

Article

Release and Reconstruction: Scriptwriting Courses and AI Film and Television Transformation

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Abstract: This paper focuses on the two core concepts of "release" and "reconstruction" to explore the deep impact of AI imaging technology on college scriptwriting courses and the transformation paths. AI technology is reconstructing the creative logic of the film and television industry from text generation to image synthesis, and the technological reality of "one person, one production team" prompts scriptwriting courses in colleges and universities to shift from traditional skills training to the cultivation of compound qualities. At the same time, AI tools can provide strong support for the curriculum in terms of optimizing the creative process, developing visualization capabilities, and innovating evaluation mechanisms. AI is not intended to replace screenwriting, but to free creators from repetitive work, allowing them to focus on emotional insight and cultural creation, achieving an organic unity of spiritual and material values.

Keywords: film and television transformation; technology empowerment; curriculum reengineering

1. Introduction

2025 is seen as the first year of the anime explosion. As a new type of story product, manga has achieved remarkable success in the domestic market, with its market size exceeding 16.8 billion, annual play volume exceeding 70 billion, and user base approaching 120 million. By 2026, the user base of AI comics is expected to grow from 120 million to 280 million, and the market size is projected to reach 24 billion. As of February 2026, 12 comic dramas have had over 100 million views, and more than 100 comic dramas have had tens of millions of views, according to data from China Literature. Just over a month after its launch in 2026, AI short dramas have garnered over 500 million views across the web. It is not hard to see from these figures that AI technology has been deeply integrated into the entire process of film and television creation, and even restructured the content production logic of the film and television industry.

2. Technological Breakthroughs in Image AI and the reconstruction of the Film and Television Industry ecosystem

In terms of technological application, the impact of AI on the film and television industry shows a full-ecosystem transformation. Traditional film and television shooting requires the collaboration of multiple departments such as photography, actors, art design, costume and set design to be completed. However, in AI comic drama production, with the rapid iteration and upgrading of AI video tools, "one person, one production team" is gradually becoming a reality. The recent hit AI short drama "Huo Qubing" is a case in point. Compared to the multi-departmental collaboration and high cost investment in the traditional film and television production process, this AI short drama relied entirely on AI video tools, with only a team of 20 people, within a total working time of 48 hours, at a computing power cost of less than 3,000, It produced visual effects comparable to those of traditional films and TV shows. In addition, the commercial exploration of AI video

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tools has prompted top short plays like Red Fruit to constantly adjust their guaranteed production mechanisms, and with the rising costs of short play actors, real short play actors are being squeezed by AI short play actors. At the same time, Seedance 2.0 generates over 90% of the footage, according to industry estimates, significantly lowering the technical entry threshold for video creation. Liu Heping, a well-known playwright, pointed out at the 2026 China TV Drama Production Industry Conference that for the film and television industry, the art department was the first to be hit, and within the art department, the visual effects department was the first to be hit. Nowadays, AI can significantly reduce the production time of visual effects and save costs. It is undeniable that under current technological conditions, AI-produced films and TV works still have technical flaws in terms of emotional expression, consistency of actors' appearance, and facial expression details, but the AI short drama "Huo Qubing" proved the commercial viability of AI films and TV with actual data, and also indicated that the barriers in the traditional film and TV creation industry are gradually breaking down. Instead, there is a creative chain reconstructed based on the underlying logic of AI technology.

As the concept of "one person, one crew" turns into reality, college scriptwriting courses face unprecedented challenges. The traditional scriptwriter teaching is based on the unquantifiable "creative inspiration" as the core assumption, viewing creative ability as tacit knowledge dependent on inspiration and talent. For a long time, the teaching model dominated by master-apprentice transmission and accumulation of life experience has been dominant. However, the intervention of text-based AI has rapidly transformed this assumption, which can quickly assess the commercial value of IP themes in a quantified algorithmic way, predict their market potential from the perspective of data algorithms, and provide assistance and optimization for subsequent character profiles, outline revisions, and initial draft writing. The rapid development of artificial intelligence technology, while enhancing the efficiency of film and television production, has also greatly compressed the survival space of ordinary practitioners.

The core concept of this article, "release," has three layers of meaning: First, the release of creative efficiency, that is, using mainstream AI to assist in script generation, thereby shortening the script production cycle; The second is the release of thinking space, freeing students from unstable creative anxiety and facilitating their transition to a controllable, iterative rational creative process; Third, the release of freedom of expression, with the help of AI visualization tools, helps students establish the connection between textual thinking and visual thinking, and even directly promotes the transformation of scripts into visual projects, giving full play to the core role of screenwriters in the film and television production process. "Reconstruction" points to the renewal and iteration of the curriculum's training objectives, from training traditional story-writers to training AI collaborative creators, and from "single written skills training" to "the visual implementation of text projects". The core of this reconfiguration lies in building a new creative balance between the stylized knowledge that AI can handle and the tacit knowledge that AI cannot replace.

3. The Real Challenges of Scriptwriting courses

In traditional scriptwriting teaching, teachers often take life experience as the core assumption of writing, which makes story writing rely more on tacit knowledge such as the creator's life experience and writing talent, and thus leads to master-apprentice transmission and experience experience becoming the mainstream teaching mode of scriptwriting. This teaching model based on tacit knowledge has three drawbacks: First, students often have to spend a lot of energy in the process of scriptwriting to find the creative state, making it difficult for them to form systematic and stable scriptwriting habits. Secondly, scriptwriting, as the early stage of the production of visual works, requires the final transformation of the text into audio-visual language through mid-to-late shooting and post-production editing. In traditional scriptwriting teaching, the scriptwriter is an independent part of the pre-production text creation. In commercial projects, the scriptwriter finishes the text work and receives the remuneration, which

means the work is over. But in scriptwriting classes, students are unable to transform their scripts into visual products after completing them, which means that the story products cannot enter the production stage, thus consuming students' creative passion and motivation. Finally, traditional scriptwriting courses focus on the single training of textual expression, neglecting the ability to transform literary language into audio-visual language, resulting in students' understanding of picture framing and picture presentation being overly dependent on personal perception.

Traditional scriptwriting courses aim to cultivate written scriptwriting, but the demand from the industry has changed profoundly - the role of scriptwriting has been repositioned. The technological changes brought about by AI have undoubtedly had a huge impact on the talent development goals of the film and television photography and production major. The traditional goal of talent cultivation is mainly to train applied senior talents for film and television media institutions, online new media and other fields. However, due to the influence of AI technology, the traditional talent cultivation goals can no longer fully meet the development needs of the industry. Therefore, it is necessary to reposition the talent cultivation goals and focus on enhancing students' ability to integrate AI technology with film and television creation [1]. Practitioners have reported that as large models of text generation and visual generation continue to be updated and iterated, more and more screenwriters are integrating them into the scriptwriting workflow. In the current division of labor in the scriptwriting industry, the construction of the framework of ideas and the control of core creativity must be done by the scriptwriting themselves, while the mechanical writing part can be replaced by AI. This indicates that the single skill of a traditional screenwriter is no longer the only core competitiveness in the industry. This calls for a timely shift in the direction of talent development for scriptwriting courses in colleges and universities, from cultivating single-skill talents to cultivating compound talents for AI collaborative creation. On March 19, 2026, the Little Cloud Bird Short Play Agent, equipped with the Seedance 2.0 model, was officially launched. As a one-stop content creation Agent, creators can directly use it to generate scripts and complete tasks such as script analysis, scene design, and character management in one go based on long play scripts.

Scriptwriting, as an artistic creation activity, is essentially a highly personalized spiritual production, with each work carrying the author's unique life experience, aesthetic taste and value judgment. However, when scriptwriting is incorporated into the college curriculum system, it is necessary to follow the basic requirements of educational evaluation, that is, to establish a set of operational and quantifiable evaluation standards. This leads to a contradiction between highly individualized mental production activities and actionable educational evaluation. Ambiguous evaluation criteria have left scriptwriting courses in an unstable state for a long time. Teachers' review of drama texts, taking into account students' course learning, reflects the teacher's authority

The maintenance of authority, though not lacking in directness and directness, is unfair to the art of drama, which emphasizes both the aesthetic power of the creator and the individualized expression of creativity, as well as the theatrical expression of the collective participation of the presseers [2]. The evaluation of works in traditional scriptwriting courses often relies on the aesthetic orientation of teachers, which makes teachers more influenced by personal preferences when evaluating works and makes it difficult for students to obtain stable and predictable evaluation standards, and the growth path of personal creation is also unclear. At the same time, when teachers evaluate students' works, they often rely only on the final works, and the value of the creative process is ignored, which also weakens the significance of process training in students' growth. In addition, when AI tools are involved in scriptwriting activities, it is difficult to define the contribution of original scripts, which brings new challenges to educational evaluation.

4. Teaching Empowerment of AI Tools in Scriptwriting courses

4.1. Ai tools involved in scriptwriting step by step

Against the backdrop of the continuous upgrading and iteration of AI tools, college scriptwriting courses are confronted with numerous predicaments. In this context, scriptwriting activities tend to go to extremes of technology worship. However, AI tools are not simply a pile of algorithms, but rather empower scriptwriting activities from multiple dimensions such as the creative process, ability development, and evaluation mechanism based on human-machine collaboration. In traditional scriptwriting teaching, students' creative efficiency is often closely related to their creative state, and an unstable creative state can prolong the creative cycle. Under the premise of human-machine collaborative creation, the application of AI tools can make the creative process proceed in an orderly manner according to the project plan. However, according to classroom feedback, the deep involvement of AI may also amplify students' learning inertia. Students may use AI tools to generate script works all at once, lacking the mental labor of creative conception in the process, and even develop excessive tool dependence.

By Jia Hongfen of Xi'an Peihua University in "AI Empowering Scriptwriting: In the special report, the application of AI platforms such as Script Treasure, Zhipu Qingyan, and Dahua Kuaixie in the entire scriptwriting-creation process - from topic selection, outline, character profiles, episodes to the complete script, step-by-step use of AI tools to assist in creation, and the key step is "not to generate the entire script at once". This staged collaboration approach not only gives full play to the active thinking role of students in creation, but also makes full use of the efficiency advantage of AI, while avoiding students' excessive reliance on tools.

4.2. Focus on developing visual thinking

Traditional scriptwriting courses focus on the single skill of verbal thinking, resulting in a cognitive gap between screenwriting thinking and visual thinking. Artificial intelligence can continuously accumulate experience in the creation of audio-visual language in film and television literature in its own "library of learning", including basic audio-visual elements, storyboards, scene design, modeling language, etc. Professional knowledge and experience can become increasingly rich, and on this basis, the creation of film and television literature will be more efficient and of higher quality [3]. With the technological iteration of AI tools such as text generation and image creation, it provides an effective way to bridge this cognitive gap. Students can use AI tools such as Script Treasure, Zhipu Qingyan, Deepseek, and ChatGPT to generate scripts step by step, use AI tools such as Jimeng AI, KIMI, and MidJourney to generate storyboards, and then import Seedance 2.0 video models to produce narrative video works. In the process of AI tools assisting in the transformation of text into images, not only do they help students verify the visualization effect of the text description, but they also facilitate the production of video works and lower the production threshold for transforming text story products into video products. The realization of AIGC means an innovation in the film creation process - no longer visualizing the imagination that exists in the human brain through AI technology, but visualizing the things that the human brain has never imagined [4]. With over 100 million views on Douyin, the comic series was produced using Xiaoyunque Short Play Agent throughout [5]. The five-person production team, based on a script of more than 40,000 words, completed the production in eight days, reducing the cost of each episode to 1,000 yuan, and gained market recognition. Such AI video tools will become more widespread in the future, meaning that students will be able to use AI tools to transform text into video products, rather than being limited to a single link of film and television products [6]. The production logic of film and television will be restructured with the evolution of tools, and genres such as xianxia, xuanhuan and suspense will also flourish [7].

4.3. Optimize the process evaluation

The scriptwriting course only evaluates the script work as a single outcome, making it difficult to fully reflect students' learning outcomes. Therefore, emphasis should be

placed on process evaluation in the evaluation system. Process evaluation should focus on students' thinking, exploration, trial and error, and improvement during the learning process [8]. Process evaluation is particularly crucial for creative activities such as scriptwriting - every revision, every self-denial, every breakthrough in the creative process reflects the student's growth more than the final work.

Liu Heping also mentioned at the 2026 China Television Production Industry Conference that the value of a work's independent existence lies in the typical environment and typical characters, which is an eternal core in artistic creation [8]. Only typical environments and typical characters have uniqueness, exclusivity and irreplicability, which AI cannot replace. This view points the way for the evaluation criteria of scriptwriting: First, in terms of the shaping of typical Settings, it is necessary to consider whether the historical background, cultural trends, and social environment in the script are precisely presented; Secondly, in terms of typical character development, examine whether the motives, personalities, and growth arcs of the characters in the script are reasonable; Finally, at the level of originality of the work, it is necessary to judge whether the work has an irreplicable personal imprint and a unique aesthetic perspective. Although AI lowers the threshold for video creation and boosts productivity, at the current technological level, AI products still cannot capture the emotions of The Times by delving into real life [9].

The traditional evaluation method is carried out unilaterally by teachers, and subjectivity is inevitable. Introducing multiple evaluation subjects - self-evaluation by students, peer evaluation, and AI-assisted evaluation - can eliminate the influence of personal preferences to a certain extent, while enhancing students' understanding and recognition of evaluation criteria. Expanding the "speaker" of students' grades from one teacher to three parties - groups, classes, and teachers - is undoubtedly an expansion of the subject of grade evaluation rights. Members of the group, students of the class, and teachers, each with different evaluation functions, together constitute the final score of each student's course [10].

5. Conclusion

The development of AI tools is not intended to replace screenwriting, but rather to free screenwriters from repetitive mechanical labor through "release" and "reconstruction", allowing story creators to focus more on specific tasks such as emotional insight, life imagination, and cultural creation. At the same time, AI tools can lower the production threshold of video products, meaning that when screenwriters complete their scripts, they can directly produce video products with the help of AI tools, achieving a closed loop of creation and product, as well as the creation of both spiritual and material values. Finally, the fundamental mission of scriptwriting courses is to cultivate creators who are thoughtful, emotional, and responsible. Despite the constant changes in technology, "telling a good story" will never go out of style.

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