wrapping up of the story elements after the climax has been passed and the goals of the main character are being achieved. This is usually a relatively short part of the play as the loose ends are wrapped up for the audience. The last part of this structure is the **resolution/conclusion**. This is the very final part of the play as the new status quo for the characters takes hold. Once the goals are achieved, the new life of the main character is very briefly established as the action suggests that “life goes on.”

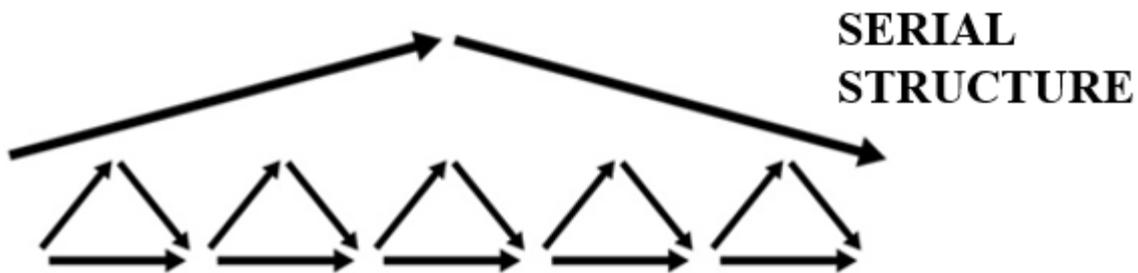
Another characteristic of this type of structure is that everything in the play should be focused on telling the story of the primary conflict and climax. The number of scenes will be limited to those that are necessary to show the significant parts of the storyline. There will usually be a very limited number of locations – usually limited to a single place. Finally, there will be only those characters included in the play as are absolutely necessary to tell the story. There won't be a number of side characters with their own storyline different from the main storyline.

These plays that follow this sort of dramatic structure tend to be very tightly constructed. The playwright does not include, or takes out, anything that does not directly serve to tell the story of the single basic conflict and its resolution.

The second type of basic dramatic structure is called **episodic** plot structure. This is a structure that most of us are actually fairly familiar with, since most television series use this type of structure throughout a season or even throughout the entire series.

In the first example of this structure, also known as a serial structure, there are a number of self-contained episodes that have a basic climactic structure or an episodic structure of their own, but that

when experienced cumulatively they create an overall dramatic structure with a serial climactic point or points.



Source: <https://alg.manifoldapp.org/read/the-script-the-playwright-and-dramatic-genres/section/3762b296-7f06-4997-9726-23f3b398e1dd>

The standard episodic structure consists of a series of intermediate conflicts with intermediate climaxes that taken cumulatively result in an overall rising action that moves the story toward the primary crisis and climax that resolves the main struggle of the main character(s). In the diagram below we can see this sort of structure by following the **black** lines of the diagram. However, there is another kind of structural complication that is illustrated by the **red** lines below. These alternating, and/or supporting, plot elements and scenes in the action usually reinforce the main action by repetition, or through contrast are called **subplots**. This type of multiple series of intermediate conflicts and climaxes is known as a rising action with subplot structure.



Source: <https://alg.manifoldapp.org/read/the-script-the-playwright-and-dramatic-genres/section/3762b296-7f06-4997-9726-23f3b398e1dd>

In any variety of episodic structure, the characters, locations, and scenes can be highly variable. There can be **alternating plot lines** or **parallel plot lines**, and/or **subplots**. There is the potential for **contrast and juxtaposition** of scenes, characters, and other story/plot elements. Episodic dramatic structure is intended to result in the cumulative effect of the many intermediate steps to create a single overall story with its own climactic moment.

Comparing Climactic and Episodic Dramatic Structure

Climactic	Episodic
1. Plot begins late in the story, toward the very end or just before the climax.	1. Plot begins relatively early in the story and moves through a series of episodes.
2. Covers a short space of time, perhaps a few hours or at the most a few days.	2. Covers a longer period of time: weeks, months, and sometimes many years.
3. Contains a few solid, extended scenes, such as two or three acts with each act being one long scene.	3. Has many short, fragmented scenes; sometimes alternates short and long scenes.
4. Occurs in a restricted location, such as one room or one house.	4. May range over an entire city or even several countries.
5. Number of characters is severely limited – usually no more than six or eight.	5. Has a lot of characters, sometimes as many as a dozen or more.
6. Plot is linear and moves in a single line with few, if any, subplots or counterplots.	6. Is frequently marked by several threads of action, such as two parallel plots, or scenes of comic relief in a serious play.
7. Line of action proceeds in a cause-and-effect chain. The characters and events are closely linked in a sequence of logical, almost inevitable development.	7. Scenes are juxtaposed to one another. An event may result from several causes, or from no apparent cause, but arises in a network or web of circumstances.

Other forms of dramatic structure

In addition to these two basic forms of dramatic structure. Here are some others to be familiar with:

- **Ritual** – refers to a reenactment of actions with special meaning – often this is reinforced with symbolic significance to the actions themselves
- **Patterns** – similar to ritual, but usually lacking the symbolic significance – consists of repeated sequences of action that have order and logic
- **Cyclical** – this form follows the circadian rhythms of human existence - often lacks high points, but suggests continuing patterns, repeated without a clear beginning or end – also known as a “feminist” structure
- **Serial** – a special form of episodic structure as pointed out above – a group of singular events offered as a cumulative effect – “beads on a necklace”
- **Avant-Garde and Experimental** – these include the following: 1. Ceremony; 2. Non-verbal and physical (stresses physical movement instead of logical, intelligible language); 3. Improvisation; 4. Environmental (focuses on the physical relationship of the audience with respect to the performers); 5. Focus on the audience, as individuals, developing an individual interpretation each for him or herself.
- **Segments and Tableaux** – small units similar to “frames of a film” or “still life,” or “flickering” rapid action or slow-motion

1.5.4 Dramatic Characters

The next element of writing the play that playwrights need to keep in mind is the development of dramatic characters. Unlike real life, not all characters in a play serve the same function. Most are defined by how they are developed, and how closely they compare to real human beings. We will cover many of these types of characters in other places throughout the course, but in order to understand how the playwright looks at character, this section will introduce the major categories of characters. The tools that a playwright uses to develop character are somewhat limited by the nature of the dramatic writing process. Basically, the characters are revealed through dialogue and action. We learn about characters through what they say, what other characters say about them, and through what they do, or choose not to do.

Types of characters

- **Extraordinary characters** – these are the characters in a play who most closely resemble real people. They are usually well-rounded (sometimes referred to as being 3-dimensional) in terms of their needs, goals, values, etc. but they also stand out in some regard. Something that makes them stand out from the rest of the characters in some way – a unique quality or character trait. They are also usually the main characters of a play. They are meant to be as much like us, the audience, as possible so we can readily identify with their actions and situations.
- **Representative (quintessential) characters** – these are characters who are well-rounded, but instead of standing out in a unique way, they tend to represent an entire group of people – they represent the type fully and realistically.
- **Stock characters** – these are characters who are not fully realized. They are not 3-dimensional. In fact, they usually exist in a play to portray a standard type or stereotype of a human function or activity and have virtually no other traits or qualities.
- **Dominant trait characters** – a kind of stock-character, these are characters whose purpose in the play is to personify a single human trait, frequently a comic one (or one meant to be seen as funny).
- **Minor characters** – minor characters usually don't seem real at all, and generally only appear briefly. Their purpose is to fill a function or need in a play that keeps the story moving forward.
- **Foil** – a foil is a character – can be of any other type listed here, but usually a minor character – who functions in the play to *contrast* with another character, usually the main character, in order to let the audience know something about the main character.
- **Narrator or chorus** – some plays use a character to narrate the action or to move the story forward by speaking directly to the audience and giving the audience needed information that may not be appropriate for one of the characters to provide – the chorus was an integral part of the ancient Greek and Roman theatre, and it often served in this basic narrative role.
- **Non-human characters** – playwrights often use animals or other non-human characters in their plays. This has happened all throughout the history of theatre – even as far back as the ancient Greeks. Whatever species the character may be, the intent is always to draw attention to the character's human experience.

Dramatic Point of View

The final element of the play writing experience is the point of view that the playwright creates for the audience. As noted above under Focus, the playwright creates the main character with the expectation that the audience will follow that character and identify with that character's circumstances. That focus brings the audience's attention to the main issues of the play. Just as the structure is built around the struggle between strong opposing forces in nearly equal balance. The playwright usually personifies that struggle between the **protagonist** – the main character that is supposed to be the character the audience “sees” through the eyes of – the “hero,” and the **antagonist** – the character or situation that stands in opposition to the goals of the protagonist – the “villain.” It is important to note that the antagonist is not always a separate character. Opposition can come from someone else, but it can also come from the environment or the circumstances we find ourselves in. Sometimes, we are our own opposition, and the struggle becomes an internal one to overcome the opposition and achieve our goals. As a result, in a play the antagonist might be a character or a situation or even the main character him or herself.

1.5.5 Dramatic Genre

When we talk about **genre**, we are talking about how plays are classified into categories and types. We do that by examining common elements between scripts in terms of style and the methods used to create the message in the script. All literature is classified into genres, and all theatrical literature shares the overall genre title of “dramatic literature.” However, that can be broken down into several other drama-specific genres. For our purposes, there are six categories that plays fit into, and several of those have sub-categories of their own.

Dramatic literature can be broken down into these basic genres/categories, each of which will be discussed separately:

- I. **Tragedy**
- II. **Heroic Drama**
- III. **Domestic Drama**
- IV. **Melodrama**
- V. **Comedy**
- VI. **Tragicomedy**

We will now look at these categories individually, starting with the oldest first.

Tragedy

Tragedy was the original form of drama. In fact, its name derives from the Greek word, *tragedos*, which translates as “song of the goat.” As we will see when we look more closely at the development of theatre in ancient Greece, what we know as plays began as a celebration of religious rites for the gods, Dionysus in particular. Part of that celebration consisted in a sacrifice of a goat. As the goat was being led to the altar to be sacrificed, a chorus of priests and townspeople would line the entryway and sing a song celebrating the god. That practice eventually led to the chorus of men performing what became a dramatic presentation. These earliest performances of that type were the foundations of what has become our modern theatre.

As a result, what the original plays consisted of was often quite serious, and tragedy takes on the meaning of serious drama. Tragedy has also come to include certain other common elements, such as using important people (royalty or military leaders) as the main characters. They usually suffer some sort of wide-ranging calamity that causes suffering, fear, and apprehension. These plays also probe the big questions of what it means to be a human being. Many of those questions we ask ourselves today, like, “Why am I here?” “Why do people have to suffer?” “What is the source of happiness and misery?”

The last thing to discuss generally about tragedy is that there are two basic types of tragedy: Traditional and Modern.

I. Tragedy

A. Traditional Tragedy

The oldest form of tragedy, that based on the ancient Greek model is referred to as Traditional tragedy. There are four main characteristics that set traditional tragedy apart from other types.

1. It uses **heroes** as main characters. These roles are usually seen as being larger than life, that is they stand out as being the important people of the day – the kings and queens or military leaders, and mythical heroes. These people were the main characters because they were meant to stand as both role models for the rest of the population and often served as symbols of larger human issues.
2. Another key trait of any traditional tragedy is the role of **fate**. This was often seen as the action of the gods in mankind’s lives, but it served the same function as what we call fate today. There was no way to escape one’s fate. No amount of human action or change or hiding could shift a person’s fate away from him. This fate usually manifested itself or revealed itself in a character flaw – often referred to as the tragic flaw. The role of fate in a traditional tragedy meant that it dealt with tragic circumstances and tragic irretrievability. Basically, what this means is that the human suffering is great and unavoidable.
3. The next characteristic we will consider is the idea of **responsibility**. In traditional tragedy, the hero takes responsibility for his or her tragic flaw and the results of fate. The suffering is usually taken on by the main character, usually by choice, but not always, so the common people won’t suffer the consequences of whatever fate and/or the gods deal out as a result of the tragic circumstances.
4. The last characteristic of traditional tragedy is that it is written in **verse**. It takes on poetic forms and is often song-like. Part of that is a result of the tradition of song (the song of the goat) upon which Tragedy is founded and the fact that literature of ancient Greece was rarely read. Instead, it was performed or sung by poets from memory. Poetic verse is much easier to memorize and to recite.

As a result of these basic characteristics, Traditional tragedy seems to be filled with contradictions and paradox. There is a sense of pessimism, but it is balanced by a sense of optimism despite fate. There is also a sense of the hero (and in fact all humans) finding themselves in an uncompromising situation – being between a rock and a hard place facing an impossible choice with no good option. In those circumstances, tragedy reinforces the positive strength of human dignity as the hero faces suffering and possibly even death with dignity and head held high. It just shows all of us that even though we are all doomed in some way, we can face the ultimate consequences without fear and cowardice.

B. Modern Tragedy

The other type of tragedy that we will consider has been named Modern Tragedy. Instead of reviewing all of the characteristics of Modern tragedy, since many of them are the same as traditional tragedy, we will only point out the differences between Traditional and Modern tragedy. First, as might be assumed from the name, Modern tragedy is relatively recent. We will see when we start discussing theatre history that “Modern” is a term that doesn’t always refer to the 21st century. In fact, Modern tragedy is a concept that started to take shape shortly after Shakespeare wrote his plays in the late 16th and early 17th centuries.

Modern tragedy is essentially the same as Traditional Tragedy in terms of themes and concepts. It differs most significantly in two ways. The first is that instead of using heroes as main characters, **the main character is a common person**, someone from the middle class who might be a merchant or a small farmer or someone who is not a member of the upper levels of society. The other significant difference is that Modern tragedy is **written in prose** – not using poetry or poetic style. This developed out of a natural shift in literature. In the 17th century and later, more people were reading for themselves, so literature was not just an oral form. Reading led to a change in style to a prose style throughout literature and that found its way into dramatic literature as well.

II. Heroic Drama

The next major category, or genre, of dramatic literature that we will examine is called Heroic Drama. This style is also sometimes referred to as **Heroic Tragedy**. That’s significant because this genre shares a lot of traits in common with Traditional and Modern tragedy. In fact, it shares all of the traits of Modern Tragedy except that it often **has a happy ending** – or at least one that does not end in utter tragic loss. Instead, what usually happens is that the main character takes responsibility for the tragic circumstance and after serious suffering and loss on the part of the hero, things get better and the ending of the play seems to suggest that the “tomorrow” for the characters, including the hero of the play, will be better because of the suffering endured by the hero. The main character doesn’t always die or suffer permanent “damage.” In fact, there’s usually complete recovery – though not always. These plays are generally optimistic about the world and human circumstances despite the suffering of the hero. Another term that is frequently applied to this genre is **Romantic Drama**, which we also discuss more thoroughly later in the course.

III. Domestic Drama

Throughout its history, theatre has become more and more likely to have characters who are like the people who are in the audiences. As a result of the growing influence of the middle class in the later Middle Ages, theatre developed new genres to account for the growing influence of the middle class on the plays, the subject matter of the plays, and life in general. One such development is this genre or category of plays, called Domestic Drama. It is also sometimes referred to as **Bourgeois Drama**. Bourgeois (‘boo JWA’) refers to an identifiable class of society. This was most often a label applied to the growing middle class in 18th and 19th century Europe. This genre can be characterized by plays that have these characteristics:

- **Based on the lives of ordinary men and women**
- **Often set in the “home” of the protagonist** – at least on the home turf of the protagonist: home, workplace, socially appropriate location based on social rank

- **Can be serious or comic** – this is significant – NOTE: this is not just a serious form
- **Often looks at the indomitable spirit of struggle and survival (making the most of difficult and sometimes tragic circumstances)**

IV. Melodrama

The next major category, or genre, of dramatic literature is known as Melodrama. The name is actually a contraction of two words: “melody” and “drama.” Melodrama is a 19th century creation by the French. It is an outgrowth of the Romantic Drama genre (see Heroic Drama above). The idea that music was a part of early drama, as well as the idea that music touches its hearers on an emotional level, as well as being intellectual, led to the development of Melody Drama. The French theatre producers would add music to the plays of the time as an accompaniment to the dialogue. They believed that this would help the audience to understand the emotional content of a play better.

You may be familiar with the 20th century American version of this genre, the silent motion picture. These movies would be played in a movie theatre, but since there was no sound on the film, the studio would also send along a piano book with the movie. Then, a piano player would play the music that went along with the movie as it was being shown.

These plays (which did have dialogue) and movies (which usually had no sound other than the piano music) would often use simple plots and a climactic dramatic structure. They might be tragic or comic in nature, but usually contained a little bit of both styles. Almost all of them had some sort of suspense or mystery built into the story in order to help keep the audience interested and guessing what would happen next. The characters were often quite simple, too, mostly stock characters: the hero, the woman needing rescue or saving, the villain, and some others.

Modern melodramas include soap operas, crime dramas, action scenes in movies, westerns, sci-fi, etc. We will see them on television and in the movies. Basically, any visual presentation that includes music is a successor to the early melodramas. For example, if you are familiar with the Star Wars movie franchise, consider the music that was written for those movies. You can clearly identify which character is the most important in any moment, because like a melodrama, the characters had personal music themes that helped the audience identify their role in the movie. We know Darth Vader is a villain when we first encounter him because the music sounds like “villain” music!

V. Comedy

Up to this point, we have looked at several genres, most of which have their roots in the tragedies of Ancient Greece – even though some of them cross over and include comic forms, too. Now we will look at the many subgenres of comedy.

First, it is important to understand by what we mean by “comedy.” Today we know comedy as a humorous dramatic work. It focuses on human follies or excesses, and usually seeks to evoke laughter. However, in the earliest times, comedy referred to any play that was not a classic tragedy. Then, throughout history it developed into the notion that plays in which the main character didn’t die was considered comedy. Finally, by the time of Shakespeare, comedy came to mean anything that wasn’t tragedy, or historical, or that had a happy ending (defined as a wedding or betrothal for marriage) was considered a comedy – regardless of how it got to that point! We can see that though the basic nature of tragedy remained the same, comedy developed over time into the humorous approach to drama that we have today. There is a wide range of modern comedy from slapstick/physical comedy to

mocking/sarcasm and through to intellectual humor. It's also important to understand that comedies, though they make us laugh, can be serious in their own way.

Comedy has some **basic characteristics** that define the classification, or genre, of comedy. They include the following:

1. In comedy **different rules apply**. What that refers to is that in comedy, the rules of reality are often suspended. What we in the audience accepts as being a natural truth is often NOT true in a comedy. For example, a gun pulled out on stage would, in the real world, shoot a bullet and wound or kill someone. However, in a comedy, instead of a bullet, a little flag might pop out and have the word, "bang!" written on it. – We also refer to this as a **suspension of natural laws**.
2. The next characteristic of comedy we will look at is the **contrast between characters and truth**. This grows out of number 1. Essentially, this situation occurs when the characters (not the actors) reflect a truth that is different from reality, either in the real world or even in the world of the play. An example of this might be when a high society person routinely wears dirty ragged clothes instead of fine quality clothing. A literary example of this is the basic premise of the story, *The Emperor's New Clothes*.
3. The last basic characteristic of comedy, and perhaps the most important since it is essentially the driving concept behind the first two characteristics is **comic premise – "turning things upside down."** We see this idea reflected in several modern phrases, such as "topsy-turvy" and "seems to be all upside-down." These phrases, and the concept of the comic premise means that what we see in comedy is often exactly opposite from what we would expect to see. For example, in many 18th and 19th century comedies, the nobility and wealthy characters would be depicted as not being very bright, but the lower-class characters would seem to be very wise. We would expect the upper-class characters to be better educated and therefore wiser than the lower-class characters. The comedy occurs when something is not as it seems, and/or when it is not as expected. This premise was identified by Aristotle in Ancient Greek comedies, and we still see it today.

Comedy is also quite often made up of standard techniques in some broad categories of their own. These **techniques of comedy** involve the following types of humor:

- **Verbal Humor:** This consists of humorous language and lines that rely on the words to make the joke. These tend to be focused on misusing words or setting up jokes with punchlines. Other examples include the use of puns, malapropisms, epigrams, and witty language.
- **Comedy of Character:** This is a situation where the character is not what he thinks he is or is pretending to be someone else. These often involve some element of dramatic irony – where the audience knows the truth, but the characters in the story do not. We know that character is pretending to be a surgeon, but the other characters in the play believe the character actually is a surgeon.
- **Plot complications:** A third technique for bringing humor into a play is to use some sort of plot complication. These include a wide range of possibilities, such as coincidence, mistaken identity, and unexpected situations arising. Our television situational comedies are filled with this sort of comedy technique. Unusual and unexpected events occur and that makes us laugh, because it is unexpected.

Forms of Comedy

V.1. Farce – Farce is a form of comedy that is based in exaggeration. It is quite frequently seen to be “over the top” in terms of physical humor, sometimes even apparent painful physical humor. The classic bit about a person slipping on a banana peel is an example of farce. This form frequently uses stereotypes as characters rather than fully realistic characters. The Three Stooges are an excellent example of farcical comedy.

V.2. Burlesque – Burlesque began as a comic form that was focused on parody of other styles of drama. However, during the late 19th and early 20th century, this form started to focus on bawdy forms of humor that included some rather crude physical humor, which often became vulgar and frequently included sexual overtones. This form also frequently uses a variety format – a series of dramatic parody events with similar themes, but with a bawdy flavor.

V.3. Satire – Satire as a form is meant to use humor to expose a social problem in an effort to encourage the audience to recognize the problem and correct it. It often uses language-based humor, revolving around witty statements and the use of irony. It can be of almost any comedy form, but the purpose is what sets Satire as a form of comedy apart from the other forms.

V.4. Domestic Comedy – Domestic comedy is a very old form of comedy – originating in the ancient Roman theatre. It is comedy that deals with family situations and often includes a variety of levels of comedy (ranging from physical to language-based comedy). This is the form that most modern Situational Comedies (sitcoms) take in our modern entertainment.

V.5. Comedy of Manners – This is a form of comedy that grew out of the early Commedia del’ Arte style late in the Renaissance – particularly in France. It focuses its comedy by looking at the excesses of the upper class, and often presents their behavior as random silliness and totally unthinking. A key component of this type of comedy is that while the upper classes are seen as comic, lower class characters are usually presented as being clear-thinking and world-wise.

V.6. Comedy of Ideas – The comedy of ideas is a technique, similar to satire, that uses comic techniques to look at non-comic social issues. The major difference is that the purpose is not to correct the issues, rather it’s to take the sting out of the seriousness (and sometimes quite serious) of the topics. For example, the 1970s television show M*A*S*H is considered a comedy of ideas. It looked at the humorous side of a very tragic issue – war and injured/dying soldiers.

Tragicomedy – Tragicomedy is, as the name suggests, a form that combines tragedy with comedy. Not all of life is either comic or tragic. It is usually a mixture of both. As a result, in the early 20th century, this genre developed out of the earlier humanism of the English Renaissance (particularly the problem plays of Shakespeare). Tragicomedy combines tragic and comic elements. It most frequently does this by using tragic themes and noble characters but with a happy ending. Other times, it can look at the desperately tragic conditions of this world but with a purely comic perspective. It can also be seen to mix tragic characters and situations with comic characters and situations – often mirroring each other to show the contrast despite the similarities. There is usually a synthesis of viewpoints – some serious and tragic.

As mentioned above, this form grew out of Shakespeare’s “problem” plays. He recognized that human lives are often a blend of tragic and comic, so he wrote plays that didn’t fit the Renaissance mold of either tragic OR comic, but never both. He wrote his comic plays to include an element of doom overhanging the comic storyline.

In modern times, the perspective has shifted slightly, and instead of just keeping the audience aware of impending doom, the modern Tragicomedy is focused on the futility of human existence. These plays generally paint human lives as both pathetic and comic.

Theatre of the Absurd – The term most frequently applied to modern tragicomedy is the Theatre of the Absurd. It is a form of extreme tragicomedy – where the comic element comes from exploring the absurdities of life, our alienation despite our social nature, and the loss of logic and justice in our world. This form uses all of the classic comedy techniques ranging from physical humor to language-based humor – frequently including irony. It was developed after World War II as a separate movement within the modern theatre but is mostly based on the older idea of the problem play.

Some of the techniques used by Theatre of the Absurd include the following:

- Illogical plots, and strange events – often symbolic or metaphorical
- Nonsense language that is frequently disconnected and non-linear
- Existential characters that exist only in the moment without any clear goals or backgrounds

UNIT 1.6: Screenwriting Plot and Story Structure

Unit Objectives



At the end of this unit, participants will be able to:

1. Define plot and its importance
2. Explain three act structure
3. Describe the five plot points

1.6.1 Introduction

Plot is the order in which things move and happen in a story.

Chronological order is when a story relates events in the order in which they happened.

Flashback is when the story moves back in time. Jean George, *Julie of the Wolves* or dreams in Maurice Sendak's *Where the Wild Things Are*. Dreams are easier for children to understand because of their experience with them. Flashbacks are more problematic.

Conflicts occur when the protagonist struggles against an antagonist (villain that goes against the protagonist), or opposing force. Conflict and order make plot. The author creates the conflict by describing one of the following types of interactions.

Person-against-self. Tom Sawyer's fear of Injun Joe and guilt, can't sleep, fear of talking in sleep, ties mouth shut, struggle with moral responsibility even in the face of danger. A Wizard of Earthsea, Ursula K. Le Guin. Ged struggles against the flaws in himself, as the shadow, must make himself whole. "a man who, knows his whole true self cannot be used or possessed by any owner other than himself. He will now live his life for its own sake, not for hatred, pain, ruin, or the darkness of evil.

Person-against-person. Meg and IT in *A Wrinkle in Time*, Michael and his mother in *The Hundred Penny Box* by Sharon Bell Mathis, *Little Red Riding Hood* and *The Three Little Pigs v. the wolves*.

Person-against-society. Child will probably call it "will Wilbur live?", but it is really Wilbur v. dinner table, Wilbur v. good business. Kit Vv. the Puritans in *The Witch of Blackbird Pond* by Elizabeth George Speare.

Person-against-nature: Julie in, *Julie of the Wolves* by Jean George and *Karana in Island of the Blue Dolphins* by Scott O'Dell.

Lack of conflict: A story that lacks struggle, lacks suspense, lacks alternatives, lacks a sense that it had to happen, and therefore, satisfaction. All the reader can say at the conclusion of such a story is "So what does that prove? *A Wrinkle in Time* shows Meg on a powerful planet saving Charles Wallace, person-against-person conflict. The author builds the plot, character, ... so well that the reader/listener cares very much what happens to Meg. Even simple stories like *Goldilocks*, *The Three Little Pigs*, and *The Billy Goats Gruff* have conflict and tension. *Double Fudge* by Judy Blume has a different sense of conflict. There are little incidents that happen throughout the book but nothing of significance to anyone but Fudge and maybe some family members. However, the reader's attention is maintained by an attachment to Fudge and his struggle with childhood.

Pattern of action: Rising action. builds during the story and reaches a peak at the end. The Borrowers by Mary Norton. Steady action maintains the same amount of action through out the story, rising and falling from time to time. Little House in the Big Woods by Laura Ingalls Wilder.

Rise and fall action, the action rises to a climax and then trails off. Roll of Thunder Hear My Cry by Mildred D. Taylor.

Suspense is what makes us read on. Charlotte's Web: Wilbur's fate. Will he live? Will Charlotte run out of words? Is Templeton too selfish to help? Will Wilbur win at the fair? Can Charlotte go? Lose to Uncle? New category? Dead pig! Templeton bites tail...

Cliffhanger. Trouble River by Betsy Byars, The Borrowers by Mary Norton, and the High King by Lloyd Alexander.

Foreshadowing: Is the planting of clues to indicate the outcome of the story. Not all readers will be alert to these. Some may notice them subconsciously and describe their inferences as guesses or feelings. Charlotte's Web. When we first meet Charlotte we are told that she eats living things and the friendship looks questionable. But White adds, "... she had a kind heart, and she was to prove loyal and true to the very end." A prophetic statement. Another clue is when Charlotte assures Wilbur, after he learns of the slaughter, with, "I am going to save you."

Sensationalism: The thrilling and the startling. Achieved at the expense of the character and the idea. A writer must be careful with sensationalism, so as not to weaken the character or theme, to balance suspense over action, and then hint at the outcome, as not to overpower small children but provide relief as needed.

Climax: The peak and turning point of the conflict, the point at which we know the outcome of the action. Children call it the most exciting part. In Charlotte's Web when the pig survives. The Borrowers when the boy ventilates the fumigation. A Wrinkle in Time when Meg discovers what she has that IT does not.

Resolution: Is the falling action after the climax. When the reader is assured that all is well and will continue to be, so the plot has a closed ending. If the reader is left to draw their own conclusions about the final plot then the ending is open. Many adults as well as children are disturbed by open endings.

Inevitably is the property of it had to be. This is high praise for a writer.

Coincidence: Is when events that happen by mere chance. The Incredible Journey has some coincidental events that remove credibility from the plot. First, a handwritten note blows into the fire and leaves the housekeeper baffled. Therefore, she does not know that the two dogs and cat have struck out on their own, and does not search for them. Later a crumbling beavers' dam gives way at just the right moment to sweep the frightened cat downstream. Later, a boy hunting for the first time with his own rifle, saves the cat from a lynx with one remarkable shot.

Sentimentality: Is a natural concern or emotion for another person. The way a soap opera or a tear-jerker plays on its viewers.

Black Beauty, by Anna Sewell is told by the horse and stuffed with sentimentality.

"Poor Ginger" a title of a chapter concludes with these observations. "A short time after this a cart with a dead horse in it passed our cab-stand. The head hung out of the cart-tail, the lifeless tongue was slowly dropping with blood; and the sunken eyes. But I can't speak of them, the sight was too dreadful. It was a chestnut horse with a long, thin neck... I believe it was Ginger; I hoped it was, for then her troubles would be over. O! If men were more merciful they should shoot us before we came to such misery."

Because of the sentimentality, the reader/listener/watcher may sob more soulfully over Ginger's death than over that of a human being, although there is little confusion in some minds as to which misused creature is more deserving of grief.

The rapid pace of folktales does not allow time for tears by false sentiment. We do not anguish over the fate of Rumpelstiltskin, when he stamped his feet and split in two and that was the end of him.

The most destructive element from the over use of sentimentality is not boredom, but the fact that the young reader, faced with continual sentimentality, will not develop the sensitivity essential to recognize what is truly moving and what is merely a play on feelings. If, after all, we regard the death of a pet mouse with the same degree of emotional intensity as the death of a brother, we have no sense of emotional proportion.

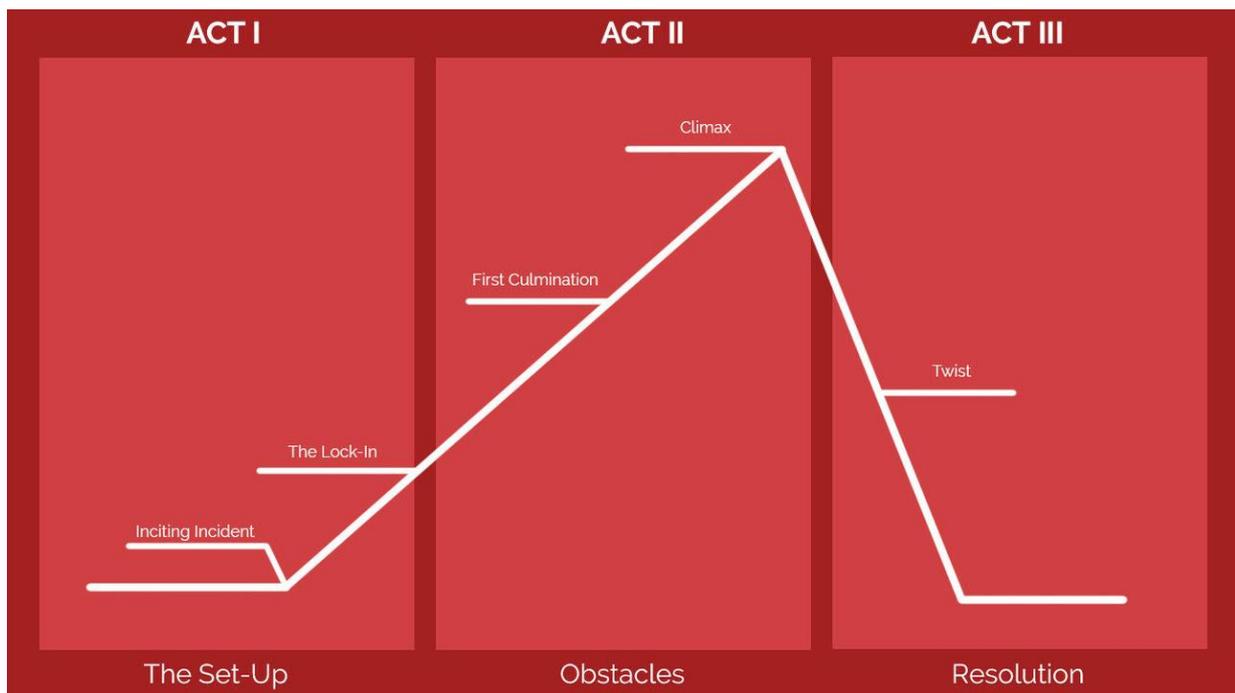
By contrast Katherine Paterson, in *Bridge to Terabithia* uses a wide range of emotions that children wrestle with or the genuine sentiment that a small child, reading or being read to, experiences during the relationship with Charlotte and Wilbur. The child fed only on such surface sentimentality as soap operas, the average television program, and early Walt Disney, with their sterile and stereotyped pictures of human beings and their distorted sensationalism with simplistic solutions, risks developing emotional shallowness.

Types of plots

Progressive plots have a central climax followed by a resolution (denouement). *Charlotte's Web* and *A Wrinkle in Time* are examples.

Episodical plots have one incident or short episode linked to another by a common character or unifying theme (maybe through chapters). Used by authors to explore character personalities, the nature of their existence, and the flavor of a certain time period.

The plot of your screenplay is the sequence of events that acts as the backbone of your story, and is driven forward by your protagonist's motivations and actions. In this unit we will examine the traditional three act structure and five plot points. This is by no means the only approach to plot and story structure, however it is the foundation of nearly all great stories in film and TV, and all beginning screenwriters would do well to master these concepts.

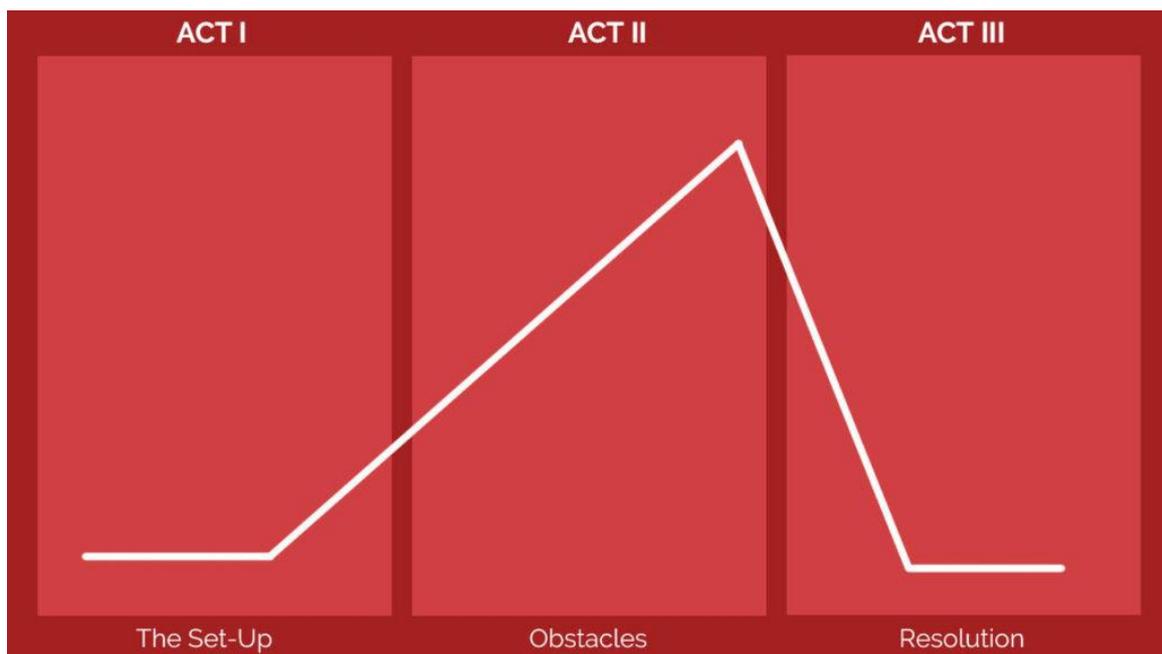


Source: <https://www.coverfly.com/screenwriting-plot-and-story-structure/>

A simple way to approach your screenplay is: **CHARACTERS + PLOT = STORY**

To better understand how to improve the plot of your screenplay, it's important to look at the elements that form the foundation of basic story structure.

1.6.2 Basic Three Act Structure



Source: <https://www.coverfly.com/screenwriting-plot-and-story-structure/>

Every story has a definitive beginning (Act I), middle (Act II), and end (Act III), and each act serves a specific purpose.

Let's take a closer look at the primary elements of the three act structure.

Act I - The Set-Up

The Set Up introduces your setting and characters while establishing the rules of their world, the tone of the story going forward, and the protagonist's weaknesses and strengths. It hooks both the reader and the characters into the action.

Act II - Obstacles

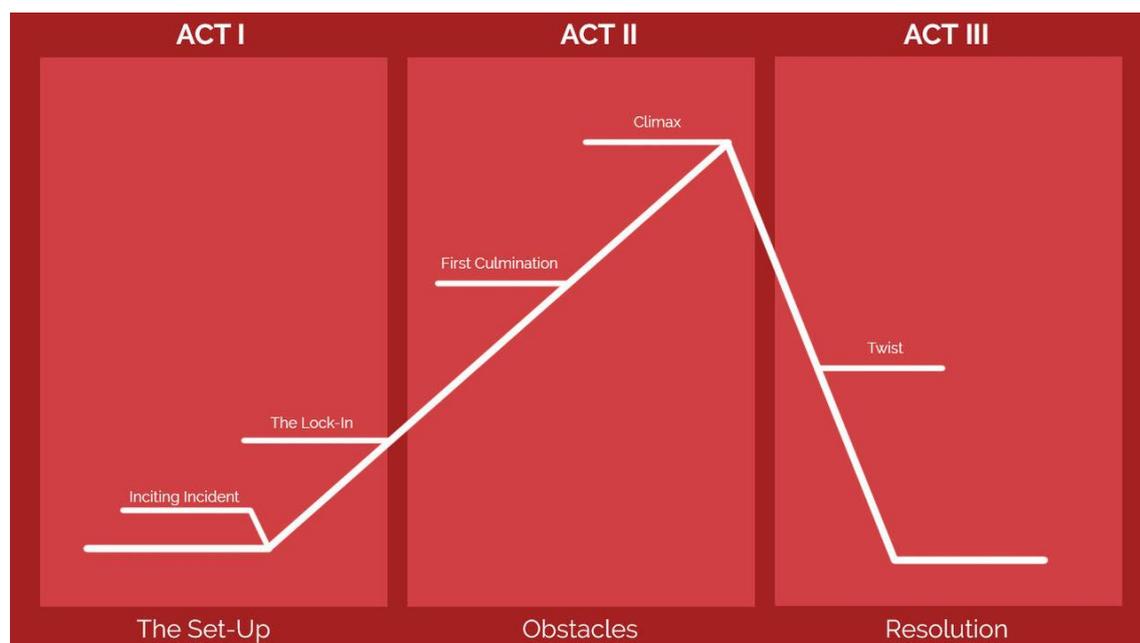
Act II is a series of **rising tensions and obstacles** that accumulate at the climax of your plot. It's perhaps the most difficult section of your script. Act II is filled with minor successes and major failures that force a character to evolve in order to conquer their main flaw and face their conflict head on. It's the heart of your story, so take care of it.

A good exercise in your first or second rewrite is to go back and make sure all the story threads and subplots introduced in Act I connect with the obstacles of Act II.

Act III - Resolution

Act III moves fast and is with precision. The main conflict and subplot collide with a twist or resurgence of a threat, and the character has to use everything they learned in Act II to conquer the final obstacle. The solution is often in contrast with the character's main flaw. Once the conflict is resolved, there is a new status quo.

1.6.3 The Five Plot Points

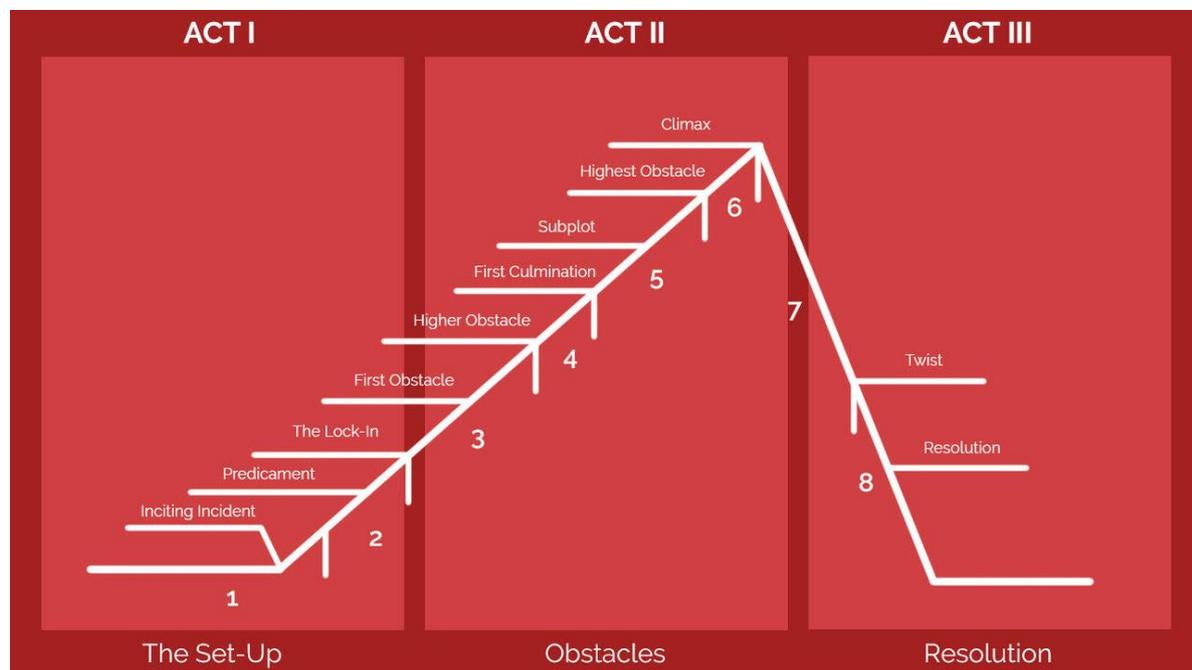


Source: <https://www.coverfly.com/screenwriting-plot-and-story-structure/>

From the foundation of the three act structure, let's look closer at the five plot points of a basic story arc.

1. **Inciting Incident** - The introduction of the main conflict that threatens normalcy.
2. **The Lock In** - The protagonist becomes locked in to face the main conflict.
3. **First Culmination** - The midpoint where the character finds a solution that might work.
4. **Main Culmination** - The climax of the screenplay where the peril and magnitude of the conflict seems to overpower the protagonist.
5. **Twist** - The final culmination and change in direction where the plot and subplot collide.

1.6.4 The Eight Sequences of the Three Act Structure



Source: <https://www.coverfly.com/screenwriting-plot-and-story-structure/>

Within the framework of the five plot points, a screenplay typically contains eight sequences that hit on similar beats.

ACT ONE

Sequence 1 – Introduce Main Character/Status Quo

Plot Point #1: Inciting Incident/Point of Attack

Sequence 2 – Set Predicament/Establish Main Tension

Plot Point #2: The Lock In

ACT TWO

Sequence 3 – First Obstacle/Raise the Stakes

Sequence 4 – Higher Obstacle

Plot Point #3: First Culmination

Sequence 5 – Subplot/Rising Action

Sequence 6 – Highest obstacle

Plot Point #4: Main Culmination

ACT THREE

Sequence 7 – New Tension

Plot Point #5: Twist

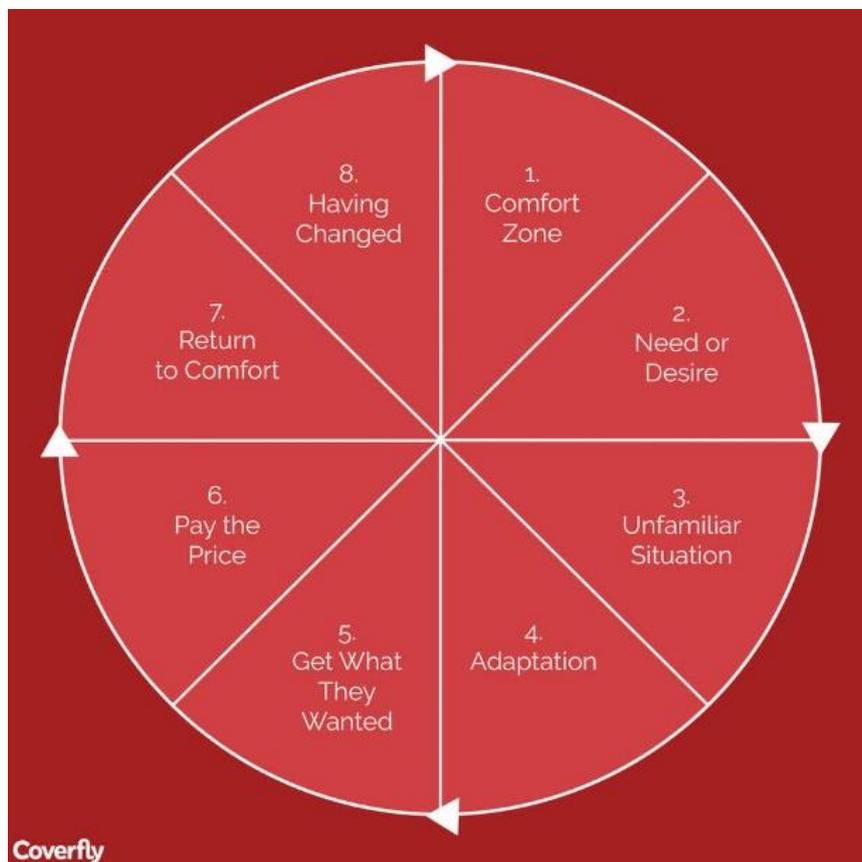
Sequence 8 – Resolution

Advanced Structuring

Once you have the fundamentals down, you can begin to look at more advanced modes of structure for inspiration. You can rearrange or reverse the order of events, use other structuring principles, and even discover your own techniques.

One popular story structure technique is explained by writer Dan Harmon's Story Circle. Harmon (creator of *Community* and *Rick & Morty*) distilled Christopher Vogler's book, *The Writer's Journey*, itself an elucidation of Joseph Campbell's *The Hero's Journey*, as follows:

1. A character is in their comfort zone,
2. But they need something.
3. They enter into an unfamiliar situation,
4. They adapt to it,
5. They get what they wanted,
6. They pay a heavy price for it,
7. Then they return to their familiar situation,
8. Having changed.



Source: <https://www.coverfly.com/screenwriting-plot-and-story-structure/>

UNIT 1.7: Writing a Slugline

Unit Objectives



At the end of this unit, participants will be able to:

1. Define slugline
2. Explain how to effectively write a slugline

1.7.1 Introduction

While cinematography has the unique ability to visually draw an audience's eye to something specific, screenwriters also have a unique tool to draw a reader's attention to a specific scene element within a screenplay. The slug line is one of the best tools a screenwriter has for drawing attention and incorporating visual elements into a screenplay. So, what is a slug line and what is it used for? Let's find out.

What is a slug line?

Sluglines are incredibly effective at drawing a reader's attention to what is important within a screenplay. Let's take a look at both its fundamental and functional uses in the slugline definition.

A **slug line** is a line within a screenplay written in all uppercase letters to draw attention to specific script information. Sluglines are their own line in a script and often break up the length of a scene while also establishing the scenes pacing.

Sluglines are often used in two different ways: master scene headings and subheadings.

Master scene headings are the standard opening line of a scene in a screenplay. They are used to communicate whether a scene occurs inside (INT.) or outside (EXT.) the location of the scene, and the time of day the scene takes place.

Subheading sluglines are written mid-scene and can be used in various ways to draw the reader's attention, all of which we will cover below.

What is a slug line used for?

- Visual direction
- Scene headings
- Action sequences
- Mid-scene location changes

Master scene headings

The master scene heading is one of the most fundamental sluglines when formatting a screenplay. It is responsible for starting a scene and establishing the location and time of a scene. The master scene heading, like all other sluglines, is written in all caps beginning on the left margin of the page.

Within a scene, sluglines can also be used as subheadings to draw a reader's attention to different story elements. What might a screenwriter want to draw attention to? Let's take a look at a few of the most common ways sluglines are used mid scene.

What is a slug line in a screenplay?

Mid-scene location changes

Once the master scene heading is established, screenwriters often use subheader sluglines to draw attention to a specific scene element, important detail, or simply to break up a longer scene in parts of a script.

Subheader sluglines can be used for a location change within a master location, visual directions such as a specific shot, or character names during action descriptions and sequences. No matter what type of subheader it is, they should be formatted the same.

Each subheader slug line should be written on their own line in the screenplay in all uppercase letters. This is frequently used when characters move room to room within a house as done in the opening scene of *Parasite*. Let's take a look at this slugline example to see how the opening scene with multiple rooms in the same location is written in the screenplay.

What is a Slug Line > Documents > Mise-En Scene Loca.. View Only

DOCUMENT REVISIONS (1)

v1 MISE-EN SCENE LOCATION CHAN...

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1 INT. SEMI-BASEMENT - DAY 1
A dank semi-basement apartment. KI-WOO, 24, runs from corner
to corner searching desperately for a Wi-Fi signal. Various
networks pop up, but they're all password-protected.

KI-WOO
NO. Not you too "iptime."Ki-Jung!
Upstairs neighbor finally locked up
his Wi-Fi.

ADJACENT ROOM --
Lying on the floor of the narrow room, KI-JUNG, 23, barely
moves her lips -- 'Fuck.'

KI-JUNG
Try '123456789.' Then try it
backwards.

KI-WOO
No luck.

ANOTHER ROOM --
Also lying on the floor, CHUNG-SOOK, 49, the mother, scoffs
at their collective misery.

CHUNG-SOOK
What am I supposed to do if someone
calls me? What if it's a job? Hey,
Ki-Tek!

She kicks KI-TEK, 49, who is sleeping at her feet.

```

Screenwriting slugline example

Now that you see how different locations can be established under a master scene heading by using sluglines.

What is a slug line used for beyond dramas? When it comes to action films, they can be incredibly important for writing action sequences. Let's take look at how sluglines are used in parts of a script to describe action.

Sean quickly ejects the clip, dead gunman still in a headlock, calmly reloads - chambers a round.

Sean tosses the gunman's body to one side of the pillar...

...The remaining guards unload on the slain comrade...

...Sean emerges from the other side, with each step, fires two bullets. One down...two down...three down...

CLICK CLICK.

He's out. Goes to reload but...

...a gunman grabs his wrists. They struggle over the gun...

...the other gunman charges in...

Source: <https://www.studiobinder.com/blog/what-is-a-slug-line-definition/>

What is a slug line in an action film?

Action sequences

Another great use for sluglines is in action sequences. There are many techniques to writing an epic fight scene, but sluglines are one of the most effective at creating the pace and rhythm that fight scenes rely on.

Sluglines within a fight scene can be the name of a character, action, or as in *John Wick*, onomatopoeia. Using onomatopoeia in a slug line can make a fight scene more cinematic while it remains on the page. In this scene from *John Wick*, the sound of an empty gun is written as a slug line to draw the reader's attention to this important plot point.

What is a slug line in an action script?

This is one of many screenwriting techniques that will help you write an engaging fight scene. When it comes to writer directors, some of them implement camera directions and camera shots into their screenplay. To do this, they use sluglines.

What is a slug line used for in screenwriting?

Visual direction

You may have heard the common piece of advice given to screenwriters to exclude any camera direction from their screenplay. While there is arguably a time in place for camera direction within a script, utilizing sluglines is a great way to give a reader visual direction without diving into the technical writing of camera direction.

Take, for example, the first few lines of *The Irishman* screenplay. The script opens with a slug line of visual description that immediately makes the opening scene read like a film.

1 INT. ASSISTED LIVING FACILITY – DAY – 2000**1**

SOMEONE'S POV – MAYBE OURS

Moving along a hallway of an ASSISTED LIVING FACILITY, past doors – some open, some closed – as if looking for somebody – and maybe not for benign reasons.

FRANK (V.O.)

When I was young, I thought house painters painted houses.

We glimpse some of the elderly men and women in the rooms, but like everyone else in their lives, disregard them and keep looking for someone else.

Slugline example

Source: <https://www.studiobinder.com/blog/what-is-a-slug-line-definition/>

Sluglines are one of the most fundamental and essential tools in a screenwriter's toolkit. They are great at creating a pace in a screenplay as well as drawing a reader's attention to important story elements.

While master scene headings are the most standard and universally used type of slug line, keep in mind the utility of subheadings and how they can serve your screenplay.

How to write sluglines

A slug line is different from a scene heading. Slug lines direct our attention to what's important within a scene. They add punch, and can be used to heighten the pacing. That being said, they can become annoying if used excessively. Camera angles written as slug lines, such as "REVERSE SHOT," are usually superfluous. Even close-ups are to be avoided, unless they reveal some detail that is vital to the story. Slug lines cannot be used to change the setting or the time of day. It's possible to bridge a small gap in time within a scene through the use of a slug line, but it must focus on some character or detail. Written in ALL CAPS, the slug line may consist of just the character or characters we see in the shot:

PARKER

weaves her way through the crowded pub.

This actually reads better than writing it as a camera direction, such as "ANGLE ON PARKER."

Each slug line is its own element. Action or description cannot appear next to it on the same line, but must follow the slug line in a new paragraph.

While scene headings usually have two blank lines above them, slug lines always have just one.

If we wish to cut to a character named Ned in the bleachers of a football game, for example, we'd insert "NED" (without the quotes) as a shot element or slug line. In this particular instance, it would also be acceptable to break the sequence into separate scenes, using "BLEACHERS" in the scene heading.

When a shot originates from a particular character's point-of-view, it's customary to break it out with its own slug line. This slug line must state the character by name and refer to what the character sees.

It's not enough to simply write "SHAMUS' P.O.V.," for example (using periods because it's an abbreviation), without also specifying in the slug line what Shamus sees:

SHAMUS' P.O.V. - THE KILLER

emerges from the shadows, his blade glinting in the light of a street lamp.

BACK TO SCENE

Shamus turns back, quickens his pace.

After describing the insert, we again return to the scene by means of the slug line "BACK TO SCENE." If an entire scene is viewed from a particular character's perspective, this can be indicated by means of a separate scene heading appended with the modifier "SUBJECTIVE CAMERA":

INT. DINING ROOM - DAY - SUBJECTIVE CAMERA

Point-of-view shots and subjective camera shots are usually reserved only for principal characters, as they tend to generate empathy.

If the point-of-view is through a camera viewfinder, a telescope, or a set of binoculars, it's usually processed in post-production with an overlay. This should be designated by means of a matte:

OSWALD'S P.O.V. - LIMOUSINE - SCOPE MATTE

One type of slug line is an insert, a detail shot in which no recognizable actor appears. As with all slug lines, an insert is written in ALL CAPS. It must also reference the detail within the slug line:

INSERT - NEWSPAPER HEADLINE

"STRIPPER SOUGHT IN MAYOR'S MURDER" emblazoned above a cheesecake photo of Wendy Wilden.

BACK TO SCENE

Wendy folds the paper, glances furtively around the bar.

After describing the insert, we again return to the scene by means of the slug line "BACK TO SCENE." The use of split screen (often designated by means of a slug line) should be left to the discretion of the director. A split screen in a script often just leads to confusion, especially when the slug lines refer to left or right screen instead of a setting.

UNIT 1.8: Writing a Logline

Unit Objectives



At the end of this unit, participants will be able to:

1. Define logline
2. Explain how to effectively write a logline

1.8.1 What is a Logline

A logline is a one-sentence summary or description of a movie. Loglines distill the important elements of your screenplay—main character, setup, central conflict, antagonist—into a clear, concise teaser. The goal is to write a logline so enticing that it hooks the listener into reading the entire script.

4 Primary Parts of a Logline

While there is room for creativity in writing a logline, a good logline will always have the following four elements:

[protagonist] + [inciting incident] + [protagonist's goal] + [central conflict]

It is not necessary that your logline read in this exact order. For instance, you can describe the central conflict before you list your protagonist's goal or slot your inciting incident near the end of your logline. However, you decide to structure your logline, these four components should be clearly defined.

How Many Words in a Standard Logline?

Common industry practice dictates that loglines are only one sentence long. Some screenwriting gurus even cap loglines at **30 words**. That said, an effective logline can be as long as a couple sentences, especially if it's a complicated film.

What Is the Difference Between a Logline and a Tagline?

While loglines and taglines are both designed to pique the reader's interest in a movie, they have different structures and serve two different purposes. A logline is short description of a movie's premise, used to attract producers or agents to a script. A tagline, meanwhile, is a witty slogan or dramatic statement, used to advertise a finished film to moviegoers. In other words, loglines are descriptive, while taglines are provocative.

To illustrate the difference between a logline and a tagline, consider examples of each for *Back to the Future*:

- 1. **Logline:** "A young man is transported to the past, where he must reunite his parents before he and his future cease to exist."
- 2. **Tagline:** 17-year-old Marty McFly got home early last night—30 years early.

4 Examples of Loglines from Famous Films

The best way to learn how to write a great logline is to get familiar with the loglines of successful films. These logline examples pit strong characters against even stronger antagonists for a compelling one-sentence read.

1. ***Little Miss Sunshine***: When a wannabe child beauty queen learns that a spot has opened up in the “Little Miss Sunshine” pageant, she convinces her dysfunctional family to make the cross-country trek, despite her father’s (and society’s) protestations that she may not have what it takes to win.
2. ***Star Wars: Episode IV - A New Hope***: When an optimistic farm boy discovers that he has powers, he teams up with other rebel fighters to liberate the galaxy from the sinister forces of the Empire.
3. ***Titanic***: Two star-crossed lovers fall in love on the maiden voyage of the Titanic and struggle to survive as the doomed ship sinks into the Atlantic Ocean.
4. ***Finding Nemo***: When his son is swept out to sea, an anxious clownfish embarks on a perilous journey across a treacherous ocean to bring him back.

3 Tips for Writing the Perfect Logline

Writing a great logline is a craft in and of itself. Take time to practice multiple variations of your logline, keeping the following tips in mind:

1. **Clearly lay out the narrative (but not the ending!).** A good logline clearly and succinctly lays out the dramatic narrative of a screenplay and hooks the reader, enticing them to read the entire script. For this reason, a logline never gives away the ending.
2. **Use active and visual language.** Good loglines use active language that articulate the visual possibilities for the film. Words like “struggles,” “journeys,” and “fights” are much more intriguing to read in a logline than “learns,” “wonders,” or “comes to find out.”
3. **Hone in on the irony of the premise.** The best loglines contain a sense of irony. Irony draws the reader in and tells us that we are in for an unexpected and unconventional story. For example, the logline for *Erin Brockovich* contains a sense of irony between who the protagonist is and her goal: “An unemployed single mom gets a job as a legal assistant so that she can take down a Californian power company that is polluting a city’s water supply.” If Erin Brockovich was an accomplished attorney and not an unemployed single mother, the story (and logline) would be less compelling.

How To Write a Great Logline in 4 Steps

Even if nobody reads your logline, writing one is a useful exercise for boiling the core ideas of your story down to their clearest and simplest form. Try writing a logline for your story, then treat it as a guiding light for the rest of the writing and editing process.

1. **Identify the protagonist.** List out all of your main character’s biographical and physical information, then select the strongest adjective and proper noun combination that represents who they are. Some examples of strong combinations for your protagonist description include “cheerful school teacher,” “elitist funeral director,” or “depressed cop.”
2. **Describe the inciting incident.** The inciting incident is the jolt from the blue that sets your story in motion. This is also sometimes referred to as the “call to adventure” or “catalyst.” Now that you

know who your protagonist is, what is the thing that blows your character's life apart? Is it a death? A promotion at work? A visit from an old friend? Summarize the inciting incident in a few words like "when her mom dies" or "after graduating from college."

3. **Highlight your protagonist's goal.** The hero's goal is the primary motivation for the rest of the action. In the logline, outline what the hero wants or needs with a few quick words. This aligns the reader with the character's goals and creates a level of investment and empathy when obstacles stand in the character's way. Goals can range from a character wanting to kill their nemesis to wanting to find her birth father or reversing the zombie outbreak.
4. **Create a compelling central conflict.** Write down a list of possible obstacles that will get in the way of your character achieving his or her goal. These antagonistic forces can be people, they can be ideological hurdles, they can be legitimate physical obstacles. Is your character's journey going to be difficult because there's a storm out? Select the conflict with the highest stakes (but make sure it still makes sense in your story). Describes this conflict in a few words, like "treacherous journey" or "before the ship sinks."

3 Ways to Use Your Logline

A logline isn't just an industry term, or a step in the screenwriting process: a great logline can help propel your career forward. Now that you've created your logline, here are three ways to put it to use:

1. **Gain visibility.** Loglines are often required for entry into screenplay competitions or film festivals, which offer the opportunity for aspiring screenwriters to showcase their work to a room full of development executives or producers. Writing a great logline can help you get noticed amid a sea of entries.
2. **Nail your pitch.** In addition to helping you during the writing process, a logline can help you develop an exciting "soft pitch"—the way you'll explain your screenplay idea in an informal setting like a cocktail party. Delivering a tight, succinct logline demonstrates creativity and confidence, and could help get you "in the room" for a more formal pitch.
3. **Sell your script idea.** When shopping your screenplay around Los Angeles or New York, a gripping logline is one of the best tools for writing a query letter that gets busy producers, agents, or managers interested in reading your script. Producers might use a logline to get a studio, financier, or other type of buyer interested in a script.

UNIT 1.9: Pitching a script

Unit Objectives

At the end of this unit, participants will be able to:

1. Explain pitch and its types
2. Describe how to write a pitch

1.9.1 Introduction

In the film industry, you'll hear about pitch meetings and general meetings. The agenda for a general meeting is for the executive, agent, manager, or producer to get to know you, understand your point of view, what you're working on, and what kind of screenplays you have in your arsenal. However, a pitch meeting is called for a specific reason: for you, the screenwriter, to sell your movie idea or screenplay in hopes of having it made.

A movie pitch is a short document or presentation that summarizes a potential feature film's plot, characters, setting, themes, etc. It should be written so that someone unfamiliar with the project could read it (or hear it) and immediately grasp its basic premise. This means keeping things simple and concise while still conveying all necessary information.

1.9.2 Types of pitches screenwriters will need prepared

You'll have different opportunities to pitch your screenplay in different scenarios in your career, so you'll want a different type of pitch prepared for each. Some writers choose to test their pitch process at pitch fests, though there's usually a fee involved and specific pitch requirements. Pitch fests also don't require a screenplay, and in real life, there's not really a market for a great pitch with no script to back it up. To begin, we'd recommend having at least the following pitches prepared, practiced, and perfected.

20-minute pitch for an in-person meeting

The 20-minute pitch is explicitly designed for when you meet face-to-face with executives, investors, agents, managers, producers, casting directors, etc. You may even use this one if you are attending a conference or workshop where they ask attendees to present their projects.

A twenty-minute pitch could actually range from 10 to 30 minutes, or maybe even longer if the person you're pitching likes what they're hearing. To prepare for a pitch meeting like this, you'll want a few copies of your script, your synopsis, and your logline, and a digital pitch deck that expands on your vision for your film. You may also want to print the pitch deck to be safe. Suppose the person you're meeting with doesn't want to see a deck. In that case, you'll need to rely on memory to expound upon the awesome elements of your film, including a summary, characters, any unique elements, who's already interested or attached, and why you're the person to make this vision come to life right now.

Often, if one person's interested in meeting with you, there will be many, many more twenty-minute pitch opportunities. You've got something good on your hands. In these instances, your agent or manager might send you on a "water bottle tour," as it's called in the industry. This means that you'll have multiple pitch meetings scheduled in a day or a week, and the water bottle refers to the beverage you'll be offered at every meeting. Take the water! It will help rehydrate you when nerves kick in.

30 to a 60-second elevator pitch for networking

The elevator pitch is a type of pitch that lends itself to quickly attracting someone's interest at networking events or in other instances where time in front of that person is limited. An elevator pitch is basically a short sales pitch of your project that lasts no longer than 30 to 60 seconds or the time it would take you to travel up or down an elevator. It's meant to capture the essence of your project in a few concise sentences, including what's great about your project and why you're the person for the job.

The beauty of elevator pitches is that you can practice it on screenplays that you haven't even written yet. It's an excellent exercise to have this pitch ready before you even start writing your screenplay, even though that may seem premature. If you know what makes your story great and why it matters, you can use this as your north star while writing. Screenwriters often use their logline for this purpose, too.

1.9.3 How to write a film pitch

The recipe for a great film pitch is no mystery, and I've outlined its elements below. But the magic of your story is not something any guidebook can explain to you - that's work you're going to have to do. Get to the root of what makes your screenplay or movie idea special, then use the outline below to build out your pitch. A pitch can be presented in a few ways, from in-person meetings to Zoom calls, slideshows, and more. My recommendation is to memorize and practice pitching your idea without any supporting documents so that you know you can if you have to. Then, build out written collateral and digital assets that you can take into the meeting to fall back on.

Research and customize

Once you have your pitch script ready, you're going to want to customize it to the person you're pitching. Learn more about them, what makes them tick, and what they're looking for in a story idea, then make sure your pitch to them aligns. They'll appreciate that you did your research.

You'll also want to research who you think will be the audience for your movie. Does it have broad appeal, or is your story idea only going to resonate with a small audience? Investors, executives, and producers will want to know who and how big the audience might be.

You'll also want to research comparable films and their performance stats. It's not to say that you can only do what's been done before, but when it comes to movie production, execs need sure bets. They also need to have a general understanding of what it will cost to produce the film you have in your head. Know whether you've got a "Titanic" or a "Blair Witch Project" on your hands.

Introduction

Start your movie pitch with a speedy synopsis of the idea, narrowing in on the theme, genre, logline, and title. Where did your story idea come from? Is it fiction, a true story, or an adaptation (in which you want to note that you've acquired the rights)? If this particular story has special meaning to you, quickly explain why.

Summarize your movie plot and premise

Without getting too deep into details, explain the central premise of your movie and the general plot. We're not talking about all 18 or 22 plot points here. Where does the story begin, what happens to get in the protagonist's way, how do they overcome their antagonist?

Characters

Audiences are hooked on characters and their arcs, not just the plot. Describe your protagonist, antagonist, and any interesting secondary characters that impact the story's outcome. How are their arcs relatable, and what exciting traits do they have that will engage an audience?

Special elements

If there's something stand out about your story idea and the vision you have for presenting it, mention it here. Maybe it's shot entirely in black and white, or maybe there's a particular song that you plan to use that will really make the idea pop for the people you're pitching. These ideas can add milieu to your pitch, with or without visual aids. If you do have visual (or even better, audio!) aids, use this section to set the mood and tone of your story.

Wrap Up

A great way to wrap up your pitch is to unveil the ending. Or, if you want to keep that as a teaser to get the person you're pitching to read the screenplay, you can sometimes use that tactic effectively, too. Know if your ending is good enough to do so.

You'll also want to talk about the budget you think it will take to produce the movie (see research section above), if any investors have expressed interest or, even better, signed on, and if any actors, directors, or other industry folk have been attached.

This is not the place to say that someone has already expressed interest in buying your film, especially if that's not true. Most execs will not be swayed by competition unless your screenplay is really that good. It's a risky move.

UNIT 1.10: Writing a Movie Synopsis

Unit Objectives



At the end of this unit, participants will be able to:

1. Brief about importance of writing a synopsis
2. Explain how to write a movie synopsis

1.10.1 Introduction

In screenwriting, a movie synopsis is a brief summary of a completed screenplay's core concept, major plot points, and main character arcs. A screenwriter primarily writes a script synopsis as a selling tool to convince film industry higher-ups to read the full screenplay. A film synopsis is also called a "one-pager" because it's ideally a single page long.

1.10.2 Why Should You Write a Movie Synopsis?

Agents, managers, producers, and studio executives read movie synopses to decide if a screenplay is worth reading. An established writer with produced credits may get their script read without a synopsis, but entry-level screenwriters emailing out query letters typically must include a synopsis to pique the interest of the recipient. Writing your own script synopsis also gives you control over how your script is perceived. Your movie synopsis is your first chance to convey the central idea of your story and showcase your writing ability.

1.10.3 How to Write a Movie Synopsis

Before diving into the content of your synopsis, it's helpful to get familiar with the general synopsis formatting guidelines.

1. Write a header. At the top of the synopsis, include your script's title, your name, and your contact information. This is so the recipient can reach you in the event that they receive the synopsis from someone else.
2. Write a logline. Include your logline before your first paragraph to give the reader a sense of where the story is going.
3. Summarize your screenplay. Write in the third person in present tense (e.g., "Sarah jumps out of the plane"). If your screenplay follows the traditional three-act structure, splitting your synopsis into three paragraphs—one for each act—is an easy way to summarize your story. This isn't a steadfast rule, so if one paragraph is significantly longer than the rest, feel free to split it up.

4. Keep it short. A one-page synopsis is standard for an average-length screenplay. One page only takes a few minutes to read and is enough for the reader to tell if the material speaks to them.

1.10.4 Tips for Writing an Effective Movie Synopsis

Follow these synopsis-writing tips to effectively summarize your screenplay.

1. Stick to the main plot points and main characters. One page is limited real estate, so focus only on what's necessary to tell your story. This means you should omit smaller subplots and secondary characters that aren't essential to your script's A-story.
2. Write in the style of the movie's genre. Use language that elicits feelings associated with the tone of your screenplay's genre. For example, a comedy movie synopsis should convey how funny the script is, an action movie synopsis how exciting the script is, a horror movie synopsis how terrifying the script is, etc.
3. Create narrative propulsion. Each beat in your synopsis should be the cause of the next beat or the effect of the previous beat. This ensures that every beat has a narrative purpose and launches into the subsequent beat.
4. Emphasize character development. It's easy to be so focused on hitting your plot points that you forget to pay attention to your character arcs. Make sure your protagonist's motivations are clear and that you point out their emotional turning points throughout the synopsis. Additionally, every main character should have one or more distinctive characteristics to make them stand out from the other characters.
5. Spoil the ending. This isn't the time to end on a cliffhanger. Your synopsis should include spoilers for all your screenplay's main plot points, including the ending. Give your synopsis a satisfying conclusion and tie up all the loose ends that you introduced.

The Difference Between a Synopsis, Logline, and Treatment

Loglines and treatments are easy to confuse with film synopses. While these are all similar terms, a synopsis is a one-page script summary, a logline is a one-sentence script summary, and a treatment is a longer scene-by-scene breakdown of a film's story that screenwriters use to pitch a movie idea before writing the full screenplay.

Scan QR code for topic related video or click on link

Script Writing



<https://youtu.be/NJO1wyuAlpw>

Writing a Logline



<https://youtu.be/z4a9JRjP86Q>

Writing a Script



<https://youtu.be/HVWD4S4jdX0>

Pitching a script



<https://youtu.be/hFL0qLOihzc>

Screenwriting Plot



<https://youtu.be/m2-E7pENfKE>

Writing a Movie Synopsis



<https://youtu.be/A8NGqvYmOPg>

Writing a Slugline



<https://youtu.be/IR4gmRI6MDg>



2. Undertake research for scripts



- Unit 2.1 - Analyzing a Film Script
- Unit 2.2 - Researching a Screenplay
- Unit 2.3 - Script Analysis Tips
- Unit 2.4 - Relating script to genre
- Unit 2.5 - Rewriting/Refining script



Key Learning Outcomes



At the end of this module, participants will be able to:

1. Analyse the script to identify areas where the creative merit of the story is not emerging, keeping commercial success and the requirements of the production house in view
2. Assess and analyse the different scriptwriting elements (such as premise, plot, character, structure, scene design) to ensure that they are all woven together into a seamless whole
3. Relate the script to the genre in which it is set and confirm the consistency of mood maintained therein
4. Develop a plan for re-writing and refining the script to make it production-ready
5. Re-write/refine the script and narrative in a timely manner following feedback, liaise with colleagues to resolve contradictory comments, and finalise it for production

UNIT 2.1: Analyzing a Film Script

Unit Objectives

At the end of this unit, participants will be able to:

1. Analyse the script to identify areas where the creative merit of the story is not emerging

2.1.1 Introduction

Screenplays are the blueprint that producers, directors and actors use to translate a story from page to screen. Before a screenplay is greenlit for production, it is read and analyzed by a myriad of readers, assistants and executives to evaluate its strengths and weaknesses. Whether you are a reader trying to evaluate someone else's script or a writer trying to find out if your own work is any good, analyzing the film script is the first step in evaluating the suitability of the work.

Step 1: Read the screenplay from start to finish. Have the script fresh in your mind and know all the details. It may even be useful to re-read the script a couple of times, so you are more familiar with it. If you are easily reading through it multiple times, that is an indication that it may be good.

Step 2: Analyze the concept of the film. Ask yourself if the concept is original, easily marketable and full of emotion. The script must have a theme. Determine if the theme is important and one worth sharing. Also, the stakes must be high. If there is no drama, there is no story. The story must be logical and make sense within the rule's setup for that story.

Step 3: Analyze the structure of the film. First and foremost, the screenplay must be properly formatted with scene headings, action lines and dialogue. The screenplay must also have a three-act structure -- set-up, confrontation, and resolution. Although some stories may not strictly follow the three-act structure, every story has a beginning, middle and end. There should be rising obstacles leading to the climax near the end of the film. The script must draw the reader in within the first 10 pages and keep the reader guessing throughout. The writing should be visual, "showing" (through the characters' actions and words) what is happening rather than "telling" (through the narrator's exposition). The script must also be of proper length, between 100 and 125 pages.

Step 4: Analyze the individual scenes of the screenplay. Every scene must be important to the story and move the story forward. If a scene does not develop story or character, it should not be there. Like the script as a whole, each scene should have a beginning, middle and end. The pacing from scene to scene must flow and the reader should never be able to guess easily what is going to happen next.

Step 5: Analyze the characters. The hero of the script must be likable. He should have wants and needs that must be satisfied and he should undergo change to achieve his goals. Characters should be multidimensional, with varying points of views, wants and fears. The antagonist must be stronger than the protagonist, making the hero's journey more difficult.

2.1.2 Ways to Analyze Your Own Script

While writing scripts is arguably the most important job a screenwriter has, being able to analyze scripts including your own can be very helpful in any stage of writing from first drafts to editing. Learning from other scripts can improve your own writing or give your ideas whereas analyzing your own scripts can help include more depth and point out problem areas you may have.

A good format I have for a text analysis is one from a professor on dramatic analysis. These analyses usually take me hours to complete, and we usually use them on plays, but they work just as well on screenplays. Just follow along with the script of your choice and see what you can discover.

Time

Be as specific as you can, especially if your script jumps around in time. It helps if you chop your script up into acts or scene segments first, that way you can apply these given circumstances of time, location to each. The more detail you put into each of these sections, the more you explore your world and the character. Here are some things to consider:

- Especially if you're working with sci-fi or a period piece this important. If you don't know why specifically in 2332 humans are leaving earth (or how we lasted that long before evacuation) or why is this in the 70s? What made you choose this time period?
- While this may seem more like a thing concerning plays, what with symbolic weather and such, this is just as important for your script. Are there holidays you wish to use? Does your character have spring-time allergies? Is it always winter in this location? Explain or explore why and see how that not only shapes the story, but your characters as well.

Location

Working from big picture to more focused details, start to think about the location (or several scene locations) of your script. If you want to break it up again, use the previous scene or act breaks you used before.

- Are you even writing this on earth? Is this a whole other planet? Why and what changes in your script because of that.
- While sometimes there's a whole map that goes along with fantasy novels, just because *Avatar* took place on Pandora, you want to explore why it doesn't cover the whole planet. It is a whole planet! What makes where these militants and scientists set up camp so important? For those staying on earth, explore more about the country you chose to place your characters into. Is there anything about language or cultural differences?
- Countries can be huge! Where specifically does your story or scene take place in this country. Northern Ireland and Southern Ireland are two very different places. If you're working from a fictitious world, remember that countries vary within, and they vary a lot more depending on their size. Maine has a different culture than Arizona or North Dakota.
- Specific Area in the Region. Is it a state park? Does this take place out in international waters? If you want to be extremely detailed, you could even come up with GPS coordinates if it takes place on our planet. If this is a new world, have you thought about how mountains connect certain areas and forest blur borders? The more detailed you go, the more you might uncover that could help either expand your world or add great depth to your script. The more detail the script has on

location, even subtly (like slang or a local landmark in the background), could sell the story better to your audience.

- **Specific Location in the Area.** Is this a house in the woods? A military base? A flower shop? The more detail about this like who owns the restaurant or why are your characters in an abandoned mall could help you flesh out your story more. Is it family owned or is it run by the evil corporation with many fingers in many pies? The more you know about the setting, the better it can be interacted with. The smallest details, like a creaky screen door or that broken jukebox in the diner, could add character to the location itself and make the story more believable.
- **Setting or Room.** The actual area the scene takes place whether it's the guest bedroom of a large manor or the shed on a farm. Explore why you chose here rather than other rooms or locations. Why a clearing in the middle of the forest instead of a dense pocket of pines? Why the kitchen instead of the dining room?

Plot and Conflict

Now we move onto the more mechanical aspects of plotting. Since stories are built on conflict. We're going to look at some main factors of conflict and try to see what your characters have to work with. For these sections, since you don't have to follow the assignment format I usually had to for college, I highly suggest freewriting. That's the best way I know to shake some thoughts loose that could lead to some great ideas.

- In this, we don't just mean government politics like republican or democrat. This means anything that falls under the definition of a situation in which power is divided or imbalanced. This includes types like family politics, workplace politics, social clique politics, and more. Wherever there are groups of people in your story that have tension, there are politics. While this can include the political orientation of your characters if you so choose, it's best to also delve deeper into the power struggles amongst fellow characters that drives your protagonist and supporting characters.
- This involves some political influence as there are huge power differences between classes usually. This brings up another theatrical ideology of status. If your character grew up in a rich family in which the parents are scrooges, but the character is kind and charitable, we need to know how they got to be like that. Did they see the error of their ways or did something personal happen to them? Does a character's wealth and background affect how others speak to them? Consider the time period and location. Does their culture have a specific class system that makes it difficult to accomplish their goals? Does a character, given their background and perhaps job and position, have certain societal events or privileges they are excluded from? How does this complicate the story and conflict?
- Especially considering time period and location in this category, gender politics could be as different as a deep valley or a small stream between characters of different genders. This doesn't mean just binary characters either. Now, especially in fantasy and sci-fi, gender is becoming a more fluidic concept. Explore why your characters are the genders you gave them and how that changes their interactions with other characters or even companies and governments. Does their culture accept the choices they make gracefully or is there a constant fight because of an imbalance of power between genders? How could things be different if your characters changed genders? By exploring and playing around with some other concepts, you might find that maybe,

by tweaking a small detail, a character gains layers that make them more believable or perhaps better suited for the situation or conflict.

- Your character’s sexuality can add a lot to a story and there’s a whole spectrum of sexuality you could research and find which fits your character best. From asexuality to pansexuality and more in between, depending on your script, this could affect many aspects of your characters. Explore why you choose the one you did and how it affects the plot and the way they interact with other characters and vice versa. Time period and location are definitely important. Is your character a gay man in the eighties? Making a female character in the early twentieth century or earlier asexual, could make her an outcast among everyone who believes that the woman’s goal is to marry and produce many children. While you shouldn’t feel the need to avoid having heterosexual characters, you should also be cautious not to change the sexuality of your characters just to make them “interesting”. Really examine how it would change the character’s upbringing, childhood life, and interactions with others. How much did they have to overcome to get where they are?
- In today’s film industry, diversity is becoming more and more important. However, like sexuality, it shouldn’t be used to make things “interesting”. Different characters from different races also bring to the table their own cultures. Some people, even though their heritage is from one culture, they could grow up in another and have a mix of both. I knew a woman who moved to America from Hungary from when she was seven, but her parents were adamant she knew Hungary traditions, but I also have a friend who is half-Mexican, but her father never really brought Mexican tradition in except through his cooking. These ways of fleshing out characters with cultural background can make them more realistic and relatable. This also allows the writer to explore, like the other social situations, how being of a different race and culture affects how other characters react to them.

Now we get down into the plot and more character work.

- Finding the Protagonist. Why is this person the protagonist? The protagonist doesn’t have to be the main character, they just have to go through the greatest change. The person they are at the beginning of the screenplay should have changed by the end, for better or worse. Why did you choose this person as your protagonist?
- Finding the Climax. The climax is the moment of greatest discovery for the protagonist that leads to an irreversible shift. This should be the moment when the protagonist you had at the beginning becomes the protagonist at the end, when they make that character change.
- Finding Antagonists. Antagonists are anything that the protagonist had to fight against to reach their goal. While specifically, your story probably only has one, your protagonist could have fought through a corrupted government or had a troubling childhood or suffered a loss of a loved one not related to the antagonist. These are all factors the protagonist has had to overcome to succeed in the end.

And finally we get to characters. The whole reason this is at the end is so that, by the time you’ve gone through the process of really digging deep into your story, you have all the detail and changes to your characters you might want to put here. This is a simple format we were given, but feel free to expand on it if you wish with more detail. You can always make a character profile page if you want. You can make a small character bio for each important character.

Character

- Their starting attitude and what their character is at the beginning. What is the flaw they need to overcome or characteristic they need to fine tune before the end?
- What do they do at their moment of greatest pressure? This isn't always the same as the climax (unless this is the protagonist). Antagonists and supporting characters can have different mindsets and different character flaws that can be resolved anytime it is called for in the plot. They are more fluid, but they still are real people. How do they change through these events?
- Ending attitude: who are they now that they've gone through that moment of greatest pressure? Are they better or worse? Did they even survive the pressure? Are they happy that they've changed? How has this change affected their interactions with other characters?

Theme

Lastly, summarize the theme of the script in as few words as you can. Think of it as a logline but focusing on the underlying theme instead of the plot. What do you wish this script to convey to the audience? How does it do that?

If you're not sure about testing this on your own script first, try it on another film or script or play. Try to pick it apart as best as you can for all these details and infer where you can. If you can figure out the hidden depths of a blockbuster, perhaps you could apply their approaches to your own script and see where it gets you.

UNIT 2.2 Researching a Screenplay

Unit Objectives

At the end of this unit, participants will be able to:

1. Explain essential elements of screenplay research

2.2.1 Introduction

There is a lot of advice on the screenwriting process but screenplay research and the act of finding, gathering and implementing information into your writing is a little more shrouded in mystery. Sometimes the subject matter and characters you're writing about are very familiar to you and you can simply draw on what you already know. But other times you may need to write about something or someone very different from your own personal experiences, and then you're faced with the task of research.

Screenplay research is a critical factor in developing a compelling story. It is also completely necessary to avoid distracting falsities or constant, endless re-writes. Whether studying the world that your fictional character will inhabit or learning about a real-life figure or event, research is imperative to create a world that is authentic, specific, and vivid.

The research stages of a screenplay also allow the writer to build from the material. It is through these details that we find both originality and universality. If you find yourself wandering away from your main quest, these techniques will help you find your way back to your goal: finishing that epic screenplay and handing in your final draft or first draft.

2.2.1 Essential Elements of Screenplay Research

1. Make an Outline for Your Script

Whether you are writing from experience, or you have been given the job of writing a script, having an outline or logline of the basic storyline of your script is vital to keep your research focused. In a few sentences, write the basic action of the plot.

For example, if your story were *Finding Nemo*, you might write: "After his son is captured in the Great Barrier Reef and taken to Sydney, a timid clownfish sets out on a journey to bring him home."

Ask yourself: What's the basic story of my screenplay?

2. Plan What You Need to Research

Next, the development of a plan. Make a list of specific issues or facts you need to research and use it as a guide to save time.

If you're working to a deadline, a plan will allow you to make the most of your deadline.

However, having fewer time restraints and more ground to cover could leave you feeling overwhelmed. Therefore, having a plan will give you a good basis to take stock of whether the research material is relevant to your narrative or not. Examples of the types of questions you might want to ask yourself during this stage are as follows:

- What is the era the story takes place in?
- Where is it set?
- What are the politics, culture, art and even restaurants of a certain place?
- Is there a dialect?
- What are the occupational details of your characters?

Relevance should always be your magnetic north.

Organizing your research by making a plan will allow you to focus your research so you don't become flooded with unessential details. Go in, get what you need and get out. Relevance should always be your magnetic north.

3. Dedicate Time for Your Screenplay Research

A mistake screenwriters make when researching their screenplay is not allocating specific time. This can lead to procrastination. Treat your research like work. Grab your highlighters, post-it notes and folders and dedicate time solely for research.

Whether you research heavily for 2-3 months before starting your screenplay or you research throughout, you need to dedicate a specific time and sometimes environment for your research.

If you are the first type of writer, you should set a deadline in your diary or calendar. Making it a written commitment helps to anchor your goals. Maybe even ask a friend or writing peer to act as your accountability buddy.

If you are the second type of writer, you should also set aside hours of the day that you dedicate solely to researching.

- For those who get so engrossed in their research that they lose awareness of space and time – set a timer. Having an alarm snap you out of your research zone can be a loud reminder that you need to get back to your writing and ensure you don't get side-tracked.
- If you find it extremely difficult to move from researching to writing in the same day and you have the access to multiple devices, you can use a separate device to research on. Keeping separate workspaces for research and drafting helps organize and prioritize your workflow.

4. Use Movies, TV Shows and Scripts

If you're writing a screenplay, it's important to watch other movies and TV shows that are similar to your genre or that depict certain characters.

Research isn't just about facts, it's also about immersing yourself in a world, understanding the set of appropriate behaviors, plots, cultural norms and getting to know your elements inside-out. That is research.

The Internet Movie Database is a vital resource for a writer researching a screenplay subject. You can search by keyword and find every movie and TV show ever made that shares an element of your story. Watch both good and bad movies and TV shows. Take notes of the characters, plot dialogue and why they worked or didn't work. Learn from them all.

Seeing how other screenwriters explore similar elements will build your visual research and feed your brain with imagery and context needed to keep your story original.

Likewise, the act of reading scripts is a great source of information and valuable resource for understanding script structure (although you should be doing this anyway).

Reading screenplays will not only get you closer to the starting point but it will allow you to once again take notes and make more connections.

Embedding yourself within a certain genre, a specific character type or a particular world that your characters inhabit will saturate your brain with relevant information which will make the writing phase much easier. All this visual information will have been installed in your mind. It's a prism through which you're writing.

If you're seeking access to great scripts, check out our scripts pack containing over 1,000 produced scripts.

5. Use a Range of Sources

Just because you're writing for the screen doesn't mean you only research movies and television. Researching for a screenplay will require you to venture out of the screen world and use other resources.

Read books, magazine articles, Wikipedia pages, online articles; watch interviews, documentaries, the news; listen to podcasts, music, and more.

The Internet is an essential resource for information. By entering your search term into search engines you'll find articles, Wikipedia pages and forums dedicated to occupations and specialists.

- YouTube can be very invaluable with a vast collection of videos with people sharing their own experiences. Just be wary of getting lost in a three-hour-long video binge. As always, keep focused and keep to the task at hand.
- Libraries are a great source of inspiration too as they have entire archives dedicated to books on specific topics. This is when knowing your era is important.

Podcasts can also be a great form of research. There are a ton of interviews ready and waiting for you, full of great, specific characters and dialogue.

These bite-sized nuggets of information explore a myriad of topics and genres including true crime. Just think how you could mine an interview for screenplay research. You could use the jargon and procedural insight to write a more authentic detective character, for example.

Your research phase is all about saturating your brain with information from all kinds of sources, embedding yourself in a specific niche, world or subject.

6. Talk to People

A very rewarding method of research and one where you can make sure your specific questions are answered, is talking to people.

- Conversations with someone from a certain profession, who lived in the era or place you are researching will help to create convincing characters.
- You may even decide to shadow a certain profession to better understand their day-to-day experiences. The handy part of using "scholarly" sources is the bibliography page. This list is a collection of everything the book's author read and drew upon. Use the work and research

other storytellers have done before you: write down the titles and build on your branches of material.

When Paul Schrader wrote *Taxi Driver*, he spent weeks driving a taxi around NYC to get a feeling of the culture.

He asked: How do cab drivers talk? What do they talk about among themselves? What is the lingo and jargon? How do they feel about the city? What do they eat when they are on break?

Personal interviews are key as well. Find police officers, doctors, soldiers, office managers, car salespeople, teachers, or even individuals who experienced a certain event you are researching to interview.

Ticks or traits that you see during their interviews can turn into some fantastic characterisation.

The material that you can get from them including anecdotes and even personal ticks or traits that you see during their interviews can turn into some fantastic characterisation.

If possible, don't be shy about conducting interviews with individuals you can track down. Not everyone will want to talk to you but surely somebody will. Who knows what these interviewees will tell you? What was left out of the history books? You have your own first-hand research accessible to no other writer on the planet.

As ever, just make sure you are respectful of those you interview and the information you will eventually use in your screenplay, obtaining permission, respect and a mutual understanding.

7. Keep Your Screenplay Research Organized

Staying organized is important in everything you do as a screenwriter, and it is especially important during the research stages of a screenplay.

Keeping a note of the materials and information found will ensure the dedicated time you took to research isn't wasted.

You may be a fan of the old school methods of using highlighters, post-it notes and colour-coded folders. However, there have been many advancements in the world of organization.

With a variety of websites and apps to download that make your note-taking and research easier, you'd be a fool not to try.

For example...

Evernote is a great app for online organization with tools to share ideas, favourite articles, documents, images and videos. The ability to categorize and create collaborative boards makes it a fantastic app for those working with other writers.

Trello is the ultimate workflow organizer that works in the visual way that screenwriters often think. This app allows you to organize your projects through lists and drag cards in various stages of your project. It's useful for organizing all parts of your screenwriting process from arranging interviews to storing articles, to scheduling films and TV shows you need to watch.

Whether you are writing a true story or not, keeping track of your research including facts, locations and specific dates will help when writing your story. It's also smart to keep notes of your sources in case you need to return to them or for fact-checking purposes.

8. Write While You Research Your Screenplay

Spending TOO MUCH time on your screenplay research can leave the role of writing seem like a far away and more daunting task. Falling into the trap that you must finish your research before starting

will inevitably leave your screenplay incomplete. Writing while you research for your screenplay will ensure you don't start to procrastinate under the guise of research.

Getting pen to paper or finger to keyboard is a great way to maintain the balance between research and writing.

- Being able to work in unison where the research and the writing are in conversation with each other will open the possibility for your research to feed your story and vice versa.
- This method may leave your screenplay with large chunks of unwritten material that you will need to return to. However, this will also make your researching role easier as you will know exactly what to research.

This trade-off will ensure you don't get stuck in the holding period of pre-writing research whilst allowing your creativity to continue and helping to take your ideas to new and interesting places.

9. Keep it Simple & Dramatic

Research isn't about copying and pasting facts into your screenplay. You may feel as though you want to show off everything you've learnt. You're proud of your research and you put in a lot of effort to understand the courtroom procedure, for example.

However, it's important that your research doesn't take over your ability to connect to your readers. Adding too many facts and fixations into your screenplay will leave it weak as the reader will spend more time breaking down the details than making emotional connections. Be wary of exposition here. It's easy to feel beholden to the facts you are trying to convey. But always remember that the drama must come first. This is the purpose of your script. It's not merely a Wikipedia page come to life.

Keeping it simple will allow you to create the best possible reading experience for any agent, manager, producer, development executive, contest judge, or major talent. And beyond the experience of the reader, this technique will also create the best cinematic experience for the audience. When your goal is to communicate what the reader should be envisioning effectively, you need to do so as efficiently as possible in the stage directions. Research should augment your story, not replace it.

Overly complicated word choices, terminology, and drawn-out scene descriptions can make the read come to a screeching halt. Remember, the research is there so the elements of your story are real enough to not be distracting.

10. Don't Let Screenplay Research Dictate Your Story

Sometimes after a lot of research, a writer may feel as though their creative vision has been stomped on by facts and realities, debunking a certain scene from happening in real life. But remember, you don't have to write a 100% factually true screenplay, unless you are writing a documentary of course. Avatar's portrayal of the world in 2154 has elements based on actual scientific research whilst the language spoken by the Na'vi was very much inspired by the Maori language. Your goal as a screenwriter is to make the story feel authentic whilst allowing your creative ideas freedom to roam.

UNIT 2.3 Script Analysis Tips

Unit Objectives

At the end of this unit, participants will be able to:

1. Explain how to analyze concept
2. Discuss analysis of themes and scenes

2.3.1 Introduction

Screenplay analysis hacks are designed to simplify confusing screenwriting advice. We also include some practical exercises we suggest writers use to improve their screenwriting.

Most important of all, you'll get to see how you can do your own DIY movie script analysis by applying our techniques to your own screenplay. So let's dive on in.

2.3.2 Concept: movie script analysis example

One of the most common problems we find is that the initial concept isn't as strong as it could be. In our script analysis, we focus on strengthening the concept by breaking it down into three simple elements:

Protagonist + Struggle with Antagonist + Death Stakes

The reason why so many concepts/ loglines fail is that they've missed out one of the three steps in that equation.

Screenplay analysis examples from well-known movies.

- Bridesmaids. "A down on her luck pastry chef [protagonist] clashes with a competitive bridesmaid [struggle with antagonist] while struggling to handle maid-of-honor duties for her best friend's wedding." [death stakes]
- Birdman. "A washed-up actor who once played an iconic superhero
- [protagonist] battles his ego, family, and cast members [struggle with antagonist] while putting on the Broadway play intended to revive his career." [death stakes]
- World War Z. "A United Nations employee [protagonist] traverses the world in a race against time to stop the zombie pandemic that is toppling armies and governments, [struggle with antagonist] and threatening to destroy humanity itself." [death stakes]

We strengthen concepts using the following movie script analysis hack: making sure it contains these three elements.

Most notably that it contains "death stakes"—the thing that will convey to the audience that your protagonist will die (either literally or figuratively) if they don't succeed.

2.3.3 Theme: movie script analysis example

A really simple way to get a grip on expressing your screenplay's theme is to think of it in terms of your protagonist's character arc. In other words, an expression of their transformation from a flawed individual to a more rounded individual. (Or the other way around, depending on the story.)

A traditional 3-act structure can be used to chart this arc like this:

- Act 1: The protagonist is unaware of the theme and unknowingly resists it.
- Act 2: They have experiences that draw them closer to understanding the theme and their resistance lessens.
- Act 3: They finally realize the truth behind the theme's message and fully embrace it.
- Screenplay analysis examples.
- Sideways. "You must be emotionally mature if you want to be ready for love." Miles is oblivious of this message at the start but learns to accept it at the end.
- Fargo. "Money can't buy you happiness." Jerry is unaware that money can't buy you happiness at the start of the movie. As his plan goes awry and he's carted off to prison he realizes it at the end.
- The Shining. "The mistakes of the past are bound to be repeated because human nature is inherently flawed." Jack is unaware of this message at the start but succumbs to it at the end.

It doesn't matter how well written it is, without a strong theme a screenplay is always going to feel like "something's missing."

That's why our script analysis places a strong emphasis on charting the screenplay's theme through the protagonist's character transformation.

2.3.4 Scenes: movie script analysis example

You're putting yourself at a major disadvantage if you believe what other script analysis "gurus" say about a protagonist and antagonist have to be at loggerheads. In fact, the best way to approach writing a scene is by stepping back from the character's minds and what they want, to focus instead on what you want.

In other words, your thoughts shouldn't be dictated by what the protagonist's goal is in a scene. But simply by how best to reveal a key piece of information to the audience.

Think of every scene as a tiny nugget of information the audience needs to understand what's going on. Then, your approach will be: "What's the best way to show the audience what this character's like here?"

Or, "What's the best way to show the audience how the plot's moving forward here?" Ideally, you want to do both, but it's probably easier to stick to one or the other while first mapping out your scenes.

Screenplay analysis examples.

- (500) Days of Summer. During the second half of the film, writers Scott Neustadter and Michael H. Weber wanted to show that Tom is having a hard time meeting anyone new after breaking up with Summer.

- Here's the scene they came up with: Tom walks with a date and tells her upfront it's not going anywhere. In a diner, he complains to her about Summer and later sings some angry karaoke. His date leaves.
- Road to Perdition. At the beginning of the film, the writer David Self wanted to show the audience that Michael Sullivan Jr. is fascinated by his father's occupation—which involves carrying a gun.
- Here's the scene he came up with: Michael Sullivan Jr. is asked by his mom to go fetch his father. He stops at the end of the corridor and watches from a distance as he sees his father emptying his pockets... including a gun. Michael steps forward and says "dinner's ready." His father acknowledges this, without looking up.
- The Blair Witch Project. Near the end of the movie, writers Daniel Myrick and Eduardo Sánchez wanted to show that Josh is probably dead, while also letting Heather and Mike realize it too.
- Here's the scene they came up with: Heather and Mike wake up to find a bundle of sticks in front of the tent. Heather throws it away at first but then goes back to take a look... Inside she finds a pouch containing bloody human teeth.

A deeper screenplay analysis on scenes. A scene, therefore, is best approached by working out what aspect of a character, or plot, you want to reveal to the audience. Then by engineering (or rewriting) the scene to clearly show it.

Naturally, often the best way to show this is via conflict. One character wanting something and the other opposing it. But it's best to have a clear idea of what you want to show the audience first. It's not so much a question of cutting a scene if it doesn't make sense (although this can also be true.) It's more a question of cutting a scene if you can't pinpoint what exactly you're trying to show the audience.

It's fine to think about what happens when you first write a scene, but ultimately you need to know why it's happening. If you're not really showing the audience, say, Jenny's attitude to homeless people. Or the fact that Gavin's just messed up his one chance to make the soccer team, then that scene could probably be cut.

UNIT 2.4 Relating script to genre

Unit Objectives



At the end of this unit, participants will be able to:

1. Relate the script to the genre in which it is set and confirm the consistency of mood maintained therein

2.4.1 Introduction

When you're stuck trying to figure out your story structure, including specific beats, turn to genre. Your genre choice guides a significant number of story decisions, including where to innovate and where you might want to break convention. When you rely on your genre, you're much better equipped to fully deliver on your story's promise.

2.4.2 How to put genre to work in your screenplay

Orient your audience

Signal genre to your audience through world building, setting, tone, and more. Movie goers are clued into genre from the moment they see a movie poster, read the logline, or glance at a film's categories. Genre helps studios market your movie and helps an audience decide whether they want to see it. It's also a part of what helps you pitch your story.

As a writer, when you know your genre, you know where you are and what you're doing. It's easier for you to stay oriented, as well. Oddly enough, it isn't always easy to pinpoint your genre however, so putting in some study and research time can help you clarify.

Meet audience expectations

Genre helps your audience know what to expect from a story. It's your promise to them. When your readers and viewers enter a story world oriented to a specific genre, but you don't fulfill your promise, that's a recipe for frustration, disappointment and bad reviews. Give your audience what they signed up for, so they feel satisfied by your story.

A sci-fi story without proper demonstrations of the world's technology and setting, for instance, will annoy an audience and break their suspension of disbelief. A mystery without an intriguing red herring or a chance for your audience to try to figure out the clues before your protagonist, will similarly let your audience down.

Knowing what expectations, you're implicitly promising to fulfill by writing a certain kind of genre better equips you to solve story challenges as you write.

Design and structure your story

Your genre also offers a tremendous amount of guidance about what happens at each point along your protagonist's journey. When you're not clear on the midpoint or climax of your story, for example, your genre can guide you to insights about how your story can turn or end.

For example, at the midpoint of a story, new information is revealed that changes the protagonist's perspective of their world, ups the stakes, and reinforces the story's goals.

When you look at midpoint in the context of genre, what happens? In a mystery, new information might be uncovered about the true nature of the crime that's been committed. In a romance, this is when the lovers often make love for the first time, or when they discover something about each other they wished they didn't know.

One midpoint shift example in sci-fi is the moment in *Edge of Tomorrow* where Major Cage (Tom Cruise's character) opts out of repeating the time loop and heads into the city, only to see first-hand how the aliens destroy it and exactly what will happen to the world if he doesn't get back in the game. It's enough to spur him back into action.

Use genre to identify natural turning points that make sense for your characters and your story.

Discover opportunities for innovation

Despite the focus on fulfilling expectations, the beauty of genre conventions is the way they guide you to the best places to break convention with your story. Your audience wants to be surprised and delighted by your movie, so when you do something interesting and unexpected, they'll be thrilled.

Shawn Coyne, in his book *"The Story Grid"*, describes this process perfectly with an example about the typical—or "obligatory" as Coyne calls them—scene in a thriller where the "hero [is] at the mercy of the villain." We've seen this moment so many times that it's easy for a writer to fall into repeating what's been done before. But that's how clichés are created and reinforced. So, when you're writing something with a strong cinematic pattern of repetition, that's the place to brainstorm the heck out of your story ideas and come up with something startling and fresh.

A terrific example of this is the "dance off" moment in *Guardians of the Galaxy*; a clever and character-driven way for Peter Quill (Chris Pratt) to "battle" Ronan in the climactic battle scene for the film. It's a fun, different and innovative way to turn your standard battle scene on its head.

Integrate genre mashups

Sometimes, you will work with multiple genres in one story. You'll still need to identify the primary genre you're working with, so you don't miss delivering on audience expectations or opportunities to innovate.

You will also want to understand the genre conventions for each of the sub-genres you're working with to ensure you're not missing anything important. The movie *Passengers* is a combination of romance, sci-fi and action, and it hits the primary genre beats for all of them.

When you work closely with genre and study its conventions, you'll have an arsenal to help you unravel tough story problems and make sure you're delivering the best script you possibly can.

UNIT 2.5 Rewriting/Refining script

Unit Objectives

At the end of this unit, participants will be able to:

1. Develop a plan for re-writing and refining the script to make it production-ready
2. Re-write/refine the script and narrative in a timely manner following feedback, liaise with colleagues to resolve contradictory comments, and finalise it for production

2.5.1 Introduction

“Writing is rewriting” the old adage goes, and all experienced writers know this to be true. Amateurs look at a first draft as the end of their efforts, while veterans know that it is simply the beginning – the creation of the ball of clay that now must be shaped into a work of art. Here are some tips to help you make the most of this crucial part of the creative process.

2.5.2 How to Rewrite Your script

“Writing is rewriting”

Get feedback

Repeat

Put it away: One of the most important things required to do a good rewrite is perspective – you need to be able to see your work clearly for what it is, rather than for what you were hoping it would be, and that is almost impossible to do when you are caught up in the creative process. So, once you have finished your first draft, walk away from it for a bit – a week, a fortnight, a month. This break will allow you to review the piece with fresh, objective eyes.

As you review your draft, ask yourself the following questions:

Is the premise of the piece clear and established early on? The premise is the seed from which the rest of the narrative grows and must be clearly set up in the opening pages of the script. If you have reached page 15 or 20 and you are still not sure what the story is about, then you have some work to do.

Does the narrative flow smoothly and logically? Is the story easy to comprehend? In other words: Can you tell what’s going on? If you can’t, then it’s time to revise with an eye toward clarity and comprehensible cause-and-effect.

Does the script tell the story that you intended to tell? During the actual writing process, it’s easy for a writer to get carried away by subplots, go off on tangents, become enamored by one segment at the expense of the whole. If that happens, use the rewrite to get your tale back on track.

Is the theme of the piece clearly expressed by the events of the narrative? If your theme is “friendship is forever” and your story chronicles the ups and downs of two buddies from the day they meet in

kindergarten to the day they become roomies at an old-age home, then you're in good shape. If your theme is "friendship is forever" and your story is about a werewolf seeking to revenge himself on the Gypsy who bit him, then you have some realigning to do.

Are there any extraneous elements in the script that do not directly support the central theme or narrative? If they don't, then they need to be removed.

Is the protagonist's primary goal clear and does his pursuit of that goal drive the narrative? In dramatic storytelling, the protagonist has a strong goal that he/she sets out to achieve. All of the choices the character makes, the actions he takes, and the obstacles he encounters and overcomes should bring him closer to accomplishing that goal. If your character isn't constantly working toward something or is behaving in a willy-nilly manner, then it's time to rethink.

Is the protagonist's arc logically brought about by the events of the story? If your story is about a liar who learns to tell the truth, then the events of the story should show how lying initially benefits the protagonist, eventually causes him big trouble, and how he eventually comes to see the error of his ways. If, however, the narrative has him showing courage in the face of overwhelming odds but the lesson he learns is not to lie, then a visit to the narrative chiropractor is in order.

Is your antagonist too dominant? Especially when writing action films or horror movies, it is easy to give too much attention to a colorful bad guy. It's okay to do this in a first draft, but it is crucial that you rein in these rogue baddies in subsequent editions lest they steal the film from your hero.

Have I failed to dramatize all of my story elements? Beginning writers are notorious for inserting important story points (a character's thoughts and feelings, vital backstory, info important to the understanding of a scene or setting) into a script's descriptive passages, but failing to properly dramatize those elements in ways (through action, images, and/or dialogue) that will communicate that information to the audience.

Does my story fulfill its genre expectations? In other words, if it's a comedy, is it funny? If it's a horror film, is it scary? And so on.

Once you have addressed matters of substance, you then need to address matters of form, so keep an eye out for the following:

Big blocks of type: The presence of large blocks of description usually indicates that you have gotten bogged down writing way too much minute detail. Remember, scripts are not novels – you don't have to describe every little aspect of every little thing. The descriptive passages in screenplays should be brisk and evocative, using as few words as possible to effectively describe an action, a character, or a place before moving on as fast as possible to the next bit.

Endless pages of dialogue: This symptom usually means that you are telling your story through dialogue, as is done on the stage, rather through the combination of images, action and dialogue that is the hallmark of effective cinematic storytelling.

An overabundance of shots, camera movements, sets, costumes, or music and editing cues: As a screenwriter, your job is to structure and tell a story, not to direct the film, design the sets and costumes, or cut and score the picture. Stick to what you're supposed to do and let the directors, designers, and cutters do what they're supposed to do.

An overabundance of storytelling gimmicks: If your script is filled with flashbacks, narration, and dream sequences, it probably means that the central narrative isn't strong enough to stand on its own, in which case, you need to beef it up.

Scenes or sequences that go on and on: In movies, pacing is paramount. Ideally, you should begin all of your scenes as close to the dramatic heart of the scene as possible and you should end them as soon as its dramatic point has been made. Any excess should be trimmed away.

A high page count: A script should never be longer than 120 pages. Ever.

Get Feedback

Once you have completed a draft to your satisfaction, give it to people to read and comment on. Choose Get constructive feedback. At this point, the script writer knows the story intrinsically and understands what the main message is — but will the audience get it? Asking other writers, editors or trusted friends to take a look and send feedback is the perfect way to get fresh eyes on the script. Screenwriting is a solo endeavor, but perfecting your draft doesn't have to be. Allow others to provide constructive notes, which will ultimately improve the writing and final draft. This is a sensitive stage, so be sure to only entrust the draft with those whose opinion you value who will also give notes respectfully and supportively.

Take a step back

If a writer is too entrenched in their current script, it can be difficult to identify where potential improvements can be made. A good practice is to step away from the current draft and perhaps lend a helping hand on other projects or scripts. This doesn't mean abandoning your script, but rather allowing at least a day or two to personally detach from a project that has taken so many hours of writing. Even a short break can help writers edit more clearly.

Repeat, as needed

Rewriting is a key step toward the final script, but it shouldn't take too many alterations. If major portions need to be re-thought, it may be necessary to pull back and go back to the drawing board. Similarly, not all feedback needs to be applied to rewrites. Script writers don't have a hard and fast rule to follow when it comes to creating a final product. Instead, it's up to the main writer to go with their intuition on whether the script is fully complete or not.

Assist in drafting scripts

Ensure that the script writer is sufficiently aware of the financial and production implications of editorial decisions

Provide the writers with sufficient information to enable the editorial brief to be met in respect of style, content, form and any other special conditions

Arrange for periodic meetings/discussions with the script writer and producers to encourage dialogue and feedback, as appropriate

Co-ordinate and communicate any changes to the production brief or script to those concerned

Scan QR code for topic related video or click on link

Analyzing a Film Script



<https://youtu.be/jLkFo0eh4Gk>

Researching a Screenplay



<https://youtu.be/bj-w3cKWCjA>

Script Analysis Tips



https://youtu.be/IMep2s_T89c

Relating script to genre



<https://youtu.be/npgyxlyK9ak>



3. Assist in drafting scripts

Unit 3.1 - Writing script for a Budget
Unit 3.2 - Script Formatting



Key Learning Outcomes



At the end of this module, participants will be able to:

1. Describe the different ways of telling story
2. Describe the standard screenplay format

UNIT 3.1: Writing script for a Budget

Unit Objectives



At the end of this unit, participants will be able to:

1. Discuss points to consider when writing a budget script

3.1.1 Different Ways of Telling your Story

Often, when we write a screenplay, we're more concerned with story than we are with the film budget. After all, there's no monetary limit to our imagination. And then there's the, hey, they can just use CGI. As if CGI is cheap. Reality check. It's not.

Of course, nothing should compromise your story. But there are different ways of telling your story while keeping a film's budget in mind. Why should you consider the budget when writing your screenplay? Unless you're writing a big-budget film, producers today need to consider costs, especially as the industry is changing with respect to where a film is released.

Even once we move past our Covid-affected world, the way movies are viewed have been changed forever. Streamers like Netflix and Prime Video, even Disney with Disney+ have altered the delivery of films. Movies viewed on smaller screens don't require the large budgets that those shown in theaters do. And who knows how long it will take to get people comfortable watching in theaters.

3.1.2 Film Budget vs Story

As a writer, there are some keyways to mind the film budget without compromising the story:

Locations – telling your story in fewer locations will save, not only location costs, but shooting days. The more shots that are done in one location, the fewer days are needed to move and set up a new location. Rather than have an office in the back room of a shop, for example, where business work is done, move it to a laptop and small desk in the corner of the shop itself. Or, if one character appears in a second location for one scene, can that action be moved to the location where the character appears in the other scenes, thus potentially saving having to pay the actor for an extra day?

Characters – think about how characters can be combined to save money on actors. Likewise, a character with fewer than five lines is paid differently than a featured player. Programs like Final Draft can give you a line count of your characters. See if you can reduce lesser characters to under five and/or have another "under-five" character speak the line.

Children – if you have children in your script, that adds another layer of complexity to the budget. Minors require additional personnel on set, such as a teacher, and can only work a maximum number of hours per day. If you have more than one child, can you cut one without altering your story? Can you remove them from scenes where their presence doesn't really affect the scene?

Set pieces and effects – Scenes that are set in a different time period or have big effects, like explosives, are very expensive. Think about how you can reduce these by being creative. Obviously, a

specific historical story can't avoid elements from the past. But can they be done in "smaller" ways, such as using an old photograph instead of the actual setting. Can you focus on the aftermath of an explosion rather than showing it as it occurs. Little things you can do to be creative will go a long way on reigning in the budget.

Remember, it's the story that will sell. Keeping your script simple in terms of production pitfalls will light up a producer's eyes without lightening their wallet.

3.1.3 Rewrite it until it is done

It's a lot easier to write and plan the feasibility of a movie than it is to fix it in the middle of shooting. You don't want to discover too late that it is too complicated for your director to keep straight in his head or even worse way below their capabilities. If everyone working on the movie thinks that it is intellectually below them, they will make it a short production. Some may even quit in the middle and force a dramatic rewrite.

One other major mistake in movie scripts, especially if you are not directing it, is to write in camera directions (pan, zoom, fade in etc.). I'll get more into that in a later post. Just remember you are only writing the script for now. When it is time for whoever to put on the director's hat, that will be the proper time to make those decisions.

These are problems that we have had in the learning experiences of our shooting. For some reason I don't truly learn a lesson until it hits me in the face and when it hits you can usually trace the problem back to the writing. Just remember it's always the screenwriter's fault, so tread lightly.

UNIT 3.2: Script Formatting

Unit Objectives



At the end of this unit, participants will be able to:

1. Provide sufficient information to enable the editorial brief to be met in respect of style, content, form and any other special conditions

3.2.1 Introduction

Understanding how to write a movie script, also known as a screenplay, can seem daunting at first, but once you understand script format and structure you can then focus on your creativity. We'll take you through the process of writing a screenplay so that you can begin building that great movie idea into a professional script.

What Is A Screenplay

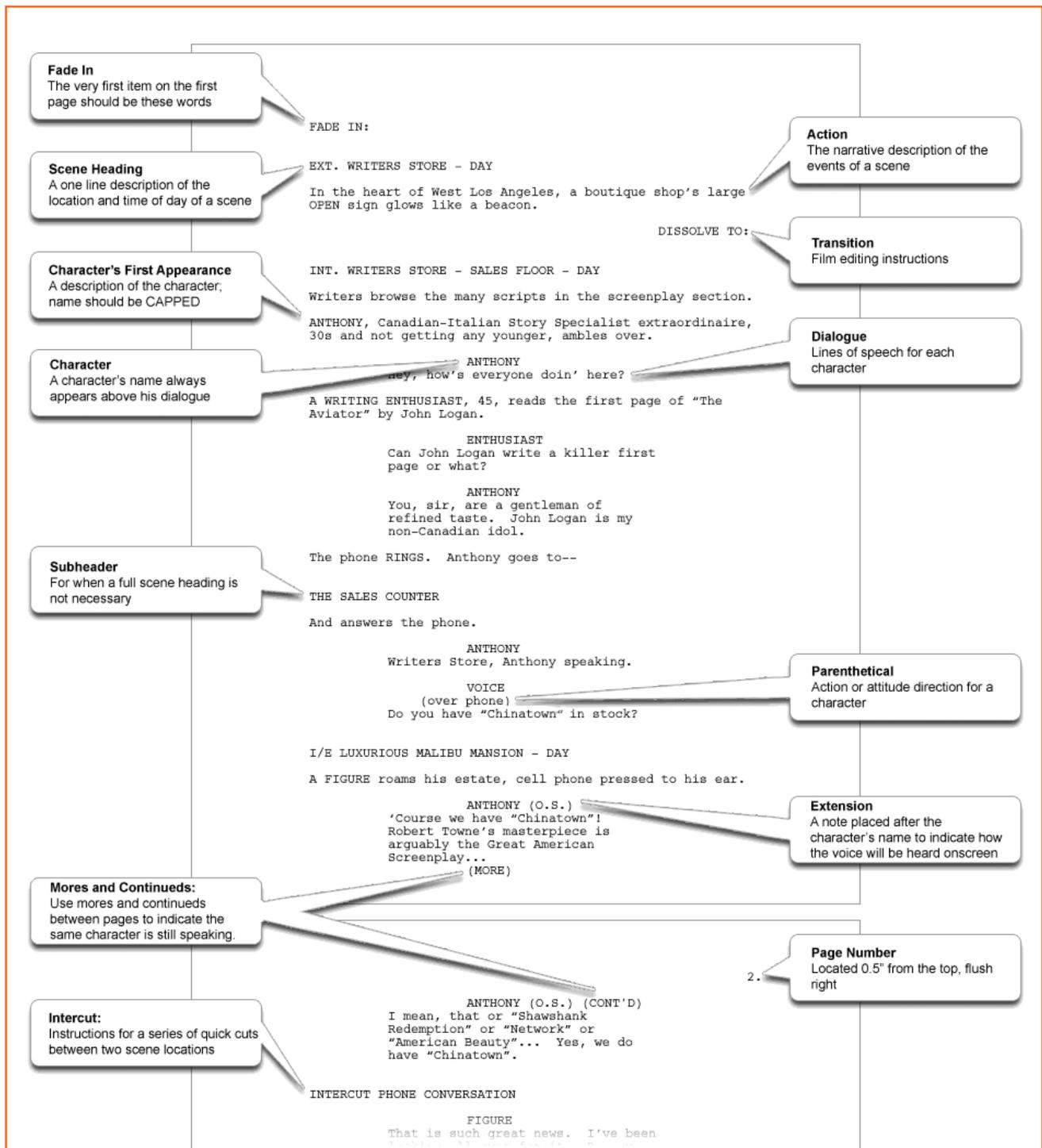
A movie script, also known as a screenplay, is a document that ranges anywhere from 70-180 pages. Most movie scripts come in around 110 pages, but there are a number of factors that play into the length. Before we go too deep into page count, let's talk about the things you really need to know so that you can get started on your script ASAP.

3.2.2 What is standard screenplay format?

Screenplay format is relatively simple, but it's one of those things that can seem a bit daunting until you've actually learned how to do it.

The basics of script formatting are as follows:

- 12-point Courier font size
- 1 inch margin on the left of the page
- 1 inch margin on the right of the page
- 1 inch on the top and bottom of the page
- Each page should have approximately 55 lines
- The dialogue block starts 2.5 inches from the left side of the page
- Character names must have uppercase letters and be positioned starting 3.7 inches from the left side of the page
- Page numbers are positioned in the top right corner with a 0.5 inch margin from the top of the page. The first page shall not be numbered, and each number is followed by a period.



Source: <https://nofilmschool.com/script-screenplay-format>

Many scripts begin with a transition, which may include FADE IN: or BLACK SCREEN. Some place this in the top left, others in the top right of the page where many transitions live. Other scripts will begin with scene headings, or even subheadings of imagery they want to front load.

Scene Heading**Indent: Left: 0.0" Right: 0.0" Width: 6.0"**

A scene heading is a one-line description of the location and time of day of a scene, also known as a "slugline." It should always be in CAPS.

Example: EXT. WRITERS STORE - DAY reveals that the action takes place outside The Writers Store during the daytime.

Subheader**Indent: Left: 0.0" Right: 0.0" Width: 6.0"**

When a new scene heading is not necessary, but some distinction needs to be made in action, you can use a subheader.

But be sure to use these sparingly, as a script full of subheaders is generally frowned upon. A good example is when there are a series of quick cuts between two locations. You would use the term INTERCUT and the scene locations.

Action**Indent: Left: 0.0" Right: 0.0" Width: 6.0"**

This is the narrative description of the events of a scene, written in the present tense. Also less commonly known as direction, visual exposition, blackstuff, description, or scene direction.

Remember—only things that can be seen and heard should be included in the action.

Character**Indent: Left: 2.0" Right: 0.0" Width: 4.0"**

When a character is introduced, their name should be capitalized within the action. For example: "The door opens, and in walks LIAM, a 30-something hipster with attitude to spare."

A character's name is CAPPED and always listed above his lines of dialogue. Minor characters may be listed without names, for example, "TAXI DRIVER" or "CUSTOMER."

Dialogue**Indent: Left: 1.0" Right: 1.5" Width: 3.5"**

Lines of speech for each character. Dialogue format is used anytime a character is heard speaking, even for off-screen and voice-overs.

Parenthetical**Indent: Left: 1.5" Right: 2.0" Width: 2.5"**

A parenthetical is a direction for the character that is either attitude or action oriented.

With roots in the playwriting genre, today, parentheticals are used very rarely and only if absolutely necessary. Why? If you need to use a parenthetical to convey what's going on with your dialogue, then it probably just needs a good re-write. Only use them when you want to make absolutely sure the reader gets the emotion.

Extension**Placed after the character's name, in parentheses**

An abbreviated technical note is placed after the character's name to indicate how the voice will be heard onscreen. For example, if the character is speaking as a voice-over, it would appear as LIAM (V.O.).

Transition**Indent: Left: 4.0" Right: 0.0" Width: 2.0"**

Transitions are film editing instructions and generally only appear in a shooting script. Transition verbiage includes:

CUT TO:

DISSOLVE TO:

SMASH CUT:

QUICK CUT:

FADE TO:

As a spec scriptwriter, you should avoid using a transition unless there is no other way to indicate a story element. For example, you might need to use DISSOLVE TO: to indicate that a large amount of time has passed. Make sure you hit the moods you want.

Shot**Indent: Left: 0.0" Right: 0.0" Width: 6.0"**

A shot tells the reader the focal point within a scene has changed. Like a transition, I think you should use it sparingly since sometimes it takes away from the read. Make sure you use them with intent and to emphasize things.

Examples of Shots:

ANGLE ON

EXTREME CLOSE UP

PAN TO

LIAM'S POV

Screenplay Title Page Format

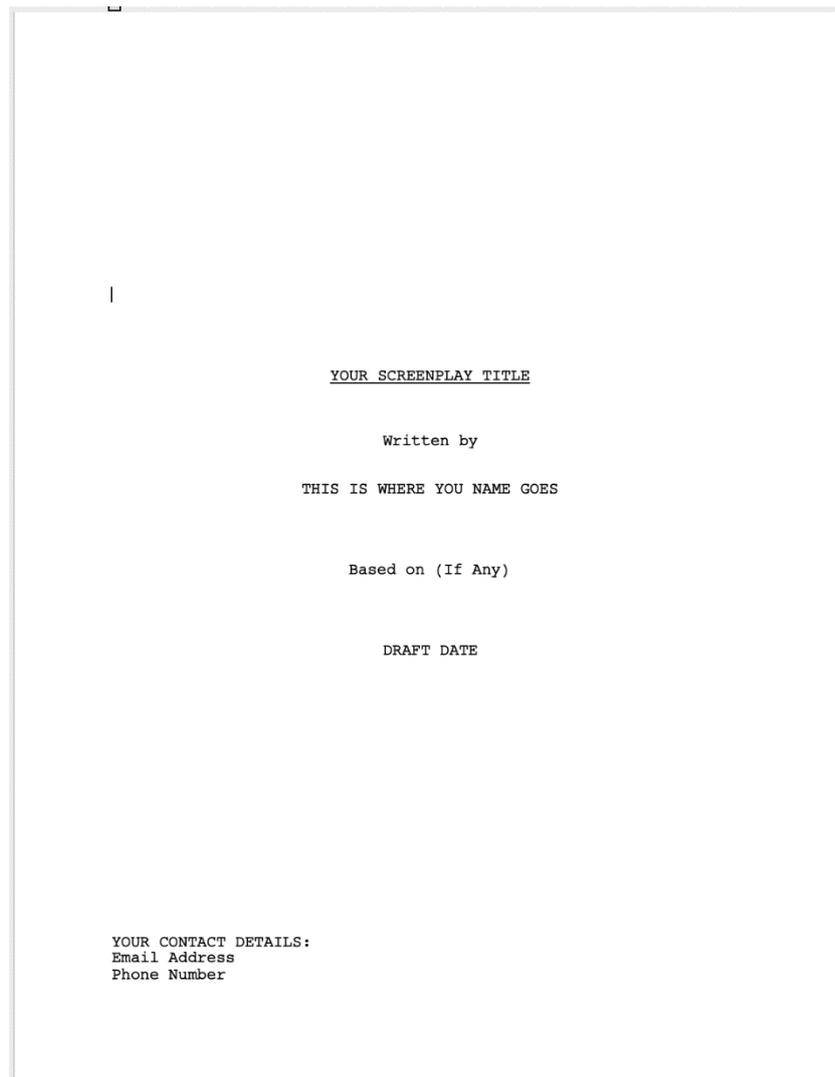
What does a screenplay look like? Your screenwriting software should make it easy for you to format the title page. Most title pages use standard Courier 12-point font. Remember, the secret to all of this is just simple and easy to read. There are only four things that should be on the title page of your script:

The script title

Your name

The draft's date

Your contact details



Source: <https://nofilmschool.com/script-screenplay-format>

Here's a little expansion on the date—you probably only need this to keep track of the drafts you send out. Most specs get sent without a date, so they always feel fresh.

As you can see, if your script is based on anything—a book, a fairy tale, your life, a news article, a video game, etc., then you put that on there too. But I am assuming most of you will be focusing on original ideas for now. You might want to replace the TITLE with a graphic that shows the title. That's fine. Just make sure it is centered and doesn't take away room for the other information we need.

Use proper script font & margins

The screenplay font used to write movie scripts is Courier 12pt.

Courier is used as the standard screenplay font because it creates a page to screen ratio of 1:1. Where one page of a script translates to one minute of screen time, so this is one area that really shouldn't be modified.

Page margins for a professional movie script are 1" for the top, bottom, and right side margins. The left margin is 1.5" for punch hole space.

Consider your page count

How long should your movie script be?

It's a difficult question because comedy scripts generally come in somewhere around 90 pages (1 hour + 30 mins) while action and drama scripts come in around 110 (1 hour + 50 mins).

It's harmful to worry about this too much because what you really need is a script that is lean, mean, and compelling at every turn.

If you think your script is a bit thin, you may need to add a bit more, but every page you add means more money needed to produce the film.

If you write a great 80 page script, you may just have a screenplay that will both excite production teams, but also viewers with small bladders.

Plan out script beats & story structure

Story structure is a much more difficult topic to nail down when compared to formatting, so buckle up. Many screenwriter, directors, and viewers find that classic story structure leads to formulaic moviemaking.

It totally does... and that's why many movies are xeroxes of xeroxes.

So why is this still the best way to have your screenplay produced as well as a really helpful tool for writing your screenplays?

Production companies, studios, producers, and executives have poured years, and maybe even decades into learning the business of feature films, and the vast majority have used classic story structure.

Do screenwriters and directors all follow it perfectly? — No.

Do screenwriters and directors all understand structure? — Yes.

You have the Save The Cat Beat Sheet, Three Act Structure, The Hero's Journey, The Story Circle — all of these are ways to make that great idea you have become a coherent story that emulates the human experience.

We all have highs, and we all have lows.

The true benefit of story structure is that it gives you a plan to build so that when you sit down to write you don't just stare at the blank page.

It's just a navigation map for your big road trip... one that producers and studios will want you to have so they can bank on your screenplay.

One of the non-negotiable support documents you want to create is a screenplay outline. This is where you can create your own roadmap, with all of the considerations you personally care about for your script.

Script outlines often present the scene page count, overall story beats, and the relationship each scene has with the other scenes in your script. If you're trying to overcome writer's block, a script outline will keep you focused and help you write your story.

Scan QR code for topic related video or click on link

Writing script for a Budget



<https://youtu.be/BOK84swB2pM>

Script Formatting



<https://youtu.be/c7Nm8eyvW3o>



4. Maintain workplace health and safety



Unit 4.1 – Maintain workplace, health, and safety





Key Learning Outcomes

At the end of this module, participants will be able to:

1. Observe the current health, safety, security policies and procedure of organization.
2. Discuss the safe working practices pertaining to own occupation.
3. Analyze the government rules and policies related to the health and safety including emergency procedures for accidents, illness, fires, or others.
4. Identify the person responsible for health and safety in the working area, including those people whom to contact in emergency.
5. Identify the security signals in the workplace fire alarms, staircases, fire warden stations, first aid and medical rooms.
6. Identify the possible work hazards in the working area which can cause risk to others health and safety.
7. Ensure own and others health and safety in the workplace through precautionary measures.
8. Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.
9. Identify and correct the cause of accidents, illness, and fires in your working area and within the limits of individual's authority.

UNIT 4.1: Maintain workplace health and safety

Unit Objectives

At the end of this unit, participants will be able to:

1. Observe and understand the current health, safety, security policies and procedure of organization.
2. Ensure own and others health and safety in the workplace through precautionary measures.
3. Identify and recommend the basic terms and opportunities to the designated person of your workplace for improving health, safety, and security.

4.1.1 Introduction

Emergency evacuation is needed when staying within the building not safe anymore. Every organization has an evacuation procedure. Every organization has a safe place within the organization compound or outside the organization compound where all employees are expected to assemble in case of an emergency evacuation. The team leader guides the team and takes them to safe place. It is very important in these cases, to assemble at the safe area immediately.

If you do not reach the safe area on time, the team leader who is responsible for your safety will send someone to look for you. This will put the other person's life in danger.

Conditions for Evacuation

Emergencies which require immediate evacuation includes:

- Explosions
- Fires
- Earthquakes
- Hurricanes
- Floods
- Workplace violence
- Toxic material releases
- Tornadoes
- Civil disturbances

Every company has:

- **An evacuation policy.** All the TLs are responsible for informing their employees about it. When the TL is informing you about these details, pay attention. This negligence could cost lives.
- **A designated place for emergencies.** Ensure that you know where it is.
- **A “buddy system” for individuals with special needs or disabilities.** If you are a buddy to someone, ensure that your buddy is safely out of the premises with you.

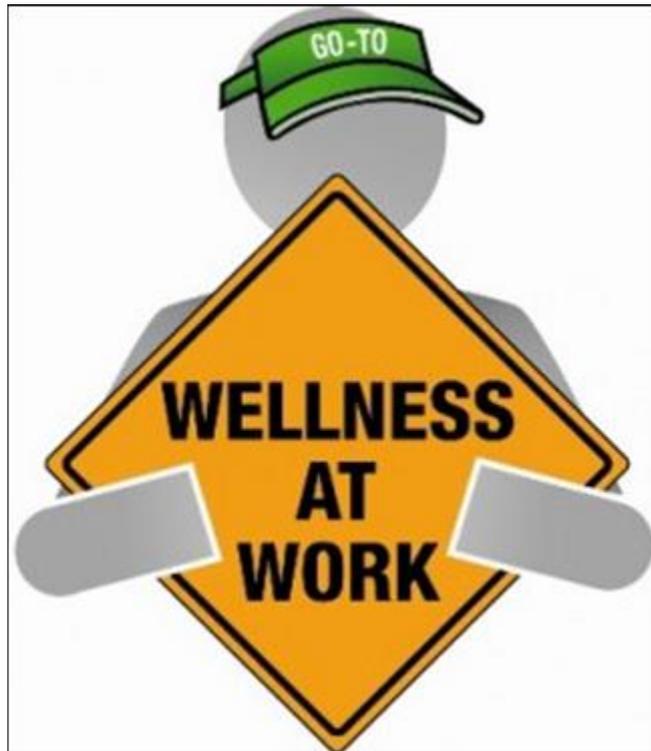


Fig 4.1.1 Conditions for evacuation

- **Floor plans with evacuation routes in work areas.** Ensure that you understand it so that you can use it in time of need.
- **Assembly areas.** These are the areas where you are required to assemble after evacuation.
- **Periodic evacuation drills.** Ensure that you pay attention during those drills. You need to save your life and you can be helpful in saving someone else's life too.

4.1.2 Mock Drills/ Evacuations

The responsibility of the safety of the workers in case of emergency is on the fire safety and evacuation workers. These workers need to go through the training to know the duties and responsibilities. In a workplace, the practice drill should be done in every 3 months under simulated fire conditions so that the workers know the techniques of saving their and other life. By practicing in the fire drills, all the workers are able to know the lifesaving method required in case of emergency.

Are the exercises designed check the staff response as per emergency. It is also a test of the emergency staff, working staff and other members of fire safety department. Sometime the drill is not successful but that's okay because human learn from previous mistakes. But it is important for all the members that they correct their mistake on time. Sometime all the mistakes were not done by the members of staff, the mistake is done the faulty equipment and safety plans. But there is a need of staff training periodically.



Fig 4.1.2 Fire Action Plan

There are two vital components for preparing the fire safety plan which are written below:

1. An emergency action plan, which tells the procedure to be optimized in case of emergency.
2. A fire prevention plan, which tells the methods to be optimized to cool the fire as soon as possible.

You need to participate in arranged by organization for your personal safety and for others safety. These drills help you in understanding the

Fire safety and evacuation plans sketch staff duties and accountabilities in time of emergency. Continuing training is required to help safeguard that the employees are conscious of those duties and responsibilities. Firefighting trainings serve as a prospect for staff members to validate, under replicated fire conditions, that they can perform those duties and responsibilities safely and efficiently. It's also a time for the workers or employee to demonstrate about the defend-in-place strategies and the workers can take advantage of facility's fire protection features and exit facilities to protect the people in their care.

Fare excellent exercise designed to evaluate staff response to a replicated emergency. The fare is also a test of facility's fire safety/evacuation strategies and staff training programs. It is not essential that all fun smoothly. That's okay, so long as staff and the organization understand from them, and correct mistakes made. It's vital; therefore, that there is an analysis of each drill so that any problems met can be addressed. Perhaps the problems are due to unfinished or outdated fire safety/emigration plans. Perhaps there's a need for further training of staff.

The two essential components of a fire preparedness plan are the following:

1. An emergency action plan, which details what to do when a fire occurs.
2. A fire prevention plan, which describes what to do to prevent a fire from occurring.

4.1.3 Medical Emergencies

Everyone plans for emergencies. That is the reason why we keep a first aid kit with ourselves. At work, however one is exposed to a lot of stress and physical activity. This could lead to certain medical emergencies. It's better to be prepared with the first aid measures and knowledge of implementing

them on ourselves and on others. This module equips you with that information. Pay attention to these medical emergency procedures to understand how to conduct you in these crucial movements. Pay attention during these sessions. You might be able to save your own and your friend lives.

4.1.3.1 In case of Medical Emergency

A medical emergency is a situation in which a worker met in accident and needs medical help. The medical injury may be severe or life threatening. Some situations where:

- Person is not inhaling
- Heart attack or stock
- Heavy or severe bleeding
- Electric Shock
- In case of Poisoning
- Person gets somebody Burns

In case of medical emergency, the person or victim requires the immediate help. Sometime the people need attention before you call the emergency helpline.

It is important to know or remember the number of emergency helpline or Emergency Medical Service (EMS) for the safety of self and other workers.

DON'T

- Let the victim to eat or drink anything.
- Confine the victim
- Splash any fluid on victim face or on injury.
- Shift the victim to another area or place unless it is the only way to protect the victim.

Bleeding

- Apply any type of pressure on the wound of victim with the help of bandage or any other means.
- Elevate the wound to slow the bleeding.
- When necessary, apply the pressure-on-pressure points near wound to block excess bleeding.

Fainting

- Fainting is a loss of consciousness which is due to temporary reduction flow of blood in the victim's brain.
- The unconsciousness of the victim may lead to more injury in the workplace.
- Slow pulse of the victim.
- The pale, cold skin and sweating of the victim.

Causes of fainting:

- Eating or drinking lack of fluids which is also known as dehydration.
- The low blood pressure of victim.
- Due to lack of sleep.
- Over exhaustion of the worker

First Aid for Fainting:

- Lie down the victim on the back and raise the legs above his heart level.
- Ensure the clearance of victim's nose.
- Check for indication of coughing or breathing problem.
- Loose the tight cloths like neck ties, collars, and belts.
- If the victim remains unconscious from the 1 minute, call the EMS as soon as possible

Shock

The shock occurs in the human body on the failure of circulatory system. When insufficient amount of oxygen is reached in the body tissue, the shocks also occur. This condition is treated as soon as possible if not; it may lead to organ failure and may cause death. Shock becomes worse by fear and pain of victim.

First Aid for shock:

- If possible, keep the victims in lying down position.
- Raise the legs 10-12 inches from the ground level unless you suspect an injury in back and bone.
- If the victim is feeling cold, then cover him. If the victim is feeling hot, then don't make suffocation by covering him.
- If the victim starts vomiting, then move the victim to the suitable place.
- Loosen the tight clothing.

Muscle Cramps

- Stretch out the affected muscle of the victim to counterbalance the cramp part of the body.
- Firmly massage the cramped muscle.
- Apply moist heat on the affected area.
- If the cramp remains in the muscle, get medical help as soon as possible.
- Rest- avoids movements and activities that cause pain.
- Apply the ice on the cramped muscle it may reduce the pain and swelling of the muscle.
- Applying the light compression like elastic bandage on the affected area may reduce the swelling.
- Raising the affected area above the heart level may reduce the swelling as well as pain.

Fractures

As we all know about the fracture that is the crack or break in the bone.

Dislocation

A dislocation occurs when the bone slips out from the specified location. It generally occurs in the shoulders, thumb, elbow, fingers, lower jaw and other movable joints.

First Aid for Dislocations and Fractures:

- Immobilize the effected part.
- Stabilize the effected part
- Use a cloth as a sling.
- Use board as a sling.

4.1.4 First Aid

First aid is the assistance given to any person suffering a sudden illness or injury with care provided to preserve life, prevent the condition from worsening, or promote recovery.

Kits vary in contents, but most kits have the following items:

- Band-Aids / Adhesive bandages
- Gauze pads and tape
- Scissors, cold pack
- Wound bandage / compress
- Eye pads / eye wash solution
- First aid / burn cream
- Antibiotic ointment
- Face shield or barrier mask for providing CPR
- Forceps / tweezers
- Disposable thermometers
- First aid instruction booklet

4.1.5 Personal Protective Equipment's (PPE)

Personal protective equipment (PPE) refers to protective clothing, helmets, goggles, or other garments or equipment designed to protect the wearer's body from injury or infection. The safety by protective equipment includes electrical, heat, physical, biohazards, chemicals, and airborne particulate matter.



Fig 4.1.5.1 Personal Protective Equipment's

In the workplace, there are many situations which require immediate first aid to the victim and many countries have made some regulation, legislation, and guidance which specify the minimum level of first aid to be given to the victim. For this, the worker needs the special training and area for achieving the immediate first aid. Go achieve this; the training should be given by specialist first aid officer and

necessary training given by learning institute. The training of first aid does not need any type of specific tools and equipment but may involve the improvisation with material offered at the time of training.

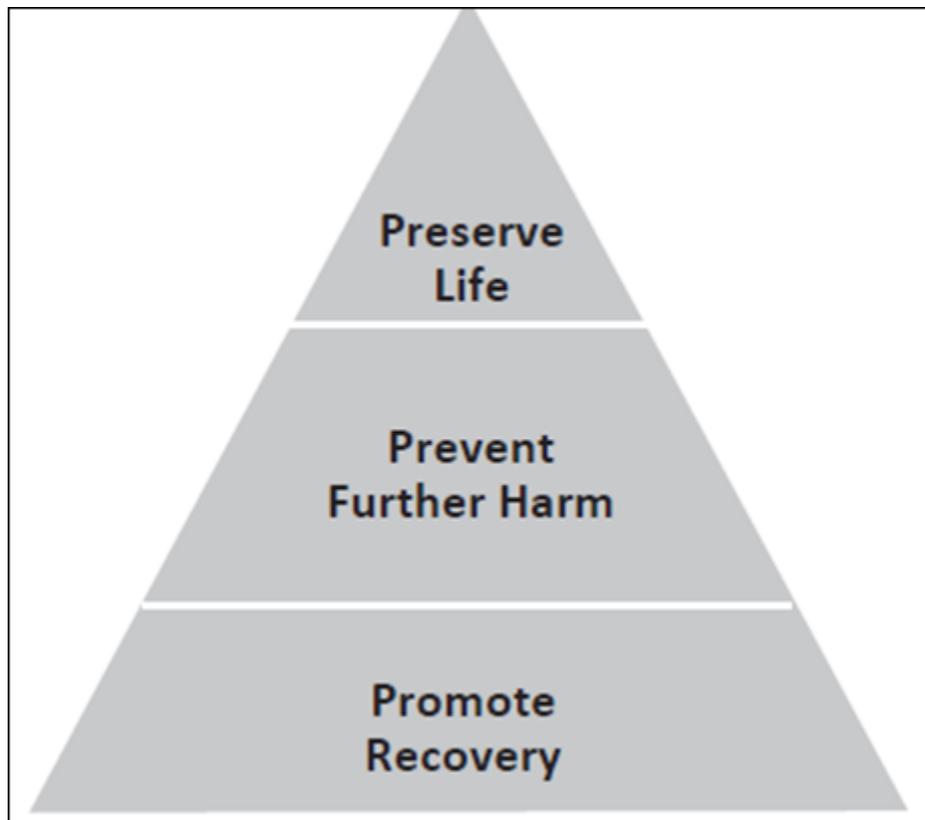


Fig 4.1.5.2: First Aid pyramid

While delivering First Aid always remember:

- To prevent from degradation.
- Act deliberately and confidently with the victim.
- The timings of Golden Hour should be first 60 minutes from an accident.
- The timings of Platinum Period should be first 15 minutes following an accident.
- Prevent the body shock and choking.
- Stop bleeding from the wound.
- Loosen the clothes of victim.
- Regulate the respiratory system of the victim.
- Avoid crowding near the victim.
- Take the victim to safe place or hospital near the workplace.
- Attend the emergencies situation with ease and without fear.
- Always remember to not overdo. Because the person giving the first aid is not doctor.

3. What is an accident and what are the types of accidents?

4. Discuss the types of fire-extinguishers and their uses?

5. Write a short note on health and hygiene?

6. What are the common components of First-Aid kit?

7. What are the symptoms of shock and what should be the first aid?

8. What are the symptoms of heat exhaustion and what should be the first aid?



5. Soft Skills

- Unit 5.1 - Introduction to the Soft Skills
- Unit 5.2 - Effective Communication
- Unit 5.3 - Grooming and Hygiene
- Unit 5.4 - Interpersonal Skill Development
- Unit 5.5 - Social Interaction
- Unit 5.6 - Group Interaction
- Unit 5.7 - Time Management
- Unit 5.8 - Resume Preparation
- Unit 5.9 - Interview Preparation



UNIT 5.1: Introduction to Soft Skills

Unit Objectives



At the end of this unit, participants will be able to:

1. Discuss the basic meaning of Soft Skills, their components, and their benefits.
2. Justify for work Readiness and its significance.

5.1.1 What is a Soft Skill?

These are personal characteristics that describe an individual's ability to interact with people and situations around. Soft skills can be explained as a group which comprises personality Traits, social graces, language, habits, sociability and optimism that characterise relationship with other people. Soft Skills complement hard skills which are occupational requirements of a job and many other activities. They are related to feelings, emotions, insight. Soft skills have to do with who we are than what we know. For instance – the soft skills required for doctor would be empathy, understanding, active listening and a good bedside manner. Soft skills also determine how satisfied and happy one remains in professional and personal situations.



Fig 5.1.1: Soft Skills

5.1.2 Components of Soft Skills

- **Adaptability:** It is the ability of an individual to manage change. It's about how fast and smoothly a person can blend in and be productive in a changed environment
- **Emotional Strength:** This involves managing mood and having control over it. An emotionally strong person succeeds in directing his moods and emotions such as anger frustration and excitement

- **Leadership Quality:** How one manages conflict in personal and professional situation and convinces people reflects upon his leadership quality
- **Team Playing Ability:** It is the ability to manage different types of people and make them work harmoniously with each other
- **Decision Making:** This reflects upon how one manages his time and other resources in efficient and productive manner
- **Interpersonal Communication:** This is an individual's ability to effective communication with other and in the process creating a positive image of him
- **Negotiation Skills:** This is how one negotiates with others and reduces the level of stress in work, professional and personal environment

5.1.3 Benefits of Soft Skills

Some of the benefits of Soft Skills are as:

- Increased credibility with customers
- Increased customer satisfaction
- More productive employees
- Out service the competition
- Recognition from the industry, employer and peers
- New employment opportunities
- Increased ability to perform on the job

5.1.4 Work Readiness

Work readiness involves you having what employers call "the right attitude". At the most basic level you should have:

- A positive attitude to spend some days at workplace
- The capacity to function in a mature environment without the support of other co-workers
- An allegro attitude to the owner
- A clear interest at work to be done
- Expectations of the work that a fresher will be able to do at workplace with commercial goals to achieve
- The willingness to be supervised, follow instructions and wear safety gear as directed



Fig 5.1.2: Work readiness

- The confidence to ask questions to clarify instructions
- Pride in appropriate personal presentation
- The ability to communicate appropriately in an adult working environment
- The capacity to acknowledge customers and provide the assistance recommended by the employer
- A commitment to maintaining their reliability and punctuality for the whole of the period spent in the workplace
- Completed a preparation for workplace learning program which includes OH&S practices, acceptable behaviour in the workplace (including child protection issues) and emergency contact procedures.

UNIT 5.2: Effective Communication

Unit Objectives



At the end of this unit, participants will be able to:

1. Do public speaking.
2. Describe likes and dislikes of a person.
3. Know basic etiquette of conversation.

5.2.1 Introduction

We are living in an information age where communication is an integral part of our lives. We have to send, receive and process huge number of messages every day. But effective communication is more than just passing information to each other. An effective communication is nothing but understanding the emotion behind the information. Effective communication helps us develop relationship at home, work, and in social situations by excavating our connections to others and improving teamwork, problem solving and decision making.

Effective communication skill is a learned skill, it is more effective when it's spontaneous than formula.

5.2.2 The Communication Process

The process of conveying information through the exchange of thoughts, ideas, feelings, intentions, attitude by speech, gesture, writing etc. is known as communication. It is the meaningful exchange of information between two or more participants.

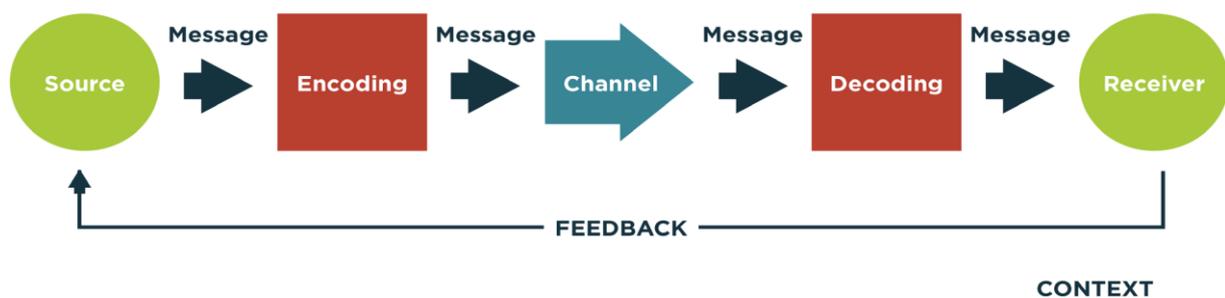


Fig 5.2.1: The communication process

Communication requires a sender, a message, a medium and a recipient. Communication process is not complete if a receiver does not understand the sender's message.

Communication with other involves three steps:

1. **Message:** First of all, the information exists in sender's mind. It could be a concept, an idea, a formation, or a feeling.
2. **Encoding:** A message is sent to the receiver in encoded language/format.
3. **Decoding:** Lastly the receiver translates the words or symbols into a concept or information that a person can understand.

5.2.3 Verbal and Non-Verbal Communication

There are three main types of communication. These are:

Verbal Communication: It means you listen to a person to understand what message the person is trying to convey. The speaker has the advantage of immediate feedback. This type of communication is best for conveying emotions and can involve storytelling and critical conversations.

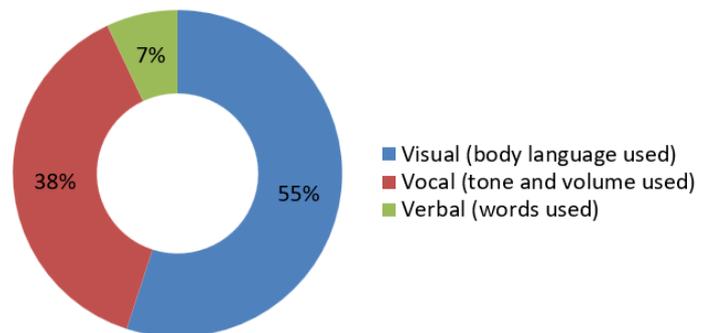


Fig 5.2.3: Percentage of type of communicators

Written Communication: Letters, books, newspapers are few of the examples of written communication. Printed media, emails can also be categorised into this communication. They are asynchronous, can reach many readers and are best for conveying information.

Nonverbal Communication: A nonverbal communication can also be called Body language because this communication does not involve any verbal interaction, but mere observation of the people involved in the communication. Both verbal and written communications convey nonverbal communication and are also supported by body language, eye contact, facial expression, posture, touch and space.

According to a study only seven-member of a receiver's comprehension of a message relies on sender's actual words, 38th relies on paralinguistic communication (tone, pace, and volume of speech) and 55th relies on nonverbal cues.

Research shows that once people are lying, they're more doubtless to blink more frequently, shift their weight and shrug.

5.2.4 Communicating Effectively

There are various reasons why communication is not effective and successful. These failures are because of the barriers in communication which occurs at any stage in the communication process. Barriers may lead to one's message becoming misleading and therefore at risk of wasting both time and money by causing confusion and misunderstanding. Effective communication involves overcoming these barriers and conveying a flawless and concise message.

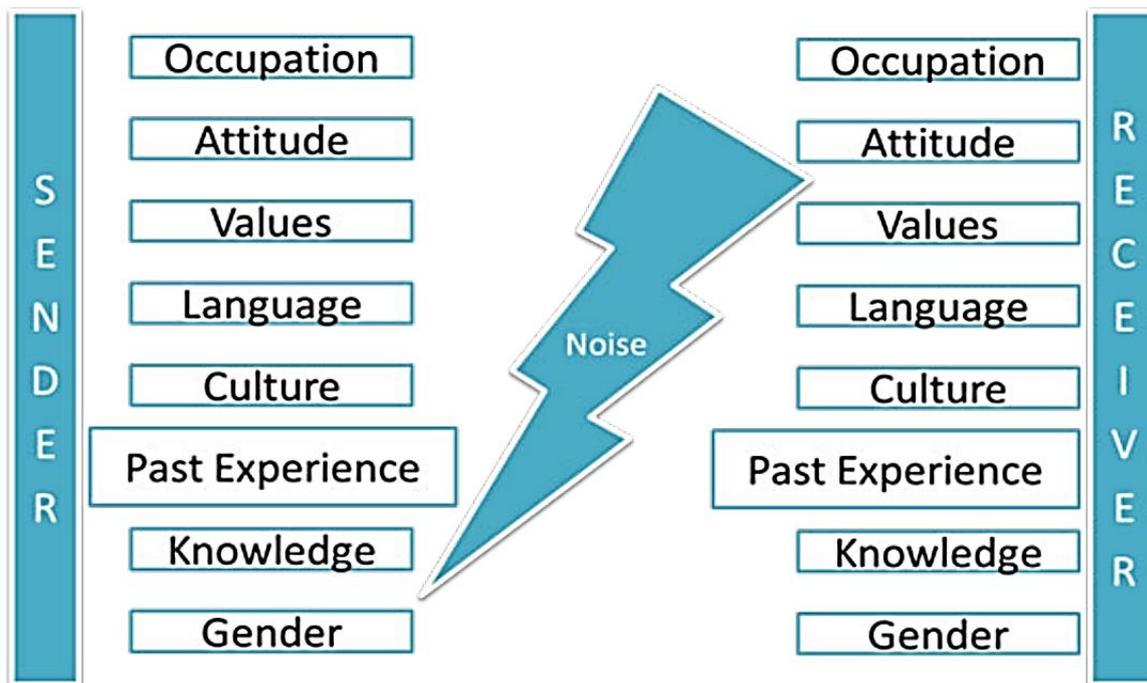


Fig 5.2.4: Communicating effectively between sender and receiver

A skilled person should remember these barriers and try to reduce their impact by regularly checking understanding or by giving correct feedback.

Dealing with Barriers

- Use simple, easily understood word. Over complicating makes things confusing
- While speaking in other language always prepare beforehand
- Always give or take feedback to ensure the effectiveness of communication
- Be alert to cues
- Listen, listen, listen ...
- Test your understanding
- Share opinions, perceptions

5.2.5 Effective Communication-Practice

Active Listening

Listening is one of the most significant skills one can have. To become a better listener, it is important that you practice active listening at all times of verbal communication

Some tips for active listening

- **STEP 1:** Concentrate what the person is talking about and not on noise or other external distractions.
- **STEP 2:** Understand his emotions and you get it all right. Is the speaker angry, happy or plainly inquisitive?

- **STEP 3:** When the speaker is saying or telling something, don't break the chain of his thoughts.
- **STEP 4:** Don't avoid completing sentences of the speaker. Let them speak and speak only after they finish.
- **STEP 5:** It's alright if you haven't understood at first chance. Request to repeat the information.
- **STEP 6:** Practice makes a man perfect. Listen intently, focus, and ignore other noises. Listen more and talk when required.

It takes lots of concentration and determination to be active listener. Previous habits are arduous to break and if you're listening habits are not good then you have to break those. Start listening deliberately and prompt yourself frequently that your goal is to hear truly what the other person is saying.

UNIT 5.3: Grooming and Hygiene

Unit Objectives



At the end of this unit, participants will be able to:

1. Maintain cleanliness and hygiene.
2. Keep their dress clean and tidy.
3. Maintain positive body language while speaking.
4. Unable to perform more of the do's than the don'ts.
5. Learn about good eating habit and their impact on health.
6. Avoiding bad things such as gutkha and alcohol.
7. Learn about AIDS and its prevention.

5.3.1 Personal Grooming

An art of keeping your body and mind clean is Personal Grooming. It is very important that everyone should take care of their hygiene and cleanliness. Due to this, one would not just look good but feel healthy too. Taking care of your body appearance is imperative. Once you enter your store/department you need to be dressed in full uniform as per company standards, and also properly groom yourself as per the service ethics.

Personal grooming not only makes us presentable but also makes us feel confident about ourselves. Good personal hygiene is essential for good health. Habits that are considered personal grooming include, bathing, dressing, applying makeup, hair removal and taking care of one's teeth, nails and skin.

Appearance

- The front-line person/team is the brand ambassador of the company, just like the face is to your body. The customers visiting the stores are greeted by this team and lend their assistance. Hence, they are expected to present a neat and clean look
- When in store premises, even during off-duty hours, a well-dressed appearance needs to be maintained. They are expected to be in uniforms (including shirt, trousers, shoes and socks) which must be worn clean and ironed
- We should take care about no stains, broken buttons, or loose thread present on the uniform.
- You should always clean and polish your shoes. Sandals/slippers/sports shoes and white socks should not be worn during on duty
- Nails must be trimmed and clean
- Hair should be neatly combed before commencing duty. For female members hair should be tied up if longer than shoulder length. Display ID cards when on duty is a must since accountability is important for the customers

5.3.2 Specific Uniform Guidelines

S.No.	Specifically for Men	Specifically for Women
1	Uniform prescribed should be clean and pressed	Women having long hair should tie it with rubber band or hair clips and not keeps it loose.
2	Shoes should be clean and polished	They should avoid bright color nail polish and long nails as they'll be a cause to distract customers or harm the merchandise on display.
3	Hair must be short, clean & tidy.	Minimum, non-flashy jewellery should be worn.
4	One is expected to have a clean-shaven look	Dangling earrings, noisy anklets and bangles must not be worn on the floor
5	In case of beards/moustaches, must be trimmed, neat and tidy	Only very light make-up to be applied (lip- stick of very lightshades only)
6	Nails should be cut or trimmed neatly at regular intervals	Any type of earrings studs and bracelets are not to be worn on the floor during official hours

5.3.3 Body Posture

- Staff needs to always keep their hands clean as they mostly will be handling merchandise or in contact with customers
- Avoid biting nails on the floor.
- Manage body odour and bad breath to be under control as they are offensive to the customer.
- Maintain straight & upright posture on the shop floor.
- Slouching on the floor, hands in pockets, hands on the hips are not courteous to the customer & hence should be avoided.

It just takes a few seconds for people to assess others when they meet for the first time. The other person creates an opinion based on appearance, body language, mannerisms and how one is dressed.

For creating a first positive good impression always follow these things:

- Be on time
- Be yourself and be at ease
- Present yourself appropriately
- Always smile
- Be courteous and attentive
- Be positive

5.3.4 Positive Body Language

While meeting someone for the first time always remember that not only you should talk positively but your body language also needs to be positive. There are some tips for positive body language as:

- Avoid your pockets. Keep your hands out of your pocket. Hand in pocket shows we are uncomfortable and unsure of ourselves. Keeping our hand in open indicates confidence and show that people have nothing to hide.
- Don't Fidget. Fidgeting is a clear sign of nervousness. An individual who can't keep still is an individual who is worried, tense and not confident. Keep your gesture calm and under control.
- Keep your eyes forward. This indicates that you are interested in communication with other.
- Stand up straight with your shoulders back. It communicates confidence.
- Take wide steps. It makes you seem purposeful and suggest a personal tranquillity and denotes confidence.
- Firm handshake. Grip other persons hand firmly and confidently instead of getting a palm full of dead fish. Firmness adds warmth and enthusiasm to the handshake. But make sure that you don't crush the other person's hand and don't hold on too long.
- Don't cross your arms when meeting other persons. This is a protective posture.
- Use contact to show appreciation.

5.3.5 Personal Hygiene

What is Personal Hygiene?

Personal Hygiene is the set of practices to follow to preserve one's health. Maintaining a high level of personal hygiene will help to increase self-esteem while minimizing the chances of developing infections. Poor personal hygiene can have significant implications on the success of job applications or chances of the promotion.

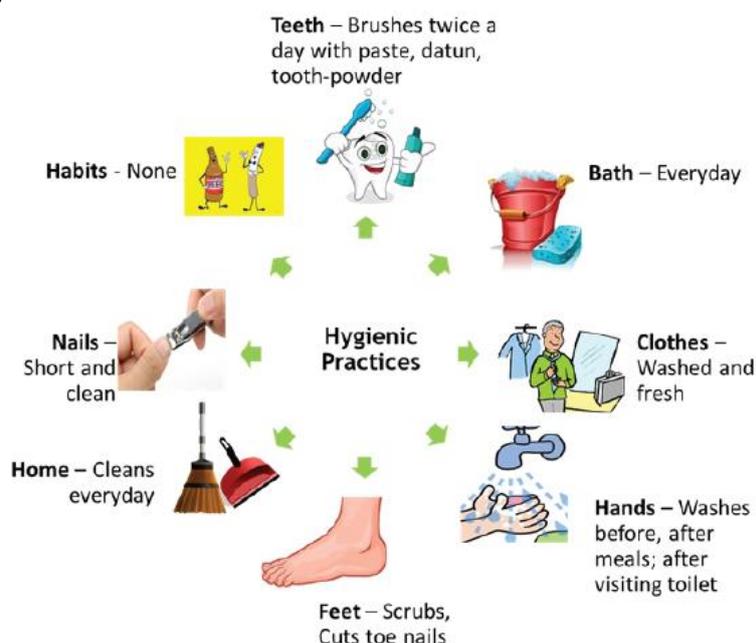


Fig 5.3.1: Good habits for personal hygiene

5.3.6 Physical Fitness

Apart from following these hygienic practices, one should also be physically fit. Physical fitness is an outcome of regular exercise. Exercise may be of many different forms like jogging, morning-walk, weightlifting, gym, swimming, cycling, yoga and many more.

Advantages of Physical Fitness

- It maintains optimal body weight.
- It reduces risk of diseases.
- It boosts confidence and self-esteem.
- It reduces stress, anxiety, and depression.

Healthy Eating

We can follow hygienic practices and exercise regularly, but what we eat has the biggest impact on our health. To be healthy, one must eat healthy. But what do we mean by eating healthy?

Eating a healthy, balanced diet provides nutrients to our body. These nutrients give us energy; keep our brain active and our muscles working.

What are healthy eating habits?

- Always try to eat home-made food
- Avoid oily food
- Always cook and eat fresh food
- Avoid junk food like burgers, carbonated drinks etc.
- Eat fruits regularly
- Drink lot of water

Things to be avoided

There are certain habits that have severe ill-effects on one's health. Such habits should be avoided for a healthy life.

Alcoholism

It's the tendency during which one consumes alcohol to manage difficulties or to avoid feeling unhealthy.

Alcohol has the potential to interrupt almost every organ in the body as well as the brain. Uncontrolled consumption of alcohol not only affects a drinker's health but also human relationship and social standings.

Its effects:

- Health increase risk of heart diseases, cancer, impaired immune system, liver infection (Cirrhosis) etc.
- Reduced work focus and drop in performance
- Degradation in social and economic status
- Withdrawal symptoms like anxiety, trembling, fatigue, headache, and depression etc.

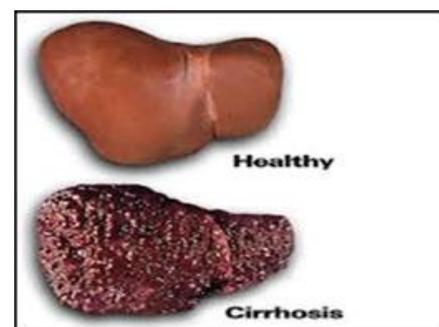


Fig 5.3.2: Liver affected with alcoholism

Tobacco

Tobacco is the second largest cause of death in the world. It claims one death in every six seconds. Smoking is a practice of burning a substance and inhaling the smoke coming out of it. Common smoking implements include cigarette, bidi, hookahs, and pipes. According to a report every year 4.9 million people die worldwide because of smoking. Smoking is prime cause of lung cancer. According to a study male smoker lose an average of 13.2 years of life while a female smoker loses 14.5 years of their life. Smoking increases 50 % chances of heart diseases than a non-smoker.

Chewing tobacco is a product consumed by placing a portion of it between the cheek and upper gum or upper lip teeth and chewing. Having tobacco increases the risk of oral cancer.

Its effects:

- It is the biggest reason for oral cancer which effects mouth, tongue, cheek, gums and lips
- Chewing tobacco lessens a person's sense of taste and ability to smell
- Smokers face a greater risk of suffering from lung cancer

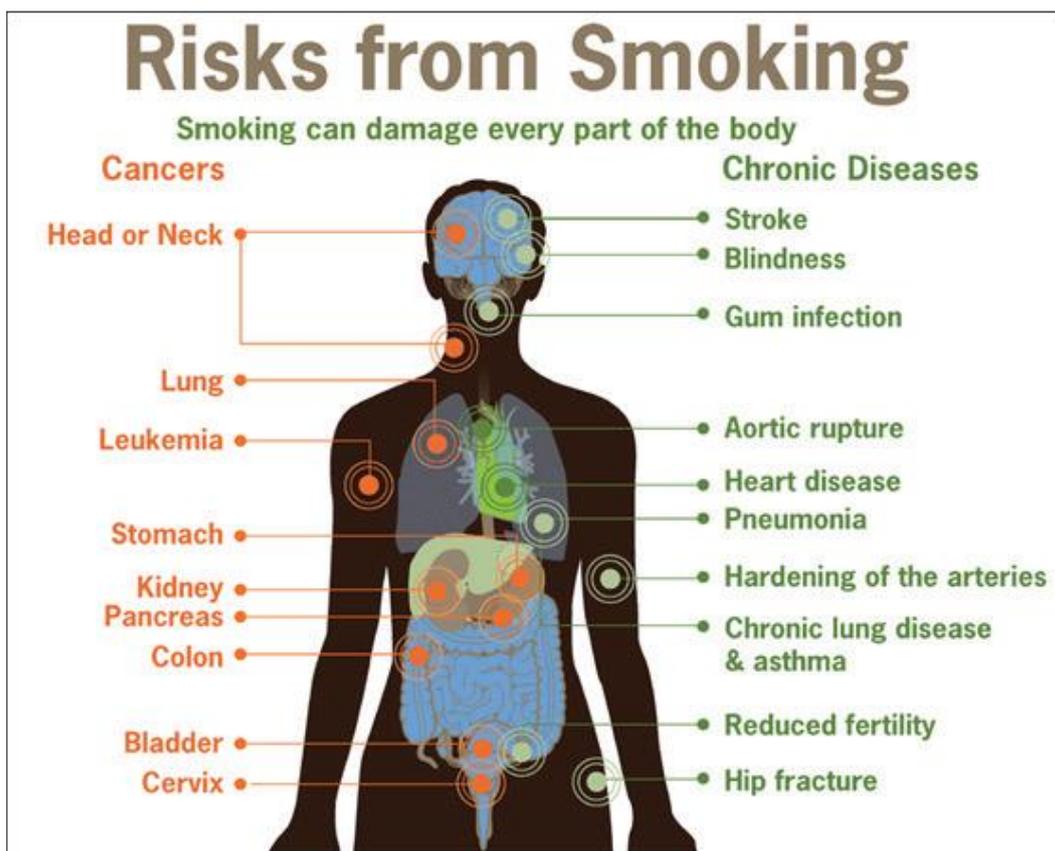


Fig 5.3.3: Risks from smoking

Gutkha

Gutkha is extremely habit-forming and an acknowledged substance. Excessive use of gutkha can cause loss of appetite; promote uncommon sleeping pattern and loss of concentration beside different tobacco related issues. A gutkha user may be simply illustrious by prominently stained teeth ranging

from dirty yellow orange to scarlet, black. The stains are powerful to remove by normal brushing sometimes want the attention of dentist. According to a world adult tobacco survey 53.5% of Indians use tobacco products. Gutkha's each sachet contains 4000 chemicals, including 50 that cause cancer, Betel nut, Tobacco, Flavouring.

Impact of Gutkha on health

- Loss of sensation in tongue
- Disfigured mouth
- Increased sensitivity to heat, spices, cold and spices
- Inability to open the mouth
- Swelling, lumps, rough spots on gums or in other places inside the mouth
- Unexplained bleeding in mouth
- Difficulty in swallowing and finally Mouth Cancer

5.3.7 AIDS/HIV Awareness

The full form of AIDS is Acquired Immuno Deficiency Syndrome. AIDS is caused by HIV (Human immunodeficiency Virus). It is the last stage of the HIV infection, if a person is HIV positive, he/she is suffering from AIDS. According to a survey number of AIDS patients in India is between 2 to 3.1 million almost 50 % of total patients of AIDS. More men are HIV positive than women. A total of population of 0.29% females are suffering from AIDS while 0.43 % males are suffering.

AIDS is transmitted by:

- Unprotected sexual relationships
- Contaminated blood transfusion
- Hypodermic Needles
- From infected mother to child



Fig 5.3.4: Aids awareness ribbon

As per studies in India HIV/AIDS is largely due to unsafe sex worker interactions. About 86 % HIV incidents in the country is from unprotected sex. Migrant workers, truck drivers and majority of men who have sex with men pose greater risk of infecting their spouse and unborn children. People between 18-29 age groups accounts for 31 % of AIDS burden.

There are no medicines or vaccines for AIDS so far. The treatment and medicines which are available in the market are expensive and have side effects.

AIDS is not a disease like cancer or malaria but is a condition that weakens a person's ability to fight diseases (immune system). AIDS not only affects you, but also has severe impact on family and friends. Even one mistake is enough to get HIV positive.

Main symptoms of Acute HIV infection

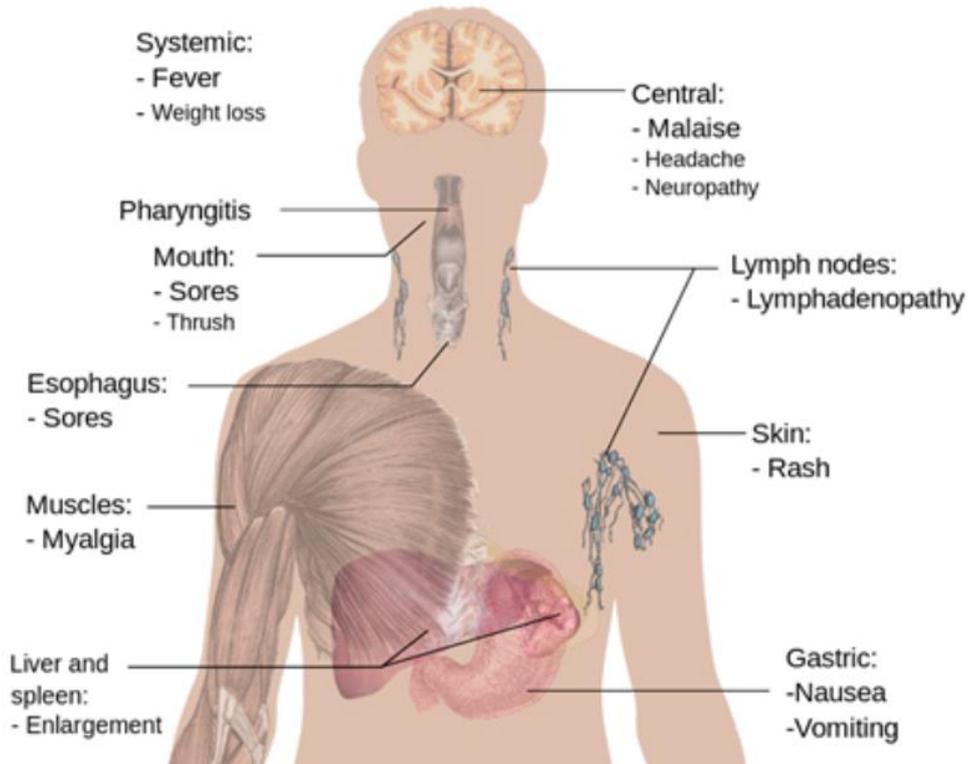


Fig 5.3.5: Main symptom of acute HIV infection

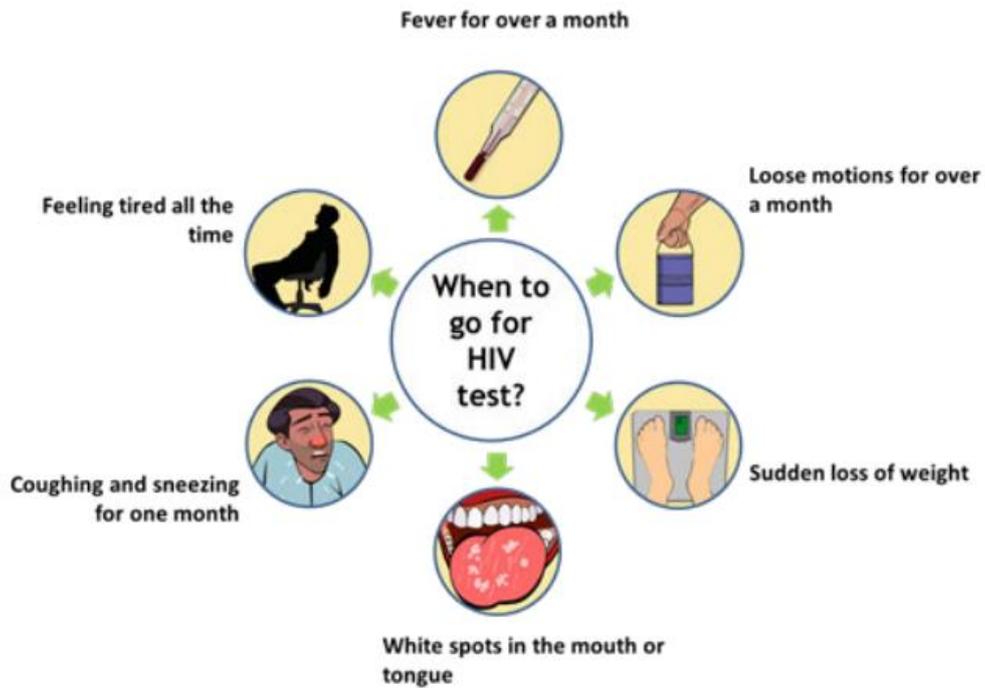


Fig 5.3.6: General symptoms of acute HIV infection

Stay faithful

- In India large number of people move around for work, mostly men.
- Are you one of them?
- Take care. See that you don't catch any infection from AIDS.
- Even one visit to a sex worker may result in HIV infection.
- So, it is advisable to avoid multiple sex-partners and always use protection (condoms/nirodh) during intercourse.

AIDS does NOT spread through

- Sitting close
- Working together
- Hugging
- Touching hands
- Mosquito bite
- Saliva or cough
- Taking care
- Sharing clothes
- Eating together or sharing utensils

UNIT 5.4: Interpersonal Skill development

Unit Objectives



At the end of this unit, participants will be able to:

1. Develop a positive attitude and behaviour
2. Define the Goal Setting
3. Motivated for team participation at work
4. Learn how to manage relations
5. Learn about Stress and anger management skills
6. Learn to develop leadership qualities

5.4.1 Introduction

Interpersonal skill development is the blend of different traits of day-to-day life that play an important role in creating our impression in other's mind. It starts from inside. The role of interpersonal skill development is to help us understand how to make choices about our attitudes and actions. It enables us to understand:

- Where are we now?
- How change and growth occur successfully?
- How can we change our attitude to get results we want and to be more effective in work and personal life?

One can learn to control over many aspects of our job and their environment by making appropriate choices and responses.

These include various traits like:

- Positive Attitude
- Motivation
- Goal Setting
- Team Work
- Managing Relations
- Etiquette
- Stress and Anger Management
- Conflict Resolution

5.4.2 Positive Attitude

What is attitude?

- Our approach...
- Our outlook towards situations and others...
- The emotions we express towards others.
- Our attitude must be positive and hopeful.

Remember:

- Luck favours those who help themselves
- Don't wait for things to happen make them happen
- Stay away from negative influences
- Start your day with something positive
- Learn to like the things that need to be done

Positive attitude shows in the following ways:

- Positive thinking
- Constructive things
- Creative thinking
- Optimism
- The motivation and energy to accomplish goals.
- An approach of happiness

Positive attitude results in happiness as well as success. Positivity not only affects you and the way you look at the world, but it also affects work environment and people around you.

Story of Carrot, Egg, and Coffee Beans

Raju works as a supervisor in a factory. He is not happy with his job. One day he spoke about his dejection to his elderly friend, Prashant, who runs a small canteen for the factory workers. "Prashant I am not satisfied with my job. There are so many problems in the factory. If I solve one, another one crops up. The problems seem to be never ending. I am quite fed up and wish to quit."

Prashant said nothing. He quietly put three pots with water on the stove. He put some carrots into one pot, some eggs into another and coffee beans into the third pot. The water in the pots began to boil. Raju wondered what was going on! "Oh, here I am with my tale of woes, and this illiterate cook goes about his business!"

After some time, Prashant switched off the stove and put the carrots, eggs, and the beans in different bowls. He then said, "My friend, what do you see here?" "Carrots, eggs and coffee", said Raju irritably. "Of course! Now come and feel them one by one", said Prashant. "Oh God!

What do you want to prove?" asked Raju controlling his anger. "The carrots have turned soft. The egg is hard boiled beneath its shell and the coffee is stronger in aroma". "Exactly" said Prashant "Each of them faced the same degree of heat, but each reacted differently. The carrots that were so hard before became soft and weak. The egg was fragile with its thin outer shell, but after boiling it became hardened and the inner liquid portion became hard boiled. But the coffee beans are unique. After boiling in water, they became stronger and richer. So, my friend, tell me, are you the carrot, the egg or the coffee bean? How do you respond to difficult situations? Are you like the carrot that is hard to look at but with the slightest difficulty becomes weak and soft? Are you the egg born with a soft heart but became tough and stiff after a difficult or a bitter experience? Or are you like the coffee bean that gets stronger and tougher and reaches its peak in extreme adversity or difficulty?

When things get worse, you get better.

"Thank you, Prashant. You've opened my eyes. I shall strive and do my best."

5.4.3 Goal Setting

Goal setting is a powerful method for considering your ideal future. The method of setting goals helps you to decide on where you wish to go in life.

Goal setting consists of establishment of specific, measurable, achievable, realistic and time targeted aim. Goal setting helps individuals work towards their own objectives. Goals are a kind of motivation that sets the standard for self-satisfaction with performance. Achieving the goal, one has for oneself is a measure of success and having the ability to satisfy job challenges is a way one measures success in the workplace. Set SMART goals:

- S: Specific
- M: Measurable
- A: Attainment
- R: Relevant
- T: Time bound

Identify:

- What you want to achieve,
- Where you must concentrate your efforts
- Also spot the distractions that can, lead you astray.

First create your “big picture” (the next 10 years):

- Identify the large-scale goals that you just wish to achieve.
- Then break these down into the smaller targets that you simply should hit to succeed in your life goals.
- Once you have your plan, you begin working on it to achieve these goals.

Setting goal is important for an individual because:

- Goals narrow attention and direct efforts to goal related activities.
- Goals lead to more effort.
- One works through setbacks if he is pursuing a goal.
- It develops and changes individual’s behaviour.

Categorization of Goals

To give a broad balanced coverage of all important areas in your life set goals in all the important categories of your life such as:

- **Career:** What level do you want to reach in your career or where you want to reach?
- **Financial:** How much you want to earn, by what stage? How is it related to your career goals?
- **Education:** Is there any specific knowledge you want to acquire in life? What information and skills you need to acquire to achieve your goals?
- **Family:** How you want to be seen by your spouse and family members?
- **Health:** Do you want to stay healthy in your old age? What are you planning to achieve this?
- **Public Service:** If you want to make the world a better place, what will you do?

5.4.4 Team Dynamics

A team is made up of a group of people associated to a common purpose. Teams are especially made to conduct complex works. A team is an example where a people share a goal. This creates a dynamic bond amongst the team members as they are dependent on one another for success. For example, a sports team wins or loses as a whole.

Team members need to learn:

- How to assist each other
- Realize their true potential
- Prepare the atmosphere that is familiar with each member to work beyond their strength.

Factors of Team Dynamics

- Tolerance and Cooperation
- Set aside feelings of caste, creed, profession
- Put up with each other
- Identify strengths of each
- Who can do what

In a team, there is no room for personal gains and not betrayals. In a team:

- A single person cannot achieve a big task single handedly.
- Big and difficult tasks can be accomplished only through collective effort, through teams.
- In a team, the team members stand by each other during good and bad times alike.
- Work together towards a common goal.
- Divide the task and share the burden.
- Help and accept help from others.

Story: Small Fishes and Big Fish

Once there was a shoal of tiny red fish living in the sea. One among them was a little different. His name was Swimmy and he was black in colour. Swimmy was the fastest swimmer in the shoal. The fish would swim around in the sea looking for food. One day when they were busy searching for lunch, Swimmy who was far ahead of the others seeing a big fish coming in their direction. The big fish was also looking for his lunch---smaller fish. Swimmy was scared! If the big fish would spot his shoal, all of them would be eaten up. Swimmy thought hard of a way out and quickly came up with a plan. He quickly swam back to his shoal and told all the fish about the big fish and explained his plan to escape from being eaten. When the big fish came closer, he was shocked to see an even bigger fish swimming in his direction with its huge jaws wide open. Frightened that he would get eaten up, the big fish swam away. If he had looked carefully, he would have realised that the huge fish was all the tiny red fish swimming very closely together in such a way that they looked like one big fish. And little black Swimmy, being different, became the eye of the 'huge' fish!

5.4.5. Managing Relations

We all have different personalities, different desires and wishes, and different ways of showing our emotions that affects people around us.

70% of the workplace learning is informal, once people discuss with each other at work they really are learning to do their job better. Friendlier staff is effective communicators, more productive and trustworthy more by employers and colleagues.

Tips for improving relations with people around us:

- Observe how you react to people such as do you reach to a conclusion before you know all the facts.
- Look honestly how you think and interact with other people.
- Look at work environment. Do you seek attention for accomplishments or give chance to others?
- Accept your weaknesses courageously and work on them.
- Take responsibility for your actions.
- If you think someone is hurt by you, apologise directly.

5.4.6. Etiquette

Etiquettes are rules to operating behaviour regarded as good and acceptable in personal and professional life. Etiquette includes:

Making Positive Impression

- Stand straight, make eye contact, and turn towards people when they are speaking and genuinely smile at people.
- Follow the dress code prescribed by the organization.
- When meeting someone for the first time always shake hands with a gentle firmness.
- Always arrive early to work each day.

How you treat with people

- Think how you treat your supervisors and colleagues.
- Don't make value judgments on people's importance at workplace. Respect every individual equally.
- Respect people's personal space at workplace.

Communicating at Workspace

- Keep workspace professional and neat.
- Don't interrupt other people on the workplace.
- Limit personal calls especially when you are working in a manufacturing unit.
- At and smoke to the designated areas only otherwise it may disturb other people.

Work etiquette tells the individual a way to behave when handling situations in an exceedingly working environment however the trivial situation is. It also applies to co-worker interaction and communication with colleagues.

Work Ethics

Work ethics is a value based on hard work and attentiveness. Work ethics include:

- **Discipline:** It takes a certain level of commitment to finish your tasks every day. Only with discipline one can stay fixed on goals and determined to complete his assignment.
- **Commitment to work:** A strong sense of commitment to work affects how an individual work and the amount of work he does. When a worker is committed to work, he turns up on time, puts in his best efforts and completes the projects to the best of his ability.
- **Punctuality:** It shows that you are dedicated to your work, interested in the work and capable of handling responsibility. Being punctual shows your professionalism and commitment to work.
- **Ownership and responsibility:** Ownership and responsibility stretches in all aspects of an employee's job. Co-workers value the employees' ability to give honest feedback. Supervisors rely on the high moral standards trusting him not create problems and being responsible.
- **Striving to excel:** Keep yourself updated with new developments and knowledge of your field. Learn new skills, techniques, methods required to uplift your career. Workers exhibiting a good work ethic are usually selected for higher positions, increased responsibility as well as promotion. Workers who do not exhibit good work ethic can be regarded as incompetent and failing to provide a fair value to the employer for the salary.

5.4.7. Stress and Anger Management

Anger is a normal and a healthy emotion. Anger management may be critical for people who find it difficult to keep it under control. There are many health issues related to an unresolved anger like heart attack, high blood pressure, anxiety, depression, colds and flu/fever and digestive problems. If your heart beats faster and you breathe quickly, tension in your shoulder or clenching your fists beware your body may be showing sign of anger, take steps to calm yourself down. Once you will be able to recognize the signs of anger you can calm yourself down.

Always remember:

- Avoid unnecessary stress, learn to say no and take control of your environment
- Express your feelings instead of boiling them up
- Accept the things you can't change
- Learn to forgive
- ANGER is only one letter away from DANGER
- Anger can destroy lives, destroy relationships
- Put yourself in other's shoes
- Don't react immediately
- Post pone for a few seconds whatever you wish to say or do
- Take a deep breath
- Speak when you have calmed down

5.4.8 Conflict Resolution

What is a Conflict?

A problem or a situation that may be difficult to understand or to deal with.

Why do we need to resolve conflicts?

- If a problem is not solved or addressed at the right time it may blow out of proportion
- An unsolved problem can be like Cancer which spreads and translates itself into all other areas in life
- Unsolved problems may lead to increased levels of bitterness and frustration
- It may foster bad habits like backbiting, gossiping, etc.
- Persons involved in conflict may lose focus and target each other's character instead of the specific behaviour to be modified

How to work out Conflicts?

- **STOP** . . . before you lose your temper and make the conflict worse.
- **SAY** . . . what you feel is the issue. What is the reason of disagreement? What do you like?
- **LISTEN** . . . to others' ideas and feelings.
- **THINK** . . . of solutions that satisfy both the parties

If you still can't agree, ask someone else to help you work it out.

5.4.9 Leadership Skills

The ability to lead effectively depends on variety of key skills. These skills are extremely sought after by employers as they involve managing a number of individuals in such a way on inspire, enthuse and build respect. Some of the qualities that every good leader should possess are:

- **Honesty:** If you make honest and ethical behaviour a key value your team will follow the suit.
- **Ability to delegate:** delegating task to one of the appropriate persons is the one of the most important skills that needs to be developed. The key to delegation is to identify the core strengths of the team and capitalizing on them.
- **Good communications skills:** Being able to communicate clearly is quite important.
- **Confidence:** Keeps morale of the team high even in the tough times.
- **Commitment:** If you expect your team to work hard and produce quality content then you should lead by example.
- **Positive Attitude:** Keeping teams motivated towards continued success of the company.
- **Creativity:** During the critical situations it is important to think out of the box solutions than to prefer the set course of action.
- **Be decisive:** Plan for the unexpected and nothing will surprise you. If you have thought of things go wrong in a particular task you will be able to make confident decisions on corrective actions when necessary.

- **Focus on the big picture:** Plan future strategies for your department and communicate them to supervisors and staff members. Set realistic and measurable individual and team goals and communicate your expectations within the context of massive picture.

How to become a leader:

- Use initiative to act on opportunities. Become a frontrunner before other people view you together.
- Take responsibility of own objectives, set priorities.
- Attempt to solve the matter instead of to pass on to others.
- Go the extra mile when asked to do tasks. Go beyond your job description.
- Show enthusiasm.
- Take ownership of the issues. Anticipate potential issues, take pre-emptive action and act quickly to resolve the issues.
- Introduce enhancements to the ways in which things are done.
- Develop innovative practices. Value innovative thinking.
- Learn new skills that may enhance capability.

UNIT 5.5: Social Interaction

Unit Objectives



At the end of this unit, participants will be able to:

1. Understand what social interaction is and what social interaction behaviour is.
2. Give a brief description about him/her in public.
3. Follow daily duties.
4. Cooperate with peers, family, and other members in society.

5.5.1. Social Interaction

Social interaction is a process through which we respond to people talking with us. It includes acts where people perform toward each other and responses they give in return. Social interaction has a number of behaviours. Some of them are:

- **Exchange:** Exchange is the most elementary kind of social interaction. It's a human process by that social behaviour is exchanged for some kind of reward for equal or greater value.
- **Competition:** It's a process by which two or more individuals plan to accomplish a goal that just one can attain. It will lead to psychological stress, a lack of cooperation in social relationship, difference and even conflict.
- **Cooperation:** It's a process in which people work together to achieve shared goals. Task cannot be completed without their cooperation.
- **Conflict:** Social conflict is the struggle for agency or power among a society to achieve control of scarce resources. It happens when two or more individuals oppose each other in social interaction to achieve incompatible goals.
- **Coercion:** People or teams are forced to provide into the desire of other people or teams.

5.5.2 Self- Introduction

We all, in our lifetime, have to introduce ourselves to the others. The introduction usually lasts for around 2 minutes to 3 minutes. It is very important that it gives the first impression to other about us. It has a great impact on your self-esteem and self-confidence. It's helpful in:

- Feeling better about yourself
- Boosting your confidence
- Building your self esteem
- Making friends
- Feeling in control

Points for Self-Introduction

Following are some self-introduction points:

- **Wishes:** It is the first thing that we need to do before addressing a gathering. At this point we need to make effort to grab the attention of audience. You have to wish depending on the time either, Good Morning, Good Afternoon or Good Evening.
 - Good morning! My dear friends
 - Respected Sir! Good morning
 - Special or lovely or cool morning to you all
- **Purpose:** We have to tell the purpose of coming in front of the audience. We can say I have come here to tell you about myself.
- **Name:** Here you talk about your name.... To grab the eye of the audience, you have got to present your name differently. If you know you can tell the meaning of your name or nay famous celebrity along with your name.
- **Father's Name:** Here you have to say concerning your father's name. begin your father's name as Mr. or Prof. or Dr.
- **Family:** It's a good chance to inform about your family, therefore tell the small print what you want to talk about them.
- **Profession:** Talk about your profession what you're doing at the moment.
- **Location:** Talk about your present location, wherever you're staying and if you would like you can also tell with whom you're living. You can also talk about your native place. It is better to describe about or talk about your place which is famous for.
- **Hobbies/Habits:** Hobbies means what you like in your leisure and habit means your regular activities. This part talks about your nature and your lifestyle, be careful while telling this.
- **Life Aim:** Talk about what is your aim in life, it will be good if your aim is high. You must think high and reach high.
- **Achievements:** Talk about what you achieve up to now, minimum it is good to talk about three achievements and maximum five. Though achievements are small, tell them it shows your confidence but don't say I don't have any achievements.
- **Favourite Person's or Ideal:** It is good to say about your ideal persons.
- **Favourite movies, things, colour, places etc.:** if you want to tell your favourites, which tell about your tastes and preferences to others.
- **Your Strengths and Weakness:** You can talk about your strengths and weaknesses. Make sure your weakness should not be absurd or incorrigible.
- **People you like and dislike:** You have to tell what kind people you like or what kind of people you dislike. Any turning point in your life How are you different from others
- **Conclusion:** In conclusion offer a memorable answer on the question the listeners probably will have when they have listened to your public speaking speech. Tell how this aspect of your life makes you what you are and who you are. It will be perfect ending to your self –introduction.
- **Finally say thank you.**
You will have to maintain your speech according to the time, generally 3 minutes and you must make the speech depending on the section of people you are giving the speech and what you want to reveal about yourself.

Improving self-introduction

There are a few things that you can do that helps in making your self-introduction better:

- **Listen to what you are saying to yourself:** Notice what your inner voice is saying. Take some time to listen and even write down what you are thinking.
- **Monitor your self-talk:** Analyse that your self-talk is more positive than negative.
- **Change your introduction:** counter your negative thoughts with positive ones. Avoid speaking negative and try to look for things that might add a better spin to a tough situation

5.5.3 Our Duties and Responsibilities

There are certain duties which are laid by the Constitution of India. These duties are very to be fulfilled by every citizen of India. These are as follows:

- To bear by the Constitution and respect its ideals and establishments, the national flag and also the national anthem.
- To encourage and respect the noble ideals that galvanized our national struggle for freedom.
- To uphold and protect the sovereignty, unity and integrity of Republic of India.
- To defend the country and render national service once called upon to do so.
- To promote harmony and also the spirit of respect amongst all the people of the Republic of India transcending religious, linguistic and regional diversities.
- To forbid practices derogative to the dignity of ladies.
- To preserve the rich and diversified heritage of our culture.
- To conserve the natural surroundings like forests, lakes, rivers and wild life, and to have compassion for living creatures.
- To develop the scientific temper, humanism and the spirit of inquiry and reform.
- To safeguard public property and to retract violence.
- To try towards excellence altogether spheres of individual and collective activity so that the nation perpetually rises to higher levels of endeavour and accomplishment.

These need to be followed by every citizen of India for development of the country.

5.5.4. Cooperation

The process of groups of organisms working or acting together for their mutual benefit is called cooperation. Cooperation among family members, friends and peers is very common and healthy. It is the backbone of any society.

Family cooperation provides an avenue for a family to come closer. It increases coping skills and decision making. Some steps to promote family cooperation are:

- **Plan things together:** It calls for negotiation and compromise and teaches everyone to be more tolerant and considerable to other's viewpoint.

- **Share responsibilities:** Diving up necessary household responsibilities can be a good exercise in family cooperation.

Peer support occurs once individuals give knowledge, experience, and emotional, social or sensible help to each other. It's a distinct state of social support in this the source of support may be a peer an individual who is analogous in ways to the recipient of the support.

The effective peer support can be in form of:

- **Social Support:** In form of positive psychological interactions with others with whom there is mutual trust and concern.
- **Experiential Knowledge:** contributes to solve problems and improve quality of life.
- **Emotional support:** Esteem, attachment and reassurance
- **Instrumental Support:** Product and services. How to be a cooperative person: For being a cooperative person following things needs to be done:
 - Listen carefully to others and make sure you perceive what they're expressing.
 - Share when you have something those others would really like to have.
 - Take Turns once there's something those no-one desires to do, or when more than one person desires to do a similar factor.
 - Compromise when you have a significant conflict.
 - Do your part the very best that you just probably can. This can inspire others to do the same.
 - Show appreciation to people for what they contribute.
 - Encourage people to do their best.
 - Make people needed. Working together may be a lot more fun that manner.
 - Don't isolate or exclude anyone. Everyone has something valuable to offer, and nobody likes being omitted.

UNIT 5.6: Group Interactions

Unit Objectives



At the end of this unit, participants will be able to:

1. Participate in group discussions in the class
2. Give speech in the public
3. Understand the importance of team building and teamwork

5.6.1 Group Interaction

Every day we tend to meet with teams of individuals socially and professionally. However, we interact to play a big role in the impressions we tend to produce. Interaction that happens whereas a group completes a cooperative task describes how the group works. For a successful and positive group interaction these steps need to be followed:

- Put your mobile phone away or place in silent mode.
- Greet everyone.
- Be friendly with everyone in the group.
- Show an interest in others by paying someone a compliment and listen carefully to what is being discussed.
- Be proactive and introduce yourself to others in the group.
- Sit up straight. Poor body posture is an indication of low self-esteem.
- Focus your attention on the person talking.
- Don't discount anyone's comment. Remember everyone is different and have different the ability to think.
- Think before you speak. Don't be too quick to jump into the conversation.
- Be a respect listener and observer.
- Include everyone when talking. Be sure to share eye contact with each person in the group.
- Unless there is a clear indication don't change the topic. Otherwise, it will make people feel you are not interested in the topic.
- Don't start or participate in a side conversation. Don't allow their mistake to prevent you from being a good listener.
- Make sure to smile shake hands and embrace and use each person's name when conversation and the person's name when the discussion is over.

Everything you are doing in a group setting makes an effect on everybody in the group. Don't ever suppose something doesn't matter. Everything matters. Take every chance to take part in informal and formal group interactions. Begin by creating small contributions to discussion, prepare an issue to raise or accept as true with another person's remark. Ask for other person's opinion.

5.6.2. Importance of Group Interactions

As participant group interactions is important as:

- It helps you to get a subject more deeply
- It improves your strength to think positively
- It helps in solving a serious issue
- It helps the team to go on a final decision
- It provides you the chance to listen to others' ideas
- It improves your listening skills
- It increases your confidence in communications
- It can change your behaviour

As a moderator a group interaction helps in:

- Understanding member interpersonal skills
- Identifying if a member can work in a team
- Understanding one's behaviour
- Selecting a perspective member in a perspective methodology

Dos and Don'ts of Group Interaction

Do's	Don't
<ul style="list-style-type: none"> • Speak pleasantly and in a well-mannered way to the group 	<ul style="list-style-type: none"> • Lose your temper. A discussion isn't an argument
<ul style="list-style-type: none"> • Respect the contribution of each speaker 	<ul style="list-style-type: none"> • Shout. Use a moderate tone and medium pitch
<ul style="list-style-type: none"> • Remember that a discussion isn't AN argument. Learn to disagree in a well-mannered way 	<ul style="list-style-type: none"> • Use too several gestures when you speak. Gestures like finger pointing and table thumping will appear aggressive
<ul style="list-style-type: none"> • Think about your contribution before you speak. How best can you answer the question/ contribute to the topic? 	<ul style="list-style-type: none"> • Dominate the discussion. Confident speakers ought to enable quieter students an opportunity to contribute
<ul style="list-style-type: none"> • Try to follow the discussion topic. do not introduce tangential information 	<ul style="list-style-type: none"> • Draw too much on personal experience or anecdote. Although some tutors encourage students to reflect on their own expertise, keep in mind to not generalize an excessive amount of.
<ul style="list-style-type: none"> • Be aware of your visual communication when you are speaking 	
<ul style="list-style-type: none"> • Agree with and acknowledge what you find fascinating 	<ul style="list-style-type: none"> • Interrupt. Wait for a speaker to complete before you speak

5.6.3. Team Work

Team work is a critical part of professional life. They can have a big impact on:

- The profitability of an organisation.
- People enjoy their work.
- Staff retention rates.
- Team and individual performance.
- Company reputation.

Importance of Team Building

Team building activities not only boost morale of the team members, but it can also increase the success rate of the teams. Team building is an important activity as it:

- **Facilitates better communication:** Activities that create discussion results in open communication among the employees, and among employees and management. This improves office environment also the quality of work.
- **Motivates employees:** The more comfortable team members are to share their ideas and opinions, the more confident they will be. This motivates them to take on new projects or challenges.
- **Promotes creativity:** Working closely with other team members increase creativity and promotes new ideas.
- **Develops problem-solving skills:** Team building activities that require team members to work closely to solve problems improves the ability to think rationally and logically. Teams that determine when a problem arises and knows the solution can work better when a real problem occurs.
- **Breaks the barrier:** Team building increases trust among workers.

Do and Don'ts of working in a Team:

- **Don't argue in public:** if you have a disagreement with someone in the team find a neutral place to discuss the situation.
- **Do encourage each other:** when things get tough the tough get going. Contribute to the team in trying situation.
- **Don't talk behind the backs:** if you have trouble with some team members don't share with others. Go directly to the person in a kind and compassionate manner and share what is in your mind.
- **Do lend a hand:** if a team member is asking for help don't hesitate in helping him.
- **Don't be the weakest link:** Live up to your responsibilities, meet team expectations and communicate effectively in the team.
- **Give and receive feedback:** As a part of growing team give and receive feedback respectfully and graciously.

UNIT 5.7: Time Management

Unit Objectives

At the end of this unit, participants will be able to:

1. Understand the importance of time management
2. Develop time management skills

5.7.1. Time Management

Time management is the process of planning and practicing control over the time given to a specific task, especially to increase effectiveness, efficiency, and productivity. It is an activity with the goal to increase the overall advantage of a set of activities within the limited condition of a limited time.

Some effective time management

- Delegate tasks
- Identify time wasters
- Combine activities – Plan for them
- Break down big tasks down to the smallest task possible
- Accomplish them one by one
- At the end of the day conduct a simple analysis to see which activity took time

5.7.2 Time Robbers

Time robbers are those activities which create interruption at the workplace. These activities create a deviation from the objectives which needs to be achieved. Time Robbers could be:

- Poor personal planning and scheduling
- Interruptions by people without appointments
- Poor delegation
- Poor use of the media: Telephone, Mobile, e-mail, and fax, etc.
- Reading junk mail
- Lack of concern for good time management
- Lack of clear priorities

The Time Robbers can be avoided by:

- Be active all the time
- Develop and maintain an organized personal activity schedule
- Set your priorities
- Proper delegation
- Utilize modern technical media

UNIT 5.8: Resume Preparation

Unit Objectives



At the end of this unit, participants will be able to:

1. Understand the importance of resume
2. Learn how to prepare a resume

5.8.1 Introduction

A resume is a self-declaration which once done properly shows how an individual's skills, experience and achievements match the need of the work that they wish to get. The sole purpose of resume is one to win an interview. It convinces the future employer what he wants from the prospective employee in new career or position. It also establishes an individual as a professional person with high standards and excellent writing skills based on the fact that his resume is written well. It also helps you clarify your direction, qualifications, and strengths, boost your confidence or to start out the process of committing to a job or a career modification.

One must know about a resume that:

- Your resume is an instrument to get you an interview but not a job
- Employer will be screening your resume for just 15-20 seconds. That's the time your resume will make an impact on employer

There are different sections on the resume in the same order as mentioned under:

Section	What is the employer looking for
Header	Your identity and to contact you
Objective	To check if their requirement and your objective match
Education	To check if you have the basic qualification for the job/internship you are applying for
Practical Experience/ projects	To see if you have done anything that reflects your potential capability. Also, to see how different you are from your peers
Skills	How equipped you are in terms of your personality traits as well as occupational skills
Interests	Professional aspects apart, how meaningful are your life?
Other	Is there else significant and relevant you want to showcase, that will add value to your resume

Preparation work and important tips

Before you start preparing your resume make sure to follow the checklist:

- Educational documents from class ten onwards to calculate scores
- Make list of all things that you need to add to your resume. Like internships, projects, part time jobs, extracurricular activities, sports, training, skills, interests etc. the list doesn't need to be complete, you'll always add to the list as you go.

Before preparing resume always remember:

- Every point in your resume should be specific and must be supported by several factual information.
- Use action verbs in all your points. They catch attention immediately and make your sentences clear.
- Use bullets not paragraphs.
- Do not mention your responsibilities mention what you have accomplished.
- A common mistake we make while constructing the resume is to copy the format from our friends resume and built it based on that.

Resume Header

Purpose: You must provide some information about yourself, so that the employer can reach you.

Mandatory fields include: Name, current address, email id, phone number, and date of birth. Your name should be written in bigger font.

Do Not:

- Include your photo
- Write RESUME as heading to the file
- Give details like family information, marital status, etc.
- Add these details to the bottom of your resume or occupy more space to fill up these details

Framing the Objective

Purpose: To convey the employer what goals you have. The focus should be towards getting a particular position in a specific industry.

Always remember: Your objective should include the following:

- Position wanted
- Functional area
- Industry wanted
- Be specific and restrict it to minimum words.
- Your objective should be different to each role you apply to
- While writing the objective, keep the employer's requirement in mind. The objective is not what you desire from the company, it's about company's need.

Education

The next session in your resume is to highlight your educational qualifications.

Purpose: For the employer to know whether you have basic qualification for the job for which you are applying or not.

Always Remember:

- To write all educational qualifications from class 10 to highest education.
- For class 10 and 12 – include school/college name, Board, Stream/Specialization (If any), year of study, Marks.
- For undergraduate – include College name, University name, Degree and Specialization, year of study.
- Write all your qualifications in reverse chronological order, i.e. the latest qualification on top.
- You may write the educational qualifications in a tabular format or in a simple one after the other order.

Projects and Internships

The next part of your resume includes the hands-on work that you have done, like projects, internships, in-plant training, part time jobs, volunteering, starting up a company and other initiatives. The number and the nature of initiatives taken define whether to keep one heading or detail them under different headings.

Purpose: This is a mandatory part of a resume, as your hands on work and the initiatives you have taken apart from your curriculum in what will reflect your real strength as well as separate your resume from your peers.

Remember:

- The heading should be – title / project name, role, company/organisation name, -2 lines description about
- The specific time period.
- Time period is must.
- The entries under each heading must be in reverse chronological order.
- Be very specific on what you have accomplished. Add numbers and facts wherever possible.

Do Not:

- Do not write simple statements. It does not give employer a clear picture of the work you have done. Thus, the employer can assume that you have done an internship for the certificate.

Skills

Heading: You can have multiple headings under skills. Common heading can include:

- **Soft Skills:** must include, they showcase your personality traits.
- **Core occupational skills:** Optional include if you possess any core skills. These are skills you possess relevant to the role you are applying for.
- **IT Skills:** Optional, suggestive to include if you are applying for IT/software related roles.

Remember:

- List your skill and add a point which supports your skill the best.
- Make specific points. Add numbers and facts wherever possible.

- Pick only three to four soft skills that describes you the best.
- Dig your past to discover the best of these skills you possess and the best example you can quote to support it.

Interests

In this section of your resume carefully choose which of interests you want to showcase on your resume so that they can make your life seem meaningful.

The interests you showcase talk about your character. These interests frequently come up as a subject of discussions during the interviews; therefore, sagely choose what to show.

Remember:

- List interests which are meaningful and display some learning.
- Support the interest you have listed
- Make points specific and add supporting fact to it.
- Do not just list random cluster of interests like adventure, guitar, reading, environment
- Never include interests like partying, watching movies etc. they create wrong impression.

References

Give References

The very last thing on your resume ought to be a list of 2-4 professional references. These are all those who you're not related to, but whom you have handled in a professional manner. You would possibly think about previous leader, faculty member or volunteer coordinator to include on your reference page.

- Include the name of the reference, their relationship to you, mailing address, e mail and telephone number.
- The place you're applying to could contact these people, therefore always call them in advance to allow them to understand that you are using them for a reference and are presently applying for a job.

Points to Remember

- Make sure that the length of your resume doesn't exceed a pair of pages
- Does a thorough recheck and confirm there are fully no errors in your resume. No grammatical errors, no spelling mistakes, no punctuation errors
- Run through your resume time and again for to create enhancements and phrasing sentences better
- Choose a professional font in a size eleven or twelve. You can use multiple fonts for different elements of resume but try to limit it most of two fonts. Instead changing between fonts, strive creating specific sections bold or italicized instead
- The font size of your header and the introduction to a part may be a size fourteen or sixteen
- Your text should be printed in solid black ink. Ensure to deactivate any hyperlinks so that they don't print in blue or other contrastive colour
- Your page ought to have one inch margin all the way around with 1.5- or 2-point line spacing. The body of your resume ought to align left and your header should be centred at the top of the page

UNIT 5.9: Interview Preparation

Unit Objectives



At the end of this unit, participants will be able to:

1. Understand the procedure of interview
2. Go through mock interviews
3. Understand how to present them during an interview
4. Motivated to work after the training period is over

5.9.1 Interview

An interview is a conversation between two or more individuals (the interviewer(s) and the interviewee) wherever queries are asked by the interviewer to get information from the interviewee. An interview is the first and last hurdle you need to cross in order to get employment.

Common Types of Interviews

Traditional HR Interview: Most of the interviews are face to face interviews. The most traditional is a one-tone conversation with the Human Resources Executive where the candidate's focus should be on the person asking question. You are advised to maintain good eye contact, listen keenly and answer promptly.

Panel Interview: In this situation, there is more than one interviewer. A panel ranging from two to ten members may conduct this part of the selection process. This is an ideal chance for you to display group management and group presentation skills.

Technical interview: The objective of this interview is to basically evaluate technical knowledge. Majority of the questions will be based on the skills sets mentioned in the candidate's resume.

Telephonic Interview: Telephonic interviews are used for initial screening of candidates who live far away from the job site.

Before going for an interview, it is important to have clarity of the role you are applying for. It's also important that for you to know where you are applying and whom will you be talking to. Your answers should tell the employer that you are the match they are looking for.

This requires you to do small research on the following fields:

- Company and Field
- Job Description
- Yourself (Skills, Values, and Interests)
- Resume (Experience)

If you were an employer, you would have chosen a person who is sure of himself, calm and confident. So, it's important that you are:

- Confident
- Relaxed
- Sure, of yourself
- Prepared
- Before, during and after the interview, it is important for you to be prepared.
- Dress Professionally

It is important that you dress professionally. It is a proven fact that the way we dress makes a huge difference in the way we are perceived. 90% of the way you communicate with other people is through body language (gestures, expressions, etc.) and the first Impression we make. It is very simple to make a great first impression.

For a good first impression it is important those we:

- Smell good
- Have a professional appearance
- Pay attention to your grooming
- Make eye contact
- Know what and how you speak
- Our overall personality contributes to our complete perception.

How to dress for Interview

Men	Women
Long-sleeved buttoned shirt (clean and pressed)	Conservative pump, no stilettos
Dark shoes (cleaned and polished) and dark socks	Jewellery -One set of earrings (preferably knobs)
Get a haircut (short hair is always best)	No bangles
No Jewellery (chains, earrings, piercing)	Minimal use of makeup
No beards or Tattoos	

5.9.2 During the Interview

- Be confident, not arrogant
- Sell yourself - Keep your energy up
- Maintain your posture
- Be positive, don't complain
- Know your resume and accomplishments

It isn't sufficient to have ideas. They must be expressed effectively in the interview. The parameters that the candidates are assessed on during the interview are very simple. These are the parameters that this training program has prepared you for.

5.9.3 Active Listening

- Clarity on ideas and expressions
- Correct language
- Good body language
- Fluency
- Ideas should be expressed fluently in the right tone, right voice, and right articulation



6. First Aid and CPR

Unit 6.1 – First Aid and CPR



Key Learning Outcomes



At the end of the module, participants will be able to:

1. Identify different methods of first aid
2. Perform first aid
3. Understand CPR
4. Perform CPR in case of emergency

UNIT 6.1: First Aid and CPR

Unit Objectives

At the end of this unit, participants will be able to:

1. Apply first aid on an injured person
2. Understand the procedures of doing CPR

6.1.1 First Aid

First aid is the help given to any individual suffering from an unforeseen illness or injury, with care provided to preserve life, stop the condition from worsening, and/or promote recovery. It includes initial intervention during a serious condition before skilled medical help being accessible, like performing CPR while waiting for the ambulance, also because the complete treatment of minor conditions, such as applying a plaster to a cut. First aid is usually performed by the layman, with many of us trained in providing basic levels of first aid, and others willing to try and do thus from acquired information. Mental health first aid is an extension of the idea of first aid to cover mental health.

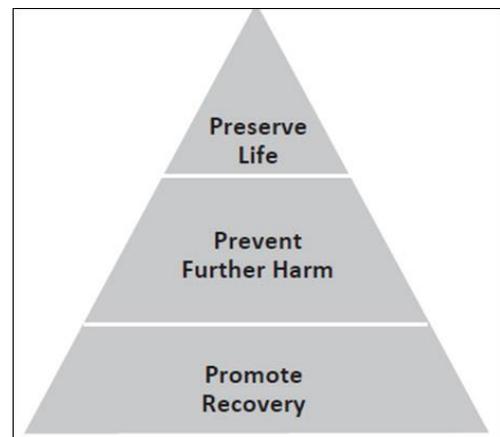


Fig 6.1.1: First aid objective pyramid

There are many situations which may require first aid, and many countries have legislation, regulation, or guidance which specifies a minimum level of first aid provision in certain circumstances. This can embrace specific coaching or equipment to be obtainable within the work area (such as an Automated External Defibrillator), the availability of specialist first aid cover at public gatherings, or necessary first aid coaching among learning institutes. First aid, however, doesn't essentially need any specific equipment or previous information, and may involve improvisation with materials offered at the time, usually by undisciplined persons.

Vital Signs	Good	Poor
Heartbeat	60-100 beats per minute	<60 or >100 per minute
Respiration	14-16 breaths per minute	<14 breaths per minute
Skin	warm, pink, dry	cool, pale, moist
Consciousness	alert, oriented	drowsy or unconscious

Awareness	Assessment	Action	Aftercare
Observe	Assess what is required to be done	Do what you can	Once you have assisted the victim, stay with him/her till expert care arrives
Stop to help	Ask yourself 'Can I do it?'	Call for expert medical help	
		Take care of your and the bystander's safety	

While delivering First Aid always remember:

- Prevent deterioration
- Act swiftly, deliberately, and confidently
- Golden Hour – First 60 minutes following an accident
- Platinum Period – First 15 minutes following an accident
- Prevent shock and choking
- Stop bleeding
- Loosen victim's clothes
- Regulate respiratory system
- Avoid crowding/over-crowding
- Arrange to take victim to safe place/hospital
- Attend to emergencies first with ease and without fear
- Do not overdo. Remember that the person giving first aid is not a doctor

Injury	Symptom	Do's	Don'ts
Fracture	<ul style="list-style-type: none"> • Pain • Swelling • Visible bone 	<ul style="list-style-type: none"> • Immobilise the affected part • Stabilise the affected part • Use a cloth as a sling • Use board as a sling • Carefully Transfer the victim on a stretcher 	<ul style="list-style-type: none"> • Do not move the affected part • Do not wash or probe the injured area
Burns (see degrees of Burn table)	<ul style="list-style-type: none"> • Redness of skin • Blistered skin • Injury marks • Headache/seizures 	<ul style="list-style-type: none"> • In case of electrical burn, cut-off the power supply • In case of fire, put out fire with blanket/coat • Use water to douse the flames • Remove any jewellery from the affected area • Wash the burn with water 	<ul style="list-style-type: none"> • Do not pull off any clothing stuck to the burnt skin • Do not place ice on the burn • Do not use cotton to cover the burn

Bleeding	<ul style="list-style-type: none"> • Bruises • Visible blood loss from body • Coughing blood • Wound/ injury marks • Unconsciousness due to blood loss • Dizziness • Pale skin 	<ul style="list-style-type: none"> • Check victim's breathing • Elevate the wound above heart level • Apply direct pressure to the wound with a clean cloth or hands • Remove any visible objects from the wounds • Apply bandage once the bleeding stops 	<ul style="list-style-type: none"> • Do not clean the wound from out to in direction • Do not apply too much pressure (not more than 15 mins) • Do not give water to the victim
Heat Stroke/Sun Stoke	<ul style="list-style-type: none"> • High body temperature • Headache • Hot and dry skin • Nausea/Vomiting • Unconsciousness 	<ul style="list-style-type: none"> • Move the victim to a cool, shaded place • Wet the victim's skin with a sponge • If possible, apply ice packs to victim's neck, back and armpits • Remove any jewellery from the affected area • Wash the burn with water 	<ul style="list-style-type: none"> • Do not let people crowd around the victim • Do not give any hot drinks to the victim
Unconsciousness	<ul style="list-style-type: none"> • No movement of limbs • No verbal response or gestures • Pale skin 	<ul style="list-style-type: none"> • Loosen clothing around neck, waist and chest • Check for breathing • Place the victim's legs above the level of heart • If victim is not breathing, perform CPR 	<ul style="list-style-type: none"> • Do not throw water or slap the victim • Do not force feed anything • Do not raise the head high as it may block the airway

1st Degree Burn	2nd Degree Burn	3rd Degree Burn	4th Degree Burn
Will recover it in a few days.	Serious but recovers in few weeks.	Very Serious and will require skin grafting.	Extremely Serious and requires many years with repeated plastic surgery and skin grafting, is life-threatening.
Action Required: Place under running water	Action Required: Place clean wet cloth over the burnt area	Action Required: Place clean dry cloth over the burnt area	Action Required: Leave open and prevent infection.

6.1.2 Splints and Aids of Torso

A splint can also be called a bandage that immobilizes a broken bone. Generally, this is often done by handling rigid objects like sticks or boards. For a few injuries, however, this is not attainable, and the alone possibility is to tie the broken limb to the body.

Splints

When applying a splint, don't commit to straighten the break. This may solely cause additional injury and additional pain. Instead, simply apply the splint to the break the way it is.

When using rigid material

Always use long enough items to reach the joints beyond the break.

For instance, once splinting a forearm, the fabric ought to be long enough to touch each the wrist joint and therefore the elbow. This helps keep the fabric in place and prevents an excessive amount of pressure from being applied to the wound.

- Always place cushioning between the rigid material and the body to stay the victim comfy. Tie knots between the rigid material and the body (in mid-air) once doable. This makes them easier to untie. If this can be impossible, tie knots over the rigid material
- To splint the forearm, surround the split with rigid material and snugly bandage it to the arm with wide cloth strips. A newspaper or magazine, curled into a "U" form, works alright
- Splint the wrist joint within the same approach. The whole forearm needs to be immobilized
- To splint the elbow, use enough rigid material to travel from the armpit to the hand.

The entire arm ought to be immobilized. Don't plan to straighten or bend the elbow; splint it in position

- To splint the upper leg, use long items of rigid material which will reach from the ankle joint to the armpit. On top of the hips, tie long straps round the torso to carry the top of the splint in place.
- To splint the lower leg, use rigid material long enough to travel from the knee to the foot. The foot ought to be immobilized and unable to turn. Make sure to use a lot of cushioning, particularly round the ankle.

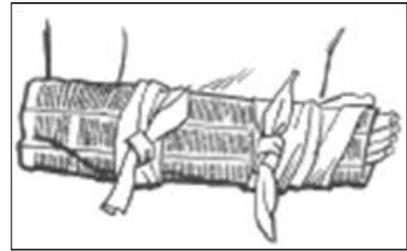


Fig 6.1.2: Splinting arm

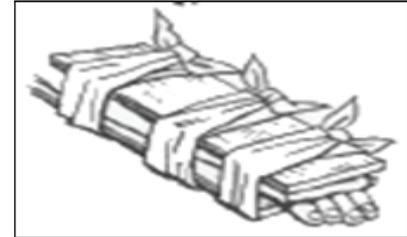


Fig 6.1.3: Splinting wrist

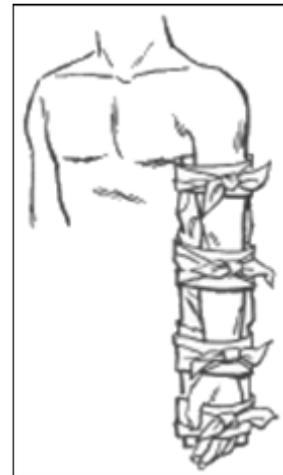


Fig 6.1.4: Splinting elbow



Fig 6.1.5: Splinting upper leg

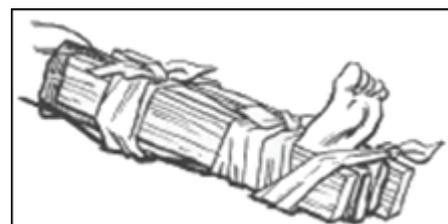


Fig 6.1.6: Splinting lower leg

6.1.3 CPR

Basic life support (BLS) is also a level of medical aid that is used for victims of life-threatening diseases or injuries until they'll be given full medical aid at a hospital.

First aid is as simple as first principle – airway, respiration and CPR (cardiopulmonary resuscitation). In any scenario, apply the DRSABCD Action plan.

DRSABCD stands for:

- **Danger:** Always check the danger to you, any bystanders and then the injured or sick person. Ensure you do not place yourself at risk once going to give assistance to of another person.
- **Responses:** Is the person conscious? Do they respond when you check with them, hold their hands or squeeze their shoulder?
- **Send for help:** Call ambulance
- **Airway:** Is the person's airway clear? Is that person breathing? If the person is responding, they're acutely aware and their airway is evident, assess how you'll be able to help them with any injury. If the person isn't responding and he is also unconscious, then you have to check their airway by opening their mouth and having a glance within. If their mouth is clear, tilt their head gently back (by lifting their chin) and check for respiration. If the mouth isn't clear, place the person on their side, open their mouth and clear the contents, then tilt the head back and check for respiration.
- **Breathing:** Check for respiratory by searching for chest movements (up and down). Listen by bringing your ear near to their mouth and nose. Check for respiratory by bringing your hand on the lower part of their chest. If the person is unconscious but breathing, flip them onto their side, delicately ensuring that you simply keep their head, neck and spine in alignment. Monitor their respiratory till you hand over to the ambulance officers.
- **CPR (cardiopulmonary resuscitation):** If an adult is unconscious and not breathing, ensure they're flat on their back and then place the heel of 1 hand within the centre of their chest and your alternative hand on top. Press down firmly and smoothly (compressing to at least one third of their chest depth) thirty times. Provide two breaths. To induce the breath in, tilt their head back gently by lifting their chin. Pinch their nostrils closed, place your open mouth firmly over their open mouth and blow firmly into their mouth. Keep going with the thirty compressions and 2 breaths at the speed of roughly five repeats in 2 minutes till you hand over to the ambulance officers or another trained person, or until the person you're resuscitating responds.
- **Defibrillator:** For unconscious adults who are not breathing, an automated external defibrillator (AED) is applied. An AED also called a machine that delivers an electric shock to cancel any irregular heartbeat (arrhythmia), in an attempt to get the normal heart beating to re-establish itself. Please



Fig 6.1.7: Basic life support chart

ensure that a trained person is there to apply the AED. If the person responds to defibrillation, turn them onto their side and tilt their head to maintain their airway

Airway

Once you have assessed the patient's level of consciousness, evaluate the patient's airway. Remember, if the patient is alert and talking, the airway is open. For a patient who is unresponsive, make sure that he or she is in a supine (face-up) position to effectively evaluate the airway. If the patient is face-down, you must roll the patient onto his or her back, taking care not to create or worsen an injury. If the patient is unresponsive and his or her airway is not open, you need to open the airway. Head-tilt/chin lift technique can be used to open the airway.

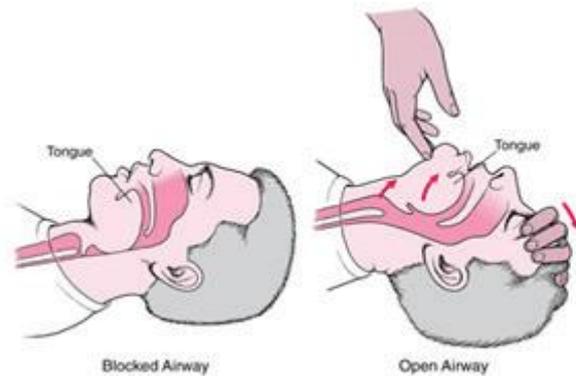


Fig 6.1.8: Blocked and open airway

Head-tilt/chin-lift technique

- To perform the head-tilt/chin lift technique on an adult:
- Press down on the forehead while pulling up on the bony part of the chin with 2 to 3 fingers of the opposite hand.
- Tilt the head past a neutral position to open the airway whereas avoiding hyperextension of the neck.

Cardiopulmonary resuscitation

Cardiopulmonary resuscitation circulates blood that contains oxygen to the very important organs of a patient in cardiac arrest once the heart and respiration have stopped. It includes chest compressions and ventilations also the use of an automatic external defibrillator.

Compressions: One part of CPR is chest compressions. To make sure optimal patient outcomes, high quality CPR should be performed. You'll guarantee high-quality CPR by providing high-quality chest compressions, ensuring that the:

- Patient is on a firm, flat surface to allow for adequate compression. In an exceedingly non-healthcare setting you might find it on the grounds, whereas in an exceedingly healthcare setting you may find it on a stretcher or bed.
- The chest is exposed to make sure correct hand placement and the ability to envision chest recoil.

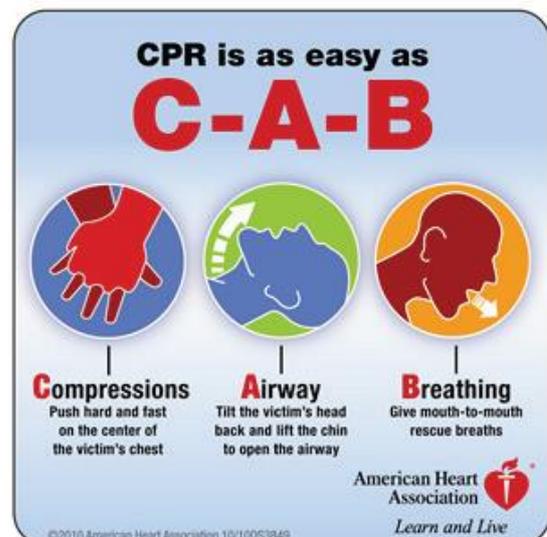


Fig 6.1.9: CPR chart

- Hands are properly positioned with the heel of 1 hand within the centre of the chest on the lower 1/2 sternum with the opposite hand on top. Most rescuers realize that interlacing their fingers makes it easier to supply compressions while keeping the fingers off the chest.
- Arms are as straight as attainable, with the shoulders directly over the hands to build up effective compressions. Lockup elbows can help maintain straight arms.
- Compressions are given at the proper rate of a minimum of a hundred per minute to a most of one hundred twenty per minute, and at the correct depth of a minimum of two inches for an adult to promote adequate circulation.
- The chest should be allowed to completely recoil between every compression to allow blood to flow back to the heart following the compression.
- For adult co-workers, CPR consists of thirty chest compressions followed by two ventilations.

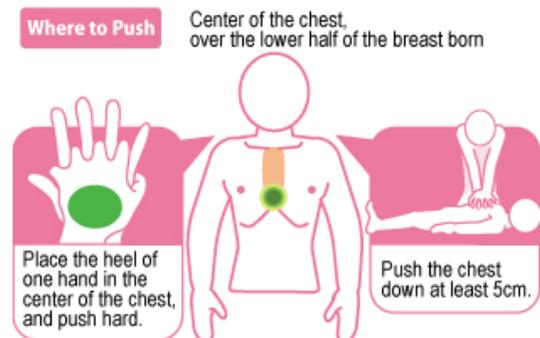


Fig 6.1.10: Doing CPR

Ventilations: Ventilations supply oxygen to a patient who is not breathing. One can give ventilation via several methods including:

Mouth-to-Mouth

- Open the airway past a neutral position with the help of the head-tilt/chin-lift technique.
- Pinch the nose shut and build a whole seal over the patient's mouth along with your mouth.
- Provide ventilations by blowing into the patient's mouth. Ventilations ought to be given one at a time. Take a break between breaths by breaking the seal slightly between ventilations and then taking a breath before re-sealing over the mouth.

Pocket mask

CPR respiration barriers, like pocket masks, produce a barrier between your mouth and also the patient's mouth and nose. This barrier will help to guard you from contact with patient's blood, vomits and saliva, and from breathing the air that the patient exhales.

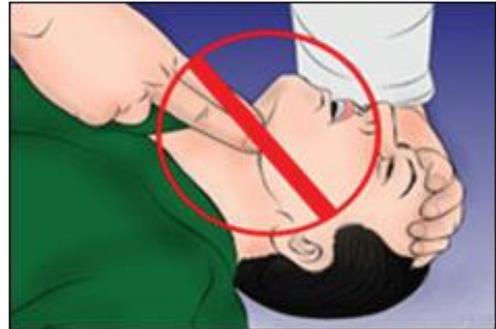
- Assemble the mask and valve.
- Open the airway past the neutral position with the help of the head-tilt/chin-lift technique from the patient's side when alone.
- Place the mask over the mouth and nose of the patient starting from the bridge of the nose, and then place the bottom of the mask below the mouth to the chin (the mask shouldn't extend past the chin).
- Seal the mask by putting the "webbing" between your index finger and thumb on the top of the mask above the valve whereas putting your remaining fingers on the side of the patient's face. along with your different hand (the hand nearest to the patient's chest), place your thumb on the bottom of the mask while putting your bent index finger beneath the patient's chin, lifting the face into the mask. Your bent index finger under the patient's chin, lifting the face into the mask.

6.1.4 Performing CPR for an Adult

Step 1: Check the scene for immediate danger: Check that you're not putting yourself in harm's manner by administering the CPR to somebody unconscious. Do whatever you think is necessary to move yourself and the other person to safety.

Step 2: Assess the victim's consciousness: Gently tap on his or her shoulder and ask them "if they are, ok?" in a loud and clear voice. If he or she gives a positive response, then the CPR is not required. Instead, undertake basic first aid and take measures to prevent or treat shock, and assess whether or not does the victim needs emergency services. If the victim does not respond, continue with the subsequent steps.

Step 3: Do not check for a pulse: Unless you're a trained medical professional, odds are you'll spare too much valuable time to look for a pulse when you should be doing compressions.



Step 4: Check for breathing: Check that the airway is not blocked. If the mouth is closed, press with your thumb and forefinger on both cheeks at the end of the teeth and then look inside. Remove any visible obstacle that is in your reach but never push your fingers inside too far. Place your ear near to the victim's nose and mouth and listen for slight breathing. If the victim is coughing or breathing normally then you don't have to perform CPR.



Step 5: Place the victim on his or her back: Make sure he or she is lying as flat as possible-this can stop injury while you're doing chest compressions. Tilt their head back by exploitation your palm against their forehead and a push against their chin.



Step 6: Place the heel of 1 hand on the victim's breastbone, a pair of finger-widths on top of the meeting space of the lower ribs, precisely within the middle of the chest.

Step 7: Place your second hand on top of the first hand, Palms down, interlock the fingers of the second hand between the first.



Step 8: Position your body directly over your hands, in order to straight your arms and somewhat rigid. Don't flex the arms to push, however kind of lock your elbows, and use your upper body strength to push.

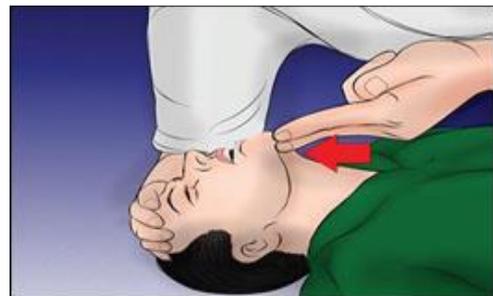
Step 9: Perform thirty chest compressions. Press down with each hand directly over the breastbone to perform a compression that helps the heartbeat. Chest compressions are a lot of crucial for correcting abnormal heart rhythms (ventricular fibrillation or pulse less ventricular tachycardia, heart rapidly quivering rather than beating). You ought to press down by about two inches (5 cm)

Step 10: Minimize pauses in chest compression that occur when dynamic suppliers or getting ready for a shock. Commit to limit interruptions to less than ten seconds.

Step 11: Make sure the airway is open. Place your hand on the victim's forehead and 2 fingers on their chin and tilt the head back to open the airway. If you find a neck injury, pull the jaw forward instead of lifting the chin. If jaw thrust fails to open the airway, do a careful head tilt and chin raise. If there are not any signs of life, place a respiratory barrier (if available) over the victim's mouth.

Step 12: Give 2 rescue breaths (optional). If you're trained in mouth-to-mouth resuscitation and totally assured, provide 2 rescue breaths once your thirty chest compressions are complete. If you've never done mouth-to-mouth resuscitation before, or you're trained however rusty, stick with solely chest compressions.

Step 13: Repeat the cycle of thirty chest compressions. If you're conjointly doing rescue breaths, keep doing a cycle of thirty chest compressions, and then a pair of rescue breaths; repeat the thirty compressions and a pair of a lot of breaths. You ought to do mouth-to-mouth resuscitation for two minutes (5 cycles of compressions to breaths) before spend time checking for signs of life.



6.1.5 CPR Using AED



Step 1: Use an AED (automated external defibrillator). If an AED is accessible within the premises, use it as soon as possible to jump-start the victim's heart. Ensure that there aren't any puddles or standing water in the premises.



Step 2: Expose the victim's chest totally. Remove any metal necklaces or underwire bras. Check for any body piercings, or evidence that the victim includes a pacemaker or implantable cardioverter defibrillator (should be indicated by a medical bracelet) to avoid shocking too close to those spots. Confirm the chest is completely dry and the victim isn't in a puddle. Note that, if the person has a lot of chest hair, you ought to shave it, if possible. Some AED kits come with razors for this purpose.



Step 3: Attach the sticky pads with electrodes to the victim's chest. Follow the directions on the AED for placement. Move the pads at least one inch (2.5 cm) off from any metal piercings or implanted devices. Ensure that nobody is touching the person when you apply the shock.



Step 4: Press analyse on the AED machine. If a shock is required for the patient, the machine can notify you. If you do shock the victim, ensure nobody is touching him/her.



Step 5: Don't remove pads from the victim and resume CPR for another five cycles before using the AED again. Stick on adhesive electrode pads is meant to be left in place.

6.1.6 Chain of Survival

Chain of Survival could be a sequential process for providing treatment to victims of SCA outside of a hospital setting. Additional individuals will survive SCA if the subsequent steps occur in fast succession:

- Cardiac arrest is instantly identified, and the emergency response system is begun
- CPR is started with an emphasis on chest compression

- Rapid medical care could start
- Effective life support is started
- Integrated post-cardiac arrest care is given
- Quick execution every step is important because the possibilities of survival decrease 7 to 10 % with each passing minute.

6.1.7 Safety Signs at the Shop Floor

Health and safety signs

A sign informs and instructs about safety and health at work by means of a signboard, a colour, an illuminated sign or acoustic signal, a voice or hand signal. Some important signs which could be used at a shop are as below:



Prohibition sign



Electricity Danger



Exit sign



No Smoking



First Aid



Fire Extinguisher

Fig 6.1.10: Safety sign

Module Name	Unit Name	URL	Page No.	QR Code
Understand and detail the concept	Script Writing	https://youtu.be/NJO1wyuAlpw	10	
	Writing a Script	https://youtu.be/HVWD4S4jdX0	14	
	Screenwriting Plot	https://youtu.be/m2-E7pENfKE	24	
	Writing a Slugline	https://youtu.be/IR4gmRI6MDg	38	
	Writing a Logline	https://youtu.be/z4a9JRjP86Q	50	
	Pitching a script	https://youtu.be/hFL0qLOihzc	53	
	Writing a Movie Synopsis	https://youtu.be/A8NGqvYmOPg	56	
Undertake research for scripts	Analyzing a Film Script	https://youtu.be/jLkFo0eh4Gk	63	
	Researching a Screenplay	https://youtu.be/bj-w3cKWCjA	68	

	Script Analysis Tips	https://youtu.be/IMep2s_T89c	73	
	Relating script to genre	https://youtu.be/npgyxlyK9ak	76	
Assist in drafting scripts	Writing script for a Budget	https://youtu.be/BOK84swB2pM	86	
	Script Formatting	https://youtu.be/c7Nm8eyvW3o	88	



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