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# UNIT 29 PRODUCING CONTENT FOR RADIO AND TELEVISION

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## 29.0 OBJECTIVES

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To develop 'media literacy', by

- understanding the various kinds of formats for media programmes,
- understanding the process of preparation for an 'unscripted' programme,
- illustrating the differences between 'real' speech and written language, using actual examples,
- becoming familiar with the basics of the language of television, and
- to change how one views a programme or listens to a programme, by understanding these formats, processes and issues.

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## 29.1 INTRODUCTION

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Not all of us will become producers for the media. But all of us are viewers and consumers of media programmes. If we know a little about how these programmes are produced, it will help us to judge the merits of what we hear and see on the media.

In order to view media intelligently, we need to develop 'media literacy'. We are

literate in print and so can read and judge the merits of what we read. In this century we need to similarly become acquainted with the electronic media. The basics of media literacy may also come in handy if we ever need to take part in a media programme, or arrange a programme in our own institutions for a live audience.

In the unit on radio, we have looked at radio features, and mentioned radio drama. The unit on television brought to our attention the difference between such 'scripted' programmes, and the 'unscripted' programme. Much of the television we watch is unscripted. The discussion of television in the previous unit has also brought to your attention the gap between what a medium can achieve, and what it actually is used for, owing to limitations in the kinds of programmes that are produced.

In this unit we will reflect on how careful preparation and imagination can raise the quality of even a programme that is 'unscripted'. We shall look in some detail on how a panel discussion may be set up. We shall also illustrate how the natural, spontaneous spoken language differs from written language. Finally, we shall mention some of the formats of television programmes, and familiarize you with the basic "grammar" of television – the elements of its "visual language".

Throughout this unit, we invite you to watch television, or listen to the radio, to understand and reflect on the points we make. Much of the work required for this unit, therefore, is recreational. Happy viewing!

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## 29.2 UNSCRIPTED PROGRAMMES: INTERVIEWS, DISCUSSIONS, AUDIENCE PARTICIPATORY PROGRAMMES

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### 29.2.1 Preparing for Unscripted Programmes

Interviews, panel discussions or group discussions, and audience participatory programmes are the prime examples of unscripted radio and television programmes. Unscripted does not mean unprepared for. If you are to be the interviewer or the moderator or the anchor, you will have to do a bit of homework about the subject, find out as much as you can about it, and think of how to approach the topic. This preparation will help you to guide the interview or the discussion in a focused way. If the interview or discussion has no focus and rambles on, the audience will lose their way, and lose interest.

In the media, there are two catchphrases for producers:

Well begun is half done; ill begun is undone.

Tell them what you're going to tell them; tell them; and tell them what you've told them.

The first slogan emphasizes the necessity of catching the listeners' or viewers' attention right at the beginning, when they have the choice of switching to some other channel. Why should they listen to your programme? Ask yourself this question, narrow down the answer, and begin the programme with that point, which emphasizes the uniqueness of your programme. (In advertising circles they talk of a USP or unique selling point. The advertiser is forced to think about and articulate to herself the one point which differentiates her product from all other products.) Once you have caught your audience's attention, the chances are that they will stay with you, unless you really have nothing more to say!

The second slogan points to the temporal nature of these media. When people are watching a broadcast, they cannot stop and go back to refresh their memory. It is therefore good practice to introduce the programme with a brief overview, present the main points, and conclude with a recapitulation of the main points.

✓ **Check Your Progress 1**

1. From your experience of watching television or listening to radio, name a programme or programmes which in your opinion illustrates each of the slogans given above.

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2. Which of these two slogans is illustrated by the daily news on radio or TV?

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**29.2.2 An example: Setting up a Panel**

Let's suppose you want to host a panel discussion about how to prepare for an interview. This is a topic dealt with in Block 3 of this course, so take a moment now to review what you learnt there. This can form the base knowledge around which you build your programme.

Next comes the panel. How large should it be? Apart from yourself, the anchor or the moderator, you need at least two others (if you have only one other person, it will be simply an interview). But perhaps two is too few. Your two guests may agree totally with each other (which makes it a little dull and boring), or they may disagree so much that you are caught in between. Two guests, then, do not allow much scope for interaction and debate; a minimum of three would be better. What about a maximum? It may be difficult to manage more than four people: to give them each enough time for their say, and to remember each person's opinions and react to it, in a fifteen or twenty minute programme. So let's say you settle on a panel of three or four people, and yourself.

You then have to think of the kind of people you want on the panel. A panel is supposed to be representative of the people connected with the topic. So there should be different kinds of people who are connected with interviews, on the panel. You may want to start with the interviewers themselves: who better than them to speak about how an interviewee should prepare? One kind of person on your panel, therefore, could be the executive of an important company, the kind of person who interviews candidates for the most sought-after kinds of jobs. Then you may want to include a representative of the government, or a public sector enterprise; for the perception of the public and private sector interviewers may differ. For a third, why not look for a placement consultant, or the kind of person who trains candidates in communication skills and helps them prepare for the interview? The

fourth member of the panel – if one is required – could then be a candidate: either someone who is disillusioned after a number of failed attempts to get a job, or someone who seems to have the magic wand that opens all doors after every interview. In this way you could get four perspectives on the panel.

Now that you have your people together, you must think of what to say.

- How should you begin the programme?
- How should you introduce the panelists, and in what order?
- Most importantly, what questions do you ask, and in what order?
- What do you think the answers are likely to be?

This imaginative exercise is the crucial preparation for the panel discussion. It does not mean you should make a rigid plan and stick slavishly to it. But with this preparation, you will be a good host who can better listen to what the panelists say. You can react to them better, because you will have thought about what they may say.

✓ **Check Your Progress 2**

3. Watch a discussion in English, or listen to a discussion in English on the radio. Then do the tasks suggested below.

Note: You may not be able to do all these tasks if you are watching or listening to a live programme, and all alone. If possible, work with a recorded programme, and in a group.

If this is not possible, you may have to watch or listen to three or four different discussion programmes. Try answering only one of the questions each time.

- i. Note down how many discussants there are, and who they are.

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- ii. Note down the topic, and how the anchor introduces them.

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iii. Finally, note down the questions the anchor asks the discussants.

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### 29.2.3 Some Questions and Answers

Continuing with our example, let us now look at how one anchor prepared for this panel discussion on how to prepare for an interview. She noticed from her research that three kinds of preparation for interviews were often mentioned:

- intellectual preparation,
- physical preparation and
- mental preparation (attitude, control of nerves, and so on).

So the questions to the panelists had to be evenly distributed among these three areas.

How should the programme begin – which of these topics should be addressed first? Should the discussion begin with tips about how to control your nervousness, or with tips about how to dress for the interview, or with tips about how to study your subject for it? Notice that these three kinds of tips relate to the three areas mentioned above, of mental preparation, physical preparation and intellectual preparation respectively.

Here the anchor asked herself: if I were going to take an interview next week, and I was watching this programme, what would I be most interested in? The answer: I'd love to know what kinds of questions I will be asked. Indeed, the books on preparing for interviews encouraged candidates to think of and predict the questions they would be asked. So she decided to begin with the broad and general question:

“What are the kinds of questions you would ask a candidate?”

Notice that this is a general, broad question, which doesn't relate to any particular kind of preparation by the candidate. But the panelists' answers indicated that the questions would mostly be about the candidate's background, and abilities. That is, the answers related to intellectual preparation. This helped her to ask the next question.

Her second question was: “Is the focus on a person's knowledge, or the ability to communicate?” Then she asked a question about self-confidence and nervousness: “What if a candidate fumbles at an interview?” and followed it up with “Is the right approach one of self-confidence?” These questions all addressed the area of mental preparation. Finally, she asked: “Do dress and appearance matter? To what extent are you influenced by it?” This was a question about physical preparation.

Notice that the anchor asked five questions during this twenty minute programme. These five questions covered the three areas of preparation she had identified during her research. Notice too that her questions rearranged the points she had

noted during her research, and that she did not use bookish words such as “intellectual preparation, mental preparation, physical preparation”.

**✓ Check Your Progress 3**

4. Do you think the first question was a good question with which to begin the panel discussion? If so, give a reason of your own to support the answer. If not, suggest an alternative question.

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5. Make a list of the questions asked by the anchor described above. Which kind of preparation do they each relate to? Add a couple of questions of your own, that you would like to ask the panel.

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**29.3 A WORLD OF MANY VOICES**

Unscripted programmes present speech in its most natural, everyday form. Recall Brian Groombridge’s comments in the unit on television, about how television gave the spoken word a new importance and freshness.

We have already learned that spoken language is a little different from written language. When we speak we may pause to think. We may correct ourselves as we speak. We may hesitate or discontinue a thought; we may repeat ourselves. All this makes unscripted spoken language a little different from the neatly thought out and well arranged sentences we see in our textbooks and in print.

What would our speech look like if it were written down (“transcribed”)? Here are a few examples of real speech, taken from a discussion about how to face an interview.

“The questions will go on changing depending upon the candidate, his background – particularly his educational background, and his past experience, if any.”

When written down, this sentence might read: “The questions will go on changing depending on the candidate’s educational background and past experience, if any.”

The spoken sentence expresses each thought and afterthought as it occurs: the candidate, his background, his educational background ... When writing these thoughts down, they are presented in a complete form, without repetition or revision.

“We probe. We probe in the sense we try to see whether the candidate knows what he’s going in for.”

Notice how the speaker expands and explains his idea of ‘probing’, and uses the phrase ‘in the sense’ to signal this.

Notice the parallelisms in sentence structure in these examples:

“He has to give his opinions, he has to make some decisions ...”

“How well aware is he? How much does he know what is happening not only in this country but also in the world?”

“Nothing too loud, nothing too jazzy, nothing ‘mod’ at all”.

Notice the parenthetical thoughts in the transcript below. The speaker explains who he means by “we”. He adds the emphaser “believe me” to break the sequence of three parallel phrases introduced by the words “half ... one-fourth ... one-fourth”.

“Looks are fairly important and we, all of us who deal in personnel recruitment, believe that half the interview is over when you enter, one-fourth is what they talk to you and believe me, the last one-fourth is again how you rise and get out.”

The speakers quoted below put the main word first in the sentence.

“Dress, I don’t think it is very important.”

“Ambition – ambition was a bad word till recently.”

And this speaker begins with a half-sentence. Moreover, this half sentence seems to end with an extra word, “candidates”, which strictly belongs to the next sentence; the first half-sentence would be fine if it ended with “looking for”. Such mix ups and slight ungrammaticalities often occur in speech.

“Depends on which function you’re looking for candidates. For example, if you are looking for candidates for the marketing department, yes, it has a higher weightage than if he has to be working in R & D for example”.

Here are some examples of words repeated for emphasis.

“At the biodata stage, the prospective employer doesn’t know you at all, at all. Absolutely. All he has to go by is your biodata that is in front of him’.

Words like “absolutely” occur more often in speech to emphasize a point. Again, there is a frequent occurrence of words like “well”, “now”, and other such adverbs which allow the speaker to take some time to think, as in this example.

“Well, one standard question is ‘Where do you see yourself five years from now?’ Now, when I got this question first I said, ‘I’m looking at myself in your seat’. I got the job”.

In short, speech has characteristics of spontaneity and thinking while we speak that get reflected in hesitations, false starts, self-corrections, and sentences that do not

strictly 'hang together' grammatically. Because even the most proficient language user does not speak English "like a book", these errors and inadequacies are forgiven in speech. So also many learners sound alright when they speak, but fare very poorly when they have to write!

√ Check Your Progress 4

6. Compare the spoken discourse given below, about the importance of the biodata, with what has been written about biodata in this course (in a unit in an earlier block).

Identify the words and phrases and other aspects of language that strike you as 'spoken' rather than 'written'.

Try to 'edit' this passage to make it appropriate for a book.

"You see the one thing one should always remember the biodata reaches before the person comes. So unless we do campus recruitment where also we do ask them to fill up personal data forms the individuals must always realize that the biodata is going before he goes so the biodata should be able to carry as much about the person as it can. (pause)

So while there are lots of biodata we see where a lot of irrelevant information is given which doesn't impress at all - but a crisply presented biodata which tells everything the interviewer would like to know about is extremely important - format, the neatness, the details ..."

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*Activity*

Look back at the unit on radio (Unit 27). Read the story about Coleridge, and the radio drama based on it.

Now try to see the differences between the story written in prose, the scripted drama that mimics conversation, and the real speech that you have seen examples of in this unit.

## 29.4 SOME POPULAR FORMATS IN TELEVISION

The format of the programme we have been discussing until now may be termed the 'expert panel' or the 'studio discussion' (if the panel includes non-experts). We have also referred to audience participatory programmes, and studio based discussion programmes. There are some other well known formats in television programming.

Given below is a list that includes the formats we have discussed. Can you say which of these formats allow for unscripted programmes, and which are likely to be scripted? Remember that it is also possible to have a part of a programme scripted: e.g. in a quiz show, the quiz master has prepared questions, alternative choices for answers, and the correct answers. (S)he might even have rehearsed or scripted some light-hearted talk to introduce the questions. But the audience comes without a script, and the quizmaster must have the presence of mind to react appropriately to what the audience says and does.

1. Audience participatory: e.g. game shows, quizzes, skills (music, comedy, ...)
2. Expert panel: e.g. election coverage, issues related to education, gender, etc.
3. Studio based discussion programmes: e.g. weekly discussions with an invited audience and an anchor, on some issue of general interest
4. Field documentaries: e.g. on wildlife, on social or political issues, on travel
5. Folk-forms : e.g. puppetry, folk theatre
6. Demonstration : e.g. cookery
7. Live programmes : coverage of sports, parliament, election news, disasters, etc.
8. News and current affairs
9. Drama

*Activity*

Watch an English television channel over a period of a week or two weeks, at various times of the day. Keep a record of the programmes telecast at various times of the day. Try to say what format each programme follows. Fill in the chart below. What programmes occur during 'prime time', i.e. the evening?

Name of the Television Channel

MORNINGS	6-9 am; 10-12 noon	AFTERNOONS 1-5m	EVENINGS 6-11pm
e.g. News		e.g. Family Drama	e.g. Expert panel
e.g. Breakfast show		e.g. Cookery demo	e.g. Quiz
	e.g. Discussion on health		

In the electronic age, nature imitates art more and more. Oscar Wilde records his amazement at finding London drawing rooms overflowing with long-necked, pale, auburn-haired women where, before the paintings of Rossetti, such women had never been seen. Today that is normal. Every movie and every issue of Vogue sets out to revamp not only our clothes but our physiology.

## 29.5 THE GRAMMAR OF TELEVISION: SHOTS AND TRANSITIONS

### 29.5.1 Shot Sizes

News programmes, and some discussion programmes, are the reason why television is sometimes called a medium of 'the talking head'. You do not often see a 'talking head' in a film or movie; the screen is too large, and the size of a talking head would be intimidating. The television screen can project an image of a person up to their bust or chest, which is almost the size of a person sitting across you at that distance; television is an intimate medium. It has been said that a discussion programme on television should have the atmosphere of an intelligent after-dinner conversation.

Now think of the picture of the talking head – or watch a news presenter sitting at her or his desk as (s)he presents the news. How much of the person do you see? We have suggested above that you see the face and head, and below that, the neck, up to the chest. This picture size is called a 'bust shot', and it is the standard size of the image for television presenters.

Suppose you are watching a family drama. You see a clever villain planning and plotting some mischief; you see this from the expression on the actor's face. To show you this, the camera moves 'closer' to the actor, to give you a 'close up' shot: of just the face, with a little bit of the neck. The camera can move even closer, and give you an 'extreme close up' of just the person's eyes and forehead, for example, if the moment is dramatic enough.

On the other hand, suppose you are watching a 'walking interview', where the interviewer and the interviewee are touring a house, or walking in a garden. To begin with, you need to know where these people are. So you might be looking at a picture which shows you some of the background – the landscape or scene where the interview is taking place – and the full height of the interviewer and interviewee. This is called a 'long shot'. It is the typical shot to begin a programme that is not set in a studio. If much more of the scene and background is shown than the people, we have a 'very long shot'.

The other two shot sizes are the 'knee shot' (an image of a person upto the knee) and the 'mid shot' (upto the waist).

In this way the television camera can look at only a part of the human body. It must take care not to cut the picture at a joint of the body; as long as care is taken about this, the viewer will not have a feeling of seeing a cut-up body! The viewer's mind will 'fill in' what his eye cannot see. But if the camera frames a picture in such a way that the edge of the frame cuts the picture at one of the joints of the body – the knee, the elbow, or the shoulder – then the picture will tend to make a person look like an amputee.

We have described the 'shot sizes' in television in terms of the human body, and this is the standard practice, perhaps because television is more about people than

anything else. But the terms we have introduced apply to all shots on television – of places, of things, of events. So in a cricket match you can have an extreme long shot of the entire stadium, or a close up of a ball passing next to the bat of the batsman, to let you see whether he ‘nicked’ it.

By now you must have understood that the ‘size’ of a shot is the extent of the image that is framed by the camera lens.

### 29.5.2 Camera Movements

To attract our attention and to keep it, the picture on the television screen must show movement of some sort. Otherwise it becomes a still image, a photograph.

In the case of talking head programmes, sports programmes and the like, the movement is provided by the subjects themselves: people speaking, laughing, gesturing; players moving around, and so on. But in addition to such intrinsic movement, the image on your television screen can be kept alive by using a variety of camera movements.

To understand the movements being described now, you must watch television with these descriptions in your hand. Suppose the camera shows you one end of a room – its left wall, perhaps, and a window – and then starts to move sideways, as if you are looking around a room, till it comes to the right wall. This movement of the camera is called ‘a pan’. Why did the camera make you look along the room from the left to the right? Perhaps at the right edge of the room you discovered – the camera discovered for you – an intruder, waiting to pounce on whoever came into the room. The dramatic effect is heightened by panning across the empty room until you suddenly see the intruder. This is why the pan is often called the movement of discovery. In sports programmes, the camera might pan along the path taken by a ball, or the players, and let you discover where the ball went, or the players.

The position of the camera does not change during a pan: only its lens moves, as if a head turns. But in a ‘track’ shot, the camera moves along with a moving subject, keeping it in sight. Think of a jogger in a park, or a car on a road. You can shoot these by moving alongside them as they move – by tracking them.

The camera can move not only sideways, but also up and down. Again, the camera itself may be fixed in its position, but tilt its lens upwards to look at a man on a roof about to jump: this is a ‘tilt up’. Or it may tilt its lens down to look at a borewell hole on the ground: a ‘tilt down’. On the other hand, the camera may rise along with a subject (‘elevate’), or move downwards on the vertical axis along with a subject (‘depress’).

Finally, how does the camera go closer into a subject? It can move physically closer (‘track in’), or it can use the zoom lens to zoom in. The zoom lens also allows the camera to zoom out.

#### ✓ Check Your Progress 5

7. Name the various shot sizes and describe them.

Find pictures (from newspapers or magazines) that illustrate these sizes. (Remember that you can have pictures of objects, places and events, as well as of people.)

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### Activity

Watch television (preferably programmes in English, and in different formats) and identify the various shots and camera movements described above. Discuss the purpose of these shots and movements with a friend.

### 29.5.3 Transitions

A transition links the end of one shot and the beginning of another. It is comparable to punctuation, and shows to what degree each shot or scene is related to the next.

The grammar of television is made up of shots, sequences and transitions. Shots are like words, the basic building blocks of the visual language. The way they are composed leads to sequences. The manner in which shots are put together into sequences is the transition.

The **cut** is the simplest transition. One image is replaced by another. When you watch the news, the image often cuts from one newsreader to the other, or from a newsreader to a news item on location.

An inexpert cut can be the most abrupt way of putting two images together. But used appropriately, it has great visual impact, and quick cuts can give a very dramatic impact. Alfred Hitchcock is reputed to have used the cut to great effect in the shower scene from *Psycho*. It is also used in montages, as it can give a sense of movement to images that are static.

The **fade (out)** means the image disappears gradually by fading away, often to a black screen (“fade to black”). It signals an end to a statement, like the end of a paragraph. An image can also gradually appear on the screen: this is a **fade in**.

The **mix** or **dissolve** is a fade out accompanied by a fade in. This is a very useful transition technique to signal, for example, that a person is remembering something: the scene of the present dissolves into the past. Again, you can mix from a photograph of a person to the person themselves. It can also be used instead of a zoom to go to a small detail of a larger object: for example, an image of the Taj Mahal may dissolve into an image of some intricate carving at its entrance arch.

There are other transitions called 'wipes' and 'flips' that are done electronically at the editing stage.

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## 29.6 LET US SUM UP

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1. Interviews, panel discussions or group discussions, and audience participatory programmes are examples of unscripted radio and television programmes.
2. Unscripted does not mean unprepared for.
3. There are two catchphrases for producers: "Well begun is half done (and ill begun is undone)", and "Tell them what you're going to tell them; tell them; and tell them what you've told them".
4. In a panel discussion, the panel is representative of the people connected with the topic.
5. If you are the anchor, you must think of what to say to begin the programme, and to introduce the panelists. You must also think of what questions to ask, in what order, and what the answers are likely to be. This imaginative exercise is crucial preparation for the panel discussion.
6. One anchor asked five questions during a twenty minute programme, which covered three areas of preparation she had identified during her research. Her questions rearranged the points she had noted during her research, and she did not use bookish words.
7. Unscripted programmes present speech in its most natural, everyday form.
8. Spoken language is a little different from written language. When we speak we pause to think, we correct ourselves as we speak, we hesitate or discontinue a thought, we repeat ourselves, and so on.
9. Speech has characteristics of spontaneity and thinking while we speak that get reflected in hesitations, false starts, self-corrections, and sentences that do not strictly 'hang together' grammatically. Because even the most proficient language user does not speak English "like a book", these errors and inadequacies are forgiven in speech.
10. So many learners sound alright when they speak, but fare very poorly when they have to write!
11. Some well known formats in television programming are:
  1. Audience participatory: e.g. game shows, quizzes, skills (music, comedy, ...)
  2. Expert panel: e.g. election coverage, issues related to education, gender, etc.
  3. Studio based discussion programmes: e.g. weekly discussions with an invited audience and an anchor, on some issue of general interest
  4. Field based documentaries: e.g. on wildlife, on social or political issues, on travel
  5. Folk-forms: e.g. puppetry, folk theatre
  6. Demonstration: e.g. cookery
  7. Live programmes: coverage of sports, parliament, election news, disasters, etc.

8. News and current affairs

9. Drama

12. Television is sometimes called a medium of 'the talking head'. Television is an intimate medium.

13. The 'size' of a shot is the extent of the image that is framed by the camera lens.

14. The 'long shot' shows you some of the background – the landscape or scene where the people are – and their full height.

If more of the scene and background is shown, we have a 'very long shot'.

The other two shot sizes are the 'knee shot' (an image of a person upto the knee) and the 'mid shot' (upto the waist).

In a 'bust shot', you see the face and head, and below that, the neck, up to the chest..

To show you the expression on the actor's face, the camera moves 'closer', to give you a 'close up' shot.

The camera can move even closer, and give you an 'extreme close up'.

15. To attract and keep our attention, the picture on the television screen must show movement of some sort.

16. In the case of talking head programmes, sports programmes and the like, the movement is provided by the subjects themselves.

17. In addition to such intrinsic movement, the image can be kept alive by a variety of camera movements.

18. The sideways movement of the camera from a fixed position is called 'a pan'.

19. In a 'track' shot, the camera moves along with a moving subject,

20. The camera can also move up and down. Again, the camera itself may be fixed in its position, but tilt its lens upwards: 'tilt up'.

21. It may tilt its lens down: 'tilt down'.

22. The camera may rise up along with a subject ('elevate'), or move downwards on the vertical axis along with a subject ('depress').

23. Finally, to go closer to a subject, the camera can move physically closer ('track in'), or it can use the zoom lens to zoom in.

24. The zoom lens also allows the camera to zoom out.

25. A transition shows the end of one scene and the beginning of another. It is comparable to punctuation, and shows to what degree each scene is related to the next.

26. The grammar of television is made up of shots, sequences and transitions. Shots are like words, the basic building blocks of the visual language. The way they are composed leads to sequences. The manner in which shots are put together is the transition.

27. The cut is the simplest transition. One image is replaced by another.

28. The fade (out) means the image disappears gradually by fading away. An image can also gradually appear on the screen: this is a fade in.
29. The mix or dissolve is a fade out accompanied by a fade in.

## 29.7 ANSWERS TO CHECK YOUR PROGRESS

### Check Your Progress 1

1. Please name a programme of your choice, in any language.
2. The news begins with the headlines, which tell us what they're going to tell us. It then tells us about each item in detail. Finally, it re-announces the headlines. So it illustrates the second slogan.

### Check Your Progress 2

3. Please provide your own answers based on your viewing.

### Check Your Progress 3

4. Please give your opinion, a reason for it, and an alternative where necessary.
5. "What are the kinds of questions you would ask a candidate?" (a general question that elicited the need for intellectual preparation)

"Is the focus on a person's knowledge, or the ability to communicate?" (a question about mental preparation)

"What if a candidate fumbles at an interview?" (mental preparation)

"Is the right approach one of self-confidence?" (mental preparation)

"Do dress and appearance matter? To what extent are you influenced by it?" (physical preparation)

Please add a couple of questions of your own.

### Check Your Progress 4

6. Words and phrases like "you see", "so", "the one thing", "a lot of", "doesn't," occur more often in spoken language. Notice also the repeated use of emphasis: "always remember", "always realize", "where also we do ask them", "doesn't impress at all".

In the first sentence, it is not specified where the biodata "reaches" or the person "comes" – this is obvious from the context. Such omissions are not allowed in written language. The omission of "that" in the phrase "one should always remember (that) the biodata reaches before the person comes" is acceptable in spoken language, where a slight pause and a change in the tone of the voice signal the beginning of a new clause. It is not acceptable in written English, unless there is an appropriate punctuation mark ('always remember: the biodata ...').

Even more striking is the way the thoughts tumble out and run into one another, resulting in sentences that start in one way and end in another. The second sentence, for example, begins with "unless we do ..." The subject of this clause is "we". But the main clause tells us what the "individuals" must realize – the thought has shifted. Similarly, the last sentence collapses two thoughts, and the speech trails off. This vagueness of ending is quite polite in conversation, where it is seen as an invitation for someone else to take a turn; but it is hardly appropriate in writing.

A written version of this spoken discourse might read as follows:

'Remember that the biodata reaches your prospective employer before you get there. So the biodata must carry as much about you as a person as it can (except perhaps in campus recruitment, where you fill up personal data forms, but are physically present when you do so). We see many biodata with a lot of irrelevant information, which does not impress us at all. A neat, crisply presented biodata in the right format, with relevant details that the interviewer would like to know about, is extremely important'.

### Check Your Progress 5

7. The 'long shot' is the typical shot to begin a programme that is not set in a studio. It shows you some of the background – the landscape or scene where the people are – and their full height.

If much more of the scene and background is shown than the people, we have a 'very long shot'.

The other two shot sizes are the 'knee shot' (an image of a person upto the knee) and the 'mid shot' (upto the waist).

In a 'bust shot', you see the face and head, and below that, the neck, up to the chest. This picture size is the standard size of the image for television presenters. To show you the expression on the actor's face, the camera moves 'closer', to give you a 'close up' shot: of just the face, with a little bit of the neck.

The camera can move even closer, and give you an 'extreme close up' of just the person's eyes and forehead.

[Please find pictures to illustrate these shot sizes.]