

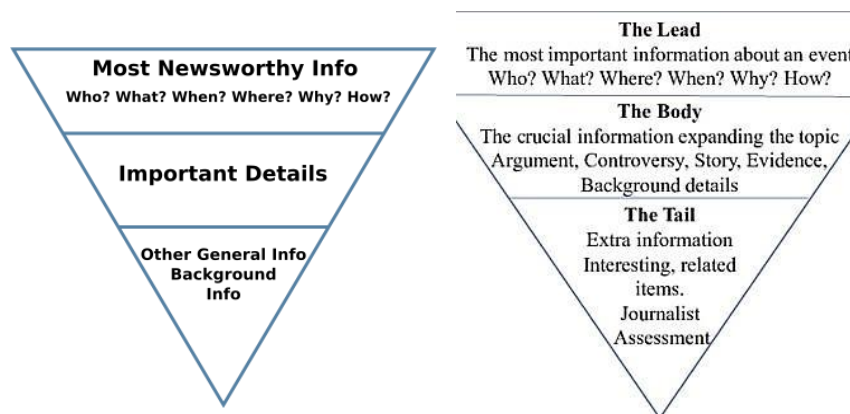
# WRITING FOR MEDIA

## UNIT-I

### Basics of Writing for the Print Media

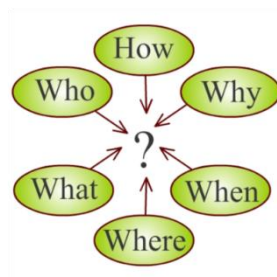
#### *Inverted Pyramid*

Print journalism in the United States typically follows the inverted pyramid model, in which the most pertinent information is placed at the top of the article. The less important a detail is, the farther down it is placed. The most engaging or crucial information must be immediately obvious to readers, who might browse headlines and leads to determine which articles they want to read. This style is most common in straight news stories. In long-form journalism and lengthy feature articles, on the other hand, writers might focus more on creating a piece that's engaging and holds the reader's attention from beginning to end.



#### *The Five Ws and H*

Journalists start by covering the basics, commonly referred to as the five Ws and H. This is short for who, what, where, when, why and how. For example, a story about a bank robbery would include a description of what happened, where the bank was located, when the robbery took place, who the suspect is, how much money he stole, and the means the robber used. In some stories you won't know the why, but if you do you should include it. For example, perhaps a school district is cutting back on student activities to save money. In this case it's important to explain that the district made the decision in order to cut costs.



#### *Simple Language*

Because it's written for a mass audience, print journalism uses a pared down style of writing that will appeal to the greatest number of people. For example, print journalists use adjectives and adverbs sparingly, focusing instead on simple sentences with powerful nouns and verbs. Also, they use as few words as possible to get their points across. Because space is often limited, they must focus only on the most relevant

information. You might think a description of the person's outfit or office are interesting, but unless you're writing a personality profile this information will likely detract from the core message of the article.

### ***Narrative Structure***

Print journalism often has a storytelling component, in which an account is related in a linear fashion. The purpose is to convey information and give readers a deeper understanding of the subject matter. Content for the Internet, on the other hand, might instead focus on actionable content, such as telling readers the top five ways to clean tarnished silver. Similarly, a piece for TV or radio might not recount events from beginning to end, instead focusing on action the viewer or listener must take, such as avoiding a certain stretch of highway that's backed up due to a traffic accident.

## **PRINCIPLES AND METHODS**

Having established that broadcast journalists should aim to write as they would speak to an individual member of the audience, using a clean and accurate version of the spoken language, and avoiding journalese, the question then arises whether it is possible to learn techniques for writing against the clock, or whether good writing comes naturally. Some editors seem to believe that journalists have their talent genetically embedded somewhere in the anatomy: maybe in the blood, maybe in the nose ('He has a nose for a story, that one'); maybe in the bladder ('I have a feelin-in-me-water about this one'); or in the abdomen, home of the gut feeling. Many more distinguished editors believe no such thing.

### **Clarity, simplicity and conciseness**

In writing, hence in style, the primary consideration is comprehensibility – therefore, clarity.

(Eric Partridge, 'Style', Usage and Abusage)

Simplicity is the key to happiness in the modern world.

(The 14th Dalai Lama, Happiness, Karma and Mind, 1969)

### **Short sentences work better**

A sentence is more likely to be clear if it is a short sentence communicating one thought, or a closely connected range of ideas.

(Harold Evans, Essential English)

In broadcasting, writing in a simple and straightforward manner usually means writing sentences that are not too long. You do not want to have to take a breath in the middle of a sentence when broadcasting live or recording a report. Spoken English is generally composed of short sentences. In fact when talking to each other we sometimes use phrases that are not complete sentences.

## **STORY**

Obscurity of expression generally springs from confusion of ideas.

(Thomas Babington Macaulay, English Essays)

Unfortunately, simplicity isn't all that simple! Clear writing will only be possible if you have a clear idea of the essentials of your story. Good writing is not a display of dexterity, like calligraphy or accurate typing. It happens in the mind. So it is worth reflecting for a moment on what we mean by a 'story'.

### **Story focus in the treatment of subjects**

Even experienced correspondents sometimes write like this:

The engine, an RB-211C Whisperjet, designed for the new short-range European Airbus commuter-liner, and said to be twenty per cent quieter than equivalent engines, is to be built at Rolls-Royce factories in Derby and Coventry.

### **Writing the key point of the story first**

As another general rule, when writing a bulletin story or the introduction to a full report, try to put the key point of the story first, preferably in the top line.

At a news conference this afternoon, the Chief Constable of the West Midlands Police, David Jones, announced that . . .

### ***Is much less effective than:***

A new police unit is being set up to fight the spread of crack in the West Midlands. Announcing the move at a news conference this afternoon, the Chief Constable, David Jones, said

### **ACCURACY**

Accuracy is also 'definitely an issue' for any aspiring broadcast journalist. It is the number one issue. Readers of newspapers, listeners to radio and viewers of television all expect the news to be trustworthy. They expect it to be true.

### **ACCURATE NAMES**

Accuracy in the way names and titles are written is paramount if you don't want the credibility of your service to be eroded. It's not too difficult to avoid irritating errors once you are aware of the main pitfalls. But there are quite a few traps for the unwary.

### **Names and titles: the establishment**

The higher levels of the British establishment tend to be the danger zones, with the Church, the military, the aristocracy and the judiciary insisting on the preservation of traditional usages.

### **PRONUNCIATION**

Many journalists working in broadcasting, particularly in local and regional newsrooms, are required to broadcast their scripts themselves. So if you find it difficult to read aloud without making any errors, maybe you should try a different profession. It is not easy, especially under pressure. But if our journalism is to be respected for its accuracy, it is very important to be able to pronounce words correctly. As we write, we should beware of difficult words.

Newsreaders, reporters and programme presenters are expected to get the most complicated words and names right every time. It can be useful to have a pronunciation dictionary to hand, such as the one

published by Longman. If you are writing a script for someone else to read, it's a very good idea to alert the presenter to any difficult names.

## **The Basics**

- ❖ The number-one requirement is accuracy.
- ❖ Second to that, strive to be concise, precise, specific and clear.
- ❖ No opinions, just facts.
- ❖ Always write in the past tense (assuming the events you are describing occurred in the past).
- ❖ Use short (mostly one- and two-syllable) and plain words instead of fancy synonyms. For example: often instead of frequently, get instead of acquire or obtain, about instead of regarding, lives instead of resides, funny instead of humorous, try instead of attempt, about instead of approximately, and also instead of additionally.
- ❖ Quotation marks only around quoted material. Periods and commas ALWAYS go inside quotation marks, "like this," not "like this".
- ❖ Except in quotes, do not use the words I, me, my, we, us, our, you or your.
- ❖ In news (as opposed to feature stories), put the most important material at the beginning of the story, at the beginning of paragraphs, and at the beginning of sentences.
- ❖ Write mainly short declarative sentences.
- ❖ For the subject of a sentence, choose the main actor, which will usually be a person, a group of people or an organization, rather than a concept or idea. Starting with "It is," "What" or "There are/there is" rarely leads to a good sentence.

## **STYLE SHEET**

- ❖ Style sheets inform writers and editors about spelling, punctuation, and capitalization practices so a manuscript can be consistent within itself as well as match the style of the publication.
- ❖ Yet writers and editors don't have to rely solely on a publisher's style guide. Instead, they can put together their own style sheet for their manuscripts.
- ❖ If you're a plotter, you may have written a detailed spreadsheet listing scene layout, plot threads, and character traits, physical description, and history. But even plotters can benefit from a style sheet.
- ❖ The default typeface, size, and color for headings and body text
- ❖ How front matter (preface, figure list, title page, and so forth) should look
- ❖ How all or individual sections should be laid out in terms of space (for example, two newspaper columns, one column with headings having hanging heads, and so forth).
- ❖ Line spacing, margin widths on all sides, spacing between headings, and so forth
- ❖ How many heading levels should be included in any automatically generated Table of Contents

## **NEWS WRITING FUNDAMENTALS**

### **Reporting**

One of the most fundamental differences between journalism and other forms of writing is the way journalists obtain the information they write about. Journalists obtain information through a variety of reporting techniques, which can include interviewing sources, looking through government documents, researching old articles, and observing events first-hand.

Good news writing begins with good, accurate reporting. Journalists perform a public service for citizens by presenting truthful facts in honest, straight-forward articles.

## **News Values**

Journalists commonly use six values to determine how newsworthy a story or elements of a story are. Knowing the news values can help a journalist make many decisions, including:

- What information to give first in a news article, and in the lede
- Which articles to display on a newspaper's front page
- What questions to ask in an interview

The six news values are:

1. **Timeliness-** Recent events have a higher news value than less recent ones.
2. **Proximity-** Stories taking place in one's hometown or community are more newsworthy than those taking place far away.
3. **Prominence-** Famous people and those in the public eye have a higher news value than ordinary citizens.
4. **Uniqueness/oddity-** A story with a bizarre twist or strange occurrences. "Man bites dog" instead of "dog bites man."
5. **Impact-** Stories that impact a large number of people may be more newsworthy than those impacting a smaller number of people.
6. **Conflict-** "If it bleeds, it leads." Stories with strife, whether it's actual violence or not, are more interesting.

## **Libel**

Libel is defined as the published defamation of a person's character based on misleading or inaccurate facts. Newspaper reporters can often run into issues of libel because it is their job to write truthful articles about people that might not always be flattering.

Even though we live in a country with a free press, journalists cannot write anything they want. Reporters do not have the right to state something about a person that could damage their reputation and that is untruthful.

One of the easiest ways to protect oneself from libel is to make sure to always do accurate reporting and to attribute all information in an article. If you write something about someone that you're unsure about, just ask yourself if it's true, and how you know it's true. Rumors, gossip, and information you received from an anonymous or unreliable source are all dangerous to report, and they could run you the risk of a libel case.

## **Lede**

The lede (or lead) of a news article is the first sentence, usually written as one paragraph, that tells the most important information of the story. When writing a lede, it is helpful to use the "tell a friend" strategy. Imagine you had to sum up to a friend, in one sentence, what your story is about. How would you sum up quickly what happened? A story's lede answers the "Five W's" in a specific order: Who? What? When? Where? Why?

## **HEADLINE**

- ❖ The headline or heading is the text indicating the nature of the article below it.
- ❖ The large type front page headline did not come into use until the late 19th century when increased competition between newspapers led to the use of attention-getting headlines.
- ❖ It is sometimes termed a news hed, a deliberate misspelling that dates from production flow during hot type days, to notify the composing room that a written note from an editor concerned a headline and should not be set in type.
- ❖ Headlines in English often use a set of grammatical rules known as headlinesese, designed to meet stringent space requirements by, for example, leaving out forms of the verb "to be" and choosing short verbs like "eye" over longer synonyms like "consider".

## **TYPOGRAPHY**

- ❖ Typography is the art and technique of arranging type to make written language legible, readable, and appealing when displayed. The arrangement of type involves selecting typefaces, point sizes, line lengths, line-spacing (leading), and letter-spacing (tracking), and adjusting the space between pairs of letters (kerning). The term typography is also applied to the style, arrangement, and appearance of the letters, numbers, and symbols created by the process. Type design is a closely related craft, sometimes considered part of typography; most typographers do not design typefaces, and some type designers do not consider themselves typographers. Typography also may be used as a decorative device, unrelated to communication of information.
- ❖ Typography is the work of typesetters (also known as compositors), typographers, graphic designers, art directors, manga artists, comic book artists, graffiti artists, and, now, anyone who arranges words, letters, numbers, and symbols for publication, display, or distribution, from clerical workers and newsletter writers to anyone self-publishing materials. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of previously unrelated designers and lay users. As the capability to create typography has become ubiquitous, the application of principles and best practices developed over generations of skilled workers and professionals has diminished. So at a time when scientific techniques can support the proven traditions (e.g., greater legibility with the use of serifs, upper and lower case, contrast, etc.) through understanding the limitations of human vision, typography as often encountered may fail to achieve its principal objective: effective communication.

## UNIT-II

### WHAT IS “NEW” MEDIA?

The term “new media” is still new enough that it has a wide range of meanings, but I’m using it to describe the kind of tools and platforms that allow anyone to publish their own writing on the web — and by “writing” I’m including messages composed in the form of images, comics, animations, presentations, web sites, and video. )

New media are forms of media that are native to computers, computational and relying on computers for redistribution. Some examples of new media are telephones, computers, virtual worlds, single media, website games, human-computer interface, computer animation and interactive computer installations.

#### *Tips to improve you’re writing for the Internet*

**Clear and concise writing** is important in every medium but even more so online for the reasons cited: Internet users who want information fast and the slower speed of reading online. A simple and direct style works best. Make sentences and paragraphs short -- three to five short sentences at most. Leave breaks between paragraphs. Use active verbs and write in present tense. Avoid the passive voice, as it complicates the sentence.

**Shorter is better online**, in most cases. While space on the web is practically unlimited, very long stories are generally not suitable for web readers. Most reports should be no longer than 800 words.

**Headlines** serve the same basic function on the web as in print, to communicate information and attract readers. Unlike print, however, straightforward headlines work better online than indirect headlines that play on words. Why?

**Subheads** every few paragraphs can help to direct the eyes to "entry points" where users can start reading. They should be concise and to the point – preferably three to seven words - giving readers a clear indication of what comes next. They also help to break blocks of text into manageable chunks.

**Bullet points** and lists are another effective way of breaking up a long story to facilitate reading and attract attention, as they make absorbing the information easier. They can be used in the body of a story or at the beginning to highlight the most important points in a report. CNN.com does this routinely.

#### Main Characteristics of New Media

- Digital
- Interactivity
- Hypertextual
- Virtual
- Networked
- Simulated

#### *Digital*

- ❖ Media data is transformed into binary codes. Binary code allows people to access data in a way that is easier and faster. Everything digital is made up of Binary Code – or zeros and ones. The data can be found as an output. As an output form it can be seen as online sources,

digital disks, or memory drives. These outputs are to be decoded and received as screen displays.

- ❖ The opposite of digital is analogue. Analogue refers to the process of storing physical properties in another physical form – like old newspaper archives.
- ❖ Analogue media is fixed – it does not change. Whereas, digital media is in a constant state of flux. It is constantly flowing, changing, and improving.
- ❖ Wireless connections between computers, servers, and networks are becoming more common. Despite this, many connections still depend on cables and telephone lines. These connects have to be physically dug into the Earth.

### ***Interactivity***

- ❖ It is a two way form of communication. People are able to make individualized lifestyle choice from endless possibilities offered by the market.
- ❖ People are no longer just on the receiving end. New media allows consumers and users to get more involved. This can be seen in simple acts like commenting on news pieces or writing a review for a place.
- ❖ Interactivity includes: hypertextual navigation, immersive navigation, registrational interactivity, interactive communications, and interactivity and problems of textual interpretations.
- ❖ It is a “key value” characteristic of new media. Interactivity is a powerful representation of user engagement with media texts. It is also a more independent relation to sources of knowledge, individualized media use, and greater choice.

### ***Hyper textual***

- ❖ It is a reference to non-sequential connections between all kinds of data facilitated by the computer. For example the hyperlinks that you’ve seen me use in previous posts.
- ❖ It is also an important part of the history of computing, especially in the way that hypertexts address ideas about the relation of computer operation systems, software, and databases to the operations of the human mind.

### ***Networked***

This characteristic is the availability of sharing content through the internet. This involves consumption. A prime example would be our consumption of media texts, and how now we have a large number of highly differentiated texts available in various ways.

### ***Virtual***

This characteristic embodies a virtual world that is created by immersion or engagement in an environment constructed with computer graphics and digital video. The users have control over their interaction. For example video games give people a virtual stage where they can interact and somewhat control their virtual lives to an extent.

### ***Simulation***

- ❖ The definition of simulation is any synthetic or counterfeit creation. It is the creation of an artificial world that represents a real one. This is done through a mathematical model, combined with a set of initial conditions, that allows predictions and visualizations as time unfolds.



- ❖ It takes the place of more established concepts. Simulations can be used as an imitation or representation of things that are more complex. Today we have flight simulations, driving simulations, and even ship steering simulations – one can be found at the AAST Abu Qir campus in the Maritime department.

### COPY READING SYMBOLS

COPY READING/ COPY EDITING More Than Just Marks and Words

“You cannot correct unless you know that there is something wrong.”

Common Errors to Correct/Delete/Change/Rewrite

- 1) Errors in fact
- 2) Errors in grammar
- 3) Opinion in News (editorializing)
- 4) Wrong use of adjectives
- 5) Libelous matter
- 6) Seditious/rebellious materials
- 7) Vulgar and indecent words
- 8) Contrary to good taste and to law
- 9) Derogatory statements
- 10) Redundancy
- 11) Verbal deadwood
- 12) Errors in correct usage
- 13) Errors in structures
- 14) Errors in style (Use of the style sheet, stylebook, or style guide in journalistic writing)

SYMBOLS	MEANING	EXAMPLE
<del>was not</del> <del>untrue</del>	Delete	was true
meet on Sunday	Bridge over	meet Sunday
Fe Cruz Principal	Transpose	Principal Fe Cruz
those <del>boys</del>	Close up space	Those boys

# Proofreading and Editing Symbols

Proofreading symbols are used to identify mistakes and to state the needed correction. Listed below are the most common proofreading symbols, along with explanation and examples of each.

Symbol	Explanation of the Symbol	Example
¶	Begin a new paragraph	¶ He explained the rules of
≡	Capitalize a lowercase letter	Henderson middle School
/	Use a lowercase letter	great skiing trips in the Winter
^ or v	Insert a missing word, letter, or punctuation mark	My friend Joe <sup>has</sup> a new green car.
⊂	Close up space	Some body will help you soon.
⊃	Delete and close up	taught my sister etiquette
e	Delete a word, letter, or punctuation mark	Joy gave <del>two</del> too many reasons.
SP	Spell out	SP the <del>30</del> <sup>thirty</sup> inches of fabric
↺	Change the order of letters or words	In the <del>ush</del> <sup>ush</sup> of leaving, he forgot
tr	Move the circled words to the place marked by the arrow (write <i>tr</i> in the margin.)	The young boys threw <sup>for</sup> the cows <del>over the fence some hay</del> <span style="float: right;">tr</span>
⊙	Add a period	The problem was easily solved. ⊙
↵	Add a comma	Well, I'll give it a chance.
#	Add a space	Toni used <del>the</del> <sup>#</sup> money to start
:	Add a colon	The letter read:  "Dear Mr. Yen"
;/	Add a semicolon	I'll help you now;  it's not hard.
⌘	Add a hyphen	lives on Twenty-third Street
∨	Add an apostrophe	Jonathan's new computer
“ ”	Insert quotation marks	Sally said, "Good morning."
stet	The <b>stet</b> in the margin means "stay;" let marked text stay as written. Place three dots under original text.	stet My father was <del>rather</del> <sup>rather</sup> angry at . . .

## CONTENT CREATION AND DEVELOPMENT

Content creation is the contribution of information to any media and most especially to digital media for an end-user/audience in specific contexts. Content is "something that is to be expressed through some medium, as speech, writing or any of various arts" for self-expression, distribution, marketing and/or publication. Typical forms of content creation include maintaining and updating web sites, blogging, article writing, photography, videography, online commentary, the maintenance of social media accounts, and editing and distribution of digital media. A Pew survey described content creation as the creation of "the material people contribute to the online world."

## **#1: Understand How Your Ideal Customer Moves From Awareness to Conversion**

- ❖ Whether you've been in business for 24 hours or 10 years, defining your target customer is a crucial part of your journey. You may be thinking it's easy to define your target customer based on the usual demographics, age, gender, etc.

## **#2: Decide Why You'll Use Social Media for Business, and Identify**

- ❖ Defining a goal for your social media efforts is crucial. Without a goal, you can't assess the success or failure of your plan. Let's look at three potential goals you may have and how to measure them.

Here are the metrics you can measure when looking at the growth of this specific community:

- ❖ Number of group members
- ❖ Engagement on your live videos
- ❖ Engagement on your daily posts
- ❖ Questions your group is asking

Unfortunately, Facebook's analytics don't offer much in the way of solid statistics for private Facebook groups, so consider using a third-party tool.

### ***Increase Brand Awareness***

- ❖ The biggest reason marketers use social media is to build brand awareness. The average person will spend close to two hours a day on social media, which is why brand awareness is a key goal for businesses.
- ❖ Suppose Twitter is your network of choice. You could analyze the following metrics to assess brand awareness:
  - ❖ Follower count
  - ❖ Impressions
  - ❖ Mention and shares
  - ❖ Top tweet (to help you understand what your audience engages with the most)
  - ❖ Top mention
  - ❖ Profile visits
  - ❖ New followers

## **#3: Choose the Right Social Network to Engage Your Audience**

- ❖ Targeting every social network without looking at each platform's demographics won't provide the results you're looking for. Before deciding which platforms to invest your time in, you need to do some research to find out which social networks attract your target customer. Focus on two key areas: network demographics and reciprocity across platforms.

### ***Facebook***

Facebook users watch more than 100 million hours of video content on the platform daily. Since the launch of Facebook Live, there has been a 700% growth in video views, with people spending 3x longer watching live video than they do recorded video.

## ***Twitter***

Twitter has 319 million monthly active users. According to the Pew study, 24% of online adult men and 25% of online adult women use Twitter. Eighty percent of Twitter's usage is through mobile.

## ***Instagram***

Instagram has 600 million monthly active users. By 2018, the network is projected to have 106+ million users in the U.S. alone. Instagram's worldwide mobile advertising revenue is expected to reach \$2.81 billion in 2017.

## ***YouTube***

YouTube is the world's second-largest search engine and boasts 167.4 million unique YouTube users per month. Four hundred hours of YouTube video is uploaded every 60 seconds, and 58.2% of U.S. Internet users have a YouTube account.

### **#4: Research Content Topics**

Once you've decided which social networks to focus on, it's time to plan your content. The content you create needs to be specific, relevant, and unique, and not all about "you" as a business.

### **#5: Plan Your Content Calendar**

After you've done your research, you're ready to create content for your blog. First, decide which target customer the content is designed for and then choose a topic. Get specific with topics in your industry.

- ❖ Introduction: pose an interesting fact/statistic.
- ❖ Body: divide the information into bite-sized chunks.
- ❖ Conclusion: summarize the topic.
- ❖ Call to action: download a free guide or join a webinar, for example.

### **#7: Measure Progress and Adjust Course**

Measuring your success is the final step in your social media plan. You need to know if your efforts are delivering results for your business. Let's break this down into three areas: conversion, reach, and engagement.

## PRINCIPLES OF NEW MEDIA

### **1. Numerical representation**

Because they are based on digital codes, new media texts are numerical. Converting continuous data into a numerical representation is called digitalization.

### **2. Modularity**

Different media - text, photographs, video, audio, etc. – can function as separate objects or modules that can be combined together in different ways without losing their independence.

### **3. Automation**

The production and combination of the modular parts is often completed through the use of highly automated systems. Digital photos can be automatically filtered to change their quality through software programs.

### **4. Variability**

The same new media texts can also be automatically created in different versions to suit individual users' needs. Again, due to the modularity principle, the different components of the same texts can be varied to create new texts. For example, hypermedia texts, which are created through linking together disparate texts, can be varied according to the different combination of links or pathways, resulting in different texts.

### **5. Transcoding**

Refers to translating something into another format. New media exists on two different layers: a “cultural layer” and a “computer layer.”

## UNIT-III

### WRITING FOR RADIO

Radio is a fast, easy media that targets everyone, from highly educated people to less knowledgeable ones. The writing must therefore be short, simple, in present tense... easy to listen to and to memorize.

The first rule is to properly understand what you're writing about. If you fail to do so, you will write badly. Understanding is the key to explaining, and the basis to the informal contract between a journalist and his audience

**1. *You must be descriptive.*** Obviously, the visuals aren't there, so you have to add words that speak of sights, sounds, aromas, and whatever else contributes to setting the scene. Ambient sound is often a big help to accomplishing word pictures.

**2. *You must write tightly.*** Scripts are short. Commercial radio network newscasts are brutal, with stories ranging from 10 to 30 seconds. This demands that you winnow out the excess material and include only what is necessary to tell the story. Noncommercial newscasts are longer, but are often also formatted into tight patterns.

**3. *You can write with more style.*** Your vocal presentation must be gracious and authoritative, and your personal warmth must come through in your reports.

#### **KISS**

Keep it short and simple. You should not try to get too much information into any sentence. Although you use the inverted pyramid style of story writing.

- ***Use words which are in everyday use and are readily understood by the majority of people.*** This does not mean to say that we should use only simple words to the exclusion of all others. Where it is necessary to use an unfamiliar word it should be explained or enlarged upon in a short explanatory sentence or a short parenthesis.

- ***Sentences should be kept short. But we must avoid a series of short staccato sentences*** which would make a speech sound jerky. Variety in sentence length makes a speech sound interesting. In general, however, the length should tend to be short rather than long. A sentence should never be longer than the number of words we can easily carry on a breath.

- ***Avoid dependent clauses and clumsy inversions.*** Dependent clauses and inverted clauses are quite common in written matter but we seldom use them in normal speech. For example, we may write: 'Longing for a cold drink, as he had walked many miles that day under a hot sun, Festus walked into the first bar he came to in the village.' In radio style the idea may be better expressed this way: 'Festus was thirsty. He had walked many miles that day and the sun had been agonizingly hot. He entered the first bar he came to in the village.'

- ***Use descriptive words where possible but use them with care.*** The radio listener has only words to guide him and to sketch pictures which he would otherwise see with his eyes. The use of a descriptive word helps him to see the picture. In the example above 'agonizingly hot' says more than simply 'Under a hot sun'. But descriptive words can be over-used if a script is filled with them. Descriptive words are better than figures where it is possible to use them- (twenty minutes walk away' says more to the listener than a mile away'.

• *Speech has rhythm and speech rhythms should be kept in mind when writing radio script.* A radio script should flow with the fluency of poetry. It helps to carry the listener along and it holds his attention. Some of the best of radio dramas and radio documentaries have been written by poets who have a flair for the rhythms of language.

• *A radio script should display an element of immediacy.* Whatever the broadcast, as far as the listener is concerned, it is happening now. It is an immediate and a personal experience. This should always be kept in mind when writing for radio. The choice of viewpoint from which a script is written, the choice of words, the author's approach and the enthusiasm with which he writes all have a bearing on the sense of immediacy.

## **CHARACTERISTICS OF RADIO AS A MASS MEDIUM**

### ***1. Radio is a cost effective medium***

Radio sets are not at all a luxury now, unlike olden days, when radio sets were not affordable for common people. Advancement of technology made radio production and transmission less expensive. Unlike other media, production format is sound which can be produced at a minimum rate.

### ***2. Radio is a public medium***

Radio can be accessed by any number of people simultaneously without much technical paraphernalia. Anybody can listen to radio as a background medium and does his job.

### ***3. Radio is accessible for illiterates***

Literacy is not a prerequisite for listening radio. In developing and less economically developed countries, it becomes a popular medium because of these characteristics. Majority of the population in these countries are illiterate. They show a special affinity towards radio as they can overcome the deficiency of illiteracy through radio programmes.

### ***4. Radio is a mobile medium***

We can listen to radio while we are moving. As Vivian explained earlier, we can listen to radio while driving car, jogging, walking or doing any job.

### ***5. Radio is a background medium***

Specialty of a background medium is that it can be used while doing other jobs. Housewives listen to radio while preparing food in the kitchen. Given this feature, radio has now been available with home appliances like refrigerator, washing machine etc. as an inbuilt gadget.

### ***6. Radio is an audio medium***

Being an audio medium, radio is accessible for visually challenged.

### ***7. Radio needs less energy***

Radio consumes very less energy. In that sense, it is an environment friendly medium. Since radio sets can also be operated with batteries, it became popular in remote villages where electricity is inaccessible.

## ***8. Radio is a speedy medium***

Radio is the fastest medium as it requires less time for preparation and transmission. Instant live broadcasting with a few equipments is possible in radio section. These characteristics extend the scope of radio as a mass medium.

### **RADIO PROGRAMMES**

#### **RADIO DRAMA**

- ❖ There are three methods of presenting radio plays :
  - As completely self-contained plays of 30,45 or 60 minutes in length;
  - As serial dramas of 15 or 30 minutes in length in which the action goes forward from one episode to another;
  - As series drama, each broadcast generally lasting for 30 minutes and completing one whole episode of a continued story; the principal characters reappear in new situations in each new drama in the series.
- ❖ Radio drama is referred to as ‘Theatre of the mind’. It presents word pictures. Dialogues, instruments and background sound effects keep a harmony to make pictures in hearer’s mind. Simple dramatic situations, language and imagery are used in a radio drama. Tonal variations make impacts. Each words and sounds should provide exact pictures. Instead of actions and facial expressions words and sounds dominate in radio dramas.
- ❖ Radio drama is a story told through sound alone. All the ingredients of the drama like the voices of characters, background or mood effects, musical effects, atmospheric effects is conveying only through sound. So, when writing a script for radio drama, the script writer should be known to write the entire visual picture through sounds i.e. the audio script should draw the visuals. Listeners can visualize everything by hearing the audio. Sound should create facial expressions, body language, gestures, crisis, conflict, fight and the like.

#### **RADIO DOCUMENTARY**

- ❖ The documentary programme is a story of something. It is generally between 15 and 60 minutes in length. The actual length is usually related to the size of the subject and the way in which it is treated. An industrial or agricultural development may warrant up to 30 minutes, while a historical re-enactment or archive programme (that is one using previously recorded historical material) may require 45 or 60 minutes.
- ❖ Documentary is a film, radio or television program that gives information and facts. Radio documentary is the voice documentation of an event. Documentaries wholly depend on facts, written documents/records, reliable sources and interviews. Script for documentaries should be factual and informational. Honesty is the face value. To inform is the major objective. It concentrates on contemporary issues. Documentaries deal single event in its details. It is a detailed analysis of an event, activity or person. The subject for documentary can be social, political, economic, cultural or educational problems. The biography of a famous person, or unfamiliar culture, tradition or people can be discussed through documentaries. Much of documentary materials are gathered through location interviews and spot recordings. Sounds proclaim the mood of the real atmosphere.
- ❖ Role of music in documentary is minimized where real fact life voices get prime importance. Using appropriate background effects and voices of real people can make documentaries, more beautiful. Factual material collection is the paramount feature of documentary production. The use of a narrator



interspersed with voices of real people or actors and appropriate background effects and music bring a documentary to life.

### **INTERVIEW**

- ❖ The radio interview is a lively variation of the talk. It considerably expands the potential pool of talks' contributors by bringing to the microphone people who have something to say but who cannot write talks or are too busy to do so. It is a popular form of talks broadcasting as most of us like to hear or overhear other people talking, and it is a very useful form particularly in countries where there are many language. There are several kinds of radio interview but essentially they can all be classified under two headings:
  - The personality interview which seeks to bring out the personality of the interviewee and tells us something about his life and ideas.
  - The information interview which seeks out facts.
- ❖ We all like to hear others talking. So interviews are always popular programmes in all media. Interviews always strive for gathering information. In radio, interview provides exact words of the interviewee. Actuality is the prime concern. Based upon the reason, way of approach and presentation styles, interview can be in four ways:
- ❖ Informational: to impart particular information to the listener. Interpretative: to get comments, explanations etc. the interviewer supplies facts and ask the interviewee to comment, this is the common style. Emotional: to provide an insight into the environment. Rather than interpretation, emotion is important here. The strength of the feeling and the human interest angle is highlighted. Documentation: to contribute oral history about an event. It has three phases: First, the facts, background information or sequence of events, Secondly, the interpretation or implication of facts. And finally, their effects. Interviews can also be classified as Personality interview (Profile), and information interview. The profiles are generally longer and try to create a word picture of the personality.

### **RADIO FEATURE**

- ❖ Facts and imaginative exercises are mixed in features. It may include, folk, music, drama and other fictional elements like poetry, music, stories, voices, sounds, etc. to illustrate a theme. It analyses the topic in depth. According to Laurence Gilliam, former head of BBC Feature department, feature programme is "a combination of the authenticity of the talk with the dramatic force of its own sake, the business of the feature is to convince the listener of the truth of what it is saying, given though it is saying it in dramatic form". Radio feature is a creative capsule presentation of a creative theme. Here narration, sound effects and music are crucial elements.

#### ***News***

- ❖ News is important because it keeps us informed as to what is happening in our own community and what is happening in other communities which may impinge upon us. It satisfies our curiosity and concern and it provides us with basic facts which enable us to form an idea and join the general discussion which leads to community action.

#### ***News bulletin***

- ❖ News bulletins have assumed increasing importance in radio broadcasting in recent years. In the early days of radio there was seldom more than one bulletin a day and it was broadcast after the evening newspapers reached the streets and had been sold. As radio stations built up their own news staffs the number of bulletins increased. Many stations today have several long bulletins interspersed with hourly or even half-hourly news summaries.

### ***Talk Programmes***

- ❖ Talks were the earliest form of spoken word broadcasting. They are the simplest form and can still be the most effective. A good radio talk, well constructed and well delivered, can sparkle like a gem against the back ground of other programmes which make up the broadcast day. It can have all the authority of the printed word coupled with the warmth which comes from person to person contact.

### ***Discussion***

- ❖ The discussion programme provides a platform for the exchange of ideas. The ideas may be important ones which concern us as individuals, as members of a community or as citizens of a country; or they may be ideas intended simply to entertain us. The discussion may be serious or light-hearted, but its purpose is always makes us to thinking.

### ***Entertainments***

- ❖ Light entertainment is a rather loose term used by many stations to cover a wide field of programming: book and short story readings; serialized drama, particularly light and humorous drama; variety programmes featuring light musical entertainment, comics, community singing, some types of listeners' letter programmes, quizzes and panel games

### ***Music***

- ❖ Music fills by far the greater part of the broadcast day. It is the letterpress of radio between the news bulletins and featured productions. The general tone and character of a station's music does more to establish the image of a station than any of its other activities.

### ***Radio advertising***

- ❖ A station which carries advertising obtains it either directly from an advertiser or indirectly through an agency representing an advertiser. Where an account is obtained through an agency the agency prepares the advertisements called copy or commercials and listens to the station to make sure they are properly broadcast and at the times contracted for. Where a station obtains an account direct from the advertiser the station generally writes the copy.

## UNIT – IV

### TELEVISION AS A MASS MEDIUM

#### *Audio visual medium*

- ❖ Radio is audio medium while television is audio visual, means it carries moving pictures and sound.

#### *Live medium*

- ❖ With these magical features of television, it enables us to view the events anywhere in the world live while sitting in our drawing rooms.

#### *Domestic medium*

- ❖ Film is also an audio visual medium. It is not live. For watching films, we have to be in theatre. Most of us watch television in home environment because this medium is conceived to be so. So, it is called a domestic medium.

#### *Popular medium*

- ❖ Literacy is not a barrier in watching television while newspaper reading requires literacy. Any illiterate can get information and entertainment from television. In that sense, it is really a popular medium that any type of people can use.

#### *Transitory medium*

- ❖ You can read today's newspaper in the evening or in the morning. But, television programmes are to be watched while they are telecast. Television has not archival facility. So, it is called as a transitory medium. Radio has also the same characteristics.

#### *Expensive medium*

- ❖ In every term, television is expensive. Television set is costlier than a radio set or newspaper. Setting up a television station involves millions of rupees. Transmission facilities and programme production also require a lot of money.

#### *Air wave delivery*

- ❖ Unlike newspapers which delivered door to door, television messages are transmitted through air waves. So, it does not have complicated distribution system.

The writer for television writes visually, showing rather than telling, where appropriate. In the following television formats, the writer has added video directions that convey to the director the exact visual effects the writer deems necessary to tell the story effectively to the viewer.

In the one-column format, as in the two-column format, the character's name is sometimes placed to the left of the dialogue. Most of the time, it is placed above the dialogue, approximately centered.

*Television – One-Column*

FADE UP:

A BEACH AT SUNRISE, THE WAVES BREAKING ON THE SAND.

TWO PEOPLE ARE IN THE DISTANCE, AT THE WATER'S EDGE, HOLDING HANDS, STARING TOWARD THE SEA. THEY ARE ABOUT 60, BUT THEIR BRIGHTNESS OF LOOK AND POSTURE MAKE THEM SEEM MUCH YOUNGER. THEY SLOWLY TURN THEIR FACES TO EACH OTHER AND KISS.

GLADYS: I did not feel so beautiful when I was 20.

REGINALD: (GRINNING) Me, neither. But we weren't in love like this when we were 20.

DISSOLVE TO ENTRANCE HALL OF A BEACH HOUSE. IT IS MORNING.

(THE DOOR OPENS AND GLADYS AND REGINALD WALK IN, HAND IN HAND, LAUGHING.)

or

*Television – Two-Column*

**VIDEO**

FADE IN ON BEACH AT SUNRISE.  
PAN ALONG SHORE LINE AS  
WAVES BREAK ON SAND.

ZOOM IN SLOWLY

DISSOLVE TO ENTRANCE HALL  
OF BEACH HOUSE—MORNING

**AUDIO**

(GLADYS AND REGINALD ARE SEEN IN THE DISTANCE, BY THE WATER'S EDGE, HOLDING HANDS, STARING AT THE SEA. THEY ARE ABOUT 60, BUT THEIR BRIGHTNESS OF LOOK AND POSTURE MAKE THEM SEEM MUCH YOUNGER.)

(GLADYS AND REGINALD TURN THEIR FACES TO EACH OTHER AND KISS. THEIR FACES REMAIN CLOSE, ALMOST TOUCHING.)

GLADYS: I did not feel so beautiful when I was 20.

REGINALD: (GRINNING) Me, neither. But we weren't in love like this when we were 20.

(THE DOOR OPENS AND GLADYS AND REGINALD WALK IN, HAND IN HAND, LAUGHING.)

**CHARACTERISTICS OF TELEVISION**

- ❖ Television is a popular and powerful medium which plays a central role in the multimedia environment in the present day world.

*Audio visual medium*

- ❖ Television content includes both sound and visuals. This audio visual character of television makes it a magic medium which allows us to watch the world from our drawing rooms. This powerful visual

nature helps television to create vivid impressions in the minds of the viewers which in turn leads to emotional involvement. The audio visual quality also makes television images more memorable.

### ***Domestic medium***

- ❖ To watch television, the viewers need not leave the drawing room. No need of going to the movie theater or buying tickets. They can watch television in the comfort of home with family. This is why television is generally regarded as a domestic medium. It provides entertainment and information right inside home and has become an integral part of the everyday lives of people. It can actually pattern the daily activities of the viewers. This domestic nature of television influences the content also. A newspaper report has an impersonal tone, whereas the television anchor addresses the audience directly. The domestic nature of television makes it an intimate medium. This makes the viewers experience a sense of closeness to the Television.

### ***Live medium***

- ❖ The important characteristic of television is that it is capable of being a live medium. This is because the live nature of television allows it to transmit visuals and information almost instantly. The visuals of an earthquake in Indonesia can reach our television set in almost no time. This capacity of the medium makes it ideal for transmitting live visuals of news and sports events. Television allows you to witness events which happen thousands of miles away.

### ***Mass medium***

- ❖ Anyone with a television receiver can access the information shown on television. This makes it an ideal medium to transmit messages to a large audience. This characteristic of television makes it an ideal instrument for transmitting social messages. Television also has a very wide output, range and reach. It is truly a mass medium. A transitory medium
- ❖ Television programmes are not easy to be recorded by viewers. It may be practically impossible to record every programme which appears on your television. Therefore, television is generally identified as a transitory medium. However of late advancements in technology is making recording easily possible.

### ***Expensive medium***

- ❖ There is need of a large amount of machinery and expertise to run a television station. A television programme can never be made easily. It requires a lot of money, machinery and experienced people. Broadcast media in general and television in particular involves complex technology and organization.
- ❖ Television is a powerful medium with high impact. Generally it is the most preferred medium of advertisers.

## **TV INTERVIEWING**

- ❖ An interview is a conversation between two or more people where questions are asked by the interviewer to elicit facts or statements from the interviewee. Television interviewing is an art as seen in the programmes like ‘Devil’s Advocate’ by Karan Thapar on CNN- IBN television channel, ‘Nere Chowe’ by Johny Lucos on Manorama news channel.

### **Types**

- ❖ **The opinion interview:** Any interview that concentrates on the beliefs of an individual can be opinion interview. Because many of these interviews are with prominent people usually experts in their fields, such interviews are often information and even personality interviews as well. The interviewer should have an introduction, a question, and follow-up questions developed for possible answers. Prospective interviews can be briefed before the programme is taped or goes on the air live.
- ❖ **The information interview:** This type of interview is usually the public service type. The information can be delivered by a relatively unknown figure or by a prominent person in the field. Because the main objective is the information, sometimes a complete script will be prepared. The interviewee can provide direct factual material, deliver information oriented toward a cause or purpose, or combine information with personal belief. If a script is written, the speaker's personality should be considered. If the interviewee is not likely to be performer-good reader-then it is better to prepare a detailed outline and to rehearse the programme as an extemporaneous presentation.
- ❖ **The personality interview:** this is human interest feature story interview. The programme format can be oriented toward one purpose-to probe, embarrass or flatter-or it can be flexible, combining and interviewing these various facts. The most successful recent personality interview programmes seems to be oriented toward a combination of probing for personal attitude and revelation of personal beliefs and actions. To prepare pertinent questions for personality interview, obtain full background information on the interviewee. Outline the questions and talk with the interviewee before the programme to prepare the in-depth questions and the logical order of questioning.

### NEWS

- ❖ The approach of a TV news story structure is linear. Lead is very short. It is only a scene setter. The follow up sentence must reinforce the lead immediately. In television news story the climax is usually placed at the beginning, the causes or rising action constitute the middle and effects stated at the end.



- ❖ Lead is written in conversational or narrative style; designed to highlight the most dramatic part of the story. It consists of summaries of key items; appetizers or hooks to engage and retain viewers' interests. Who/ what / when /where in this order is the aim of all news stories but TV news tends to emphasise only a couple of these aspects. The television news gets some basic facts and highlights of an event. It arouses interest of the viewer. The news is very brief as bulletins have limited time at their disposal. The linear approach of news construction helps to understand clearly and quickly which is the paramount objective of news writings.

### **HARD NEWS AND SOFT NEWS**

A news story can be hard, chronicling as concisely as possible the who, what, where, when, why and how of an event. Or it can be soft, standing back to examine the people, places and things that shape the world, nation or community. Hard news events--such as the death of a famous public figure or the plans of city council to raise taxes--affect many people, and the primary job of the media is to report them as they happen. Soft news, such as the widespread popularity of tattooing among athletes or the resurgence

of interest in perennial gardening, is also reported by the media. Feature stories are often written on these soft news events.

There is no firm line between a news story and a feature, particularly in contemporary media when many news stories are "featurized." For instance, the results of an Olympic competition may be hard news: "Canadian diver Anne Montmigny claimed her second medal in synchronized diving today." A featurized story might begin: "As a girl jumping off a log into the stream running behind her house, Anne Montmigny never dreamed she would leap into the spotlight of Olympic diving competition." One approach emphasizes the facts of the event, while the feature displaces the facts to accommodate the human interest of the story. Most news broadcasts or publications combine the two to reach a wider audience.

### **NEWS WRITING**

- ❖ Writing for TV news needs to be easy and colloquial in style. It should be felt like a real conversational speech. Words must be organized with care and economy but they must sound easy and spontaneous. Apart from 5ws there should be 4Cs in news. They are correctness, clarity conciseness and colour. The listener should feel that the newscaster is talking to him\her. The writer can heighten the sense of drama by telling what exactly happened by keeping an eye out for bits of colour that makes each event peculiar in some way. The writing must have an interesting angle and an attractive lead that leads the viewer to the detail.

### **Dos and Don'ts in news writing**

- Keep it light, bright and tight
- Write the spoken words
- Use direct, short and direct language
- Follow an informal but standard style
- Address the audience directly
- 16 line sentences=1 minute air time. Keep this in mind
- Use active voice
- Avoid the use of pronouns
- Avoid repetitions, clichés and unfamiliar words
- Words and pictures should complement each other
- Words and pictures must go together. The commentary must not describe in detail what viewers are able to see or hear them selves and must describe only what viewers are unable to see and or hear themselves
- Rephrase direct quotations into indirect quotes
- Do not pack too much of information in words or pictures
- Never state the obvious
- Avoid slang
- Avoid tongue twisters
- Avoid sensationalism or distortion

### **TV Commercial Production Process**

- Television commercials have graced the small screen from the very beginning of the medium. Though production methods have become more sophisticated, the process for TV commercial production is the same: careful planning, efficient shooting and sharp editing. Following the TV production process vigilantly ensures a quality end result for broadcasters.

### **Creative Consultation**

- During the creative consultation process, the advertising agency or production company talks to the client about what the client wants to say with her television commercial. Clients need to advertise a new product or service with a memorable commercial that is entertaining while conveying important information. The production company writes all of the necessary points down and pitches ideas to the client based upon the information. After the client and production company decide on a few ideas that will work, the production company will go to work on the next steps of the production process.

### **Pre-Production**

- Production companies must perform a number of tasks before the cameras start running. The pre-production process includes scriptwriting, location scouting, prop collection, hiring actors, equipment renting and creating shot-lists. The pre-production stage is the stage in which all of the TV commercial's scheduling is created. Commercial shoots are planned down to the minute because time is literally money. If a shoot runs long, hiring actors, renting equipment and reserving locations will inflate your budget.

### **Production**

- The actual filming of the commercial takes place during the production phase of the TV commercial production process. The director coordinates the shoot using the shot list and shooting script. Actors give multiple takes for dialogue and actions specified in the script. Production for TV commercials can take a day or multiple days of shooting, depending on the length of the commercial and the intricacy of the script. Once all of the shots are filmed, the director sends the film, tape or video files to the editor.

### **Post-Production**

- The post-production process includes all video editing, sound editing and exporting of the TV commercial. Video editing is performed on a non-linear editing system (NLE). The footage is reviewed, and the best performances from the actors are put together by the editor. Once all of the video editing is completed, the sound is mixed to make the audio levels even. Music and sound effects are finally added to the commercial. Once completed, the commercial is exported to videotape or hard drive, depending on the needs of the TV studio, and delivered.



## Creating an Effective TV Commercial

### Represent Your Brand Clearly

- ❖ Using both verbal and visual cues, your brand's name, logo and perhaps even the product itself should be conveyed throughout the commercial. Don't be secretive and wait until the end of the ad to show your brand's face. But do be tasteful about it.

### Create a Storyline

- ❖ The best commercials don't just sell a product or service; they tell a story. Whether it is a heartfelt story, or a dose of humor or satire, create a storyline to which your audience can relate and connect.

### Develop a Signature Character or Theme

- ❖ Each of the example commercials listed above aren't simply one-off ads. Instead, they are a series of ads that carry the same them or characters throughout. These characters or theme will fortify the audience's connection with your brand.

### Keep it Simple

- ❖ You only have 30 to 60 seconds to get your message across and form a connection with your audience. Keep the overall concept and storyline of your commercial simple.

### Don't Cut Corners

- ❖ Quality is an essential element of an effective TV ad. Quality doesn't necessarily mean you have to empty your pockets on the production of one ad. But do utilize a professional film production team to ensure the quality of your commercial.

## FEATURE WRITING

Features are not meant to deliver the news firsthand. They do contain elements of news, but their main function is to humanize, to add colour, to educate, to entertain, to illuminate. They often recap major news that was reported in a previous news cycle. Features often:

### *Profile people who make the news*

- ❖ Explain events that move or shape the news
- ❖ Analyze what is happening in the world, nation or community
- ❖ Teach an audience how to do something
- ❖ Suggest better ways to live
- ❖ Examine trends
- ❖ Entertain.

## TYPES OF FEATURES

**Personality profiles:** A personality profile is written to bring an audience closer to a person in or out of the news. Interviews and observations, as well as creative writing, are used to paint a vivid picture of the person. The CBC's recent profile of Pierre Elliot Trudeau is a classic example of the genre and makes use of archival film footage, interviews, testimonials, and fair degree of editorializing by the voice-over commentary.

**Human interest stories:** A human interest story is written to show a subject's oddity or its practical, emotional, or entertainment value.

**Trend stories:** A trend story examines people, things or organizations that are having an impact on society. Trend stories are popular because people are excited to read or hear about the latest fads.

**In-depth stories:** Through extensive research and interviews, in-depth stories provide a detailed account well beyond a basic news story or feature.

**Backgrounders:** A backgrounder--also called an analysis piec--adds meaning to current issues in the news by explaining them further. These articles bring an audience up-to-date, explaining how this country, this organization, this person happens to be where it is now.

## UNIT-V

### **FILM LANGUAGE**

Film and video programs are efforts at communicating and just like speaking English, tapping out Morse code, or waving semaphores, there is a whole language that can be learned including words, phrases, grammar, punctuation, rules, and common practices. And like any other language, the more thoroughly you master it, the more effectively you can communicate.

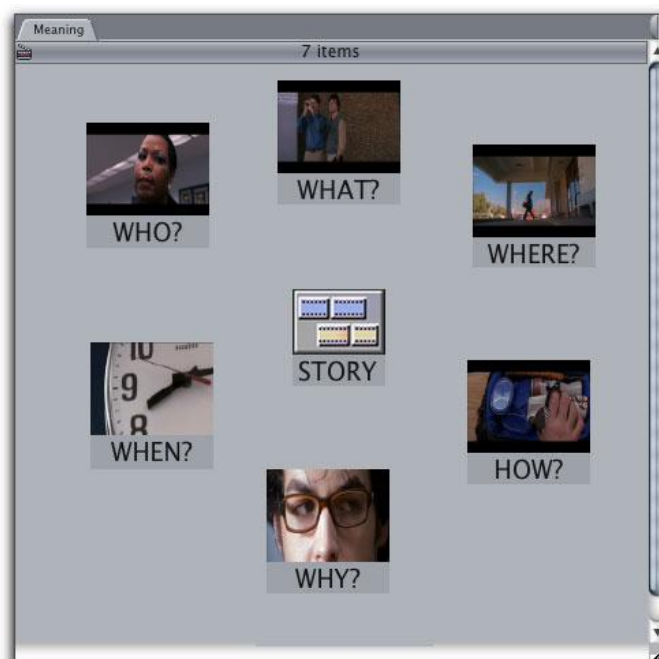
While the writer conceives the story, and the director realizes it, it is you, the editor who is the storyteller; given the task of organizing the thoughts and ideas and transmitting the intended message to the audience.

Communication is both an art and a craft. Part inspiration and part perspiration. Effective editing requires both aspects, and while you can't necessarily be taught the art of eloquence, you can study and practice the rules of the language, and hone your craft so you can edit quicker, more efficiently, and communicate more effectively because of it.

### **SHOTS AS WORDS**

Just as words are the building blocks of a written language, individual shots are the building blocks of the film language. And different shots can be thought of as different parts of speech, serving different purposes and answering different questions.

You are undoubtedly very familiar with the questions: who, what, where, when, why and how. These questions are deeply ingrained in all of our brains because we are constantly asking them-consciously or unconsciously-about everything we see and do in the world. The answers to those questions are precisely the elements our brains use to make sense of the world. And coincidentally, they are the basic components of story.



### **Who**

In the film language, the who question is typically answered with the close-up (CU). The primary point of focus in any close-up is the subject's face. This framing typically mimics the experience of what you would

see in real life if you were conversing with a person. A close-up is an intimate portrait of someone, more intimate than you would ever get with a stranger. This is part of why fans inherently feel as though they "know" famous actors. (Though the feeling is certainly not mutual!)



## What

If you want to communicate what is going on, you probably need to show a subject performing an activity, and typically, this is conveyed in a medium shot (MS). To clarify, dramatic events are broken down into hundreds of discrete actions that can be described by active verbs.



## Where

The location of an event is critical. Sometimes this element is deliberately omitted for a while to emphasize suspense or disorientation, but if you go too long without answering this question, the audience will likely grow weary and eventually disengage from your story. The where question is nearly always answered with a Long Shot (LS) though depending on the nature of the scene, sometimes a medium long shot (MLS) or a shot even further away than an LS such as a wide shot (WS) might do the trick.



## When

The when question can seem tricky, especially when trying to simplify it to a single shot type. When can mean what period in history, how long before or after an important story event, or it can mean at what point in the overall story arc. The quintessential when shot is the extreme-long shot (ELS or XLS), which illustrates the subject traversing such a vast space that there is a sense of how much time it will take. This could be a car traversing an endless stretch of highway, camels crossing the desert, or a ship in a huge swath of ocean.



## Why

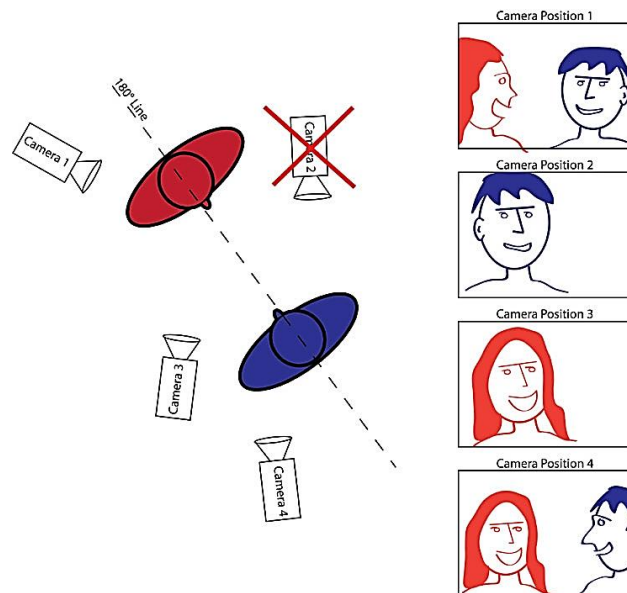
This question points to the internal decision making of your subject, and when you want to delve into someone's thoughts, the classic shot to use is an extreme close-up (ECU or XCU or sometimes BCU for big close-up).



## The 180° Rule

The basic rule is that if people were looking left-to-right in the real space where the scene was shot, they ought to still be looking left-to-right in all of the shots when you edit them together. This might seem painfully obvious, but it turns out that when you convert the three-dimensional world into a series of two-dimensional images, it's pretty easy to get yourself turned around, and suddenly one of your actors is looking the wrong direction. While each individual shot might look fine, when you cut them together, that one shot won't cut properly with the shots around it. Sometimes the error is subtle and sometimes it's egregious.

The reason this is called the 180° rule is because you can move the camera angle away from a subject's eyeline by 10 degrees, 90 degrees, even 170 degrees, but if you move it beyond 180 degrees, suddenly the screen direction in the resulting shot will be reversed. The boundary can be easily assessed by imagining a straight line between the eyelines of the two main subjects.



## **WRITING FOR EDUCATION AND ENTERTAINMENT**

TV networks and streaming services release multiple new shows that all started off as scripts. If you want to write for TV, create a script of your own to showcase your talents. After you brainstorm ideas and make an outline, write the first draft of your script so it's correctly formatted.

### **Choose between a 30-minute or 1-hour show.**

- ❖ Television scripts fall into 2 categories: 30-minute comedies or 1-hour dramas. When you want to write a script, consider what type of show you like to watch and want to write. If you want to make something more serious, aim for an hour-long show, but if you want to try writing something funny like a sitcom, pick a 30-minute show.
- ❖ Scripts for 30-minute comedies are shorter than those for hour-long dramas, but jokes may be more difficult to write.

### **Write an episode of an existing show if you don't want to create characters.**

- ❖ Spec scripts are episodes you write of a TV show that's already on the air. Pick a show that you're familiar with and brainstorm stories using the characters from it. Choose a storyline that hasn't happened in the previous episodes and work out how the characters will handle the situation.
- ❖ Look online for examples of scripts for the TV show you want to write.
- ❖ Watch multiple episodes of the show you want to write a spec script for so you familiarize yourself with how characters interact.

### **Make an original pilot episode if you want to create something new.**

- ❖ If you want to create your characters, setting, and story from scratch, you can create an original pilot, which is the first episode of a series. Brainstorm characters your story follows, the setting, and the genre you want for your script. Use "What If?" questions to form the ideas for your script and free-write any ideas that come to your head.

### **Create a 1-2 sentence logline to summarize the episode you're writing.**

- ❖ Once you have an idea for your story, try to summarize the plotline in 1-2 sentences. Use descriptive language to help your logline sound unique and pique the interest of someone reading it. Include the main conflict of the episode in your logline so readers know what to expect from your script.

**Arrange the scenes in the order you want them to appear in your script.**

- ❖ Organize your note cards on a table and lay them out in the order you want them to happen. Make sure one event leading into the next makes sense or else your script may be confusing. If some of your note cards don't work in your outline, set them aside or edit them so they fit with the rest of your storyline.

**Hook readers with a teaser or cold open.**

- ❖ The cold open, also known as the teaser, is a 2-3 page scene that starts the episode. In a pilot script, the teaser starts by introducing the characters and hinting at the conflict in the rest of the episode. Set your teaser in 1 location so it's simple and easy to follow. The rest of the teaser depends on the type of show you're writing.