

communication subjects (through "addicting" the viewer to a particular TV show), on the other — the viewers themselves manipulate the makers of the television product in some way (with their interest, lively interactive participation, high viewing rating), stimulating the continuation of their favorite shows in the coming seasons and creating new ones. Such interdependence leads to the fact that the entertaining and hedonistic functions of the art show gradually lose their primacy, and the stage involves managing the consciousness of the viewers and the multi-vector manipulation of their interests and appraisals, emotions and mood, and in general — the public position.

### **Iren Rozdobudko** **Structure of film script**

The article is devoted to the analysis of the structural construction of a motion picture. It summarizes the author's considerable personal experience gained while working on scripts for feature films. In this context, the most famous national and world cinemas are analysed, as well as the ideas and advice of famous world screenwriters and movie theorists. To some extent, the article answers the obvious phenomenon that in modern Ukrainian cinematography, the quality and success of a film do not always depend on the budget of the film, how "titular" the director is, or even the relevance and curiosity of the topic. The main prerequisite for successful implementation of the film project, as it is convincingly shown, is a clear understanding of the screenplay by the main regularities of the structure under which the script is being built. And the second condition associated with the first, since cinema is a collective creativity, is the same understanding and perception of this structure by two other key figures in the film process: director and producer.

The article describes four main stages of scenario construction: the idea, the application, the synopsis and, in fact, the scenario itself. They are illustrated with clear and understandable examples of world classics. The work also contains short practical recommendations for writing dialogues, features of working on characters, emphasizing the importance of some additional techniques, including subtext.

The article is a generalization of more than eleven years of experience of teaching filmmaking to students at the Institute of Screen Arts at the Kyiv National Karpenko-Karyi University of Theatre, Cinema and Television. In fact, it is a concise statement of an important part of the course "Film Dramaturgy" developed by the author.