

# *Word and Image – 4*

**Communicative English Handbook  
For  
IV Semester Communicative English Course**

**Paper 7: Writing for Electronic Media**

**And**

**Paper 8: Creative Writing**

Editor

Dr. Chitra Panikkar



**BENGALURU CITY UNIVERSITY**

**Bengaluru 560001**

***Word and Image - 4: Communicative English Handbook for  
IV Semester BA Communicative English under Faculty of  
Arts is prepared by the Members of the Text Book Committee,  
Bengaluru City University (BCU).***

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First Edition: 2021***

***Published by:  
Bengaluru City University Press  
Bengaluru City University (BCU)  
Central College Campus  
Bengaluru -560 001.***

## **FOREWORD**

*Word and Image - 4 has been designed for IV Semester BA Communicative English Course (Vocational). The objective of the text is to acquaint students to electronic media and creative writing and to help students recognize how media and language can be used as a tool to promote public engagement in current issues.*

*I congratulate the Text Book Committee on its efforts in the preparation of the material, which includes – Writing for the Electronic Media and Creative Writing. I thank the Director of Bengaluru City University Press and their personnel for bringing out the Text Book on time.*

*I hope the text will motivate the teachers and the students to make the best use of it.*

**Prof. Lingaraja Gandhi**  
*Vice-Chancellor  
Bengaluru City University  
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## **PREFACE**

*The Communicative English Handbook for IV Semester Communicative English, WORD AND IMAGE - 4, introduces undergraduate students to the world of radio and television and also to a few aspects of creative writing. The 'Image' in the title refers to the Communicative English Course as a whole in which writing for and on the visual media forms an integral part of the syllabus.*

*Semester IV comprises two papers: (1) Electronic Media, and (2) Creative Writing. The layout of the syllabus is oriented towards providing students with an overview of electronic media and the practice and art of creative writing and critical reading. This handbook is intended not just to inform and guide the students, but also to provoke and inspire them.*

*I would like to thank the Chairperson and her team of teachers who have meticulously put together a meaningful syllabus, and a textbook which spells out specificities that frame the norms of effective speech and writing. I wish to thank the Vice Chancellor and the Registrar of BCU for their consistent support. I also thank the publisher, who helped us bring out the book on time.*

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# **Introduction**

## **And**

### **Note to the Facilitator**

*Word and Image - 4* is prescribed for the students of Communicative English, of the newly formed Bengaluru City University. Communicative English is a subject in which students are trained in the fundamentals of communication with an emphasis towards writing for the media. The course aims to develop the student's proficiency in English and develop their written communication skills.

This book has been designed to apprise students with radio and television and also to enhance their creative writing skills. The syllabus is designed to be taught in 45-48 hours per semester per paper.

The book *Word and Image - 4* comprises of contents for the two papers prescribed by BCU. The papers for the fourth semester are: Paper 7: Writing for Electronic Media and Paper 8: Creative Writing. Each Theory paper is for 100 Marks (70 University Examination, 30 Internal Assessment) and each Practical paper is for 50 (35 Examination, 15 Internal Assessment).

### **Paper 7: Writing for Electronic Media**

#### **Objectives**

- To acquaint students about the background and evolution of Radio and Television
- To describe the different formats of radio programmes
- To explain the constituents of radio and television programmes
- To know how radio and television differs from other mediums of mass communication
- To understand the conventions of scriptwriting for different radio genres
- To be able to develop different radio scripts using appropriate expressive skills
- To apply theoretical and practical skills in radio and television

- To know the nuances of language style for radio and television broadcasting
- To prepare students to pursue post graduate and diploma programmes in radio and television

### **Learning Outcomes**

- The course will make the learners know about the importance of radio and television
- Will be able to create and develop different radio scripts using appropriate skills
- Will be able to use written, oral, and visual communication skills to communicate information and ideas
- Acquire in-depth knowledge of the world of radio and television
- Will have acquired knowledge of how media can be used as a tool to promote debate and discussion on current issues
- Ability to evaluate the power and effectiveness of communication technology and its ability to function as agents of social change
- Will be equipped to plan and write radio and television news bulletins
- Will have hands on training as radio programmes will be produced by the students

### **Paper 8: Creative Writing**

#### **Objectives**

- To develop short story writing skills
- To develop the ability to identify and use narrative tenses when writing
- To develop the ability to narrate short stories
- To create and foster the impulse to write
- To develop their critical thinking skills
- To develop aptitude, confidence and the ability to write independently
- To develop emotional and imaginative expression through writing
- To identify the form and structure and learn to compose haiku and limericks
- To introduce students to reading, talking and thinking about travel writing



## **Learning Outcomes**

- Students will be able to discuss and analyse a short story, as well as recognize key elements of a short story
- Understand and appreciate poetry as a literary art form
- Analyse the various elements of poetry, such as diction, tone, form, genre, figures of speech, theme, etc.
- Understand the principles of creative writing, including form, technique, and style
- Develop their understanding by interpreting and evaluating both published works and the works of peer writers
- Apply the principles of creative writing to produce poems, stories, or essays.
- Apply principles of creative writing to improve communication in a variety of contexts, including personal, academic, and public life
- Will be able to write /create short stories, brochures, write book and art reviews, travelogues

### **Note: On the Job Training**

**Students will have to do a months' internship in a Media House (print/radio/television/film) or Advertising Agency or an NGO.**

**A report has to be submitted in the 5<sup>th</sup> Semester. The format is similar to the one done in the 3<sup>rd</sup> Semester.**

**Total Marks 50 (No internal Assessment) 40 marks for the report and 10 marks for the viva.**

\*\*\* Content for the handbook has been drawn from various books and websites. We thank Prof. M. Shivaprasad, Vivekananda Degree College, Bengaluru for reviewing the contents and for his valuable suggestions.

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### **Practicals for Paper 7**

<b>Practicals</b>	<b>: 50 Marks (35+15)</b>
<b>Practical Exam</b>	<b>: 35 Marks</b>
<b>Internal Assessment</b>	<b>: 15 Marks</b>

A 10-15 minute radio program has to be produced. This is a team activity. The team should comprise of 3 students.

Components to be included are:

- a. Play /Feature
- b. Jingle
- c. PSA
- d. Radio Jingle

## **Module-1**

### **Introduction to Radio and Television as a Medium of Communication**

#### **Introduction**

There are several Mediums of Communication in the 21<sup>st</sup> Century. Media is ubiquitous and can be seen in diverse formats - Print, Film, Television, E-News content, Social Media, Websites etc. Every medium of communication works in its own unique way and it carries the same message in a variety of ways. Each medium of communication has its own advantages and limitations. It reaches several millions of people at the same time; it reaches the remote corners of the world. Communication plays a vital role for our existence and for the progress of society, as no society can develop in isolation.

#### **Radio as a Medium of Communication**

Radio is widely used in modern technology. Radio is the technology of signalling and communicating using radio waves. Radio waves were first identified and studied by German physicist Heinrich Hertz in 1886. The first practical radio transmitters and receivers were developed around 1895–1896 by Italian Guglielmo Marconi, and radio began to be used commercially around 1900.

Radio communication is used in radio and television broadcasting, cell phones, two-way radios, wireless networking and satellite communication among numerous other uses. Radio waves are used to carry information across space from a transmitter to a receiver, by modulating the radio signal in the transmitter.

Radio is the transmission of signals by the modulation of electromagnetic waves with frequencies below those of visible light. In electronics, modulation is the process of varying one or more properties of high frequency periodic waveform, called the carrier signal, with respect to a modulating signal. This is done in a similar fashion as a musician may modulate the tone from a musical instrument by varying its volume, timing and pitch. The three key parameters of a periodic waveform are its amplitude (“volume”), its phase (“timing”) and its

frequency (“pitch”), all of which can be modified in accordance with a low frequency signal to obtain the modulated signal.

Different radio systems use different modulation methods:

- AM (amplitude modulation)– in an AM transmitter, the amplitude (strength) of the radio carrier wave is varied by the modulation signal.
- FM (frequency modulation)– in an FM transmitter, the frequency of the radio carrier wave is varied by the modulation signal.

### **Radio Broadcasting**

Radio broadcasting means transmission of audio (sound) to radio receivers belonging to a public audience. Broadcasting is the one-way transmission of information from a transmitter to receivers. Broadcasting uses several parts of the radio spectrum, depending on the type of signals transmitted and the desired target audience. Longwave and medium wave signals can give reliable coverage up to several hundred kilometres across, but have limited information carrying capacity. It works best with audio signals (speech and music), and the sound quality can be degraded by radio noise from natural and artificial sources. The shortwave bands have greater potential range, but are more subject to interference by distant stations and varying atmospheric conditions that affect reception.

Analog audio is the earliest form of radio broadcast. AM broadcast began around 1920. FM broadcasting was introduced in the late 1930s with improved fidelity. A broadcast radio receiver is called a radio. Most radios can receive both AM and FM and are called AM/FM receivers.

In the 1930s radio was considered as an intimate and reliable source of communication. People across the world used it as a news source and it was expected that only genuine and authentic information was given by radio. It was able to reach millions of people across the world instantly without any bias.

In the present digital world, radio is still an attractive medium of mass communication. It has a great potential to disseminate information, as the radio signals cover almost the entire population and every nook and corner of the country. Our country has more than 177 radio stations and it has reached more than 97 percent of the population. Radio is one of the most convenient forms of entertainment with a large number of audiences across the country, this is

because of its portability, access and reach. One can listen to a radio doing any work like: cooking, driving, waiting or any other thing.

In the world of mass communication, radio is considered to be the best infotainment media, since it has widespread audience, it is an excellent advertising medium and any product or service can be advertised.

Another important fact about radio as an effective medium of communication, is that it caters to a large rural population and even in those villages where people don't have access to television, radio is the only source of information and entertainment. In India, radio is broadcasted in 24 languages and 140 dialects. This is a great advantage because it caters to diverse people and one need not be a literate to enjoy the healthy infotainment provided to its listeners. Different genres of music are aired too.

### **Objectives of Radio**

#### **Radio has an inter related objective:**

- To inform
- To educate
- To entertain
- To reach people of all strata and people from the most remote areas

#### **Characteristics of Radio:**

- A simple medium
- Fast Medium
- Portable Medium
- Affordable and Inexpensive
- Variety in programmes and in local languages
- Anyone across the nation can listen to it
- It can be useful even to the visually impaired

#### **Limitations of Radio:**

- If a person missed listening to information it cannot be retrieved
- It is only an audio medium

- Messages on radio are forgotten easily because information is constantly flowing
- People with listening disability cannot use it

In spite of all these limitations radio is still an effective medium of communication and the most popular one among other mass media communication mediums.

## **Radio in India**

Radio Broadcasting began in June 1923 during the British Raj with programmes by the Bombay Presidency Radio Club. The Indian Broadcasting Company (IBC) came into existence on July 23, 1927, and was liquidated in 1930. According to an agreement on 23 July 1927, the private Indian Broadcasting Company Ltd (IBC) was authorized to operate two radio stations: The Bombay Station which began on 23 July 1927, and the Calcutta Station which followed on 26 August 1927. The government took over the broadcasting facilities and began the Indian State Broadcasting Service (ISBS) on 1 April 1930 on an experimental basis for two years, and permanently in May 1932 it then went on to become All India Radio on 8 June 1936.

When India attained independence, there were six radio stations within the Indian territory, at Delhi, Bombay, Calcutta, Madras, Tiruchirapalli and Lucknow. FM broadcasting began on 23 July 1977 in Chennai, then Madras. All India Radio (AIR), officially known since 1956 as 'Akashvani' is the national public radio broadcaster of India, was established in 1936. All India Radio is the largest radio network in the world, and one of the largest broadcasting organizations in the world in terms of the number of languages broadcast and the spectrum of socio-economic and cultural diversity it serves. AIR's home service comprises 420 stations located across the country, reaching nearly 92% of the country's area and 99.19% of the total population. AIR broadcasts programmes in 23 languages and 179 dialects.

The External Services Division of AIR broadcasts programmes in 11 Indian and 16 foreign languages reaching out to more than 100 countries. These external broadcasts aim to keep the overseas listeners informed about the country and also provide a rich fare of entertainment.

The News Services Division, of All India Radio broadcasts 647 bulletins daily for a total duration of nearly 56 hours in about 90 Languages/Dialects in Home, Regional, External and DTH Services. AIR operates about 18 FM channels, called AIR FM Rainbow and AIR FM Gold. These FM channels broadcast composite news and entertainment programmes from Delhi, Kolkata, Chennai and Mumbai.

Vividh Bharati Service of All India Radio was established in 1957 and is the largest entertainment network in India. Vividh Bharati provides popular and melodious entertainment to its listeners. Vividh Bharati is the only programme to be aired across the country, for more than 30 uninterrupted years. Vividh Bharati presents a mix of film music, skits, short plays and other features. Some of the popular music programmes are 'Jaimala', 'Hawamahal', 'Inse Miliye', 'Sangeet Sarita', 'Bhoole Bisre Geet', 'Chitralok', 'Chhayageet'. Vividh Bharati Programmes are available on DTH since 2008, making Vividh Bharati a 24-hours popular music channel. Vividh Bharati has a network of 37 Vividh Bharati Centers and reaches more than 97% population of India.

### **Private Radio Stations**

Private participation was not allowed until 1993, when the government experimented with a daily, two-hour slot on the FM channels in Delhi and Mumbai. In 2001 the first phase of private sector participation began and the government conducted open auctions of radio licenses. A total of 108 licenses were issued, and only 22 became operational in 12 cities. Radio City Bangalore, which started on July 3, 2001, is India's first private FM radio station. Currently, there are 371 private FM stations operating across 107 cities in India.

### **Community Radio Stations**

Community radio is a short-range, not-for-profit radio station or channel that caters to the information needs of people living in a particular locality, in the language and format that is most adapted to the local context. Community radio is when local people produce and broadcast their own programmes and participate in operating the station. It is community space for people to meet and collaborate. Community radio stations can be mobilized for campaigns, talk shows, interviews, news and entertainment. Community radio is usually run by volunteers using low-cost technology. It offers an opportunity for people whose voice was muted to be heard. Community radio reaches a large section of the locality it covers, as listeners tend to be interested in local issues. It is also an excellent way to communicate with communities whose main language is not the official national language. It is an effective medium of empowerment and also to showcase creativity.

In December 2002, the Government of India approved the policy for the grant of licenses for setting up of Community Radio Stations to well established educational institutions including IITs/IIMs. On 1 February 2004, Anna FM was launched as India's first campus "community" radio station by the students of the Anna University.



In 2006, the Government of India amended the community radio policy which allowed agricultural universities, educational institutions and civil society institutions such as NGOs to apply for a community radio broadcasting license under the FM band 88–108 Mhz. Currently, India has 262 Community radio stations serving farmers, tribes, coastal communities, ethnic minorities and people with special interests.

### **New Technological Advances in Radio**

There have been spectacular technological advances in radio, both in production and delivery. Digital technology has almost replaced analogue, leading to ease of production and to convergence on a wider scale and platform. Today radio programmes can be aired across several media. It is interactive and is multimedia content enabled- with bits of audio, print and visuals strung together. One has to be aware of the advances in order to reap the advantages of the features for better reach, access and listening.

### **Internet Radio**

The radio signal is not transmitted via AM or FM, but streamed via the internet. The device that is used has to be connected to the internet to receive the radio station. The internet connection can be Wi-Fi or mobile data. One can listen to radio on PC, laptop, smart phones, tablets, smart TVs. The advantage of internet radio is the comfort of use and multi-functionality. Internet radio may be streamed in real time along with regular AM and FM over-the-air broadcasts, or it may be a recording of a previous broadcast.

### **Visual Radio**

India happens to be the third country in the world to have introduced 'Visual Radio'. In 2006 it was first introduced by Radio Mirchi in Delhi.

In a normal radio station, one can tune in to listen to the music. Whereas, when one tunes into the visual enabled radio station you can also interact with the radio station while listening to the broadcasting song/s. You will see a visual, interactive channel with more information and opportunities to participate and give feedback. You can see the information about the song being currently played, such as the artist's name, title of the song, biography and pictures of the artist. The ringtone of the song can be downloaded instantly.

While listening to a visual radio enabled FM channel, you can switch the interactive visual radio service on or off whenever you want to. You can get updates about upcoming albums, new artists etc and you can submit your feedback and take part in polls. To connect to the visual

radio, you need: a) A Compatible mobile phone, b) A proper access point to Visual Radio data  
c) A Visual Radio enabled station where you are located.

## **Ham Radio**

Ham radio also known as amateur radio is a popular hobby and service that brings people, electronics and communication together. People use ham radio to talk across town, around the world, or even into space, without the Internet or cell phones. Ham radio can be used for entertainment, social, educational purposes, and can be a lifeline during times of need. It provides great service to the people by establishing emergency communication network during natural calamities like flood, cyclone, storm, earthquake or any other disaster (egs. flash floods at Morvi due to the Machhu dam burst in Gujarat, earthquakes in Uttar-Kashi, Latur, during the pandemic). Ham radio operators can provide voice and data communication during emergency situations. Amateur Radio stations act as the ‘Second Line’ of communication when existing public or government communication links fail to act.

## **Radio Genres**

Radio genres refer to the different types of programmes and content that are available for the audience.

- 1) **Announcements:** These are specifically clear messages to inform. They can be of different types. For example, station/programme identification, these mention the station the listener has tuned into, the frequency, the time and the programme/song one is going to listen to or community-oriented messages or messages from the government or announcements with regard to developmental programmes. There can be more than one presenter in some programmes.
- 2) **Radio talk:** The radio talk probably is the oldest format on radio. There has been a tradition in India and Britain to invite experts to speak on a specific topic.
- 3) **Radio interviews:** In media, be it the newspaper, magazine, radio or television, journalists use this technique of asking questions to get information. There can be different types of interviews in terms of their duration, content and purpose. Most of interviews are personality based, well known people in the field of public life, literature, science, sports, films etc. are interviewed.

- 4) Radio discussions: In radio, discussions are used to let people express different points of view on matters of public concern. Radio discussions are produced when there are social or economic issues which may be controversial. So, when different experts meet and discuss such issues, people understand various points of view. Two or three people who are known for their views and a well-informed senior person or a journalist who acts as a moderator take part and discuss a particular topic. The moderator conducts the discussion, introduces the topic and the participants and ensures that everyone gets enough time to speak and all issues are discussed.
- 5) Radio documentaries/features: A lot of programmes that we see on Doordarshan are educational and public service documentaries. Radio also has this format. Unlike documentary films, radio documentaries have only sound – i.e., the human voice, music and sound effects. A radio documentary is a programme based on real sounds and real people and their views and experiences. Radio documentaries are based on facts presented in an attractive manner or dramatically. Radio documentaries are radio's own creative format. The producer of a documentary needs to be very creative to use human voice, script, music and sound effects very effectively. Radio documentaries are also called radio features.
- 6) Radio drama: A Radio drama or a radio play is like any other play staged in a theatre or a hall. The only difference is that while a stage play has actors, stage, sets, curtains, properties movement and live action, a radio play has only 3 components. They are the human voice, music and sound effects. The voice of the actors, music and sound effects can create any situation in a radio play.
- 7) Live commentary: If one can't witness a football or cricket match in a stadium, one may watch it on television. But for that you have to be at home or at some place where there is a television. But if one has no access to a TV or internet to view on the phone then you may turn to a radio for a running commentary of the match. A commentator will give you all the details of the match- ball by ball report, the number of players, the score, position of the players in the field etc. So, by listening to the running commentary, the listener will get a feeling of being in the stadium and watching the match. The commentator needs good communication skills, a good voice and knowledge about what is going on. Running commentaries on radio can be on various sports events or on ceremonial occasions like the Republic Day Parade or events like festivals, melas, rath yatras, swearing in ceremony of ministers, last journey (funeral procession) of national leaders etc. Today radio live commentary can be heard on mobile phones.

- 8) News: Among all the spoken word formats on radio, news is the most popular. News bulletins and news programmes are broadcast every hour by radio stations. In India, only All India Radio is allowed to broadcast news. Duration of news bulletins vary from 5 minute to 30 minutes. The longer news bulletins have interviews, features, reviews and comments from experts.
- 9) Music: When we say radio, the first thing that comes to our mind is music. So, music is the main stay in radio. There is no radio without music. Music is used in different ways on radio. There are programmes of music and music is also used in different programmes. These include signature tunes, music used as effects in radio plays and features. India has a great heritage of music and radio in India reflects that.

## **Television**

Television is an audio-visual medium. Radio is a medium of the sound only. TV has both sound and sight. But TV should not be taken as radio with sight. Radio and TV are different media with different grammar, different vocabulary, different mechanics and dynamics. A 'radio broadcast' is uniquely radiophonic or radiogenic. And, a TV broadcast is uniquely telegenic. A TV broadcast is conceived and produced and received in audio-visual terms while a radio broadcast is conceived, produced and received entirely in terms of sound, it is for the only the ears. TV broadcasts can have greater effect or influence on the receiver of the broadcast, called the viewer. The potential of TV to have greater effect or impact is because, according to psychologists, the eye absorbs much more than the ear. The eyes also retain the seen image much longer than the ears can. People learn through their eyes and ears thus, gain greater knowledge and understanding of the subject.

The boom in television industries has not only affected urban masses but the rural masses are also fascinated with this media. Now this has become one of the most important media of mass communication for rural masses. Television can bring the world to our door steps within a second. This mass medium has made dissemination of news, information and entertainment. Television was used extensively to teach students when schools were closed during the pandemic in 2020. Special education models were devised and aired on Doordarshan so as to reach the masses in India.

Today with the support of satellite technology, it can reach all corners of the globe. As McLuhan, the prophet of media communication, said, TV has turned world into a global village with respect to communication of information and ideas and thought exchange. It has brought about an information revolution and has turned our society into an information society.

### **Advantages of Television**

- TV is one of the most sophisticated means of mass communication media. It serves the people by disseminating the information in areas of agriculture, national integration, health and hygienic, entertainment programmes, advertisement etc.
- TV has widened the horizon of human beings. because of its wide reach. Because of its reach and visual display, it has become a powerful medium for projecting the world, of politics, sports and art, personalities and is also an important disseminator of ideas.
- TV is an ideal medium to convey information to illiterate and literate population in urban and rural areas. It has had a profound impact on the rural illiterate. As an instrumental device it is being used in a variety of ways such as for direct teaching for supplementing formal education, for developing psychomotor skills, for adult education and for diffusion of agricultural know-how etc.
- It has played a major role in transferring the latest technological know-how to the rural people. In India where the rural masses are isolated in villages, communication is difficult and challenging, in this situation television is one of the important sources of mass media which plays a pivotal role in reaching large number of people in a very short period of time.
- It is expected that the rural oriented TV programmes can solve the problems of inaccessibility, illiteracy and shortage of skilled persons in India. In rural development nothing is more important than the transfer of useful ideas from one person to another. Researches in agricultural sciences are of no use, unless they are communicated to the farmers in an effective manner in the shortest possible time.
- TV has emerged as a powerful medium of communication.
- Television has been providing information and entertainment even to the people of far-flung areas. While it provides sound, vision and movement, it can reach the largest number of people in the shortest possible time.

## **Limitations**

- It is primarily a one-way communication medium
- Production and transmission of programmes are costly
- Production process is very length

## **Assignment**

### **I. Answer the following in two or three sentences:**

1. Name any three characteristics of radio.
2. List any three limitations of radio.
3. Mention three characteristics of television.
4. What characteristic of television makes it an ideal medium for delivering news?
5. Name any two functions of television.
6. Internet radio
7. Visual radio
8. Ham
9. Vividh Bharathi
10. Prasara Bharathi

### **II. Answer the following in about 200-250 words:**

1. What are the major characteristics of television?
2. Identify the major differences between television, print and radio.
3. What are the advantages and limitations of television?
4. Explain the functions of television.

## **Module-2**

### **Writing for Radio and Television**

Writing for radio and television is different from writing for print. Firstly, there is less space and time to present news and information. Therefore, the information has to be prioritized and summarized carefully. Second, listeners/viewers cannot reread sentences they did not understand the first time; they have to understand the information in a broadcast story as they hear it or see it. As a result, writing has to be kept simple and clear. And third, you are writing for “the ear.” In print news stories, you are writing for “the eye”; the story must read well to your eye. The television or radio news story has the added complexity that it has to sound good; when a listener hears the story, it has to read well to “the ear.” Also, for a radio news story, listeners cannot see the video of what you are saying, so you must paint word pictures with the words you use in your radio news story so people can “see” images just through your verbal descriptions.

#### **General principles of a good radio script:**

##### 1. Know your listeners in-and-out:

The first question to ask is: "Whom am I talking to?"

- People driving to work in the morning? Stay at home parents? Children? Agriculturists?
- Understand the desires, goals, age, likes, dislikes, and pain-points of your listeners. It's the first step that goes to create a radio script that speaks to them.
- Ensure that you have a series of messages and key points that you want to convey.
- By effectively connecting with your listeners, you stir their emotions. You may induce feelings of happiness, inspiration, exhilaration, and more.
- Motivated listeners can do your bidding like supporting a cause, purchasing a product, visiting your website, or calling-into the studio!

##### 2. The following points are to be borne in mind when evaluating potential listeners:

- What do they expect from your radio show? Are they tuning in for the entertainment or education/value addition?
- Does your script align with their expectations?
- If you were the listener, would you stick around till the end? If not, make your script more fascinating.

- Is your script using the same lingo and words that your target listeners use?

### 3. Sound natural and conversational:

- Write the way you speak. A well-written script, read word by word, should be clear to the ear.
- Your script has to sound natural and relaxed. Now, how can you make it conversational?
- Read your radio script aloud after writing it. If you catch your breath in the middle of a sentence, shorten the sentence.
- Watch out for words that are hard to articulate. Ensure your listeners understand the meanings of the words you use, and go with simple words to pass the message more clearly.
- After preparing the script, you can ask someone to edit and improve it.

### 4. Simplify your script:

- Cut out unnecessary words by shortening your sentences. Ensure that you're not repeating yourself over and over again.
- Listeners get bored quickly.
- They are also impatient, and you must hook them as soon as possible by placing fascinating information at the beginning.

### 5. Pay attention to the rhythm:

- Create rhythm and flow in your radio script.
- Use long sentences to elaborate on an idea, pass a message, or make a convincing argument. Long sentences are relaxed and get people thinking.
- Short sentences add tension and drama.

### 6. Let your personality shine to connect with the listener:

You cannot force people to listen to you. It is through your words that you can win them over.

- Let your personality shine. Are you tough, compassionate, strong, funny, or personable? Infuse the script with personality.
- Address the listener directly using the word "YOU." It's also beneficial to use "our" and "we."



- Use anecdotes and jokes in your radio script to become more entertaining.
- Tell listeners about your day-to-day experiences. What you had for breakfast can be a fascinating topic.
- Don't hold back any personal stories that your listeners can relate to. Little by little, win your audience over with tidbits from your world.

7. Write down your ideas wherever inspiration strikes:

- Creating a radio script is a creative process.
- You need to generate great ideas. Make witty observations, jokes, etc.
- Your best ideas show up at unexpected times like as you brush your teeth before bed.
- So, it helps to have a notebook. If you don't fancy writing on paper, smartphones have apps to take notes.

8. Write, write & write:

- You won't become a pro at radio scripting just by reading.
- The path to becoming a radio script genius starts by putting the above points to practice.
- Write as many drafts as you want.
- You'll get better by writing, editing, revising, and performing. With time, you'll know what works.
- There will be an improvement in your shows. Coming up with a written radio script will become effortless and natural.

**Radio News:** A news story is a piece report about an event. Its main function is to inform and the reporter's or news reader's opinion usually does not find a place in the story. The key qualities of a news story are accuracy, brevity and clarity.

Writing for radio is very different from writing for other media. The main difference is that it cannot be repeated. News is the most popular program on radio. News bulletins and news programmes are broadcast every hour by radio stations. In India, only All India Radio is allowed to broadcast news. Duration of news bulletins varies from 5 minutes to 30 minutes.

**News Writing:** Writing news for radio can be difficult. Unlike TV journalism where the focus is to think in terms of pictures and visuals, radio writing is mainly writing for the ear. The focus

is on using sound to 'paint a picture' and hence to 'write' for radio is to 'speak' it. However, like all news reports, Radio news also covers 5 W's: What, where, when, why and who. News stories include National news, International news, Regional news, Local news, Human interest stories and Sports news. News stories must be legible and intelligible. They should be designed for effortless listening. News stories must be well structured and organized. Therefore, the following need to be kept in mind:

1. **Use a proper format:** Format requirements vary with individual radio stations, but in general, scripts should be in all caps and double spaced. Information should also be provided on sound cuts, including speaker, the type of cut (wrap, fade, voice) length and out the cue.
2. **Conversational writing:** Radio script should be akin to everyday conversational style. This is because the audience does not read as in print, but listen. The need for conversational writing for radio is stressed by the fact that the listener may be only half listening until his attention is seized by something the announcer says. The listeners listen-only subconsciously as most of the times they are listening to the radio while working or doing something else.
3. **Language:** Language is the basic tool of verbal communication. Since listeners cannot go back and read/listen again, language needs to be simple so that it can be understood the first time it is heard. The difficulty of words, sentence length, average words per sentence and average letters per words, the complexity of sentences, number of pronouns and prepositional phrases: all are considered a yardstick for writing news for radio.
  - a. **Word economy:** Brevity is the key to writing for the radio. Therefore, do not use ten words if the message can be effectively conveyed with five words. Short sentences also help the anchor with the delivery and listeners with comprehension.

Ex: Between January and June 2000, there was a 21.53% increase in the deportation rate. From July until December, this escalated to 34.6%, states report published by NLA.

The above sentence can be rewritten as:

**The report published by NLA reveals a drastic increase of over 30% in the deportation rate in 2000.**

- b. Use Present Tense: With radio news, the emphasis is on what is happening. So usually present tense is preferred wherever possible.

Ex: A landlord was murdered by his worker over wage issues.

The above sentence can be rewritten as:

**A worker murders his landlord over wage issues.**

- c. SVO format: Put the subject at the front of each sentence of your news report:

(Subject) + (verb) + (object) + (... all other stuff)

Ex: The union leader+ proposes+ a negotiation+ with the government.

- d. Positive sentences: Sentences should be written in a positive manner, as opposed to a negative sense, as often as possible. Avoid using: not, don't, doesn't, won't etc.

Ex: The government doesn't accept the charge alleging it is baseless.

The above sentence can be rewritten as:

**The government denies the charge alleging it is baseless.**

- e. Active voice: Write short sentences using the active voice of the verb.

Ex: The world's fastest-growing population is seen in India.

The above sentence can be rewritten as:

**India has the fastest-growing population.**

- f. Avoid abbreviations/Acronyms: Try and avoid abbreviation wherever possible. Unless they are very popular, the abbreviation should be mentioned in full form. If you can't avoid them, mention the full name in the beginning and keep reminding the listeners.

Ex: The Finance minister announced special schemes to promote MSMEs in India.

The above sentence can be rewritten as:

**The Finance minister announced special schemes to promote Micro, Small and Medium Entrepreneurs in India.**

g. Presenting numbers: Round off large numbers while scripting for radio. The exact number may be difficult to comprehend, therefore we need to round off and provide an estimate.

Ex: There has been a rise of 19.72% in unemployment in the year 2019.

In a radio script, the above sentence should be rewritten as:

**There has been a rise of nearly 20% in unemployment in the year 2019.**

Also, using comparisons may be helpful. For example: a local city of comparable size when mentioning the size of a foreign city.

h. Avoid pronouns: Using pronouns may lead to ambiguity. Especially, when referring to more than one individual in a script, always refer the person by name or title. Note that title goes before names.

Ex: Manoj said he was enquiring Atul as he is the prime witness.

In the above sentence, using 'he' can lead to confusion. Therefore, the sentence needs to be rewritten as **Manoj is enquiring Atul who is the prime witness.**

i. Avoid direct quotations: While reporting news like a speech by prominent personalities or announcements, using indirect speech is advisable.

j. Avoid adjectives and adverbs: since the world economy is important, it is better to avoid adjectives and adverbs. Moreover, they often convey information that you cannot confirm and hence tend to betray the reporter's allegiances to one side of the story.

Ex: The government *hastily* issued a denial.

The above sentence can be rewritten as:

**The government issued a denial 15 minutes later.**

*Hastily*, makes a value judgment for the listener- one that you cannot prove- while *15 minutes later*, allows listeners to make up their mind.

- k. In writing time: use figures, don't use a.m. and p.m.
- l. Write for one listener: Write and deliver your words as though you are speaking to one person, not a crowd. The personal address makes it more emotional and builds a loyal audience.

Ex- Everyone needs to wear a mask and maintain social distancing to prevent the spread of COVID 19.

In a radio script, the above sentence should be rewritten as:

**You should wear a mask and maintain social distancing to protect yourself and your loved ones from COVID 19.**

- m. Avoid abstractions: Show and don't tell, talk in pictures and images. It may sound surprising, but the radio can be a visual medium. You have to give listeners something to "look" at... with their imagination instead of their eyes.
- n. Avoid jargons: Radio is a medium that caters to a heterogeneous audience. Unlike newspapers, radio audience includes both literates and illiterates. Therefore, it is important to avoid jargons and use layman's simple language.
- o. Expand and elaborate: Though sentences need to be short and simple, it is also important to elaborate at certain points. For instance, do not assume that everyone knows Fidel Castro is.
- p. Provide pronunciation guides: In the case of uncommon or difficult-to-pronounce names, provide a notation on pronunciation following every instance of the name.
- q. Structure: Like any news writing, radio news should also be written in the inverted pyramid style. The story has a headline, Lead and Body. However, all three parts are slightly different in Radio compared to Newspaper or TV.

**Headline:** Newspaper headline can be incomplete sentences, without words like ‘*the*’ and ‘*a*’, Radio news headline should be in complete sentences.

**Lead:** It is the opening paragraph of the introduction of the news story. Usually, it answers all the W’s of the story. However, when it comes to Radio, you cannot expect your listener to understand the Who? What? When? Where? Why? and How? Of a story all in the first paragraph or even in the first two paragraphs. You may be able to use one or two concepts/ideas per paragraph. You cannot get as much detail into a radio story as you can into a newspaper story.

**Body:** It is the paragraph that fetches other details in the descending order of importance. While fetching other details one need to follow the principle of KISS: Keep it short and simple. Do not overload the sentence with information. No sentence should have more than 20 words, except in unusual circumstances. Wherever it is necessary, split a long and involved sentence into two or shorter clearer sentences.

The reporter should state the general fact/phenomenon and then the source should illustrate. Let the sources give examples and draw conclusions.

### **Television News Writing (Similar to the principles of radio news)**

- Be brief: A good newspaper story ranges from hundreds to thousands of words. The same story on television or radio may have to fit into 30 seconds—perhaps no more than 100 words. If it is an important story, it may be 90 seconds or two minutes. You have to condense a lot of information into the most important points for broadcast writing.
- Use correct grammar: A broadcast news script with grammatical errors will embarrass the person reading it aloud if the person stumbles over mistakes.
- Put the important information first: Writing a broadcast news story is similar to writing a news story for print in that you have to include the important information first. The only difference is that you have to condense the information presented.

- Write good leads: Begin the story with clear, precise information. Because broadcast stories have to fit into 30, 60, or 90 seconds, broadcast stories are sometimes little more than the equivalent of newspaper headlines and the lead paragraph.
- Stick to short sentences of 20 words or less: The announcer has to breathe. Long sentences make it difficult for the person voicing the script to take a breath.
- Write the way people talk: Sentence fragments—as long as they make sense—are acceptable.
- Use contractions: Use don't instead of do not. But be careful of contractions ending in -ve (e.g., would've, could've), because they sound like “would of” and “could of.”
- Use simple subject-verb-object sentence structures.
- Use the active voice and active verbs: It is better to say “He hit the ball” than “The ball was hit by him.”
- Use present-tense verbs, except when past-tense verbs are necessary: Present tense expresses the sense of immediacy. Use past tense when something happened long ago. For example, do not say, “There were forty people taken to the hospital following a train derailment that occurred early this morning.” Instead, say, “Forty people are in the hospital as a result of an early morning train accident.”
- For radio news stories, write with visual imagery: Make your listeners “see” what you are saying. Help them visualize the situation you are describing.

### **Narrating Television News Stories**

The following points are to be followed when you narrate television news scripts:

- Position the microphone properly: Position the microphone 6 to 10 inches from your mouth and at a 45-degree angle to the direct line of speech. This will help prevent “blasting” with explosive letters such as “P” and “B.” Always maintain the same distance from the microphone as you speak.
- Remove noise-making distractions: Remove all paper clips, pens, and other items that you would be tempted to play with as you read the story.
- Narrate the news story: After you hit the “record” button on the video camera or audio recorder, wait approximately 10 seconds before speaking. This prevents you from accidentally losing some of the narration if you hit “record” and start narrating the script immediately. It is a good idea to use a standard reference opening, such as the day, place, and subject's name

- Articulate words correctly: Speak clearly. Do not run your words together. Practice proper articulation, the distinct pronunciation of words.
- Think about what you are going to say: If something has a positive idea, put a smile in your voice by putting a smile on your face. This helps to project the personality of the story.
- Think the thought through to the end: Keep half an eye on the end of the sentence while you are reading the first part. Know how the sentence will come out before you start. This will help you interpret the meaning of the phrases of the entire idea.
- Talk at a natural speed. But change the rate occasionally to avoid sounding monotonous: The speed that you talk is your speaking rate. Vary the pitch and volume of your voice to get variety, emphasis, and attention. Pitch is the high and low sounds of your voice. You will sound more assertive if you lower your pitch and inflect downward; however, avoid dropping your pitch when it sounds unnatural to do so.
- Breathe properly: Control your breathing to take breaths between units of thought. Otherwise, you will sound choppy. Sit up straight while narrating. This helps your breathing.
- A relaxed body helps produce a relaxed-sounding voice: Do a few exercises before going on the air. A little activity reduces tension.
- Listen to the final product: Listen to how it sounds. Listen to what you said as if you were an audience member.
- Time the story: At the end, be sure you time the story. If the story is going on the air of a radio or television station, the story's timing is important, and, in many cases, needs to be exact. Practice writing and narrating news stories to determine what your normal reading time is.
- Practice your narration skills: Never give up practicing speech and delivery techniques. Read something aloud at least twice a week for practice.

### **Prioritization of Headlines:**

The following points have to be followed while prioritising news stories:

- Timing: The more recently a story has happened, the stronger its news value.
- Significance: The number of people affected by the story is important. A train crash in which hundreds of people died is more significant than a crash killing ten people.



- Proximity: Stories which happen near to us have more significance. The closer the story to home, the more newsworthy it is.
- Prominence: Famous people get more coverage just because they are famous.
- Human interest: Human interest stories which appeal to emotion and evoke responses such as amusement or sadness are a staple of all media publishers. A light-hearted story might be appropriate at the end, but be sensitive about it.

## **Assignment**

### **I. Answer the following questions:**

1. What is radio news? How does it differ from the newspaper?
2. What are the basic principles of writing for radio?
3. Writing news for television is different from writing news for newspapers. Discuss the differences.

### **II. Prioritize the following headlines for National and Regional Broadcast:**

1. Non-bailable warrant issued against Mallaya
2. Centre to SC: Kohinoor not stolen article
3. IPL is getting bigger and better
4. Demand for halal cosmetics on the rise
5. PU lecturers' strike could throw CET into disarray
6. Water supply on alternate days from today in Mangaluru
7. Chidambaram had signed first affidavit in Ishrat case
8. Talk to Pak on Azar ban: China
9. Garment workers' strike jams Hosur Road for 7 hrs.
10. Hrithik gives more proof cops to meet Kangana

### **III. Prioritize the following headlines for a National News Bulletin:**

1. Exclude Maharashtra, and India's second Covid wave is still frightening
2. Covid vaccine causing deaths? AEFI experts say there's insufficient evidence
3. Bengaluru is India's No 2 petrol-guzzler
4. Joe Biden 'heartbroken' over deadly attack at US Capitol
5. Sachin Tendulkar hospitalized
6. 39 killed in Syrian blast

7. Days before election, PM Modi puts focus back on Sabarimala
8. Covid-19: Can't rule out lockdown, says Maharashtra CM Uddhav Thackeray as cases & deaths surge
9. Bengal elections: Mamata violated poll code, BJP says; TMC points finger at central forces
10. Ready for N-attack, N Korea tells US

#### **IV Convert the following Print news report into Radio news report:**

##### **State Cancels Special Trains, Halts Exodus**

Bengaluru

With states like West Bengal and Bihar reluctant to receive migrants due to lack of preparedness, and Karnataka's own keenness to restart construction activities, the B S Yedeyurappa-led govt has decided not to run any special trains from Karnataka. The decision came on a day marked by hectic developments and is also part of the state's efforts to ensure that migrant workers do not leave the state, and there by help bring about a semblance of normalcy.

On May 3, the first migrant train left Chikkabanavara railway station for Bhubaneswar. Over the past three days, 8,586 passengers were transported to Jharkhand, Uttar Pradesh, Bihar, Rajasthan and Odisha in eight trains with almost all the 1,200 seats in every train taken up. There was a proposal to run 10-15 trains to Bihar for five days from May 6, to send back around 25,000 workers from the state based on their demand to return home.

A top State Government told The New Indian Express, "We have decided not to run anymore migrant special trains from Wednesday."

##### **Three J&K Journalists win Pulitzer Prize**

Srinagar

Three photo-journalists from Jammu & Kashmir have been awarded the prestigious Pulitzer Prize for their "Striking images of life" of Kashmir's lockdown following abrogation of Article 370 by the Centre last year. The three photo-journalists of Associated press (AP) Mukhtar Khan and Dar Yasin, both based in Srinagar, and Jammu-based Channi Anand won in feature photography category.

Talking to the newspaper, an excited Mukhtar saying, “I could have never imagined in lifetime. It could not have been possible without my family, both at home and AP.” Yasin said it was an honour and privilege to be awarded Pulitzer Prize. “We could have never imagined. It’s overwhelming to receive this honour,” he said.

Both Khan and Dar, after clicking the pictures during the prolonged restrictions imposed in the Valley following the abrogation of Article 370, would head Srinagar airport to persuade those travelling to Delhi to carry the photo files in USB drives and hand them over to their office couriers at the airport. The journalist fraternity in Kashmir, politicians, traders congratulated the trio.

## **Module-3**

### **R J Script**

A Radio Jockey or an RJ is a person who hosts a talk show on the radio, they make a brief introduction to the music and play it. Radio jockeying is to present popular songs and programmes like film songs on public demands. Radio jockeys (RJs) adopt various tricky and funny styles of presentation to attract and keep the audience with the station. An RJ must retrieve the disc from the archive or station's disc library or digital repository and play it with an interesting introduction. An RJ hosts the show, reads the script, plays the music and audio advertisement at specific intervals, raises topics of concern, designs subjects for discussion, and interacts with callers and listeners via telephone, email, social media, and SMSs. The RJ should be able to engage the audience with his/her voice and selection of words and how he/she presents the content before the audience does matter

The quality of a radio disk jockey is expressed through judicial handling of content and style. What is said, is the content, and how it is said is the style. Both content and style are under the speaker's control. They communicate personally, give a brief narration about the music and establish a rapport with the listeners. An RJ combines narration, phone calls or quiz questions, and comments on the programme in a proper way.

A good RJ keeps a balance to entertain the audience. RJ has to make necessary preparations before the presentation and keeps himself/herself a radiogenic personality. Well-modulated voice, proper pronunciation and delivery, awareness and general knowledge, alertness, microphone manners; and love for broadcasting are the attributes of a radiogenic personality, RJs present themselves as pleasant, friendly, cheerful, active, team players, and confident. RJ shall be practical and rise to the situation. RJs deal with spoken word presentations. The spoken-word program constitutes culturally and socially-oriented programmes viz. talks, drama, feature, storytelling, travelogues and running commentaries, etc. The restraints and obligations followed in the news-based programmes are not adhered to rigidly by them. These programmes demand creative, imaginative, and innovative presentation. Similarly, music programmes - vocal, instrumental, classical, light, choral, and orchestral have their characteristics and demands.

One need not be a techie but one should have knowledge of how to work with the gadgets that one will be exposed to during the whole program, and one will be taught how to use it.

There is no specific academic path to become an RJ but graduation is mandatory. Several courses can help an individual pick up the skills and get a better understanding of the profession and its technicalities. Qualification may be mandatory but skills and passion matter more.

### **Characteristics of a Good RJ**

- Voice modulation
- Clear diction
- Accurate pronunciation
- Command over the language and vocabulary
- Flair and fluency in the language
- Control over voice pitch
- Good sense of humour
- Individuality
- Creative bent of mind
- Spontaneity
- Knowledge of music and current affairs
- Knowledge of local language/ dialect
- Diplomatic
- Punctual
- Friendly and approachable attitude
- Witty
- Expressive
- Talkative
- Respectful
- Influential
- Confidence
- Vibrancy
- Impactful communicator
- Focused approach
- One needs to be adaptable

- General knowledge and awareness
- Confidence and a positive attitude
- Soothing and impactful voice

### **Terminology associated with RJing**

Radio Jockey: Radio Announcer / Radio presenter; one who speaks or hosts shows on radio

Frequency: the number at which the radio station broadcasts

For ex: Radio Mirchi 98.3FM. 98.3 is the frequency

Cans: headphones used by Radio Jockey to listen to their voice while speaking

Dead Air: when there is a gap in transmission or broadcast it's called dead air

White noise: when there is noise or disturbance on the radio

Voice track: to voice track a show means to record a show

Live: means to speak on the radio in real-time

Playlist: list of songs to be played on the radio show

Cue track: means to line up the next song to be played

### **Sample Format**

**Introduction**: [Jingle or Speech Introduction] (Duration)

**Cue DJ**: "Hello and welcome to the [Insert Radio Station Name or Segment Name]

First up is a song by [Insert Artist]." (Duration)

(Artist Notes: Have some facts prepared about the songs/artists that you are playing and you can use them if you want while on-air. Having facts prepared, but not scripted, gives you the freedom you need.)

**Cue track**: [Insert Song Details and Start Song] (Duration)

**Cue DJ**: "That is an absolute classic by [Insert Artist]. Now, we've got a lot to talk about today. [Insert News, Story here]." (Duration)

**Cue track**: [Insert Song Details and Start Song] (Duration)

\*\*\* Including the duration for each part of your script will help you schedule your live event duration properly and will help you stay on track with time while live broadcasting.

You are listening to Rick's Classic Rock on ABCD, the voice of Beantown Radio. Next up is a song sure to make you forget all about winter for a while – Born to Be Wild.

## **Assignment**

### **I. Answer the following in two or three sentences:**

1. Define an RJ.
2. Mention any 3 characteristics required for a good RJ.
3. Mention any two don'ts of an RJ.
4. Elaborate the following:
  - a. Cue track
  - b. Frequency
  - c. White noise

### **II. Answer the following in about 250 words:**

1. Explain any five characteristics of an RJ.
2. Write an R J script for about 5-6 songs that you would like to play on the occasion of Armed Forces Day.
3. Write an R J script for about 5-6 songs that you would like to play on the occasion of Valentine's Day.

## **Module-4**

### **Radio Feature**

A radio feature/documentary is a documentary programme devoted to covering a particular topic in some depth, usually with a mixture of commentary and sound pictures. Some radio features, especially those including specially composed music or other pieces of audio art, resemble radio drama in many ways, though non-fictional in subject matter, while others consist principally of more straightforward, journalistic-type reporting – but at much greater length than found in an ordinary news report. Radio Feature often is used as a synonym of radio documentary. However, there is a slight difference. Though radio feature resembles a documentary in the way it is made, but differs in its larger scope and subject/time variability.

Radio Documentary / feature provides the listeners an impression of reality- that is midway between the experience of print, where the reader has to paint the picture all by himself; and television, where reality is visually recreated for his eyes- making him/her passive recipient of the reality. Radio documentary provides the audience the slice of reality through real sound-bites, dialogue, ambient sound and stops short of making the audience a passive one. The audience has to make an effort to recreate the scene in his mind. He has to paint the full picture with templates provided by radio.

Like in print and television, radio documentary/feature can be made on practically any subject. From current events to history, from scientific inventions to philosophy- you can make documentaries on practically any subject. AIR, Cuttack once made a radio feature on ‘Silence’. Creativity is the key. However, before taking up a subject take the ‘so what’ test. Think about the relevance of the subject for the intended audience: how interested the audience will be in this subject. Is it important? Is it interesting? Will it have some impact on the audience or/and policy makers/ government/ administration? Will it make the audience sit up and notice something that they have not cared to notice till date? Will it amuse the audience? Will it entertain the audience? Make documentary on something you care about - If you don’t care, why should anyone else?

There can be different approaches to make a radio documentary/feature: ramrod straight-journalistic type or like a meandering drama with the build-up, climax and resolution. It could



be made with a dash of humour or with all seriousness. It could be made with lot of sound effects or with minimal effects. The trick is to see, if it helps in achieving the objective of the documentary. The approach should depend on the objective, mood and tenor of the documentary. The execution and the resources (financial, human resource, logistical) have to be considered. Be realistic and practical while planning. Before you embark on producing a feature, conduct considerable research about the subject. Write a working script before you start recording. You should be clear about what you want to do. A written script gives a control over the subject.

### **Tips to make good radio documentaries**

- Be creative: Think out of the box. Think of stories, which have not been told so far. Think of a different angle to tell a story told hundreds of times. Think. Is there a new way to approach an 'old' idea?
- Tell engaging stories: People like to hear good stories, well told.
- Research: When developing a documentary, especially on social awareness project, doing the proper research is mandatory. The information dispersed by such a show must be accurate, reliable, and correct. Research can be accessed via Internet, library, educational/research institute. Doing research for the radio documentary may also involve finding people who have something to contribute to the documentary, either by providing an interview, a story, or any other bits of material that can give the show some added substance.
- Provide need-based information.
- Make your documentary intimate: Try to have direct access to the people/events/storytellers- Real people, real accents. Second hand information can dilute the subject matter, person or event.
- Create near real scenes through audio pictures: Places, scenes and imagery bring stories to life. A scene can be as simple as a kitchen, a field or a car. One of the greatest gifts of radio is its ability to provide audio pictures of scenes, thus allowing the listener into that space. Record out and about. What's happening in the background can sometimes be as important as what's being said - i.e. chirping of birds, laughter in a room, a tractor/machine, water/wind/fire etc.
- Involve the audience: Take feedback. Act on the feedback.
- Listen to good documentaries made all over the world: A list of websites has been given at the end of this article to help you in this regard.

SFX and music are vital to a radio feature. Music is used to set the mood for a production. It can create a feeling of excitement, tranquillity, suspense or sadness. The following four types of music can be used in audio production: Theme, Background, Bridge, Fill.

Theme: If you are doing a series of spots on a particular subject or using a particular character, theme music will end identification to that subject or character.

Background: Background music helps set the mood of the feature production and it increases audience appeal. A voice-only production can be very boring, especially if it is just one voice. When you are selecting music for background, instrumentals are preferred over music with vocals. Vocal songs tend to distract the listener from the message of the production. Vocal music may be used, but only if it contributes to the message.

Bridge: Bridge music connects or “bridges” two ideas or thoughts. Bridge music, also called transitional music, was used in radio theatre to change the scene. A short instrumental fanfare can signal a change in topics — or, a new scene can be introduced with a short musical theme that suggests a particular location.

Fill: Fill music is often called “pad” music and is usually an instrumental song. If the feature production is required to be a certain length, you can use fill music to eat up time at the end. This also allows the person airing the production an opportunity to transition to the next program element gracefully with less chance of lapsing into dead air.

### **Sample Feature**

Bullying on social media sites like Facebook gets a lot of news coverage, though most teens actually think social networks are friendly places for them. That's according to a new study released today by Pew Research Center's Internet and American Life Project. As NPR's Laura Sydell reports, most teens still do see a lot of meanness towards other kids online.

LAURA SYDELL, BYLINE: If you sit down with some teenagers and ask them if people are mean on Facebook, heads nod.

(SOUNDBITE OF LAUGHTER)

UNIDENTIFIED WOMAN #1: Yeah.

UNIDENTIFIED WOMAN #2: Yeah.

SYDELL: I'm talking to a group of 17-year-olds at Pioneer High School in San Jose, California. Shasta Hudson and Samantha Abrahams elaborate on just how mean.

UNIDENTIFIED WOMAN #1: I mean, I think pretty mean. People just, like, they use Facebook as...

UNIDENTIFIED WOMAN #2: They're honest.

UNIDENTIFIED WOMAN #1: Yeah. They're very honest. So they can say stuff that they wouldn't usually say in person, because they're behind a computer.

SYDELL: Facebook definitely adds another dimension to the emotional turmoil of teenage hood. Instead of having fights among a few friends or in a solitary corner of the schoolyard, Abrahams says teenage drama gets a bigger audience online that bleeds over into the real world.

SAMANTHA ABRAHAMS: A couple breaks up, and then everyone's going to up to the couple and like, what happened? What happened to you? And you're like - where as if, like, if there wasn't Facebook then, like, people wouldn't really catch on. They wouldn't really know.

SYDELL: Despite all that drama, this group of teens actually thinks Facebook is a really positive place. It helps them stay in touch with friends and family, says Shasta Hudson.

SHASTA HUDSON: I have a sister that goes to Azuza Pacific in L.A. for school. And so she's always away. So I go on her Facebook and check in and look at pictures and see what she's up to. And look at her statuses, and it lets me know what she's doing.

SYDELL: And as much as some kids can be mean on Facebook, it can also be a place where people can be nicer than they are in the real world. Mariah Blackmore is out as a bisexual. One day, a boy started saying mean things about her sexuality on her Facebook page.

MARIAH BLACKMORE: Like everyone was against him. Like, what the hell is your problem. And then - so then everyone started standing up for me. I'm like, oh, this is cool.

SYDELL: The experiences of Blackmore and these other teens is pretty standard, according to a new study from Pew Research Center's Internet and American Life Project. Amanda Lenhart is co-author of the study, which surveyed nearly 800 teenagers.

AMANDA LENHART: On one hand, we find that actually teens have a pretty good experience on social network sites. That, you know, 70 percent of them say people are mostly kind in their experience on social network sites.

SYDELL: Although only eight percent of teens say they have been the target of online bullying, a very large number say they have seen other people being harassed.

LENHART: We also hear from the vast majority of teens who use these sites, about 88 percent, that they see people being mean and cruel to one another in these spaces.

SYDELL: And Lenhart says for those teens who are bullied, it can be traumatic. Lenhart's survey found a few other interesting things about teens and social networks. Close to half of online teens say they have lied about their age in order to access a website or online service. However, 86 percent of teens say they have discussed what they do online with their parents.

Another surprising finding of this survey is that teens do care about privacy. More than half have decided not to post something online because they were concerned it might reflect badly on them in the future. That's true of Mariah Blackmore.

BLACKMORE: Especially for me, because I'm trying to become a firefighter and they do background checks, like really heavy background checks.

SYDELL: What does seem clear from this study, and this group of teens, is that the online social world has added a new layer of drama to a time in life that is already fraught with plenty of anxiety.

Laura Sydell, NPR News, San Francisco.

(SOUNDBITE OF MUSIC)

MONTAGNE: This is NPR News.

(On Morning Edition Laura Sydell)

## **Assignment**

### **I. Answer the following in two or three sentences:**

1. What is a feature?

### **II. Answer the following in about 250 words:**

1. How can a good radio documentary be produced?
2. Write a Radio feature in about 500 words on the following topics:
  - a. Using play grounds for commercial purpose
  - b. Segregation of waste
  - c. Importance of national festivals
  - d. Domestic violence

## **Module-5**

### **Radio Play**

Radio drama/radio play, is a dramatized, purely acoustic performance, broadcast on radio or published on audio media, such as Tape or CD. With no visual component, radio drama depends on dialogue, music and sound effects to help the listeners imagine the characters and story. 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 the listener's mind.

Simple dramatic situations, language and imagery are used in a radio drama. Tonal variations make impacts. 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 are conveyed 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. Generally, they have not more than 3 or 4 characters whose voices must be sufficiently distinguishable lest the listener gets confused. They must sound natural and speak true to character. Average time duration is 30 to 60 minutes. That is why the script should be suitable to the time limit. All capital and regional stations of All India Radio broadcast plays in different languages. Radio drama can be either single, self-contained plays or serial dramas consisting of several episodes.

Radio drama depicts the reflection of life in all spheres. A variety of themes, such as social, historical, mythological, biographical, folk, abstract, science fictions and family melodrama are dealt with in radio dramas. Many stations of AIR broadcast plays in Hindi and their regional languages. Radio adaptation of classics, novels, short stories and stage plays are also some of the highlights of radio broadcast. Besides original plays, a large number of AIR stations regularly broadcast family dramas with the object of eradicating deep rooted social evils and blind beliefs prevailing in the society. Serials projecting current socio-economic issues are also broadcast on a regular basis.

The radio play in India is exclusively a twentieth century phenomenon. It came into existence because of the need of new medium of communication. Its form and structure were determined by the constraints of that medium. In 1940s, dramatic presentations were seriously considered

as important components of radio entertainment programmes and proper history of the radio play in India began. Instrumental music, sound-effects and word i.e., dialogue, necessarily has added quality of narrative to conjure up visual symbols and to identify the sound effects. These three components of sound, especially the narrative and dialogue, stimulate the imagination of each individual listener to create before his/her mind's eye all visual symbols of the play- the locales, objects, characters, their ages and physical looks, their traits and characteristics, their emotions and actions and their entries and exits. Vividh Bharati - a service of All India Radio has a long running Hindi radio play / drama programme - Hawa Mahal.

### **A radio drama script must include:**

- Spoken word: You can write down the dialogue in advance or allocate an ad-libbed segment —adlibbing entails speaking with no prior written script
- Music Tracks: You may pre-select and arrange music tracks, for instance, specifying the track to follow a call-in segment or ad break.
- Sound effects and radio imaging: The script can incorporate radio imaging items, ads, promos, sound effects, etc.

A radio play script follows a distinctive format that allows the playwright to convey how sound and music will be used in the performance. The following points are to be noted while scripting a radio play.

- one page of dialogue is approximately one minute of air time
- each scene should be numbered
- lines are usually double spaced
- sound and music cues are triple spaced
- all cues are capitalised and numbered. Cue numbers start at number 1 on each page
- notes for pronunciation, physical action, and position of characters are indented
- the script is typed on one side of the paper only to reduce handling noise
- high quality paper is used where possible as it makes less noise than cheap paper.

### **Components of a radio play**

#### 1) The Beginning:

The beginning should be attractive and meaningful and must create an Environment for listening. It should establish the theme of the play. The beginning is everything. If this part of it does not work, the playwrights are 'up shit creek without a paddle'. The listeners will desert the playwrights. They have failed. They do not exist as a dramatist.

2) The Moment of Arrival:

This is how the playwrights drop the listeners into the story. The background and sub-text of previous histories is better explored through revelation in dramatic action. So, they parachute their listener into a top dramatic moment and the climax. That would be premature. Here we find the moment to join the story and avoid the slow snail's explicatory route. We kick them into a high energy trip and whoosh them through the rapids.

3) Structure:

Here we set up struggle resolution. The playwrights can reverse this if the set-up is more dramatic and explosive than that of the resolution. We should regard the play as a series of phases.

4) The Plot:

This is the story with lots of twists and turns. The more the merrier, more listeners like good exciting plots. Without a good plot the playwrights are eating a soufflé that has gone flat. They need plot, more and more plot. Let there be at least two story lines. Two subplots would be interesting. Attempt should be made to keep the plots linked logically within the same play. The best system is a major and minor storyline linked to one another, to get them to come together at the end.

5) Surprise or Curiosity:

People are hungry for entertainment. If they want boredom they would be filling out their tax returns instead of listening to a radio play. People are to be made afraid of, and their curiosity be aroused but also excited.

6) The Character:

The main character must have the sympathy of the audience. The audience has to identify with the main character. If this does not happen, the playwrights have created a failure.

7) Conflict:

Drama-conflict-audience. There has to be an emotional, financial, human, moral, physical struggle, so the listeners can laugh or cry. Yes, the playwrights want their listeners to laugh or cry or laugh and cry. If they don't, they should give it up.

8) Polarities:

The art of storytelling is exploring the extreme limits of our psychological or physical existence. Here, attempt should be made to pitch one polarity against another.



9) The Climax:

The play should have a beginning, development, sustained excitement, surprise and climax.

10) Dialogue:

This is how we engage dramatically with the words. Characters inform, amuse, outrage, argue through the ebb and flow of dialogue. When we do, we talk and that is how great radio plays are made by talking in dramatic dialogue.

11) Atmosphere /Ambience:

This sets the emotional spirit of the play. It determines whether the listeners believe in the words that the actors have created. Words are not created by dramatic dialogue alone. There is attitude and atmosphere. This is determined by detail and relevant detail. It could be in a sound effect. It could be in the writing. It could be in the music. It could be in everything. But the result is that the fifth dimension of radio writing - the imagination of the listener is stimulated to become a picture palace of the mind.

12) Emotion:

The playwrights have to generate an emotional response from the audience, preferably to the main character and also not so strongly in relation to the other characters. Emotion is equal to love, hate, admiration. One should never mind about the emotions created but, concentrate on whether it is there or not. Emotional connection between the writing and the listener results in good radio drama.

13) Balance Character and Plot:

The playwrights have to have both. They cannot trade. One can predominate over the other. Where they are balanced equally, it can only work if characterisation relates to plot development. If the main plot is character intensive, the playwrights should make sure that the minor plot is plot intensive.

14) Purpose:

Crook's golden rule is that every word, every line, every scene must serve a dramatic purpose in terms of characterisation and plot development. Anything that does not have a dramatic purpose should be dropped.

15) Tension and Humour:

To stop the listener dropping off or switching off, it is essential to maintain the tension always and throw in the humour. Tension and humour, humour and tension, should be wisely balanced

to catch listener's ears and attention. Let the emotional rhythm of the play danced on the listener's heart and mind. It is better to charm and alarm, alarm and charm. But they've got to be linked. The character uses humour to react to the tension in the scene or play. It is necessary at least to keep one character who uses humour to deal with difficult situations and to make sure the humour is verbal. The character who uses humour should have a consistent sense of humour.

Points to be noted while writing dialogues:

- Dialogue must be a response to a situation, plot or action.
- Dialogue must be a response to each character in the scene.
- Dialogue must connect to the next scene.
- Dialogue must not be reflective, passive and neutral, but active, direct and emotional.
- Dialogue must be believable by being specific to the character's background and emotional state.
- If dialogue is reacting to action or situation, then it must be dramatic and poised on polarities.
- Dialogue should be continuous (characters often take a tag by repeating the last word spoken by the first character).
- Dialogue must relate to function.
- Humorous dialogue/s is not simply telling a joke but a line or lines responding to the dramatic situation.

**Sample Radio drama**

**CAST:**

<b>Announcer:</b>	Giad
<b>Kevin:</b>	Kirby
<b>Kayla:</b>	Stena
<b>Cathy:</b>	Crizelle
<b>Kevin's Father:</b>	Jose
<b>Drunk1:</b>	James

**Drunk2:** Jarryl

**Henry/Doctor:** Louie

SCRIPT by: Crizelle Alvarez

MUSIC CUE #1: *Fanfare*

ANNOUNCER:

Good afternoon, ladies, gentlemen, boys, girls, young and old, old and new. Long or not, still looks good. I just had hotdog this morning and still got a hang of it. Whose dirty mind worked? Aha! Welcome to a live broadcast of USLS Kerbie on Air.

We thank you for sparing us your time to listen to our story, and we assure you that you'll be inspired at the end of this drama that we prepared entitled --- *Fame*.

*Applause*

ANNOUNCER:

Thank you, thank you. And in a few seconds, we'll be broadcasting our drama!

*Applause*

ANNOUNCER:

This story is about the life of a man named Kevin and how fame blinded him. He's a man worthy of praise when it comes to his masterpieces. He's a famous song writer in their little, tiny, small, cute village. But ever since he got famous, he changed. Until the day that he regrets the most, came.

And now, the most awaited, Fame...

MUSIC CUE #2: *Heavenly Music*

Kevin: *Just the way you are...*

Kevin's Father: Hey Kevin!

Kevin: *Just the way you are...*

Kayla: Hey brother! Stop singing and help us out here! These boxes are heavy! (**grunting**)

Kevin's Father: Hey Son! We need help!

Kevin: No way! My hands are gonna go numb if I do. I still have lots of songs to write, you know!

Kevin's Father: Son, how can you make your younger sister carry these heavy boxes, when in fact, this is all yours?!

Kevin: You know what dad? She can actually carry those boxes. She just keeps on complaining. Don't mind her. She's just a little bitch who needed attention from us.

Kayla: What did you say?! You were never a good brother to me ever since you got famous here! You really changed! How mean!

Kevin: Stop being loud, sis. You're just jealous.

Kayla: Aaargh! **(Footsteps)**

Kevin's father: See what you did? That was too much! Grow up, son.

Kevin: Hmp! What a nuisance.

**(Footsteps)**

Cathy: Hey Kayla! Where are you going?

Kayla: Cathy? Is that you?

Cathy: Is there any other Cathy around here?

Kayla: Oh Cathy! I'm so sad!

Cathy: Yeah It is obvious. You wouldn't run out here barefooted if you're happy.

Kayla: Oh! I don't have slippers. How can I run?

Cathy: Are you still normal?

Kayla: Huh?

Cathy: Never mind. By the way, why are you crying?

Kayla: Brother is so mean! I miss the old him!

Cathy: Oh, that big-headed Kevin? He's a freak. You know what, just go back home and don't mind him. He just lacks attention.

Kayla: I don't think so. He really forgot who he really was.

Cathy: That's enough. Go home and Uncle Jack might get worried.

Kayla: (sigh) Okay then. Thanks Cathy. You're really a friend.

Cathy: Always at your service.

**(background music)**

Narrator: Kayla didn't go home directly. She walked around the streets still barefooted and staring blankly into space. Tears continue to invade her cheeks and her eyes were starting to get swollen. She and Kevin had a very strong bond before. They would play, laugh and sing together. Kevin even sacrificed his left hand just to protect Kayla from falling. His left hand has a fractured bone. But now, it's too far from the past. He changed.

Drunk1: Hey! Look over there! Isn't that Kevin's sister?

Drunk2: Hell yeah! So what? She's just like her brother! Ill-mannered! Big-headed!

Drunk1: HAHAAHAHA! That's an amazing fact, bro!

Kayla: That's not true! You're absolutely wrong! My brother is not ill-mannered! Or big-headed! He's just... he's just too proud. Fame blinded him. It's not his fault. It's mine. As a sister, I should have helped him stay as who he was. I knew him better more than anybody else had.

Drunk2: Well we don't care! He's just a song writer who doesn't know how to be humble! A song writer who is mean! He is not the Kevin we all knew! He's a monster!

Kayla: He's not! You are the monsters! You look like one!

Drunk1: How dare you! You little mice!

**(Produce sounds)**

Drunk1: Oh no!

Drunk2: What did you do, bro?!

Drunk1: I... I... I didn't do this! I'm... I'm drunk! She's too loud you know! And I hate it!

Drunk2: You did it bro! I'm not involved in here! I'm innocent!

Drunk1: Fool! You threw the chair on her too! You know that! So how can you be innocent?!

Moron!

Drunk2: I did it because you did it!

Henry: Then the two of you are both screwed!

Drunk1: Who the hell?!

Henry: I saw everything! And I'm gonna report this!

Drunk1: Henry?! Where were you hiding?

Henry: That doesn't matter. I just saw and heard everything.

Drunk2: Please don't tell anybody, Henry.

Henry: I'm sorry. You did wrong. And justice shall prevail.

Drunk1&2: Oh men! We're done. We're really screwed.

Narrator: The two couldn't do anything at that moment. Henry is one of the well-respected officers in their village and they just can't run away and hide. Henry can track them wherever they go. And after the police arrived, Kayla was brought to the hospital.

**(sound effects)**

Kevin's Father: Doc, how's my daughter?

Doctor: She's fine now. She almost died because of the hit in her head, but she fought. She was calling her brother's name during the operation. I guess you were the one who motivated her to continue breathing.

Kevin: She did?

Doctor: Yes Kevin. I'll take my leave now. I got a lot of patients to tend to. Please excuse me.

Kevin's Father: Thank you, doc.

**(footsteps)**

Kevin: Hey sis. When are you gonna wake up? I'm here waiting for you. Please wake up. I can't live without the sister whom I shared my laughter with. And this happened to you because of me. You defended me. Henry told me everything. I still need to apologize to you face to face. So please, wake up now. I miss you, you know.

Kevin's Father: Don't worry son. She'll wake up soon. And I know she'll forgive you.

Kevin: Thanks dad. And I apologize to you too. I know you just wanted the best for me and you supported me no matter what happened. I'm so sorry. And thank you for being the best dad.

Kevin's Father: Don't be so dramatic. You know I love you son.

Kevin: I love you too dad.

Kayla: And I love you both.

Kevin: Kayla?! You're awake! Thanks God!

Kayla: Of course. Will I speak if I'm still asleep? You're stupid!

Kevin: Well, much better to be stupid than to be mean, right? I'm so sorry, sis. I shouldn't have told those things before.

Kayla: Don't mind it. I'm glad now that you're back to your old self. That's enough for me.

Kevin: Thank you, sis. Thank you.

Narrator: And starting that day, Kevin changed for good. He continued to be a song writer, but he remained humble. He's not boastful anymore. He went back to his old self. Kevin taught us a big lesson. We should be humble no matter how much success we experience and never forget where we came from. We should always look back to the old times, since without the past, we were never here in the present, savouring whatever success we had accomplished.

*Applause*

ANNOUNCER: Did you learn anything? Well, the moral of the story is to never forget the people who guided and helped us to be successful. They were one of the main reasons why we continue to live, and why we protect the achievements that we gained. Each of us have the strength to inspire other people in good ways.

*Applause*

ANNOUNCER: That's it! Thank you so much listeners! And stay tuned for our next drama.

## Assignment

### I. Answer the following in two or three sentences:

1. Define radio drama.
2. Name the components of a radio drama.

### II. Answer the following in about 250-300 words:

1. What is a radio play and how is it different from a stage drama?
2. What are the important aspects while scripting a radio play?
3. What are the key points to be noted while writing dialogues?
4. What are the components of a radio play?
5. **Write a radio drama to bring out the humour in the fight between teenage siblings.**  
Characters-3, Time -5 minutes.
6. **Write a 10-minute Radio play with about three characters using the given points.**
  - a) A farmer
  - b) Heavy rain and floods
  - c) Crops damaged
  - d) Relief package by the Government
7. **Write a 10-minute Radio play with about three characters using the given points.**
  - a) Daily wage labourer
  - b) Lockdown
  - c) Problems due to lockdown
  - d) Assistance to labourers



## **Module-6**

### **Public Service Announcements**

Public service announcements, or PSA's, are short messages produced on film or audio file and given to radio and television stations. The community-oriented message that radio stations air at no cost to fulfil their obligation to serve the public interest. Generally, PSA's are sent as ready-to-air audio or video files, although radio stations (especially community or public stations, such as campus radio) sometimes prefer a script that their announcers can read live on the air. They can be done very simply with a single actor reading or performing a message, or they can be elaborate, slickly-produced messages with music, dramatic story-lines, and sound or visual effects. PSAs are a cost-effective way to raise awareness about the benefits their organizations provide. Radio stations receive PSAs as audio files – typically recorded as 30 or 60-second messages.

#### **Advantages of PSA's:**

- PSA's are generally inexpensive. Since the airtime is donated, the only cost is production. If you keep to a tight budget, you can make PSA's very cheaply.
- Most stations will permit to include a telephone number for more information in your PSA.
- PSA's tend to be effective at encouraging the audience to do something -- for example, call this phone number for more information etc.
- PSA's can raise awareness of an issue.

The following is a list of points you can implement as you conceive, write and produce your public service announcement to ensure your message reaches and resonates with the right audience:

#### 1. Be Authentic:

PSAs must be linked to a 501(c)(3) tax-exempt, non-profit organization with local or national recognition. One way to ensure that your public service announcement gets the attention of radio station public affairs directors is to include an appeal on your organizational letterhead, signed by your communications director or your president. You'll also want to direct their attention to your website and social media pages where they can find more information about your organization. If you are active and making an impact in your community, it should be visible online which will help increase your credibility and improve your odds of having your message air.

Every station has a different vetting process, but here's a typical example from a station website of their requirements for submitting a PSA:

2. Keep It Simple – Easy – Quick:

The key to getting a quick response is to make it simple for stations to access the PSA and reply. Provide them with an easy way to download the PSA and script from a website and an automated way to let you know if they're using it. Years ago, we would record the PSAs onto CDs which we mailed to stations with an introductory letter, a copy of the script, and a self-addressed stamped postcard for them to respond. It worked fine then, but now our PSAs are submitted digitally and we get a much higher rate of participation and trackable response.

3. Carefully Select Format & Delivery:

It's best to create both a :30 second (65-90 words) and a :60 second (150-180 words) version of your public service announcement and to include the scripts of both versions, or alternate scripted versions. Some stations won't air the produced piece but will instead enlist one of their hosts to read it on-air — we call that a "live reader." For an American Cancer Society PSA, we produced recorded versions of a 60-second and 30-second PSA, and a 15-second live reader script as well, after several stations requested something shorter than the 30-second option.

4. Target your audience:

What type of people are you hoping to reach through your PSA? This will help you focus in both your desired media outlets, and also upon your PSA content.

Write your PSA. The actual writing waits until this point, because you first need to know your audience, your markets, and their policies.

5. Other points to be noted:

Because you've only got a few seconds to reach your audience (often 30 seconds or less), the language should be simple and vivid. Take your time and make every word count. Make your message crystal clear.

The content of the writing should have the right "hooks" -- words or phrases that grab attention -- to attract your audience (again, you need to know who your audience is). For example, starting your PSA off with something like, "If you're between the ages of 25 and 44, you're more likely to die from AIDS than from any other disease."

The PSA should usually (though maybe not 100% of the time) request a specific action, such as calling a specific number to get more information. You ordinarily want listeners to do something as a result of having heard the PSA.

- Choose points to focus on: Don't overload the viewer or listener with too many different messages. List all the possible messages you'd like to get into the public mind, and then decide on the one or two most vital points. For example, if your group educates people about asthma, you might narrow it down to a simple focus point like, "If you have asthma, you shouldn't smoke."
- Brainstorm: This is also a good time to look at the PSA's that others have done for ideas. Get together with your colleagues to toss around ideas about ways you can illustrate the main point(s) you've chosen. If possible, include members of your target group in this process. If you're aiming your PSA at African-American youth, for example, be sure to invite some African-American youth to take part in brainstorming.
- Check your facts: It's extremely important for your PSA to be accurate. Any facts should be checked and verified before sending the PSA in. Is the information up to date? If there are any demonstrations included in the PSA, are they done clearly and correctly?
- Identify a "hook": A hook is whatever you use to grab the listener or viewer's attention. How are you going to keep them from changing the channel or leaving the room or letting their attention drift when your PSA comes on? A hook can be something funny, it can be catchy music, it can be a shocking statistic, it can be an emotional appeal -- whatever makes the listener or viewer interested enough to watch or listen to the rest of your PSA. For example, if you're aiming for Hispanic listeners, your hook might be to have your PSA use Tejano or salsa background music.

### **BASIC GUIDELINES FOR PSA FORMAT:**

Most stations prefer 30-second spots. If you're writing a television PSA, you'll want to keep the announcer's copy 2 or 3 seconds shorter than the entire length of the PSA. Television stations run on a much tighter, more rigid schedule than radio stations, and you may find that if your PSA runs exactly 30 seconds, for example, the station may sometimes cut off the end.

Length of PSA            - 10 seconds    15 seconds    20 seconds    30 seconds

Number of words- 20-25 words    30-35 words    40-50 words    60-75 words

- a. Your copy should be typed, double or triple-spaced.
- b. You can put more than one spot per page for the shorter ones, but with 30 and 60-second spots, put them on separate pages.
- c. The top of the sheet should list: how long the PSA should run (i.e., "FOR USE: November 18 - December 20" or "Immediate: TFN" [till further notice])
  - length of the PSA
  - what agency or group the PSA is for
  - title of the PSA
- d. The script should be split into two columns; the left column will list all directions, camera angles (for TV), sound effects, etc. and the right column lists all dialogue.
- e. Don't use hyphens or abbreviations.
- f. The bottom of the sheet should be marked with "###", the standard ending used in releases to the media to let the media outlet know there are no further pages to the script or story.
- g. Your script can be sent as a "live copy"-- a simple script that's ready to be read by a live on-air announcer -- or as a pre-recorded file. While the live copy is inexpensive and is used extensively in radio, television stations rarely use live copy scripts.
- h. Pretesting your script is always a good idea. Find some people who are members of your target audience, show them or let them read the script for the PSA, and ask them for critical feedback. In addition to members of your target audience, you might also want to ask health professionals and activists, teachers, and religious leaders to take part in pretesting

### **Sample Radio PSA Script**

#### **Script for World Immunization Week**

Public service announcement (PSA) for radio: 30 second spot

World Immunization Week: Time to close the gap

Live copy (announcer):

Are you and your loved ones getting all the vaccines you need?

How about the babies and children in your family?

1 in 5 of the world's children miss out on immunization.

Every year 1.5 million children die from diseases that can be prevented by vaccines.

Diseases like diphtheria, tetanus and measles.

Adults need protection too. Millions of us are not vaccinated against killer diseases like hepatitis.

No one should die from a disease that could be prevented by vaccination.

Find out if there is a gap in your family's immunization – and get the vaccines you need.

### **Assignment**

#### **I. Answer the following in two or three sentences:**

1. Define PSA
2. Mention two advantages of PSA

#### **II. Answer the following in about 250 words:**

1. Explain the advantages of PSAs.
2. What are the essential points to be remembered while writing a PSA?
3. What guidelines are to be followed while formatting a PSA?

#### **III. Write a Public Service Announcement in about 50-60 words on any one of the following:**

- a) Save Electricity, Save the Planet for our children
- b) Swatch Bharath Swatch Vidhyalaya: Build toilets in Schools Campaign
- c) Prevent domestic abuse
- d) Save water

## **Module-7**

### **Radio Jingle**

A jingle is a short song or tune used in advertising or for other commercial purposes. Jingles are a form of sound branding. A jingle explicitly promotes the product or service being advertised, usually through the use of one or more advertising slogans. Radio stations use jingles to identify a specific brand name, slogan and format. Radio jingles have been around as long as radio itself. Jingles have always been an effective way to get a brand locked in the listeners' mind.

The first radio jingle was created in the mid-1920s when commercial radio first hit the airwaves in the USA and it was for a breakfast cereal called Wheaties. The group who sang the jingle became known as the "Wheaties Quartet". As a result of that radio jingle, 'Wheaties' went on to become one of the most popular breakfast cereals in America.

A radio jingle is a catchy, slick and memorable piece of audio. A voice over with bleeps, swooshes and drones is the preference over sung jingles for RJs and radio stations. Some big companies like to use sung jingles eg. McDonalds (I'm Lovin' It), the Intel Pentium theme and the age old Vicco Vajradanti jingle in India.

A good radio jingle can do amazing things for a business. Jingles can give an edge in a competitive market.

#### **Writing a Jingle:**

Radio jingles seem ready to mingle with the mind and heart of the listeners. It is a shrunk essence of a complete feeling, gesture, emotion or even the conclusion of the product that is ready to bust into the market instead of lengthy elaboration. For instance, the word 'wow' contains the feeling of delightful gesture and overwhelming emotion at the sight of something awesome. In spite of using word bank or numerous phrases, one word 'wow' has accomplished the mission of charismatic conveyance of heartily feeling.

A radio jingle script should have the following attributes:

- The script must have punching tag lines in short, straight and simple language so that it would nail directly onto the nerves of the targeted listeners since the orator or promoting singer has only one option of persuasion, i.e. voice.

- Clear description has the power of maximum subscriptions. Thus, cluttering of numerous words should be avoided.
- Be consistent with the same lines or words while repeating the advertisement in the jingle format at different point of time.
- The first section of a radio jingle script should consist of tempting words emphasizing their benefit at simple cost or no cost. This trick would lure the listeners convincingly.
- The second section of it should have a connective approach to the listener's heart by briefing their dilemma genuinely depicting that you are the only one who knows them in the best way.
- The eventual section of radio jingle script should summarize the solution in short, simple and punching tag line uttering the name of your promotional brand.
- Keep the last section lyrically rhythmic, if possible since it can easily be kept in the memory of listeners.

If you want your listener to remember your message you need to make sure you're only giving out one idea. One that resonates with the station ethos the most. Remember, less is more.

### **Characteristics of an effective jingle:**

Brevity/Simplicity: In the world of jingles, being clear and concise is everything. Listeners shouldn't have to think too much about the meaning or purpose. If a toddler can recite it back to you, then you're in business.

Catchiness: Effective jingles leave an imprint on the listener's mind in that "earbug" sort of way. Even if the jingle is ostensibly annoying, its goal has been accomplished if listeners can't get it out of their heads.

Strong Message: A good jingle can communicate your brand's basic value proposition in a few words. Often, these jingles will leverage some kind of slogan to accomplish this as well.

Pathos: Effective jingles have an element of what the Greeks called "pathos." They connect on a positive emotional level with the listener. This is achieved by carefully selecting your music and verbiage.

### **Examples of some Radio Jingle:**

- “We play 80s music, Pluto FM”
- From the 80s to 2000s... this is Memory FM
- The only country station in West Kentucky... this is Pure Country 101.5 FM
- Caring for the community of Preston... Love 91.7 FM
- Playing the hits you are going to love.... Hello FM 91.3

In the above examples there is one clear message that your listener will remember. It's much better to have multiple sweepers, each with their own single message, rather than trying to squeeze everything into one jingle.

### More is less:

Looking to overwhelm your listener? Here's an example of a cluttered radio sweeper:

- “We play 80s music, call now for a request on 020 555 5555, listen every weekday between 8pm-9pm for your song, only on the number 1 80s station, Pluto FM”

There are four different messages in that example and the chances are your listener won't remember them all. So, when writing your script, remember to keep it simple.

### **Radio promos and commercials**

The same applies for commercial scripts and radio promo scripting. Think of the one thing you want your listener to remember and make it the single point of your script. Make the scripts memorable and easy to flow. Do ensure that a professional overlook any longer format copy. If you can't afford a professional script writer, having a friend or two give you their feedback is also a good way to catch any mistakes and improve the flow.

### **Station ID matters**

There are plenty of methods to help brand your station using good script writing. Like placing the station name last in your script. The last part of a radio sweeper or promo will always be more prominent in your listener's memory than the first part. Make sure you are consistent with the station name. For example, don't write “93.4 Pluto FM” and then “Pluto 93.4 FM” in another script. Choose one name to brand the station and stick to it. If you have presenters on the station make sure they say the station name the same way as it is on the imaging.



## **Assignment**

### **I. Answer the following in two or three sentences:**

1. Define radio jingle
2. Mention two characteristics of a jingle.

### **II. Answer the following:**

1. What are the characteristics of an effective jingle?
2. What are the points to be remembered while writing a jingle?
3. Write a radio jingle for any of your favourite radio stations in Bangalore.
4. Compose a jingle for a new electric car to be launched in India.
5. Write a jingle script to create awareness about the covid situation in the country

## **Module-8**

### **Interviews**

The interview can form the basis of an article, a feature or a commentary. A very authentic way of gathering facts, figures and opinions on various issues is to interview the persons concerned. The interview is a very useful in put for all the media – print and electronic. It depends on how one would like to use an interview. It may be used as a programme to make the audience or listener to get information or facts from the source directly.

**Preparing for the Interview:** The most important factor of the interview is to know the subject as completely as possible. It is imperative for the reporter to not only fully research the information he wants form his subject, but also the person behind it. He should also have all the essential background information on the interview which will help him to build an instant rapport with the interview.

**Research:** It is very important to research on the subject matter. It could be a subject in which the reporter neither has any interest nor adequate knowledge. But once he is fully armed with the basic and important information acquired through books, newspaper, journals or magazines, articles. He will be much more comfortable and should be successful in his venture.

**Editing an Interview:** Two fundamental factors are to be remembered by all journalists. First, all interviews are subject to editing. So, there is no harm in collecting more information than he can use. The information that he needs to strengthen an argument or to refuse another or to make a point, can be used at the appropriate place. The rest can be stored for use in the future.

**Strategy:** It is important to establish contacts with the interviewee much in advance of the interview. More often than not, where important interviewer is concerned, these are the channels he has to go through. It could be the private secretary or the members of the family referred to as the “protector of the interviewee”. It is a hunt where he goes after a target and get it. Also one has to keep his senses on full alert of news which can fall from the lips of the interviewee at the most unexpected moments. One must let the interviewee do most of the talking.

**Types of Interviews:** There are, obviously, several types of interviews and each type calls for a special technique. There is the interview with the man in the street—the so-called common man, though there is little common among common men. There is the casual interview, the personality interview, the news interview and the telephone interview. Some of these types are intended for a News Story, others for the making of “feature.” For both type, elaborate preparation is necessary. Even the casual interview needs some pre-knowledge of the kind of information sought.

**The Casual Interview:** can take place almost by accident. A news source and a reporter happen to meet on the street or at a luncheon or cocktail party. Something that is said, often without premeditation or design, arouses the curiosity of the reporter.

**The Personality Interview:** is usually obtained for preparing a feature story and ordinarily does not figure in a news story. There is not enough space in a daily newspaper for such an in-depth interview, though there is always an exception to the rule. The personality concerned may be a celebrity or a nonentity who is doing something out of the ordinary, like raising a snake farm, or growing alphonso mangoes or a Ph.D. shining shoes outside the local cinema house. The celebrity, either a politician, a Prime Minister, a film star or a Nobel Prize winner is a known entity.

**The News Interview:** is usually given on a one-to-one basis with the reporter interviewing his victim with the sole purpose of getting news. The reporter may have only one subject in mind but he/she would have been prepared with a set of questions on that subject on which he is seeking information.

**The Telephone Interview:** is one of the most important ways of collecting information. The telephone is an asset. It can save time, but it has its limitations. A pause of a few seconds in a face-to-face interview is of little consequence. But in a telephone interview, a little hesitation while the reporter is busy formulating the next question may result in the busy man at the other end of the line hanging up on the interviewer.

**Background Interview:** A standard background interview means that a reporter is interested in your knowledge based on his or her area of coverage. Generally, a background interview involves speaking with a reporter to discuss trends you see in your industry, potential future story ideas and the like, but does not necessarily mean you’ll be quoted in the moment. By also sharing details of your specific focus and noteworthy experience, you can provide a reporter

with a frame of reference for upcoming story needs. A background interview usually doesn't result in a story right away, but is a great way to establish yourself as a future subject matter source.

**Off-the-record Interview:** Reporters are interested in off-the-record interviews when they are doing initial groundwork for a potential story but don't yet have enough material to move on. While off-the-record is intended to create a safe zone in conversation (and the majority of reporters truly honour this agreement, by either keeping quiet or anonymizing your comments), you still should never say anything you don't want to see published. Keep in mind that the reporter has a job to do, so tailor your responses accordingly.

**On-the-record Interview:** On-the-record interviews are the most straightforward. They involve questions the reporter seeks answers to, typically for a specific story, and are pretty much a sure bet for being quoted and visible. Sometimes a reporter will provide a list of questions in advance, but this is not a guarantee or requirement. Either way, prepare your talking points and stick to them throughout your conversation. If a question comes up that you don't have an answer to or don't want to speak to, it's fine to say that directly to the reporter.

**Email Interview:** Email interviews are actually quite ideal. They involve exchanging questions and answers solely through email communication, so there's little margin for error and you can control your message completely. Sometimes a reporter will request a phone call to clarify any points in an email response, but it's generally straightforward and to the point.

**Broadcast Interview:** Broadcast interviews are altogether different. For television, an interviewee has to think through not only his or her interview responses, but also physical appearance, tone and body language. Will the interview air live or will it be filmed and edited? Will the shot be full body or only head and shoulders? Before agreeing to and providing any broadcast interview, it's extremely important to familiarize yourself with the style of both the interviewer and the news show. Arrive early if possible, so you have time to gather your thoughts and get acclimated to the studio and culture.

#### **General Guidelines:**

1. The reporter should give reasons for being there, unless s/he is working on something very sensitive.

2. She/He should be on time for the interview. This is very important. It shows the importance of the interviewee and that he has not been taken for granted. In short, he must be ready right on time to start the interview.
3. She/He should start the interview with broad questions.
4. She/He should not interrupt until the interviewee has released. The reporter should avoid making the interviewee uncomfortable at the outset. It would be of little value.
5. Let the interviewee speak at length on her/his favourite topics/ achievements /facts. The irrelevant facts can always be edited out.
6. Stick to the subject.
7. Avoid commenting and let the interviewee do most of the talking.
8. Do not end the interview till the reporter get the basics. How does she/he spell his name, official title, age etc. preferably get the details in advance from his staff and then get it confirmed by him/her.

Be understanding. Do not be insensitive. Make the interviewee feel important. Keep the interviewee at ease.

**Interviewing Skills:** Advance preparation for the interview by way of well thought out questions and a thorough consideration of approach is very helpful.

**Taking notes:** is an essential part of interviewing. Some take down everything, even irrelevant and redundant remarks. Take down only what is important. People sometimes stop talking when the reporter starts writing and so taking down the important remarks may not be possible. And he does not always know what is relevant until he has it written,

1. The reporter should write as fast as he can
2. Keep hand and mind together, listen to key phrases. A tape recorder helps the reporter to review the interview in depth. It is must for a question and answer story.

**Conducting an Interview:** Know the subject. Read the persons eyes and mannerisms. Since these offer a reliable clue on how an interview is to be handled. Since the interview rarely goes as planned, therefore, the interviewer requires a lot of instinct.

While the standard interview rules will always apply, be sure you know exactly which type of interview is to be conducted.

### **What Shouldn't be done:**

- The Interviewer should not suggest the interviewee what he or she should not have done.
- The interviewer or an interviewee should not use obscene language while the live performance is going on.
- The interviewer should not promote any brand or any company in particular.
- The interviewer should not pester or force the interviewee to say or reveal something which he/she doesn't want to.

Interviewing is an art and a person who interviews must be careful specially when the live performance or the live news channel interviews go on.

### Format of a Studio Interview

#### *Introduction*

*Play Station ID + Show jingle*

[Duration: 30 seconds]

#### *Welcome listeners*

Introduce the show and the guest. Tell the listeners what to expect (exciting interview questions)

[Duration: 90 seconds]

#### *Body*

Question one: Ask about family background, place of birth, etc.

Question two: Professional background, first job, etc.

[Duration: 5 minutes]

Questions relating to the purpose of the interview can be asked.

### **Assignment**

#### **I. Answer the following in two or three sentences:**

1. How should one prepare to take an Interview?
2. What are the different channels through which an interviewer can get the interviewee?
3. Name few types of interviews?

**II. Answer the following in about 250 words:**

1. Mention some of the guidelines an interviewer has to follow?
2. Describe in detail about the kinds of interviews.

III a) Write a sample interview with a sport star.

b) Write a few possible questions you would ask an author.

## **Module-9**

### **Podcast**

A podcast is a series of spoken words, audio episodes, all focused on a particular topic or theme. A podcast is an audio programme, just like a Talk Radio, and one can subscribe to it on one's smartphone and listen to it whenever one likes. Podcasts are not repurposed radio. The content is original, away from traditional radio formats, approach is original and on completely niche subjects.

An audio file and a podcast episode are technically the same. The difference between an audio file and podcast can be first noticed when you download a Podcast episode from a Podcast site, as you are not just downloading an audio file. The difference comes when you add the option to subscribe to that series of audio files. So, if you use a Podcast hosting service to allow people to subscribe to your series of audio recordings, then you've suddenly turned them from simple audio files into a fully functioning podcast! They're still just audio files, but alongside the subscription, you can now call them a Podcast too.

The subscription aspect is done for you automatically if you use a good Podcast Hosting company, but you might want to know a little about how it works. It's run through a technology called RSS (that's the tricky bit...) and it's just a computer language that lets your Podcasting software talk to a Podcasting website.

An important point to remember is that an audio file on its own is nothing more than, just an audio file. But, if you upload that audio file to a website and allow it to be subscribed to via an RSS feed then it's suddenly a Podcast.

Podcasting started as an independent way for individuals to get their message out there and build a community of people with similar interests. But today there are podcasts from:

- Individuals
- Companies (big and small)
- Radio networks
- TV networks (CNN, Fox, ESPN, etc.)
- New podcast-only networks
- Comedians
- Storytellers



- Religious centres

Podcasts can be:

- They can be any length, from a minute news snippet, to a 3-hour in-depth interview.
- They can be any frequency, from daily to monthly
- They can be any format, from simple solo shows up to mammoth, multi-person audio dramas
- They can cover any topic, many of which would *never* make it onto radio. No matter what you're into, you'll find a show that suits the topics you love and the time you have.

There isn't a pre-determined length, format, style, production level, or anything else. Podcasts can be broken up into "seasons" like a TV show or be episodic and ongoing. A weekly release for new episodes is common, but there are daily podcasts, weekly podcasts, and really any cadence (or lack thereof) the creator desires.

Podcasts will be themed around one particular topic. The host or hosts will talk about that topic on every episode. Sometimes it's really specific, like triathlon racing or dog training, and other times it's more general, like how to lead a happy life. Next, each episode of that podcast will talk about something specific within that topic – nutrition tips for taking part in a triathlon, or how to stop your dog fighting with other dogs. Each episode is normally run by one or two regular presenters, talking about that subject, and they'll often get outside guests on to contribute, or to be interviewed.

A lot of podcasts are really simple, just a few friends chatting about something that they're all really passionate about, like movies, knitting or running a business. But some are really polished and super professional, including theme music, sound effects, professional editing and more.

The more professional podcasts are great to listen to, but they take a lot more time and money to produce. The amateur shows, on the other hand, might have a few rough edges, but it means they can get it out, every single week, and grow a loyal following.

A podcast is a series of episodes, and refers to the programme as a whole. Then, a podcast episode is just one recording from that entire Podcast. It is just like TV. A TV show is made up of a whole series of episodes.

Most Podcasts today are audio only, even though video podcasts do exist. Podcasting has really grown out of a need for background content. That means something that can entertain you, educate you or inspire you in the background of other boring or rote activities.

For example, one of the most common ways people listen is in the car. You can't watch video there, of course, so audio content is great. In the same way, podcasts are great for listening at the gym, while you're mowing the lawn, or on your journey to work. Any moment of wasted time can be a moment for audio!

### **Preparing a Podcast Script**

There are many advantages of using a podcast script. Scripts are a fully-customizable skeleton of your episode and a styling tool that helps create the overall feel of your show, as well as keep it flowing, natural-sounding, and free of excessive rambling or pauses. No matter your show's style or format, script writing allows creativity to flourish by keeping show hosts focussed, and it frees up brain space so you can deliver your message more effectively. A script can save you editing time after you record and if you have a co-host or guest, it can save you if you ever lose your train of thought or run out of things to say.

Write Your Script for Speaking: Write your script for how you speak to keep your scripts natural-sounding. If you write your script as if you are going to be reading it, it will end up sounding stiff. We speak much more casually compared to the formality of reading and writing. So, write your script in your voice and with the flow of your mind. Read what you write out loud to check if it flows in speaking the way that you imagine. Also, be sure to incorporate your personality into your script. Your script needs to be you, so don't get caught up in using the right words, use the words that you would genuinely use.

Paint Pictures with Your Words: Setting the scene for your listeners is essential as they do not have a visual aid. Now, this doesn't mean that you need to detail every little thing that you talk about. Just be aware that your listeners may need that extra description every so often to aid them in picturing the topics, stories, news, etc. in their heads.

Concise: Keeping your script concise gives you the room for improvisation and expansion while podcasting. Reading directly from your script takes away from your natural-sounding

delivery, so minimize reading by only including words and sentences that you absolutely need on your script. Ensuring that your scripts are directly to the point without unnecessary words or sentences allows you the space and time to be creative with your delivery.

Flexibility: If there are certain words that you want to use, include them on your script. Similarly, if there are certain stories, news pieces, topics, etc. that you want to talk about, include them on your script as well. However, also give yourself different options for vocabulary, stories, news, topics, etc. and the space to explore the thoughts that you have while podcasting. This flexibility can make your podcast that much more interesting. So, on your script, give yourself only what you need to allow yourself that freedom.

Original: Everyone's needs are different. If you are podcasting by yourself, depending on your comfort level with podcasting and speaking without notes, you may need more detail or less detail in your scripts. Podcasters just starting out may want to script more of what they say, but be careful not to get caught up in reading your script to the point that you become a boring host. And, remember that different segments of your podcast may require more or less scripting. While an outline might work for the bulk of you podcast, you might want to script word for word things such as intros, a sponsor message, call to actions, plugs, etc.

**\*\*One should note the podcast episode topic, theme, goal, as well as any additional information to keep you on track.**

### **Podcast Script Template:**

Introduction: [Say your podcast name and topic, your name and who you are, what you're going to talk about, and your call to action] (Duration)

- Welcome to the Insert Your Show Name Here Podcast
- It's time for the Insert Your Show Name Here Podcast
- Get ready for the Insert Your Show Name Here Podcast
- You are now listening to the Insert Your Show Name Here Podcast

Music Jingle: Repeat at beginning of each episode to help listeners easily identify your podcast (Duration)

Topic 1: [Set up your overall theme and discuss a point, topic, or segment in detail] (Duration)

Topic 2: [Discuss one point, topic, or segment in detail] (Duration)

Interlude: [Music break or sponsored ad] (Duration)

Topic 3: [Discuss one point, topic, or segment in detail] (Duration)

Topic 4: [Discuss one point, topic, or segment in detail] (Duration)

Outro: [Summarize theme, topics, and segments with conclusion] (Duration)

Closing Remarks: [Thank audience, thank guests, talk about the next episode, and do one final call to action] (Duration)

Closing Music Jingle: Repeat intro music jingle to help listeners identify the jingle with your show (Duration)

**Podcast can be organized in the format given below:**

Topic 1 Header (Duration)

Main Point

Supporting Point

Supporting Point

Supporting Data/Reference

Case Study/Example/Anecdote

Conclusion

Segue

Topic 2 Header (Duration)

Main Point

Supporting Point

Supporting Point

Supporting Data/Reference

Case Study/Example/Anecdote

Conclusion

Tip: Including the duration for each part of your script will help you stay on track with the length of your podcast episode. You can also estimate how many words comfortably fit into the length of your podcast episodes to help guide you when writing scripts.

**To sum up:**

- Audio on demand.
- Online on-demand pre-recorded talk radio show where you can find someone talking about most subjects under the sun. A lot of times the hosts (and guests) are everyday people sharing their expertise and experiences.
- Radio for your phone.
- Free, online talk show on any topic you can imagine.
- It's a way to have audio content for specific subjects delivered to a device so it's easy to access.
- It's downloadable niche talk radio.
- A pre-recorded radio show that is essentially on-demand on a multitude of platforms for consumption. It's something that can either be vague or very specific in one's interests.
- It's like Netflix for audio.
- Downloadable radio on every subject imaginable!
- Audio entertainment anywhere, anytime, about anything.
- Audio discussions about any subject you can think of and you can listen to them anytime that works for you.
- Downloadable talk radio – but you ultimately choose the topics that you want to listen to.
- On-demand audio recording focused on a specific theme or story, usually updated frequently.
- Audio books for blogs.
- An audio version of a blog that you can listen to anywhere
- An audio show that you usually can't find on the normal radio because it serves a niche, meaning really interesting to YOU.
- The equivalent of self-publishing a book. It allows everyday people with great ideas to publish their ideas or thoughts in an audio format for others to enjoy without having to go through traditional media like radio.

## **Assignment**

### **I. Answer the following in two or three sentences:**

1. What is a podcast?
2. What are the differences between an audio file and a podcast?
3. Why should a podcast be scripted?

### **II. Answer the following in about 250 words:**

1. What are the advantages of podcasts over radio?
2. What are the points to be borne in mind while scripting a podcast?

### **III. Answer the following:**

- a) Write a podcast script about your hobby.
- b) Write a podcast for 5 minutes about your city.
- c) Write a podcast for 5 minutes on your favourite game.

**Note: Students have to be made to listen to a few podcasts**

## **Module-10**

### **Brief Introduction of History of Television in India and the World**

The television is one of the most prominent inventions of the 20th Century. It has become one of the most common ways people view the larger world beyond them, as well as being one of the best ways for people to escape from the world.

#### **Early experiments in television**

In the 1880s a German inventor created simplistic moving images using a filtered light viewed through a spinning disk, laying the foundations for the modern television. In the 1920s, over 50 inventors from Japan, Britain, Germany, America and Russia were all seriously attempting to build televisions, many of which had very promising demonstrations. During the 1920s several scientists began experimenting. These experiments used a mechanical scanning disc that did not scan a picture rapidly enough. In 1923, however, came the invention of the iconoscope, the electric television tube. In 1928, General Electric first combined the idea of a device that could show moving images with the technology to wirelessly broadcast them.

If one regards the definition of "television" to be the live transmission of images with continuing variation in tone, the credit to who invented the television belongs to Scottish engineer John Logie Baird. He built and demonstrated the world's first mechanical television in 1926. Baird also invented and demonstrated the first colour television in public as well as the first electronic colour television picture tube. The inventions of the kinescope or picture tube, the electronic camera and TV home receivers arrived in rapid succession during the next few years and by 1930s the National Broadcasting Corporation (NBC) had set up a TV station in New York and BBC a TV station in London, offering regular telecast programmes. Germany and France too established television stations around the same time.

The World war put a brake on further developments in television, though in Nazi Germany television was widely used as an instrument of political propaganda. Nazi party conventions were televised, but the top event in the first chapter of German television history was the 1936 Olympics in Berlin was staged as a gigantic propaganda show for the Third Reich. After 1945 television sales in America skyrocketed. In 1948, for instance, there were as many as 41 TV stations in the USA covering 23 cities through half a million receiving sets. Within a decade the figure jumped to 533 stations and 55 million receivers. Canada, Japan and the European countries did not lag very far behind.

The first colour broadcast was made in 1954. The age of satellite communication dawned in 1962 with the launching of Early bird, The first communication satellite. The two big International satellite systems, Intelsat and Intersputnik began operating in 1965 and 1971 respectively and from then on the progress was phenomenal. Today, almost every country in the world has earth stations linked to satellites for transmission and reception. Communication satellites have literally transformed the modern world into what Marshall McLuhan, Canadian media sociologist, liked to call a 'global village'.

In the 1970s more sophisticated transmission techniques were invented employing optical fiber cable and computer technology. Japan succeeded in designing a computer-controlled network to carry two-way video information to and from households. The audio-visual cassette and the videotape recorder closed-circuit TV, and more recently cable television, pay television and DTH (direct to home) television have changed the course of the development of TV in new and unexpected ways. DTH and digital compression technology have enhanced the number of channels which can be accessed, as also the quality of picture and sound transmission.

But this rapid growth has been rather lopsided. Most of the poor countries in Africa and Asia have still to possess their own domestic satellite or to provide an adequate number of production and transmission centers and receiving sets. The World Communications Year (1983), sponsored by UN, sought to narrow this gap in technology hardware between the rich and poor countries, but, with newer technologies of information and leisure (such as the Internet), this gap has indeed widened.

### **Growth and Development of Television in India**

For more than a decade, the Ministry of Information and Broadcasting managed to hold out against demands from education institutions, industrialists, politicians and indeed the middle-classes in an urban area for the introduction of Television. But then in 1959, Philips (India) made an offer to the government of Transmitter at a reduced cost. Earlier, Phillips demonstrated its use at the exhibition in New Delhi. the Government gave in, intending to employ it on an experimental basis to train personnel, and party to discover what TV could achieve in community development and formal education. A UNSECO grant of \$20,000 for the equipment proved much too tempting to resist, and September 15, 1959, the Delhi Television Centre went on air.

The range of transmitter was forty kilometers around and about Delhi. Soon programmes began to be beamed twice a week, each of 20 min` duration. The audience comprised members of 180



‘teleclubs’ which were provided free TV sets by UNESCO. The same organization concluded in a survey conducted two years later in 1961 that the ‘teleclub’ programmes had made some impact.

Entertainment and Information programmes were introduced from August 1965, in addition to social education programmes for which purpose alone TV had been introduced in the capital. The Federal Republic of Germany helped in setting up a TV production studio.

By 1970, the duration of the service was increased to three hours, and included, besides news, information and entertainment programmes, two weekly programmes running 20 mins each for ‘teleclubs’, and another weekly programme of the same duration called ‘Krishi Darshan’ for farmers in 80 villages. ‘Krishi Darshan’ programmes began in January 1967 with help of Department of Atomic Energy, the Indian Agricultural Research Institute, the Delhi Administration and State Governments of Harayana and Uttar Pradesh. The programmes could easily be picked up in these States, as the range of the transmitter was extended to 60 kilometers.

The number of TV sets (all imported) in 1970 stood at around 22,000 excluding the community sets. By the mid-seventies, the demand from the Indian cities, television manufacturers and the advertising industry, as well as the Indira Gandhi Governments popularity, contributed to the decision to expand the medium nationwide. By the end of the decade, there were more than 200,000 sets in Delhi and the neighboring states. The Bombay center was opened in 1972, and in the following year, TV centers began to operate in Srinagar, Amritsar and Pune (only relay center). In 1975, Culcutta, Madras, and Lucknow were put on the television map of the country. From January 1, 1976, ‘commercials’ came to be telecast at all centers.

In 1977, terrestrial transmitters were put up at Jaipur, Hyderabad, Raipur, Gulbarga, Sambalpur and Muzaffarpur, to extend television coverage to a population of more than 100 million. For the first time in the history of Indian broadcasting, political parties shared equal radio and TV time with the ruling party for their election campaigns.

A significant development in 1976 was the separation of TV from All India Radio. Television now became an independent media unit in the Ministry of Information and Broadcasting under the new banner ‘Doordarshan’.

A series of economic and social reforms were launched in 1991 by Prime Minister Narasimha Rao. Under the new policies the government allowed private and foreign broadcasters to engage in limited operations in India. Foreign channels like CNN, Star TV and domestic channels such

as Zee TV and Sun TV started satellite broadcasts. Starting with 41 sets in 1962 and one channel, by 1991 TV in India covered more than 70 million homes giving a viewing population of more than 400 million individuals through more than 100 channels. In 1992, the government liberated its markets, opening them up to cable television. Five new channels belonging to the Hong Kong-based STAR TV gave Indians a fresh breath of life. MTV, STAR Plus, Star Movies, BBC, Prime Sports etc. Zee TV was the first private owned Indian channel to broadcast over cable.

Other than English and Hindi channels there was growth in the regional media in television too. Sun TV (India) was launched in 1992 as the first private channel in South India.

### **Characteristics of Television as a Mass Medium**

- Audio Visual Medium
- Live Medium
- Popular Medium
- Transitory Medium
- Expensive Medium
- Air wave delivery
- Good for documentary information

### **Television Genres**

**Soaps:** Soap operas are long-running, continuous TV dramas. They are usually based in one location, with a large cast of characters. A soap will run several major storylines at one time, often dealing with serious social issues. Soap operas tend to feature improbable plotlines and melodrama; the name comes from the detergent companies that used to sponsor daytime dramas aimed at housewives in the mid-twentieth century.

The history of soap operas begins with the serialized radio dramas of the 1930s. Household cleaning products such as laundry soap, dish soap and various other 'cleaning soaps' commercially sponsored these shows, and is therefore how soap operas got the name. These radio dramas were usually aired in 15-minute segments each day and provided housewives "background noise" while they cleaned the house whether it be washing, cooking, mending or sweeping. At the end of these 15-minute segments, there would be a dangling thread at the end that would be picked up in the next day's episode. Each episode required a certain amount of knowledge of the previous one to understand and continue the storyline. These snippets of lives

and realism allowed wives and 'stay at home mums' escapism of their world with their problems because the dramatic problems of their radio counterparts would overshadow their own.

India's first soap opera was *Hum Log*, which aired in 1984 and concluded with 154 episodes and was the longest-running serial in the history of Indian Television at the time it ended. It had an audience of 60 million. The success of *Hum Log* leads to many more soap operas like *Khandhan* and *Buniyaad*. Biographies of famous people started being produced in the form of soap operas like *Chanakya*, *Dharti Ka Veer Yodha Prithviraj Chauhan*, *Veer Shivaji*, *Jhansi Ki Rani*, *Chittod Ki Rani Padmini Ka Johur*, *Bharat Ka Veer Putra – Maharana Pratap*, *Chakravartin Ashoka Samrat*. The religious epics, the Mahabharatha and the Ramayana which followed the soap opera format proved to be a huge success. Later telefilms productions like Balaji Telefilms swayed the audience with soap operas in private channels. Its first production *Kyunki Saas Bhi Kabhi Bahu Thi* was aired for eight and a half years. Earlier soaps were mainly aired daytime as its main audience were housewives. However, with more women working today, soaps today are no longer aired daytime but in the evenings.

**Sitcoms:** In television, one of the most common genres is the situation comedy or sitcom, for short. As the name states the plot is centered on a particular situation set in a typical setting such as a home or workplace. A situation comedy features a regular cast of characters plus recurring ones who would appear in subsequent episodes as well as special guest stars. Some sitcoms are aired performed before a live studio audience, making it similar to a theatrical play. One can tell it is life whenever a special guest star would appear as the audience would cheer enthusiastically. Another distinctive feature of the sitcom is the laugh track or what is called "canned laughter" which is played every time a hilarious scene unfolds. What makes sitcoms different from standup comedy and sketch comedy is that they have a storyline and this essentially makes it a comedic drama; and as mentioned before, the setting is usually centered on the family, workplace, or a group of friends as the principal characters or mainstays.

Sitcoms in India started appearing in the 1980s with serials like *Yeh Jo Hai Zindagi* (1984) and *Wagle ki Duniya* (1988) on the state-run Doordarshan channel. Gradually, as private channels were allowed, many more sitcoms followed in the 1990s, such as *Dekh Bhai Dekh* (1993), *Zabaan Sambhalke* (1993), *Shrimaan Shrimati* (1995), *Office Office* (2001), *Ramani Vs Ramani* (2001), *Sarabhai vs Sarabhai* (2005), *Taarak Mehta Ka Ooltah Chashmah* (2008–present) and *Bhabiji Ghar Par Hain* (2015–present). SAB TV is one of the leading channels of India

dedicated entirely to Sitcoms. *Taarak Mehta Ka Ooltah Chashmah* is the longest-running sitcom of Indian television and is known as the flagship show of SAB TV.

**Reality Shows:** Reality television is genre of television programming that documents purportedly unscripted real-life situations, often starring unknown individuals rather than professional actors. Some reality shows are competitions, while others claim to show slices of real life. Many reality TV shows merge the two, introducing a competitive element to real-life activities like dating or home renovation.

The first reality show was Allen Funt's *Candid Camera* in which unsuspecting people were confronted with funny, unusual situations and filmed with hidden cameras, first aired in 1948. Ted Mack's *Original Amateur Hour* and Arthur Godfrey's *Talent Scouts* also appeared during 1948. These shows started the much famed 'Talent Shows' or 'Talent Search Shows' which featured amateur competitors and introduced the concept of 'Audience Voting'. The end of 90' and the advent of 2000, saw unprecedented popularity of the reality-based shows. These new generation of Reality shows were blunt, witty, sensuous, sensational, glamorous and more.

Reality TV in India dates back to the Channel V's talent hunt for making of a musical band. The band called Viva that emerged from this show enjoyed short-lived popularity but marked the beginning of reality shows. Superstar Amitabh Bachchan's *Kaun Banega Crorepati*, which was the Indian version of *Who Wants to Be a Millionaire*, was a major hit with the audience in India. What followed next was a flood of reality shows, many of them being adaptations of the pre-existing western versions.

**Game Shows:** A game show is a type of radio, television, or internet programming genre in which contestants, television personalities or celebrities sometimes as part of a team, play a game which involves answering questions or solving puzzles usually for money and/or prizes.

These are popular because of the active audience- participation. Advertisers provide their products as prizes for such shows. Game shows such as quiz and Antyakshari became very popular in India in the initial days. *Cadbury Quiz contest* which started in 1972 became the most popular quiz show of the time. Then came *Kaun Banega Crorepati* hosted by Mr Amitabh Bachan in 2000.

**TV News:** TV news cannot match the wide coverage and in-depth report of radio news. The time taken up by visual material does not allow for a probe, or even for adequate background information. However, TV news is more engaging as it is immediate and visual.

Newscasts, also known as bulletins or news program(me)s, differ in content, tone, and presentation style depending on the format of the channel/station on which they appear, and their timeslot. In most parts of the world, national television networks will have bulletins featuring national and international news. The top-rated shows will often air in the evening during "prime time", but there are also morning newscasts of two to three hours in length. Rolling news channels broadcast news content 24 hours a day.

News programmes feature one or two anchors/presenters segueing into news stories filed by a reporter or a correspondent by describing the story to be shown; however, some stories within the broadcast are read by the presenter themselves; in the former case, the anchor "tosses" to the reporter to introduce the featured story; likewise, the reporter "tosses" back to the anchor once the taped report has concluded and the reporter provides additional information.

Local news may be presented by standalone local television stations, stations affiliated with national networks or by local studios which "opt-out" of national network programming at specified points. Different news programming may be aimed at different audiences, depending on age, socio-economic group, or those from particular sections of society.

**TV Features/ Documentaries:** TV feature or documentaries, like a cinema documentary, can feature any subject of interest to several viewers such as the state of pollution, poverty or even a lifestyle trend. Documentaries aim to enlighten, motivate and also to entertain. The stress is on portraying real people and real-life situations and on activity rather than talk and commentary. Here story dictates film technique and not vice versa; the film is used here as a tool to document reality.

The format of a TV documentary takes the form of a direct presentation of the substance of a problem or an experience or a situation, by contrast with the 'discussion' in which a situation or problem may be illustrated, usually relatively brief, but in which the main emphasis falls on the relatively formal argument about it.

Television documentary series often called docuseries are TV series screened within an ordered collection of two or more television episodes. TV documentary films on the other hand exist as a single film that will be telecasted at once.

**Cookery show:** This show presents food preparation in a kitchen studio set. The show's host, is often a celebrity chef, who prepares one or more dishes over the course of an episode. The

chef takes the viewing audience through the food's inspiration, preparation, and stages of cooking.

**Women's programmes:** They are defined as programmes specially made on various topics and issues of interest for women.

**Discussions and Debates:** Arguments, disputes, controversies, discussion of questions and issues of public interest.

### **Assignment**

#### **I. Answer the following questions:**

1. Write a note on the history of television.
2. Write a brief history of television of India.
3. Write a note on:
  - a) Reality shows
  - b) Soap operas
  - c) Documentaries
  - d) TV news
  - e) Sitcoms

**IV Semester**  
**BA Communicative English (Vocational)**  
**Paper 7: Writing for Electronic Media**  
**Model Question Paper**

**Time: 3 Hours**

**Max.Marks:70**

**Section – A**

**1. Answer any five of the following questions in one or two sentences each: (2X5=10)**

1. FM Radio
2. Prasar Bharathi
3. Sitcoms
4. Sfx
5. PSA
6. P2C
7. Radio jingle

**2. Answer any four of the following in about 200 – 250 words: (5x4=20)**

1. What are the basic principles of writing for radio?
2. Discuss the importance of language in Radio and TV news presentation.
3. How radio can be used as a medium to serve ‘education for all’?
4. Explain any five characteristics of an RJ.
5. What are the characteristics of an effective jingle?
6. What are the advantages of podcasts over radio?

**3. Write an R J script for about 5-6 songs that you would like to play on the occasion of Women’s Day. 5**

**4. Write a 10-minute Radio play with about three characters using the given points. 10**

- a) A farmer
- b) Heavy rains and flood
- c) Relief package by the Government

**OR**

**Write a Radio feature on one of the following topics:**

- a) Using play grounds for commercial purpose
- b) Segregation of waste

**5. Frame five questions that you would ask an eminent Jurist on a program about Indian Constitution.**

**5**

**6. Convert the following Print news report into Radio news report:**

**10**

**Vidya Mitra smart class app launched for 15 govt schools**

Mangalore, DHNS

Vidya Mitra Kannada, a digi learn smart class app for 15 government high schools in Mangalore North Assembly constituency, was launched on Saturday. Launching the app via video conference from New Delhi, BJP National General Secretary B L Santhosh said there is a need to turn today's challenges into opportunities. Amid the Covid-19 pandemic and uncertainty on the reopening of schools, the technology will be helpful in engaging the students till schools reopen.

He said amid the competition from private schools, MLA Dr Y Bharath Shetty had taken up steps to improve the quality of education in government schools, which is laudable. Teachers and parents have to play a vital role in the education of children.

The app is only complementary to teachers and not an alternative to them. We cannot equate the kind of bond teachers and student share with anything, he said. To ensure that children are not deprived of education amid the lockdown, The HRD ministry is planning to beam 12 Direct to Home (DTH) channels on televisions, each dedicated to one class, he added. The app has been developed based on curriculum based on 8,9 and 10. To help students to learn through the app, each school will receive a projector from the MLA. Teachers should download the app and teach students. The students also can download the app using the mobile phones of their parents at home.

Normally, the apps are in English language. But this app has been developed in Kannada for the benefit of Kannada medium schools. The app can be downloaded for free in Android phones from the play store, added Dr Bharath Shetty.



## **2 bridges dedicated to nation in Arunachal Pradesh**

Itanagar, PTI: 2 vital bridges constructed by Border Roads Organisation (BRO) which will help in the faster movement of people and armed forces to the Indo-China border where on Saturday dedicated to the nation. The 50-meter-long Tawang Chhu bridge constructed over Tawang Chhu river in Tawan district and the 45-meter-long Sukha bridge across Sukha Nallah in west Kameng district were dedicated to the nation by Arunachal Pradesh Chief Minister Pema Khandu.

“Both the bridges will allow faster movement of civilians and military towards the McMohan line,” Khandu said.

The chief minister lauded the BRO for securing the borders of the country and also providing employment and business opportunities to locals through their activities in constructing roads and bridges. Khandu dismissed the fears of the locals on the possibility of transmission of Covid-19 in Arunachal Pradesh through the personnel of the central paramilitary forces, Army and the BRO. The forces have their own standard operating procedures (SOPs) which are been followed strictly, the chief minister said. Later in the day, the chief minister also inaugurated a police station at Jang, in presence of local MLA Tsering Tashi, the officials said.

## **7. Prioritize the following News headlines to be aired on National News broadcast. 5**

- SSLC examinations to be held in mid or late June: Minister
- Railway official drives over cop’s foot, released after apologising
- Latin America is new virus epicentre: WHO
- Flights set to start, states press quarantine button.
- Hungry, thirsty migrants ransack UP railway station after train delays

## **8. Write a Public Service Announcement in about 50-75 words creating awareness regarding ‘gender discrimination’. 5**

## **Practicals: 50 Marks**

**Practical exam to be conducted for 35 Marks. 15 Marks for Internal Assessment.**

A 10–15 minute radio program is to be produced by the students. This is a team activity; a team should comprise of not more than 3 students. The program is to be scripted, produced and recorded by the students.

Components to be included are

- a) Play or Feature
- b) Jingle
- c) PSA
- d) R Jing

### Allotment of Marks

Script	05 marks
Programme (Language, topic, delivery, recording)	20 marks
Viva	05 marks

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**Practicals for Paper 8**

**Practicals : 50 Marks (35+15)**

**Practical Exam : 35 Marks**

**Internal Assessment : 15 Marks**

Writing a short story on a given theme and narrating the same story (storytelling).

\*\*\*Techniques of storytelling to be taught

# **Module-1**

## **Short Story Writing**

A story is an account of imaginary or real people and events narrated in an interesting manner. Stories cast a magical spell on all and have mind-altering effects. Stories are not just entertainment but also motivate and challenge our opinions/views/beliefs. Story writing is one of the oldest forms of written accounts. Story writing and storytelling is an art. It is a work of imagination and a lot of creativity is involved in fleshing out a story. A short story is meant to be read in a single sitting; hence it should be direct and succinct.

A story has to be planned and structured well. Every story has some people who are known as characters. Characters, their actions and reactions form a story. Every story is placed in a background or place and this is referred to as the setting of a story. A writer also needs to think of additional details to make characters more realistic.

A story has to have a beginning, middle, and a conclusion. A story is divided into paragraphs. The first paragraph is the introductory one, the paragraphs in the middle serve to develop the story and the last one contains the conclusion. A story may be told through any one of the characters or a combination of characters.

### **Every story is made up of three components:**

a) Plot b) Characters c) Setting

**Plot:** A plot is a carefully thought-out plan in which all the events, actions, reactions of the characters, contribute towards the movement of the story. Stories have a sequence and a purpose or a reason why the story is being told. The plot moves on, over a series of events until the climax of the story is reached. Stories can be didactic, humorous, informative, message oriented, tragic, romantic, adventurous or a thriller. A story begins from a starting point then meanders through different courses to an ending point.

**Characters:** The story has people, animals, plants, birds or inanimate objects as its characters. To add a touch of reality, it is necessary to base them on real life. It is also important to think of special qualities or behaviour patterns. Characters have to be built to create admiration, fear, hatred and other emotions in the readers' mind. There is usually one main character, the

protagonist, and other supporting characters. Dialogues add more detail to the character. The story becomes intriguing with the description of the characters' mannerisms, appearance, clothes eg. The description of the old sea captain in *Treasure Island* "A tall, strong, heavy, nut-brown man; his tarry pigtail falling over the shoulders of his soiled blue coat; his hands ragged and scarred, with black, broken nails; and the sabre cut across one cheek, a dirty, livid white".

**Setting:** The background of the story is the setting. The story can happen in a forest, house, marketplace, a school etc. It is possible for the story to happen in a totally imaginary place like toy-land, fairyland (Alice in Wonderland), etc. The setting has to be detailed to make it suitable to the plot and the characters. The following is an extract from Charles Dickens' 'Dombey and Son' describing a neglected house.

The passive desolation of disuse was everywhere silently manifest about it. Within doors, curtains, drooping heavily, lost their old folds and shapes and hung like cumbrous palls. Hecatombs of furniture, still piled and covered up, shrunk like imprisoned and forgotten men, and changed insensibly. Mirrors were dim as with the breath of years. Patterns of carpet faded and became perplexed and faint, like the memory of those years' trifling incidents. Keys rusted in the locks of doors. Damp started on the walls, and as the stains came out, the pictures seemed to go in and secrete themselves. Mildew and mould began to lurk in closets.

### **How to write a good story?**

a) Select your story idea:

Before you can begin to write a short story, you need to pick an idea you will focus on. You have a number of ideas. If that's the case, pick the idea that speaks to you, that you want to write the most, or even that you think is the best. There may be no "best" idea for a short story, however, ideas with purpose or expression tend to be the best ones. One can write about an issue that has occupied one's mind, it could be about an aspect that one is passionate about or explore a concept that intrigues one.

b) Determine the point of view of your story:

Point-of-view (POV) is important in writing a story. The story can be from First person, Second person or Third person's perspective.

c) Develop the characters:

Development of character or characters may vary. You will have to tap their needs, desires, plus points and flaws. Spend some time pondering over different facets.

One may also to develop the following- Physical appearance, mannerisms, past, family, friends, wants etc.

d) Select your themes, motifs, and tones:

Themes are very important to any story; a theme is what will power a short story. Developing themes also mean developing tones and motifs. Spend time thinking through different ideas and how you will connect them.

e) Outline the story:

After the big picture is fleshed out the outline of the story is to be made. The story can be broken down into separate scenes, so the outlining becomes easier. The simplest way to do this is to write the summary of the story.

f) Write the story.

g) Revise, edit, rewrite.

### **Characteristics of a good story**

- A catchy first paragraph
- Characters
- Point of view
- Meaningful dialogue
- Setting and context: setting includes the time, location, context and atmosphere where the plot takes place.
- Conflict and tension: conflict produces tension that makes the story begin. Tension is created by the opposition between the character or character and internal or external forces or conditions.
- Crisis or climax to be built: this is the turning point of the story.
- Resolution– the solution to the conflict is resolved.

## Assignment

### I. Write short stories in about 250-300 words beginning with:

1. "It was raining very heavily, the streetlights were not working, I was walking..."
2. "I heard my sister scream and I jumped out of the bed..."

### II. Write a short story in about 250-300 words having the following theme:

- a) "Life is like an echo: we get back what we get."

### III. Make Samanta the central character in your short story.

"I liked Samanta, although she had a dubious look about her..."

### IV. Write a short story that ends with: "I hope I will never have to go there again."

### V. Write short stories in about 250- 300 based on the given pictures:





## **Module-2**

### **Writing for Children and Young Adults**

Children's literature is the literature that is meant from infancy through the stage of early adolescence (12-14 years). Children's literature or juvenile literature includes stories, books, magazines, comics and poems that are written or made for children. Modern children's literature is classified in two different ways: a) genre b) the intended age of the reader.

The importance of literature in children's life is manifold: it helps them to understand themselves better, understand others, understand their world, and understand the aesthetic values of written language. When children read fiction, narrative poetry, or biography, they often assume the role of one of the characters. Through that character's thoughts, words, and actions the child develops insight into his or her own character and values. Children's behaviour and value structures are changed, modified, or extended due to the literature they read.

Children's literature can be traced to stories such as fairy tales and songs, part of a wider oral tradition, that adults shared with children before publishing existed. When we think of a children's stories, we probably think of it as entertainment, rather than as a tool for moral instruction. Children and adults alike enjoy stories intended for children.

Young adult writing, or YA writing, is literature that targets readers aged between 12 and 18. YA stories follow teenage characters as they grapple with the unique challenges of adolescence. This kind of writing intends to "bridge the gap" between children's and adult literature.

#### **A Brief History**

The first children's story cannot be dated or traced due to the oral tradition. Prior to the mid-19th century, children's stories consisted mainly of moral principles and/or realistic perspectives of the world. Children's literature grew from stories passed down orally from generation to generation. Irish folk tales can be traced back as early as 400 BC, while the earliest written folk tales are arguably the Pachatantra, from India, which were written around 200 AD. The earliest version of Aesop's Fables appeared on papyrus scrolls around 400 AD. In Imperial China, storytelling reached its peak during the Song Dynasty (960-1279 AD). Many stories from this epoch are still used to instruct students in China today. No such equivalent exists in

Greek and Roman literature. However, the stories of Homer and other storytellers of the era would certainly have appealed to children.

A crucial time for many new developments, the Renaissance saw the development of the first movable printing press, which paved the way for faster and more diverse publication. Some children's literature existed at this time, but it was primarily in the form of textbooks or books for moral instruction, such as *Foxe's Book of Martyrs* and *The Pilgrim's Progress*. Even these examples were not originally written with children in mind, but rather children were drawn to the adventures and images in them.

During the time of the rise of Puritanism, John Locke's philosophies on the mind of a child as a blank slate became extremely popular, thus beginning the evolution of seeing the child in a different life stage than an adult and the progression of childhood as we know it today. Parents became more concerned about the mental, and especially the spiritual minds of their children. If writers did write with children in mind, it was frequently to use Hell or other punishments to scare them into obedience.

One of the early forms of literature that children had access to, was the chapbook, a small, saddle-stapled book that usually included a fairy tale, poems, and almanacs. This type of a book was affordable to the layperson. The first tales of *Jack and the Beanstalk* were printed in this fashion in the late 18th century.

The 19th century is considered the golden age of the genre. John Newbery, created *Newbery's Pretty Pocket Book* in 1744, which was the first multi-media book meant for both children's enjoyment and enrichment. Newbery felt that children should enjoy reading, and began publishing books for children's amusement. This was the beginning of a gradual transition from the deliberate use of purely didactic literature to inculcate moral, spiritual, and ethical values in children, to the provision of literature to entertain and inform.

As the society grew to respect childhood more, which can be partially attributed to the growing middle class and the amenities the Industrial Revolution provided, children's literature blossomed, writers like Lewis Carroll and his *Alice's Adventures in Wonderland*, Robert Louis Stevenson's *Treasure Island*, and Mark Twain's *Huckleberry Finn* moved away from the strict moralism of earlier productions and turned to writing imaginative pieces to entertain. The

literature of this period did still reinforce stereotypical gender roles. For instance, we see in *Little Women* by Louisa May Alcott a heroine who, while embracing her independence briefly, does still marry and grow into a submissive wife.

A dramatic development in children's literature in the twentieth century has been the picture book, the idea of presenting an idea or story in which pictures and words work together to create an aesthetic whole.

Child has remained an integral part of the family, the nucleus of community life, and art and literature have developed for the enjoyment of the entire family. Only in recent times has the child gained a separate identity and this is reflected in modern literature for children. Today, children's literature is more expansive and diverse when compared to the past. Changes in technology, modern amenities and luxuries have delivered a greater level of entertainment. Children's literature, now encompasses many genres in and of itself, from historical fiction to fantasy to science fiction. As such, toddlers enjoy pop-up books, pre-teens have early readers, and teenagers immerse themselves in graphic novels. The literature has also developed enormously with regard to the selection of topics- in its topic selection - what once only existed for moral development now exists to explore any number of subjects ranging from environment preservation to technological innovation to gender orientation.

### **Children's Literature in India**

The oral tradition of children's literature goes back more than five thousand years, and the world's oldest collection of stories for children, India's 'Panchatantra', derives from this. The concept of children's literature as a separate discipline has come from the West; contact with the European countries, and particularly with England and the English language, has led to the growth of modern literature for children. The development of children's literature in the sub-continent has passed through three distinct phases. Initially, the stories from the oral tradition, mythology, religion, folk-tales, legends and classics were adapted and rewritten. Then there were translations and adaptations of material already published in England and other European countries and also in different native languages. Original creative writing has appeared only in recent years.

India has a rich heritage of ancient oral tradition, of which the *Panchatantra* is part. These stories were compiled by Vishnu Sharma in all, there are eighty-four stories and many more

interpolated anecdotes—which was a typical Indian way of storytelling to keep the interest alive. The stories of *Panchatantra* were disseminated from India even before they were written/printed by the travelers to/from west Asia and European countries.

Today, these tales have been translated and adapted in over two hundred languages around the world: ‘The Monkey and the Crocodile’, ‘The Blue Jackal’, and ‘The Flight of Pigeons’ are widely known. Besides *Panchatantra*, Kathasarit Sagar, Jataka tales, stories/ incidents from the puranas, epics of Mahabharat and Ramayan and other classics have also been a perennial source of stories. Books for children, as a separate genre made a beginning after the establishment of the School Book Society by the Christian missionaries in Calcutta in 1817. Several well-known books published in English were translated into Indian languages and traditional Indian tales were rewritten and adapted for children.

Some of the well-known writers in English are Ruskin Bond, Mulk Raj Anand, Shankar, Manorama Jafa, Arup Kumar Dutta, Nilima Sinha, Kavery Bhatt, Pratibha Nath, Vernon Thomas, Dilip Salwi, Ira Saxena, Deepa Agarwal and Manoj Das, Sudha Murthy. Some of the well-known illustrators of children’s books are Reboti Bhushan, Jagdish Joshi, Mrinal Mitra, Mickey Patel, Pulak Biswas, Ramesh Bagchi, Niren Sengupta, Atanu Roy, Phalguni Das Gupta, Subir Roy and B.G. Verma.

### **Panchatantra:**

The Panchatantra is an ancient Indian collection of interrelated animal fables in Sanskrit verse and prose, arranged within a frame story. Panchatantra means five books. It is possibly the oldest surviving collection of Indian fables, having been written around 200 BC by Pandit Vishnu Sharma, a Hindu scholar. The origins of the Panchatantra lie in a tale of its own, when a King approached a learned pandit to teach the important lessons of life to his ignorant and foolish sons. The learned scholar knew that the royal princes could not understand complex principles in an ordinary way. So, he devised a method wherein he would impart important knowledge in the form of simple and easy-to-understand folktales. The book is called a Nitishastra, which means book that imparts wisdom on the correct conduct in life. The book comprises of simple stories, with each story having a philosophical theme and an enduring moral that is as relevant to today’s human society as it was in 200BC. The stories in the book are meant to guide the reader on the path to success by teaching them how to understand human

nature. The stories are told to children as they are growing up in order to teach them important life lessons. It is one of the most popular collection of Indian tales, and has influenced literature all over the world.

### **Classification of Children's Literature**

Children's writing can be classified either on the basis of genre or the intended age of the reader.

#### Classification based on Genre:

Genres may be determined by technique, tone, content, or length. Some of the genres are:-

- Classic: A widely read work recognized as outstanding in its field, remaining in print long after initial publications where it is translated, adapted, and published in multiple editions. Example: *The Velveteen Rabbit*
- Epic: Long stories of human adventure and heroism recounted in many episodes. Some epics are told in verse. Epics are grounded in mythology, and their characters are both human and divine. Example: *The Song of Hiawatha, The Gita for Children*.
- Fairy Tale: A fanciful story written for or told to children, usually containing at least one supernatural element (magic, dragons, elves, ghosts, hobgoblins, witches, etc.) affecting people, animals, and/or things. Most fairy tales are based on the traditional folklore of a specific culture. Example: 'The Princess and the Pea', 'The Story of Appayya'.
- Fable: A short tale in verse or prose that uses animal characters to express or teach a moral lesson. Very old form of storytelling related to folktales. Example: *Aesop's Fables, Panchatantra*
- Fantasy: Involves the use of supernatural or some other unreal elements. Fantasy is closely related to the traditional fairy tale, and the birth of fantasy writing in Britain coincided with the 19th- century revival of interest in, and admiration for, the orally transmitted fairy tale. Example: *The Golden Compass*
- Folktale: A short narrative rooted in the oral tradition of a particular culture that may include improbable or supernatural elements. Many fairy tales, myths and legends began as folktales. Example: *Grandma's Bag of Stories, Tales from Silver Lands*
- Legend: A traditional story of a well-known event, sometimes concerning the life of a national folk hero, which may contain fiction or supernatural elements, but is considered to have some basis in historical fact. Example: *Tales from The Lives Of Indian Legends, Merlin and the Making of a King*

- Mystery: A popular novel, short story, or drama about an unusual occurrence, such as a murder or disappearance. The plot in a mystery often hinges on the efforts of a professional or amateur sleuth to uncover the truth. Subgenres include detective fiction and suspense. Example: *Nancy Drew* series, *Hardy Boys* series, *Geronimo Stilton* series.
- Myth: From the classical Greek word *mythos*, meaning “story”. A narrative rooted in the traditions of a specific culture, capable of being understood and appreciated in its own right but at the same time a part of a system of stories (mythology) transmitted orally from one generation to the next to illustrate man’s relationship to the cosmos. Example: *365 Tales from Indian Mythology*
- Poetry: Consciously created in metrical form, may use imaginative and symbolic language. Intended to express sublime thought and emotion and give aesthetic pleasure through the combination of chosen words and rhythmic phrases (sound and sense).
- Sci-Fi: A highly imaginative form of fiction based on scientific speculation, usually depicting life and adventure in the future or on other planets, usually involves space or time travel. A form of literary fantasy or romance that often draws upon earlier kinds of utopian and apocalyptic writing. Example: *A Wrinkle in Time*, *Magic Tree House*.
- Short Story: A work of short fiction, usually 2,000 to 10,000 word in length, in which the author limits the narrative to a single character (or group of characters) acting in a limited setting, usually at a single point in time, to achieve a unified effect. Example: *Haroun And The Sea Of Stories*

### **Classification based on Age**

The criteria for these divisions are that books for younger children tend to be written in simple language, use large print, and have many illustrations, books for older children use increasingly complex language, normal print, and fewer (if any) illustrations. The categories are:

- Picture books appropriate for pre-readers or children between 0–8 years
- Early reader books, appropriate for children ages 5–7. These are usually designed to help children build their reading skills and help them make the transition to becoming independent readers
- Chapter books, appropriate for children ages 7–9
- Middle grade books are for late elementary school and early middle school students aged between 9-12. These books have challenging vocabulary, few illustrations, and

upwards of 60,000 words. Children of this age can appreciate humor, mystery, and even small thrills.

- Young adult fiction, appropriate for children ages 12–18. Young adult (YA) novels target older teens and even adults. They tend to have teenage protagonists but many adult characters. Genres expand further here, including fantasy and science fiction. YA novels can push beyond 100,000 words.

### **Importance of reading and listening to books for children:**

- Strengthening a bond between the child and adult reader
- Experiencing the pleasure of escaping into a fantasy world or an exciting adventure
- Developing a favorable attitude toward books as an enrichment to their lives
- Stimulating cognitive development
- Gaining new vocabulary and syntax
- Becoming familiar with story and text structures
- Stimulating and expanding their imaginations
- Stretching attention spans
- Empathizing with other people's feelings and problems
- Learning ways to cope with their own feelings and problems
- Widening horizons as they vicariously learn about the world
- Developing an interest in new subjects and hobbies
- Understanding the heritage of their own and other cultures
- Acquiring new knowledge about nature
- Bringing history to life
- Stimulating aesthetic development through illustrations
- Exploring artistic media used in illustrations

### **Characteristics of Children's Writing:**

- Simple and straightforward
- Depends on action to maintain interest: Can there be action without action? Are thoughts action? Are other character's inactions actions? Are external events included in the narration, comments and other writing techniques action?
- Has characters that are children. Includes childhood events, actions, happenings.
- Expresses a child's point of view.
- Is optimistic: There is always hope, vision and other elements to raise spirits.

- Tends towards fantasy and accepts fanciful ideas without major concern of reality. Wishful thinking is common.
- There is a tone of joy and innocence associated with children, agricultural life, closeness to nature and unquestionably reliable friends.
- Includes repetition: Often emphasizes what is important, repetition is a common element of traditional tales, folk tales, and fairy tales as well as for literary purposes by repeating words, phrases, situations, and patterns.
- Contrasts of extremes: The good and the bad. The ideal and the practical, ideal family and the orphan, home and wilderness or deep dark forest with all kinds of evil. Group and family responsibility and concern for yourself.
- Keep the target audience in mind with regard to the theme.
- Keep the stories full of short, descriptive sentences.

### **Characteristics of Young Adult Writing:**

- The protagonist is usually a teenager.
- The events in the story revolve around the protagonist and the struggle to resolve the conflict.
- The story is often told from the viewpoint and in the voice of a young adult.
- The genres are written for and by young adults.
- Stories don't always have happy endings.
- Parents are often absent or have conflicts with the young adults in the stories.
- Coming of age issues are highlighted in the various genres in young adult literature.
- Writing is not very lengthy
- Young adult literature is fast-paced.
- Young adult literature includes a variety of genres and subjects.
- Some Young adult books are optimistic and characters make worthy accomplishments.
- They deal with real emotions.
- Some of the problems should be age-appropriate

Some examples of YA Writing- Louisa May Alcott's *Little Women*, Suzanne Collins' *The Hunger Games*, John Corey Whaley's *Highly Illogical Behaviour*, Anita Roy's *Gravepyres School For The Recently Deceased*, Devika Rangachari's *Queen of Ice*, Harper Lee's *To Kill a Mockingbird*, by Harper Lee, Jerry Spinelli's *Stargirl*.



\*\*\* A list of Children's books and YA books to be suggested to the students by the faculty.

Classroom Activity: Comparing Book and Movie Versions of a Classic/fairytale.

Read one of the children's classics and list the elements of the story that attract you. Most of the classics/fairytales have been made into movies. View a film adaptation of the story and compare it to the book. Determine whether the book or the movie would be most appealing to children today, and explain why.

### Assignment

#### I. Answer the following questions:

1. Write short notes on the following:
  - a) Panchatantra
  - b) Children's writing in India
  - c) History of children's writing
2. Differentiate between children's literature and young adult literature
3. Write a note on the genres of children writing.
4. Why is reading and listening of books important for children?
5. What are the characteristics of children's writing?
6. What are the characteristics of YA writing?

#### II. Write a humorous story in about 200 words based on the given comic strip:



III. Give appropriate setting, characters, theme, title, tone to the following comic strips in about 200-250 words:



IV. Write a captivating story with a moral in about 250-300 words based on the comic strip with a beginning, middle and an appropriate ending:



V. Write a fantasy story in about 250-300 words using the cues and dialogues given in the comic strip:



**VI. Write a fantasy story in about 300-350 words for a 10-year-old child using the given story ideas:**

- a) One bright Sunday morning, all domestic pets start talking.
- b) What would you do if every tree you passed began whispering your name?

**VII Write a story for young adult using the given outline:**

- a) A boy - growing up in rough circumstances- falls in love with cooking and dreams of becoming a chef
- b) You've had a crush on your high school friend - the feeling was never reciprocated – you run into each other at a movie theatre. Create a story about the chemistry developing between the two of you.

## **Module-3**

### **Book Review**

A review is a critical evaluation of a text, event, object, or phenomenon. Reviews can consider books, articles, entire genres or fields of literature, architecture, art, fashion, restaurants, policies, exhibitions, performances, and many other forms. This module will focus on book reviews.

A review makes an argument. The most important element of a review is that it is a commentary, not merely a summary. It allows you to enter into a dialogue and discussion with the work's creator and with other readers/audience. You can offer agreement or disagreement and identify where you find the work exemplary or deficient in its knowledge, judgments, or organization. You should clearly state your opinion of the work in question, and that statement will probably resemble other types of academic writing, with a thesis statement, supporting body paragraphs, and a conclusion.

Typically, reviews are brief. In newspapers and academic journals, they rarely exceed 1000 words, although you may encounter lengthier assignments and extended commentaries. In either case, reviews need to be succinct. While they vary in tone, subject, and style, they share some common features:

- First, a review gives the reader a concise summary of the content. This includes relevant description of the topic as well as its overall perspective, argument, or purpose.
- Second, and more importantly, a review offers a critical assessment of the content. This involves your reactions to the work under review: what strikes you as noteworthy, whether or not it was effective or persuasive, and how it enhanced your understanding of the issues at hand.
- Finally, in addition to analysing the work, a review often suggests whether or not the audience would appreciate it.

Reviewing can be a daunting task. Someone has asked for your opinion about something that you may feel unqualified to evaluate. Who are you to criticize Toni Morrison's new book if you've never written a novel yourself, much less won a Nobel Prize? The point is that someone—a professor, a journal editor, peers in a study group—wants to know what you think about a particular work. You may not be an expert and nobody expects you to be the intellectual equal of the work's creator, but your careful observations can provide you with the raw material

to make reasoned judgments. Tactfully voicing agreement and disagreement, praise and criticism, is a valuable, challenging skill, and like many forms of writing, reviews require you to provide concrete evidence for your assertions.

As a critical assessment, a book review should focus on opinions, not facts and details. Summary should be kept to a minimum, and specific details should serve to illustrate arguments. Writing a review is a two-step process: developing an argument about the work under consideration, and making that argument as you write an organized and well-supported draft.

### **Points to ponder over before writing a book review:**

- What is the thesis—or main argument—of the book? If the author wanted you to get one idea from the book, what would it be? How does it compare or contrast to the world you know? What has the book accomplished?
- What exactly is the subject or topic of the book? Does the author cover the subject adequately? Does the author cover all aspects of the subject in a balanced fashion? What is the approach to the subject (topical, analytical, chronological, descriptive)?
- How does the author support her/his argument? What evidence does s/he use to prove her/his point? Do you find that evidence convincing?
- How does the author structure her argument? What are the parts that make up the whole? Does the argument make sense? Does it persuade you? Why or why not?
- How has this book helped you understand the subject? Would you recommend the book to your reader?
- Beyond the internal workings of the book, you may also consider some information about the author and the circumstances of the text's production:
- Who is the author? Nationality, political persuasion, training, intellectual interests, personal history, and historical context may provide crucial details about how a work takes shape.
- What genre does the book come under?

### **Writing a Review**

Introduction: Reviews are brief, begin with a catchy one-liner or anecdote that succinctly delivers the argument. Introduction can be different depending on the argument and audience. The introduction should include:

- The name of the author and the book title and the main theme.
- Relevant details about who the author is and where he/she stands in the genre or field of inquiry. You could also link the title to the subject to show how the title explains the subject matter.
- The context of the book and/or your review. Placing your review in a framework that makes sense to your audience alerts readers to your “take” on the book. The choice of context informs your argument.
- The thesis of the book. Identify the book’s particular novelty, angle, or originality allows you to show what specific contribution the piece is trying to make.
- Your thesis about the book.

Summary of content: This should be brief, as analysis takes priority. The necessary amount of summary also depends on your audience.

Analysis and evaluation of the book: Analysis and evaluation should be organized into paragraphs that deal with single aspects of your argument. Avoid excessive quotation and give a specific page reference in parentheses when you do quote. You can state many of the author’s points in your own words.

Conclusion: Sum up or restate your thesis or make the final judgment regarding the book. You should not introduce new evidence for your argument in the conclusion. You can, however, introduce new ideas that go beyond the book if they extend the logic of your own thesis. This paragraph needs to balance the book’s strengths and weaknesses in order to unify your evaluation.

**A few general considerations:**

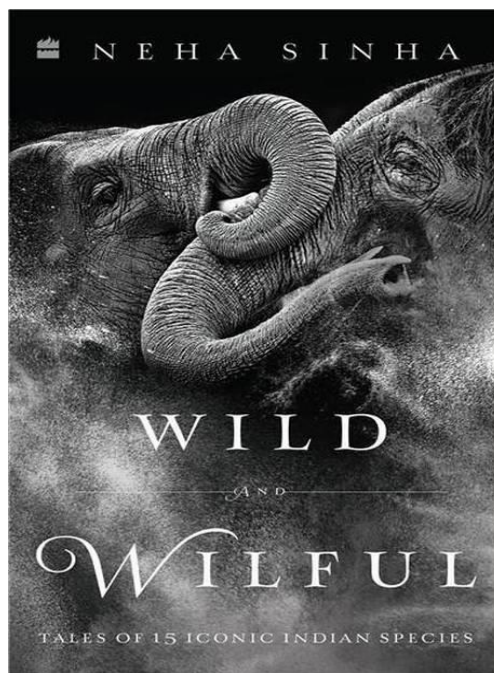
- Review the book in front of you, not the book you wish the author had written. You can and should point out shortcomings or failures, but don’t criticize the book for not being something it was never intended to be.
- With any luck, the author of the book worked hard to find the right words to express her ideas. You should attempt to do the same. Precise language allows you to control the tone of your review.
- Never hesitate to challenge an assumption, approach, or argument. Be sure, however, to cite specific examples to back up your assertions carefully.
- Try to present a balanced argument about the value of the book for its audience. You’re entitled—and sometimes obligated—to voice strong agreement or disagreement. But



keep in mind that a bad book takes as long to write as a good one, and every author deserves fair treatment. Harsh judgments are difficult to prove and can give readers the sense that you were unfair in your assessment.

- A great place to learn about book reviews is to look at examples in The New York Times, The Hindu, Sunday Book Review etc.
- In addition, all book reviews share some universal elements. These include:
- A concise plot summary of the book. What is story about? Who are the main characters and what is the main conflict?
- An evaluation of the work. What did you think of the book? What elements worked well, and which ones didn't?
- A recommendation for the audience. Would you recommend this book to others? If so, what kind of audience will enjoy it?

### Sample Book Review



Stories of India's wildlife species highlight their vulnerable beauty and the trauma that people inflict on the environment

Nature chronicles can waver between two schools of writing. Gushing prose about surreal landscapes forms one end of the spectrum. At the opposite corner stand those dirges about the vanishing of species while the world accepts pollution as the inevitable stain in our lungs.

To celebrate nature's beauty and to also highlight the trauma that we Homo sapiens are inflicting on animals and birds, is a requisite attribute for those who pen about the natural world.



To do this with an equitable sense of wonder, grief and balance needs a special skill and Neha Sinha ticks those boxes in her splendid book *Wild and Wilful*.

#### Stellar cast

In her introduction, Sinha punctures our presumption about owning the globe while merely paying lip-service to animals, birds, insects and marine life. She writes: “A wild animal requires acceptance for what it is, not enslavement for what we want it to be. This is part of the most profound truth of the wild, and the world at large – that we are a part of it, not its owners.”

It is this logic that permeates the book written with flourish and feeling. This is an author, who loves nature, keeps an eye -- a sharp one on policy decisions and a moist one while sighting our distant cousins split by a millennium of evolutionary somersaults. The style is warm, anecdotal and at times reminiscent of Ruskin Bond while also doing a hat-tip to Gabriel Garcia Marquez as evident in a chapter titled ‘Love in the Times of COVID-19’.

Sinha does 11 chapters about animals and birds that blend profiles and pithy observations, joy and irony, and unerringly lets us know what we are doing to the environment. She starts with the leopard and goes all the way to starlings while dwelling upon the tiger, Amur falcon, cobra, elephant and many more in a stellar cast that reveals nature’s breath-taking variety, a trait that is turning feeble as mankind is blinkered to expressways and factories.

#### Nagas as conservators

She also points out the caste-system even in nature-conservation efforts, about how the tiger holds apex position while a leopard or a butterfly never raises equal angst. “The wildness of the Leopard is a sheath, an armour and a curse,” Sinha writes, and there are many terrific lines that portray the animal in focus. The writer points out how overhead wires pose a threat to the Great Indian Bustard, an endangered bird, and is perceptive about the reverence-abhorrence pattern that defines our equations with monkeys or cobras.

A golf-course that affects the migratory paths of elephants finds a mention and the resultant wall leading to a calf’s death leaves the writer in tears and as a reader you have a lump in your throat. But there is hope too as the Naga tribes discard their hunting instinct and turn conservators for Amur falcons and one member tells her: “The entire flock, together, is writing a message for us. We just need to read it.”

Sinha also reveals the different shades of love as a man, who lost his arm to a crocodile, nurtures the reptiles without regrets. This is a book that would make you peer outside your window, to observe nature with renewed interest and empathy. An author couldn't have asked for more.

**Wild and Wilful; Neha Sinha, HarperCollins India, ₹599.**

[\(vijayakumar.kc@thehindu.co.in\)](mailto:vijayakumar.kc@thehindu.co.in)

### **Assignment**

#### **I. Answer these questions after you have read the books suggested by your facilitator**

1. Title, author, copyright date, and genre?
2. Summarize the book.
3. What did you think of the main character?
4. Were there any other especially interesting characters?
5. From whose point of view is the story told?
6. Were the characters and their problems believable?
7. Did you learn something new from the book?
8. Was the book different from what you expected?
9. What alternative title would you choose for this book?
10. Your favourite quote/s from the book.
11. Share a favourite scene from the book.
12. What did you like most about the book?
13. What did you like least?
14. Did you like the way the book ended?
15. What do you think will be your lasting impression of this book?
16. What did you think of the cover?
17. Would you recommend this book?
18. How would you rate the book?

#### **II. Add these questions if its Memoir/Autobiography/Biography:**

1. What do you think motivated the author to share his or her life story?
2. Is the author trying to elicit a certain response, such as sympathy?
3. How has this book changed or enhanced your view of the author?
4. Were there any instances in which you felt the author was not being truthful?
5. What is the author's most admirable quality?
6. Did you learn something new from the book?

7. What will be your lasting impression of the author?

**III. Answer the following questions:**

1. Define a review.
2. What is a book review?
3. What are the points to be considered before writing a review?
4. Write a note on the structure of a book review.

**IV. Read the following books and write a review in about 300-350 words: (Compulsory-  
this will be tested in the exam)**

- a) *The Alchemist*: Paulo Coelho
- b) *Kite Runner*: Khaled Hosseini
- c) *Ignited Minds*: Dr APJ Abdul Kalam
- d) *God of Small Things*: Arundhati Roy
- e) *Samskara*: U R Ananthamurthy
- f) *Unbreakable*: Mary Kom
- g) *The Magic of the Lost Temple*: Sudha Murthy
- h) *Five Point Someone*: Chetan Bhagath

## **Module-4**

### **Writing Speeches**

Speech is generally used for public speaking. Writing speeches beforehand becomes very important for any individual to be voracious. Public speaking is a presentation that's given live before an audience. Public speeches can cover a wide variety of different topics. The goal of the speech may be to educate, entertain, or influence the listeners. Often, visual aids in the form of an electronic slideshow are used to supplement the speech and make it more interesting to the listeners.

To help become better at public speaking, we need to focus on these main aspects namely:

1. Writing the speech
2. Overcoming a fear of speaking
3. Practicing the speech
4. Giving the speech

You need to know your audience, the required length, and the purpose or topic. This is true whether your speech is for a business conference, a wedding, a school project, or any other scenario

#### **Things to remember while writing a speech:**

**Know the Purpose:** What are you trying to accomplish with your speech? Educate, inspire, entertain, argue a point? Your goals will decide the tone and structure, and result in dramatically different speeches.

**Know Your Audience:** Your speech should be tailored for your audience, both in terms of ideas and language.

#### **Step-by-Step Process of Writing a Speech:**

Step 1: To create a speech your audience will remember you've got to be organized. An outline is one of the best ways to organize your thoughts. Outline your speech's structure. What are the main ideas for each section?

Step 2: Flesh out the main ideas in your outline. Don't worry about finding the perfect words. Just let your creativity flow and get it all out!

Step 3: Use a conversational tone. Write your speech the way you would normally talk. Work in some small talk or humour, if appropriate.

Step 4: Edit and polish what you've written until you have a cohesive first draft of your speech. Be specific, it's better to give examples or statistics to support a point than it is to make a vague statement.

Step 5: Use short sentences. It's likely you're not going to give your speech word for word anyway. Shorter sentences will be easier to remember.

Step 6: Practice. The more you practice your speech the more you'll discover which sections need reworked, which transitions should be improved, and which sentences are hard to say. You'll also find out how you're doing on length.

Step 7: Update, practice, and revise your speech until it has a great flow and you feel it's ready to accomplish its purpose.

### **Sample Speech 1**

#### The Truth About Caffeine

How many of you consider yourself caffeine addicts? How much coffee do you drink in a day? One cup? Two cups? More? How about caffeinated sodas?

Caffeine is pervasive in our society these days and every few months we hear about how a study has shown that it is bad for us or good for us. What are we to believe? Today, I'd like to give you some of the facts about caffeine and its effects on your body. I may not cause you to change your coffee consumption, but at least you'll be better informed about what you are putting into your body. I'm going to talk about the beneficial effects of caffeine, the negative effects and discuss what are considered to be 'safe' levels of caffeine consumption.

Let's start with the good news. Caffeine, which comes from the leaves, seeds and fruits of about 63 different plants, is well known as a stimulant. That's why people drink it, right?

Caffeine does help you wake up and feel more alert and it has been shown to increase attention spans. This is a beneficial effect for people who are driving long distances and for people who are doing tedious work. Calling this a health benefit may be stretching it, though staying awake while you are driving a car definitely contributes to your well-being!

Caffeine also contains antioxidants, which have been shown to have cancer prevention qualities. The negative effects of caffeine are largely dependent on how much you consume. When consumed in small quantities - for example, when you have one cup of coffee or one

soda - caffeine can increase your heart rate, cause you to urinate more (which can cause dehydration) and prompt your digestive system to produce more acid.

In larger amounts, caffeine can cause you to have headaches, feel restless and nervous, be unable to sleep, and even - in very large quantities - to have hallucinations.

When larger amounts of caffeine (over 600 mg per day) are ingested over long periods of time, they can cause sleep problems, depression and digestion issues.

According to a Medline article on the National Institutes of Health website, having caffeine in your diet is not of any benefit to your health, but by the same token moderate consumption is not considered harmful.

They say that having up to 3 eight ounce cups of coffee a day - or 250 mg of caffeine - is considered (quote) "average or moderate". 10 cups of coffee a day is considered excessive. Also, remember that the amount of caffeine per cup can vary greatly depending on the type of beans that are used and the strength of the brew. Most sodas with caffeine, unless they are specially enhanced, have about 35 mg of caffeine per 8 ounces. This means that you don't have to worry TOO much unless you are drinking several 2 litres bottles per day. Also, the effect of caffeine on you personally will depend on a number of factors, such as your weight, general health, mood and personal sensitivity to caffeine.

As you can see, caffeine can have both positive and negative effects on our health and well-being. Nevertheless, the bottom line is that if you drink your coffee or sodas in moderation, you don't have to worry too much.

So, the next time you are wondering whether or not you should have that second cup of coffee to perk you up, relax. At least now you know what it will - and won't - do for you!

## **Sample Speech 2**

2013 Valedictory speech

“WE ARE DESTINED FOR GREATNESS”

Chief Guest, The Chancellor, Vice Chancellor, Deputy Vice-Chancellors, Principals of Colleges, Deans, Directors, our beloved teachers, parents my colleague graduates and all protocols observed; Distinguished Guest, Ladies and Gentlemen. Good morning!

I am humbled to address such a wonderful gathering here today – all under the umbrella of cherishing success. History brings us here through a long winding trip that can only be defined by the faithful as a miracle. It is a miracle to those of us who only witnessed others rewarded but never thought about the dawn of our day. Now it is our turn. Our turn to take those powers to read and do all that appertains to the degree.

On behalf of my colleague graduates, I hereby extend our sincere gratitude and appreciation to all of you who gave us this opportunity. You have proved to us that indeed hard work pays. To our parents, thank you for understanding that the only inheritance you could dedicate to us was this education. We promised never to let you down and today you can attest to this. We did that and we have successfully completed our task. To God be all the glory.

To the Government of Kenya, we appreciate the financial support we have received. No Kenyan child should ever fail to get University education due to poverty. Adequate resources should be availed to all the bright children of this country. And on our part, the only assurance I can give is that my colleague graduates and I will pay the HELB loans and will encourage our brothers and sisters from the socio-economically corners of our great country to apply for the loans.

And to the School of Mathematics, thank you! I am short of words of equivalent intensity to describe what I feel. In you, a seedling sprouts and you regularly watered it to enhance its growth. And so, we can see the fruits of your labour. Now to my colleagues – whose focus for an excellent academic award at the end of the course has been the best uniform to identify us – bravo! Our efforts have been rewarded. We have fought the good fight.

But – let me pose a challenge to us. How do we want this nation to remember us? The University is challenging us to go out there and offer a helping hand in solving issues that require our knowledge and hands in all the corners of our currently described global village. Let's help each other break records. I draw from the philosophical remarks of Napoleon Hill that if you can't win in a race let the fellow ahead of you break the record. We are the class of 2013, let's go out and break records in all our different areas of endeavour.

And to the youths of this country who are coming in after us –you have the opportunity to craft your future today so do not waste it. We will always be there to guide and tell you that the future can only be brighter. The sky is not the limit.

Lastly, may I take this opportunity to remind us of the great adage on success. That “success is not measured by the glowing glories we receive, but by the many obstacles that we overcame”. Let this be our great mantra as we march to our glorious destiny.

God bless Kenya. God bless the University of Nairobi and God bless all of you. Thank you and thank you very much.

“We are destined for greatness”.

JUMA VICTOR OGESA

### **Assignment**

#### **I. Answer the following questions:**

1. What is public speaking?
2. Mention some of the main aspects of public speaking.
3. What are the steps involved in writing speech? Discuss.

#### **II. Write speeches for the following topics:**

- a) Global warming
- b) Disaster management
- c) Human rights
- d) Retirement farewell
- e) Unemployment
- f) Will banning plastic bags help?
- g) Kindness



## **Module-5**

### **Diary Writing**

Diary is derived from the Latin term ‘diarium’, which in turn has been derived from ‘dies’ (“day”). Diary is a form of autobiographical writing and is one of the oldest forms of life writing.

Diary entry is a regularly kept record of the diarist’s activities and reflections. The entries in one’s diary represents one’s feelings, opinions, emotions for a particular day. The notes in a diary might describe an event, experience, feelings, or anything which one would like to express. The diary is a candid form of expression and is not meant for publication. A diary is that private space where one puts down one’s thoughts, feelings and opinions on everything from home to work to everywhere in between.

Keeping a diary is a great way to record one’s professional growth and personal development. More entries will allow an individual to look back and see what has changed over time. There are no fixed rules to follow, and one can write whatever comes to one’s mind. A diary is purely one’s thoughts and feelings on any subject that one fancies. Diary entry is a type of writing which is composed by date.

Diary Entry is a part of academic syllabi to bring out creative and imaginative skills of students.

#### **Making Diary Entries**

1. Date your entries:

Since the diary will be kept over a long period of time, each of the entries should be dated based on when you write them.

2. Pick a topic:

What do you want to write in your diary: Is it about what you did today? Is it about an upcoming event? An event that already happened? Try and stay focused when writing.

3. Write naturally:

Your entries are made not to impress anyone. They are just for you, so be your natural self.

4. Be truthful:

The worst person to lie to is yourself, so when making your entry be honest.

5. Keep writing:

If you feel like you're at a loss for words, just keep writing through it. Feel free to record your train of thought. Think about why you have hit a wall. What is getting in the way? Think about what you're writing about and how that could be affecting your entry – and write about that thought process!

6. Make it a habit:

The more frequently you write entries in your diary, the more you will enjoy doing it and the more you will know yourself. Set a certain time during the day that you want to write in your diary and try to keep to that schedule. Write the content in your own unique style that your personal taste. You may write about your own feelings or about events, conveying facts, information, ideas, advice, etc.

The diary should be taken as alive and as a platform for our thoughts and feelings.

We must close the diary with our name or signature.

**Example 1**

**Your summer holidays are going to begin. Write a diary entry about your plan for the holidays.**

Monday 27th May

20xx

9:30 pm

Today, my summer holidays have begun. I have some plans for summer vacation. I'm planning to go to a wildlife sanctuary and for boating in a lake. I just don't want to spend a single moment idly and definitely want to enjoy every bit of these holidays.

Last year, I did not plan my vacations, but this year, I will do everything to make them interesting. I now need to go. I'm excited and eagerly looking forward to my holidays.

Kamal

## Example 2

**You are Preeti. Write an entry about Arianna's birthday party how excited you are about it.**

Sunday, 13th June

2021

8:00 pm

It's Arianna's birthday today. She has invited me to dinner at a Chinese restaurant. She has also invited some other close friends. I am looking forward to meeting them and indulge in a bit of gossip. I have also thought about presenting Arianna with a wristwatch. Today, my happiness knows no bounds as I'll meet some of my old friends. I still need to decide what to wear for the occasion.

Preeti

(<https://performdigi.com/diary-writing-diary-entry/>)

## Format

1. **Date, Day & Time:** Diary Writing is a memory. A good diary writing contains the place, the date, the day and even the time of writing, so that you know when that particular incident/event took place if you read it later in the future. Usually, date, day, and time should be mentioned in the top left corner.

Example:

Bengaluru

28th February, 2021

Sunday, 8:00 p.m.

2. **Heading/Title:**

A diary doesn't need any formal heading. Giving a title to an entry is completely optional. Your heading indicates what your piece of writing consists of. Content: Make an entry about your experience, event, or feelings. The style and tone can be informal. Express anything and everything which you would like to tell to your diary.

3. The style and tone are informal and personal. However, it depends on the subject. Sometimes the tone can be philosophical and reflective too. You can freely express your viewpoints and feelings.
4. Signature: As the diary is writer's personal document, the diary entry doesn't need any signature. It is totally optional.

### **Assignment**

#### **I. Answer the following questions:**

1. You recently visited the International Film Festival in Goa. Make a diary entry of what you saw and experienced there.
2. You paid a visit to your grandparents' house. Make a diary entry of your experiences.

## **Module-6**

### **Art Review**

Reviews are an important way of creating active critical discussion, and also of building art history. An art review is an evaluation of art that can include a rating to indicate the work's relative merit. Works of art, which are exhibited for public viewing and evaluation and they bring great pleasure to visitors of museums and exhibitions. Most of us receive joy, seeing what a creative person is capable of doing. Sometimes it can be difficult or, it can be very easy to accept the point of vision/view of the surrounding world of an artist. The artists are interested in getting appreciation for their creativity and the appreciation or criticism is the impetus for the further development of their talent. This is greatly helped by an art review, which can be done by both professionals and ordinary connoisseurs of the art.

An art review has two purposes: a) to tell readers who haven't seen the exhibition a little about it so they can consider going, and b) to document and critique the activities of a city's art world.



### **The Purpose of an Art Review:**

The artist's exhibition is not only the viewing of works of art, but also the sale of paintings and the collection of reviews of visitors and connoisseurs of painting. The reviews help to open a new facet of the artist's talent, to evaluate its expositions and to look in a new light on what has already been done and what is to be done in order to gain more admirers and reach world-level fame and popularity.

### **How to Prepare for Writing an Art Review:**

Before you start writing a review, you should remember that a detailed retelling of what is going on in the painting reduces the value of the review: first, it is not interesting to read the work itself; secondly, one of the criteria for a weak review is rightly considered substitution of analysis and interpretation of the text by retelling it. Every painting begins with a title that you interpret as you look at it. Next, after you are finished preparing for the writing, it is time to understand how to write an art review.

### **Questions to Ask Yourself Before Writing an Art Review:**

1. What format should be followed while writing an art review?
2. What is depicted in the painting?
3. What did the author want to say by this painting?
4. Which moments left an indelible impression on you?
5. What is the artist famous for?
6. What are other memorable works of the artist?
7. What associations occurred during the viewing?
8. Can you use epithets and other expressive means?
9. How can your own view of what you see be translated into a review?
10. Would you add, or, on the contrary, expel something from the painting?

### **Process of Writing an Art Review:**

1. A review of a work of art must consist of several points. In the first paragraph, give the general characteristics of the picture, its actual description, and specify in detail what you see in it. Make a special emphasis on the moments that are especially attracting attention and leave an indelible impression. For example: "The picture depicts a turquoise sea, the beautiful silvery sand attracts attention, the endless blue sky catches your eye, and there is

a sense of silence, which is disturbed only by the sound of the surf and the distant outbursts of the oars.”

2. Next, sort out all the associations and thoughts that came to your mind from what you saw. For example: “The landscape of the painting is associated with the vacation, which the viewer wants so much to spend on the shores of the azure sea, far from the hustle and bustle of daily worries, plunging into peace and quiet.”
3. In the next paragraph, describe all the feelings from what you saw. You can express admiration from the viewed work in rapturous form. For example: “delightful,” “amazing,” “cool,” “super,” and “I want to see such the picture daily, waking up in the morning.” Give an assessment that is closest to you in the conversation genre.
4. Develop your own idea. Describe in detail what happened to you after what you saw. Describe what needs to be added, what detail the artist has missed, what impression the picture would have made if additional landscapes were added, and if the color of the paint was changed or the canvas was decorated in a different style.
5. In the conclusion of the description, give a general description of the artist’s works and your description of the picture viewed. Give a direction for further creativity, indicate what style, what genre you would like to see in the future, and what products you plan to purchase for your own interior, collection, or as a gift. Summarize everything you described. For example: “Modern painting is increasingly pleased with burning and saturated works. Modern creativity overcame postmodernism and expressiveness, returning connoisseurs to the real world of reality, and young artists opened the entire brink of creative potential that had previously been inaccessible and shone with new colors.”

## **Assessment**

### **I. Answer the following questions:**

1. Write a review of the Chitra Santhe art exhibition held in Bengaluru recently.
2. Write a review of an art exhibition you have visited.

## **Module-7**

### **Travel Writing**

Travel writing is writing about places, and also about people and things in other places. It also involves giving tips about how to travel, when to travel, and advice on traveling. Travel writing, travelogue, travel blog and travel vlog are some terms associated with travel and travel writing.

Travel writing is all about communicating one's travel experiences to others. It can appear as a newspaper article, blog, vlog etc. informing readers about a specific destination. It can also be a form of literary non-fiction, written as a book, telling a longer narrative about a journey or place. The piece is written with the reader in mind.

**Travelogue:** Online Oxford English Dictionary's definition of travelogue is "a film, book or illustrated lecture about the place visited by or experiences of a traveler". A travelogue is a diary of a person's journey to another place. It is both a narrative story describing personal experiences and a collection of factual details that other travelers would find useful. It incorporates practical advice, descriptions, information, and emotion. It walks readers through the trip with words, images, and even videos. A travelogue contains vivid descriptions of the place: description of the subjective experiences of visiting a place (your thoughts, blunders, fears), informed commentary about a place (its history and culture), and accounts of your interaction with local people. A good travelogue is gripping like a story, practical like a guidebook, and visually and emotionally alluring like a magazine article.

**Travel Blog:** A travel blog is simply a blog where the entire focus is on the world of travel. Travel blogs introduce one to places, activities and adventures one didn't know about. Travel bloggers are storytellers. Travel blogs are not as detailed as travel writing or travelogues and are also informal.

**Travel Vlog:** is the video equivalent of a blog. It is an online series that provides travel video guides for different destinations. The emphasis is on the place and a host of details associated with the place: activities, accommodation, food, adventure activities etc. Another objective of vlogging is advertising a particular place in order to attract visitors and make the place popular. Vlogs are shared on social media, travel shows, tourism advertisements and YouTube. Many people have combined their passion and profession. The most popular platform for vlogging is YouTube.



## **A Brief History of Travel Writing:**

Travel has been an integral part of human society. People have travelled from one land to another since antiquity for many reasons whether religious or secular, business, trade, territorial conquest/expansion, education, leisure etc. Those who traveled have left accounts of their travel in the forms of autobiographies, memoirs, treatise, travelogues, stories, poems, drawings and other mediums. These accounts are important documents for understanding the structure of the society, geographical details, political details, about the place, culture, food, dress etc.

Travel literature became popular in China, during the Song Dynasty (960-1279). Under the name of 'Youji Wenxue' ('Travel Record Literature'), authors such as Fan Chengda and Xu Xiake incorporated geographical and topographical information into their writing. Poet and statesman Su Shi wrote 'Record of Stone Bell Mountain' and made a philosophical and moral argument as its central purpose.

In Japan, there are also many personal reports from travellers sharing their experiences and interesting encounters. Examples include the 'Sjōrai Moluroku' (804) by author Kūkai and the 'Tosa Nikki' ('Tosa Diary') by Ki no Tsurayuki (early 10th century), which was found revolutionary because it featured a female narrator. Haiku poet Matsuo Bashō wrote the story 'Oku no Hosomitsji' ('The narrow road to the Deep North') in the second half of the 17th century. The work included the journey, places visited and the author's personal experience.

Medieval works showed that people had very little knowledge about the world around them. Stories were usually a colorful mix of facts and impossible events. They were mostly quests (for the Holy Grail or personal development) or texts with mainly Christian/spiritual focus. You can't call them travel stories, as they didn't talk much about the actual environment.

By the late 16th century, with crusades, advancement of technology and imperialism, new stories and information reached people and they started to realize that there was a whole world outside their own. There came a shift in the type of stories, as there was a lot of curiosity about explorations and voyages to unknown destinations. Travel was a necessity in those times, most travel stories were purely intended to inform people about the different nature and culture of inhabitants met and the best ways in which to approach them. There were also a lot of military explorations that informed more about strategic issues.

In the 18th century, travel writing was known under the name 'Book of Travels'. Usually, these were maritime journals – and the people devoured them. James Cook's diaries (1784) reached the status of a modern-day international best-seller. Many of them were based on factual journeys. You might have heard of Joseph Conrad's 'Heart of Darkness, Daniel Defoe's 'Robinson Crusoe', Jonathan Swift's 'Gulliver's Travels' or Jules Verne's 'The journey around the world in 80 days'.

Charles Darwin wrote his famous account of the journey of the HMS Beagle in the 19th century. It was a work at the intersection of science, natural history and travel. Other famous authors from his time, that also wrote travel stories were: Hans Christian Andersen, Charles Dickens and Mark Twain.

Travel writing in current times is quite a broad theme. They range from journal-type stories to literary works. Some of the most popular travel writers of the 20th and 21st century are: Bill Bryson, Paul Theroux, William Dalrymple, Pico Iyer, Tim Cahill, Stanley Stewart, Kira Salak, Douglas Adams, Anthony Sattin, Ryszard Kapuscinski, Bruce Chatwin and Rory MacLean.

Online blogs, are gaining popularity amongst writers. The first online travel blog was posted by Jeff Greenwald on the 'Global Network Navigator' in 1993. He described his journey around the world and later turned the pieces into a book.

### **Types of Travel Writing:**

1. Destination articles: These articles tell readers about a place to which they might want to travel one day. One of the most standard types of travel stories, these pieces act as the armchair reader's bird-eye view of a place. Useful/interesting facts pepper the writing. History, points of interest, natural scenery, trendy spots: a destination article touches upon all these within the framework of a broad narrative.

Ex- Besalú, the most interesting Spanish village you've never heard of - Los Angeles Times (latimes.com)

2. Special interest articles: Special-interest articles are offshoots of destination articles. Instead of taking the reader on a tour of an entire country or city, these pieces cover one particular aspect of the destination. This kind of writing can cover anything from art in

Colombia, ghost towns in the U.S., trekking in Patagonia, Alpaca farms in Australia, motorbiking in Brazil, railroads in France, volunteering in Tanzania.

Ex- Culinary Travel: Portugal Food, Restaurants, and Wineries - Introduction | Epicurious.com | Epicurious.com

3. Holiday and special events: Holiday and special events travel articles ask writers to write about a destination before the event takes place. The biggest global events are magnets for this type of travel writing, such as the World Cup, the Olympics, the World Expo, fashion weeks, and film festivals. Depending on the publication, regional events work just as well.

Ex- How to Attend the 2016 Olympics | Travel + Leisure (travandleisure.com)

4. Round-ups: A round-up article is easily recognizable, as it will go, "40 best beaches in West Europe," or, perhaps, "20 of the greatest walks in the world!" It's a classic tool in any magazine or newspaper writer's toolbox, taking a bunch of destinations and grouping them all under one common thread.

Ex- 11 New Art Exhibits to See This Summer | Travel | Smithsonian Magazine

5. Travel blogs: A traveler pens down his/her personal experience in a blog. Here's the plus side: bloggers get to write what they want and go where they please. When it comes to blog posts, there are no editors, no gatekeepers. There are only two entities- the blogger and the "PUBLISH" button.

Ex- The Best Worst Museum in the World - Wandering Earl

6. Travelogue: A travelogue is a truthful account of an individual's travelling experiences, usually told in the past tense and the first person. The word travelogue supposedly comes from a combination of the two words travel and monologue. In turn, the word monologue comes from the Greek word 'monos' (alone) and 'logos' (speech, word).

Ex- Notes From A Small Island, by Bill Bryson

7. Travel memoir: Travel memoirs are harder to write and many never make it to publication, especially if it reads like a diary entry. They aren't autobiographical as traditional creative nonfiction memoirs but like a personal essay, it has to be well-written, should possess a strong voice and point of view, something exceptional to say, even a metaphorical journey.

Time and place, scenery, culture, and a distinctive narrative create a window into your experience.

Ex- Coasting, by Jonathan Raban

8. Travel guidebooks: Guidebooks cover a variety of subjects and are heavy on descriptions, and to stay current, one must have up-to-date listings. Many set boundaries and divide the guide into sights to see. Don't rely on internet research alone, it's best to see the place because knowledge of your destination is paramount, along with a good understanding of maps. Guidebooks may include quality beaches, lodging and independent hotels, museums, history, architecture and local traditions.

### **Guidelines to Write a Travelogue:**

Research about the Place: Before writing about a particular destination, you'll need to thoroughly research about the place. You could look up books or you could surf the net. If you find some pictures of it, it could also help you a lot in your write-ups as it would give you a clearer idea about the place.

Tell a specific story: Traditionally, travelogues were mundane accounts of what a person saw, did, and ate while travelling. But try to avoid giving a "Dear Diary" account of your travels. You will bore your readers if you write a step-by-step report of what you did, ate, and saw. Instead, a travelogue will be more effective if it focuses on one interesting story from your travels. A destination is not a story. Neither is simply travelling from point A to point B.

After you've returned from your travels and want to write an essay or an article about your trip, review your notes and reflect on your experiences. Does a particular story stand out? Is there an experience that you can't stop telling people about? Did you have a haunting, transformative, or enlightening experience? Did something bad or unexpected happen? If so, it might be a sensational thing to write about.

Be Descriptive: Writers are artists. They present a picture through their words. Show your artistic talent here by describing the place in such a complete manner that the reader visualizes it. Spin a beautiful picture to make the reader want to visit that place. Give your readers a sense of what it is like to be there. Transport your reader to that specific time and place.

However, you want to create a captivating story that brings the journal to life, not a mundane list of things you've done. Also remember you don't have to include everything. Pick out some interesting activities and experiences from each day and write about them. Write about how different your daily life is and how it compares to what you had imagined it would be

One of the best parts of travelling is encountering people who are very different from you. Use dialogue, dialogues between tourists, locals or conversations you can be a part of. Take in the local culture; journal about things people say and do that are new and interesting to you.

Highlight the Various Attractions: In travel writing highlighting the various attractions is of paramount importance. The first thing that attracts a person to a particular place is its various appeals. A place may be very beautiful in its scenic beauty but until and unless it doesn't give us any other attractions in the way of sports or any other thing, few people will be tempted to visit it. So, include in your travelogue all the available attractions of that place to lure a maximum number of visitors to it.

Mention the Ways and Means to Reach the Destination: You have done your job of enticing the reader to visit the place with your travel writing. But if the reader does not get adequate information regarding the ways and means of reaching that destination then s/he may drop the plan to visit it all together. Therefore, always try to include the various means by which one can easily reach the place. You could give the information regarding the airline details, train details, or any other detail that you deem necessary.

Leave signposts throughout the article: If you're wandering around a strange country without a guidebook, you look for signposts. So do readers as they travel through your story. Every few paragraphs, tell them where you're going next and remind them of your ultimate goal. For example, you could write: 'The next day we travelled from Tokyo to Hirosaki.'

Give Some Cultural Background: Giving some cultural background of the place makes your travelogue richer in its content. People like to know the background and culture of a place they are planning to visit. It gives them a distinctive idea of what to expect from that place. It also helps them in their choice of clothes, accessories, etc. So, do remember to include this little bit of information in your travel writing.

Mention Some Dos and Don'ts of the Place: And lastly, mention some dos and don'ts of the place so that a person does not make a cultural mistake there. Say a person is planning to visit

the Middle East. Then s/he should wear very decent clothes and reserve all the affectionate behavior for the private. Hence, knowing the dos and don'ts of a particular place makes a person abide by all her/his etiquettes while fully enjoying the sights and sounds of that place.

Use First-Person Narrative: Your thoughts, your notes, and your experiences = your travelogue. There is no reason to create some kind of narrator and follow his or her steps. Readers should follow their steps! The words "I," "me," and "mine" are welcome in any travelogue. However, just don't focus exclusively on yourself. This is not your autobiography.

Add Pictures: A Picture is worth a thousand words. Combining images of your travels with words can form a comprehensive narrative of your travels. Take images of places you are describing, of a new friend, even a selfie or two if that's the impression you want to give of your travels. Images can make the journal seem more human and personal,

Don't be afraid to write about the bad: Often your bad experiences will be the most interesting and dramatic things to write in a journal. Great works have been written about awful trips. Don't be afraid to write about what disappointed you. Since you wrote about your trip before you arrive, you should also write about it after you leave. The best travel journals are straightforward and raw.

### **Structure of a Travelogue:**

A travelogue is an essay-type piece of writing, so all rules for essays work here too. There are three elements: introduction, main body, and conclusion. There are also some peculiarities that we should mention in our guide.

Introduction: Catchy, attractive, and short – these words are the main characteristics of your perfect introduction. The main purpose of this part is to grab readers' attention, so don't forget to add an awesome photo.

Main body: This is the heart of your writing. The text is to be divided into paragraphs with headings. This will be helpful for your readers in case they're looking for some specific information: transport, restaurants, hotels, etc. Try to alternate useful facts with poetic descriptions of beautiful landscapes. In such a manner, your readers will get the necessary information and won't get bored at the same time.

Conclusion: The character of the conclusion depends on your general purpose. If you want to thank locals or friends for their hospitality, express your gratitude in a closing paragraph. If you want to encourage your audience to visit this destination, add a motivational phrase at the end of your travelogue. Try not to be banal, as that can be annoying.

**Some Travelogues to read:**

1. *City of Djinns: A Year in Delhi*: William Dalrymple
2. *Chandni Chowk: The Mughal City of Old Delhi*: Swapna Liddle
3. *A South Indian Journey: The Smile of Murugan*: Michael Wood
4. *Maximum City: Bombay Lost and Found*: Suketu Mehta
5. *On a Shoestring to Coorg: An Experience of Southern India*: Dervla Murphy

**Example of a piece of travel writing:**

**Lovely roads to Sylvan Sakleshpur**

Kannan Parameswaran

Inside the coffee estate at Jenkal, as a child, I have fond memories of my parents driving me and my sister to enchanting spots, barely a few hours' drive from Bengaluru.

After college and subsequent employment, I returned to this city and found a vast concrete jungle, completely unrecognizable, devouring the city and its environs. My wife, daughter and I made innumerable pilgrimages to places that held special spaces in my memories — and returned disgusted with the crowds, noise, garbage and the complete environmental mismanagement.

I wanted the green, unpolluted road less travelled with solitude, bliss and freedom from cellphone signals. A friend connected me with a coffee planter, Hanbal Madan, who had transplanted a 140-year-old heritage home on to his estate near Sakleshpur and was running it as a homestay. Sakleshpur is about five hours away from Bengaluru via NH 75. It is an oasis of tranquility in the Malnad region, in desperate danger of being damaged by the tourist traffic from neighbouring Coorg, if found out.

Jenkal, the homestay, was fully booked on the day we were to arrive in Sakleshpur and Madan generously offered to put us up at the Munzerabad Club, a study in colonial history.

Charming and quaint, contemporary architecture and comfort blend seamless with the opulence of the Raj at the Munzerabad Club, eponymously named after the fort built by Tipu Sultan, almost next door. We spent a wonderful evening with very hospitable and agreeable people.

The next afternoon we drove out to Jenkal, which literally means 'Bee Rock'. This wood and stone home is situated at the foot of Jenu Kallu Betta (Bee Rock Hill), which is one of the most challenging climbs in the region.

All around you are lush green hills, even though you are in the middle of a very large coffee estate. Civilization is many miles away. The doors are made of solid carved wood. The furniture is a mix of the ancient and the contemporary. The wood stove on which your meals are cooked was inspired by a design originating from IISC. The paths leading from the cottage are teeming with wild boar, bears, elephants, panthers and the occasional tiger.

There are innumerable streams that you may dip your feet into and let the fish give you a pedicure. Take long walks. Soak in nature and enjoy your holiday!

Civilisation, as in Sakleshpur market, is only half an hour away. The choicest spices, honey and herbs, as well as estate fresh fruits, are all available aplenty here.

The Malnad cuisine will make sure that you return at least a couple of kilos heavier. These people really know how to cook and how to take care of their guests. There are many hidden gems like Jenkal in and around Sakleshpur. I have found mine. I hope you find yours.

(Deccan Herald, May 09 2018)

**Travel blogs to read:**

1. Mridula Dwivedi's Travel Tales from India.in
2. Prasad NP's Desitraveler.com
3. Dheeraj Sharma's Devilonwheels.com
4. Arti's MyYatraDiary.com
5. Anuradha Goyal's Inditales.com



Watch some travel vlogs on YouTube:

## **Assignment**

### **I. Answer the following questions in about 200 words:**

1. What are the tips to be followed while writing a travelogue?
2. Write a note on the history of travel writing?
3. Explain different types of travel writing?
4. What is a travel vlog?
5. Differentiate between a travel blog and travel vlog?

### **II. Answer the following questions:**

1. Write a travel blog on any one of the places you have visited.
2. Write a travelogue in about 350 words about a historical place that you have visited.

## Module-8

### Haiku and Limericks

#### Limerick

A limerick is a five-line poem that consists of a single stanza, an AABBA rhyme scheme. The subject of a limerick is a short, sharp tale or description. Most limericks are comic, some are downright crude, and nearly all are trivial or nonsensical in nature.

The origin of the limerick is unknown, but it is said that the name derives from the chorus of an 18th-century Irish soldiers' song, "Will You Come Up to Limerick?" The first collections of limericks in English date from about 1820. Edward Lear, who composed and illustrated those in his *Book of Nonsense* (1846), claimed to have gotten the idea from a nursery rhyme beginning "There was an old man of Tobago."

#### Characteristics of a Limerick:

- Limerick poems are also called "nonsense" poems because they tell a story that is blunt and humorous with quirky or playful words that don't necessarily make sense.
- The first line of the limerick should set up the character(s) and setting of the poem, so the reader knows right away who/what the story is about.
- Musicality plays an important role in limericks, as they have a bouncy tune when read out loud.

Limericks follow a strict composition structure. All traditional limericks:

LENGTH: 5 lines

Just a single, stanza.

RHYME PATTERN: AABBA

Lines 1, 2 and 5 rhyme with each other. Similarly, Lines 3 and 4 rhyme with one another.

LINE LENGTH: The "A" lines are longer than the "B" lines.

The "A" lines all have the same length. Same for both "B" lines.

Limericks are a popular form among amateur poets because of their short and simple structure. Limericks have been penned by well-known writers like James Joyce, Salman Rushdie, Rudyard Kipling, Lewis Carol, Aldous Huxley, George Bernard Shaw have written limericks. Many children's nursery rhymes are limericks because their bouncy rhythm makes them easy to recite. Example "Hickory Dickory Dock?"

### **How to write a Limerick?**

The first step to take before writing a limerick is, to read a couple of examples. Reading will help one understand what a limerick sounds like and what they are all about.

#### **1) Brainstorm ideas:**

Think of a couple of funny ideas. The first step is to write the first line. The first line of a limerick is normally the easiest, as it either ends with a person's first name or the name of a city, town or country. Therefore, when selecting the last word in your first sentence make sure you choose something simple, which is likely to have many words that rhyme with it.

Example: There was once a quiet girl named Kate.

#### **2) Find words that rhyme with your first line:**

Make a list of words that rhyme and select the ones that are most relevant for your limerick.

Example for the first line: Late, Date, Mate, Rate, Great, Debate, State, Separate, Collaborate.

#### **3) Write your 2nd and last line:**

Make sure your last line is extremely funny or something that is out of the ordinary.

Example:

There was once a quiet girl named Kate.

One day she came to school late.

We then noticed the word "wait" would be the perfect word to include in the last sentence:

"Stop! You'll have to wait!"

#### **4) Write lines 3 and 4:**

You might need to change line 5, so it makes more sense:

For example:

There was once a quiet girl named Kate.  
One day she came to school late.  
When her alarm went off  
She jumped up and took off  
Then her cat yelled, "Hey wait!"

### **Sample Limerick**

- a) Mark Twain's comic writing in "A Man Hired by John Smith and Co:"

"A man hired by John Smith and Co.  
Loudly declared that he'd tho.  
Men that he saw  
Dumping dirt near his door  
The drivers, therefore, didn't do".

- b) Lewis Carroll's limerick in *Alice in Wonderland*

"There was a Young Lady of Station:"  
There was a young lady of station  
"I love man" was her sole exclamation  
But when men cried, "You flatter"  
She replied, "Oh! no matter!  
Isle of Man is the true explanation.

## **Haiku**

Haiku is a form of Japanese poetry made of short, unrhymed lines that evoke natural imagery. Haiku is a three-line poem with just a few words to capture a moment and create a picture in the reader's mind. It often focuses on images from nature, haiku emphasizes simplicity, intensity, and directness of expression.

### **Structure of a traditional Haiku:**

They are composed of only three lines, totalling 17 syllables.

The first line is 5 syllables.

The second line is 7 syllables.

The third line is 5 syllables like the first.

A haiku does not have to rhyme.

It can include the repetition of words or sounds.

One is free to use capitals and punctuation and need not follow the rules used in structuring sentences.

### **Writing a Haiku:**

- Before one starts writing haiku one has to read many haiku.
- Decide what kind of haiku you'd like to write.
- Determine your subject matter. Pay attention to small details around you. Nature themes are most common in haiku, so start to notice things like birds or leaves outside, the way the air feels, or even a smell in the air. Many haiku are about very simple natural elements of day-to-day life.
- Use short phrases that evoke strong images.
- Use a kireji or "cutting word". Punctuation is to be used in conjunction with a kireji to control the rhythm of the poem.
- Create a list of possible subjects that you might write about, like animals, nature, and seasons, or something completely different.
- Make a list of words that relate to the subject you have chosen. Be as descriptive as possible. Think about feelings and emotions too.
- The last line is usually used to make an observation about your subject. It can be fun to add a surprise here.

Examples:

If not for the birds

I'd not know

That I cannot fly.

— Lester Smith

Toward those short trees

We saw a hawk descending

On a day in spring.

— Shiki

## Assignment

### I. Answer the following questions:

1. What are the differences between limerick and haiku?
2. What are the characteristics of a limerick?
3. Write a note on the process of writing a haiku poem.

### II. Complete the following Limerick/ Haiku poems:

1. There once was a wonderful star

-----

Until she fell down

----- -a clown

-----

2. Rain hits my window...

3. The light of a candle...

4. If ice cream could be grown on the tree top,

\_\_\_\_\_

Any fruit flavour

\_\_\_\_\_

Do stop by at the ice cream tree shop.

If only the trees could grow lollipops

\_\_\_\_\_

Lolly licky-lick

With a zingy twist.

\_\_\_\_\_

If chocolate heaven grew on tree leaf,

\_\_\_\_\_

A smooth, silky, treat

In a chocy feast.

## **Module-9**

### **Brochure**

A brochure is a page or a one-to-four-page piece that informs and describes new customers about a product or service. Brochures are intended to provide customers with additional information on offers, benefits etc. and are used by sales personnel to persuade customers to purchase a product. The brochure – also called a data sheet, product brief or solution brief – describes the main features of the product, specifications for its use and is usually accompanied by either a picture of the product or an architectural design or illustrations. Some brochures resemble more of an advertising piece.

Here are some points to remember when writing a brochure to make it powerful and effective.

#### **1. What is the purpose of the brochure?**

Brochures are written to sell an idea, a product, a service, a corporate image.

A company may have a number of different brochures for individual products in its product range. However, each product brochure should also build a consistent image of the company that the product comes from. The company's signature line, a paragraph about the company itself, the corporate logo all need to be given due weightage, even in a product brochure.

#### **2. Who is the target audience?**

Is the brochure a B2B or B2C communication?

A different tone is used while talking to different stakeholders, be it shareholders or customers or retailers or employees or business associates.

#### **3. What is the key message?**

The features of the product will help develop the key message. What do you want your customers to know? What will encourage the customers to buy your product instead of your competitor's?

The content has to be written in an engaging, memorable way that will appeal to your key target audience.

#### **4. Write from the reader's point of view.**

Answer questions the reader might have. Overcome objections. Find out the reader/consumers' need and show how the product fulfils them.

#### **5. Write to grab attention and hold interest.**

To do this effectively, you need to know your reader. If you're writing to college students, it pays to talk to a few or observe them to find out how they talk, what they're interested in, and then write in a language they are comfortable with.

#### **6. Tell ... Sell... and Tell again.**

Tell your consumer about your product benefits, not features. Translate features into benefits to sell the product. "An all-steel body" (feature) translates into "durability" (benefit). You can write about it as "a durable all-steel body".

Highly technical features can be mentioned as features, and then explained as benefits, using terms such as "so that" or "which means that" followed by the benefit associated with the feature concerned. Despite your best efforts to sell, however, people are forgetful. They need to be reminded about your product's selling points, at different points and perhaps in different words, at different places in the brochure.

#### **Create a Good Brochure:**

Creating an interesting brochure takes some time and reflection. The most important aspect is one needs to know what elements of the business or product have to be highlighted. The following points are to be borne in mind while designing a brochure:

##### **1. Focus on a Topic:**

You cannot write a brochure about every facet of the company. There's no room for a lot of information in a brochure narrow it down to a specific topic to write about. What's your angle? What's your sales pitch? Most of all, what makes your company unique. Even after you narrow down your choice to one topic, remember that a brochure can't cover all the information about that topic.

##### **2. Create a Grabbing Title:**

Once you know your direction, it's time to create an eye-catching title. You don't have to be exceptional here; you just have to be lucid and inspiring. Try to keep your title limited to about six words.



### 3. Be Specific:

No one wants to read a brochure that doesn't mention specific information. Does some research never plagiarize? Use this as an opportunity to include exciting details while speaking in your own voice. Your enthusiasm should come through in your words.

### 4. Mix Writing Styles:

When people sit down to read a brochure, they're not expecting a novel. They want the most relevant and important information presented to them, with details on how they can find out more. In the context of a brochure, it's important to keep the copy short. The goal is to get the reader to take action.

Writing one long paragraph about the entire topic will be boring for your reader. Break the topic up into appropriate headers. Use bullet points, numbers, and other lists to highlight the most pertinent information.

### 5. Consider Including Testimonials:

Reviews are an important aspect of our lives. We want to see what other people have to say about a certain company, product, or service before we invest our time and money. If you've ever received any positive feedback, ask that person for their permission to include their quote in your brochure. (You don't have to include their full name, or any name, but you should always ask for permission before quoting anyone.) You might also highlight some top reviews or awards from Facebook, and other websites.

### 6. Include Pictures:

Brochures are supposed to give important bits of information. However, readers will always gravitate toward the most visual guides. Include photographs wherever possible. Use your own photos.

### 7. End With a Call to Action:

Now that you've lured everyone in with your enticing facts, stats, pictures, and blocks of text, it's time to tell them how they can find out more. For example, "Call us today to reserve your seat on one of our glass-bottom boats!" Create a little sense of urgency and give potential customers or clients a direct path to the next step. This is why it's also important to feature your website prominently throughout the brochure.

## **Dos and Don'ts of Brochure**

### **Dos**

- Spend time designing the cover. We mentioned the importance of enticing pictures but, out of all your photos, the cover shot must be the most appealing. You want people to walk past your brochure and feel the need to know more. This is where you'll overlay your clear title atop a captivating image.
- Maintain a little white space. The opposite of great photos and alluring content is a crammed or cluttered brochure. Take a look at these sample brochures. Notice no one was afraid of a little white space. Rather, it provides balance.
- Creative fonts to be used. Fonts are important because they must be clear. A calligraphy font would not be well-suited for a brochure. But, you can step outside the constraints of Times New Roman for your brochure.

### **Don'ts**

- Try to say it all. Remember our first point. You'll never be able to say it all in one, small brochure. So, be sure to consider your audience and think about what will make them raise an eyebrow or two.
- Be your own proof reader. It can be difficult to spot our mistakes in our own writing. You never want to do is print a brochure with grammatical inaccuracies. Ask a friend or family member with a keen eye for grammar to give your brochure a once-over before going to print. Better yet, hire a professional copy editor!
- Expect your brochure to "close the sale." Remember, a brochure is just the tipping point. Once a customer or client follows your call to action and reaches out for more information, then you can try to close the sale. This is just the lure on the end of the fishing line.

## Examples:

**MARGIE'S TRAVEL OFFERS YOU THE FOLLOWING:**

- 01** Booking for any type of travel
- 02** Quick, thorough, knowledgeable responses to calls and questions
- 03** Resourceful and well-traveled agents
- 04** International services

**LET MARGIE PLAN YOUR NEXT VACATION!**

**MARGIE'S TRAVEL**  
 Street Address  
 City, ST Zip Code  
 Phone Number  
 Website  
 Email

**Is Daily Physical Activity Different from Physical Education?**

Daily physical activity (DPA) is any endurance, strength, and/or flexibility activity that you do each day. It can be done in school, at home, at work, or in the community.

Physical education (PE) is a subject area or course in which you develop knowledge, movement skills, and attitudes for participating in a variety of physical activities. If you take PE, many of the activities you do in class can count toward your DPA requirements.

**Why Is Daily Physical Activity Important?**

Regular participation in physical activity

- ▶ increases your energy levels,
- ▶ reduces the risk of diseases such as heart disease, diabetes, and osteoporosis,
- ▶ builds stronger bones and muscles,
- ▶ helps maintain optimum weight,
- ▶ enhances your concentration and academic performance,
- ▶ increases self-esteem,
- ▶ gives you opportunities to spend time with friends and family, and to make new friends,
- ▶ reduces stress and helps you sleep better, and
- ▶ develops leadership skills you can use throughout your life.

**Strategies for getting more physically active**

- ▶ Pick activities that you enjoy doing!
- ▶ Use active transportation such as walking or cycling to get to school, your job, your activities, and other locations.
- ▶ Find a friend who enjoys the same activities you do, and make a schedule to be active together and encourage each other.
- ▶ Take an extra PE or dance class at school.
- ▶ Try out an active extra-curricular activity or club at school.
- ▶ Pick up a copy of your local community or recreation centre's classes and events. Look for something new to try, or something you know you love but haven't done for a long time.
- ▶ Join an online community for support and ideas to become more physically active.

**For More Information ...**

**Act Now BC for Students**  
[www.actnowbc.ca/EN/actnow\\_bc\\_for\\_students/actnow\\_bc\\_for\\_students/](http://www.actnowbc.ca/EN/actnow_bc_for_students/actnow_bc_for_students/)

Graduation Transitions—Grad Planner booklet  
[www.bced.gov.bc.ca/graduation/grad-transitions/grad\\_planner.pdf](http://www.bced.gov.bc.ca/graduation/grad-transitions/grad_planner.pdf)

**DAILY PHYSICAL ACTIVITY**

**Information for Grades 10 to 12 Students**

ActNowBC Ministry of Education

## Assignment

1. Prepare a brochure to promote the Andaman and Nicobar Islands as a holiday destination. Use the given information -Introduction- Local Attractions- Sightseeing- Cuisine- Accommodation-Shopping
2. Prepare a brochure for a pre-school.
3. Prepare a brochure for a spa.

**IV Semester**  
**BA Communicative English (Vocational)**

**Paper 8: Creative Writing**

**Model Question Paper**

**Time: 3hrs**

**Max Marks: 70**

**I. Answer any two of the following questions in about 200 words: (5x2=10)**

1. Define a review. Write a note on the process of writing an art review.
2. What are the differences between limerick and haiku? Write a note on the process of writing a haiku poem.
3. Write a note on the dos and don'ts of writing and designing Brochures.
4. What are the characteristics of a book that is written for children?

**II. Write a book review of anyone one of the books: 10**

- i) Sudha Murthy`s *The Magic of the Lost Temple*
- ii) *God of Small Things*: Arundhati Roy
- iii) *Unbreakable*: Mary Kom

**III.** Imagine that you are the President of The Students Union of your college and you have invited Ruskin Bond author and writer; who has received Padma Sri, Padma Bhushan and Sahitya Akademi for his short stories and his writings for children, as the chief guest for your College Day Celebration. **Write a speech in about 250 words to introduce him. 05**

**Or**

Imagine you are the Class Representative of BA Communicative English, **write a speech on the occasion of Graduation Day in about 250 words**, sharing your college experience, also thanking all the teachers for their valuable contribution.

**IV.** You quarrelled with a close friend over something very trivial. You lost temper and shouted at her. For a while, she listened to you patiently, now you realised the stupidity of it all and resolved to patch up with your friend. **Make a diary entry about the entire episode. 05**

**V. Write a travelogue in about 250 words about a place that you have recently visited.**

**10**

**VI. Complete the following Limerick/ Haiku poems**

**(2X5=10)**

a) "There was a Young Lady of Station:"

There was a young lady of station

But when men cried, "You flatter"

Isle of Man is the true explanation.

b) If not for the birds

That I cannot fly.

**VII. Write a short story in about 250-300 words with a moral and an appropriate title based on the comic strip given below.**

**10**



**VIII Design a brochure for the Two Days National Virtual conference on Role of Women in Politics and Literature, scheduled on 20-5-2021, organised by the Department of English and Culture Studies in your college.**

**10**

## **Practicals – 50 Marks**

**Practical exam to be conducted for 35 Marks. 15 Marks for Internal Assessment.**

Students will be tested on Writing a short story and Techniques of storytelling.

Storytelling techniques to be taught.

20 Marks for story writing (Structure, content, language)

15 Marks for narrating (Language, expression, body language, tone)

### **Sample question**

**I. Write a short story on any one of the following in about 250-300 words beginning with:**

**20**

- a) “It was raining very heavily, the streetlights were not working, I was walking...
- b) “I heard my sister scream and I jumped out of the bed...

Questions can be asked by giving a theme/beginning/ ending / a picture

### Time allotted

1 hour for writing the story

10 minutes for narrating the story