

**DESIGNING SCRIPTS**  
**FOR VIDEO PROGRAMMES**

## **THE WRITER MAY CONSIDER THE FOLLOWING POINTS:**

1. TARGET AUDIENCE
2. THE CONTENT AND EXPECTATIONS
3. THE NATURE OF THE PROGRAMME
4. KNOWN TO UN-KNOWN
5. STRUCTURE THE PLAN FOR TENTY MINUTE VIDEO

## **STRENGTHS:**

1. CAPTIVATING THE ATTENTION OF THE LEARNERS THROUGH MOVEMENT AND CHANGING OF VISUALS.
2. THE CONTENT IS BETTER COMPREHENDED AND RETAINED FOR A LONGER PERIOD.
3. TO CONCENTRATE ON THE RELEVANT DETAIL OF THE CONTENT AND ELIMINATES THE SUPERFLUOUS REFERENCES.
4. THE LASTING IMPRESSION ON THE LEARNERS.
5. TV ENABLES TO BRING THE IMMEDIATE ENVIRONMENT IN ITS ARENA INCLUDING THE SMALLEST AND THE BIGGEST OBJECTS.
6. SLIDES, GRAPHIC ART, ANIMATION AND OTHER MODERN TECHNIQUES CAN BE USED.

## **WEAKNESSES:**

1. A COMPRESSED MEDIUM
2. A SMALL SCREEN AND THE VIEWING IS RESTRICTED.
3. COSTLY MEDIUM AND REQUIRES LOT OF PLANNING AND RESOURCES.
4. ONE WAY COMMUNICATION.
5. REQUIRES PRE-PLANNING AND PROPER SUBJECT SEQUENCES.

## **PLANNING FOR THE VIDEO PROGRAMMES**

1. HOW CAN I SIMPLIFY WITH VIDEO AND WITH WHAT EFFECTS AND FORMAT?
2. HOW CAN I MAKE THE LESSON INTERESTING BY INJECTIONS WIT AND HUMOUR?
3. HOW CAN THE VIDEO PROGRAMMES HELP IN TEACHING DIFFICULT INTERESTING AND ENRICHING?
4. QUESTIONS ARE CONSOLIDATED BY THE VIDEO PROGRAMMES TO BE PREPARED AND FINALIZED.

## **DEVELOPING PROGRAMME BRIEFS FOR TV/VIDEO:**

1. CONCEPTUALIZATION OF THE IDEA FORMS A PART OF THE PRE-PRODUCTION.
2. PROGRAMME BRIEFS ARE THE HEART AND BRAIN OF ETV SCRIPTS AND PLAY A VITAL ROLE IN THE PRODUCTION OF PROGRAMMES.
3. THE BRIEF ARE THE INDEX AND SERVE AS GUIDELINES FOR THE RESEARCHERS.
4. INCLUDE THE TARGET AUDIENCE, OBJECTIVES, FEEDBACK AND RESEARCH INPUTS.
5. IDENTIFICATION OF CONCEPTS/SUB-CONCEPTS THROUGH THE MAPPING UP EXERCISE OF THE CURRICULUM.
6. OBJECTIVES ARE TO ENSURE THE EFFECTIVE UTILISATION OF THE PROGRAMME AND TO PROVIDE HELP TO THE INSTRUCTORS TO UPGRADE TH CONTENT FOR BETTER COMPREHENSION BY THE LEARNERS.
7. INDICATE THE FORMAT, TREATMENT, RESOURCES, CHANGE OF THE CONTENT AND THE DIFFICULTY LEVELS WITH POSSIBLE SOLUTIONS.
8. THE BRIEFS ARE THE FIRST STEP OF SCRIPT PREPARTION.

## **COMPOSING PICTURES FOR TV/VIDEO SCREEN:**

COMPOSING PICTURES FOR TELEVISION REQUIRES LOT OF IMAGINATION AND CREATIVITY AND THE PRODUCERS AND THE WRITERS MUST KNOW THE BASIC RULES OF THE MEDIUM:

### **1. THE CUT:**

WHEN THE ACTION IS CONTINUING THE METHOD OF GETTING THE SHOT FROM ONE CAMERA TO ANOTHER IS CALLED 'CUT' ESPECIALLY WHEN THERE IS NO TIME LAPSE AND THE CONTINUITY IS TO BE MAINTAINED.

### **2. THE DISSOLVE:**

THIS DEVICE IS COMMONLY USED TO INDICATE THE LAPE OF TIME OR HEN ONE SCENE IS COMPLETE AND ANOTHER SCENE IS TO BE SHOT AND IN BETWEEN TIME LAPSE IS TO BE INDICATED

### **3. THE RIGHT AND LEFT:**

IN TECHNICAL TERMS,IN THE REHEARSAL ROOM AND IN THE STUDIO,RIGH AND LEFT IMPLIES CAMERA RIGHT AND LEFT LOOKING FOR THE CAMERA TOWARDS THE SUBJECT.

#### **4. FADE IN AND OUT:**

“FADE-IN” FROM BLACK AND “FADE-OUT” TO BLACK IS USED TO INDICATE LONGER LAPSE OF TIME. THE TECHNIQUE OF “FADE-IN” AND “FADE-OUT” IS ALWAYS USED IN THE BEGINNING OR WHEN THE PROGRAMME CONCLUDES.

#### **WHAT IS VIDEO SCRIPT WRITING?**

1. EVERY WORD SPOKEN IN THE NARRATION OF THE PROGRAMME SHOULD INCLUDE THE DETAILED VIDEO INSTRUCTIONS. HOW EACH SHOT WOULD BE TAKEN UP WITH MOVEMENTS, CUTS, FADES, DISSOLVES, OR SPECIAL EFFECTS ETC?
2. THE SCRIPT SHOULD BE NEAT, CLEAN AND TYPED WITH ONE INCH MARGIN ON EACH SIDE OF THE PAPER.
3. TITLE SHOULD BE CLEARLY MENTIONED IN EACH PAGE.
4. THE SCRIPT IS PRESENTED IN COLUMNS VIZ. LEFT HAND SIDE IS FOR PROVIDING VIDEO INFORMATION WITH DETAILS IN CAPITAL LETTERS.
5. STRUCTURING IMPLIES THE OVERALL SHAPE OF THE PROGRAMME I.E HOW IT SHOULD START; ITS MAIN SEQUENCES AND HOW IT WOULD END?

#### **ELEMENTS OF A GOOD SCRIPT FOR VIDEO PRODUCTIONS:**

1. GOOD INTRODUCTION.
2. CLARITY OF CONCEPTS.
3. OBJECTIVE BASED CONTENT.
4. KNOWN TO UNKNOWN APPROACH.
5. INTERACTIVE IN NATURE.
6. SIMPLE LANGUAGE.
7. NO TRICKS; EASILY UNDERSTANDABLE TECHNIQUES.
8. NO AMBIGUITY.
9. SMOOTH TRANSITION.
10. REINFORCEMENT.
11. SMOOTH CLOSE DOWN.

#### **GENERAL GUIDELINES FOR WRITING VIDEO SCRIPTS:**

1. ALWAYS AVOID DESCRIBING THE VISUALS AS VISUALS SPEAK FOR THEMSELVES
2. TEST WITH THE TARGET AUDIENCE AND EDIT DOWN THE POINTS.
3. JUDICIOUS USE OF WORDS.
4. SIMPLE WORDS AND THE SENTENCES.

5. AVOID THE REPETITION OF THE SAME WORD OR PHRAE LOOSELY.
6. NATURAL CONVERSTION IS MORE EFFECTIVE.
7. AVOPID FORMAL AND ODD WORDS.

### **SPECIFIC WRITING SKILLS FOR VIDEO PROGRAMMES:**

1. THE PRESENT EASILY UNDERSTOOD INFORMATION IN A LUCID STYLE.
2. LEARNERS ARE FASCINATED WITH STORY, DRAMA FORMATS.
3. MAKING USE OF WITH AND HUMOUR IS ALWAYS WITH A PURPOSE WHICH ALLOWS US TO LAUGH TOGHTHER AND NOT LAUGH AT EACH OTHER.
4. AVOID USE OF PREACHY AND FORMAL STRUCTURED SENTENCES.
5. ADDRESS AUDIENCE DIRECTLY BY INVOLVING.
6. INCLUDE QUESTIONS IN THE TEXT WHICH ARE ASKED ALOUD AND THE LEARNERS MIGHT THINK TO THEMSELVES.
7. USE MAGAZINE AND DRAMA FORMAT AND EXPLORE HOW BEST THE USE OF THESE.
8. TV IS THE BEST MEDIUM TO PROVOKE HOUGH AND DISCUSSION.
9. THE STORY BOARD :- INDEX OF THE PROGRAMME AND VISUALS AND NARRATION INDICATING THE DETAILS OF SKETCHES OR DRAWINGS IN A LOGICAL SEQUENCE.

### **BASIC AND PRIMARY CONSIDERATIONS FOR THE SCRIPTWRITERS:**

1. TARGET AUDIENCE KNOWING THEM AND THEIR PREVIOUS KNOWLEDGE.
2. OBJECTIVES OF THE PROGRAMME AND HOW TO ACHIEVE THOSE OBJECTIVES THROUGH THE PROGRAMME?
3. WHAT AND HOW MUCH MESSAGE SHOLUD GO?
4. INTERACTION OF THE SCRIPWRITER WITH THE PRODUCR / DIRECTOR AND OTHERS.
5. DRAFT SCRIPTS WITH NARRATION OR DIALOGUES AND SUGGESTED VISUALS WITH STORYBOARD, MUSIC AND SOUND EFFECTS SHOULD BE CLEAR AND PRECISE.
6. TECHNICAL SCRIPT WITH STORYBOARD, VISUALS, LOCALE AND DIALOGUES INTO LOGICAL SEQUENCE AND INTEGRATION AND INTER-RELATIONSHIP OF ALL PROGRAMME ELEMENTS & RESOURCES.