

BCA (DES)302- 3rd YEAR

SCRIPT WRITING



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Block 1

BCA(DES)-302

SCRIPT WRITING

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ROLE OF SELF INSTRUCTIONAL MATERIAL IN DISTANCE LEARNING

The need to plan effective instruction is imperative for a successful distance teaching repertoire. This is due to the fact that the instructional designer, the tutor, the author (s) and the student are often separated by distance and may never meet in person. This is an increasingly common scenario in distance education instruction. As much as possible, teaching by distance should stimulate the student's intellectual

involvement and contain all the necessary learning instructional activities that are capable of guiding the student through the course objectives. Therefore, the course / self-instructional material are completely equipped with everything that the syllabus prescribes.

To ensure effective instruction, a number of instructional design ideas are used and these help students to acquire knowledge, intellectual skills, motor skills and necessary attitudinal changes. In this respect,

students' assessment and course evaluation are incorporated in the text.

The nature of instructional activities used in distance education self-instructional materials depends on the domain of learning that they reinforce in the text, that is, the cognitive, psychomotor and affective. These are further interpreted in the acquisition of knowledge, intellectual skills and motor skills. Students may be encouraged to gain, apply and communicate (orally or in writing) the knowledge acquired. Intellectual- skills objectives may be met by designing instructions that make

use of students' prior knowledge and experiences in the discourse as the foundation on which newly acquired knowledge is built.

The provision of exercises in the form of assignments, projects and tutorial feedback is necessary. Instructional activities that teach motor skills need to be graphically demonstrated and the correct practices provided during tutorials. Instructional activities for inculcating change in attitude and behavior should create interest and demonstrate need and benefits gained by adopting the required change. Information on the adoption and procedures for practice of new attitudes may then be introduced.

Teaching and learning at a distance eliminates interactive

Communication clues, such as pauses, intonation and gestures, associated with the face-to-face method of teaching. This is particularly so with the exclusive use of print media. Instructional activities built into the instructional repertoire provide this missing interaction between the student and the teacher. Therefore, the use of instructional activities to affect better distance teaching is not optional, but mandatory.

Our team of successful writers and authors has tried to reduce This. Divide and to bring this Self Instructional Material as the best teaching and communication tool. Instructional activities are varied in order to assess the different facets of the domains of learning.

Distance education teaching repertoire involves extensive use of self-instructional materials, be they print or otherwise. These materials are designed to achieve certain pre-determined learning outcomes, namely goals and objectives that are contained in an instructional plan. Since the teaching process is affected over a distance, there is need to ensure that students actively participate in their learning by performing specific tasks that help them to understand the relevant concepts.

Therefore, a set of exercises is built into the teaching repertoire in order to link what students and tutors do in the framework of the course outline.

These could be in the form of students' assignments, a research project or a science practical exercise. Examples of instructional activities in distance education are too numerous to list. Instructional activities, when used in this context, help to motivate students, guide and measure students' performance (continuous assessment)



PREFACE

We have put in lots of hard work to make this book as user-friendly as possible, but we have not sacrificed quality. Experts were involved in preparing the materials. However, concepts are explained in easy language for you. We have included many tables and examples for easy understanding.

We sincerely hope this book will help you in every way you Expect.

All the best for your studies from our team!

All the best for your studies from our team!

Unit 1 Story Writing



Learning Outcome

After reading this unit, you will be able to:

- To make the students aware of Story Writing
- To Know the Students Fiction, Nonfiction, Script.
- To Know the Uses of Story Components and its Strong Points



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self-Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment

5. Revision and Further Reading: It is continuous process



Content Map

- 1.1 Introduction Story Writing**
- 1.2 Fiction**
- 1.3 Nonfiction**
- 1.4 Script**
- 1.5 Story Components**
- 1.7 Self Assessment**

1.8 Further Reading

1.1 Introduction Story Writing

Since prehistoric times, when tales were told around fires and painted on cave walls, stories have been an essential part of our human experience. But what exactly is a story – and how can you write a great one?

A story is simply a tale of events that are linked by cause and effect. It can be true or it can be a work of fiction. We expect stories to have a beginning, middle and end; they involve at least two characters, and some events take place.

1.1.1 How to Write a Great Short Story

Like any story, your short story needs to have a beginning, middle and end:

- The beginning is where we're introduced to the characters, especially the main character and his/her problem
- The middle is where the action and plot develops. The main character will face difficulties such as opposition from other people or a challenging environment.
- The end is where the main character triumphs over his/her biggest challenge (or fails, in the case of a tragedy). The resolution should be satisfying and conclusive for the reader.

1.2 Fiction

Fiction writing is any kind of writing that is not factual. Fictional writing most often takes the form of a story meant to convey an author's point of view or simply to entertain. The result of this may be a short story, novel, novella, screenplay, or drama, which are all types (though not the only types) of fictional writing styles

1.2.1 Elements of fiction

Just as a painter uses color and line to create a painting, an author uses the elements of fiction to create a story:

The elements of fiction are: character, plot, setting, theme, and style. Of these five elements, character is the *who*, plot is the *what*, setting is the *where* and *when*, and style is the *how* of a story.

A character is any person, personal, identity, or entity whose existence originates from a fictional work or performance.

A plot, or storyline, is the rendering and ordering of the events and actions of a story, particularly towards the achievement of some particular artistic or emotional effect.

Setting is the time and location in which a story takes place.

Theme is the broad idea, message, or lesson of a story.

Style includes the multitude of choices fiction writers make, consciously or subconsciously, as they create a story. They encompass the big-picture, strategic choices such as point of view and narrator, but they also include the nitty-gritty, tactical choices of grammar, punctuation, word usage, sentence and paragraph length and structure, tone, the use of imagery, chapter selection, titles, and on and on. In the process of writing a story, these choices meld to become the writer's voice, his or her own unique style.

1.3 Nonfiction

Non-fiction (or nonfiction) is the form of any narrative, account, or other communicative work whose assertions and descriptions are understood to be factual. This presentation may be accurate or not—that is, it can give either a true or a false account of the subject in question—however, it is generally assumed that authors of such accounts believe them to be truthful at the time of their composition or, at least, pose them to their audience as historically or empirically true.

Essays, non-fiction is in journals, diaries, documentaries, histories, scientific papers, photographs, biographies, textbooks, travel books, blueprints, technical documentation, user manuals, diagrams and some journalism are all common examples of non-fiction works, and including information that the author knows to be untrue within any of these works is usually regarded as dishonest

1.4 Script

Script is a written work by screenwriters for a film or television program. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression, and dialogues of the characters are also narrated. A play for television is known as a teleplay.

The format is structured in a way that one page usually equates to one minute of screen time. In a "shooting script", each scene is numbered, and technical direction may be given. In a "spec" or a "draft" in various stages of development, the scenes are *not* numbered, and technical direction is at a minimum.

1.4.1 Types

Spec screenplay

A 'spec' or speculative screenplay is a script written to be sold on the open market with no upfront payment, or promise of payment. The content is usually invented solely by the screenwriter, though spec screenplays can also be based on established works, or real people and events.^[1]

Commissioned screenplay

A commissioned screenplay is written by a hired writer. The concept is usually developed long before the screenwriter is brought on, and often has multiple writers work on it before the script is given a green-light.

1.5 Story Components


Story writing or novel writing must have a fabrication. This fabrication depends upon the various facets of the story. In short the following components are generally found in a story

1. Setting - the location where your story takes place. This can be a real place or one that you just made up - or it can be any combination of these!
2. Characters - these need to be vivid, realistic, and believable.
3. An event to start things rolling - this can be a problem, a conflict, a sudden realization by a character - anything which can start your story moving.
4. Development - this is where you move things along and show how the story is headed toward the solution of the problems.
5. The Climax - this is the height of action, the most exciting part. Most, if not all, of your major problems should be solved in the climax
6. The Ending - once the excitement is over, take just a little time and wrap up the loose ends, show the characters relaxing, have the happy ending occur - and maybe toss in a "hook" to make the reader want to read your next story!

Other Components

Reading Stories, Get Ideas, Secrets, Develop The Story, Write Down The Story, Decide The Characters, Pov, Writing As A Third Person, Decide Character Names, Character Drawing, Develop You Style, Write Dialogues, Write The Metaphor, Punctuate The Dialogues, Adding Special Effects I.E. Environmental, Sound Effects.

	Study Notes

	Assessment
<ol style="list-style-type: none">1. What is Spec screenplay?2. How to Write a Great Short Story?3. What Are Elements of Fiction?4. What is character?5. Who writes Commissioned screenplay?	

	Discussion
Discuss About the Six Story Components	

1.6 Self-Assessment Test

Broad Questions

- 1 Explain Story Writing?
- 2 Explain Fiction, Non Fiction Script?

Short Notes

- a. Write Short Notes on Elements of fiction.
- b. Short Notes on Story Components.
- c. Short Notes on Type of Script.
- d. Short Notes on Nonfiction.
- e. How to Write a Great Short Story.

1.7 Further Reading

[http://wiki.answers.com/Q/What are the components of a story#ixzz28VsiRhV6](http://wiki.answers.com/Q/What_are_the_components_of_a_story#ixzz28VsiRhV6)
<http://www.amazon.com/Writing-Fiction-Practical-Acclaimed-Creative/dp/1582343306v>
<http://www.amazon.com/The-Story-Writing-Andrew-Robinson/dp/0500281564>
http://www.amazon.com/Plot-Structure-Techniques-Exercises-Crafting/dp/158297294X/ref=pd_sim_b_7
http://www.amazon.com/Writing-Fiction-Dummies-Randy-Ingermanson/dp/0470530707/ref=pd_sim_b_4

1.8 Summary

Principle of script writing will be varied according to the project, organization, etc.... The main purpose of script writing is to make the members understand the concept, idea and visualization of the director who is involved in the project.

Unit 2 Dialogues (Story Writing)



Learning Outcome

After reading this unit, you will be able to:

- To know the story writing
- To Know the dialouges



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 2.1 Introduction
- 2.2 How To Write Dialogues In A Story
- 2.3 Rules To Write Dialogues
- 2.4 6 Ways To Use Wiring Dialogues Effectively
- 2.5 Dramatic Dialogues To Conversation Dialogues
- 2.6 Self Assessment Test
- 2.7 Further Reading

2.1 Introduction

Dialogue is a literary and theatrical form consisting of a written or spoken conversational exchange between two or more ("dia" means through or across) people. Its chief historical origins as narrative, philosophical or didactic device are to be found in classical Greek and Indian literature, in particular in the ancient art of rhetoric.

Dialogic relations have a specific nature: they can be reduced neither to the purely logical (even if dialectical) nor to the purely linguistic (compositional-syntactic) They are possible only between complete utterances of various speaking subjects... Where there is no word and no language, there can be no dialogic relations; they cannot exist among objects or logical quantities (concepts, judgments, and so forth). Dialogic relations presuppose a language, but they do not reside within the system of language. They are impossible among elements of a language

Dialogue in fiction is a verbal exchange between two or more characters. If there is only one character, who is talking to himself in his mind, it is known as interior monologue.

All dialogue should accomplish at least one of the following three things:

- Moving the story forwards
- Giving information
- Contributing to characterization

2.2 How To Write Dialogues In A Story

How do you write good dialogue? Easy. Listen. Listen to how people speak. Eavesdrop a little and try to write down some conversations. What you'll find is that people usually don't speak in long, well-developed sentences. More often, conversations consist of incomplete sentences, clichés, stringy descriptions, sudden shifts of thought, and even non-words, e.g., "Uh ..."

If you write dialogue where your speakers use long formal sentences, it's going to sound fake (unless this is the way these characters actually spoke). For example, consider the difference between the dialogue in example one and example two below:

Example one:

"Alex," my mother asked, "what were your activities and pursuits at your middle school today?"

"I had a full day of activities, Mother. My teachers were stimulating, and my English class

was especially delightful."

Example two:

"How was school?"

"I don't know. All right, I guess."

It's unlikely that you'd write dialogue as poor as that in example one, but writing good dialogue is a skill. You need a good ear.

Also, in the second example you might substitute, "I dunno." for "I don't know." But be careful. If you use too many phonetic substitutes your characters are going to sound illiterate.

	Study Notes

	Assessment
1. Give The Example How To Write Dialogues In A Story.	

	Discussion
Discuss About Writing Dialogues In A Story	

2.3 Rules To Write Dialogues

1. Listen to How People Talk.

Having a sense of natural speech patterns is essential to good dialogue. Start to pay attention to the expressions that people use and the music of everyday conversation. This exercise asks you to do this more formally, but generally speaking it's helpful to develop your ear by paying attention to the way people talk.

2. Not Exactly like Real Speech.

But dialogue should *read* like real speech. How do you accomplish that? Alfred Hitchcock said that a good story was "life, with the dull parts taken out." This very much applies to dialogue.

3. Don't Provide Too Much Info at Once.

It should not be obvious to the reader that they're being fed important facts. Let the story unfold naturally. You don't have to tell the reader everything up front

4. Break Up Dialogue with Action.

Remind your reader that your characters are physical human beings by grounding their dialogue in the physical world.

6. Stereotypes, Profanity, and Slang.

Be aware of falling back on stereotypes, and use profanity and slang sparingly. All of these risk distracting or alienating your reader. Anything that takes the reader out of the fictional world you're working so hard to create is not your friend.


7. Read Widely.


Pay attention to why things work or don't work. Where are you taken out of the story's action? Where did you stop believing in a character?

8. Punctuate Dialogue Correctly.

The rules for punctuating dialogue can be confusing: many writers need help getting them right in the beginning. Take some time to learn the basics. A reader should get lost in your prose — not feel lost trying to follow your dialogue.

	Study Notes

	Assessment
<ol style="list-style-type: none">1. What is Break Up Dialogue with Action?2. What is Punctuating Dialogue Correctly?3. Why do we have to Read Widely?4. What is Stereotypes, Profanity, and Slang?	

	Discussion
Discuss about the Rules To Write Dialogues	

2.4 6 Ways To Use Writing Dialogues Effectively

Here are six good reasons to use dialogue in fiction writing, and all six are equally important. As a publisher and a writer, a person needs to be aware of good dialogue. The a writer must know when dialogue works and when it doesn't.

Knowing how to write dialogue is important if you want to write a book or Script

Dialogue is a tool used by writers to advance the plot, to develop character, to show conflict, to impart information to the reader succinctly, to set the mood for the scene, and to make the reader a part of the action. Most mystery writers are masters at using dialogue to advance the plot. For example, the following dialogue tells the reader a lot about where the story is going.

"I ain't no snitch."

"Twenty says that you know where Chantelle went and why". Detective Sam Brown waved a crisp bill under Marty's nose. He knew Marty's weaknesses all too well. In some ways, he could've been Marty.

"Twenty. Could buy a lot of wine."

"That twenty could get me killed." Marty wiped his nose on a ragged sleeve. His dark brown eyes showed fear.

"You'd want someone to help your sister." Sam winced as his feeble attempt to drag information from the dirty wino.

Marty was right. It would probably get the man killed just talking to him. He hated this part of his job, but the bad guys have no rules. But he did. He followed them as best he could.

Marty squinted at an empty wine bottle in the gutter. He licked his lips. *"Ain't got a sister."*

"Your brother, then. If someone had helped us, we could've saved him." That much was true. Sam pushed the picture from his mind of a fifteen-year-old kid bound, gagged, and shot. It wasn't until his jaw hurt that he realized how tense the memory still made him. An unsolved case. Frustrating. Sam hated to lose. *"Your brother was a great kid."*

"Yep." Marty nudged the bottle with his dirty, oversized sneaker. Tears ran down his cheeks and left pale tracks.

"Good baseball player. Could've been somebody."

"You could've helped your brother." He hated to remind Marty of another failure, but . . . Sam held the bill at eye level for Marty. Marty snatched the twenty. *"Your little police lady went a waltzin' in where she shouldn't. Try the apartment above Clancy's Bar."*

Damn! I knew she was crazy, but this? Sam reached for his radio. He'd need help on this one. Even he was afraid of the goons that lived above Clancy's Bar.

The dialogue shows the socio-economic class of the two characters via their speech patterns. We also learn that one person is a detective, the other a down and out wino whose brother was killed. We know that a police woman named Chantelle is in trouble. This piece of dialogue advances the plot, pulls the reader into the action, shows conflict, sets the mood for the scene, and helps to develop the characters - even Chantelle who isn't present. We could surmise that Chantelle is black because of the name the same way we would recognize Tony as Italian or Murphy as Irish. The writer has provided succinct information. In the middle of descriptive passages, dialogue can be used to break up the pace for the reader.

Dialogue is a workhorse and must be treated as such. If it does nothing more than to

advance the plot, that's good. It's better if it can do more. Dialogue should not be used to build a bigger word count.

Readers like to be part of the action and dialogue can help create this feeling. Most of what we learn is by listening to others talk. In this country, we put people in class categories by their speech patterns and their jobs. We've become accustomed to this and are good at it. Dialogue allows the reader to eavesdrop on the characters in the story. Make it worth their while.

Writing dialogue with conflict

Whenever a writer has a story that is flat and dull, it can be fixed with conflict. Conflict in dialogue is one way to beef up a tale. There is external conflict, which means that something outside the character creates a problem for that character. For Sam, the detective, it's the fact that Marty, the wino, doesn't want to talk. For Marty it's Sam's insistence that he tells what Sam wants to know. Marty's internal conflict deals with the need for the twenty dollars, but he is afraid of the death threat.

Conflict in dialogue can be argumentative or agonizing. It can be anything the creative writer wants it to be. Inner conflict can be likened to a dialogue with oneself. Since we're not in Marty's point of view, tag lines that show his behavior are used. Do we know what Marty is probably thinking when he nudges the bottle with his foot? When he cries? We learn something about Sam's character, too, through his inner conflict. We discover his philosophy, his failures, his arguments with himself, some of what happened to Marty's brother.

External conflict is created outside the character. Here the external conflict is layered. On one level, the detective demands information. On another level, the wino has been threatened, and he knows snitching will probably get him killed.

Writing good dialogue sets the mood

Good dialogue sets the mood for the scene. The reader is primed for the action that follows. It also gives the reader the illusion of reality. However, dialogue is not filled with the stammers and half sentences that grace our everyday informal speech. Writers must develop concise dialogue that moves the story forward. Characters can be developed through dialogue - either their own or with other characters who discuss them. The trick is to let the reader know whether or not the person who is talking is a reliable source. A character who dislikes your heroine had better be in the enemy camp. If not, the reader will be confused about the goodness of the heroine.

Where to study dialogue

The best place to study dialogue is in plays. Shakespeare was a master at dialogue. Remember, he was a contemporary writer of his time and wrote for the common people. Learn to listen to the everyday speech of people, then contrast that with a good play or movie. If you have a favorite movie, use a DVD to repeat the parts you like the best. Is there dialogue? What makes the dialogue good? Can you find the different ways the playwright


used dialogue to carry the story along? To develop the characters? To give us bare-bones information? What about your favorite author? Which sections with dialogue got your attention? Analyze the various authors you like to read. What about their dialogue is brilliant?


How can you make certain your dialogue is good? One way is to read it aloud. Nothing hurts more than hearing one's own poorly turned phrase.

Realism in your writing does not mean you have to copy life. You don't have to write with Aums and half sentences. It's not reality that you're after B it's the illusion of reality.

Remember, dialogue will work doubly hard for you once you've conquered it. The secret to conquering dialogue is to know the rules and to know when to break the rules.

	Study Notes

	Assessment
<ol style="list-style-type: none">1. Where to study dialogue?2. How Writing good dialogue sets the mood?3. What is Writing dialogue with conflict	

	Discussion
Discuss About 6 Ways To Use Writing Dialogues Effectively	

2.5 Dramatic Dialogues To Conversation Dialogues

Dramatic in this context means vibrant, involving conflict, involving change, involving movement. Good dialogue will have all of these things.

Melodramatic speech on the other hand would be overblown, unrealistic, clichéd, and sometimes even absurd. The dialogue would be exaggerated - way overblown for the occasion, and overly sentimental. You do *not* want that, of course. If a scene is suitably dramatic, the reader will be affected by it - either sad, or scared, or exhilarated depending on the circumstances.

However, if the characters stoop to melodrama, it'll turn readers off. It's impossible to relate to.

So, have dramatic dialogue (exciting, vibrant, colorful, conflict-driven), not melodramatic dialogue (self-indulgent - on both the writer's and the characters' behalf).

Dramatic dialogue is where there is lots happening - but it's realistic, and the characters are reacting passionately but realistically.

An example of this might be:

"I'm afraid," John said, "that I've lost my job".

"Oh no!" said Mary, raising her hand to her mouth in shock. "That's *awful*. What on earth are we going to do?"

An example of melodramatic speech might be something like this:

"Oh Mary," John said, "I've some dreadful, awful news. Sit down dear, it's all going to come as a dreadful shock."

"What? What is it?" said Mary tremulously, sinking to the chair, her hand to her mouth.

"It's terrible. I don't know what we'll do. The fact is that I've lost my job".

"Oh no!" said Mary, gasping at the news. "That's *awful*. What on earth are we going to do? How will we survive? I don't believe it. Such a shock I can't tell you."



Study Notes

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Assessment

1. What is Dramatic Dialogues?
2. What is Melodramatic Dialogues?



Discussion

Discuss about the Dramatic Dialogues To Conversation Dialogues

2.6 Self-Assessment Test

Broad Questions

1. Explain Dramatic Dialogues To Conversation Dialogues
2. Explain 6 Ways To Use Writing Dialogues Effectively

Short Notes

- a. Short Notes on Where to study dialogue
- b. Short Notes on Writing dialogue with conflict
- c. Short Notes Rules To Write Dialogues
- d. Short Notes on Dramatic Dialogues
- e. Short Notes Melodramatic Dialogues

2.7 Further Reading

<http://www.amazon.com/Five-Dialogues-Plato/dp/0872206335>

<https://sites.google.com/site/liebenca/Articles/Writing/how-to-write-dialogue>

<http://www.kristisiegel.com/dialogue.html>

<http://www.fiction-writers-mentor.com/dramatic-dialogue.html>

<http://www.dailywritingtips.com/dialogue-dos-and-donts/>

<http://fictionwriting.about.com/od/crafttechnique/tp/dialogue.htm>

<http://www.amazon.com/Dialogue-Thinking-Together-William-Isaacs/dp/0385479999>

<http://www.amazon.com/The-Collected-Dialogues-Plato-Including/dp/0691097186>

2.8 Summary

Dialogue writing is one of the important processes in the pre-production level in any media production. Dialogue writing has to be happened by keeping the target audience in the mind.

Unit 3 Character Development



Learning Outcome

After reading this unit, you will be able to:

- To help the students understand Character Development
- What are Character Development Writing Techniques



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 3.1 Introduction
- 3.2 Character Development Worksheet
- 3.3 Character Development Leads To Conflict

3.4 Character Development Writing Techniques

3.5 Self Assessment Test

3.6 Further Reading

3.1 Introduction

A **character** is a participant in the story, and is usually a person, but may be any persona, identity, or entity whose existence originates from a fictional work or performance.

Characters may be of several types:

- **Point-of-view character:** the character by whom the story is viewed. The point-of-view character may or may not also be the main character in the story.
- **Protagonist:** the main character of a story
- **Antagonist:** the character who stands in opposition to the protagonist
- **Minor character:** a character that interacts with the protagonist. They help the story move along.
- **Foil character:** a (usually minor) character who has traits in aversion to the main character

Characters are the most important component of any narrative. Without them, there would be no story. Character development is an important skill to master because characters are important parts of any creative writing from books and short stories, from biographies and autobiographies, to poetry.

All of the kinds of details mentioned below are necessary to fully develop a character because each of them reveals a different part of the character's appearance or personality and gives background about that character's traits.

1. Physical Details about the character: Is he/she short, tall, thin, old, etc?
2. Physical environment surrounding the character: Is he/she on a desert island, in an urban community, living in the mountains, etc?
3. The other characters surrounding the character: What kinds of people does the character associate with?
4. The things that the character does: Does he/she go to school, fly an airplane, eat pizza every night for dinner, etc?
5. The things that the character says or thinks: These things reveal the character's feelings and opinions about things.

3.2 Character Development Worksheet

In animation, a model sheet, also known as a character board, character sheet, character study or simply a study, is a document used to help standardize the appearance, poses, and gestures of an animated character. Model sheets are required when large numbers of artists are involved in the production of an animated film to help maintain continuity in characters from scene to scene, as one animator may only do one shot out of the several hundred that are required to complete an animated feature film

To develop a character, it is important to think through some details and “background” of the character. This worksheet can be helpful for students who are inventing a character for acting purposes and/or developing a character from a preexisting script.

Actor's Name: _____

Character's Name: _____

How old are you?

Where do you live?

How would you describe yourself? (i.e. moody, temperamental, calm, passive, quiet, etc.)

How intelligent are you, and how much education do you have?

What is your social status? Are you wealthy, poor or middle-class?

How would you describe your family?

What do you do for a living?

What are my religious or spiritual beliefs?

What kind of clothes do you prefer?

Are you an emotionally expressive person? In what ways do you express your emotions?

What is your sense of humor like?

What is your best trait? Your worst trait?

What is your relationship to other characters in the play? How do you treat them?

What do you love to do?

Who or what bugs you the most?

What about yourself are you most proud of?

How would like to be remembered?

What frightens you?

What do you want more than everything?

What are your character's goals?

What is your posture like?

Describe some of your typical movements and gestures.

What are some of your mannerisms?

What does your voice sound like?



Study Notes

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Assessment

1. What is Development Worksheet?



Discussion

Discuss about character development worksheet

3.3 Character Development Leads To Conflict

Conflict is not simple misunderstandings that could be resolved if the characters would simply have an adult conversation to clear things up. It's not convoluted circumstances inserted for convenience. It's not anything that isn't of consequence to the characters.

There are two types of conflict, and both should be present in your novel.

Internal Conflict

External Conflict

Internal conflict is the dilemma facing the character inside and its impact on that character. Writers typically choose internal conflicts that arouse a universal emotion in people.

External conflict is the depicted events the character encounters as obstacles during the course of the story.

The characters have holes in their lives. Some experience that they have endured has left them scarred. (IMHO, no one reaches puberty without being emotionally scarred in some way.) That's their vulnerability, and it's their vulnerability that they must confront as a direct result of what happens to them in the story. The resolution to that confrontation—constructive, destructive, successful or not—is the venue of showing character growth.

Character growth is essential. If nothing in the story forces the character to see something in a new light, to confront their worst fear or greatest personal challenges, then there is no conflict and no character growth. The character is the same person at the end of the novel as at the beginning. If the character remains the same, why tell the story? The reader is robbed of satisfaction.



Study Notes



Assessment

- a. What is conflict?
- b. What are types of conflict?
- c. What is internal conflict?
- d. What is External conflict?



Discussion

Discuss about character development leads to conflict

3.4 Character Development Writing Techniques

- a. Begin by creating the character's personality. Once that's done, it's much easier to imagine the character and what they look like physically. Take a blank sheet of paper and fold it in half. On one side, write all of the qualities you find good in people. On the other side, write all of the qualities you find bad in people. Use this as a reference for creating both antagonists and protagonists. A protagonist is the hero of your story, and an antagonist is the villain, so to speak.
 - $\frac{3}{4}$ Keep a notebook close, and write down little details about real people. Does your friend have a strange way of twisting her hair when she's excited? Do you notice how your brother has a comeback for everything? These little details make up the character.
 - $\frac{3}{4}$ Do not make your protagonist perfect. That makes it harder for the reader to relate to them, along with making your story less believable and harder to engage the reader in. Instead, use a mix of qualities from both columns to make a more rounded character. However, make the character 60% good, and 40% bad.
 - $\frac{3}{4}$ Just as you don't want to make your protagonist the perfect being, you should avoid making your "villain" of the story all bad. Use the same method of rounding the character as described before, but instead make your antagonist 60% bad and 40% good.
 - $\frac{3}{4}$ Create character personalities that are ranging from 90% good and 10% bad to 50/50. The closer the character is to the protagonist, the more rounded they should be. Instead of making the protagonist's friends 90/10, try making them 60/40 or 50/50. Once again, they are easier to relate to this way.

Repeat to create the antagonists' peers and associates, except making them 90% evil and 10% good, and so on

- b. Create the appearance of your characters. What are the physical features of some people you admire? How about those of whom you don't like too much? Get out another sheet of paper and make another list. Again, use a mix of qualities from both columns to create your protagonist. Save some of the best features for the protagonist. Save the worst for the antagonist.
- c. Think of creative names. In your notebook, keep a record of names you might like to use one day. These include your friends' names, your relatives' names, and names you spot one day while you're reading or surfing the net. Names like Katie and Joel are common and easy to remember, but you should record names like Arista and Montague, which you don't see very often.
 - $\frac{3}{4}$ Names should be relevant to the setting of the story. A post-modern Japanese woman would be named Sakura and a teenage boy in Harlem would have a common name, like Tom. Fancy and syllable-heavy names should be saved for Fantasy and Science Fiction Stories, and should be used sparingly.
- d. Flesh out your character. If you are developing one very important character, have fun with it! Give your character an entire profile! What is his/her name? Where were they born, and when? Do they wear striped socks or solid ones? Is their hair blue or flame-red? Write down a bunch of these details, even if they may not be necessary for the story. If you are writing a character's personality off of someone you know, keep in mind that the reader doesn't know who you're writing about. Make it so that the reader has a clear picture, and don't leave any important information out! You can't assume that the reader knows the characters as well as you do.
- e. Be prepared to let your characters and their responses surprise you; that's when you know you're really getting somewhere. Even imaginary people are resistant to living in a completely determined world.

3.5 Self-Assessment Test

Broad Questions

1. What is Character Development Writing Techniques?
2. Create Character Development Worksheet?

Short Notes

- a. Short Notes conflict?
- b. Short Notes type of Character?
- c. Give an Example Development Worksheet?
- d. Short Notes on Flesh out your character?
- e. Short Notes internal Conflict?

3.6 Further Reading

<http://www.fictionfactor.com/guests/conflict.html>

<http://writingcenter.tamu.edu/2008/types-communication/creative-writing-2/character-development-creative-writing/>

http://en.wikipedia.org/wiki/Model_sheet

<http://atomicbearpress.com/2005/10/18/character-development-worksheet/>

<http://www.wikihow.com/Develop-a-Character-for-a-Story>

<http://www.amazon.com/Character-Development-Storytelling-Games-Game/dp/1592003532>

http://www.amazon.com/Busy-Writers-One-Hour-Character-ebook/dp/B008KSULZI/ref=pd_sim_kstore_2

http://www.amazon.com/000-Character-Writing-Prompts-ebook/dp/B007BIFYNC/ref=pd_sim_kstore_1

http://www.amazon.com/000-Character-Writing-Prompts-ebook/dp/B007BIFYNC/ref=pd_sim_kstore_1

3.7 Summary

Character development need a research before it is laid on paper. Based on the culture, religion, language used in concept character as to be developed.

BCA (DES)302- 3rd YEAR

SCRIPT WRITING



**Dr. Babasaheb Ambedkar
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Block 2

BCA(DES)-302

SCRIPT WRITING

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Publications that are mentioned in Bibliography. The content developed represents the breadth of research excellence in this multidisciplinary academic field. Some of the information, illustrations and examples are taken “as is” and as available in the references mentioned in Bibliography for academic purpose and better understanding by learner.’



ROLE OF SELF INSTRUCTIONAL MATERIAL IN DISTANCE LEARNING

The need to plan effective instruction is imperative for a successful distance teaching repertoire. This is due to the fact that the instructional designer, the tutor, the author (s) and the student are often separated by distance and may never meet in person. This is an increasingly common scenario in distance education instruction. As much as possible, teaching by distance should stimulate the student's intellectual

involvement and contain all the necessary learning instructional activities that are capable of guiding the student through the course objectives. Therefore, the course / self-instructional material are completely equipped with everything that the syllabus prescribes.

To ensure effective instruction, a number of instructional design ideas are used and these help students to acquire knowledge, intellectual skills, motor skills and necessary attitudinal changes. In this respect,

students' assessment and course evaluation are incorporated in the text.

The nature of instructional activities used in distance education self-instructional materials depends on the domain of learning that they reinforce in the text, that is, the cognitive, psychomotor and affective. These are further interpreted in the acquisition of knowledge, intellectual skills and motor skills. Students may be encouraged to gain, apply and communicate (orally or in writing) the knowledge acquired. Intellectual- skills objectives may be met by designing instructions that make

use of students' prior knowledge and experiences in the discourse as the foundation on which newly acquired knowledge is built.

The provision of exercises in the form of assignments, projects and tutorial feedback is necessary. Instructional activities that teach motor skills need to be graphically demonstrated and the correct practices provided during tutorials. Instructional activities for inculcating change in attitude and behavior should create interest and demonstrate need and benefits gained by adopting the required change. Information on the adoption and procedures for practice of new attitudes may then be introduced.

Teaching and learning at a distance eliminates interactive

Communication clues, such as pauses, intonation and gestures, associated with the face-to-face method of teaching. This is particularly so with the exclusive use of print media. Instructional activities built into the instructional repertoire provide this missing interaction between the student and the teacher. Therefore, the use of instructional activities to affect better distance teaching is not optional, but mandatory.

Our team of successful writers and authors has tried to reduce This. Divide and to bring this Self Instructional Material as the best teaching and communication tool. Instructional activities are varied in order to assess the different facets of the domains of learning.

Distance education teaching repertoire involves extensive use of self-instructional materials, be they print or otherwise. These materials are designed to achieve certain pre-determined learning outcomes, namely goals and objectives that are contained in an instructional plan. Since the teaching process is affected over a distance, there is need to ensure that students actively participate in their learning by performing specific tasks that help them to understand the relevant concepts.

Therefore, a set of exercises is built into the teaching repertoire in order to link what students and tutors do in the framework of the course outline.

These could be in the form of students' assignments, a research project or a science practical exercise. Examples of instructional activities in distance education are too numerous to list. Instructional activities, when used in this context, help to motivate students, guide and measure students' performance (continuous assessment)



PREFACE

We have put in lots of hard work to make this book as user-friendly as possible, but we have not sacrificed quality. Experts were involved in preparing the materials. However, concepts are explained in easy language for you. We have included many tables and examples for easy understanding.

We sincerely hope this book will help you in every way you Expect.

All the best for your studies from our team!

All the best for your studies from our team!

Unit 4 Story Telling



Learning Outcome

After reading this unit, you will be able to:

- To Know Multimedia Storytelling
- To help the students understand Oral Traditions
- To help the students Choosing A Story



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 4.1 Introduction**
 - 4.2 Oral Traditions**
 - 4.3 Exercises & Tips N Tricks**
 - 4.4 Multimedia Storytelling**
 - 4.5 Self Assessment Test**
 - 4.6 Further Reading**
-

4.1 Introduction

Storytelling is the conveying of events in words, images and sounds, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation and to instill moral values. Crucial elements of stories and storytelling include plot, characters and narrative point of view.

4.2 Oral Traditions

Oral tradition and **oral lore** is cultural material and tradition transmitted orally from one generation to another.^{[1][2]} The messages or testimony are verbally transmitted in speech or song and may take the form, for example, of folktales, sayings, ballads, songs, or chants. In this way, it is possible for a society to transmit oral history, oral literature, oral law and other knowledges across generations without a writing system.

Folk literature, also called folklore or oral tradition, the lore (traditional knowledge and beliefs) of cultures having no written language. It is transmitted by word of mouth and consists, as does written literature, of both prose and verse narratives, poems and songs, myths, dramas, rituals, proverbs, riddles, and the like. Nearly all known peoples, now or in the past, have produced it.

Folklore can contain religious or mythic elements; it equally concerns itself with the sometimes mundane traditions of everyday life. Folklore frequently ties the practical and the esoteric into one narrative package. It has often been conflated with mythology, and vice versa, because it has been assumed that any figurative story that does not pertain to the dominant beliefs of the time is not of the same status as those dominant beliefs.^[citation needed] Thus, Roman religion is called "myth" by today's dominant religions. In that way, both "myth" and "folklore" have become catch-all terms for all figurative narratives which do not correspond with the dominant belief structure.

The most obvious characteristic of folk literature is its orality. In spite of certain borderline cases, it normally stands in direct contrast to written literature. The latter exists in manuscripts and books and may be preserved exactly as the author or authors left it, even though this may have happened centuries or even millennia ago. Through these manuscripts and books the thoughts and emotions and observations and even the fine nuances of style can be experienced without regard to time or distance. With oral literature this is not possible. It is concerned only with speaking and singing and with listening, thus depending upon the existence of a living culture to carry on a tradition. If any item of folk literature ceases to exist within human memory it is completely lost.

The Three Brothers

Pleasant Truth

The Challenge

The Little Match Girl

The Nightingale

The Red Shoes

The Three Little Pigs

The Tiger, the Brahmin and the Jackal

Twelve Dancing Princesses

The Wonderful Wizard of Oz



Study Notes

	Study Notes



Assessment

1. What is Oral tradition?
2. Give the examples of Oral Traditions?



Discussion

Discuss about the Oral Traditions

4.3 Exercises & Tips N Tricks

1. Stories Have Power

Outside the air we breathe and the blood in our bodies, the one thing that connects us modern humans today with the shamans and emperors and serfs and alien astronauts of our past is a heritage — a *lineage* — of stories. Stories move the world at the same time they explain our place in it. They help us understand ourselves and those near to us. Never treat a story as a shallow, wan little thing. A good story is as powerful as the bullet fired from an assassin's gun.

2. Effect Above Entertainment

We love to be entertained. Bread and circuses! Clowns and monkeys! Decapitations and ice cream! A good story entertains but a great story knows that it has in its arsenal the ability to do so much more. The best stories make us feel something. They fuck with our emotions. They make us give a flying fuck about characters and places and concepts that don't exist and won't *ever* exist. The way a story stabs us with sadness, harangues us with happiness, runs us through the gauntlet of rage and jealousy and denial and underoo-shellacking lust and fear (together, lust and fear may stir a "scaredy-boner") is parallel to none. Anybody can entertain. A juggler entertains. A storyteller makes us feel something. Makes us give a shit when we have no good reason to do so. *Fun* is not the last stop on the story train. The storyteller is master manipulator. The storyteller is cackling puppetmaster.

3. A Good Story Is A Good Story Regardless Of Genre Or Form

Segmentation. Checking off little boxes. Putting stories in the appropriate *story slots* and *narrative cubby-holes*. Is it a sci-fi TV show? A fantasy novel? A superhero comic? A video game about duck hunting? An ARG about the unicorn sex trade? We like to think that the walls we throw up matter. But they're practically insubstantial, and once you get them in your mouth they're like cotton candy, melting away to a meaningless slurry. Good story is good story. Those who cleave to genre and form — whether as teller or as audience — limit the truth and joy the tale can present. Cast wide and find great stories everywhere.

4. That's Not To Say Form Doesn't Matter

Story is also not a square peg jammed in a circle hole. Every tale has an organic fit. The medium matters in that it lets you operate within known walls and described boundaries.

5. Stories Have Shape, Even When They Don't Mean To

You put your hand in a whirling clod of wet clay, you're shaping it. Even when you don't mean to. Sometimes you find a shape the way a blind man studies a face. Other times you know the shape at the outset and move your hands to mold the tale you choose to tell.

Neither way is better than the other. But the story never doesn't have a shape. A story always has structure, even when you resist such taxonomy.

6. The Story Is A Map; Plot Is The Route You Choose

A story is so much more than the thing you think it is. I lay down a map, that map has a host of possibilities. Sights unseen. Unexpected turns. The plot is just the course I... well, plot upon that map. It's a sequence. Of events. Of turns. Of landmarks. The story goes beyond mere sequence. The story is about what I'll experience. About who I'll meet. The story is the world, the characters, the feel, the time, the context. Trouble lies in conflating *plot* with *story*. (Even though I've done it here already. See how easy it is to do?)

7. On The Subject Of Originality

The storyteller will find no original plots. But original stories are limitless. It's like LEGO blocks. Go buy a box of LEGO bricks and you'll discover that you have no unique pieces — by which I mean, these are the same pieces that everybody gets. But how you arrange them is where it gets interesting. That's where it's all fingerprints and snowflakes and unicorn scat. Plot is just a building block. Story is that which you build.

8. The Bridge Between Author And Audience

The audience wants to feel connected to the story. They want to see themselves inside it. Whether as mirror image or as doppelganger (or as sinister mustachio'ed Bizarroworld villain!). The story draws a line between the storyteller and the audience — you're letting them see into you and they're unknowingly finding *you* inside *them*. Uhh, not sexually, of course. You little dirty birdies, you.

9. But Also, Fuck The Audience Right In Its Ear

The audience isn't stupid. It just doesn't know what it wants. Oh, it *thinks* it knows. The desires of the audience are ever at war with the story's needs, and the story's needs are, in a curious conundrum, the audience's needs. You read that right: this means it's the audience versus the audience, with the storyteller as grim-faced officiate. In this struggle, fiction is born. The conflict of audience versus writer and audience versus itself is the *most fundamental* conflict of them all. The audience wants the protagonist to be happy, to be well. They want things to work out. They want conflict to resolve. The story cannot have these things and still be a good story. Good story thrives on protagonists in pain. On things failing to go the way everyone hopes. On what is born from conflict and struggle, not merely from the resolution. The audience wants a safety blanket. It's the storyteller's job to take that safety blanket and choke them with it until they experience a profound narrative orgasm. ... Did I just compare storytelling to erotic asphyxiation? I did, didn't I? Let's just pretend I said something else and move on.

10. No Tale Survives A Vacuum Of Conflict

Conflict is the food that feeds the reader. It's a spicy hell-broth that nourishes. A story without conflict is a story without story. As the saying goes, *there's no 'there' there*. The storyteller has truly profound powers, though: he can create conflict in the audience by making them feel a battle of emotions, by driving them forward with mystery, by angering them. The storyteller operates best when he's a little bit of a dick.

11. The Battle Between Tension and Release

Tension is how you ramp to conflict, how you play with it, how you maneuver around it, how you tap-dance up to the cliff's edge, do a perilous pirouette, and pull back from the precipice. You're constantly tightening the screws. Escalation of tension is how a story builds. From bad to worse. From *worse* to *it can't get any worse*. From *it can't get any worse* to, *no, no, we were wrong, it's still getting worse because now I'm being stampeded by horses that are also covered in burning napalm*. But it isn't just a straight line from bad to awful. It rises to a new plateau, then falls. Having just witnessed it, birth is a great (if gooey) analog. Each contraction has its own tension and release, but the contractions also establish a steady pattern upward. Some have said narrative arcs are sexual, ejaculatory, climactic. True, in some ways. But birth has more pain. More blood. More mad euphoria. And stories always need those things.

12. Peaks, Valleys, Slashes And Whorls

It's not just tension. All parts of a story are subject to ups and downs. Rhythm and pacing are meaningful. A good story is never a straight line. The narrative is best when organically erratic. One might suggest that a story's narrative rhythm is its fingerprint: unique to it alone.

13. In A Story, Tell Only The Story

The story you tell should be the story you tell. Don't wander far afield. That's not to say you cannot digress. Digressions are their own kind of peak (or, in many cases, valley). But those digressions serve the whole. Think of stories then not as one line but rather, a skein of many lines. Lines that come together to form a pattern, a blanket, a shirt, a hilarious novelty welcome mat. Only lines that serve the end are woven into play. Digressions, yes. Deviations, no.

14. Big Ideas Do Well In Small Spaces

The audience cannot relate to big ideas. A big idea is, well, too big. Like the Stay Puft Marshmallow Man. Or Unicron, the giant Transformer-that-is-also-a-planet. (I wonder if anyone ever calls him "Unicorn," and if so, does that irritate him?) You must go macro to micro. Big ideas are shown through small stories: a single character's experience through the story is so much better than the 30,000-foot-view.

15. Backstory Is A Frozen Lake Whose Ice Is Wafer Thin

Backstory in narrative — and, ultimately, exposition in general — is sometimes a grim necessity, but it is best to approach it like a lake of thin ice. Quick delicate steps across to get to the other side. Linger too long or grow heavy in the telling and the ice will crack and you will plunge into the frigid depths. And then you get hypothermia. And then you will be eaten by an Ice Hag. True story.

16. Characters Are The Vehicle That Carry Us Into (And Through) The Tale

The best stories are the stories of people, and that means it's people — characters — that get us through the story. They are the dune buggies and Wave Runners on which the audience rides. Like Yoda on Luke's back. Above all else, a story must have interesting characters, characters who the audience can see themselves in, even if only in a small way. Failing that, what's the point?

17. Villains Have Mothers

Unless we're talking about SkyNet, villains were children once upon a time. Which means they have mothers. Imagine that: even the meanest characters have mothers, mothers who may even have loved them once. They're people, not mustache-twirling sociopaths born free from a vagina made of fiery evil. Nobody sees themselves as a villain. We're all solipsistic. We're all the heroes of our own tales. Even villains.

18. Heroes Have Broken Toys

Just as villains see themselves doing good, heroes are capable of doing or being bad. Complexity of character — *believable* complexity — is a feature, not a bug. Nothing should be so simple as unswerving heroism, nor should it be as cut-and-dry as straight-up-malefic motherfuckery. Black and white grows weary. More interesting is how dark the character's many shades of gray may become before brightening.

19. Strip Skin Off Bones To See How It Works

A story can be cut to a thin slice of steak and still be juicy as anything. To learn how to tell stories, tell small stories as well as large ones. Find a way to tell a story in as few beats as possible. Look for its constituent parts. Put them together, take them apart. See how it plays and lays. Some limbs are vestigial.

20. Beginnings Are For Dummies....

The audience begins where you tell them. They don't need to begin at the beginning. If I tell the story of a Brooklynite, I don't need to speak of his birth, or the origins of Brooklyn, or how the Big Bang barfed up asteroids and dinosaurs and a flock of incestuous gods. You start where it matters. You start where it's most interesting. You begin as late in the tale as you can. The party guest who comes late is always the most interesting one. Even still, it's worth noting...

21. ...If You Jump Too Fast Into Waters Too Deep And The Audience Drowns

Jump too swiftly into a narrative and the story grows muddled. We have to become invested first. Go all high-karate-action and we have no context for the characters who are in danger, and no context means we don't care, and if we don't care then we're already packing our bags in the first five minutes or five pages. The audience always needs something very early to get their hands around. This always comes back to the character. Give them reason to care right at the gate. Otherwise, why would they walk through it?

22. Treat Place Like Character

For setting to matter, it must come alive. It must be made to get up and dance, so shoot at its feet. It has a face. It has a personality. It has *life*. When setting becomes character, the audience will care.

23. Always Ask, Why Do I Want To Tell This?

Storytellers tell specific stories for a reason. You want to scare the kids around a campfire. You want to impress your friends with your exploits. You want to get in somebody's pants. You hope to make someone cry, or make them cheer, or convey to them a message. Know why you're telling it. Know what it's about — to you above all else, because then you can show everybody else what it's about. Find that invisible tether that ties you to the story. That tether matters.

24. Its Okay To Bury The Lede

Every story is about something. Man's inhumanity to man. How history repeats itself. How karate-ghosts are awesome and how you don't fuck with a karate-ghost. But you don't need to slap the audience about the head and neck with it. The truth of the story lives between the lines. This is why Jesus invented "subtext."

25. Writing Is A Craft, But Storytelling Is An Art

Writing isn't magic. Writing is math. It's placing letters and words and sentences after one another to form a grand equation. Writing is the *abracadabra* — the power word made manifest — but the story that results is the magic. That equation we piece together tells a tale and the arrangement that leads to that tale is where the true art lies, because it takes an ice scraper to pretense and throws an invisible-yet-present tow line from present to past. Writing is craft and mechanics. Storytelling is art and magic.

4.4 Multimedia Storytelling

A multimedia story is some combination of text, still photographs, video clips, audio, graphics and interactivity presented on a Web site in a nonlinear format in which the information in each medium is complementary, not redundant.

Nonlinear means that rather than reading a rigidly structured single narrative, the user chooses how to navigate through the elements of a story. Not redundant means that rather than having a text version of a story accompanied by a video clip that essentially tells the same story, different parts of a story are told using different media. The key is using the media form - video, audio, photos, text, animation - that will present a segment of a story in the most compelling and informative way

Not all stories make good multimedia stories. The best multimedia stories are multi-dimensional. They include action for video, a process that can be illustrated with a graphic someone who can give some pithy quotes for video or audio, and/or strong emotions for still photos and audio.



Discussion

Discuss about Multimedia Storytelling



Assessment

What is Multimedia Storytelling?

4.5 Self Assessment Test

Broad Questions

1. Explain Oral Traditions
2. Give Tips N Tricks

Short Notes

- a. Short Notes on 5 Tips N Tricks.
- b. Short Notes The Battle Between Tension and Release
- c. Short Notes on Multimedia Storytelling.
- d. Short Note Writing Is A Craft, But Storytelling Is An Art.
- e. Short Note In A Story, Tell Only The Story.

4.6 Further Reading

<http://www.britannica.com/EBchecked/topic/212142/folk-literature/237451/Characteristics-of-folk-literature>http://en.wikipedia.org/wiki/Oral_tradition

<http://en.wikipedia.org/wiki/Folklore>

http://www.ehow.com/how_5917280_advance-promote-storytelling-skills.html#ixzz28WVABfTU

<http://terribleminds.com/ramble/2011/06/01/25-things-you-should-know-about-storytelling/>

<http://www.amazon.com/The-Leaders-Guide-Storytelling-Discipline/dp/078797675X>

<http://www.amazon.com/Storytelling-Noah-Fleiss/dp/B00005JKJG>

<http://www.amazon.com/Storytelling-User-Experience-Crafting-Stories/dp/1933820470>

<http://www.amazon.com/Storytelling-Organizations-Transforming-Century-Management/dp/0750678208>

4.7 Summary

Story telling is art, which makes the listener to visualize the idea or the concept as same as the director. So it requires good communication skill. It is one of the important part in the pr production level.

Unit 5 Story Boarding



Learning Outcome

After reading this unit, you will be able to:

- To make the students aware of how to Draw Backgrounds
- To help the students understand Story Boarding



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 5.1 Introduction
- 5.2 Draw Characters
- 5.3 Draw Backgrounds
- 5.4 Dialogues
- 5.5 Time Per Scene
- 5.6 Examples Of Story Boards
- 5.7 Self Assessment Test
- 5.8 Further Reading

5.1 Introduction

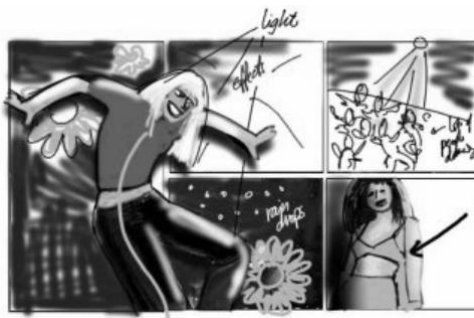
The story board is the big player in the making of the story as it makes you realize the time and frames you need to calculate for the final output. You can use various ways and formats to make a good story boarding as it is a self-generated art.

Different people use different styles for it like some of them make only line drawings, some of them make it with inks and some of them make it with colors also.

Like in the following image you can see the designer has not used same size of boxes to place the key frames in to them. Also it is not necessary to make it very crystal clear as the idea behind it is to find the drawbacks of the story line before starting its making.

Here you will get the clear idea about how much long story you have made and how many key frames will be required or the same. Also, it gives the idea of camera angle for each shot which is very necessary as per the cinematic language. If you want a very clear idea about how a story boarding will look then you can see any good comic book as the comic books are very similar to it.

You can see one simple example in the following image.



Draw Characters

When we see cartoons, we don't think how they may have been created. When we read the story and laugh at the situations inside the same they are funny and their expressions are so good that give us humor. There are tricks behind them. Then also cartoons have their own rules.

These rules contain some basics of drawing and sketching also. The basics any cartoon is the shape of the character, proportion, identity and expressions. It is difficult to find the shapes which make the complex shape of the character.

So, it is necessary to understand how to put all the things together and make the character. Before making a character make different drawings of the same with different ideas on paper and then finalize it. You can draw some shapes on paper and then check it in software as if it will work properly for your needs or not.

You can check and stretch the lines, flip it and check the shape and check it out. It will help you to know whether it will provide you flexibility for expressions or not.

The character normally has shapes in its figure and they can be created by using the wacom Intuos pen and tablet with the RGB mode. First you will have to find out the simple shapes which get combined together and make the complex shape of the character. You can study by putting the simple shapes together and try to generate the basic structure of the character. This method will support you whether it's a human, an animal, a bird or any object that is your character of the story.

After making the basic structure of the character you can add on the details like face, eyes, nose which will allow you to put expressions in to them. It is like making an amateur and then putting all the other details on it. For, example the cartoonist - Carl Barks created detailed instructions for the way in which the Disney characters may look and he wrote the notes which made them different from one another.

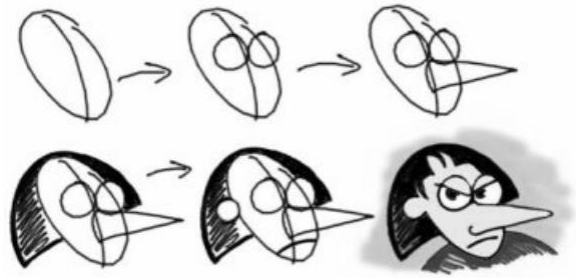


Fig: 4.1: shapes

You can develop your character with the use of shapes and "fill them in" afterwards.

While you work on the shapes, keep the imagination how the character will look like at the end in regards of personality and attitude. Like if you want to make a cute child, you will have to imagine how the child will act or express its emotions? And how you will highlight its smartness?

It is necessary to create a rough drawing and then check as the proportions are proper for the character that you want to create or not? it is not necessary to follow the human anatomy correctly here but you can play with the proportions to make the character more funny to highlight its major features or characteristics. But overall if the character is a human then it must look like a human and which gender it falls in?



Fig: 4.2: proportions

You can use the help lines to divide a body into several pieces to maintain proportions of the character.

The best way to make the best cartoon is to make it as simple as you can. The simpler the character is the faster you can deal with its emotions and actions. More details will lead to the problem to add the actions and expressions by moving or changing them. Then the minor details will take more time to edit in. You can see the character of Mickey Mouse, Donald Duck, Simpson etc. They are very simple but effective with their expressions and appeal.

It is not compulsory to make all five fingers in the character as you can use four or three fingers also as per the requirement of the story. The same is with the hair and the cloths also.

Character Identity

It is very important to give an identity to the character as it has to be different from the other characters. It must be recognized by people as an individual. Like Mickey Mouse or Donald Duck.



Fig: 4.3: silhouette 1



Fig: 4.4: silhouette 2

setting, and allow them the **imagination** to fill in the blanks on their own. Depending on your style or inclination, background detail is **important**.

You might have listened many times the name of perspective and you may have a little or more idea also about the same. Well, perspective is an illusion which is as per the atmospheric effects and angle from which our eye see the scene.

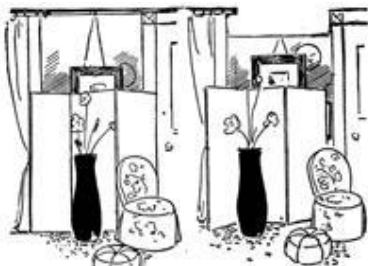
In drawing and sketching art it is must to know in detail about perspective as without it we cannot generate the view as we see the things around us. It happens as per our eye level and the atmosphere type also.

Avoiding Straight Lines When Drawing Backgrounds in Your Compositions



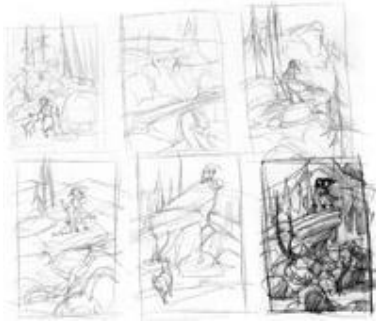
Observe the following rules when you are designing the background to a drawing. Avoid long straight or curved lines without some object breaking into them. They are inartistic and disturbing to the eye. The accompanying sketch illustrates how you can make your backgrounds interesting.

The Right and Wrong Way of Drawing Room Interiors & Backgrounds



I give you here two views of an interior, showing the right and wrong way of grouping your furniture and bric-a-brac, so that parallel lines will not conflict with one another.

Beyond Backgrounds : Making an Environment



Here's my advice: planning is everything! Figure out your environment in advance, and you'll have smooth sailing as the illustration progresses. Don't let your characters dictate the composition, and don't past in a sloppy last-minute background. Here's how I work.

Background, Foreground & Midground




Paintings have geographical bearings. We can describe where, within the space of the painting, we want to look. Left or right? Top or bottom? But we also feel, when we view a picture that some areas of the image are closer to us, and some areas are farther away. A painting creates a three-dimensional pictorial space with perceptible depth.


Drawing Backgrounds for Comics



You've seen them a million times, and in many circumstances, they have helped create that perfect touch to the setting within the comics you're reading. Backgrounds seldom receive much attention, but are vital part of adding depth and mood to your comics. Here's a few pointers on how to develop the right backgrounds and make your comics more realistic.

	Study Notes

	Assessment
<ol style="list-style-type: none">1. How to Draw Characters?2. How to Draw Backgrounds?	

	Discussion
Discuss about Drawing Backgrounds & character	


5.3 Dialogues

Dialogue in fiction is a verbal exchange between two or more characters. If there is only one character, who is talking to himself in his mind, it is known as interior monologue.

All dialogue should accomplish at least one of the following three things:

- Moving the story forwards
- Giving information
- Contributing to characterization

	Study Notes

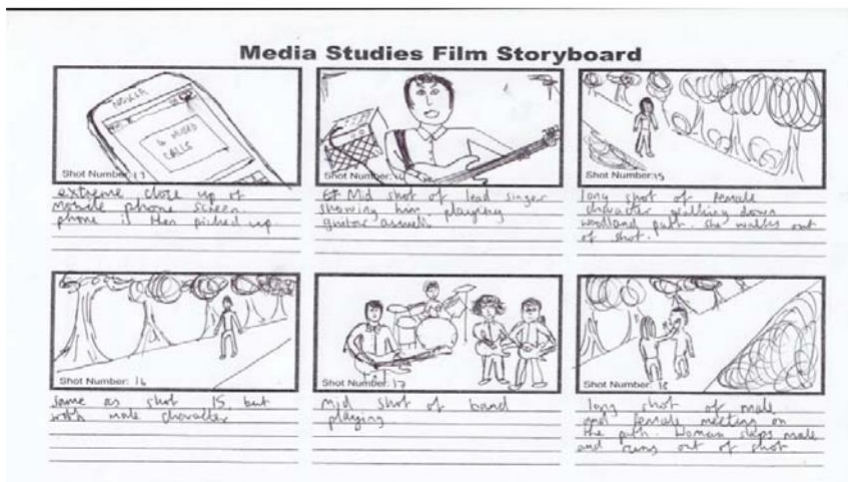
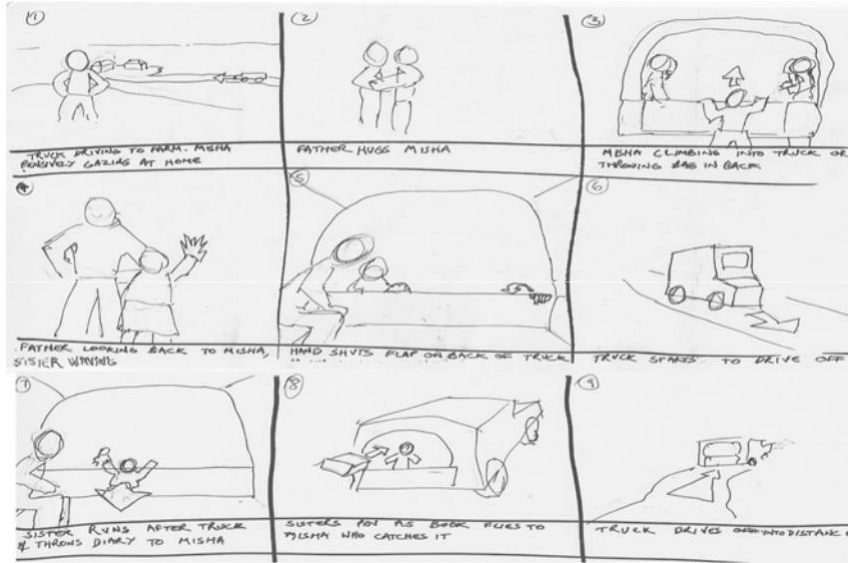
	Assessment
1. What is necessary for dialogues?	

	Discussion
Discuss About the dialogues	

5.4 Time Per Scene

Timing is essential for scene. A proper time is required so that the story is neither too short nor too long yet it covers all aspect that is needed.

5.5 Examples Of Story Boards





5.6 Self Assessment Test

Broad Questions

1. Explain Story Boarding
2. How to Story Boarding

Short Notes

- a. Short notes on drawing character?
- b. Short notes on drawing Background?
- c. Give one Example of Story Boarding?
- d. Short Notes on How to choose a story.
- e. Short Notes Dialogues.

5.7 Further Reading

<http://www.amazon.com/Exploring-Storyboarding-Design-Exploration-Series/dp/1401827152>

<http://www.amazon.com/Directing-Story-Professional-Storytelling-Storyboarding/dp/0240810767>

<http://www.amazon.com/Storyboarding-101-Professional-Michael-Productions/dp/0941188256>

<http://www.amazon.com/From-Word-Image-Storyboarding-Filmmaking/dp/0941188280>

<http://www.amazon.com/Animation-Storyboarding-Mark-T-Byrne/dp/0953573206>

5.8 Summary

Story boarding is a representative of story, concept or idea in visual manner.

Story boarding as to describe everything about the project like dialogues, background, etc...

Unit 6 Scene Wise, Panel Wise, From Various Angles, Cameras, In Each Box



Learning Outcome

After reading this unit, you will be able to:

- To help the students understand the Cameras
- To make them understand Various Angles



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 6.1 Various Angles Used
- 6.2 Introduction to Background Drawing
- 6.3 Backgrounds For Indoor Scenes
- 6.4 Backgrounds For Outdoor Scenes
- 6.5 Self Assessment Test
- 6.6 Further Reading

6.1 Various Angles Used

Storyboards help us to imagine individual shots and to plan the shot flow of a cinematic sequence. At minimum, you should be able to communicate the shot scale and the nature of the movement of the frame (the camera) in your storyboard. This is more important than realistic drawing of the mise en scène.

This section explains some simple techniques you can use to communicate shot scale and the movement of the camera, even with stick figures. More advanced storyboarding for cinematography does require an understanding of perspective drawing, and the fundamentals of these techniques are also explained.

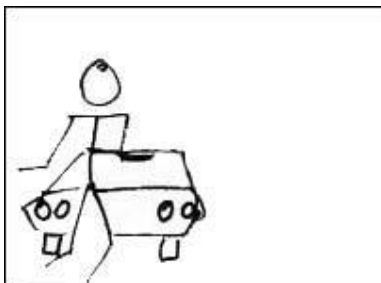
Plan first

Before you start any detailed drawing of the mise en scene, it is very important that you should plan your shots and editing in detail.

- **Before** drawing anything, annotate your blank storyboards in pencil. Use the space alongside the storyboard to write down the shots that you want for the sequence.
- Now sketch the shot very lightly in pencil - use stick figures **without any detail**.
- Review the whole sequence of shots - try to imagine what it will look like when filmed.
- Make any changes to improve the shot flow.

Shot scale

It is not difficult to suggest the scale of the shot - it can be done even with stick figures.



Your storyboards will be more useful as a tool for visualising shot scale if you give your stick figures a bit of body.

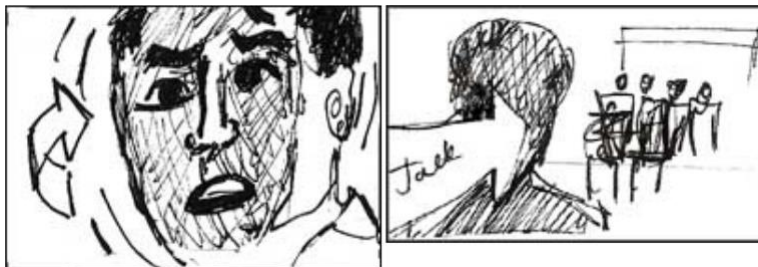
The size and detail of the human beings drawn in the storyboard is the major clue to shot scale. Notice how scale is used to suggest three different framings of the shot in the images below.



(Examples after Steven Katz)

Close ups

A close-up should show the major facial features and the expression of the figure. If the figure is at a large scale in the foreground, but is viewed from behind, you need draw only the silhouette.

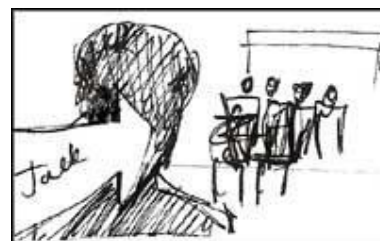


Conveying emotion is important in a close-up. Comics show us how very few lines are needed to convey the basic emotions.

Click on the arrow button in the example above to see how very slight deviations from a neutral facial position can communicate very different emotions.

Longer shots

Figures that are further away from the camera need not be more than stick figures, as shown in the example on the right. (The tutorial on postural analysis will give you some simple tips for drawing stick figures).



An establishing shot does not need to be a detailed drawing of a landscape, but can block out the landscape into simple shapes and silhouettes, as in the example below. When using this technique, start with dark blocks of colour for the foreground, fill in shades of grey in the middle distance, and use the lightest shades in the distant background



Pan

Since we can't show movement in storyboards, shots with a mobile framing usually require more than one picture, or use a different format (i.e. they use a frame which doesn't have the usual proportions for a film). The example below uses both techniques, and breaks the border of the frame to show that the pan continues to the left. An arrow labelled with the word "PAN" will ensure that your storyboard is correctly interpreted.



Zoom

Zooms are often over-used by amateurs, and can be inappropriate when used in a random way. Before you use a zoom, think carefully about why you need it, and what the most effective beginning and end points of the shot will be.

Use arrows and annotations to show how big a zoom you want, and whether it should creep or crash in on the subject. Also remember to number the storyboard (e.g. shot 1a and 1b) so that it is clear that you intend to show the beginning and end points of a zoom, and that they are not two separate shots .

Alternatively, redraw the frame to show beginning and end points of the zoom in one drawing, as below.



Shot angles

Drawing the angle of the shot requires at least a rudimentary knowledge of perspective drawing. If you don't have much practice in drawing in perspective, you can still suggest the angle of the shot very effectively by "crating" your stick figures in boxes which you draw in the correct perspective. If you annotate the storyboard with labels which state exactly what kind of shot you intended, you should be able to communicate the angle of the shot very effectively, as in the images below (after Steve Katz).



If you have a good knowledge of perspective drawing, you can plan the angle of the shot using simple one-point perspective, as in the example below. (For more detail, see the discussion of drawing three dimensional forms in perspective.) (Note that perspective is applied to the figure and to the building in the background.

Tilt

A tilt can be shown by using one drawing with multiple frames to show the movement of the camera. Again, you should add an arrow labeled "TILT UP" to help the reader interpret your drawing.

Tilting the camera up or down can introduce dramatic shifts in perspective. In the example below, notice that the standing figure in the background is foreshortened as the camera tilts up to focus on him.



	Study Notes

	Discussion
1 Discuss About Various Angles Used	

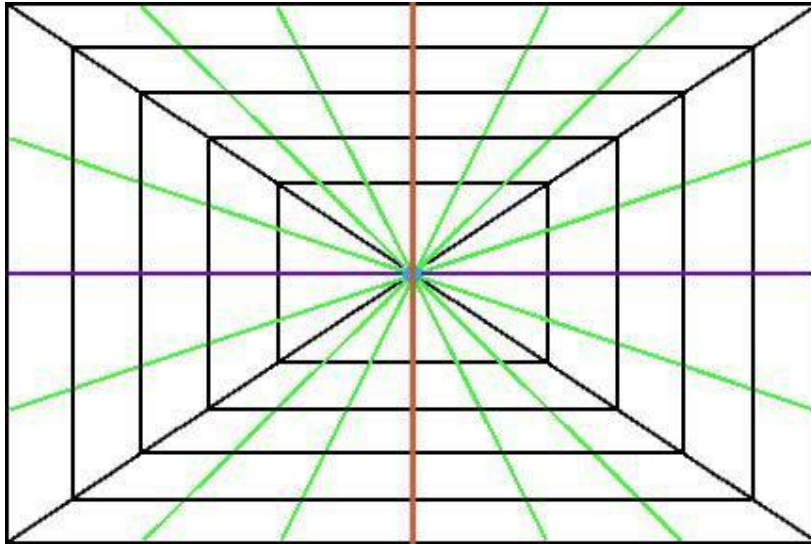
6.2 How To Draw Backgrounds

One-Point Perspective.

One vanishing point is typically used for roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective.

One-point perspective exists when the painting plate (also known as the picture plane) is parallel to two axes of a rectilinear (or Cartesian) scene — a scene which is composed entirely of linear elements that intersect only at right angles. If one axis is parallel with the picture plane, then all elements are either parallel to the painting plate (either horizontally or vertically) or perpendicular to it. All elements that are parallel to the painting plate are drawn as parallel lines. All elements that are perpendicular to the painting plate converge at a single point (a vanishing point) on the horizon.

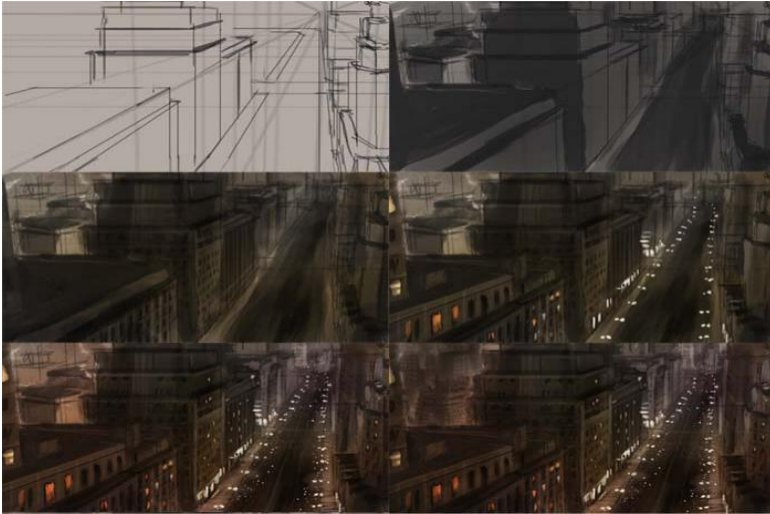
Here is a sample of the one point perspective grid I used.



one point perspective grid

Below are step by step City environmental study tutorial:

Below as you will see, I move the horizontal line to the higher position, very close to the top boarder. As a result, the perspective will create a bird eye view camera angle image (looking from above). Then I placed the vanishing point is on the top right corner area instead of closer to the middle because it creates more interesting composition to the overall piece.



how to draw background with perspective



Study Notes



Assessment

1. What is one point perspective
2. What is two point perspective



Discussion

Discuss about How To Draw Backgrounds

6.3 Backgrounds For Indoor Scenes

Begin by turning a blank piece of paper horizontally.

2 In the middle of the paper, draw a rectangle with the horizontal lines a little longer than the vertical lines. Make the width of this approximately three-four inches.

3 Draw a dot in the center of the rectangle. This dot is now your vanishing point for all your other lines.

4 From the dot you will draw four lines that go outwards to the four different corners of the rectangle. Continue the lines about 2-3 inches out from the corners, but try to keep them all the same length.

5 Draw vertical and horizontal lines to connect each of the outer lines from the corners. Your drawing should look like there are two rectangles with one inside of the other.

6 Erase all of the lines inside of the inner rectangle, but keep the dot there. You should now be able to see the walls of the room and ceiling formed.

7 Place objects in the room to give it a three-dimensional appearance. The easiest thing to create at first are square- and rectangle-shaped objects.

8 Draw a line from the vanishing point out onto the right side wall. Make the line around the center of the wall.

9 Draw a vertical line from a point of the line in that wall all the way to the floor of the room.

10 Extend two small horizontal lines of equal size from the top and bottom of the vertical line that you just drew.

11 Connect the two end points of the horizontal lines you just drew by creating a straight vertical line.

12 Connect those same points to the vanishing point by drawing straight lines. About three inches down the top line, draw another vertical line straight down to connect to the bottom line.

13 Draw a horizontal line to the wall to connect the final piece and have a shelf created. Use the vanishing point to create detailed levels of the shelf and even add books.

14 Clean up the picture and make the shelf look more realistic by getting rid of excess lines.

15 Use the vanishing point to create other objects around the room and eventually try incorporating different shapes like a circle or triangle.

6.4 Backgrounds For outdoor Scenes

1 Establish the limits of what you are going to draw. Hills, valleys, river gorges and waterfalls do not come with frames around them. Your first exercise in composition is to decide the "frame" you will put around your view. This may take some time, and you may wish to make some very rough sketches to make sure you will like the final composition. Since you are working with very large elements in three dimensions, you may wish to try out several versions of your sketch. Perhaps basing your viewpoint by including a nearby object--a tree, rock, bench--will add depth to your scene. Leaving it out may give you a grander sweeping view. Try both and decide.


2 Begin identifying the sizes of the major elements in your picture. One of the most important contributions of the European Renaissance to art was rediscovery of classical perspective. Without perspective, pictures from the Middle Ages seem curiously flat; a hunter, his horse and the deer hiding from them behind a stand of trees are all the same size. A battle scene shows soldiers of different sizes, as though giving soldiers in a larger army smaller bodies were the only way to fit them into the picture. We take it for granted that objects close to us seem larger than objects far away. We place more importance on that than on using varied sizes of objects, depending on how much we wish the viewer to notice them. Record your own "Renaissance" discoveries in more rough sketches or fill in your first one.

3 Flesh out the remainder of your composition with the small details. To enhance the three-dimensional qualities of your composition, you can join many other artists who have added their own small objects: a person climbing a steep path, birds flying over a mountain, a cow or two in a lush valley.


4 Consider recording your drawing on gridded paper if your final "scenery" is going to be extremely large, or making your own grid as a guide to transferring your image to the larger

context. This technique, reducing your overall picture to a series of small partial pictures, is a longstanding compensation for losing your own perspective when you are "working large."

5 Remember that objects close to you are not only larger but also clearer in detail as you prepare to complete your scenic project. Trees in the foreground may well have identifiable leaves; those farther away will be blurrier. Step away from your work frequently to keep your full picture in mind.

	Study Notes

	Assessment
1. Steps to create Background indoor	

	Discussion
2. Discuss about Steps to create Background	

6.5 Self-Assessment Test

Broad Questions

1. Explain Background Drawing
2. Explain Various Angles Used

Short Notes

- a. Short Notes on Camera
- b. Short Notes on Indoor Scenes
- c. Short Notes on Outdoor Scenes
- d. Short Notes Zoom.
- e. Short Notes One Point Perspective.

6.6 Further Reading

<http://storyboard.cfms.uct.ac.za/cinematography.htm>

<http://www.drawinghowtodraw.com/drawing-lessons/improve-drawing/drawing-backgrounds-interiors-scenes.html>

<http://idrawgirls.com/tutorials/2012/01/05/how-to-draw-background-using-perspective/>

<http://www.amazon.com/Digital-Photography-Book-Scott-Kelby/dp/032147404X>

<http://www.amazon.com/The-Little-Digital-Camera-Book/dp/0321125304>

<http://www.amazon.com/Camera-Ansel-Adams-Photography-Book/dp/0821221841>

6.7 Summary

Storyboards help us to imagine individual shots and to plan the shot flow of a cinematic sequence. At minimum, you should be able to communicate the shot scale and the nature of the movement of the frame (the camera) in your storyboard.

BCA (DES)302- 3rd YEAR

SCRIPT WRITING



**Dr. Babasaheb Ambedkar
Open University**

Block 3

BCA(DES)-302

SCRIPT WRITING

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ROLE OF SELF INSTRUCTIONAL MATERIAL IN DISTANCE LEARNING

The need to plan effective instruction is imperative for a successful distance teaching repertoire. This is due to the fact that the instructional designer, the tutor, the author (s) and the student are often separated by distance and may never meet in person. This is an increasingly common scenario in distance education instruction. As much as possible, teaching by distance should stimulate the student's intellectual

Involvement and contain all the necessary learning instructional activities that are capable of guiding the student through the course objectives. Therefore, the course / self-instructional material are completely equipped with everything that the syllabus prescribes.

To ensure effective instruction, a number of instructional design ideas are used and these help students to acquire knowledge, intellectual skills, motor skills and necessary attitudinal changes. In this respect,

Students' assessment and course evaluation are incorporated in the text.

The nature of instructional activities used in distance education self-instructional materials depends on the domain of learning that they reinforce in the text, that is, the cognitive, psychomotor and affective. These are further interpreted in the acquisition of knowledge, intellectual skills and motor skills. Students may be encouraged to gain, apply and communicate (orally or in writing) the knowledge acquired. Intellectual- skills objectives may be met by designing instructions that make

use of students' prior knowledge and experiences in the discourse as the foundation on which newly acquired knowledge is built.

The provision of exercises in the form of assignments, projects and tutorial feedback is necessary. Instructional activities that teach motor skills need to be graphically demonstrated and the correct practices provided during tutorials. Instructional activities for inculcating change in attitude and behavior should create interest and demonstrate need and benefits gained by adopting the required change. Information on the adoption and procedures for practice of new attitudes may then be introduced.

Teaching and learning at a distance eliminates interactive

Communication clues, such as pauses, intonation and gestures, associated with the face-to-face method of teaching. This is particularly so with the exclusive use of print media. Instructional activities built into the instructional repertoire provide this missing interaction between the student and the teacher. Therefore, the use of instructional activities to affect better distance teaching is not optional, but mandatory.

Our team of successful writers and authors has tried to reduce This. Divide and to bring this Self Instructional Material as the best teaching and communication tool. Instructional activities are varied in order to assess the different facets of the domains of learning.

Distance education teaching repertoire involves extensive use of self-instructional materials, be they print or otherwise. These materials are designed to achieve certain pre-determined learning outcomes, namely goals and objectives that are contained in an instructional plan. Since the teaching process is affected over a distance, there is need to ensure that students actively participate in their learning by performing specific tasks that help them to understand the relevant concepts.

Therefore, a set of exercises is built into the teaching repertoire in order to link what students and tutors do in the framework of the course outline.

These could be in the form of students' assignments, a research project or a science practical exercise. Examples of instructional activities in distance education are too numerous to list. Instructional activities, when used in this context, help to motivate students, guide and measure students' performance (continuous assessment)



PREFACE

We have put in lots of hard work to make this book as user-friendly as possible, but we have not sacrificed quality. Experts were involved in preparing the materials. However, concepts are explained in easy language for you. We have included many tables and examples for easy understanding.

We sincerely hope this book will help you in every way you Expect.

All the best for your studies from our team!

All the best for your studies from our team!

Unit 7 Special Effects



Learning Outcome

After reading this unit, you will be able to:

- To help the students understand the
- To make the students aware of and knowing the



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 7.1 Introduction**
 - 7.2 Visual Effects**
 - 7.3 Sound Effects**
 - 7.4 Length Of Story**
 - 7.5 Timings**
 - 7.6 Self Assessment Test**
 - 7.7 Further Reading**
-

7.1 Introduction

The illusions or tricks of the eye used in the film, television, theatre, videogame, or simulator industries to simulate the imagined events in a story or virtual world are traditionally called special effects (often abbreviated as SFX, SPFX, or simply FX).


Special effects are traditionally divided into the categories of optical effects and mechanical effects. With the emergence of digital film-making tools a greater distinction between special effects and visual effects has been recognized, with "visual effects" referring to digital post-production and "special effects" referring to on-set mechanical effects and in-camera optical effects.


7.2 Visual Effects

Visual effects (commonly shortened to **Visual F/X** or **VFX**) are the various processes by which imagery is created and/or manipulated outside the context of a live action shoot. Visual effects involve the integration of live-action footage and generated imagery to create environments which look realistic, but would be dangerous, costly, or simply impossible to capture on film. Visual effects using computer generated imagery (so recently become accessible to the Independent filmmaker with the introduction of affordable animation and compositing software.

7.3 Sound Effects

Sound effects (or audio effects) are artificially created or enhanced sounds, or sound processes used to emphasize artistic or other content of films, television shows, live performance, animation, video games, music, or other media. In motion picture and television production, a sound effect is a sound recorded and presented to make a specific storytelling or creative point *without* the use of dialogue or music. The term often refers to a process applied to a recording, without necessarily referring to the recording itself. In professional motion picture and television production, dialogue, music, and sound effects recordings are treated as separate elements. Dialogue and music recordings are never referred to as sound effects, even though the processes applied to them, such as reverberation or flanging effects, often are called "sound effects"

	Assessment
1 What is Sound Effects	

	Discussion
Discuss the Sound Effects & Visual Effects	

7.4 Length Of Story

Approximate guideline for story lengths

Micro-Fiction

~ up to 100 words

This very abbreviated story is often difficult to write, and even harder to write well, but the markets for micro fiction are becoming increasingly popular in recent times. Publishers love them, as they take up almost no room and don't cost them their budgets. Pay rates are often low, but for so few words, the rate per word averages quite high.

Flash Fiction

~ 100 - 1,000 words

This is the type of short-short story you would expect to find in a glossy magazine, often used to fill one page of quick romance (or quick humor, in men's mags) Very popular, quick and easy to write, and easier to sell!

Short Story

~ 1,000 - 7,500 words

The 'regular' short story, usually found in periodicals or anthology collections. Most 'genre'

zines will feature works at this length.

Novellette

~ 7,500 - 20,000 words

Often a novellette-length work is difficult to sell to a publisher. It is considered too long for most publishers to insert comfortably into a magazine, yet too short for a novel. Generally, authors will piece together three or four novellette-length works into a compilation novel.

Novella

~ 20,000 - 50,000 words

Although most print publishers will balk at printing a novel this short, this is almost perfect for the electronic publishing market length. The online audience doesn't always have the time or the patience to sit through a 100,000 word novel. Alternatively, this is an acceptable length for a short work of non-fiction.

Novel

~ 50,000 - 110,000

Most print publishers prefer a minimum word count of around 70,000 words for a first novel, and some even hesitate for any work shorter than 80,000. Yet any piece of fiction climbing over the 110,000 word mark also tends to give editors some pause. They need to be sure they can produce a product that won't over-extend their budget, but still be enticing enough to readers to be saleable. Imagine paying good money for a book less than a quarter-inch thick?

Epics and Sequels

~ Over 110,000 words

If your story extends too far over the 110,000 mark, perhaps consider where you could either condense the story to only include relevant details, or lengthen it to span out into a

sequel, or perhaps even a trilogy. (Unless, of course, you're Stephen King - then it doesn't matter what length your manuscript is - a publisher is a little more lenient with an established author who has a well-established readership)

7.5 Timings

Visual effects are often integral to a movie's story and appeal. Although most visual effects work is completed during post-production, it usually must be carefully planned and choreographed in pre-production and production. Visual effects are designed and edited in Post-Production, with the use of graphic design, modeling, animation and similar software, while special effects are made on set, such as explosions, car chases and so on. A visual effects supervisor is usually involved with the production from an early stage to work closely with production and the film's director to achieve the desired effects.

7.6 Self Assessment Test

Broad Questions

1. Explain Visual Effects
2. Explain Timings

Short Notes

- a. Short Notes on Length Of Story
- b. Short Notes on Time Allocated
- c. Short Notes Frames Per Sec
- d. Short Notes Timings
- e. Short Notes Flash Fiction & Micro fiction

7.7 Further Reading

1. http://en.wikipedia.org/wiki/Sound_effect
2. http://en.wikipedia.org/wiki/Visual_effects
3. <http://www.amazon.com/Special-Effects-The-History-Technique/dp/0823084086>
4. http://en.wikipedia.org/wiki/Special_effect
5. <http://www.fictionfactor.com/articles/wordcount.html>
6. <http://www.amazon.com/Secrets-Hollywood-Special-Effects-McCarthy/dp/0240801083>

7.8 Summary

The illusions or tricks of the eye used in the film, television, theatre, videogame, or simulator industries to simulate the imagined events in a story or virtual world are traditionally called special effects (often abbreviated as SFX, SPFX, or simply FX).

Special effects are traditionally divided into the categories of optical effects and mechanical effects. With the emergence of digital film-making tools a greater distinction between special effects and visual effects has been recognized, with "visual effects" referring to digital post-production and "special effects" referring to on-set mechanical effects and in-camera optical effects.

Unit 8 Introduction to Communication



Learning Outcome

After reading this unit, you will be able to:

To help the students understand **Communication**



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 1 Hrs for reading a unit
2. 1nd Reading with understanding: It will need 1 Hrs for reading and understanding a unit
3. Self Assessment: It will need 1 Hrs for reading and understanding a unit
4. Assignment: It will need 1 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 8.1 Introduction to Communication**
- 8.2 Self Assessment Test**
- 8.3 Further Reading**

8.1 Introduction to Communication

The need to communicate is part of man's inherent being. Since the beginning of time the human race has communicated using different techniques and methods. Circumstances and available technology have dictated the method and means of communications. Many early forms of communication were writing, depicted on cave walls. Then communication advanced by the development of language and the use of symbols. Papyrus and paper were used to record communication for later use. Smoke signals of the early American Indians; the drums of African tribes; and the towers of the Chinese wall are indications of the desire to communicate beyond the immediate physical boundaries of space. Story tellers around the camp-fire are a good example of communication, using animation, gestures and sound to communicate their message to other members of the tribe.

Human spoken and pictorial languages can be described as a system of symbols (sometimes known as lexemes) and the grammars (rules) by which the symbols are manipulated. The word "language" also refers to common properties of languages. Language learning normally occurs most intensively during human childhood. Most of the thousands of human languages use patterns of sound or gesture for symbols which enable communication with others around them. Languages seem to share certain properties although many of these include exceptions. There is no defined line between a language and a dialect. Constructed languages such as Esperanto, programming languages, and various mathematical formalisms are not necessarily restricted to the properties shared by human languages. Communication is the flow or exchange of information within people or group of people.

Nonverbal communication describes the process of conveying meaning in the form of non-word messages. Research shows that the majority of our communication is non verbal, also known as body language. Some of non verbal communication includes chronemics, haptics, gesture, body language or posture; facial expression and eye contact, object communication such as clothing, hairstyles, architecture, symbols, infographics, and tone of voice as well as through an aggregate of the above.

Oral communication, while primarily referring to spoken verbal communication, can also employ visual aids and non-verbal elements to support the conveyance of meaning. Oral communication includes speeches, presentations, discussions, and aspects of interpersonal communication. As a type of face-to-face communication, body language and choice of tonality play a significant role, and may have a greater impact upon the listener than informational content. This type of communication also garners immediate feedback.

Effective Communication

All communications, intentional or unintentional, have some effect. This effect may not be always in communicator's favor or as desired by him or her. Communication that produces the desired effect or result is effective communication. It results in what the communicator wants. Effective communication generates the desired effect, maintains effect and increases effect. It serves the purpose for which it was planned or designed. Possible purposes might be to generate action, inform, create understanding or communicate a certain idea/point etc. Effective communication also ensures that the message is not distorted during the communication process.

8.2 Self Assessment Test

Broad Questions

1. Explain Effective Communication

Short Notes

- a. Short Notes on Communication

8.3 Further Reading

<http://en.wikipedia.org/wiki/Communication>

<http://www.amazon.com/Nonviolent-Communication-A-Language-Life/dp/1892005034>

<http://www.amazon.com/Popular-Communications/dp/B00006LDEW>

8.4 Summary

Human spoken and pictorial languages can be described as a system of symbols (sometimes known as lexemes) and the grammars (rules) by which the symbols are manipulated. The word "language" also refers to common properties of languages. Language learning normally occurs most intensively during human childhood. Most of the thousands of human languages use patterns of sound or gesture for symbols which enable communication with others around them. Languages seem to share certain properties although many of these include exceptions. There is no defined line between a language and a dialect. Constructed languages such as Esperanto, programming languages, and various mathematical formalisms are not necessarily restricted to the properties shared by human languages. Communication is the flow or exchange of information within people or group of people

Unit 9 Purpose of Communication



Learning Outcome

After reading this unit, you will be able to:

- To make the
- To help the students understand



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

- 9.1 Purpose
- 9.2 Planning
- 9.3 Preparation
- 9.4 Product
- 9.5 Practice
- 9.6 Positioning

9.7 Presentation

9.8 Passion

9.9 Self Assessment Test

9.10 Further Reading

9.1 Purpose

Communication allows people or groups to better understand each other and connect. Communication is the means in which information is disseminated.

Communication is also the transduction of emotions and or thoughts from one to another. The purpose is to intentionally create harmony or dissonance with the sender and receiver.

The purpose of communication is to send your message effectively to the receiver/readers. Communication links people who believe in a common cause, together with a view to strengthen relationships.

	Study Notes

	Assessment
Purpose of Communication	

	Discussion
Discuss about the Planning	

9.2 Planning

communication planning is the art and science of reaching target audiences using marketing communication channels such as advertising, public relations, experiences or direct mail for example. It is concerned with deciding who to target, when, with what message and how.

The communication plan serves as a guide to the communication and sponsorship efforts throughout the duration of the project. It is a living and working document and is updated periodically as audience needs change. It explains how to convey the right message, from the right communicator, to the right audience, through the right channel, at the right time. It addresses the six basic elements of communications: communicator, message, communication channel, feedback mechanism, receiver/audience, and time frame.

A communication plan includes:

- “Who” - the target audiences
- “What” – the key messages that are trying to be articulated
- “When” – timing, it will specify the appropriate time of delivery for each message
- “Why” – the desired outcomes
- “How” - the communication vehicle (how the message will be delivered)
- “By whom” - the sender (determining who will deliver the information and how he or she is chosen)

Many agencies, PR, advertising and media alike, claim to have this capability.


What's the Purpose of a Communication Plan?

- Communication includes both the spoken and written messages that a company conveys to its consumers, employees, stockholders, and the general public. A communication plan is an organized outline of the types of communication that will take place and who is responsible for conducting or ensuring the accuracy of the messages that are delivered. A communication plan should include objectives, strategies that will be undertaken to achieve those objectives, who will deliver the messages and by what means, the anticipated outcome of the efforts, and how the results will be measured. A communication plan can be very specific, meant for a specific audience or for a specific project. It can be geared to help employees communicate with each other throughout the course of a project, or it can be very general, meant to organize an organization's overall marketing communications. Creating the Plan
- Creating a communication plan is often half the effort required to complete the goals of a project. It forces all parties involved in a project or involved with the marketing efforts of an organization to sit down and collectively create the plan. This step in itself brings everyone together on the same page and ensures that all parties are working towards the same objectives. This written plan helps a company's communication efforts to be more focused and polished, because the messages were crafted carefully with a specific end result in mind.

Implementing the Plan

- The communication plan provides a framework for the individuals involved in a project to keep each party informed of the progress and next steps. This means that the implementation of the plan should run smoothly. Each party involved in the process will know what their duties are and be able to complete their tasks in the appropriate time. This helps companies run more efficiently, because when a project is handed over from one department to the next, there is no downtime waiting for one person to finish his tasks. Measuring the Results
- After the plan has been implemented, one member or department involved in the planning process measures the success of the project and reports the findings to the group or company. The same group who created the plan usually may reconvene to determine the effectiveness of the communication. This meeting may also involve making recommendations to improve results if a similar project will be undertaken in the future.

	Study Notes

	Assessment
<ol style="list-style-type: none">1. What is planning2. What's the Purpose of a Communication Plan ?	

	Discussion
Discuss About Planning	

9.3 Preparation

Whether prompted by the need to expand or contract the size of the partnership in response to firm growth or reduction, or by a change in direction of the practice such as entering a new market, or the desire to hold on to key senior staff, leadership transition is inevitable and healthy for architectural firms wishing to last beyond their founding partners. No firm is identical, and each transition is unique and needs to be treated as such. But there are two common themes to successful leadership transitions: preparation and communication.

Preparation for major transitions, which are critical to the lifeblood of a firm, is ideally initiated years in advance of the change. A well-managed firm will have a strategic plan that outlines the firm's mission, vision and goals, as well as a succession plan that frames the rate of change among owners. Often a firm develops written criteria defining the requirements to achieve leadership as well as ownership positions within the firm. Criteria may include professionalism, values and ethics; attitude toward risk; ability to attract and retain clients; strategic thinking; project management skills; and design ability. These attributes will reflect both the current reality of the firm as well as the long-term goals and allow new leadership candidates to be evaluated thoroughly and fairly. This process requires consensus within the partnership, a vital component to preparations for leadership change.

When a potential candidate is identified internally and early, a firm can take a structured approach to providing the mentoring and professional development the individual often needs and surely deserves. This cultivation will allow the prospect to eventually be considered for partnership. Searching externally for an appropriate fit and interested candidate takes time, and also benefits from the guidance of a strategic plan and partnership criteria.


Whether the leadership transition involves promotions, new hires or even mergers and acquisitions, to be successful, it must be well conceived and well communicated. Bringing up new leaders—or importing them from outside the firm—can affect a firm in myriad ways, from the functioning of the partnership group to the chemistry in the studio. With the understanding that change is inevitable and can be healthy, and with the appropriate preparations, the change can have a dynamic effect on the practice, staff morale, the quality of the work and the reputation of the firm.


To maximize the benefits of the change, the same thoughtful approach should apply to communicating the transition. Just as the principals should begin mentoring and selecting their successors years before they will become partners, the preparations for the transition should begin in marketing well before the announcement of new partners. Positioning the candidates identified for promotion as experts within their field takes time. They need to develop their market or define their expertise, identify their client base and establish their own profiles within the firm and the industry. Often the “senior partners” need to share some of the limelight to allow the next generation to be recognized. Orchestrating this outreach effort during the years preceding the big moment lays the groundwork for the announcement of the promotion. Done well, it helps staff and the broader community to understand why an individual was selected for a new leadership position, the value this

person brings to the firm and his or her accomplishments. The announcement of the promotion should build on this, articulating how the promotion fits within the vision of the firm and clarifying the benefits the individual's new role will bring to the practice and its clients.

The internal communications plan deserves as much attention as its external counterpart. Formal announcements of the change to consultants, clients, and the press are essential, but a great deal of a firm's reputation is gained through more casual connections with those within the firm. If a client asks the project manager or if a consultant calls and asks the receptionist about the recent change, and that person cannot communicate it clearly, that would carry more weight than the well-crafted website announcement. To ensure that the message is conveyed consistently, appropriately and sufficiently by everyone at the firm, the message needs to be shared with the staff in a variety of formats; depending on the size and culture of the firm, this can be done through an office meeting, an all-staff email, or the firm's intranet, or all three. Communication to the staff can be completed within the weeks leading up to the formal announcement, so that any questions can be answered and any concerns vetted before the news goes public. The media releases and announcements to clients can be shared with the staff as well, as they are distributed externally. This allows the staff to help carry the message for the firm.

	Study Notes

	Assessment
1. Give the common two themes to successful leadership transitions	

	Discussion
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9.4 Product

Effective product communication is a competitive advantage that can help target receptive customers with your marketing messaging. Whether your product is consumable, durable or wearable, a product communication strategy is an integral component of a good marketing plan. The best product communication strategies improve the chance of your message reaching targeted customers and lead to more sales.

Target Audience

Decide your target market for your product communications. Divide customers into segments such as potential customers, new customers, mature customers and star customers. Target each segment with different communication messaging and promotional offers. For new customers, use your communications to ensure they are pleased with their first purchases, and encourage repeat purchases through discount coupons and offers. For your star customers, provide customized product communications based on their buying patterns and consider personal emails or phone calls to ensure their satisfaction.

Effective Communications

Use effective communication that builds buyer readiness. For general communication with a wide audience, include product awareness information, product-specific details and compelling reasons why your products are better than your competitors'. This generalized approach reaches customers at various levels of product awareness. For targeted messaging that reaches existing customers, fill your product communications with product options and buying-decision information. Encourage swift purchase decisions by providing limited-time specials.

Communication Mix

Use multiple methods of communicating with your customers. Use email newsletters, magazine advertisements, postcards, billboards, in-store displays, product packaging, direct-mail letters and any other advertising method that effectively reaches your target audience. Create an information-rich website that offers products specifications, chat-based assistance and customer testimonials. Your goal with your product-communication mix is to use enough communication methods that you will reach each customer in their preferred manner.

Messaging

Develop your product messaging around a cohesive theme. By using the same messaging, you increase your product branding, reinforce your theme and enhance product awareness.

Use a rational theme for value-based products or useful products. Emotion-based themes should be used for self-improvement products and high-priced products. Your product- messaging goal should be to create an emotional response to your product that propels customers to purchase your product.

	Study Notes

	Assessment
1. What is Messaging	

	Discussion
Discuss about Product	

9.5 Practice

Imagine a personal discipline for learning communication and cooperation skills, using the routines and errands of everyday life as our classroom. It's all free because it's outside the money system entirely. But it can help us make a living, avoid trouble, improve personal relationships, and work together for a better world. In an age of arrogant and abusive institutions, we can learn skills to take back more control of our lives.

For example, many people have difficulty asking for help (asking for what they need), especially when they need it most. But they can learn by practicing first in easy cases, like asking for street directions -- while focusing on ease, style, or technique more than on the information they seek. They can practice hundreds of times if necessary for mastery. If they

have issues about asking for help or deserving it (due to past experiences obscuring current realities), they can start working on them here. Later, as they advance to increasingly important requests (such as seeking assistance on the job), they build competence to ask effectively and strengthen relationships even in critical or intense situations.

This practice works like martial-art training, but for skills we use all the time in everyday life. While it can be competitive, it's usually about cooperation -- not winners and losers, but larger outcomes we build together.

9.6 Positioning

Positioning Defined

Positioning is about how you **differentiate** your product or service in the mind of your prospect.

The Essence of Positioning

Positioning is a new approach to communication, advertising and marketing. It is an organized system for finding a window in the mind of your prospect in order to position effectively over there a product – a merchandise, a service, a company, or a person – against its main competitors. This system is based on the concept that communication can only take place at the right time and under the right circumstances. The mind accepts only that new information which matches its current state. It filters out everything else. In other words, positioning is a process by which a psychological "anchor" has been placed into the minds of prospects so that they come to choose one specific person or company over another.

Positioning is what you do to the mind of the prospect – you look for the solution of your problem inside the prospect's mind. Anyone can use positioning strategy to get ahead in the game of life.

Positioning – the New Approach to Advertising & Marketing

The rapid growth of communication methods has given us a new disease: Information Overload Syndrome. In today's overcommunicated society, to be successful, you must touch base with reality. And the only reality that counts is what's already in the prospect's mind. In the communication jungle out there, there are just too many products, too many companies, and too much marketing noise. The mind, as a defense against the huge volume of today's communications, screens and rejects much of the information it offered. The only hope to score big is to be selective, to concentrate on narrow targets, to practice segmentation. In a word, "positioning".

The basic approach of positioning is not to create something new and different, but to manipulate what's already up in your prospect's mind, to retie the connection that already exist. The advertising people spend their time and research money looking for positions, or holes, in the marketplace.

Research-based Exercise

Positioning a company is a difficult task. While advertising is a creative task, company positioning must be developed from careful research about your brand. You must find out:

- how the marketplace sees your company
- how your customers see your company and what they value
- what you know about your own company and the **customer value** it creates.

Positioning should be a foundation for action to design, manage and defend your brand. It should inform everything you do: what customer value you create, what you value, what's your **sustainable competitive advantage**, how you conduct your business, how you communicate and interact with customers.

10 Commandments of Power Positioning

In the new hypercompetitive entrepreneurial era, for a person or business to be able to be and remain in business, marketing strategies must be such that it places that person or business at the top of prospects' minds at all times. "It is not so much to look for more business but to be the business of choice. For every category of business that exists out there, there are thousands of competitors fighting for the same market. And since the information revolution in today's knowledge-based economy has helped to educate people on what's available, there's really no longer a need to prospect for and persuade people in order to have them "buy into" an idea.

The goal, nowadays, is to be the one from whom they choose to buy or with whom they choose to do business – among all other possibilities. Marketing must therefore be such that, if and when a prospect needs a particular product, one's firm comes to their minds in an instant.

1. **Don't Copy Others**
2. **Appoint Yourself as a Leader** in a new, your own category
3. **Make the Ordinary Extraordinary**
4. **Narrow Your Focus:** find more in less – specialization implies superiority; focus like a laser on your niche, burn yourself into your prospects' minds
5. **Divide and Conquer** – expand from within by dividing your product or service into multiple, smaller components
6. **Take it Step by Step** – use the multi-step marketing approach
7. **Speak Softly, but Carry a Big Stick** – target qualified prospects, advertise in specialized publication, and maintain a presence through your web-site
8. **Become a Celebrity** – get publicity; your goal is to get yourself known and known as an expert in your field
9. **Speak Out and Spread Out** – try to be in as many locations that logically relate to your firm or service
10. **Make Your Network**

9.7 Presentation

Writing a script isn't easy and those who say it is are lying! Some say that it's better to speak off the cuff because this way you'll appear more 'natural'. It's true that a badly delivered presentation where someone's reading directly from a piece of paper with their head held down is excruciating from an audience perspective, however, this is the fault of the speaker and not the script. If you decide to use a script, the important thing is to learn it!

If you learn your script you have the ability to ad-lib and come across very natural without losing track of where you are during your presentation. If you know your script well you can add new elements to your presentation on the day, and then easily jump back to your presentation without stumbling.

As long as your script is written in your 'natural' language, sounding yourself while using autocue isn't difficult. (With a little practice you'll be amazed how easy it is!) You can also use autocue to mark pause points and highlight words for emphasis within your script.

Using posh language and big words that you wouldn't normally use is what will make you appear stuffy when making a speech, especially if you deliver it using an autocue. Instead, use short sentences and keep grammar to an absolute minimum. (We don't speak in grammatical terms, nor do we speak in massive paragraphs either.) Basically, keep it simple and do it well. Have confidence in what you're saying. You don't need to make it sound complicated and you don't need to justify yourself throughout your presentation.

Another benefit of using a script is that you dramatically reduce the risk of rambling. Each sentence is thought out in advance and because you only end up using necessary information (hopefully) anything that's not important is left on the 'cutting room floor'. (It's worth thinking of your script as a film project. A huge amount of footage captured for any feature film ends up on the cutting room floor. The trick is to include only what really matters and makes an impact!)

Commenting on visuals

When we are giving lots of information, we often use visuals to give an overview. However, we often need to highlight only one or two key points or figures and then comment on them. Here's some language to help you.

Emphasizing

Make your presentation more persuasive by making your points stronger. Here is some language to help you:

a total disaster

The whole project was a total disaster from beginning to end.

extremely good

We have an extremely good chance of getting the contract.

a terrible mistake

It wasn't a minor error. It was a terrible mistake and cost us millions to put right.

much cheaper

Even if we had taken five per cent off our prices, we wouldn't have got the contract. They were much cheaper than us.

one hundred per cent certain

There is not the slightest doubt. I am one hundred per cent certain that that is what happened.

highly competitive

This is a highly competitive market. I am not sure we should enter it.

far too expensive

The Chinese and Koreans can offer much lower prices. We are far too expensive.

even better

Their previous smart phone was good but this is even better.

fully aware

I am fully aware of all the risks but I still think we should do it.

absolutely no chance

There is absolutely no chance that we will lose the contract. They love our work.

Cause and effect

When you are giving a presentation, your job is to not only present the facts but also to give the reasons (why), the purpose (objectives) and the results.

In a presentation, the language used is often very simple, much simpler than if we were writing.

For example:

Reason:

- We sold the land **because** we needed to release the cash.
- We closed the offices in London **because** they were too expensive to run.

Purpose:

- We set up the team to look at possible ways to improve efficiency.
- We sold the land to get necessary capital for investment.

Result:

- We sold the land and had enough cash to invest in new equipment.
- We expanded the sales network and sales increased.

Signposting

When we are giving a presentation, there are certain key words we use to 'signpost' different stages in our presentation. These words are not difficult to learn but it is absolutely essential that you memorize them and can use them when you are under pressure giving a presentation.

When you want to make your next point, you 'move on'.

- Moving on to the next point.
- I'd like to move on to the next point if there are no further questions

When you want to change to a completely different topic, you 'turn to'.

- I'd like to turn to something completely different.
- Let's turn now to our plans for next year.

When you want to give more details about a topic you 'expand' or 'elaborate'.

- I'd like to expand more on this problem we have had in Chicago.
- Would you like me to expand a little more on that or have you understood enough?
- I don't want to elaborate any more on that as I'm short of time.

When you want to talk about something which is off the topic of your presentation, you 'digress'.

- I'd like to digress here for a moment and just say a word of thanks to Bob for organizing this meeting.
- Digressing for a moment, I'd like to say a few words about our problems in Chicago.

When you want to refer back to an earlier point, you 'go back'.

- Going back to something I said earlier, the situation in Chicago is serious.
- I'd like to go back to something Jenny said in her presentation.

To just give the outline of a point, you 'summarize'.

- If I could just summarize a few points from John's report.
- I don't have a lot of time left so I'm going to summarize the next few points.

To repeat the main points of what you have said, you 'recap'.

- I'd like to quickly recap the main points of my presentation.
- Recapping quickly on what was said before lunch,.....

For your final remarks, you 'conclude'.

- I'd like to conclude by leaving you with this thought
- If I may conclude by quoting Karl Marx

Focussing attention

When we really want to focus the attention of our audience on an important point, we can use this "What is"

Look at these examples:

- We must cut costs.
- **What** we must do **is** cut costs.

- We need more reliable suppliers.
- **What** we need **is** more reliable suppliers.

9.8 Passion

Have you ever met someone that totally exudes passion and energy? Just being around them, hearing something they say or reading something they write makes you feel fabulous. It's absolutely contagious. It makes you want some of what they have, and lots of it!

And then there is the opposite; people who communicate in a drab, uninteresting fashion. They leave you feeling uninspired. There is no impetus to be around them or to hear about the things they do. The thought of doing business with them simply never enters your mind.

Where do you fit on the continuum of passionate versus complete bore?

In what situations could do with a bit more exuberance in your style? Let's take a look at what you can do to crank up the passion when it really counts so that you start attracting the business you really want...

Use Descriptive Words

Start paying attention to the words you use to regularly describe what you are talking about. Instead of saying 'good' 'great' 'nice', start to use much more expressive words such as 'wonderful' 'excellent' 'stunning'. Make a list of some descriptive words that really resonate with you and start incorporating them into your every day language.

Vocal Variety

Listen to the sound of your voice when you speak. Tape recording your voice or asking others for feedback can really help here. Ensure that you use a variety of up and down tones when you are speaking rather than the same tone (otherwise referred to as 'monotone'). Also vary the pace of your voice. Both of these are engaging qualities as they reveal a variety of emotion. Practice speaking with a passionate, enthusiastic tone. Pay attention to what it is about others voices that make them appealing and engaging.

Smile Lots

This requires no explanation. Smiling shows warmth and enthusiasm, makes you seem approachable and is completely contagious. Just by smiling at someone you build an immediate connection.

Use Your Facial Expressions

Our facial expressions convey detailed emotion. If your words are passionate but your facial expressions are not, you can come across as insincere. Practice telling a story standing in front of the mirror. Vary your facial expressions in an exaggerated fashion and notice the difference it makes. Practice making facial expressions for a variety of emotions.

9.9 Self-Assessment Test

Broad Questions

1. Explain purpose of communication?
2. Why passion is needed?

Short Notes

- a. Short Notes on Presentation
- b. Short Notes Implementing the Plan
- c. Short Notes product.
- d. Short Notes positioning
- e. Short Notes Practise

9.10 Further Reading

[http://wiki.answers.com/Q/What is the purpose of communication](http://wiki.answers.com/Q/What_is_the_purpose_of_communication)

<http://www.amazon.com/Popular-Communications/dp/B00006LDEW>

<http://www.amazon.com/General-Communication-Business-Life-Books/b?ie=UTF8&node=2560>

<http://www.amazon.com/Great-communication-books/lm/2T7CHPYOZA24Q>

<http://www.amazon.com/Great-communication-books/lm/2T7CHPYOZA24Q>

<http://www.amazon.com/Communicate-With-Confidence-Dianna-Booher/dp/007006606X>

9.11 Summary

Communication allows people or groups to better understand each other and connect. Communication is the means in which information is disseminated.

Communication is also the transduction of emotions and or thoughts from one to another. The purpose is to intentionally create harmony or dissonance with the sender and receiver.

The purpose of communication is to send your message effectively to the receiver/readers. Communication links people who believe in a common cause, together with a view to strengthen relationships.

Unit 10 Communication in Animation



Learning Outcome

After reading this unit, you will be able to:

To help the students understand Communication in Animation

To help the students understand Story



Time Required to Complete the unit

The time required to study this Unit is broken as follows:

1. 1st Reading: It will need 3 Hrs for reading a unit
2. 2nd Reading with understanding: It will need 4 Hrs for reading and understanding a unit
3. Self Assessment: It will need 3 Hrs for reading and understanding a unit
4. Assignment: It will need 2 Hrs for completing an assignment
5. Revision and Further Reading: It is continuous process



Content Map

10.1 Story

10.2 Scripting

10.3 Storyboarding

10.1 Story

Story or Stories may refer to:

Story, a recounting of a sequence of events

Narrative

A **plot**, or storyline, is the rendering and ordering of the events and actions of a story, particularly towards the achievement of some particular artistic or emotional effect.

Plot also has a mid-level structure: scene and sequel. A scene is a unit of drama—where the action occurs. Then, after a transition of some sort, comes the sequel—an emotional reaction and regrouping, an aftermath.

	Study Notes

	Assessment
what is plot?	

	Discussion
Discuss About story	

10.2 Scripting

Writer breaks the story down in sequence, page-by-page and panel-by-panel, describing the action, characters, and sometimes backgrounds and "camera" points-of-view of each panel, as well as all captions and dialogue balloons


In a plot script the writer breaks his story down into individual pages. The writer may include some dialogue but does not fully script the story until the artist has drawn the story in pencil

10.3 Storyboarding

Storyboards are graphic organizers in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence.

The storyboarding process, in the form it is known today, was developed at the Walt Disney Studio during the early 1930s, after several years of similar processes being in use at Walt Disney and other animation studios

	Study Notes

	Assessment
1. What is communication is story board	



Discussion

Discuss about the story board

10.5 Self-Assessment Test

Broad Questions

Explain Communication in Animation

Short Notes

- a. Short Notes on Scripting.
- b. Short Notes on Story.
- c. Short Notes story boarding.
- d. Short Notes Plot.
- e. Short Notes Communication

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10.6 Summary

Communication in animation is way communicating ideas, concept and story through visuals.

Glossary

Action

The scene description, character movement, and sounds as described in a screenplay.

For example: The sounds of TYPING rise above all the rest as MAX sits at his computer writing his essay. He stops to sigh. Looks at what he's written. Reaches over to the mouse. Highlights it all. And erases it.

AERIAL SHOT

Use only when necessary. This suggests a shot be taken from a plane or helicopter (not a crane). For example, if a scene takes place on a tall building, you may want to have an aerial shot of the floor the action takes place on.

ANGLE ON

A type of shot. This usually occurs in scenes taking place in large settings.

For example: if you're at a playground and little Billy is playing in the grass while his sister Jenny is playing on the structure. To get from a detail shot of Billy playing to Jenny playing you'd use "ANGLE ON STRUCTURE" to suggest a new shot featuring Jenny. You're still in the same location, but the director knows to point the camera a different direction.

Note: this is often implied by simple scene description. Use ANGLE ON with good purpose.

B

Beat

Many scripts will use the parenthetical "(beat)" to interrupt a line of dialog. A "beat" suggests the actor should pause a moment, in silence, before continuing the scene. "Beats" are often interchangeable with ellipses "..."

b.g. (background)

Used to describe anything occurring in a rear plane of action (the background as opposed to the main action or attention is focused in the foreground). Always use this term in lower case initials or written in full ("background"). For example: two people talk as Bill and Ted fight in the b.g.

C

Character

In a screenplay, the name appears in all caps the first time a character is introduced in the "Action." The character's name can then be written normally, in the action, the rest of the script. For Example: The limo pulls up to the curb. DAISY, an elderly woman sits in the car as MORGAN, the driver, steps out and opens the door for her. Daisy is dressed in evening-wear, ready for an Opera.

Character's names always appear in all CAPS when speaking. For proper margins
For Example:

DAISY
You've been a darling, Morgan. Here's twenty dollars.

CLOSE ON

See also **INSERT** and **Shot**.

CLOSE ON is a shot description that strongly suggests a close-up on some object, action, or person (an expressive body part such as the face, or a fist).

May also be seen as CLOSEUP or CLOSE SHOT

CLOSER ANGLE

We move in for a new angle nearer to the subject. This is more of an editing term, but can be mentioned in the screenplay when necessary.

CONTINUOUS

Sometimes, instead of DAY or NIGHT at the end of a SLUGLINE/Location Description, you'll see CONTINUOUS. Basically, continuous refers to action that moves from one location to another without any interruptions in time. For example, in an action movie, the hero may run from the airport terminal into a parking garage. The sequence may include cuts, but the audience would perceive the action as a continuous sequence of events from the terminal to the lobby to the street to the garage to the second floor to a car etc. CONTINUOUS is generally optional in writing and can be dropped altogether. For Example...

INT. AIRPORT LOBBY - DAY

JANET looks over her shoulder. The MEN IN BLACK are still after her, toppling innocent passersby and sending luggage flying across the linoleum floor. Janet faces forward again and nearly runs smack into a nun. She apologizes wordlessly, glances back one last time before pushing through the glass doors.

EXT. STREET - CONTINUOUS

Janet stumbles to the curb, stopping short of the honking traffic -- Los Angeles drivers. As a bus flies by, blasting her with wind, she steps out into traffic. A car SWERVES to avoid her! She GASPS, looks back. The men in black are there.

FLASH

Janet gets shot in the back by the men in black.

BACK TO SCENE

She shakes off the thought and hops up onto the curb opposite the airport. She enters the parking garage.

INT. PARKING GARAGE - CONTINUOUS

BANG! A shot RICOCHETS into the garage. Janet SHRIEKS, her steps faltering momentarily, but she recovers.

EXT. STREET

The men in black pocket their guns and enter the parking structure.

INT. PARKING GARAGE

They glance around. No one else is in sight. The men nod to each other and draw their guns. FOOTSTEPS in the distance. One of the men points at the stairs.

SECOND STORY

Janet, breathing heavily, makes her way to her car...

As you can see, I used CONTINUOUS for some of the sluglines (EXT. STREET - CONTINUOUS) and dropped it for others (INT. PARKING GARAGE). And it all represents no time passing between changes in location.

CRAWL

This is a term used for superimposed titles or text intended to move across on screen.

CROSSFADE:

This is like a "Fade to black then Fade to next scene." In other words, as one scene fades out, a moment of black interrupts before the next scene fades in. It is not to be confused with DISSOLVE, since CROSSFADE always involves a black or blank screen. (Note: I'm not sure if this term is still in common use)

CUT TO:

The most simple and common transition. Since this transition is implied by a change of scene, it may be used sparingly to help intensify character changes and emotional shifts. The transition describes a change of scene over the course of one frame.

D

Dialog

Very simply, this is what people are supposed to say according to the script. For formatting instruction

Director

The person who visualizes the movie based on the script, creates shots, suggests how the actors should portray their characters, and helps to edit the final cut. Basically, the person in charge of putting converting a script into a movie.

DISSOLVE TO:

A common transition. As one scene fades out, the next scene fades into place. This type of transition is generally used to convey some passage of time and is very commonly used in montages such as seen in *Bugsy*.

Dolly

A mechanism on which a camera can be moved around a scene or location. Simple dollies involve a tripod on wheels. Dolly shots are moving shots.

E

ESTABLISHING SHOT:

A shot, usually from a distance, that shows us where we are. A shot that suggests location. Often used at the beginning of a film to suggest where the story takes place. For example, if our story takes place in New York, we might use a shot of the Manhattan skyline as an establishing shot.

EXT.

Exterior. This scene takes place out of doors. This is mostly for producers to figure out the probable cost of a film project.

EXTREMELY LONG SHOT (XLS):

Basically self-defined. Means the camera is placed an undefined, very long distance from the subject or action. Generally, this term would be left out of a screenplay and left to the director to decide. Use only when necessary.

F

FADE TO:

See also **DISSOLVE TO:**

This is commonly used as a DISSOLVE to a COLOR. Commonly, you'll see this as:

FADE TO:

BLACK

FADE IN:

NEXT SCENE

This usually suggests it's not the end of the movie, but it is the end of a major movement in the film. The "Next Scene" is often days, months, or years after the previous scenes. Sometimes titles will appear in the blackness to declare a passage of time. But this transition is often a sign of a major shift in time or emotional status for the main characters. It may also be used to suggest a character has been knocked out or killed.

FAVOR ON

A particular character or action is highlighted or "favored" in a shot. The focus is basically centered on someone or something in particular. Use only when necessary.

Feature Film

In the olden days of cinema, people watched a series of short films. Then, as films became longer, they would watch some short films and one long film. The long film became the main attraction, hence the term feature film. Today, feature films are generally defined as any film at least one hour long that people pay to see.

Final Draft (1)

As in all writing, this refers to the writers last rewrite of a script. Often the script will be changed or rearranged again by the director.

Final Draft (2)

Very rarely, a script will appear as a Final Draft document. This means only people with a screenplay formatting word processor known as Final Draft or the appropriate Final Draft viewer can view the document appropriately.

FREEZE FRAME:

The picture stops moving, becoming a still photograph, and holds for a period of time.

I

INSERT

When a writer pictures a certain close-up at a certain moment in the film, he or she may use an insert shot. This describes a shot of some important detail in a scene that must be given the camera's full attention for a moment. Inserts are mainly used in reference to objects, a clock, or actions, putting a key in a car's ignition.

For example: if there's a clock in the room. I, as the writer, might have reason for the audience to get

a good glimpse of the clock. I would use an insert shot to suggest the director get a closer shot of the clock at a particular point in the scene.

Note: often; writing important objects in CAPS will convey their importance in the scene and give the director more freedom and a greater feeling of importance. Use inserts only when truly important.

INT.

Interior. This scene takes place indoors. This is mostly for producers to figure out the probable cost of a film project.

Intercutting

Some scripts may use the term INTERCUT BETWEEN. At this point, two scenes will be shown a few moments each, back and forth. For example, if Laura is stuck in her flaming house and the fire department is on the way, a screenplay may call for intercutting between the flames closing in on Laura and the fire fighters riding across town to save her.

Note: this is a style that can be written around with standard scene breaks. It's more to prepare the reader for the upcoming slug line bonanza.

INTO FRAME:

see also: **INTO VIEW:**

The audience can only see so much through the window of a movie screen. Use this term to suggest something or someone comes into the picture while the camera stays put. It's like a character or object coming from off stage in the theater. For example: Forrest Gump sits on the bench.

OLD WOMAN INTO FRAME. She sits next to him.

INTO VIEW:

see also: **INTO FRAME:**

The audience can only see so much through the window of a movie screen. Use this term to suggest something or someone comes into the picture while the camera pulls back (pans, etc) to reveal more of the scene.

Iris Out

see also **wipe**.

Also written as: IRIS FADE OUT or IRIS FADE IN. Used at the end of *Star Wars* scripts, this term refers to a wipe from the center of the frame out in all directions. It's as if the iris of a human eye were opening for dimly lit situations to take us into the next scene or the ending credits as is the case with *Star Wars*.

J

JUMP CUT TO:

A transition. Imagine setting a camera down to film a person. You record him for five minutes. But as it turns out, you have only a one minute time limit on your project. You have no special editing tools, just a couple of VCR's. But you realize that most of the important stuff is said in a few short moments. If you cut out the unimportant parts and edit together the parts you want based on a single camera angle, you will have what are called jump cuts. Transitions from one moment to the next within a scene that appear jarring because they break the direct flow of filmic time and space. This transition is usually used to show a very brief ellipsis of time. A good example of Jump Cuts can be seen in the movie *Elizabeth* when the queen practices her speech. The jump cuts make us disoriented and nervous along with the queen, giving us the tension and humor of the situation as if it were an out-take reel. Bad examples of Jump Cuts would be in B-movies like *Mothra* where they don't have the money to get scenes from various angles, so they cut from one important moment to the next from the same angle.

L

LAP DISSOLVE:

See also DISSOLVE: A transition between scenes that is achieved by fading out one shot while the next one grows clearer.

M

MATCH CUT TO:

A transition often used to compare two completely unrelated objects. It's film's version of metaphor. This involves cutting from one object of certain color, shape, and/or movement, to another object of similar color, shape, and/or movement. For example, a circular saw to a child's merry-go-round. A commonly studied example of match cutting comes from *2001: A Space Odyssey*. The classic cut comes towards the beginning of the film. After the apes have used a bone as a weapon for gathering food, an ape throws the bone into the air. As it falls, we match cut to a space ship carrying nuclear warheads. Both the bone and the ship are of similar shape and color, and both happen to be moving towards the bottom of the screen. The cut relates all of technology to the development of weaponry as it cuts out all of human history.

MATCH DISSOLVE TO:

See also **MATCH CUT TO;**, **DISSOLVE TO:**

This contains similar qualities to the MATCH CUT. A match dissolve involves two objects of similar color, shape, and/or movement in transition from one scene to the next. For example: if Scene A is following (tracking) an arrow whizzing through the forest, I might match dissolve to a tracking shot, in Scene B of a bullet whizzing through the inner city.

Microsoft Word Document

A computer term referring to the digital format a script may be stored in. These files are in a word processor files and often require Microsoft Word 6.0 or higher to read. Microsoft Word comes with many PC's or can be obtained with Microsoft Office 97, 98, and 2000.

Montage

In film, a series of images showing a theme, a contradiction, or the passage of time. This film style became common in Russia in the early years of cinema. Russians were the first to truly use editing to tell a story. Some early examples of montage include *City Symphony's* and *Man With a Movie Camera*. Modern day examples of montages can be seen in *Kramer vs. Kramer* and *Bugsy*.

MOS

Mit Out Sound (Original German) Moment of Silence (Made up English memory device). I've never seen this anywhere before, but maybe it has been used before, so, now you'll know should you ever run into it.

O

O.S. or O.C.

Off-screen or Off-camera. This is the abbreviation sometimes seen next to the CHARACTER'S name before certain bits of dialog. Basically, it means the writer specifically wants the voice to come from somewhere unseen.

P

Pan

Camera movement involving the camera turning on a stationary axis. Imagine standing in one spot on a cliff in Hawaii. You want to absorb the view so you, without moving your body or feet, turn your head from the left to the right. This is the same effect as a pan.

See Also: **Swish Pan**

Parenthetical

If an actor should deliver his or her lines in a particular way, a screenplay will contain a description in parentheses to illustrate the point. Parentheticals should be used only in cases where a line of dialog should be read in some way contrary to logic. If used too often, actor's and director's egos get hurt, and things get messy.

For Example:

JULIE
(calmly)
I hate you. I hate you. I hate you.

PDF

This is a computer term referring to Adobe's cross-platform portable document format. This file is created with Adobe Acrobat and can only be read by the Adobe Acrobat Reader. To download the

POV

Point of View. The camera replaces the eyes (sometimes the ears) of a character, monster, machine, surveillance camera, etc. As a result, we get to see the world through the sensory devices of some creature. This can be used to bring out the personal aspects of a scene, or it can be used to build horror and suspense. An example of horror and suspense in POV can be scene in the opening shot of *Halloween*.

PUSH IN:

The camera physically moves towards a subject.

R

REVERSE ANGLE

Often used to reveal things for comic or dramatic effect. Could be described as a counter POV shot. Basically, the script suggests the camera come around 180 degrees to get a shot from the "other side" of a scene. For example, in the *Something About Mary* script, Tucker is playing a joke on Mary in her office in one scene that the writers didn't want to reveal right away. They use a REVERSE ANGLE to show that he's got two tongue depressors in his upper lip to represent teeth. This reverse angle is used for comic effect.

ROLL

This is a term used for superimposed titles or text intended to move vertically on screen. For example, the text at the beginning of Star Wars movies.

S

Scene

An event that takes place entirely in one location or time. If we go outside from inside, it's a new scene. If we cut to five minutes later, it's a new scene. If both, it's a new scene. Scenes can range from one shot to infinity and are distinguished by **slug lines**.

Shooting Script

This is the truly final draft used on set by the production people, actors, and director to make the movie from the screenplay.

Shot

One image. If there's a cut, you've changed shots. Shots can range from split seconds, like in *Terminator 2*, to several minutes, such as in *Secrets and Lies* or the opening sequence of *Halloween*.

Shots are generally chosen by the director although the writer can use capital letters to suggest where the camera should be. When a writer absolutely must have a certain shot at a certain moment in a film, he has a few options each described in detail elsewhere in this list: INSERT, ANGLE ON, and CLOSE ON.

For notes regarding how to format shot types

Slug Line

The text in all CAPS at the beginning of a scene that briefly describes the location and time of day. For example: INT. DAVE'S BEDROOM - NIGHT

Note: sometimes sluglines are abbreviated to something as simple as "LATER" or "BEDROOM."

SMASH CUT TO:

An especially sharp transition. This style of cut is usually used to convey destruction or quick emotional changes.

For example: If I were writing a horror movie but wanted to lighten the gore at the beginning, I might have the first victim trip and fall. The killer enters the forest clearing, taking a moment to savor this death. The victim shakes her head, as if begging for the killer to change his mind. But no, he closes in, a black cloaked arm raising the knife into the air. The knife catches the moonlight for just a moment before it races downwards.

SMASH CUT TO:

EXT. WOODLAND HIGH SCHOOL COURTYARD - DAY

It's a bright and beautiful morning and kids wander the courtyard on their way to class or to meet friends. And the students discuss the end of this example.

The sudden shift from a dark forest to a bright schoolyard on the first stab would convey the distress of the murder without showing it. For another example of a smash cut, see the transition to L.A. in *Barton Fink*.

Note: this transition is often a director's choice. As a writer, use this sparingly if at all. Many script readers find this term unprofessional.

Spec Script/Screenplay

You won't see this term anywhere else on this site. If a writer finishes his own screenplay outside the studio system (it isn't an assignment) then sends it to the studios for consideration, it is a spec script.

SPLIT SCREEN SHOT:

The space of the frame is split into two, three, or more frames each with their own subject. Usually the events shown in each section of the split screen are simultaneous. But Split screen can also be used to show flashbacks or other events. For example, two people are talking on the phone. They're

in different locations, but you wish to show the reactions of both simultaneously. Or, watch *Run, Lola, Run* to see another use of split screen.

Steadicam

A camera built to remain stable while being moved, usually by human hands. Occasionally, seen in scripts to suggest a handheld shot be used in a scene.

STOCK SHOT:

Footage of events in history, from other films, etc. Basically, anything that's already filmed and you intend to be edited into the movie. For example, the Austin Powers movies use stock footage for comic effect. Some old B films use stock footage to keep their budgets low.

SUPER:

Abbreviation for superimpose. The superimposition of one thing over another in the same shot. Sometimes TITLES are superimposed over scenes. Or a face can be superimposed over a stream-of-consciousness montage shot. It's up to you!

Swish Pan

A quick snap of the camera from one object to another. This high speed movement causes the image to go completely blurry. Imagine yourself in the center of a merry-go-round that's moving really really fast. Aside from making you totally dizzy, the world becomes a blur, swished out in the movement, like a giant and constant swish pan. Cuts are often hidden in swish pans. Or they can be used to disorient or shock the audience. For a good example of Swish Pan, watch certain old episodes of *The Twilight Zone*.

T

TIGHT ON

A close-up of a person or thing. Basically, like the space has been squeezed out of the area between camera and subject. Not in common use. Use only when necessary.

TIME CUT

When you want to cut to later in a scene, you have the option of writing TIME CUT as the transition. For example, if two people walk into a restaurant and their conversation is important at first then veers off into topics not important to your story, then you might want to time cut from the drinks to the main course and then again to paying the check.

Tracking Shot (Track, Tracking)

In short, a tracking shot involves a camera following a person or an object. As long as the camera isn't locked down in place by a tripod, for example, and is following (tracking) a subject, then it's a

tracking shot. For good examples of tracking shots, watch the one take episode of *The X-Files* or most any episode of *ER*. *Star Wars Episode One* has tracking shots galore during the pod race. And I'm sure most films have some form of tracking shot or another. (It'd make a good drinking game)

Trailer

In the olden days of cinema, the advertisements for upcoming attractions were usually played after the end of the movie. Hence, they became known as trailers. But, as credits reels have grown in size over the years, audiences would often leave before watching these advertisements and "trailers" became "previews." But the name is still in common use. A trailer is a theatrical advertisement for an upcoming film attraction.

Transition

These describe the style in which one scene becomes the next. Used appropriately, these can be used to convey shifts in character development and emotion. In other words, a CUT TO: is not required at every scene change. Some major transitions include CUT TO:, DISSOLVE TO:, MATCH CUT TO:, JUMP CUT TO:, SMASH CUT TO:, WIPE TO:, and FADE TO:. Each term has it's own entry in this list of terms. Occasionally a writer will make up his own transition. In these cases, the transition is usually self-defined (such as BRIGHT WHITE FLASH TO: suggests whiteness will fill the screen for a brief moment as we pass into the next scene).

V

V.O.

Voice Over. This is the abbreviation sometimes seen next to the CHARACTER'S name before certain bits of dialog. This means the character voices that dialog but his or her moving lips are not present in the scene. Voice over is generally used for narration, such as in the beginning of *The Mummy*. Or, as Austin Powers would say, a character's inner monolog. The inner thought processes of the character said out loud such that only the audience will hear it. An general example of Voice Over can be seen (heard, actually) in *Election* or in the Sixth Season Finale of *The X-Files*.

W

WIPE TO:

A transition in which one scene "wipes away" for the next. Imagine Scene A is water and Scene B is the substance underneath. A wipe would look like a squeegee pulling Scene A off of Scene B. These usually suggest a passage of time from one scene to the next. The most common and obvious example of wipes is in the *Star Wars* franchise. You can also watch *The Mummy* for more examples.

Z

ZOOM:

The image seems to close in on a person or object making the person or object appear larger (or smaller) on screen. Technically, the lens mechanically changes from wide angle to telephoto or vice versa. Notice and recognize the difference between a zoom and a push in (camera moves closer to subject). Use zoom only when necessary.