

# Postgraduate Diploma Scriptwriting for Television and Internet Series





## Postgraduate Diploma Scriptwriting for Television and Internet Series

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

Website: [www.techtitute.com/in/journalism-communication/postgraduate-diploma/postgraduate-diploma-scriptwriting-television-internet-series](http://www.techtitute.com/in/journalism-communication/postgraduate-diploma/postgraduate-diploma-scriptwriting-television-internet-series)

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# 01

# Introduction

The program in Scriptwriting for Television and Internet Series is aimed at consolidating professional scriptwriters' knowledge and techniques. Take advantage of this opportunity and become a professional television and internet series scriptwriter with solid foundations through this academic program and the latest educational technology, 100% online.



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*This program will allow you to develop all your knowledge about the character and story creation and translate it into a script for TV and internet series, in a professional way"*

The entertainment industry has been evolving rapidly in recent times. *Streaming* platforms, new content-producing corporations and the latest social trends are bringing about major changes that affect the industry and its professionals. Television series and Internet platforms appear as an opportunity for screenwriters, producers, actors, directors and other entertainment professionals.

Creating a script for a television or Internet series requires different skills that allow the idea to be put into practice and to make it work, from the initial idea and its historical process, to the realization of the script itself. Keeping up to date in this area is necessary, even if scriptwriters' basic skills are extensive and experienced. In addition, it is not only enough to know the fundamentals of the processes that must be carried out for script series creation, but it is also important to incorporate the necessary information for its pre-production, production and post-production, viewing the process as a whole in an integral manner.

The syllabus consists of a first part where the focus is on character construction, the development of the character's evolution and different techniques. The second part is clearly differentiated from the first: in this part we delve into the history of cinema and, more importantly, television. Finally, in the third part of this syllabus, we will find the different formats of series that exist, both for television and the Internet, and their fundamentals.

This program is the most complete and targeted program for professionals in series script creation to reach a higher performance level, based on the fundamentals and the latest trends in audiovisual script development for television or Internet series. Make the most of the opportunity and take this program, 100% online. Get your Postgraduate Diploma to continue growing in your screenwriting career.

This **Postgraduate Diploma in Scriptwriting for Television and Internet Series** contains the most complete and up-to-date program on the market. The most important features include:

- ♦ The development of case studies presented by experts in Script for series
- ♦ The graphic, schematic, and practical contents with which they are created provide scientific and practical information on the disciplines that are essential for professional practice
- ♦ Latest advances in character and story creation, taking into account the latest social trends and advances in multimedia formats
- ♦ Practical exercises where the self-assessment process can be carried out to improve learning
- ♦ Special emphasis on script creation methodologies in series format
- ♦ Algorithm-based interactive learning system for decision-making in the situations that are presented to students in script creation
- ♦ Theoretical lessons, questions to the expert, debate forums on controversial topics, and individual reflection assignments
- ♦ Content that is accessible from any fixed or portable device with an Internet connection



*This program will allow you to enhance your skills and become a professional TV and internet scriptwriter"*

“

*This Postgraduate Diploma is perfect for you to know how to tell the story you want to tell”*

It includes professionals belonging to the world of television and internet series production, who pour their work experience into this program, in addition to recognized specialists from leading companies and prestigious universities.

Its multimedia content, developed using the latest educational technology, will enable contextual and situated learning, i.e., a simulated environment that will provide immersive learning programmed to prepare students for real situations.

The design of this program focuses on Problem-Based Learning, by means of which students must try to solve the different professional practice situations that are presented to them. For this reason, students will be assisted by an innovative, interactive video system created by renowned and experienced experts in the field with extensive experience.

*Don't miss the opportunity to increase your skills in series script creation in different formats.*

*Learn about the latest trends in the entertainment industry and update your knowledge in series scriptwriting.*



# 02

# Objectives

This program is aimed at screenwriting professionals for Internet or television series, so that they can acquire the necessary tools to develop in this specific field, understanding the latest trends and delving into those issues that are at the forefront of this specific field. Only with the right preparation, will scriptwriters be able to capture what they want in a series format.





“

*The Postgraduate Diploma in Scriptwriting for Television and Internet Series is oriented for professionals, so they can create and adapt scripts at a higher level"*



## General Objective

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- ♦ Achieve the necessary knowledge to write the different types of series scripts according to the production's final format, whether for television or Internet, taking into account the character's construction and the history of audiovisual media in particular from its origins to the present day



## Specific Objectives

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### Module 1. Character Building

- ♦ Know the perspectives from which the character has been analyzed, starting with Aristotle, Russian formalism, structuralism, and the one that affects the psychological aspect, and how all this relates to the narrative and the depth of a character
- ♦ Elaborate the characterization of the characters taking into account Linda Seger's themes, symbols, narrative universes, actions, interpretation of reality, physical appearance, and character building steps
- ♦ Explore the relationship between protagonist and antagonist considering their similarities, differences, vulnerabilities, external events, the climax and the double self-revelation
- ♦ Study the hero and their journey through the concepts of antihero and victim
- ♦ Understand how character conflict types are developed through the study of single and multiple plots
- ♦ Examine character psychology through the differences between films and literature, and how it is expressed through emotions, thoughts, dialogue, actions, and visual or sound metaphors
- ♦ Analyze the relationship between dialogue and character, explaining the purpose of the dialogue, and the nuances it may take depending on the voices involved, the subtexts they contain and whether or not it is an explanatory dialogue
- ♦ Investigate the link between character and scene, highlighting precedents and the role played in this regard by protagonists and antagonists, *Status Quo*, desire, motivations, strategies, moods, and emotional, social and spatial relationships
- ♦ Learn the relevance of the audience as a protagonist, giving the information of the character in a structured and dosed way, taking into account the parameters of suspense, surprise, anticipations and pulses
- ♦ Assimilate the concepts exposed by Aristotle in his work "The Poetics", understanding especially the meaning of myth and how myth and character are associated to create a mythical character with solvency

## Module 2. Television and Film History

- ♦ Study the origins of film and the authorships that marked milestones in its initial development, up to the cinematographic narration, as well as its evolution until it became an industry, the irruption of sound films, the classical style, the new perspectives since the 60's and the present day
- ♦ Analyze the film and propaganda of World War II, and how the relationship of film to history and vice versa has developed, from different perspectives
- ♦ Examine the historical evolution of the documentary genre, from its origins, through the different conceptions, esthetic and ethical foundations, to the new narratives and the boom experienced in recent decades
- ♦ Categorize fiction television production and its different genres based on American and Latin American formats that influenced the rest of the world
- ♦ Understand the state of narratives in today's film and their anachronistic, intertwined and gamified elements

## Module 3. Television and Internet Series Formats

- ♦ Study television genres, the phases of television, the evolution and general characteristics of television fiction in terms of formats, seriality, and new trends
- ♦ Gain an in-depth understanding of the concept of Webseries, their origin, peculiarities, similarities and differences with respect to television, as well as advertising Webseries and their relationship with Branded Content
- ♦ Understand the configuration of the contemporary audiovisual industry, low-cost projects, the innovation and creativity involved, free knowledge, the possibilities of the Internet, and transmedia projects
- ♦ Elaborate a low-cost audiovisual project from production to festivals, launching and broadcasting
- ♦ Analyze and learn about the different types of audiovisual series in terms of plot, characters, industry, recommendations and evolution. In particular, procedurals, dramas, serials, sitcoms, new comedy and animations



*Develop your skills to become a versatile series writer, at the forefront of the latest trends"*

03

# Structure and Content

The structure of this contents has been designed by a team of professionals in creating scripts in both television and Internet series format, aware of the relevance of the current relevance of professional development in order to deepen the field of knowledge to produce professional quality scripts using the new tools available.



“

*This Postgraduate Diploma contains the most complete and up-to-date program on the academic panorama”*

## Module 1. Character Building

- 1.1. An Introduction to the Character
  - 1.1.1. Basic Concepts
    - 1.1.1.1. Historical Origin
    - 1.1.1.2. Character and Narratology
    - 1.1.1.3. Formalist Conceptions
    - 1.1.1.4. Structural Conceptions
  - 1.1.2. Psychology of the Character
    - 1.1.2.1. Flat Characters
    - 1.1.2.2. Round Characters
    - 1.1.2.3. Character Sheet
    - 1.1.2.4. Conflict
    - 1.1.2.5. Objective
    - 1.1.2.6. Motivation
  - 1.1.3. Stocks
    - 1.1.3.1. Cause and Effect Relationship
    - 1.1.3.2. Self-Disclosure
    - 1.1.3.3. New Balance
  - 1.1.4. Practical Example
- 1.2. Characterization of Characters
  - 1.2.1. Characters and Plot
    - 1.2.1.1. Topics
    - 1.2.1.2. Symbolism
    - 1.2.1.3. Worlds
    - 1.2.1.4. Stocks
    - 1.2.1.5. Interpretation of the Screenwriter's World
  - 1.2.2. Characterization of Physical Appearance
    - 1.2.2.1. Character vs. Person
    - 1.2.2.2. Stereotypes



- 1.2.3. First Steps to Creating a Character According to Linda Seger
  - 1.2.3.1. Observation and Experience
  - 1.2.3.2. Physical
  - 1.2.3.3. Coherence
  - 1.2.3.4. Attitudes
  - 1.2.3.5. Individualize
  - 1.2.3.6. Diverse Psychology
- 1.2.4. Practical Example
- 1.3. Protagonist and Antagonist
  - 1.3.1. Similarities
  - 1.3.2. Differences
  - 1.3.3. Vulnerability
  - 1.3.4. External Event
  - 1.3.5. Climax
  - 1.3.6. Double Self-Disclosure
- 1.4. Hero and Its Deviations
  - 1.4.1. Hero's Journey
  - 1.4.2. Antihero
  - 1.4.3. Victim
- 1.5. Character Conflicts
  - 1.5.1. Single Plot
  - 1.5.2. Multiple Plot
  - 1.5.3. Types of Conflicts
- 1.6. Psychology of the Character
  - 1.6.1. Differences Between Film and Literature
  - 1.6.2. Emotions
  - 1.6.3. Thoughts
  - 1.6.4. Dialogues and Monologues
  - 1.6.5. Stocks
  - 1.6.6. Visual and Sound Allegories
- 1.7. Dialogue and character
  - 1.7.1. Dialogue Task
  - 1.7.2. Voices
  - 1.7.3. Subtext
  - 1.7.4. Explanatory Dialogue
- 1.8. Character and Scene
  - 1.8.1. Precedents
  - 1.8.2. Protagonist and Antagonist
    - 1.8.2.1. Status Quo
    - 1.8.2.2. Desire
    - 1.8.2.3. Motivations
    - 1.8.2.4. Strategies
    - 1.8.2.5. State of Mind
    - 1.8.2.6. Relationships
      - 1.8.2.6.1. Emotional
      - 1.8.2.6.2. Social
      - 1.8.2.6.3. Spatial
- 1.9. Characters and Information
  - 1.9.1. Protagonist Audience
  - 1.9.2. World History and World Story
  - 1.9.3. Suspense and Surprise
  - 1.9.4. Anticipations and Pulses
- 1.10. Success in the Forging of a Mythical Character
  - 1.10.1. Myth
  - 1.10.2. Sense of the Myth
  - 1.10.3. Aristotle's Poetics

## Module 2. Television and Film History

- 2.1. Origins of Film
  - 2.1.1. Exhibit
    - 2.1.1.1. Lumière, 1895
    - 2.1.1.2. Méliès
  - 2.1.2. Tell the Story
    - 2.1.2.1. Alice Guy
    - 2.1.2.2. Edwin S. Porter
  - 2.1.3. Compose
    - 2.1.3.1. David W. Griffith
  - 2.1.4. From Motion Exposure to Plot Narrative
- 2.2. Film Industry
  - 2.2.1. Irruption of Sound
  - 2.2.2. Screenwriters and Directors
  - 2.2.3. Silent or Audible?
    - 2.2.3.1. From 1929 to 1939
  - 2.2.4. Hollywood
    - 2.2.4.1. Classical Style from 1940 to 1960
  - 2.2.5. The 1960s
    - 2.2.5.1. Tradition
    - 2.2.5.2. New Perspective
  - 2.2.6. From the 1980s to today
    - 2.2.6.1. Global Consumption
    - 2.2.6.2. Seventh Art
- 2.3. Film and Propaganda During the Second World War
  - 2.3.1. Nazi Propaganda
    - 2.3.1.1. Leni Riefenstahl
      - 2.3.1.1.1. The Esthetics of Triumph
  - 2.3.2. United States Propaganda
    - 2.3.2.1. Army Didactic Propaganda
- 2.3.3. Film and History
  - 2.3.3.1. Historical Film
    - 2.3.3.1.1. Documentaries
    - 2.3.3.1.2. Fiction
  - 2.3.3.2. Television History
    - 2.3.3.2.1. Images
    - 2.3.3.2.2. Words
- 2.4. Documentary Genre
  - 2.4.1. Origin
    - 2.4.1.1. Ethnographic Documentary
      - 2.4.1.1.1. Flaherty
    - 2.4.1.2. Social Documentary
      - 2.4.1.2.1. Grierson
      - 2.4.1.2.2. Ivens
    - 2.4.1.3. Exploring the World
      - 2.4.1.3.1. Upcoming
      - 2.4.1.3.2. Remote
    - 2.4.1.4. Fundamentals
      - 2.4.1.4.1. Esthetics
      - 2.4.1.4.2. Ethics
- 2.5. Documentary Genre II
  - 2.5.1. Direct Films
    - 2.5.1.1. Innovations in Film
    - 2.5.1.2. Narrating with Reality
      - 2.5.1.2.1. Frederick Wiseman
    - 2.5.1.3. Rise of Documentary Films
      - 2.5.1.3.1. The 1970s
      - 2.5.1.3.2. New Narrative Strategies
        - 2.5.1.3.2.1. Michael Moore
      - 2.5.1.3.3. 20th century
      - 2.5.1.3.4. Legacy
      - 2.5.1.3.5. Advances



- 2.6. Television
  - 2.6.1. Script
    - 2.6.1.1. Televised
    - 2.6.1.2. Video Streaming Platforms
    - 2.6.1.3. Visual Novels
    - 2.6.1.4. Traditional Television Term
    - 2.6.1.5. Renewed Television Boom
      - 2.6.1.5.1. North America
    - 2.6.1.6. Series in the 19th Century
- 2.7. Television II
  - 2.7.1. United States Fiction
    - 2.7.1.1. Foundational Stage
      - 2.7.1.1.1. Single Play
      - 2.7.1.1.2. Western
      - 2.7.1.1.3. Action
- 2.8. Television III
  - 2.8.1. United States Fiction
    - 2.8.1.1. Evolution in Genres
      - 2.8.1.1.1. Crime
      - 2.8.1.1.2. Science Fiction
      - 2.8.1.1.3. Comedy
      - 2.8.1.1.4. Professional Drama
- 2.9. Television IV
  - 2.9.1. United States Fiction
    - 2.9.1.1. Evolution and Boom
      - 2.9.1.1.1. Mini-Series
      - 2.9.1.1.2. Infant and Juvenile
      - 2.9.1.1.3. Adult Animation
      - 2.9.1.1.4. Soap Operas

- 2.9.2. Latin American Fiction
  - 2.9.2.1. Predominance of Soap Operas
- 2.10. Narrative in Current Films
  - 2.10.1. Modular Narratives
    - 2.10.1.1. Anachronistic
    - 2.10.1.2. Crosslinks
    - 2.10.1.3. Gamification

### Module 3. Television and Internet Series Formats

- 3.1. Television Genres
  - 3.1.1. Television Phases
  - 3.1.2. Evolution
  - 3.1.3. General Features of Television Fiction
    - 3.1.3.1. Formats
      - 3.1.3.1.1. Types
    - 3.1.3.2. Seriality
    - 3.1.3.3. Tendencies in Fiction Format
- 3.2. Webseries
  - 3.2.1. Concept
    - 3.2.1.1. Genesis
    - 3.2.1.2. Particularities
      - 3.2.1.2.1. Similarities With Television
      - 3.2.1.2.2. Differences With Television
  - 3.2.2. Advertising
  - 3.2.3. Branded Content
- 3.3. Contemporary Audiovisual Content
  - 3.3.1. New Configuration
  - 3.3.2. Low-Cost Projects
    - 3.3.2.1. Innovation and creativity
  - 3.3.3. Free Knowledge
    - 3.3.3.1. Licenses
      - 3.3.3.1.1. Creative Commons

- 3.3.4. Internet
  - 3.3.4.1. Financing
    - 3.3.4.1.1. Crowdfunding y Crowdlending
- 3.3.5. Transmedia Projects
  - 3.3.5.1. Narratives
  - 3.3.5.2. New Formats
- 3.4. Creating a Low-Cost Audiovisual Project
  - 3.4.1. Production
  - 3.4.2. Launching and Outreach
    - 3.4.2.1. Social media
    - 3.4.2.2. Festivals
- 3.5. Procedural
  - 3.5.1. Series Structure
    - 3.5.1.1. Plots
    - 3.5.1.2. Characters
    - 3.5.1.3. Industry
    - 3.5.1.4. Recommendations
- 3.6. Drama
  - 3.6.1. Series Structure
    - 3.6.1.1. Plots
    - 3.6.1.2. Characters
    - 3.6.1.3. Industry
    - 3.6.1.4. Recommendations
    - 3.6.1.5. Plurality
      - 3.6.1.5.1. First Golden Age
      - 3.6.1.5.2. Second Golden Age
      - 3.6.1.5.3. Third Golden Age
- 3.7. Serial
  - 3.7.1. Series Structure
    - 3.7.1.1. Themes
    - 3.7.1.2. Plots
    - 3.7.1.3. Characters
    - 3.7.1.4. Industry
    - 3.7.1.5. Recommendations





- 3.8. Sitcom
  - 3.8.1. Series Structure
    - 3.8.1.1. Plots
    - 3.8.1.2. Characters
    - 3.8.1.3. Humor
    - 3.8.1.4. Industry
    - 3.8.1.5. Recommendations
- 3.9. The New Comedy
  - 3.9.1. Series Structure
    - 3.9.1.1. Themes
    - 3.9.1.2. Plots
    - 3.9.1.3. Characters
    - 3.9.1.4. Industry
    - 3.9.1.5. Formal Leaps
    - 3.9.1.6. Recommendations
- 3.10. Animation
  - 3.10.1. Series Structure
    - 3.10.1.1. Singularities
    - 3.10.1.2. Infant
    - 3.10.1.3. Juvenile
    - 3.10.1.4. Adult
    - 3.10.1.5. Anime

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*A unique, key, and decisive experience to boost your professional development”*

04

# Methodology

This academic program offers students a different way of learning. Our methodology uses a cyclical learning approach: **Relearning**.

This teaching system is used, for example, in the most prestigious medical schools in the world, and major publications such as the **New England Journal of Medicine** have considered it to be one of the most effective.



“

*Discover Relearning, a system that abandons conventional linear learning, to take you through cyclical teaching systems: a way of learning that has proven to be extremely effective, especially in subjects that require memorization"*

## Case Study to contextualize all content

Our program offers a revolutionary approach to developing skills and knowledge. Our goal is to strengthen skills in a changing, competitive, and highly demanding environment.

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*At TECH, you will experience a learning methodology that is shaking the foundations of traditional universities around the world”*



*You will have access to a learning system based on repetition, with natural and progressive teaching throughout the entire syllabus.*



*The student will learn, through collaborative activities and real cases, how to solve complex situations in real business environments.*

### A learning method that is different and innovative

This TECH program is an intensive educational program, created from scratch, which presents the most demanding challenges and decisions in this field, both nationally and internationally. This methodology promotes personal and professional growth, representing a significant step towards success. The case method, a technique that lays the foundation for this content, ensures that the most current economic, social and professional reality is taken into account.

“*Our program prepares you to face new challenges in uncertain environments and achieve success in your career*”

The case method has been the most widely used learning system among the world's leading business schools for as long as they have existed. The case method was developed in 1912 so that law students would not only learn the law based on theoretical content. It consisted of presenting students with real-life, complex situations for them to make informed decisions and value judgments on how to resolve them. In 1924, Harvard adopted it as a standard teaching method.

What should a professional do in a given situation? This is the question we face in the case method, an action-oriented learning method. Throughout the program, the studies will be presented with multiple real cases. They will have to combine all their knowledge and research, and argue and defend their ideas and decisions.

## Relearning Methodology

TECH effectively combines the Case Study methodology with a 100% online learning system based on repetition, which combines 8 different teaching elements in each lesson.

We enhance the Case Study with the best 100% online teaching method: Relearning.

*In 2019, we obtained the best learning results of all online universities in the world.*

At TECH, you will learn using a cutting-edge methodology designed to train the executives of the future. This method, at the forefront of international teaching, is called Relearning.

Our university is the only one in the world authorized to employ this successful method. In 2019, we managed to improve our students' overall satisfaction levels (teaching quality, quality of materials, course structure, objectives...) based on the best online university indicators.





In our program, learning is not a linear process, but rather a spiral (learn, unlearn, forget, and re-learn). Therefore, we combine each of these elements concentrically.

This methodology has trained more than 650,000 university graduates with unprecedented success in fields as diverse as biochemistry, genetics, surgery, international law, management skills, sports science, philosophy, law, engineering, journalism, history, and financial markets and instruments. All this in a highly demanding environment, where the students have a strong socio-economic profile and an average age of 43.5 years.

*Relearning will allow you to learn with less effort and better performance, involving you more in your specialization, developing a critical mindset, defending arguments, and contrasting opinions: a direct equation to success.*

From the latest scientific evidence in the field of neuroscience, not only do we know how to organize information, ideas, images and memories, but we know that the place and context where we have learned something is fundamental for us to be able to remember it and store it in the hippocampus, to retain it in our long-term memory.

In this way, and in what is called neurocognitive context-dependent e-learning, the different elements in our program are connected to the context where the individual carries out their professional activity.



This program offers the best educational material, prepared with professionals in mind:



### Study Material

All teaching material is produced by the specialists who teach the course, specifically for the course, so that the teaching content is highly specific and precise.

These contents are then applied to the audiovisual format, to create the TECH online working method. All this, with the latest techniques that offer high quality pieces in each and every one of the materials that are made available to the student.



### Classes

There is scientific evidence suggesting that observing third-party experts can be useful.

Learning from an Expert strengthens knowledge and memory, and generates confidence in future difficult decisions.



### Practising Skills and Abilities

They will carry out activities to develop specific skills and abilities in each subject area. Exercises and activities to acquire and develop the skills and abilities that a specialist needs to develop in the context of the globalization that we are experiencing.



### Additional Reading

Recent articles, consensus documents and international guidelines, among others. In TECH's virtual library, students will have access to everything they need to complete their course.





#### Case Studies

Students will complete a selection of the best case studies chosen specifically for this program. Cases that are presented, analyzed, and supervised by the best specialists in the world.



#### Interactive Summaries

The TECH team presents the contents attractively and dynamically in multimedia lessons that include audio, videos, images, diagrams, and concept maps in order to reinforce knowledge.

This exclusive educational system for presenting multimedia content was awarded by Microsoft as a "European Success Story".



#### Testing & Retesting

We periodically evaluate and re-evaluate students' knowledge throughout the program, through assessment and self-assessment activities and exercises, so that they can see how they are achieving their goals.



05

# Certificate

The Postgraduate Diploma in Scriptwriting for Television and Internet Series, guarantees addition to the most rigorous and up-to-date education, access to a Postgraduate Diploma issued by TECH Technological University.



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*Successfully complete this program  
and receive your university qualification  
without having to travel or fill out  
laborious paperwork"*

This **Postgraduate Diploma in Scriptwriting for Television and Internet Series** contains the most complete and up-to-date program on the market.

After the student has passed the assessments, they will receive their corresponding **Postgraduate Diploma** issued by **TECH Technological University** via tracked delivery\*.

The certificate issued by **TECH Technological University** will reflect the qualification obtained in thee Postgraduate Diploma, and meets the requirements commonly demanded by labor exchanges, competitive examinations, and professional career evaluation committees.

Title: **Postgraduate Diploma in Scriptwriting for Television and Internet Series**

Official No. of Hours: **450 h.**



\*Apostille Convention. In the event that the student wishes to have their paper certificate issued with an apostille, TECH EDUCATION will make the necessary arrangements to obtain it, at an additional cost.

future  
health confidence people  
education information tutors  
guarantee accreditation teaching  
institutions technology learning  
community commitment  
personalized service innovation  
knowledge present  
development language  
virtual classroom



**Postgraduate Diploma**  
Scriptwriting for Television  
and Internet Series

- » Modality: online
- » Duration: 6 months
- » Certificate: TECH Technological University
- » Dedication: 16h/week
- » Schedule: at your own pace
- » Exams: online

# Postgraduate Diploma

## Scriptwriting for Television and Internet Series

