

KEY COMPONENTS OF FILM SCRIPT CONSTRUCTION

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M66F/23321/2012

A THESIS SUBMITTED TO THE SCHOOL OF CREATIVE ARTS, FILM AND
MEDIA STUDIES IN PARTIAL FULFILLMENT OF THE AWARD OF THE
DEGREE OF MASTER OF ARTS (FILM STUDIES) OF KENYATTA UNIVERSITY

NOVEMBER 2019

DECLARATION

This Thesis is my original work and has not been presented for a degree or any other academic credit in any other university.

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DEDICATION

This thesis is dedicated to my mother. May she rest in peace, and I pray that Almighty God (ALLAH) gave her a comfortable place to reside in the glorious After Life. And with this dedication I would like to testify that ALL Mothers who love their offspring are second to Almighty God (Allah).

ACKNOWLEDGMENTS

My acknowledgments go out to all my teachers and instructors who willfully shared their knowledge and encouraged me in my educational career from high school, college and university; and of course, Professor John Mugubi at Kenyatta University who has been my patient Supervisor in this endeavor.

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OPERATIONAL DEFINITIONS OF TERMS

Chase Scene An action sequence, often features stunts, which centers on a pursuit. One of the most basic action scenes in fiction: one party is trying to get away from another.

Classical Hollywood Cinema, Classical Hollywood Narrative, Classical Continuity Terms used in film criticism which designate both a narrative and visual style of film-making which developed in and characterized US American cinema between 1917 and the early 1960s and eventually became the most powerful and pervasive style of film-making worldwide.

Crowd Scene (In a film) a scene in which a crowd appears.

Fabula The chronological order of the events contained in the story.

Fight Scene Staged fights in cinema which include performances in martial arts, close combat.

Love Scene A film scene in which characters make love: kissing, hugging, etc.

Scopophilia. Sexual pleasure derived chiefly from watching others when they are naked or engaged in sexual activity; voyeurism.

ABSTRACT

This study contended that love scenes, fight scenes, chase scenes and crowd scenes were essential components in film script writing. This study employed the Hollywood classical theory of film making. Hollywood classicism theoretical foundation is based, in many respects, on Freudian theory which rests on the principle of cause and effect where human action and interaction derive from psychological catalysts. The basic concern of this thesis was to determine if the components under study play a significant part in audience appreciation for Kenyan films. Three Kenyan films were selected for this study. The researcher randomly selected three Kenyan films from YOUTUBE based on the number of YOUTUBE subscribers who watched the films. According to YOUTUBE the following Kenyan films were viewed over a hundred thousand times by YOUTUBE subscribers: 1). *The Roadside*, directed by William Owusu and produced in 2015; 2). *Jongo Love*, produced and directed by Paul Ekuru and produced in 2015; and 3) *Anasa* produced in 2014, a Kenyan Riverwood Movie. These randomly selected films were used to observe the inclusion of the components and the frequencies of these components under study. The research employed both qualitative and quantitative methods. And the findings suggest that the components under study are essential variables which enhance the character of a film script. Of course, there are several components and techniques used by commercial film-makers which complement and supplement the components in this study, but observational exercises utilized by the researcher indicated that the components under study were ever present in All the Hollywood blockbusters. One, two, three or all the components under study were present and persistent in every successful Hollywood film production observed.

CHAPTER 1

1.0 INTRODUCTION

1.1 BACKGROUND OF THE STUDY

The researcher was concerned with the lack of widespread interest in Kenyan films by Kenyans and the international community. After having general discussions with Kenyans the researcher assumed that Kenyans preferred imported films over films produced by Kenyans; in addition to this, Hollywood films were mostly preferred. The assumption that Hollywood films were preferred by Kenyans moved the researcher to consider the reasons why Hollywood films were preferred. This led to the investigation of the conceptual basis of Hollywood classicism. Hollywood classicism involves the practices and techniques utilized by Hollywood film-makers since its inception.

There are several components used by commercial film-makers that make movie productions lucrative. This study tried to show possible complements which may have a hand in strengthening the Kenyan film-maker entrepreneur's ability to profiteer from his/hers artistic efforts. First, the film production is a work of art which can be converted into a commodity for the purpose of marketing. This study only addresses one aspect of this phenomenon, *the film art*, or the *commodity*. Hollywood motion pictures are commodities. (Wasko, 1994)

When Hollywood began to commercialize film-making it was about the same time as the colonization of Africa, and Kenya was one of the colonized countries. This

particular fact in historical development played a major role in how the contemporary Kenyan film-maker interpreted film-making and how the Kenyan audience viewed film-making. Essentially, film-making in Kenya is in its infancy, and this element, alone, typifies the Kenyan's response to film-making; this would be the case whether he is a Kenyan film maker or a Kenyan spectator who views the art of the film-maker. From the humanistic standpoint, film-making technique and film-making appreciation run alone the same course. This is to say that film-making techniques and film-making appreciation development are basically the same from culture to culture; further, just as film-making had a beginning, a period of development, and a maturation stage when Western technology made its debut, likewise the conceptual development of film-making in Kenya depends on a process.

What does the Kenyan movie audience expect in film production? Since the African audience is diverse, can the Kenyan audience responses represent a general African response? Would it be prudent to assume that there are common denominators in African demographics which would suggest that there is, indeed, an African *culture*? What type of work is needed for a Kenyan screenplay writer to be able to write with an appeal which would be suitable for *any* audience on the Continent? What type of work is needed for a Kenyan screenplay writer to be able to connect to a non-African audience in the international market? And, ultimately, who should be considered the international market?

The importance of this study lies in the need to acknowledge basic attributes of *good* screen play script construction. '*Good*' is subjective, and it is a relative concept, but it is also a matter of definition. If the idea of 'good' revolves around a means of creative effort being rewarded, then developing techniques which would enhance profitable possibilities in film production moves along a positive line for developing and utilizing quality methods for film script conception. This study rests with the acknowledgment of possibilities. And these possibilities sit with vibrant youths who are talented with too few opportunities which would reward them for their creative efforts and applications. The magnitude of this study lies within the intellect and ambition of the Kenyan film-maker who is set on dramatic film productions with world-wide audience appeal. This position immediately leads to the idea of *globalization* which has been skillfully employed by film-makers and film production companies in the West. According to Branston and Stafford (2010), *globalization* occurs when activities: 1) take place in a global (not simply a national or regional) arena, 2) are deliberately organized on a global scale, 3) involve some inter-dependency, so that activities in different parts of the world are shaped by each other, and 4) often involve media and technologies which make possible instantaneous, as opposed to simply fast, communications.

1.1.1 The Love Scene

The classical Hollywood screenplay delves into the reality of psychology which governs the actions of characters. Eventually the plot line moves along a path toward the notion of romance. The love scene is the key component which touches on the emotion. Emotional need is upstaged thus leading to the idea of love which is the prelude to the love scene. According to Marker (2017), most Hollywood plots can be divided into two main plot lines: *emotional need* and *material goal*. *Emotional need* is the character's emotional predicament/conflict. This plot line is built around what relationship the main characters need to create. Usually this means the establishment or re-discovery of a man/woman **love relationship**. Miller and Robert (2004) maintained that to this end, it has been argued, the cinema mobilizes the most primitive (and therefore least differentiated and most universal) desires of the spectator by telling stories of everyday **romance** that take on mythic proportions.

According to Gianneti and Eyman (2010), nothing is more personal than the way lovers make love...whether lovers make love tenderly, passionately, violently, ineptly, playfully, coldly, fearfully- it makes a difference in how we view them as characters. Usually the classical *syuzhet* presents a double causal structure, two plot lines: one is involving heterosexual romance. In most cases, the *romance* sphere and the other sphere of action are distinct but interdependent (pg. 19). Each line will possess a goal, obstacles, and a climax. The plot can be complicated by several lines, such as countervailing goals...or multiple *romances*. (Rosen, 1986, pg.21).

Laura Mulvey offers intriguing theory relative to the 'Love Scene' in her essay entitled *Visual Pleasure and Narrative Cinema* (cited from Rosen, 1986). Her homily details the 'idea' of eroticism and libido and her justifications rely on psychological analysis of 'loving making' made by Freud. Her discussion goes into realms of psychoanalysis and how this discipline cringes on motive and deliberation in designing the love scene for film. The love scene in film is not always man and woman hugging and kissing, or engaging in sexual intercourse; the cinema offers a number of possible pleasures. One is *scopophilia*. There are circumstances in which looking itself is a source of pleasure, just as, in the reverse formation, there is pleasure in being looked at. (Rosen, pg. 200) Mulvey's analysis goes beyond the 'film art' itself. She keeps in mind the disposition of the audience and the particular environment where the film is being hosted. At first glance, the cinema would seem to be remote from the undercover world of surreptitious observation of an unknowing and unwilling victim. Moreover, the extreme contrast between the extreme darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of shifting patterns of light and shade on the screen helps promote the illusion of voyeuristic separation.

1.1.2 The Chase Scene

According to Stam and Miller (2000) - The *chase film* shows how towards the end of this period (basically from 1903-06) a synthesis of attractions and narrative was already underway. The **chase** had been the original truly narrative genre of the cinema.

In *The Matrix Reloaded*, this film featured an incredible 12-minute, 100 mph, with- and against-traffic freeway **chase** sequence between the evil, white-suited albino Twins (Neil and Adrian Rayment) (driving a black Cadillac Escalade EXT), who were firing at driver Trinity (Carrie-Anne Moss) in a silver coupe carrying freedom-fighting Morpheus (Laurence Fishburne) and The Key Maker (Randall Duk Kim), resulting in numerous overturned and damaged cars. (Dirks, 2018)

1.1.3 The Fight Scene

The fight scene as an expression of violence serves several purposes. From the classicist point of view, it establishes the notion of realism, yet it is a technique to keep the attention of the audience, and it reduces the level of boredom from the viewers. That *Bonnie and Clyde* appealed to so many Americans can be attributed to the violence offered an emotional catharsis for many...the filmic and mayhem presented a means of expunging confused feelings from the psyche. For others, the violence and its graphic depiction appealed to an unconscious bloodlust. (Bordwell and Kristen, 2008) The reservations raised over the level of brutality in films today seldom center on a single shocker, or even a cluster of cutting edge releases that tests prevailing boundaries of good taste. Violent messages are no longer limited to a few feature films per year...not to mention the powerful and omnipresent promotional campaigns for several hundred intensely violent films released every year by the major studios and production companies. (O'Connor and Jackson, 1998)

Action films have undergone an interesting transition since the turn of the century. But the art of the fight scene is stronger than ever. (Foutch, 2017) Violence has become central to several genres, such as science fiction and horror films. (Bordwell and Kristin 2008, pg. 46) Such genres often rely in part on making their violence stylized. Medved maintains (pg.185) that the reservations raised over the level of brutality in films today seldom center on a single shocker, or even a cluster of cutting edge releases that test prevailing boundaries of good taste.

1.1.4 The Crowd Scene

According to Overland (2017), for many years Crowd Scenes were complicated, requiring tremendous resources and cost, and hundreds of extras that needed to be costumed, managed and choreographed. (Dirks, 2018) *The Birth of a Nation* produced in 1915, a controversial D.W. Griffith Civil War epic, contained many examples of crowd scenes, including the ride of the white- sheeted KKK to the rescue of imperiled whites, and numerous Civil War battle scenes.

1.2 STATEMENT OF PROBLEM

The basic concern of this study was to determine if the components under study played a significant part in commercial audience appreciation for Kenyan films. This study showed particular components in film script writing which complement and supplement the commercial screenplay.

1.3 RESEARCH OBJECTIVES

- 1). To identify the four key components employed in three selected Kenyan films.
- 2). To analyze the functions of the four key components and their interaction with other narrative elements in the selected Kenyan films.
- 3). To investigate Kenyan audience's perception of the four key components as used in the selected films.

1.4 RESEARCH QUESTIONS

- 1). Which of the four key components of film construction have been employed in the three Kenyan films?
- 2). What are the functions of the four key components and how do they interact with other narrative elements in the selected Kenyan films?
- 3). How does the audience perceive the four key components as used in the selected Kenyan films?

1.5 ASSUMPTIONS OF THE STUDY

- 1). Kenyan films employ the four components.
- 2). The four key components are used in Kenyan films to serve specific functions and also interact with other narrative elements.
- 3). Kenyan audiences appreciate the utilization of the four key components in film.

1.6 SIGNIFICANCE OF THE STUDY

This study tries to assist the Kenyan film-makers in their efforts to produce films which would not only be entertaining and profitable in the local vicinity, but also in the international community. Furthermore, the study tries to show the expectations of the Kenyan viewing audiences. The justification for this study is based on observations of Kenyan films and the questions which were evoked concerning the seemingly lack of wide spread audience appreciation of Kenyan film productions.

1.7 THE SCOPE OF THE STUDY

This study focused on four (4) components of film story structuring and how appealing these particular components are to the Kenyan audience. Three Kenyan films were chosen, randomly: *The Roadside*, directed by William Owusu produced in 2015, 2) *Jongo Love*, produced and directed by Paul Ekuru produced in 2015, and 3) *Anasa*, a Kenyan Riverwood Movie produced in 2014. The three films were used to observe the inclusion of the components and the frequencies of the components under study.

CHAPTER 2

2.0 INTRODUCTION

2.1 REVIEW OF RELATED LITERATURE

The classical Hollywood film includes dramatic features which immediately address particular human realities. *The General* was produced in 1927. This chase comedy was written and directed by Buster Keaton. It was memorable for its strong story-line of a single, brave, but foolish Southern Confederate train engineer Johnnie (Buster Keaton) doggedly in pursuit of his passionately-loved locomotive ("The General") and the blue-coated spies who had stolen it, and the woman he loved. Each half of the film was predominantly composed of two chase components where train chases were over the same territory. Each scene in the chase of the first half had a counterpart in the film's second half. In the first chase, Johnnie pursued his stolen locomotive taken to the North by the Union forces. In the second half, the Union spies chased Johnnie in his re-possession of *General* back to the South. (Dirks)

Cinema may not have invented kissing, but movies helped make it more essential. Hollywood movies made kissing more visible. The movie camera has the uncanny power to reveal unseen intimacies. The very first moving-picture kiss, in a 25-second short was made by Thomas Edison in 1896. Freud asserted –“Yet no one rejects it as perverse; on the contrary, it is permitted in theatrical performances as a softened hint at the sexual act.” (Scott, 2014) A kiss is charged with meaning.

According to Siegal (1973) we live in a world of violence. “My violence is mostly latent. When it happens, it's brutal and very fast. I try to bring utter reality. And I have a trick, that when I show violence, I show it as briefly as possible.” (pg.370) Violence is widespread in American Cinema, often serving as the basis for entertainment.(Siegal)

According to Thompson and Bordwell (2008) impressive sets and **crowd scenes** recreated the French Revolution in Alexander Korda's 1930 production of *The Scarlet Pimpernel*. The Austrian producer Alexander Joseph “Sascha” Kolowrat-Krakowsky produced an Egyptian **crowd scene** in *Die Sklavenkonigen* in 1922. The crowd scene is another component utilized in screenplay construction worthy of close scrutiny. In an interview with Wole Soyinka, a renowned Nigerian script writer, and also a Nobel Laureate, James Gibbs got the following response from Mr. Soyinka, “Well,” Mr. Soyinka said, “if you are in the United States of America and you want to write for Broadway, you have a choice of extremes. In other words, there are producers who *will not* look at your play unless it has a *cast of thousands*.”(Gibbs, 1993)

In *Major Film Theory* edited by J. Dudley Andrew, Mitray asserts that the filmmaker cannot rid himself of reality, but he can and must insist on his own use of it. (pg. 194). All films are ultimately about something that interests and/or bothers the culture they grew out of. (Jack Shadoian, review of "Guest in the House", *Film and History*, 4 (1974 no.1. pg.15)

McQuail (2006) speaks of 'cultural theory' and 'common sense theory'. 'Cultural theory', is evaluative, seeking to differentiate cultural artifacts according to some

criteria. 'Common sense theory' is "referring to the knowledge we all have from our own personal experience with the media" (pg.14). According to Bordwell and Thompson (2001) in mass-production film making, the screenwriter is expected to follow traditional storytelling patterns. Films are *designed* to have effect on viewers. (pg. 2)

Ukadike's essay *Video booms and the manifestations of "first" cinema in anglophone Africa* (Guneratne and Dissanayko, 2003) cites the motivational impulse which moves African cinematic responses. In African cinema there has been a deliberate attempt to use the film medium as a "voice of the people;" there has been a persistent mandate to interrogate narrative structures so as to develop new strategies for genuine indigenous film practice; and politically and aesthetically, there has been relentless experimentation with film form aimed at achieving an indigenous film culture distinct from the dominant foreign commercial cinemas. (pg.126) According to Pramggiore and Wallis (2006), any viewer's ability to find meaning in a film is based on knowledge, cultural experiences, preferences, formal training, and expectations, and all film viewers bring expectations to their experiences of film. (pg.7) The classical Hollywood film presents psychologically defined individuals who struggle to solve a clear-cut problem or to attain specific goals. In the course of the struggle, the characters enter into conflict with others or with external circumstances. The story ends with a decisive victory or defeat, a resolution of the problem and a clear achievement or non-achievement of the goals. (Rosen, 1989, pg.18) According to Arnold (2017), the goal of a classicist is to tell a story in the best ways possible. They want to get you

caught up in the characters and their problems. The classicist will use professional actors who can portray the characters' emotions, and who will bring in an audience. If there are special effects, they will look believable and add to the emotion of the story. (2017) However, according to Boggs and Petrie (2004), there is, of course, no real formula for the classic film, the kind we never get tired of seeing. The classic film has a sense of rightness to it time and time again. Its power does not fade or diminish with the passing years but grows because of its universal themes and motifs. (pg. 33) According to Bordwell and Thompson (pg. 9), "A lot that happens in films is governed by traditional rules, usually call convention. And, further, in *Major Film Theory* edited by J. Dudley Andrew, Jean Mitray in his essay asserts that, "The film-maker cannot rid himself of reality, but he can and must insist on his own use of it."(pg.194). Moreover, according to O'Connor and Jackson (1998), "All films are ultimately about something that interests and/or bothers the culture they grew out of." (Shadoian, 1974 no.1. pg.15)

The subject of technology and film, therefore, is central to any consideration of the cinema as a cultural and historical phenomenon. According to Andrew (1976), cinema should be an expression not of man's but of the world's meaning, insofar as man can see it; it should be indeterminate, not unified; and open, not closed in structure; it exists not to transcend its material but to honor and serve that material. The film-maker must be artful, to be sure, must have all the sensibility of an artist, but he must in the end turn both his imagination and his techniques back to the flowing and endless world rather than exploit his medium for its own sake or in pursuit of a subjective content. Aumont (2004) maintains that among all the arts and modes of representation, cinema

seems to be among the most realistic because it can reproduce the movement and duration of an event or place, while simultaneously restoring its sound ambiance. But the simple formulation of this hypothesis should reveal that realism in the cinema is only considered here in relation to other modes of representation rather than to reality itself. According to Boggs and Petrie (2004), no art form exists in a vacuum. The more popular an art is, and the wider its appeal to all segments of the population, the more closely it is tied to the social values, mores, and institutions of its audience. Film is not an independent entity but an integrated part of the social fabric, for its very survival depends on maintaining and continuing its popularity. To achieve real popularity, a movie must, first, be believable. Its action must take place in an environment that has credibility, and its story must reflect the common truths of the society in which it is made. The truth it portrays may mirror people's hopes, dreams, fears, and inner needs. Film does not create new truths for society. It cannot reshape a society that is not ready for change. The motion picture's power as a social instrument comes from its ability to pick up, amplify, and spread to society as a whole current that already exists among segments of the population. Film also speeds popular acceptance of social change. (Boggs and Petrie)

2.2 THE LOVE SCENE

The love scene is not new in dramatic art. It has been around for a long time; the classicist film constructionist recalls and reflects on this scenic inclusion. Hollywood classicism heralds Aristotelian promulgation in its demonstration of screenplay

construction; however, the love/romance concept is transcendental; it is a constant variable in the social context regardless of culture.

What can be included in a screenplay to incite the audience and encourage the spectator to refer the film art to another? Dramatic film is an enterprise; in fact, it is a very lucrative one. The *motive* of the classicist is to persuade the potential viewer to “pay” to see dramatic film art. Therefore, the classicist offers particular inter personal structures which “bait” the spectator. Controversy and sex always yield a response. So, the Hollywood classicist’s script constructionist cleverly finds ways to instigate responsive audiences with subtle hints. The hints occur in the love scene. What does a **kiss** mean in the minds of the audience? How does each spectator mentally digest a scene when two people are kissing? But lust and excess are in the eye of the beholder, and the audience is perfectly capable of projecting onto the screen much more than what the light beam passing through nitrate will expose. According to Gianneti and Eyman (2010) movies have always been about sex.

2.3 THE CHASE SCENE

The Hollywood classical film syndrome relies on human response and reaction. The film art patron comes to the theater to be entertained and to escape the realities of the real world. The classicist is well aware of the challenges which wait in the audience. But, how do you keep the audience’s attention? The film script constructionist has only a few seconds in some cases. Vision and sound, the key instruments of audience perception are the tools the Hollywood classicist constructionist relies on. The *chase* evolves! Someone is racing behind another! Why? Immediately, the spectator’s mental

faculties are awakened and alerted, and the script writer has overcome the boredom obstacle. In *Drums Along The Mohawk*, (O'Connor and Jackson, pg.105) Gil's escape is the most memorable action sequence of the film as Ford (protagonist) drags out the **chase** for almost five minutes. According to Neale (2007) this trend encompassed a range of films and genres – from thrillers to westerns and war films – and was a clear instance of Hollywood's propensity for generic hybridity and overlap. According to Cook (1985) the term 'action-adventure' has been used, though, to pinpoint a number of features common to these genres and films: a propensity for spectacular physical action; a narrative structure involving fights, *chases*, and explosions. *The Bank Dick* produced in 1940 by W.C. Fields film concluded with a getaway car **chase scene**, reminiscent of the silent Mack Sennett Keystone Kops films.

Egbert Souse (Fields) was taken as hostage by a bank robber, used as a shield, and forced to drive a getaway car. Following in three other **chase** cars through the city and country were the local police, the bank president, and a representative from the movie company.

2.4 THE FIGHT SCENE

The disagreement leads to conflict, the fight and the ultimate personification of violence. Violence is an ever present reality: marital abuse, child abuse, war, ethnic conflict, animal abuse, etc. So, the audience is no stranger to conflict and the ultimate fight; all these are heard about, or seen in every day realities. The spectator knows about conflict and the ultimate fight. The Hollywood classical script constructionist acknowledges the social realities which plague social existence. Still, the classical

constructionist has ulterior motive – to play on the passions and anticipations of the viewers/spectators. The classical Hollywood tradition imposes certain expectations in film construction. Since classicism makes 'action' an important element in successful film productions, the fight scene tends to be ever present. Conflict is shown through the fight scene. Both the love scene and the chase scene, in many cases, create the environment for the inevitable fight. The idea of the conflict precedes the fight scene. The fight represents 'real' human events, and it does affect the audience; and in many instances, the audience not only expects the fight, but it longs for it. Murray (1979, cited in O'Connor and Jackson) in his reference to the film *Bonnie and Clyde* quoted the director, Arthur Penn as saying “The trouble with violence in most films is that it is not violent enough.” Vivian (2002, p.385) asserts that the mass media, especially television and **movies** that deal in fiction, depict a lot of violence. Studies have found as many as six violent acts per hour on prime-time network television. Thompson and Bordwell (2003) maintain that gangster films created which were produced in the 1930s centered on ruthless criminals rise to power.

2.5 THE CROWD SCENE

According to Thompson and Bordwell (2008) impressive sets and **crowd scenes** recreated the French Revolution in Alexander Korda's 1930 production of *The Scarlet Pimpernel*. The Austrian producer Alexander Joseph “Sascha” Kolowrat-Krakowsky produced an Egyptian **crowd scene** in *Die Sklavenkonigen* in 1922. He decided that making spectacles was the way to succeed in the Austrian and even the U.S. Markets. *Ben Hur* was produced in 1959 with many massive **crowd scenes**. (Dirks) It featured

more crew and extras than any other film before it - 15,000 extras alone for the chariot race sequence. *Antz* was produced in 1998. This CGI animated film featured **crowd scenes** of up to 10,000 individual characters, including the "wrecking ball" scene comprised of hundreds of individual ants, and the *Starship Trooper*-ish battle scene between ants and termites. *Gladiator* produced in 2000 where many of the large-scale crowds and battles in this film featured thousands of CGI extras. *The Lord of the Rings Trilogy* was produced in 2001-2003. Peter Jackson's trilogy featured many large-scale CGI battles, including the 100,000 computer generated fighters in the prologue battle. In *Gangs of New York* produced in 2002 there were many brutally violent gang wars, especially the opening and closing battles between the Natives and the Dead Rabbits; also, the performance of *Uncle Tom's Cabin* with hundreds of booing spectators, and the protection of a church from a vengeful Bill Cutting (Daniel Day-Lewis) by hundreds of women and children holding candles. *I, Robot* produced in 2004 featured massive **crowd scenes**.

2.6 THEORETICAL FRAMEWORK

Relative to the theoretical framework of Hollywood classicism, the theories referenced by Bordwell, Miller, Stam, and Barsam tend to settle around the same basic ideas promulgated by Freud. Miller and Stam (2009) assert that film theories, critics, and commentators have drawn to psychoanalytic ideas to explain cinema, because cinema seems to display fundamental kinship with the irrational that psychoanalysis seeks to explain. Freudian theory tends to derive from sexual interplay where love and

sexual expression are the underlining causes for aggression and reaction. The same theoretical platform promulgated by Freudian ideas and his ideas of psychoanalysis tend to be reflected in Hollywood's notion of classicism. According to Barsam, (2007) an advocate of Hollywood classicism, Freudian theory is not only a major influence on film theory but has been explicitly incorporated into the stories of numerous films. Hollywood's classicist tradition plays on human passions and human psychology where disposition is dramatized to get an effect. According to Comey (2002), film acting, like all art, is a form of communication, a relationship with another human being on an emotional level. Wagner argued (2002, cited in Comey) that art was the vital expression of instinctive life. It was the dramatic poet's task to express in action. *Action* is the key word in Hollywood's idea of classicism. Simply, the idea of action relates to movement, motion, and interaction. Each of the components under study is realized via the concept of action. The sentiment of love is represented by the hug or the kiss, or even the look (dramatized by the movement of the eyes or the lips, etc.). The idea of pursuit is represented by the chase - then the fight which is an extraordinary representation of action. Even the crowd scene has cinematography value; this is the case of crowds of people engaging in war, mob-rule, social disaster, or even crowds of dancers or singers, and mourners, etc. From a Freudian point of view, a normal individual within and with the backing of an angry crowd will comply to mob-violence. So, what is the psychological impact of the individual thrust into the crowd? According to Styran (1981), in drama, the final appeal was directly to the senses, and had meaning only when it was justified by emotional necessity: in drama we learn and

know through feeling. Hollywood's classicist tradition plays on human passions and human psychology. Every action instigated by the film art character derives from psychical interaction and Freudian theory tends to provide explanations for the reasons why certain actions occur; and in many instances the actions of the characters in film derive from sexual interplay where love and sexual expression are the underlining causes for aggression and reaction.

No spectator goes to see a film to be bored by long dialogues, rather, the Hollywood tradition has demonstrated through decades of experience that the audience longs for action, but this action must be generated by plausible social and psychological sources. The imagination thus provides a stage upon which the mind can represent itself, in the form of fantasies, desires that are otherwise unrealizable. Love, violence, the chase and the crowd all inter phase with the human social setting and the human psyche. The unconscious holds one's darkest fears and desires including one's desire for aggression. Concerning the particular filmic theory which applies to this notion, Freudian theory in relationship to sexual interaction between the two sexes leads to reference of aggression. Aggression and violence are bed-fellows. The fight is manifested through the sentiment of aggression where violence evolves. Classicism recognizes the sentiment which impacts on screenplay construction where every decisive action is regulated or controlled by psychological impulses; and all the actions, especially the interpersonal ones, are generated by impulses defined by psychoanalytical principles. Film requires particular elements to impact on entertainment. How do you entertain the audience? The Hollywood classical approach

is a proven example of how to entertain the audience. According to Miller and Stam (2009), two advocates of Hollywood classicism, psychoanalytic film theory is concerned with establishing the complex, myriad mechanisms by which the relationship of spectator to screen links the human psyche, particularly the unconscious, to the film text. The screenplay constructionist is obligated to recognize these particular psychological mechanisms when conceptualizing the film script. Classicism recognizes the sentiment which impacts on screenplay construction where every decisive action is regulated or controlled by psychological impulses. Film script construction requires particular elements to impact on entertainment; and these elements derive from an awareness of human psychology.

CHAPTER 3

3.0 METHODOLOGY

Research design, location of the study, target population, sampling techniques and sample size, and construction of research instruments shall be described in this chapter.

3.1 RESEARCH METHODOLOGY

The research to be applied was a triangulation method approach to data collection, interpretation and analysis. This means that in addition to observational comparisons, numeric comparisons of different age groups, occupations and gender anchored interpretations.

3.2 RESEARCH DESIGN

Creswell (2008) discusses research design where he maintains that there are three basic designs for research: Qualitative, Quantitative and Mixed Methods Research (Triangulation). In mixed methods research this process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particular to general themes, and the researcher making interpretations of the data. The final written report has a flexible structure. This was a descriptive study. The descriptive research method is basically divided into three types – observation method, case study method and survey method. Survey method is based on the questionnaire prepared for the participants. (Creswell)

3.3 LOCATION OF THE STUDY

The location of the study was in the city of Nairobi specifically the Kahawa Sukari district, with a population of 8,744, because this community is a microcosm of Kenya with people of all ethnic communities. (The population of Kahawa Sukari retrieved January 1, 2017, <https://softkenya.com/directory/>)

3.4 SAMPLE POPULATION

The sample population consisted of college students, professionals, support staff, and general workers because movie watchers are generally a diverse group. Since *Sampling* relied on the *convenience sampling technique* the QUESTIONNAIRE was distributed randomly to any mature individual willing to participate in the survey. The researcher utilized the Convenience *Sampling Technique* (also known as availability *sampling*) is a specific type of non-probability *sampling* method that relies on data collection from population members who are conveniently available to participate in a study. Retrieved April 20, 2018 <https://research-methodology.net/sampling-in-primary-data.../convenience-sampling>

The population of Kahawa Sukari is **8,744**. The researcher desired to submit one hundred (100) questionnaires randomly to the sample population based on the **survey monkey sample size calculator** and the **Rasoft sample-size-calculator**. According to Mugenda and Mugenda (2003) if the population size is less than 10,000 then the formula for selecting the sample size is determined by the formula: $nf = \frac{n}{1+n/N}$ where nf = the desired sample size. N =the estimate of the population size. However, the researcher chose to use the sample size calculator simply because **the sample size**

calculator yields the same quantity when using both the **survey monkey sample size calculator** and the **Rasoft sample-size-calculator**. Further, with a population size of 8744 a Confidence Level of 95% and Margin of Error Level of 10% then the sample size should be 96. Moreover, Abrahamson states (1983) that Confidence Level is arbitrarily set for each study. By convention it is typically set at 95%, but virtually any level is possible. It is also set by practical considerations. According to Glen (2018) a 0% Confidence Level means you have **no faith at all** that if you repeated the survey that you would get the same results. A 100% Confidence Level means there is **no doubt at all** that if you repeated the survey you would get the same results. In reality, you would never publish the results from a survey where you had no confidence at all that your statistics were accurate (you would probably repeat the survey with better techniques). A 100% Confidence Level doesn't exist in statistics, unless you surveyed an entire population — and even then you probably couldn't be 100 percent sure that your survey wasn't open to some kind of error or bias.(Glen) The confidence coefficient is the Confidence Level stated as a proportion rather than as a percentage. For example, if you had a Confidence Level of 99%, the confidence coefficient would be .99. In general, the higher the coefficient, the more certain you are that your results are accurate. For example, a .99 coefficient is more accurate than a coefficient of .89. It's extremely rare to see a coefficient of 1 (meaning that you are positive without a doubt that your results are completely, 100% accurate). A coefficient of zero means that you have no faith that your results are accurate at all. The term "margin of error" is a statistical expression that refers to the random sampling error present in the result of a

survey. A higher error indicates that there is a high chance that the result of the sample reported may not be the true reflection of the whole population. The formula for margin of error is calculated by multiplying critical factor (for a certain Confidence Level) with the population standard deviation and then the result is divided by the square root of the number of observations in the sample. Mathematically, it is represented as: **Margin of Error Formula = $Z * \sigma / \sqrt{n}$** Where z = critical factor; σ = population standard deviation; n = sample size (Glen)

Only 87 of the questionnaires (87%) were completed, and 13% were not; however, these responses were sufficient for the study based on the *sample-size-calculator*. Also, according to the *sample-size-calculator* based on Rasoft *sample-size-calculator* with a Confidence Level of 95%, and with a 10% margin of error while the population size is **8744**, the recommended sample size is also **96**. Vovici allows for a sample size of 100 to have a margin of error of 12.81% which is very close to **survey monkey** and **Rasoft sample-size-calculator** which was 10%. Both the Rasoft *sample-size-calculator* and the survey monkey calculator recommended by the sample size be **96**. **100** is very close to **96**. Since this was the case, the researcher was satisfied to submit 100 questionnaires to the sample population.

3.5 DATA COLLECTION

Data collection was based on four techniques:

1. THE OBSERVATION TECHNIQUE

The researcher embarked on personal observations of the three selected Kenyan films (*Roadside*, *Jongo Love*, and *Anasa*) to measure the frequency of the inclusion of the components under study.

2. THE INTERVIEW TECHNIQUE

The researcher had face-to-face interviews with professional Kenyan filmmakers and visual art experts to discuss the variables under study.

3. THE FOCUS GROUP TECHNIQUE

The researcher presented questions to a particular group of movie viewers who were selected and recruited, randomly, from the target population who watched the three selected Kenyan films to evaluate the variables under study. Over a period of six weeks, the researcher engaged in discussion with this group which involved ten individuals. Some of the participants in the group were film technology enthusiasts, and the others were not in the performing arts. (Number of participants per focus group - the rule of thumb has been 6-10 homogeneous strangers.) Retrieved April 23, 2018 <http://www.qualres.org/HomeFocu-HYPERLINK>

4. THE QUESTIONNAIRE TECHNIQUE

The researcher presented one hundred (100) questionnaires to the target population who resided in the Kahawa Sukari District to get responses relative to the variables under study.

3.6 DATA ANALYSIS

The observation of the selected Kenyan films by both the researcher and the focus group was to examine the usage of the components to determine the frequencies of the components in the inclusion of film script construction. The researcher was involved in a study utilizing both quantitative and qualitative methodologies, or triangulation methodology. The general questionnaire sought answers relative to the age, occupations and sex of the participants. The data was weighed and considered by the different individual categories to determine what particular category of participants appreciated particular components. The researcher used various tables and charts to present numeric findings based on what particular components were appreciated by the participants in the study. The researcher had several meetings with focus group members to discuss the selected Kenyan films to determine if the components under study were significant variables in film script construction. The researcher engaged in discussions with five Kenyan visual art experts who were involved in film-making and the visual arts; two of the experts were faculty members at a university in Kenya; the other experts consisted of active film-makers in Kenya who have produced several films which can be viewed on YOUTUBE.

After collecting data from the general questionnaire, after involving serious discussions with the focus group relative to the components under study, after having informal discussions relative to film-making and the visual arts with Kenyan experts, the researcher gathered the data to see what particular components were appreciated by

the Kenyan movie audience, and compared the components utilization by the selected Kenyan films.

3.7 VALIDITY AND RELIABILITY

According to Shuttleworth (2008), the idea behind reliability is that any significant results must be more than a one-off finding and be repeatable. Other researchers must be able to perform exactly the same experiment under the same conditions and generate the same results. This will reinforce the findings and ensure that the wider scientific community will accept the hypothesis. Validity encompasses the entire experimental concept and establishes whether the results obtained meet all of the requirements of the scientific research method. For example, there must have been randomization of the same groups.

According to Babbie (2010) reliability refers to the extent to which the same answers can be obtained using the same instruments more than one time. In simple terms, if your research is associated with high levels of reliability, then other researchers need to be able to generate the same results, using the same research methods under similar conditions. It is noted that reliability problems crop up in many forms. Reliability is a concern every time a single observer is the source of data, because we have no certain guard against the impact of that observer's subjectivity. According to Wilson (2010) reliability issues are most of the time closely associated with subjectivity and once a researcher adopts a subjective approach towards the study, then the level of reliability of the work is going to be compromised.

Validity of research can be explained as an extent at which requirements of scientific research method have been followed during the process of generating research findings. Oliver (2010) considers validity to be a compulsory requirement for all types of studies. There are different forms of research validity and main ones are specified by Cohen et al (2007) as content validity, criterion-related validity, construct validity, internal validity, external validity, concurrent validity and face validity. Measures to ensure validity of a research include, but not limited to the following points: appropriate time scale for the study has to be selected; appropriate methodology has to be chosen, taking into account the characteristics of the study; the most suitable sample method for the study has to be selected; the respondents must not be pressured in any ways to select specific choices among the answer sets.

Reliability and Validity anchor on the prospects of trials and retesting or ultimately going back out into the field, and in some instances being involved in the same activities in order to see if the same results would evolve. Since this is the case, the researcher appealed to his Supervisors to respect the integrity of this research, and that they accept the researcher's declaration that this is an honest, genuine and sincere research endeavor.

3.8 LOGISTICAL AND ETHICAL CONSIDERATIONS

After obtaining a research permit from the National Commission for Science, Technology and Innovation (NACOSTI), the researcher embarked on the survey as specified by NACOSTI with the understanding that the final rulings and dispositions of

the Supervisors would determine whether the data obtained would be used as an aspect for this thesis for the Master's Degree in Theater Arts and Film Technology.

Ethical Considerations can be specified as one of the most important parts of the research. According to Bryman and Bell (2007) the following points represent the most important principles related to ethical considerations: research participants should not be subjected to harm in any ways whatsoever; respect for the dignity of research participants should be prioritized; full consent should be obtained from the participants prior to the study. The protection of the privacy of research participants has to be ensured. Adequate level of confidentiality of the research data should be ensured. Anonymity of individuals and organizations participating in the research has to be ensured. Any deception or exaggeration about the aims and objectives of the research must be avoided. With these critical points, and to ensure confidentiality of all the participants involved in this research, no names or addresses, (with the exception of the researcher), are mentioned or revealed in this thesis. Also, the researcher affirms that communication in relation to this research has been done with honesty and transparency. There has been no type of misleading information, as well as representation of primary data findings in a bias manner. And all Respondents participated on the basis of informed consent. The use of offensive, discriminatory, or other unacceptable language needs were avoided in the formulation of Questionnaire/Interview/Focus group questions. Finally and utmost, the privacy and anonymity of respondents is of a paramount importance.

CHAPTER 4

4.0 DATA ANALYSIS AND INTERPRETATION

4.1 INTRODUCTION

This chapter presents the analysis of the data collected and discusses the findings of the study. The data collected for this study relied on several instruments: the General Questionnaire Survey played a major role in the collection of data; however, other instruments provided discussable information; the focus group which was composed of ten (10) randomly selected participants who resided in the sample population provided relevant input; the responses from interviews and discussions with key informants (Kenyan experts) who were involved in film-making and the visual arts in Kenya were extremely helpful.

And the researcher must acknowledge the kindness and cooperation extended by the students and residents who resided in the Kahawa Sukari District who were willing to participate in this study.

4.2 RESENTATION OF FINDINGS

The General Survey Questionnaire (Tables 1-1d) administered to the residents of the Kahawa Sukari District in Nairobi used categories such as age, sex and occupation to gather comparative responses relating to the components under study.

Table 1

AGE	GENDER	OCCUPAT	FAVORITE	STAR?	KENYAN?	QUESTION	VENUE	LEAST
1. 18-25	MALE	STUDENT	LOVE	YES	NO	YES	INDIA	FIGHT
2. 18-25	MALE	STUDENT	LOVE	YES	NO	YES	NIGERIA	CROWD
3. 18-25	MALE	STUDENT	LOVE	YES	NO	YES	NIGERIA	CHASE
4. 18-25	MALE	STUDENT	LOVE	NO	-----	YES	NIGERIA	CROWD
5. 18-25	FEMALE	STUDENT	LOVE	YES	NO	YES	INDIA	CROWD
6. 18-25	MALE	STUDENT	LOVE	YES	NO	YES	INDIA	CHASE
7. 18-25	MALE	STUDENT	LOVE	YES	NO	YES	HOLLYW	CROWD
8. 26-35	MALE	STUDENT	LOVE	YES	NO	YES	HOLLYW	CROWD
9. 18-25	MALE	STUDENT	LOVE	NO	-----	YES	HOLLYW	CROWD
10. 36-45	FEMALE	STUDENT	LOVE	YES	NO	YES	HOLLYW	CROWD
11. 18-25	FEMALE	STUDENT	LOVE	NO	-----	YES	HOLLYW	CROWD
12. 18-25	FEMALE	STUDENT	LOVE	YES	-----	YES	HOLLYW	CROWD
13. 56-	FEMALE	SUP/STAF	CHASE	YES	NO	YES	HOLLYW	LOVE
14. 26-35	MALE	SUP/STAF	CHASE	YES	NO	YES	HOLLYW	CROWD
15. 26-35	MALE	SUP/STAF	CHASE	YES	NO	YES	INDIA	FIGHT
16. 46-55	MALE	SUP/STAF	CHASE	YES	YES	YES	EUROPE	CROWD
17. 18-25	MALE	STUDENT	LOVE	YES	NO	YES	HOLLYW	CROWD
18. 56-	MALE	GENERAL	CROWD	NO	-----	YES	KENYA	CROWD
19. 46-55	MALE	GENERAL	CHASE	NO	-----	YES	NIGERIA	FIGHT
20. 46-55	MALE	GENERAL	CROWD	NO	-----	YES	EUROPE	LOVE
21. 18-25	MALE	STUDENT	LOVE	YES	YES	YES	KENYA	FIGHT

Table 1a

AGE	GENDER	OCCUPAT	FAVORITE	STAR?	KENYAN?	QUESTION	VENUE	LEAST
22.56-	MALE	PROFESSL	CROWD	YES	YES	YES	KENYA	-----
23.26-35	FEMALE	STUDENT	CHASE	NO	-----	YES	HOLLYW	CROWD
24.18-25	FEMALE	STUDENT	CHASE	NO	-----	YES	INDIA	LOVE
25.26-35	MALE	GENERAL	CHASE	YES	NO	YES	INDIA	LOVE
26.46-55	FEMALE	GENERAL	CHASE	YES	NO	YES	INDIA	LOVE
27.26-35	MALE	PROFESSL	CHASE	YES	NO	YES	HOLLYW	CROWD
28.26-35	MALE	PROFESSL	CHASE	NO	-----	YES	HOLLYW	CROWD
29.26-35	MALE	PROFESSL	CHASE	NO	-----	YES	EUROPE	CROWD
30.46-55	FEMALE	PROFESSL	CHASE	NO	-----	YES	EUROPE	CROWD
31.18-25	MALE	STUDENT	CHASE	NO	-----	YES	EUROPE	CROWD
32.18-25	MALE	STUDENT	CHASE	NO	-----	YES	HOLLYW	CROWD
33.18-25	MALE	STUDENT	CHASE	NO	-----	YES	CHINA	LOVE
34.18-25	MALE	STUDENT	CHASE	NO	-----	YES	HOLLYW	FIGHT
35.18-25	MALE	STUDENT	CHASE	NO	-----	YES	HOLLYW	FIGHT
36.26-35	MALE	GENERAL	FIGHT	NO	-----	YES	KENYA	LOVE
37.18-25	MALE	PROFESSL	FIGHT	YES	NO	YES	HOLLYW	LOVE
38.18-25	MALE	PROFESSL	FIGHT	YES	NO	YES	HOLLYW	LOVE
39.26-35	MALE	SUP/STAFF	FIGHT	YES	NO	YES	NIGERIA	LOVE
40.26-35	MALE	STUDENT	FIGHT	YES	NO	YES	EUROPE	CHASE
41.18-25	FEMALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	CROWD
42.18-25	FEMALE	STUDENT	FIGHT	YES	NO	YES	EUROPE	CROWD

Table 1b

AGE	GENDER	OCCUPAT	FAVORITE	STAR?	KENYAN?	QUESTION	VENUE	LEAST
43.18-25	FEMALE	STUDENT	FIGHT	YES	NO	YES	CHINA	CROWD
44.18-25	MALE	GENERAL	FIGHT	NO	-----	YES	NIGERIA	LOVE
45.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	CHASE
46.18-25	MALE	STUDENT	FIGHT	NO	-----	YES	HOLLYW	LOVE
47.18-25	MALE	STUDENT	FIGHT	NO	-----	YES	HOLLYW	CHASE
48.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	INDIA	LOVE
49.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	LOVE
50.18-25	FEMALE	STUDENT	LOVE	YES	NO	YES	NIGERIA	FIGHT
51.18-25	FEMALE	STUDENT	LOVE	NO	-----	YES	EUROPE	FIGHT
52.18-25	FEMALE	STUDENT	LOVE	NO	-----	YES	NIGERIA	CHASE
53.26-35	MALE	PROFESSL	LOVE	NO	-----	YES	EUROPE	CROWD
54.26-35	MALE	PROFESSL	LOVE	YES	NO	YES	EUROPE	CROWD
55.26-35	MALE	PROFESSL	LOVE	YES	NO	YES	CHINA	CROWD
56.26-35	FEMALE	GENERAL	LOVE	YES	NO	YES	EUROPE	CROWD
57.18-25	MALE	PROFESSL	LOVE	YES	NO	YES	CHINA	CROWD
58.26-35	FEMALE	SUP/STAFF	LOVE	YES	NO	YES	NIGERIA	CHASE
59.18-25	FEMALE	PROFESSL	LOVE	YES	NO	YES	HOLLYW	CHASE
60.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	EUROPE	CROWD
61.18-25	MALE	STUDENT	FIGHT	NO	-----	YES	HOLLYW	LOVE
62.18-25	MALE	STUDENT	FIGHT	YES	YES	YES	HOLLYW	LOVE
63.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	EUROPE	LOVE

Table 1c

AGE	GENDER	OCCUPAT	FAVORITE	STAR?	KENYAN?	QUESTION	VENUE	LEAST
64.18-25	MALE	STUDENT	FIGHT	NO	-----	YES	HOLLYW	CHASE
65.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	LOVE
66.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	LOVE
67.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	CROWD
68.18-25	MALE	STUDENT	FIGHT	YES	NO	NO	CHINA	CROWD
69.18-25	FEMALE	STUDENT	FIGHT	YES	NO	NO	HOLLYW	CHASE
70.18-25	FEMALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	CROWD
71.18-25	MALE	STUDENT	LOVE	YES	NO	YES	HOLLYW	CHASE
72.18-25	FEMALE	STUDENT	CROWD	NO	----	NO	NIGERIA	CROWD
73.36-45	MALE	GENERAL	CROWD	YES	NO	YES	KENYA	LOVE
74.18-25	FEMALE	STUDENT	LOVE	YES	NO	YES	KENYA	CROWD
75.46-55	MALE	PROFESSL	CROWD	YES	NO	YES	EUROPE	FIGHT
76.46-55	FEMALE	PROFESSL	CROWD	NO	----	YES	NIGERIA	FIGHT
77.46-55	FEMALE	PROFESSL	CROWD	YES	NO	YES	NIGERIA	FIGHT
78.36-45	MALE	PROFESSL	CROWD	YES	NO	YES	KENYA	FIGHT
79.56-	MALE	PROFESSL	CROWD	NO	-----	YES	KENYA	LOVE
80.36-45	FEMALE	PROFESSL	CROWD	NO	-----	YES	HOLLYW	LOVE
81.36-45	MALE	SUP/STAFF	CROWD	NO	-----	YES	HOLLYW	LOVE
82.18-25	MALE	STUDENT	LOVE	YES	NO	YES	EUROPE	CROWD
83.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	EUROPE	CHASE
84.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	INDIA	CHASE

Table 1d

AGE	GENDER	OCCUPAT	FAVORITE	STAR?	KENYAN?	QUESTION	VENUE	LEAST
85.18-25	FEMALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	CROWD
86.18-25	FEMALE	STUDENT	CROWD	NO	-----	YES	EUROPE	LOVE
87.18-25	MALE	STUDENT	FIGHT	YES	NO	YES	HOLLYW	LOVE
AGE	GENDER	OCCUPAT	FAVORITE	STAR?	KENYAN?	QUESTION	VENUE	LEAST

KEY for Tables 1-1d

GENDER=SEX

OCCUPAT=OCCUPATION

FAVORITE= YOUR FAVORITE SCENE

STAR?=DO YOU HAVE A FAVORITE MOVIE STAR?

KENYAN?=IS YOUR FAVORITE MOVIE STAR KENYAN?

QUESTION=DID YOU LIKE QUESTIONNAIRE?

VENUE=WHAT IS THE ORIGIN OF MOVIES YOU PREFER?

LEAST=WHAT IS YOUR LEAST LIKE SCENE IN MOVIES?

4.3 TABULATION OF RESPONSES FROM GENERAL QUESTIONNAIRE

4.3.1 RESPONSES BY AGE GROUP

4.3.1.1 RESPONSES BY AGE GROUP 18-25

HOW MANY LIKE LOVE SCENES?	25
HOW MANY LIKE FIGHT SCENES?	25
HOW MANY LIKE CHASE SCENES?	6
HOW MANY LIKE CROWD SCENES?	1

In this group -

How many are Professionals?	3
How many are Support Staff?	0
How many are General Workers?	1
How many are Students?	49

4.3.1.2 RESPONSES BY AGE GROUP 26-35

HOW MANY LIKE LOVE SCENES?	5
HOW MANY LIKE FIGHT SCENES?	3
HOW MANY LIKE CHASE SCENES?	6
HOW MANY LIKE CROWD SCENES?	0

In this group-

How many are Professionals?	6
How many are Support Staff?	6
How many are General Workers?	3
How many are Students?	0

4.3.1.3 RESPONSES BY AGE GROUP 36-45

HOW MANY LIKE LOVE SCENES?	6
HOW MANY LIKE FIGHT SCENES?	0
HOW MANY LIKE CHASE SCENES?	0
HOW MANY LIKE CROWD SCENES?	0

In this group-

How many are Professionals?	1
How many are Support Staff?	2
How many are General Workers?	1
How many are Students?	0

4.3.1.4 RESPONSES BY AGE GROUP 46-55

HOW MANY LIKE LOVE SCENES?	0
HOW MANY LIKE FIGHT SCENES?	0
HOW MANY LIKE CHASE SCENES?	3
HOW MANY LIKE CROWD SCENES?	3

In this group-

How many are Professionals?	4
How many are Support Staff?	1
How many are General Workers?	2
How many are Students?	0

4.3.1.5 RESPONSES BY AGE GROUP 56-

HOW MANY LIKE LOVE SCENES?	0
HOW MANY LIKE FIGHT SCENES?	0
HOW MANY LIKE CHASE SCENES?	0
HOW MANY LIKE CROWD SCENES?	1

In this group-

How many are Professionals?	2
How many are Support Staff	2
How many are General Workers	1
How many are Students	0

4.4.0 MOST PREFERRED MOVIE SCENES TO WATCH

4.4.1 MOST PREFERRED MOVIE SCENES TO WATCH BY KENYANS

The number of respondents who preferred the **fight scene**.

PROFESSIONALS

Age	18-25	Number	2
Age	26-35	Number	2
Age	36-45	Number	0
Age	46-55	Number	0
Age	56-	Number	0

The number of respondents who preferred the **fight scene**.

SUPPORT STAFF

Age	18-25	Number	1
Age	26-35	Number	1
Age	36-45	Number	0
Age	46-55	Number	0
Age	56-	Number	0

The number of respondents who preferred the **fight scene**.

GENERAL WORKERS

Age	18-25	Number	1
Age	26-35	Number	0
Age	36-45	Number	0
Age	46-55	Number	0
Age	56-	Number	0

The number of respondents who preferred the **fight scene**.

STUDENTS

Age	18-25	Number	25
Age	26-35	Number	0
Age	36-45	Number	0
Age	46-55	Number	0
Age	56-	Number	0

4.4.2 GENERAL DATA

GENERAL SUMMARY OF DATA

I.	Males Age	18-25	18 Like Fight Scenes
II.	Males Age	26-35	3 Like Fight Scenes
III.	Males Age	36-45	0 Like Fight Scenes
IV.	Males Age	46-55	0 Like Fight Scenes

Professionals Who Like Movies From India	8
Professionals Who Like Movies From China	11
Professionals Who Like Movies From Kenya	6
Professionals Who Like Movies From Hollywood	34
Support Staff Who Like Nigerian Films	11
General Staff Who Like Fight Scenes	12

Favorite Movie Stars Venue

Kenya	3
Nigeria	12
China	6
Hollywood	35
Europe	16

Is your favorite movie star Kenyan?

50	Answered	<u>NO</u>
14	Answered	<u>YES</u>

HOW Many Females Age 18-25 Like Love Scenes?	12
HOW Many Males Age 18-25 Like Love Scenes?	11
HOW Many Females Age 26-35 Like Love Scenes?	2
HOW Many Males Age 26-35 Like Chase Scenes?	8
HOW Many Females Like Crowd-Scenes?	6
HOW Many Males Like Crowd-Scenes?	7

4.4.3 GENERAL SUMMARY OF DATA

HOW Many General Workers Like Love Scenes?

NUMBER OF KENYANS

AGE

18-25	21
26-35	6
36-45	1
46-55	1
56-	0

HOW Many Female General Workers Like Love Scenes?

18-25	0
26-35	0
36-45	0
46-55	0
56-	0

HOW Many Female General Workers Like Chase Scenes?

18-25	0
26-35	0
36-45	1
56-	0

HOW Many Male General Workers Like Chase Scenes?

18-25	5
26-35	1
36-45	1
46-55	2
56-	0

4.5 CHART A

Frequency Chart for Three Selected Kenyan Films

(1) *The Roadside*

FREQUENCY OF COMPONENTS UNDER STUDY

LOVE SCENES	1
CHASE SCENES	0
FIGHT SCENES	1
CROWD SCENES	0

(2) *Jongo Love*

FREQUENCY OF COMPONENTS UNDER STUDY

LOVE SCENES	2
CHASE SCENES	3
FIGHT SCENES	1
CROWD SCENES	0

(3) *ANASA*

FREQUENCY OF COMPONENTS UNDER STUDY

LOVE SCENES	1
CHASE SCENES	0
FIGHT SCENES	2
CROWD SCENES	0

4.6 SUMMARY OF FINDINGS

More than half of the participants were students. The components studied were the love scene, the crowd-scene, the chase scene and the fight scene. Based on the information gathered, it can be assumed that most Kenyans prefer to watch the fight scenes in movies. Based on the findings suggested by the research survey questionnaire, the *most least liked* scene is the crowd scene; the chase scene follows with the love scene coming in third place, and finally the fight scene comes in last. The crowd-scene is *least liked* by the Kenyan audiences. Age Group 36-45 years shows that the crowd-scene is most preferred, and most people in this group are 'Support Staff' workers. Most of the respondents were generally between the ages of 18 and 25, and most were students. The crowd-scene is appreciated least. The crowd-scene is appreciated least of all the components under study. The chase scene sets in second place regarding *most least liked* scenes with the love scene coming in third place while the crowd-scene comes in first place as the *least liked scene* preferred by the Kenyan audiences.

In the Age Group 36-45 years most respondents preferred the chase scene, and most respondents in this group were 'Support Staff' workers. In the Age Group 18-25, the chase scene comes in third place and most respondents in this category were students. The Age-Group 26-35 who are mostly professionals prefers the chase scene. Overall, the chase scene sets as third place for scenes appreciated by Kenyans. The Kenyan audience least like the love scene second to the crowd-scene. The Age Group 36-45 years which is mostly composed of 'Support Staff' workers prefers the love scene second to the crowd-scene. The love scene is appreciated second to the fight scene by the Age-Group 18-25 who are mostly students. The Age-Group 26-35 years who are mostly professionals, appreciate the love scene second to the chase scene. The love scene is appreciated second to the crowd-scene over all the other components.

The fight scene is the most preferred scene by the Kenyan audience. Approximately 37 per cent of the respondents in the general questionnaire preferred the fight scene of all the components under study. The fight scene is in the last place of *least liked* scenes for the Kenyan audience. The fight scene is not appreciated in the Age-Group 36-45 where most of the viewer-ship is in the category of 'Support Staff' workers. The fight scene is appreciated by, at least, half the respondents who are students age 18-25. The age group 26-35 which was mostly Professionals prefers the fight scene second to the chase scene. Of all the components under investigation the fight scene sets in first place for scenes preferred by the Kenyan audiences. In general, the crowd-scene is the *least liked* scene by Kenyan audiences. However, in the Age Group 36-45 most respondents like the crowd-scene, and most of them are 'Support Staff' workers.

The researcher was particularly interested in which of the components under study did the respondents like 'least'. After manually counting the responses on the "General Questionnaire Survey" which was submitted to the Kahawa Sukari Community, it was assumed that most Kenyans did not like the crowd scene. The next issue to consider was whether or not the crowd scene was an essential component in screenplay construction. One of the objectives in this study was to identify the four components in Kenyan films which the researcher thought were essential in screenplay construction, and the crowd scene was considered one of them. One of the students in the focus group made the following response in his answer to Question 1) and 2) under Set B on the focus group questionnaire - "Crowd-scenes may not be incorporated in the (*The Roadside, Jongo Love, and Anasa*) in the production but may be coincidental. In the above films, the people in the background are coincidental." Were there any crowd-scenes in any of the selected films? The focus group member answered, "No." The researcher is in agreement with the focus group member. Note that in **Chart A** where the researcher counted the frequencies of the components under study, it is indicated that in all of the selected Kenyan films that **0 crowd- scenes** were viewed in the selected films.

The first research objective was to identify the four components employed in the three selected Kenyan films. **Chart A** which illustrated the frequency of the components shows that all the components with the exception of the crowd-scene are present in the collective group of the selected films. Research objective two was to analyze the function of the four components and their interaction with other narrative elements in the selected Kenyan films. The crowd-scene was not represented in any of the selected Kenyan films, but the *group* did employ the love scene, the fight scene and the chase scene; that is, the three selected Kenyan films considered together represented the components under study except the crowd-scene. As indicated by one of the key informants (experts), the love scene expresses a universal idea, and in each selected Kenyan film the love scene was represented. This is evidence that the love scene is an essential component in screenplay construction. Although the Kenyan audience preferred the fight scene over all the other scenes, the second preference is the love scene which follows very closely to the fight scene. The last objective of this research was to investigate Kenyan audience's perception of the four components.

The first research question dealt with the employment of the four key components in selected films. **Chart A** indicates that all of the four components were employed with the exception of the crowd-scene. The functions of the four key components in each selected Kenyan film were the issues of research question two. The love scene and the fight scenes were the most preferred scenes in the collective group of films. These components interacted with the narratives by creating another dimension to the film art's plot. The love scene in each narrative reflected the universality of romance and the idea of romance inevitably leads to the love scene. The fight scene or reference to violence was present in all three selected films.

CHAPTER 5

5.1 CONCLUSION

Prior to the research, the researcher made three basic assumptions concerning the employment of the four components in the selected Kenyan films: (1) Kenyan films employ the four key components; (2) The four key components are used in Kenyan films to serve specific functions and also interact with other narrative elements; and (3) Kenyan audiences appreciate the utilization of the four key components. The researcher's basic assumptions reflect the disposition of the selected Kenyan films. The Kenyan films selected did use all of the components with the exception of the crowd-scene. The components under study do serve specific functions; one of the functions particularly in the case of the love scene was to move the narratives forward anchoring on a 'universal impulse', love. The inclusion of the fight scene in two of the selected films created an environment of conflict which catered to the vulnerable human senses. The chase scene in *Jongo Love* was quite impressive and its inclusion in the film art served to create sensory excitement and suspense.

Determining what is needed to improve screenplay writing in film script construction relies more than on *who* likes love scenes or *who* likes fight scenes, etc. The screenplay writer must first know his audience if he is to be successful in producing screenplays with wide spread audience appeal. And the film script constructionists should be aware of himself. What are the limitations which exist within the psychic character of the literary artist? Is he being honest with himself? The Kenyan script writer has to acknowledge his own shortcomings as an interpreter of reality; how does he see the world and how is he perceived by the world? Political and social influences compounded by views shaped by custom and traditional values regulate how the script writer perceives and what he expects. The Kenyan literary artists are burdened by socio-political factors which actually retard his potential to create film scripts which would appeal to the international community. One focus group comment was this- "The Kenyan film script writer should establish creative scripts that cover diverse issues affecting the globe." Another direct quotation from one of the participants in the focus

group went like this- “I am worried about their creative aspect of writing. It either does not exist or it's not feeding properly. They lack important ingredients because of big canvas bag of words. They write horrible screenplays.” Another focus group member comment was, “They (the screenplay) should be captivating and try to be more creative.”

This research has demonstrated that Kenyan films have issues which should be addressed. Among them are that Hollywood and European films are preferred over Kenyan films. Most Kenyans like movie stars who are non- Kenyans. Even when it gets down to which films are preferred, the Kenyan films tend to linger somewhere at the bottom of the list by the Kenyan viewer. The core issue is a question of aesthetics. The Kenyan screenplay writer must recognize the importance of hard work and passion, and, ultimately, he must draw on the forces which define his own identity.

5.2 AREAS OF FURTHER STUDY

Since film-making in Kenya is in an infancy stage how should film artists approach this challenge? In order to approach this challenge the Kenyan film script constructionist should acknowledge the realities which confront, confine and limit filmic efforts in Kenya. The retrogressive veracities involve a lack of technology, a lack of indigent personnel who are qualified to actually engage in the art of film production and a lack of resources (both human and technological) which could be used in competition with the more advanced nations.

The components investigated in this study try to offer probable remedies which could be utilized to improve film script construction in Kenya. But, first the Kenyan film script constructionist should define his objectives. Is he/she just satisfied in soothing the demands and expectations of a local community or is he/she ambitious and audacious? If the latter were the case, then he would resolve to take on the giants. The researcher has lived, worked, and studied with Kenyan youths for several years, and has witnessed the potential that lies dormant in youthful endeavors, and he, the researcher,

has actually surmised a Kenyan/African Renaissance not too far in the distant future because the talented youth will forge a foot print in advanced film-making. However, presently, the Kenyan film-maker lacks the acknowledgement that successful film-making, these days, requires more than the ability to act and perform and hold a camera, but film-making is a profession which requires an acknowledgement of psychology and business. When the film-maker in Kenya comes to recognize these truths, then he/she will be able to move forward toward delivering film art with broad audience appeal.

Therefore, further study in this area should involve experimenting with the technological possibilities in the utilization of the camera, studying psychology and considering how psychology affects the construction of screenplays, studying concepts and strategies which involve people management, being acquainted with basic business principles, and, finally, the filmic art constructionist should be continuously involved in research.

5.3 RECOMMENDATIONS

One simple formula which could be easily utilized by the Kenyan screenplay writer is he/she should disembark on the practice of using long and excessive dialogue in film script construction, and, instead begin to use strategies which could derive from issues of romance. One key informant stated that the love scene was universal; the researcher is in agreement with this position; and with this concurrence, the Kenyan script writer should figure out ways to use the issues of romance to generate reasonable action. It is quite interesting that the fight scene is the most preferred scene by the Kenyan audience. For the Kenyan screenplay writer, this is a good indicator; this gives the Kenyan screenplay writer an insight as to what the Kenyan viewer expects and appreciates, and this position assumed by the Kenyan viewer-ship enforces the notion

that the fight scene is a key component in film script construction. With this in mind, the Kenyan script constructionist should focus on developing scripts which employ and explore the dynamics of the fight scenes. The script writer should try to figure out what strategic methodologies could be used to include fight scenes in film script construction.

The Kenyan screenplay writer should begin to experiment with the utilization of the crowd-scene. He should explore opportunities to make the crowd- scene prominent in film script development. He should undergo extensive research in screenplay writing. This does not mean that the total focus should be on Hollywood classicism, but he/she should consider other techniques offered by the international community that would improve Kenyan techniques. And above all, the Kenyan screenplay writer should move away from being a canopy of imitators. Most comments made by Kenyans in reference to Kenyan films whether in discussion, focus group, and key informants centered on a lack of creativity. The Kenyan film-maker is lacking in originality. So, this means the screenplay writer needs to do more research, and should search for more relevant experiences which would enhance writing techniques.

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YOUTUBE

The Roadside, directed by William Owusu and produced in 2015; 2). *Jongo Love*, produced and directed by Paul Ekuru and produced in 2015; and 3) *Anasa* produced in 2014, a Kenyan Riverwood Movie.

APPENDIX 1**LETTER OF INTRODUCTION FOR GENERAL SAMPLE****INTRODUCTION LETTER**

DATE _____

Dear Participant:

My name is MUSAU Matmeachamjr Muhammad and I am a graduate student at Kenyatta University. For my Master's thesis, I am studying 'key variables' in film script construction. Because this survey requires responses from any movie/film viewer in Kenya, I am inviting you to participate in this research study by completing the attached survey.

The following questionnaire will require approximately ten minutes to complete. There is no compensation nor is there any known risk. In order to ensure that all information will remain confidential, please do not include your name. Copies of the project will be provided to my Kenyatta University instructors. If you choose to participate in this project, please answer all questions as honestly as possible and return the completed questionnaire promptly to me. Participation is strictly voluntary and you may refuse to participate at any time.

Thank you for taking the time to assist me in my educational endeavors. The data collected will provide useful information regarding films/movies being viewed by Kenyans. Completion and return of the questionnaire will indicate your willingness to participate in this study. If you require additional information or have questions, please contact me at the number listed below.

Sincerely

MUSAU Mattmeachamjr Muhammad

0775973115

musaumattmeachamjrmuhammad@gmail.com

APPENDIX 2

QUESTIONNAIRE FOR GENERAL SAMPLE

MARK X in the blank line for everything which applies to you.

1. AGE

BETWEEN 18 YEARS TO 25 YEARS _____

BETWEEN 26 YEARS TO 35 YEARS _____

BETWEEN 36 YEARS TO 45 YEARS _____

BETWEEN 46 YEARS TO 55 YEARS _____

56 YEARS OR OLDER _____

GENDER

MALE _____

FEMALE _____

3. OCCUPATION

PROFESSIONAL (DOCTOR, LAWYER, TEACHER, ETC.) _____

SUPPORT STAFF (SECRETARY, ASSISTANT, ETC.) _____

GENERAL (MAINTENANCE, SECURITY, ETC.) _____

STUDENT _____

WHICH IS YOUR FAVORITE TYPE OF MOVIE? (Pick One)

a. a movie with **love scenes** with hugging, kissing, showing intimacies _____

b. a movie with **chase scenes:** men running after other men, cars chasing, etc. _____

c. a movie with **fight scenes**---boxing, martial arts, people fighting, war, etc._____

d. a movie with **crowd scenes** with a lot of people_____

HOW Often do you go out to see a movie (pay to see a film)? a. Once a week._____ b. Once a month_____ c. Sometimes_____ d. Never_____

6. Which type of movie do you like the most? (Pick One)

a. Movies produced in Kenya_____

b. Movies produced in Nigeria_____

c. Movies produced in India_____

d. Hollywood movies_____

e. Movies produced in Europe_____

f. Movies produced in China_____

Do you have a favorite movie star?

a. YES_____

b. NO_____

c. Is she/he **Kenyan**? **YES**_____. **NO**_____ Do you like the way she/he looks_____ or is she/he a good actor?_____

Did you like the Questionnaire?

YES_____. NO_____.

ASANTE (Thank you)

APPENDIX 3

INTERVIEW QUESTIONS FOR KEY INFORMANTS

1. If you produced movies what would you NOT feature in your movies? (Please pick One)

a. Fight scenes_____

b. Love scenes_____

c. Chase scenes_____

d. Crowd scenes_____

PLEASE EXPLAIN WHY (Please print in blocked CAPITAL LETTERS)

What is your RECOMMENDATION for the KENYAN film script writer? (PLEASE print in blocked CAPITAL letters.)

3. Of the four components under study, which would you prefer to use in script construction? Why?

APPENDIX 4**QUESTIONNAIRE FOR FOCUS GROUP PARTICIPANTS**

Questions SET A

In the film, *The Roadside*, how many scenes would you consider love scenes?

In the film, *Jongo Love*, how many scenes would you consider love scenes?

In the film, *Anasa*, how many scenes would you consider love scenes?

How many fight scenes were in *The Roadside*?

How many fight scenes were in *Jongo Love*?

How many fight scenes were in *Anasa*?

How many chase scenes were in *The Roadside*?

How many chase scenes were in *Jongo Love*?

How many chase scenes were in *Anasa*?

Questions SET B

- 1. Discuss crowd-scene.**
- 2. Were there any crowd-scenes in any of the films watched?**

Questions SET C

1. Which component was the most prevalent of all the films watched?

Did the components under study have any real significance concerning your liking or disliking any of the films?

Which is the most important component in film script writing? Your personal opinion.

APPENDIX 5
LETTER TO KEY INFORMANT
LETTER 1

FORMAL LETTER REQUESTING INTERVIEW FROM EXPERT

MAY 18, 2018

Dear Dr. Sir/Madam:

For my Master's Thesis, I am studying "key variables" in film script construction. This requires responses from Visual Art experts/scholars in Kenya. I am inviting you to participate in this research study by allowing me to conduct a personal interview with you. There is no compensation nor is there any risk. Responses from you will be recorded and remain confidential. Responses will be provided to my Kenyatta University Supervisors. If you choose to participate in this project, please write down an appointment date. (You may use the back side of this letter for details, and you may leave it with your secretary so that I can pick it up).

Respectfully,

MUSAU Mattmeachamjr Muhammad

APPENDIX 6
LETTER OF APPRECIATION
FOR EXPERT KENYA FILMMAKER- FOR RESPONDING TO QUESTIONS
ON QUESTIONNAIRE FOR KEY
INFORMANTS

LETTER TO KEY INFORMANT

LETTER 2

AUGUST 31, 2018

Dear (Participant)

Thank you for answering and responding to the questions on the questionnaire for *key informants* relative to my research in 'key components' in screen play construction in my quest for a Master's Degree in Theater Arts and Film at Kenyatta University. Also, I would like to add that during my research, it was a pleasure to see your name pop-up so regularly from international scholars who were familiar with your artistic competency; and indeed, it was an honor to acquaint myself with such a talented film art artist.

So again, I express my gratitude for your willingness to participate in my research.

Respectfully,

APPENDIX 7**TIME FRAME FOR COMPLETION OF THIS THESIS**

	ACTIVITY	PERIOD
i)	Proposal writing	JANU-FEBRUARY 2018
ii)	Submission of proposal for defense	FEBRUARY 2018
iii)	Corrections and submission of proposal to Graduate school	MARCH 2018
	Data collection	
iv)	Validation of instruments	APRIL 2018
v)	Sampling and visiting accessible population	MAY 2018
vi)	Administration of instruments	JUNE 2018
vii)	Data Analysis	JULY 2018
	Thesis Writing	
viii)	Draft	AUGUST 2018
ix)	Submission of thesis for Examination	SEPTEMBER 2018
x)	Final corrections and submission of thesis to Graduate school	OCTOBER 2018
xi)	Graduation	DECEMBER 2019

APPENDIX 8

BUDGET AND ESTIMATED EXPENSES

STAGES		AMOUNT (KSH)	TOTAL
Stage I	Travel from US Housing (9mos) Food (9 mos) Miscellaneous Living Expense RESEARCH PERMIT	95000 109000 36000 18000 38000	296000
Stage II	PROPOSAL WRITING Library and Internet Research Typing 32 pages @ 20 per page Printing 32 pages @ 2 copies Photo copy 32 pagesx 4 copies@ Bind 8 copies @ 120 ksh	30000 640 960 384 960	32944
Stage III	Typing 32 pages @ 20 per page Printing 32 pagesx4 <u>copies@15</u> Photo copy 32 pagesx5 <u>copies@3</u> Binding 5 <u>copies@120ksh</u> GRADUATE SCHOOL Typing 32 pages @ 20 per page Photo copy 32 pages @ 3 Binding 5 copies @ 120 ksh	640 1920 480 600 640 480 600	5360
Stage IV	DATA COLLECTION AND ANALYSIS Photo copy 1000@ 3 Data Analysis Housing 6mosx10,900 Food 6mosx5000 Miscellaneous	3000 20000 65400 30000 10000	128400

Stage V	THESIS WRITING DRAFT Typing 100 pages @ 20 per page Printing 100 pages x 8 copies @15 Photo copy 100 pagesx8copies@3 Binding 8 copies @ 300 FINAL THESIS. Printing and etc.	20000	20000
	Total		444704
	Contingency funds		25000
	Grand Total		507704

APPENDIX 9

RESEARCH PERMIT

THIS IS TO CERTIFY THAT:
MR. MUSAU MATTMEACHAMJR
MUHAMMAD
of KENYATTA UNIVERSITY, Peggotty
Avenue-89130 Las Vegas,has been
permitted to conduct research in
Nairobi County

on the topic: KEY COMPONENTS OF
FILM SCRIPT CONSTRUCTION

for the period ending:
9th February,2018

Permit No : NACOSTI/P/17/74008/15540
Date Of Issue : 9th February,2017
Fee Received :Ksh 38000



Musau
Applicant's
Signature

Samm
Director General
National Commission for Science,
Technology & Innovation