PG S3 17 (AEC)

TWO YEAR MASTER'S DEGREE COURSE

(CBCS in Accordance with NEP 2020)

SEMESTER - III

WRITING FOR THE MEDIA

JOURNALISM AND MASS COMMUNICATION

Bhupen Hazarika School of Mass Communication
KRISHNA KANTA HANDIQUI STATE OPEN UNIVERSITY

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COURSE INTRODUCTION

'Writing for the Media' is the seventeenth course of the MA in Journalism and Mass Communication programme belonging to third semester. English is now being increasingly used for media purposes . An adequate knowledge of English is a boon for a media professional . The objective of introducing a paper on "Writing For The Media" is to equip the learners with the essential knowledge and information with regard to the use of English as a communicative media . The units in this course are so divided as to allow the learners to acquire the necessary skills for using English for media communication . This course has a total of 15 units.

The first unit of this course basically talks about the structure of writing for paragraphs and articles. The second unit of the course deals with ways to construct a feature story along with its different types like Interview features, Information features, Personality features, Featurettes, News features and human interest features. In the third unit of this course, you will get to know the meaning of narrative, narrator and narrative point of view, types of narration and linear and non-linear narrative structure. The fourth unit of the course discusses the skills required for mastering the art of language writing . Special emphasis has been given on the importance of vocabulary like words having multiple meanings, synonyms, antonyms, common errors etc. You will get to know the different sources of writing for the media in the fifth unit. Along with the sources, another important aspect has been highlighted in this unit-giving proper attribution and the ethics surrounding it. The sixth unit of the course focuses on the technique of writing a book, film, play and musical review. This unit will be essential to you all as it will provide a detailed description on how to proceed for writing a book, a film, a play or a musical. Unit seven analyses the concept of advertising along with its key concepts. This particular unit also focuses on how to prepare a radio and television copy. The eight unit of this course discusses certain points to be followed while writing a column , a science write-up or a press release. The ninth unit of this course focuses on what editing is all about along with writing and editing photo caption and proof reading. The tenth unit lays down the basic rules for writing a radio news bulletin , features or current affairs programmes. In the eleventh unit of this course, you will be given a brief overview about the characteristics of a broadcast copy and the basic instructions that must be followed while preparing a broadcast copy. Similarly twelfth and thirteenth unit of this course throws light on the basic steps that must be adhered to in order to write scripts for films and plays. The fourteenth unit of this block concentrates on writing captions specially in the field of photojournalism. This particular unit also discusses the concept of photojournalism and the qualities of a photojournalist. The last unit of this course i.e. the fifteenth unit deals with the principles and language of copy editing.

While going through this course, you will come across some along-side boxes, which are put on the left side or right side of the text. These boxes will explain you meaning of some words and concepts within the text. Apart from this, there will be some broad and short questions which have been included under 'Activity' and 'Check Your Progress' in every unit. Activities will increase your thinking capacity because questions put in Activity are not directly derived from text. Answers to the short questions have been put under section 'Answers to Check Your Progress'. Besides, a few text-related questions have been put in 'Possible Questions'. These questions will help to draw your attention on the probable topics for the examination so that you can prepare for the examination with confidence.

UNIT-1 : THE STRUCTURE OF WRITING

UNIT STRUCTURE

1.1 Learning Objectives

1.2 Introduction

1.3 The cohesive structure of writing

1.4 The structure of paragraphs

1.5 The writing process of paragraphs

1.6 The structure of essays/articles

1.7 Editing your writing

1.8 Let Us Sum Up

1.9 Further Reading

1.10 Answers to Check Your Progress

1.11 Model Questions

1.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- understand the concept of structure in language
- know the structural organization of a piece of text
- look at the different perspectives of the writing process

1.2 INTRODUCTION

Language, whether spoken or written, is structured at different levels. In spoken language, we make certain sound patterns. These sound patterns follow a definite structure. This is a distinct field of study that comes within the purview of structural phonology. Here, our concern is with the structure of written language.

One of the ways by which we can study the structure of written language is to analyse the feature of the language at the levels of morphemes, words, phrases, clauses, sentences in a hierarchical structure.

Sentences	↓	↑ **Sentences**
are analysed into clauses		are used to build clauses
are analysed into phrases		are used to build phrases
are analysed into words		are used to build words
are analysed into morphemes		are used to build morphemes

In a five rank hierarchical structure, we use the concept of the (a) **morpheme** as the smallest unit of language. Let me illustrate the concept of the morpheme by taking the four words in column below to bring out their smallest meaningful component in column B.

A	B
unhappiness	un + happy + ness
books	book + s
dislike	dis + like
cat	cat

The word 'unhappiness' has the prefix un, the root word happy and the suffix ness . All these three elements are morphemes. Since then morpheme 'happy' has the status of a word, it is called a free morpheme. But prefixes and suffixes do not enjoy the status of isolated words, they are attached to (bound to) a free morpheme and hence they are called bound morphemes. In column 'B', the bound morphemes are un, ness, -s and dis while the free morphemes are happy, book, like and cat. We analyse the structure of words with the help of morphemes.

(b) **Phrases** are also structured entities. Most phrases can be analysed in terms of an expansion of a central element – the noun as the following examples show:

trees
the trees
the tall trees
all the tall trees
all the tall trees in the forest

The internal structure of the above phrases can be described by using different levels . For example take the phrase " all the tall trees in the forest". Its structure is : pre determines (all) : determiner (the) + adj phrase (tall) + noun (trees) + preposition phrase (in the forest).

(c) **Clauses** are also structured entities. The various units that make up the structure of a clause can be described by using functional levels like *subject* (S), *verb* (V), *complement* (C), *object* (O) and *adverbial* (A). You are familiar with the basic clause types analysed in terms of S+V, S+V+A, S+V+C, S+V+O, S+V+O+A, S+V+O+C and S+V+O+O. There are several other approaches to the analysis of clause structure each making use of other labels. But this aspect is beyond the scope of this unit.

From the concept of the morpheme we proceed to the concept of the word. From word we proceed to the phrase. From phrase we proceed to the concept of the clause and then to the sentence. The sentence is obviously a structured entity. It is made up of words, phrases and clauses by following a definite structure. The words that form the sentence belong to different classes (or parts of speech) each having its own function. There must be grammatical links between words in a sentence structure. These links are signaled by concord or agreement. The term **concord** refers to a type of grammatical relationship between two or more elements in a sentence, in which both or all elements show a particular feature. For example, the English third person singular noun/subject occurs with a singular verb and plural noun/subject occurs with a plural verb e.g. <u>He walks</u> (singular verb)

<u>They walk</u>. (plural verb)

From the level of the sentence we now proceed to the next higher level in the hierarchy of language structure. We can also call this level **text**. Let us take the word text here for our unit. We can describe text as a piece of spoken or written language performing a communicative function. The words 'NO SMOKING' is also a text because it performs a communicative function. But let us use the word 'text' as synonymous with paragraphs or

essays in the sense that they are units larger than the sentence. In the remaining part of this unit we shall analyse the structure of the paragraph and the essay as examples of the structure of writing.



CHECK YOUR PROGRESS

We have stated that a text performs a communicative function. What communicative functions do these texts perform? (One is done for you)

Q 1: WEAK BRIDGE : Warning

Q 2: KEEP HEADS AND HANDS INSIDE:

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Q 3: SILENCE (in libraries):

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Q 4: PLEASE ENTER BY THE LEFT GATE:

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Q 5: May I come in, please?

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Q 6: Could you open the window?

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1.3 THE COHESIVE STRUCTURE OR WRITING

As advance level users of English, you often write or are required to write 'compositions' larger than a sentence. It may be

- a paragraph on a topic which could include paragraphs that show examples i.e. illustrates something, narrates some event, describes something analyses a process, classifies something and so on.
- an essay on a topic which could include narrative essays, descriptive essays or argumentative essays.
- a report on an event or activity.
- a letter either personal or demi official or official.
- a story or a poem or even a larger piece of creative text and so on.

What characterizes these 'compositions' or 'texts' as they are generally called is that the sentences in the text display some kind of mutual dependence. They do not occur at random. They occur as a cohesive piece of text showing an interrelationship between each sentence.

As writers, your primary concern should be to ensure that there is a cohesion among the sentences in a piece of text. We can achieve this cohesion through several means, notably the following:

1. ***Using overt connectives***: These are formal markers which relate what is about to be said to what has been said before. They could include:

(a) Additive : and, or, furthermore, similarly, in addition.

(b) Contrastive : but, however, on the other hand, nevertheless.

(c) Causal : so, consequently, for this reason, it follows from this.

(d) Time relational: then, after that, an hour later, finally, at last.

Example: I left early, However, Dilip stayed on till the end.

2. **Using co-reference features:** Features in a piece of writing whose meaning does not become clear without referring to some other features in the text are what is known as co-referential features in a piece of text. Two types of relations are recognized:

(a) Anaphoric relationship or anaphora: The use of a word or phrase that refers back to another word or phrase which was used earlier in a text or conversation is called anaphora and the relationship that is created is called anaphoric relationship.

Example: The poor couple were living laboriously on the husband's small salary. Two children had been born since their marriage …

In the second sentence 'their 'refers back to' the poor couple'.

(b) Cataphoric relationship or cataphere: The use of a word or phrase which refers forward to another word or phrase that will be used later in the texts or conversation is called cataphora and the relationship that is created is called cataphoric relationship.

Example: He had found several friends of his family, old people behind the times.

"Several friends" refers forward to "old people behinds the times".

3. **Substitution:** The replacement of a word or a phrase used previously with another without affecting the meaning is called substitution.

Example: He bought a shirt from 'Pantaloon". His friend bought one too.

4. **Ellipses**: In ellipses, a piece of structure is omitted, and can be recovered only from the preceding part of the composition or speech.

Example: Where did you meet Mr. Singh? In a conference at Delhi.

5. **Repeated forms**: In subsequent sentence in a paragraph, an expression is repeated in whole or in part.

   Example: Sachin Tendulkar after completing his 43rd century helped India to draw the first test against Sri Lanka. Tendulkar also became the first cricketer to cross 30,000 runs in International Cricket.

6. **Lexical relationship**: It is a device in which one word enters into a structural relationship with another.

   Example: The food in the reception was excellent. I liked the chilli chicken best.

7. **Comparison:** It is a device in which a compared expression is presupposed in the previous sentences.

   Example: During the rainy season, most of the roads of the town become bad. But one street becomes worse. All the above mentioned cohesive links go a long way toward explaining how sentences of a text hang together .



Activity 1.1

Paragraphs are often highly cohesive entities. The cohesive ties stand out very clearly if the sentences are shuffled into a random order. Below you will find a few sentences shuffled into a random order. Reconstitute the original sequence by considering the nature of these ties:

(a) There is nothing here to fight over except a vast and frozen wasteland.

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(b) It is being fought on the highest battlefield in the world and hundreds have already died.

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(c) It is a war neither side wants.

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(d) Yet over 90 per cent of the casualties have been caused by the extreme cold and forbidding terrain.

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(e) Yet, it has lasted eight years and shows no signs of abating.

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(f) Yet each of the two arrives spends nearly 3 crore every day just to keep the battle and the troops supplied.

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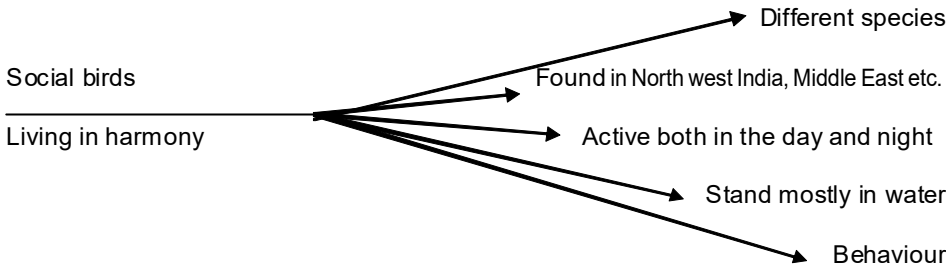
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1.4 THE STRUCTURE OF PARAGRAPHS

The paragraph is the unit that is larger than the sentence. It consists of a group of sentences that are organized in a cohesive structure to make a point. A good paragraph has three qualities – *a central controlling idea, adequate development of that idea* and *coherent connections* between the parts of the paragraph. Let us illustrate these points by taking the following paragraph:

> Flamingos are social birds which live together in harmony. There are different species of flamingos. These are found in tropical and subtropical areas of the North East India, the Middle East, Western Mediterranean and Africa. At times the birds can also be found in limited numbers, in northern Europe and Siberia. Flamingoes are active both in the day and night. As they stand mostly in water, the find food by using their lags to stir up mud. Using their beaks, they than sift through the mud and eat seeds, algae, crustaceans and molluse. They have webbed feat and can often be seen standing on one foot. Flamingos fly with their heads and necks stretched out in front and their legs held out behind. They are also good swimmers.
>
> [Back cover of the NCERT English XII text book Flamingo]

1. A central controlling idea: The central controlling idea is often contained in a single sentence, commonly called the topic sentence. Governing the content and the development of the paragraph, the topic sentence sets the stage for every sentence and every detail used in the paragraph to support the central idea. The topic sentence of the above para is the first sentence. It contains the main idea of this paragraph that flamingos are social birds which live together in harmony.
2. Adequate development of the idea: Once you have a central controlling idea for a paragraph, you must say enough about the idea to put it across to your reader. In the above paragraph, the author develop the idea by giving different pieces of information about the bird.



The idea is developed in five support sentence which contain facts and details growing out of the main point in the topic sentence.

3. Coherent connections: a paragraph is coherent when the relationships between parts are clear, smooth and logical. The reader must be able to move easily from one sentence to the next and from one idea to the next, seeing their connection to one another and to the paragraph's central idea. There are two commonly used ways to achieve this smooth flow of thought : Cohesion and Coherence . Cohesion is achieved in the given paragraph by the use of various linking devices, overt and covert connectives etc. Coherence is achieved by a clear thought pattern with a logical arrangement of ideas and details within the paragraph structure.

1.5 THE WRITING PROCESS OF PARAGRAPHS

In order to write a paragraph, a writer has to go through several steps, each step bringing him closer to a finished paragraph. All these steps, taken together constitute the writing process for paragraphs. The following steps can be helpful:

(a) *Prewrite*: Before writing, you would like to ask yourself the following two questions:

- What do I want to say ?
- Who will read this ?

You must think about the topic you want to write and decide what exactly you want to say. You are most likely to have something interesting to say if you already know something about the topic.

Focus on a single idea that you can cover in a paragraph.

(b) *Writing your topic sentence*: The main part of your paragraph is the main idea you want to get across about your topic. A main point is one that interests you; one that you can show, explain, or prove, and one that is limited to one idea.

(c) *Supporting your main point*: Support your main point with details or facts that show, explain or prove your main point. They usually follow the topic sentence and make up the body of the paragraph.

(d) *Arranging ideas in a logical order*: Order means the sequence in which you present your ideas, what comes first, what comes next, and so on. If you don't put your points in a logical order, the paragraph will not be coherent.

(e) *Revising the paragraph:* Revising and editing are two different ways to improve your writing. Revising is changing the ideas in your writing to make it cleaner, stronger and more convincing. When revising, you may add, delete or modify whole sentences. Editing is finding and correcting problems with grammar, style, usage and punctuation. While editing, you usually add, cut or change words and phrases to ensure cohesion of the passage and any other feature of writing that needs to be stressed.

1.6 THE STRUCTURE OF ESSAYS/ARTICLES

An essay or article (often called 'text') is constructed much like a paragraph but on a larger scale. It is a piece of composition or writing with more than one paragraph. The parts of an essay correspond to the part of a paragraph. Just as a paragraph has a central controlling idea or topic sentence to which each sentence contributes, so an essay contains a controlling idea to which each paragraph contributes. In fact, the three qualities of an effective paragraph and an effective composition are i) a central idea, ii) adequate development and iii) 3 coherent connection between the parts. The difference between a paragraph and an essay or

an article may be one of size. For instance, the paragraph about Flamingos given at 12.4 could easily be expanded to a full article or essay.

If the paragraph about flamingos were expanded to a full essay, the topic sentence would become the thesis statement or central idea and the five points would become topic sentences of paragraphs. You would expand each point, probably through details, you would create links between paragraphs and you would probably add an introduction and a conclusion and a title. Thus, when you analyse the structure of an essay, it becomes necessary to begin with the introduction.

1. **Introduction:** Think of your introductory paragraph as a marketing challenge. A good introduction

   - Should catch reader's attention
   - Should present the controlling idea of the easy
   - Should give readers a clear idea of what the essay will cover.

   The following examples will show an essay should be begun in its Introduction :

(a) A direct statement:

"There is no end to the making of books. Nor does there seem to be any end to the making of lists of great books" (Mortimer Adler " "What is a great book?")

(b) An anecdote:

"You know that I once wrote a book called The Discovery of India. I was engaged in that search long before I wrote that book". (Jawaharlal Nehru "Advice to youth").

(c) A startling statement:

Socrates was called "the first martyr of philosophy". This means that he was the first man to be put to death because he loved and tried to find wisdom and truth" (J.B. Nailson: Socrates).

(d) Repetition of title:

"In the play Julius Caesar, Cassius tells Brutus, "Men at some times

are masters of their fate". But are we really masters of our fate? Or is everything we do determined and preordained" (Stephen Hawking: "Is everything determined?").

(e) A curious statement

"The behavior of the Hindus in public places tends to be extraordinary, unnaturally, and very often illegally quarrelsome" (Nirad C. Choudhury: "Our behaviour").

When we study the opening sentences of these well known authors we can see how these authors have tried to generate interest in the minds of the readers and also to lead into the topic sentence for developing their ideas in the essays.

2. Transition between paragraphs:

Transition between paragraphs are made in the same methods as links are made within paragraphs. Here ,however, you are connecting the immediate paragraph with the one before or after, with other paragraphs and within the structure of the whole composition. Thus, cohesion and coherence are the two most important elements that help to achieve a smooth transition between paragraphs.

Here is a piece of text taken from Shiv Khera's book *You Can Win*. It is an essay on what is known today as "broad based education" – the goal being making students "all-rounder" as they say. Read the essay carefully and find out for yourself how the author achieves a cohesion and a coherence in this brief essay titled "what is broad based education?".

What is a Broad Based Education?

Some animals in a forest decided to start a school. The students included a bird, a squirrel, a fish, a dog, a rabbit, and a mentally retarded eel. A board was formed and it was decided that flying, tree climbing, swimming and burrowing would be part of the curriculum in order to give a broad based education. All animals were required to take all subjects.

The bird was excellent at flying and was getting A's but when it came to burrowing, it kept breaking its beak and wings and started failing. Pretty soon, it started making C's in flying and of course in tree climbing and swimming it was getting F's. The squirrel was great at tree climbing and was getting As, but was failing in swimming. The fish was the best swimmer but couldn't get out of the water and got F's in everything else. The dog didn't join the school, stopped paying taxes and kept fighting with the administration to include barking as part of the curriculum. The rabbit got A's in burrowing but tree climbing was a real problem. It kept falling and landing on its head, suffered brain damage, and soon couldn't even burrow properly and got C's in that too.

The mentally retarded eel, who did everything half as well, became the valedictorian of the class. The board was happy because everybody was getting a broad-based education.

What a broad based education really means is that the student is prepared for life, without losing their areas of specialization or competence.

3. <u>A Conclusion</u>:

A conclusion is an indispensable part of an essay or an article. The function of the conclusion is to drive the main point home one final time. A good conclusion :

- Should refer back to the main point.
- Should sum up what has been covered in the essay.
- Should make a further observation or point.

It should give a sense of completion to the piece of writing. To illustrate this point here is a small essay on the title "On being educated" by Socrates. Read the essay and see how linkers like "first", 'next", "further more" and "most important of all" contribute towards making the essay cohesive and coherent. Besides, the essay shows how the conclusion sums up the argument of the essay.

On being educated:

Whom, do I call educated?

First, those who manage well the circumstances which they encounter day by day; and those who can judge situations appropriately as they arise and rarely miss the suitable course of action.

Next, those who are honorable in their dealings with all men, bearing easily what is unpleasant or offensive in others, and being as reasonable with their associates as is humanly possible.

Furthermore, those who hold their pleasures always under control and are not unduly overcome by their misfortunes, bearing up under them bravely and in a manner worthy of out common nature.

Most important of all, those who are not spoiled by their successes, who do not desert their true selves, but hold their ground steadfastly as wise and sober-minded men, rejoicing no more in the good things that have come to them through chance than in those which through their own nature and intelligence are theirs since birth.

Those who have a character which is in accord, not with one of these things, but with all of them these are educated – possessed of all the virtues.

(Socrates 470-399B.C.)

Here is another conclusion of a wonderful piece of writing by Jawaharlal Nehru titled "In a train". Read it carefully and note how the essay ends with something like a dying fall!

The desert is covered with darkness, but the train rushes on to its appointed goal. So also perhaps humanity is stumbling along though the night is dark and the goal hidden from us. Soon the day will come, and instead of the desert there will be the blue green sea to greet us.



CHECK YOUR PROGRESS

Q 7: Here is an article on "Abou Ben Adhem" by Isaac Asimov. The paragraphs are not in proper sequence. Read the paragraphs and re-organize them in proper sequence.

a. I didn't really expect him to be grateful for this new light I was shedding on Leigh Hunt's poem, so I wasn't surprised when he pointed his thumb quietly at the door. I left (knowing the way, for I had been ejected for obstreperous behaviour on several previous occasions) and the class discussion went on without me.

b. The next night the angel reappeared "And show'd the names whom love of God had bless'd/And lo! Ben Adhem's name led all the rest".

c. But, as I discovered afterwards, Abou ben Adhem had been effectively punctured and the teacher had gone on to discuss other matters, so I suppose I won out.

d. I knew the poem and had a pretty good notion as to the course of the class discussion planned for the next day by the teacher. There would be little homilies about how to love God meant to love mankind and vice versa. I agreed with that, but thought it would be rather dull to spend time on so self evident a proposition. Could not some alternate meaning be wrenched out of the miserably unsubtle poem? I could find none.

e. Blinding inspiration struck me. I raised my hand violently and when the teacher nodded at me, I said, with a beatific smile. 'Alphabetical order, sir!'.

f. Once in junior high school, my English teacher gave the class the assignment of reading and pondering Leigh Hunt's poem 'Abou ben Adhem'. Perhaps you remember it.

g. The next day, our English teacher, with a kindly smile, asked. 'Now,

class, who will volunteer to tell me why Abou ben Adhem's name led all the rest?'.

h. Abou ben Adhem awoke one night from a deep dream of peace and found an angel making a list of the names of those who loved God. Ben Adhem naturally wanted to know if he was included and was told he wasn't. Humbly he asked to be included as one who loved his fellow men, at least.

1.7 EDITING YOUR WRITING

In 1.4 and 1.5 we have looked at the structure of the paragraph and in 1.6 we discussed the structure of the essay. We tried to see how the writing is structured into a cohesive and coherent piece of writing. This section focuses on the last step in the process of writing, editing. In editing, you make sure that your ideas are expressed correctly and well. You find and correct problems with grammar, style, usage, punctuation and mechanics. You may like to revise, amend or rephrase certain words, phrases and sentences.

While editing, the foremost principle is to make the passage readable. You must make sure that your writing is precise and clear and can appeal to the reader. Writing is precise when words are used in the way they should be used. It is clear when simple sentences and correct grammar are used. Sharp, descriptive words can appeal to the reader's senses to bring him or her close to action, while you are at your editing make use of your dictionary quite freely. You may have doubts with the spelling or grammar of a word.

Don't hesitates to consult a dictionary not only for the speaking or meaning but to understand how the word is used in a sentences.

Your words need to create a clear, strong picture for your readers. Vague and abstract words are so general that your readers may not understand what you mean. Remember that in writing you have only your words to help you get your points across, so choose them correctly.



1.8 LET US SUM UP

- In a five rank hierarchical structure, we use the concept of the (a) **morpheme** as the smallest unit of language.
- **Phrases** are also structured entities. Most phrases can be analysed in terms of an expansion of a central element – the noun
- **Clauses** are also structured entities. The various units that make up the structure of a clause can be described by using functional levels like *subject* (S), *verb* (V), *complement* (C), *object* (O) and *adverbial* (A).
- The term **concord** refers to a type of grammatical relationship between two or more elements in a sentence, in which both or all elements show a particular feature.
- One can define text as a piece of spoken or written language performing a communicative function.
- Features in a piece of writing whose meaning does not become clear without referring to some other features in the text are what is known as co-referential features in a piece of text.
- The use of a word or phrase that refers back to another word or phrase which was used earlier in a text or conversation is called anaphora and the relationship that is created is called anaphoric relationship.
- The use of a word or phrase which refers forward to another word or phrase that will be used later in the texts or conversation is called cataphora and the relationship that is created is called cataphoric relationship.
- The replacement of a word or a phrase used previously with another without affecting the meaning is called substitution.
- In ellipses, a piece of structure is omitted, and can be recovered only from the preceding part of the composition or speech.
- Lexical Relationship is a device in which one word enters into a

structural relationship with another.

- Comparison is a device in which a compared expression is presupposed in the previous sentences.
- a paragraph is coherent when the relationships between parts are clear, smooth and logical. The reader must be able to move easily from one sentence to the next and from one idea to the next, seeing their connection to one another and to the paragraph's central idea. There are two commonly used ways to achieve this smooth flow of thought : Cohesion and Coherence . Cohesion is achieved in the given paragraph by the use of various linking devices, overt and covert connectives etc. Coherence is achieved by a clear thought pattern with a logical arrangement of ideas and details within the paragraph structure.
- An essay or article (often called 'text') is constructed much like a paragraph but on a larger scale. It is a piece of composition or writing with more than one paragraph.
- An essay is a piece of composition or writing with more than one paragraph.



1.9 FURTHER READING

1) Anker, S. (1998). Real Writing, Boston: Bedford Books.
2) Brown, G. and Yuke, G. (1983).Discourse Analysis. Cambridge.
3) Crystal, D. (1987). The Cambridge Encyclopaedia of Language. Cambridge.
4) Seely, John (1998): Oxford Guide to Effective Writing and Speaking. Oxford University Press.

1.10 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: Warning

Ans to Q No 2: Warning

Ans to Q No 3: Instruction

Ans to Q No 4: Instruction

Ans to Q No 5: Request

Ans to Q No 6: Request

Ans to Q No 7: f, d, h, b, g, e, a, c.

1.11 MODEL QUESTIONS

(A) Very Short Questions

Q 1: Rearrange the sentences to make a meaningful paragraph

a) It was centrally situated – close to the post office, close to the market – and was yet isolated and away from the common din,

b) I recently had the very pleasant experience of staying at a guest house in one of the hill resorts.

c) There were pleasant views to be had from there, it had excellent cuisine and I was well looked after by one of the most charming hostesses one could find anywhere.

d) A friend of mine had earlier recommended the place to me claiming for it all the facilities which most of the boarding houses advertise but generally lack.

Q 2: What do you mean by Substitution?

(B) Short Questions (Answer in about 150 words)

Q 1: Write a paragraph on the following topics.

a) In a train

b) Wildlife protection

c) Traffic jams

(C) Long Questions (Answer in about 300-500 words)

Q 1: Write an article on each on the following topics.

a) The Brahmaputra

b) The spring season

c) Science and progress

Q 2: Discuss in detail the structure of an eassy or article.

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UNIT 2: WRITING FEATURE STORIES

UNIT STRUCTURE

2.1 Learning Objectives

2.2 Introduction

2.3. Meaning of a Feature Story

2.4. Types of Feature Stories:

- 2.4.1. Interviews features
- 2.4.2. Information features
- 2.4.3. Personality features
- 2.4.4. Featurettes
- 2.4.5. News features and human interest features

2.5. Feature Story construction

2.6 Let Us Sum Up

2.7 Further Reading

2.8. Answers to Check your Progress

2.9. Model Questions

2.1 LEARNING OBJECTIVES

After going through his unit you will be able to -

- understand the meaning of a feature story
- distinguish different types of feature stories
- develop techniques of story construction

2.2. INTRODUCTION

A newspaper has a number of roles to perform. Most importantly, its role is to find out fresh information on matters of readers' interest and to publish and circulate it as quickly and accurately as possible in an honest and balanced way. It may do a lot of other things also like publishing feature stories, middles, advertisements, and so on. This unit aims to introduce you to the distinctive characteristics of a feature story that remains possibly the most valuable and lasting piece of writing that one finds in a newspaper.

We began this unit by defining a feature story as a special article in a newspaper or a magazine even a special programme on the radio or the television. We attempted to highlight the speciality of the news story by comparing a feature with a news story that is often referred to as hard-news. By taking up six headlines from a recent English daily, we held the view that information, especially current information is considered news and worthy to be reported by the print or electronic media. On the other hand, the feature story would focus upon soft news realized through stories of human interest.

We have shown that the basic difference between hard news and feature stories is that while the news story has its value as long as it is current, the feature story has a lasting value. It is expected to give the background to the news, which includes detailed analysis often in the form of discussions and narratives. Structurally too, we have shown that a good news story follows the inverted pyramid structure and style while the feature story has the structure of an essay or an article. We also discussed different types of feature stories notably interview features, information features, personality features, and featurettes, news features and human interest stories.

Lastly, we discussed approaches of constructing feature stories by taking into account the following three important aspects, namely, a central controlling idea underlying a topic selected for the feature story, adequate development of the idea and, coherent connection between the parts. We illustrated these three aspects with examples to make them fairly comprehensible.

2.3 MEANING OF A FEATURE STORY

A feature story can be defined as a special article in a newspaper or a magazine. It could also be a special programme on the radio or the television. When we refer to a write-up as special we need to state what constitutes its speciality and how it differs from those that are not considered 'special'

Let us list the headlines of a few news stories published in English dailies.

(a) Iran unveils new missile

(b) Congress may fall back on Gogoi to lead poll campaign

(c) Karnataka political drama continues

(d) Bhogali Bihu celebrated with fervour, merriment

(e) Indonesian woman killed by crocodile

(f) Spanish chef provides food to US federal workers

Each of the above headlines indicates that these news stories are developed around current information that can be of interest to the reader. Information of interest is what the general news-story is all about. Information has to be reported, published and broadcast with the focus on the interest of the reader or viewer as the case may be. Information is news; but to be news, the information must be current, the occurrence must be the latest that require reporting, talking about or debating in talk-shows. That news is new goes without saying. If it is old news, it will interest no one and will cease to be news.

This is one reason why TV news broadcasts are always supplemented by "Breaking news" and "Big breaking news" the recent on-line newspapers have found the word "Today" too old for news and prefer the word "now", eg *North-East Now*. The craze for big, breaking news, the newness of news, has characterized general news often referred to as hard news. The hard news for a general newspaper today would mean telling the readers what happened within the past twenty-four hours covering stories on accidents, murders, deaths, political speeches and contemporary issues among others.

Feature stories, on the other hand, focus upon soft news realized through stories of human interest. They are stories that profile, humanize, add colour, educate, entertain or illuminate. A feature is not meant to deliver news first-hand. It usually recaps major news that was reported in a previous news cycle. It can stand alone or may be a corollary to the main news story. The basic difference between hard news and feature stories is that

while the news story has its value as long as it is current, the feature story has a lasting value. It is expected to give the background to the news, which includes detailed analysis often in the form of discussions and narratives.

Structurally too, the news story and the feature story differ from each other. A good news story follows the inverted pyramid formal structure and style. The first paragraph/sentence often called the lead, takes into account the outlines of what had happened, when it had happened, how it had happened and so on while the remaining part of the news story provides additional current information on the lead. On the other hand, the feature story has the structure of an essay or an article having the three qualities:

1. A central idea
2. Adequate development of the idea
3. Coherent connection between the parts.

While news stories focus on what is happening, features have more room to develop why and how something is occurring and provide more perspective.



CHECK YOUR PROGRESS

Q 1: Briefly outline the character of a news story.

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Q 2: Give the importance of breaking news and big breaking news.

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Q 3: How is a feature story different from a news story?

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2.4 TYPES OF FEATURE STORIES

A feature story is undoubtedly the most attractive story in any newspaper or magazine or in the radio and television programmes. The numerous feature stories that are published or broadcast from time to time can be classified under several types. These classifications have been made by taking into account a number of characteristics of the feature stories. For example, one of the characteristics of a feature is the form of the feature as to whether it is in the form of a narrative or an interview. In fact considering the popularity of the interview mode we may consider the interview as in type of feature story.

The subject matter can also be considered to identify a type. By considering the range of topics that feature writers take into account, it appears that there are no limits to what subject can make a feature. A feature can be narrative, descriptive or expository on any topic. However, news or information can often occupy the centre-stage in the choice of subject-matter followed by personality sketches and human interest features. We take a few of these types here.

2.4.1. INTERVIEW FEATURES

The term interview refers to a meeting that takes place between persons basically for information seeking and gathering. Interviewing is the most common method of gathering information. In order to write a profile of an individual or to write a feature story about the achievements of an eminent personality, the writers must have with them a rich fund of information on the person about whom

they are going to write or the topic that they are going to handle in the feature. Interviewing is the most important method of collecting information.

We are all familiar with media interviews. Various regional, national and international radio and television news channels have provided viewers with ample media interview programmes from which a critical viewer may explore the methods, approaches and techniques followed in such interviews. For example, one of the regional media interview programmes that immediately come to mind is the regular interview programme conducted by the illustrious Shri Homen Borgohain using the title *katha barta* on News Live, Northeast India's leading satellite channel. It is a programme remarkable for the high quality of the content and especially the excellent style of interaction by providing a rich flavour of the Assamese language very rarely used by most educated mother tongue speakers today.

Similarly, the regular weekly English interview programme conducted excellently by eminent political journalist Mr Wasbir Hussain since 2008 uses the term *Talk Time with Wasbir Hussain* in NE News Live channel. It is a programme no viewer would love to miss considering the relaxed atmosphere that Wasbir Hussain creates with his smiling and friendly demeanour when he talks to celebrities like Ruskin Bond or for that matter any personalities alike invited to his programme.

At the national level there is the celebrated Mr Arnab Goswami's immensely popular and well researched media interview programmes now on *Republic TV*, earlier on *Times Now*, most of which have gone viral with a huge international following. For a change, unlike his debates which are stormy affairs, his interviews are characterised by a restrained use of language critically observing the interviewee, missing out nothing. At the international level, the BBC interview *Hard Talk* conducted by Tim Sebastian is yet another

interview programme that we see as role-models of media interview programmes.

There are many other well-known interviewers in the electronic media, but we have mentioned only a few of them as examples of media interviews. These interviews are first-hand presentation of a personality feature. The information can be used to write about the person also not only as a feature story but also as a book. Wasbir Hussain's interviews in *Talk Time with Wasbir Hussain*, with Shri Tarun Gogoi, when he was the Chief Minister of Assam is only one of the many interviews he might have taken with Sri Gogoi before writing his book about the former three-time Chief Minister of Assam.

2.4.2. INFORMATION FEATURES

A basic character of the feature story is undoubtedly its information value. Presented in a narrative technique, a feature story enables the reader to convert information into understanding and develop proper appreciation of the issues involved. The information that is central to a feature, provides the background to the feature story. Features can provide an opportunity to look into greater detail at a news story where time and space allowed room for little more than bare facts.

An information feature could be an in-depth story, through extensive research and interviews and provides details well beyond a basic news story or a feature. A lengthy news feature can examine one topic extensively. To illustrate the point, we can refer to the issue on environment which has now created global problems. Students are being made aware of the magnitude of the problem through the EVS courses that are required to be taught compulsorily up to the undergraduate level. In this regard the mass media plays a very strategic role in promoting public awareness through feature stories written on this problem. The problem of garbage dumping in towns

and cities has been addressed in the print and electronic media frequently. News stories have shown how garbage dumping on drains had resulted in the artificial flooding of these towns and cities due to the clogged drains blocking the rain-water to flow away. Such information can be source material for a feature story. Similarly, the operation of the *Swaachh Bharat* programme can provide the source for more information features.

2.4.3. PERSONALITY FEATURES

A personality feature story is undoubtedly the most attractive story in any newspaper or a magazine. Every year we come across large number of feature stories on celebration days of eminent personalities like Mahatma Gandhi on the days of his birth and death, Jawaharlal Nehru as Childrens' Day, Dr S Radhakrishnan as Teachers' Day, Jyoto Prasad Aggarwalla as Silpi Divas, Bishnu Prasad Rabha as Rabha Divas among others. During these celebration days feature articles are published in newspapers, highlighting different aspects of the lives that they lived and the philosophy they propounded. The stories of eminent men and women are worth telling and reading about even several years after they have gone. Features can be written on their lives and works, their achievements and their contribution to the society and nation.

This is also true of people who are alive and have won wide recognition for their work in their distinct field which could include sports and entertainment, writing or heroism in battle and so on. There have been scores of features on Field Marshal K.M.Cariappa and Field Marshal Sam Manekshaw in their life time. Eminent journalist Khuswant Singh recalled with relish, Cariappa's affected Hindi in an Oxford accent while addressing the jawans.

In the September 2018 issue of the *Readers' Digest*, there appeared a wonderful feature story on the celebrated scientist Stephen Hawking titled "Brilliant and Funny" where the author Marc

Peyser expresses the view that there's no rule that says that "a guy who spends his days formulating equations to explain black holes can't also be humorous". He shows that humour was always a big part of Hawking's effort to bring physics to the masses. In his 2010 book *The Grand Design,* for instance, Hawking recounts how in 1277, the Catholic Church declared scientific laws such as gravity to be heretical, "Interestingly enough", Hawking observes mischievously, "Pope John XXI was killed by the effect of the law of gravity a few months later when the roof of his palace fell on him".

Indeed, the high and mighty of the land and even the ordinary people who had achieved greatness in their respective fields, automatically become the source material for personality features.

2.4.4. FEATURETTES

A featurette as the word signifies, is a diminutive form of the word 'feature'. It essentially refers to shorter feature films though the term has been extended to shorter write-ups published in newspapers. The featurette significantly draws attention to what the length of a feature story ought to be. Newspapers like *The Assam Tribune* often invite articles from writers where the required length is mentioned; it has to be within a thousand words. We can accept that as a norm for the length of a feature with some flexibility. A featurette therefore, has to be less than half of the length of a feature.

We are familiar with the newspaper term "middle" which is basically a feature story that is published in the middle of the editor's page in some newspapers that patronize middles. The write-up is called a 'middle' because of its reserved placement in the editorial page. It is sandwiched between a feature story and the 'letters to the editor' column. The 'middle' was one of the attractions of *The Sentinel,* a Guwahati based daily. Such write ups are nothing but featurettes if one ignores their placement in the centre of the

page. Technically, they have all the three aspects of a feature story notably, a central controlling idea, adequate development of the idea, and coherent connection between the parts.

2.4.5. NEWS FEATURES AND HUMAN INTEREST STORIES

A news feature can be seen as a piece of newspaper writing that provides the reader with an opportunity to look into at greater detail at a story in news columns, where time and space allows room for little more than the bare facts. A news feature is thus, an in-depth development of a news story. Such a news feature is characterized by considerable research and interviews that have gone into the write up in order to provide the details well beyond the bare facts.

Let us take the issue of our tourism brand ambassador Ms Priyanka Chopra paying a visit to Kaziranga, an event that had received unprecedented media coverage. PC, as the brand ambassador is fondly known, made banner headlines in all local dailies and "big breaking news" in the TV channels. These news stories call for a news feature that represents an occasion to review at great length the facts of PC's visit and present an in-depth study of the visit *vis-a-vis* its potentiality for the boost of travel and tourism in Asssam.

Human interest features, on the other hand, are generally focussed on an individual rather than a group, the actual subject or event is related to a feeling or an emotion. These stories have colour, humour, description, anecdotes, drama and emotion. Many human interest stories focus on an odd or unusual event. These features discuss human aspects of human problems rather than the higher human values or philosophical aspects of human existence.

When the former President of India, Dr A.P.J.Abdul Kalam died in Shillong on the 27th July, 2015, where he was due to give a talk to a group of students, there appeared a spate of front page news-stories in the print media about Kalam. These human interest

features about this man, steers us away from the nuclear scientist to an adorable human being, a teacher who had wanted to inspire generations of students with his lucid and lively interactions and with his remarkable best-sellers.

Mention was made of the human interest story on Stephen Hawking. The topic is interesting to his innumerable fans who had known the eminent scientist and thinker through his books. However, the feature story "The Brilliant and Funny" steers the reader away from the scientist to project the person more as an interesting human being who loved to play a joke or leave listeners dazed with his humorous anecdotes.



Check your Progress

Q 4: What is an information feature?

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Q 5: Explain "personality feature".

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Q 6: What is a "middle"?

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2.5. FEATURE STORIES CONSTRUCTION

A feature story is constructed by taking into account three important aspects, these three aspects include:

1. A central controlling idea underlying a topic selected for the feature story
2. Adequate development of the idea and
3. Coherent connection between the parts

An interesting point about the topic of a feature story is that it can be any topic depending on the interest index of readers. M.V.Kamath had very rightly stated that in India the readers' preoccupation is largely politics and hence, the features that seem to occupy larger space in newspapers and magazines, concern politics.

Here also, the writer exercises a great deal of freedom. A political feature writer U.G.Rao is reported to have 'interviewed' Gandhiji's goat that had provided Gandhiji with the required milk every day. This is interesting; it tells us about the wide range of topics that can be the subject-matter of features. Apart from political themes, other feature stories of interest include economic issues, travel and tourism, environment and conservation, education and language and culture and of course our heritage.

Recently there was a feature story in *The Assam Tribune* dated 10th February, 2019, titled "Regal Homes". The central controlling idea of the write up is drawn from the British era tea garden bungalows of a colonial past by Pradip Baruah. The central controlling idea is highlighted in the first two sentences of the feature itself:

" The old British era tea garden bungalows are a testimony of the colonial life-style that the tea planters enjoyed. In the tea gardens of Assam and Eastern India, the bungalows of the tea executives were majestically built, and they lived a lavish life with hordes of servants..."

Complete with two visuals of a *burra* bungalow and a *mati* bungalow, the feature provides an adequate development of the idea in the paragraphs that follow. It is notable that the writer does not let loose his strand of thought proposed in the first sentence of the feature story. No wonder you can see

each paragraph beginning with a reference to the bungalows. The serial numbers below are the serial numbers of the paragraphs of the feature story that has been referred to here.

1. The old British era tea garden...
2. The picturesque British Raj era residential houses...
3. The bungalows were again classified...
4. Each bungalow had a well equipped kitchen...
5. The bungalows may also be classified into...
6. Cemeteries are also found in a few bungalows...

A notable aspect of the construction of a feature story is a coherent connection between the parts. The term coherence refers to the relationship which links the meaning of sentences in a piece of text. Coherence shows relationship between the sentences in a paragraph and between paragraphs in a piece of composition. Coherence in the feature story "Regal Homes" is achieved by taking into account the idea that each word in the sentence leads to another and each sentence in a paragraph leads on to another; similarly, each paragraph in the feature story leads on to another,



ACTIVITY 2.1

(a) Identify a topic for writing a feature story.

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(b) Write the central controlling idea of the feature story.

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2.6 LET US SUM UP

- A feature story can be defined as a special article in a newspaper or a magazine. It could also be a special programme on the radio or the television
- The basic difference between hard news and feature stories is that while the news story has its value as long as it is current, the feature story has a lasting value.
- A feature can be narrative, descriptive or expository on any topic.
- The term interview refers to a meeting that takes place between persons basically for information seeking and gathering
- A basic character of the feature story is undoubtedly its information value.
- An information feature could be an in-depth story, through extensive research and interviews and provides details well beyond a basic news story or a feature.
- A featurette as the word signifies, is a diminutive form of the word 'feature'. It essentially refers to shorter feature films though the term has been extended to shorter write-ups published in newspapers.
- A news feature can be seen as a piece of newspaper writing that provides the reader with an opportunity to look into at greater detail at a story in news columns, where time and space allows room for little more than the bare facts.



2.7 FURTHER READING

1) Gupta, V.S.{2003) *Handbook of Reporting and Communication Skills*, New Delhi: Concept Publishing Company.

2) Kamath, M.V. (1980) *Professional Journalism. New Delhi :* Vikas Publishing House

3) Puri, Manohar (2006) *Art of Journalism.* New Delhi: Pragun Publications

4. Shrivastava, C.S. and Parekh, R.K. (2012) *Modern Journalism.* New Delhi: Crescent Publishing Corporation



2.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: News stories are developed around current information that are of interest to the reader. Interesting information is the core of news-stories. Information has to be reported, published and broadcast with the focus on the interest of the reader or viewer.

Ans to Q No 2: The function of big breaking news is to update the TV viewers with the latest ne

Ans to Q No 3: A good news story follows the inverted pyramid formal structure and style. The first paragraph/sentence often called the lead, takes into account the outlines of what had happened, when it had happened, how it had happened and so on while the remaining part of the news story provides additional current information on the lead. On the other hand, the feature story has the structure of an essay or an article having the three qualities namely, a central idea, adequate development of the idea and coherent connection between the parts. While news stories focus on what is happening, features have more room to develop why and how something is occurring and provide more perspective.

Ans to Q No 4 : An information feature could be an in-depth story, through extensive research and interviews and provides details well beyond a basic news story or a feature. A lengthy news feature can examine one topic extensively.

Ans to Q No 5 : Personality feature is that feature which are written on the lives and works of certain famous personalities, highlighting their achievements and their contribution to the society and nation.

Ans to Q No 6 : A middle is a feature story that is published in the middle of the editor's page in some newspapers that patronize middles. The write-up is called a 'middle' because of its reserved placement in the editorial page. It is sandwiched between a feature story and the 'letters to the editor' column. The 'middle' was one of the attractions of *The Sentinel,* a Guwahati based daily. Such write ups are nothing but featurettes if one ignores their placement in the centre of the page. Technically, they have all the three aspects of a feature story notably, a central controlling idea, adequate development of the idea, and coherent connection between the parts.



2.9 MODEL QUESTIONS

A. Short Questions

Q 1: Define the term "feature story".

Q 2: Briefly explain the character of news.

Q 3: Explain the term hard news.

Q 4: Explain the term "big breaking news".

B. Short Questions (Answer each question in about 150 words)

Q 1: Bring out the difference between hard news and soft news.

Q 2: Explain with illustrations the distinctive features of a news story.

Q 3: Distinguish between news stories and features.

C. Long Questions (Answer each question in about 300-500 words)

Q 1: Explain the importance of interview features.

Q 2: Discuss the distinction between information features and news features.

Q 3: Discuss the approaches for constructing a feature story.

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UNIT 3: FORMS OF NARRATION

UNIT STRUCTURE

3.1 Learning Objectives

3.2 Introduction

3.3 What is Narrative

3.4 Narration, Narrator, Narrative Mode and Narrative Point of View

3.5 Varieties of Narration

3.6 Elements of Narration

3.7 Reportability and Credibility of a Narrative

3.8 Linear and Non-linear Narrative Structure

3.9 The Narrative Paragraph

3.10 Narration in an Essay

3.11 Let Us Sum Up

3.12 Further Reading

3.13 Answers to Check Your Progress

3.14 Model Questions

3.1 LEARNING OBJECTIVES

After going through this unit, you will be able to -

- understand the various forms of narration
- understand how events are ordered in a narrative text
- understand the perspectives from which the events of the narrative are revealed
- analyze a narrative using the tools of narration
- use the narrative tools to write a well-balanced narrative text

3.2 INTRODUCTION

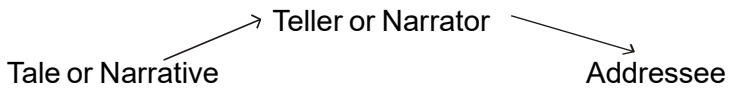
The assimilation of information and retelling it for the benefit of the readers or the listeners is called narration. It is the process of creating the narrative. Narration takes place through the medium of a narrative text initiated by a narrator.

A narrative is an account of events presented sequentially following a meaningful pattern. The selection and ordering of events into a meaningful pattern are the two most important factors for the success of a narrative. Narrative is found in a wide number of contexts. Everything we do, from preparing a dish to describing our personal experience of the day to day life can be seen and recounted as a narrative—a narrative with a beginning, middle and end. Narratives can be oral or written depending on the medium we use. Biographies and autobiographies, news stories and features, T.V serials or a sports commentary, novels, thrillers and romances, advertisements and speeches and all manners of conversations have their distinct forms of narratives. Narration is a way of representing our experience in a sequence.

3.3 WHAT IS NARRATIVE

The word narrative is derived from the Latin word *narrare*, which means 'to recount' or 'to tell' and is related to the word *gnarus*, meaning 'knowing'. Narrative is, therefore, a tool for knowing as well as telling. It helps us to absorb knowledge as well as to express it in a systematic manner. The word 'story' is often used as a synonym of 'narrative', but, strictly speaking, 'story' is used to refer to the sequence of events presented in a narrative.

Narrative is basically a recounting of something that happened at some earlier time, at a distance from the time of narration. Narrative focuses our attention to a story, a sequence of events or an episode through the direct mediation of a teller or a narrator. This can be represented diagrammatically as follows:



Narratives must have a sense of progression; they usually lead us from one stage to another, with some sort of development. They involve the recall of happenings witnessed by the teller of the narrative.

Narrative, as already pointed out, is the representation of an event or a series of events. The word 'event', of course, is sometimes replaced by 'action'. No narrative is possible without an event or an action. The absence of an event or an action makes a piece of writing a mere description, nothing else. 'He is very tired' is a description, not a narrative because nothing happens. 'He is tired as he had to walk ten miles' is a narrative because it tells an event. Though the event is a very insignificant one, *walking ten miles*, it is enough to make it a narrative.

3.4 NARRATION, NARRATOR, NARRATIVE MODE AND POINT OF VIEW

Narration	Narrator	Narrative mode	Narrative point of view
The process of creating the narrative	The character whose point of view is used to narrate the event or the experience	Who narrates the event or the experience and how the event or the experience is narrated	The character from whose perspective the event or the experience is viewed

Narrative Point of View

1. The First Person Narrative

The first person narrative is used as a way of narrating an event directly as an omniscient narrator. He has an omniscient knowledge of time, people and places. In this type of narrative the narrator is also a character within his own story and narrates the story from his own point of view. It enables the narrator to convey the inner thoughts or the internal reactions of the characters. *The Sun also Rises* by Ernest Hemingway uses the First Person Narrative mode.

2. The second person Narrative

The second person narrative is quite common in letters, greeting cards, lyrics and songs, but is rather rare in novels or short stories. In this mode of narrative the narrator refers to one of the characters as *you* and prompts the reader to believe that he is also a character in the narrative. This mode of narrative is used to create a sense of intimacy between the narrator and the reader. *Choose your own Adventure* series of childten's books use this mode of narrative.

3. The third-person narrative

In this type of narrative each and every character is referred to *as he, she, it* or *they* and not as *I* or *we* or *you* . The narrator is never involved in the action of the narrative and narrates the episodes as an outsider or an onlooker. Third person singular, he/she is the most common type of the third-person narrative



CHECK YOUR PROGRESS

Q 1: Define ' Narrative'.

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Q 2: What are the two most important factors in a narrative?

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Q 3: What is Narrative Point of View?

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Q 4: Decide if the following statements are *True* or *False*:

(a) The word 'narrative' comes from the Greek word *narrare*

(b) Narratives usually lead us from one stage to another.

(c) In the third person narrative mode the narrator has an omniscient knowledge of time, people and places.

Q 5: Fill in the blanks:

(a) The process of creating narration is called…….....….....

(b) Narrative is an account of events presented ……...….....

(c) Narratives can be oral as well as …….....….....

(d) In the ….....…....person narrative, the narrator narrates the episodes as an outsider.

(e) The ….....…… person narrative enables the narrator to convey the internal reactions of the characters.

(f) The….....……..… person narrative is quite common in lyrics.

(g) Narratives involve the recall of happenings witnessed by the …….....…….....

3.5 VARIETIES OF NARRATION

The following forms of narration are generally used to transfer experience from one person to another through well defined narrative structures:

1. poems
2. folktales
3. novels
4. short stories
5. films
6. essays
7. newspaper reports
8. advertisements

3.6 ELEMENTS OF NARRATION

The order in which a narrative is structured is the same as the order in which the events occur. William Labov, a linguist who studied the oral stories of young American men in New York, suggested that a fully formed oral narrative of personal experience generally consists of the following six components:

1. Abstract: What, in a nut shell, is the story about?
2. Orientation: Who, When, Where? What?
3. Complicating action: then what happened?
4. Evaluation: How is this interesting?
5. Resolution: What happened , finally?
6. Coda: Bringing back to the following situation.

According to Labov, a typical narrative must have a set of sequentially related set of events reporting a change from one state to another, and this reported change of state should be interesting, instructive, entertaining and worth telling. Though the structural properties formulated by Labov were based on his analysis of the oral narratives they can be used in the analysis of any narrative, oral or written.

- **Abstract:** A narrative normally begins with an abstract. The title of a short story or the headline of a newspaper sketches the narrative in a nutshell and it may, therefore, be called the 'abstract' of the narrative.
- **Orientation:** The orientation is often called the 'setting' of the narrative as it creates the spatiotemporal setting of the story. It also creates the necessary environment which enhances the overall meaning of the narrative. The orientation introduces and identifies the participants in the action, the time, place and the initial behaviour. The orientation section provides answers to the questions— Who? When? Where? Sentences describing the persons involved in an action, the time and place of occurrence of the event are used in orientation.
- **Complicating action:** The complicating action normally constitutes the longest section of a narrative. In this section, the ordered events of the

narrative are reported and the actions of the protagonists are described in great details to heighten the impact of the narrative.

- **Evaluation :n**The evaluation highlights the relevance of the narrative to the narrator or the reader. The resolution tells us what happened finally and provides a sense of completion.

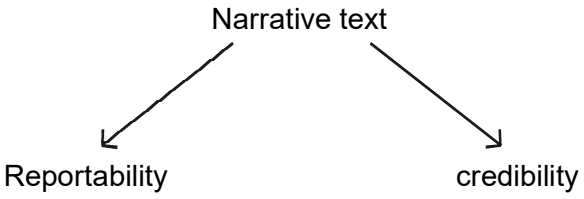
- **Coda:** The coda brings the narrator and the listener or the reader to the point at which they entered the narrative. A moral or a lesson learnt by the narrator or the reader may be included in a coda.

All the six elements are not equally crucial in a narrative. Depending on the nature of the narrative the narrator has the choice of highlighting some of these elements. The ordering of the elements may be altered by a skilful narrator. A highly gifted novelist, for example, may not tell the readers, virtually at the outset, the precise Who? When? Where? He may withhold the orientation part to make a special effect.

Salient features of a narrative:

1. Narrative is an account of events
2. Narrative is a sequence of events
3. Narrative follows a predetermined pattern
4. Narrative structure begins with a setting of a scene and introduction of characters in an initial situation
5. Narrative unfolds tension, conflict or mystery to be resolved later
6. Narrative builds up climax.
7. Narrative proceeds towards resolution.

3.7 REPORTABILITY AND CREDIBILITY OF A NARRATIVE



An event narrated in a text must satisfy the criteria of *reportability* and *credibility*. All events or all experiences are not worth reporting, and, therefore, the narrator has to decide if an event or an experience is worth reporting. Again, some events or actions are more reportable than others. The reportability or tellability of an action depends on the context and the relations of the narrators with the listeners or the readers. How a person memorized a holy book may be worth reporting in a narrative of a religious discourse, but it will be most inappropriate in a narrative text of a book of recipe. Along with reportability, a narrative must have credibility, otherwise it will not be accepted by the readers or the listeners. The narrators or the writers must be very resourceful to bring in a sense of credibility in their narrative texts.



CHECK YOUR PROGRESS

Q 6: What, according to Labov, are the six elements of a narrative?

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Q 7: Decide if the following statements are *True* or *False*:

(a) The structural properties formulated by Labov were based on his analysis of the written literature.

(b) The title of a short story may be called the 'abstract' of the narrative.

(c) The Orientation normally constitutes the longest section of a narrative.

(d) The coda highlights the relevance of the narrative.

Q 8: Fill in the blanks:

(a) The structural properties formulated by Labov were based on his analysis of the……..…… narratives.

(b) The orientation is often called the …….... of the narrative.

(c) The …….....normally constitutes the longest section of a narrative.

(d) All the six elements are not ….....…….. crucial in a narrative.

3.8 LINEAR AND NON-LINEAR NARRATIVE STRUCTURE

When narrative proceeds smoothly in a straight line in a step-by-step fashion as outlined by Labov it is called a Linear narrative. Non-linear narrative is the opposite of a Linear structure as in this type of structure the narrative does not proceed in a straight line. The example of a non-linear narrative structure is a story where the narrator narrates the story's ending before the middle is finished. Examples of non-linear novels are Emily Bronte's *Wuthering Heights* and James Joyce's *Ulysses.*

When a narrator narrates the events in a non-linear structure, that is, when he does not follow the sequence chronologically, he adds complexity to the plot of his narrative. The complex narrative structure often contain the following:

1. flashback
2. flash forwards
3. repetition
4. dream sequence
5. different time frames
6. backward story telling

- **Flashback:** A flashback is a narrative technique in which a narrative presents a set of events that had occurred before the scenes immediately preceding it. Flashbacks recount events that took place prior to the story's main sequence of events. This technique is often used in literature, television and films.

- **Flash- forward:** This technique is used to present a scene that takes the narrative forward in time from the current point of the narrative. Flash-

forward describes expected, projected or imagined events. The example of this narrative technique is noticed in *Wars* by Timothy Findley's novel in which the beginning of the first chapter is actually an allusion to the fifth chapter. *The Vampire's Assistant, Trials of Death, Sons of Destiny,* all these fantasy thrillers by Darren O' Shaughnessy who writes under the pen-name Darren Shan use the flash-forward technique.

The narrative structure used by a narrator conditions the perspectives of the reader or the listener. The purpose of narrating events in different order from the way they occurred chronologically is to give a new meaning to the story content of the narrative and to prompt the listener or the reader to look at the story from different angles.

3.9 NARRATIVE PARAGRAPH

Narrative paragraphs describe an experience. Sentences in a narrative paragraph may be arranged in several ways depending on the narrator's purpose. The relating of an experience in a narrative paragraph is not that difficult, we can do it chronologically, according to time order. While narrating the physical appearance of something, it is however, not time that is important, it is space that matters. The type of description in which the physical appearance of something is described we have to organize our sentences according to the location of the objects. This type of organization is called *spatial organization.*

The paragraph must be unified. The first step in writing a narrative paragraph is to decide the topic and the topic sentence. The sentence which introduces a paragraph is usually *the topic sentence*. But, besides introducing the topic, this sentence also serves to state an attitude about the topic and this attitude about the topic is called the *controlling idea* of the paragraph. All the sentences have to be coherent and related to one another and they should help the narrator to elucidate the controlling idea of the paragraph. Only those sentences which are directly related to the topic should be included in a well written narrative paragraph. While writing a

narrative paragraph the writer has to ask himself: Do all my sentences support the controlling idea of the paragraph?

As the topic sentence generally introduces the controlling idea of a narrative paragraph, it is a good practice to place it in the beginning of the paragraph. But depending on the kind of the paragraph, the topic sentence may be in the middle or at the end of the paragraph.

Points to Remember:

1. Write a topic sentence with a strong controlling idea
2. Arrange idea using chronological development
3. Maintain coherence among the sentences
4. See that all the sentences are related to the topic sentence thematically.
5. See that all the sentences support the controlling idea.

DESCRIPTIVE OR EXPOSITORY PARAGRAPH

While writing a descriptive or an expository paragraph the physical appearance of the thing described should be pointed out from the point of view of location. In this type of paragraph it is space that matters and this type of organization is called *spatial organization.* The topic sentence must be supported with details organized spatially. Descriptive writing uses sensory details to paint a picture of a place, a person, or an object and the controlling idea of a descriptive or expository paragraph is generally an attitude or an impression about the subject.

Points to remember

1. Organize ideas using spatial organization
2. Use information or examples to support your topic sentence
3. Arrange the sentences in a such a way that they support the main ideas
4. Make it unified and coherent.

3.10 NARRATION IN AN ESSAY

A. Basic qualities of a Narrative Essay:

1. a piece of writing that aims at recreating an experience
2. it is based either on the narrator's own experience or on the experience of someone else
3. it conveys a message
4. it is conditioned by the narrator's perspective or the point of view.

B. How to write a narrative Essay:

1. Select an experience that you want to narrate.
2. Why do you consider the experience worthy of narrating?
3. What is the most important point that you want to emphasize in your essay?
4. Prepare an outline of the salient components of your experience.
5. Decide how you would like to introduce your topic.
6. While concluding, try to arrive at a conclusion that proves your point.
7. Decide your perspective, from which angle you want to narrate your experience.

The point of view in a narrative essay is generally first person. It will help you to draw the attention of the readers and to convey your message emphatically.



CHECK YOUR PROGRESS

Q 9: Say if the following statements are true or false

(a) A linear narrative proceeds in a straight line.

(b) Flashbacks describe expected, projected or imagined events.

(c) Plot refers to the raw material used in a narrative.

(d) Narrative paragraphs describe an experience.

(e) The topic sentence generally introduces the controlling idea of a narrative.

Q 10: Answer the following questions briefly;

(a) What is the difference between 'linear' and 'non-linear'narrative structures?

(b) Define 'flashback.'

(c) What is the difference between ;story' and ;plot.'?

(d) Define a topic sentence.

Q.11: Fill in the blanks with appropriate words:

(a) James Joyce's novel Ulysses is an example of..... novels.

(b) Flashbacks recount events that took place ..... to the story's main sequence of events.

(c) The narrative structure used by a narrator conditions the ..... of the reader

(d) The topic sentence generally introduces the ..... idea of a narrative paragraph.

(e) All the sentences of a paragraph should be thematically related to the .....



3.11 LET US SUM UP

- The assimilation of information and retelling it for the benefit of the readers or the listeners is called narration. It is the process of creating the narrative.
- Narration takes place through the medium of a narrative text initiated by a narrator.
- The word narrative is derived from the Latin word *narrare*, which means 'to recount' or 'to tell' and is related to the word *gnarus*, meaning 'knowing'.
- A narrative is an account of events presented sequentially following a meaningful pattern. The selection and ordering of events into a

meaningful pattern are the two most important factors for the success of a narrative.

- The word 'story' is often used as a synonym of 'narrative', but, strictly speaking, 'story' is used to refer to the sequence of events presented in a narrative.
- The first person narrative is used as a way of narrating an event directly as an omniscient narrator. The second person narrative is quite common in letters, greeting cards, lyrics and songs, but is rather rare in novels or short stories. In the third person narrative, each and every character is referred to *as he, she, it* or *they* and not as *I* or *we* or *you* .
- The six basic components of an oral narrative are Abstract,Orientation, Complicating action, Evaluation, Resolution and Coda.

  An event narrated in a text must satisfy the criteria of *reportability* and *credibility*.
- When narrative proceeds smoothly in a straight line in a step-by-step fashion as outlined by Labov it is called a Linear narrative. In case of Non-linear narrative the narrative does not proceed in a straight line.
- A flashback is a narrative technique in which a narrative presents a set of events that had occurred before the scenes immediately preceding it.
- Flash-forward is used to present a scene that takes the narrative forward in time from the current point of the narrative.
- In descriptive or expository paragraph, it is space that matters and this type of organization is called *spatial organization.*



3.12 FURTHER READING

1) Abbott H.(2002). *Porter Narrative.* Cambridge *:* Cambridge University Press

2) Misra, P.S (2009). *An Introduction to Stylistics : Theory and Practice*, New Delhi : Orient BlackSwan



3.13 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1 : The word narrative is derived from the Latin word *narrare*, which means 'to recount' or 'to tell' and is related to the word *gnarus*, meaning 'knowing'. Narrative is, therefore, a tool for knowing as well as telling. It helps us to absorb knowledge as well as to express it in a systematic manner.

Ans to Q No 2: The selection and ordering of events into a meaningful pattern are the two most important factors in a narrative.

Ans to Q No 3: The character from whose perspective the event or the experience is viewed is known as Narrative Point of View.

Ans to Q No 4: (a) True (b) True (c) False

Ans to Q No 5:

(a) Narrative

(b) Sequentially following a meaningful pattern

(c) Written

(d) Third

(e) First

(f) Second

(g) Narrator

Ans to Q No 6: According to William Labov, a linguist who studied the oral stories of young American men in New York, a typical narrative must have a set of sequentially related set of events reporting a change from one state to another, and this reported change of state should be interesting, instructive, entertaining and worth telling. Labov suggested that a fully formed oral narrative of personal experience gen-

erally consists of six components - abstract, orientation, complicating action, evaluation, resolution and coda.

Ans to Q No 7: (a) False (b) True (c) False

Ans to Q No 8: (a) Oral (b) Setting (c) Complicating action (d) Equally

Ans to Q No 9: (a) True (b) False (c) False (d) True (e) True

Ans to Q No 10: The difference between linear and non-linear narrative structures is that in case of linear narrative, narrative proceeds smoothly in a straight line step-by-step fashion while on the othr hand in case of non-linear narrative, the narrative does not proceed in a straight line.

Ans to Q No 11: A flashback is a narrative technique in which a narrative presents a set of events that had occurred before the scenes immediately preceding it. Flashbacks recount events that took place prior to the story's main sequence of events. This technique is often used in literature, television and films.

Ans to Q No 12: The difference between story and plot is that story refers to the raw material used in a narrative while plot refers to how the story is narrated.

Ans to Q No 13: The sentence which introduces a paragrahph is usually known as the topic sentence. This sentence also serves to state an attitude about the topic.

Ans to Q No 14: (a) Non-linear (b) Prior (c) Perspectives (d) Controlling (e) Topic sentence



3.14 MODEL QUESTIONS

(A) Very Short Questions

Q 1: When is the first person narrative used?

Q 2: Name three forms of narration.

Q 3: What is flashback?

Q 4: Who is the narrator?

(B) Short Questions (Answer in about 150 words)

Q 1: Write shorts note on 'Abstract' and 'Orientation'.

Q 2: What do you understand by reportability and credibility of a narration?

Q 3: What do you understand by spatial organization?

Q 4: Discuss in brief the basic qualities of a narrative eassy.

Q 5: What is narration?

Q 6: Discuss the six components of oral narrative suggested by William Labov.

(C) Long Questions (Answer in about 300-500 wodrs)

Q 1: What consist of a complex narrative structure? Discuss them in details.

Q 2: What is flash forward technique? Discuss with examples.

Q 3: Discuss in details the salient features of a narrative.

Q 4: What are the different narrative point of views? Discuss in details.

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UNIT 4: LANGUAGE SKILLS

UNIT STRUCTURE

4.1 Learning Objectives

4.2 Introduction

4.3 Vocabulary: Making choices

4.4 Words having multiple meaning

4.5 Synonyms and Antonyms

4.6 Sentence Structure

4.7 Some Common Errors

4.8 Let Us Sum Up

4.9 Further Reading

4.10 Answer to Check your Progress

4.11 Model Questions

4.1 LEARNING OBJECTIVES

After going through his unit you will be able to -

- understand the art of using words appropriate to a context or a situation
- develop a knowledge of synonyms and antonyms
- make use of different sentence structures
- develop a thorough knowledge of grammaticality and acceptability

4.2 INTRODUCTION

This unit is concerned with a number of issues on language skills that are necessary for using language essentially for creative writing like news story writing, feature writing and so on. We began by understanding that the skill of using words appropriately in our writings involves demonstrating a number of abilities. We stated that the ability to make a choice of words appropriately to suit a context or a situation is an important language skill that we have to acquire. We stated that being appropriate in

the use of words involves making a choice of words from the various options available to us. We noted that one of the most common ways is to distinguish pairs of words that are rather confusing to the user of the language because they look or sound similar although they may have quite distinct meanings or their meanings are closely linked. Pairs of words like deny/refuse, expect/hope etc were examined and decisions on the proper choices were arrived at.

At this point, we examined the problems related to the use of words having multiple meanings. We examined the distinctive features of words that go by the name of synonyms and observed that words that we consider to be synonyms ought to be suitable for any context or situation in which the words considered synonymous are to be used. This would require us to examine if there are subtle shades of differences even in the use of synonymous words like large and big, tall and high and a whole lot of other words that dictionary of synonyms so happily identify as synonyms.

We also noted that language competence includes an ability to write grammatically correct and acceptable sentences. In order to make our English acceptable, we need to follow the grammatical norms along with the norms of language usage. Our language becomes defective when we commit errors in our use of grammatical forms or disregard the norms of acceptability.

4.3 VOCABULARY : MAKING CHOICES

The term *vocabulary* refers to all the words of a language. Words are the basic units of speech and writing. Users of English will have at their disposal a stock of vocabulary items that can be divided into active and passive vocabulary items. The term active vocabulary refers to the words that a person has the ability to use both in speech and writing while passive vocabulary refers to the words that a person can understand from the context in which they appear. Language users need to have an ability to actively produce their own writing. They require making use of their stock of active vocabulary items by exercising personal discretion in deciding which words

are suitable for use in formal contexts and which are acceptable only in informal contexts.

In most cases the writer's personal discretion is guided by the writer's knowledge or intuition on his/her readers. After all, the writing must be acceptable and appropriate for the taste and understanding of the reader. Understanding the art of using words appropriately to a context or a situation is an important language skill. A good speaker or writer demonstrates the quality of being accurate and exact besides being careful in the choice of words.

Being accurate and exact in the use of words involves making a choice of words by avoiding those words that are confusing or ambiguous. When a sentence has more than one meaning, the word becomes ambiguous. The following sentences are ambiguous.

(a) Flying planes can be dangerous.

(b) He likes money more than his wife.

(c) I saw a dead cow walking on the road.

There are a number of ways by which we can resolve ambiguities. Sentences can be rephrased appropriately in order to eliminate ambiguities. The third sentence above can be rephrased as "I saw a dead cow while I was walking on the road".

Our confusion in our use of words grows when we find that some pairs of words like disease/decease, prey/pray confuse us in our attempt to make choices. One of the most common ways is to distinguish pairs of words that are rather confusing to the user of the language because they look or sound similar although they may have quite distinct meanings or their meanings are closely linked. Here are some pairs of words that have been felt to be confusing:

1. **abuse/misuse:** both the words are close in meaning but there is a distinction between them. *Abuse* implies deliberately wrong or improper treatment of someone or something e.g. *child abuse* or *substance abuse* whereas *misuse* describes incorrect or unconventional use e.g. *misuse of the mobile phone (not abuse of the mobile phone)*

2. **adapt/adopt:** these two verbs are similar in appearance though unrelated in meaning. *Adapt* is used to mean 'adjust' as in the case of adapting a novel to suit the level of school children whereas *adopt* is used to mean adopt as in adopting a child by a family.
3. **affect/effect:** These two words have the same pronunciation. However while the word *affect* is generally used as a verb to mean influence or change (e.g. *the match was affected by the rain*), the word *effect* used as verb could mean carry out (e.g. *the decision was effected immediately*) whereas as noun effect is used to mean result.
4. **ceremonial/ceremonious:** The adjective *ceremonial* refers to ceremonies as in ceremonial dress or ceremonial procession whereas *ceremonious* refers to the formal or possibly the over-elaborate way in which something is done.
5. **competition/contest:** These two nouns mean much the same thing. However, *competition* may mean rivalry of virtually any kind (e.g. competition between the two boys) whereas *contest* suggests rivalry with a degree of organization e.g. a shooting contest, a beauty contest.
6. **complement/compliment:** though these two words look similar, they have different meanings. Complement denotes something that adds to in order to complete it as in *The ice-cream is a good complement to the lavish dinner*. Compliment, on the other hand, describes an admiring or flattering remark as in *She accepted the compliment gracefully*.
7. **critic/critique:** A critic is a person who evaluates a literary or artistic work. *Dr F.R.Leavis is a literary critic.* On the other hand, a critique is a piece of critical writing.
8. **due to/owing to:** The phases mean almost the same thing but they are used differently. Due to is an adjective and is usually used after a verb as in *The decision is purely due to administrative considerations*. Owing to means 'because of' as in *The match was cancelled owing to bad weather*.

9. **historical/historic:** Both the adjectives are closely related in meaning but are not identical. The word historic means important in terms of history as in *a historic event, a historic decision* whereas *historical* means relating to history or to the past.
10. **partially/partly:** Both the words mean 'to a limited extent' or 'not completely'. But partly also has a number of other meanings such as 'concerning one part'.



Check your Progress

Q 1: Frame sentences to distinguish the use of the following pairs of words

(a) deny/refuse
(b) device/devise
(c) childish/childlike
(d) industrial/industrious
(e) popular/populous
(f) motif/motive

4.5 WORDS HAVING MULTIPLE MEANINGS

The words of English that are compiled in a dictionary can broadly be divided into two types: lexical words and function words. The lexical words refer to the nouns, verbs, adjectives and adverbs of the language. All the other word classes including auxiliaries, pronouns etc are called function words or structural words. This group of words perform grammatical functions in a sentence structure. On the other hand, a basic character of lexical words is that most of them have multiple meanings when they are seen as isolated units. In most cases the context helps us to form their meanings. For example, if a person is asked the meaning of 'spring', the meaning will depend on the context in which the word is used. The word

'spring' in the following four sentences attains different meanings from the context of its use.

(a) Daffodils bloom in spring.

(b) I need to repair the spring of my watch.

(c) The fox was waiting to spring on the little lamb.

(d) Most of the springs dry up in the winter seasons.

You can guess the meanings of the word 'spring' from the above sentences now that the context is given. The word 'spring' in each of the above sentences is a different word. Each word has the same form as the other form of 'spring', but each differs in meaning. They are different words sharing the same form.

Let us take the word 'bat'. The word has two meanings.

bat : (i) winged mammal and

(ii) implement for striking a ball.

These are not two different meanings of the word 'bat'. On the contrary, 'bat' meaning a 'winged mammal' is one word and 'bat' meaning 'implement for striking a ball', are two different words in English. They are words sharing the same form. Here are some more examples:

a) bank 1 : financial institution
   bank 2 : side of a river

b) sole 1 : bottom of foot or shoe
   sole 2 : a kind of fish

c) pen 1 : writing device
   pen 2 : enclosure for keeping animals.

Each of them has the same form with the same pronunciation but they are different words having different meaning.

However, there are some words in the English language that have multiple meanings and these are the words that need to be the concern of writers. We take the word *plain* as an example. The word has the following three meanings:

(i) clear

(ii) unadorned

(iii) obvious etc.

Unlike the words we had discussed earlier, the word ‘plain’ is one word having a range of different meanings. The difference between the two types of words is the interest of lexicographers, people who compile dictionaries. They have to tackle issues on deciding on the headword when they are confronted with words like bat, bank, plain, etc. and they cannot take chances. They have to be correct and acceptable. They would probably examine the two meanings of bat: (i) winged mammal and (ii) implement for striking a ball and note that the relationship between the two meanings is too remote for ‘bat’ to be accepted as one word. On the other hand the word ‘foot’ to mean ‘the end of the leg’ and ‘the bottom part of a mountain’, ‘the base’ share a closeness of the relationship between the meanings in question. So, we can consider ‘foot’ as a single lexical item with several meanings.

But, as creative writers, where does our interest lie? Our interest lies in our attempt to make our writing acceptable and free from ambiguities or objections. It is for this reason that we need to relook at the traditional concepts of antonyms and synonyms. A thought-provoking character of synonyms is that words that we consider to be synonyms ought to be suitable for any context or situation in which the words considered synonymous are to be used. But in order for our language to be acceptable, we need to know if there is subtle shades of differences even in the use of synonymous words like large and big, tall and high and a whole lot of other words that dictionary of synonyms so happily identify as synonyms. It is for this reason that ‘a large house’ is acceptable but ‘a large girl’ is objectionable; one can have ‘high level’ talks but not ‘tall level’ talks; calling a girl ‘slim’ is a compliment but calling her ‘skinny’ may invite trouble though ‘slim’ and ‘skinny’ could mean the same thing. Thus multiple meanings can be problematic at times.



CHECK YOUR PROGRESS

Q 2: Give different meanings of the words given below:

(a) ear

(b) chair

(c) cloud

(d) nature

(e) watch

4.6 ANTONYMS AND SYNONYMS

Antonyms refer to words that convey oppositeness in meaning. We can study antonyms in terms of their gradability, non-gradability and relational oppositeness of meaning. The concept of gradability refers to the possibility of comparison and grading of pairs of words like

large – small, wide-narrow,

big-small, high-low,

old-young, good-bad

hot – cold fat – thin

All these lexical items are adjectives and have in common the feature of gradability. Being gradable, they express degrees of quality involved. Thus, a road may be wide or very wide and one road may be wider than another. It is possible to make a gradation of width, age, height etc: e.g.

wide	wider	widest
small	smaller	smallest
old	older	oldest
tall	taller	tallest,
big	bigger	biggest

When we say that one road is wider than another, we are actually placing them in a graded scale of comparison by using -er, -est, more or most with the adjective.

When can we say that something is wide or narrow? In order to say so, we require some norms. The norm is set by the object that is being described. For example, a stripe in a shirt may be considered to be very wide when it is only two inches wide. But to call a road wide, it has to be several metres wide. This accounts for the apparent paradox of a small elephant being bigger than big mouse.

Non-gradable antonyms include pairs of words that do not have a gradability, We do not have expressions like alive – aliver – alivest. Examples of non-gradable antonyms include:

male	female,
married	single,
alive	dead

These items are complementary to each other. That is, when a person is married, it implies that he or she is not single. These antonyms are called non-gradable because it is not possible to use comparative or superlative degrees to say very dead or more dead. In these antonyms, no comparative and superlative degrees are possible. Besides, intermediate terms showing gradation do not exist with such category of adjectives.

The antonyms that are classified as relational opposites are found with pairs like husband-wife, buy-sell, parent-child and so on. The kinship terms like father-mother, son-daughter, uncle-aunt, nephew-niece belong to this category. These terms in a pair are inter-dependent, one pre-supposes the other.

However, there are other antonyms too that show temporal relationships like ask-reply, come-go, offer-accept etc. Their relationship is primarily binary and hence we can call them binary opposites. Examples include: employed-unempoyed, rich-poor, alive –dead etc.

Our knowledge of words need to be extended to the ability to decide upon the sameness of meaning of different words, what is known as synonyms. They refer to words that have the same meaning, For two words to be synonyms, they should be identical in meaning. That is, they should be interchangeable in all contexts. There are some synonyms which may

not be absolutely identical in meaning but there could be only some closeness in meaning. A word being absolute identical in meaning with another word is extremely rare in natural languages. What we have is partial synonymy and near synonymy.

freedom	liberty
hide	conceal
broad	wide
beautiful	pretty
answer	reply
buy	purchase
foe	enemy
begin	commence

Let us now look at some words in relation to their antonyms and synonyms.

Word	***antonym***	***synonym***
abhor	approve, like	detest, dislike, hate
abridge	expand, extend	condense, shorten
abstain	continue, permit	refrain, desist, forbear
benevolent	uncharitable, malice	charitable,benign,kind
bewilder	enlighten, illuminate	puzzle,perplex,confuse
brutal	humane, kindly, gentle	cruel, rough
candid	unfair, biased	fair, impartial, just
caprice	steadfastness	freak, whim, fancy
clemency	harshness, severity	gentleness, mildness
dainty	unpalatable, unelegant	delicious, elegant
debar	admit, allow	hinder, prevent
defile	cleanse, purify	corrupt, soil, stain, contaminate
eclipse	reveal, illuminate	overshadow, dim, obscure
embezzle	be honest, sincere	steal, flich
envy	good-will, contentedness	jealousy, ill-will



CHECK YOUR PROGRESS

Q 3: Give one antonym and one synonym in each of the following words:

fabulous, feeble, forgo, genuine, grim, gullible

4.7 SENTENCE STRUCTURES

It would be interesting to explore how information which is nothing more than a string of facts collected by a reporter becomes a news report or a feature. The writer gathers the details, puts them together into an acceptable format by making use of a varied sentence structure. Today the journalist or feature writer is overwhelmed with information that is modifying the world of knowledge with a striking rapidity. Such situations place increasing demands on journalists and feature writers for the development of the skill of handling different sentence structures.

The first thing that journalists or writers have to take into account is the objective of writing by asking the question: Why am I writing this news story? Who are going to be my possible readers? Of late, there has been a campaign for the use of plain English. This campaign has set the tone of journalistic writing today. A similar idea was proposed by William Hazlitt (1778 – 1830) when he argued that to write a genuine familiar or truly English style is to write as anyone would speak in common conversation – setting aside all pedantic and oratorical flourishes. More than two centuries later. Alan Warner (1982) in his book titled *A Short Guide to English Style* (ELBS) had strongly advocated for plainness in the use of language. Newspaper writings should not read like an academic paper or for that matter a legal brief.

When we examine the sentence structures of a news report in a popular English daily, it is possible to make a few generalizations about the

sentence structures appropriate for news-story writing. We have taken a front page news item from *The Assam Tribune* dated the 22nd February 2019 on a road mishap. From there we have drawn the following generalizations:

(a) The sentence structures must characterize the precise use of words. Every word should be understood clearly without any ambiguity and should have a purpose in being used.

(b) Avoid the redundant use of words. A headline like "10 persons were killed in a road mishap" contains three redundant words: *persons, were, a.* The headline is meaningful even without these words.

(c) The use of passive voice appears to be natural in a news story. Sentences like: *Ten persons were killed...; The driver was arrested.*...etc appear to be quite natural in such contexts.

4.8 SOME COMMON ERRORS

In this section, we shall examine a few sentences that go by the name of "common errors". In order to understand the nature of the errors, they have been classified according to the nature of the errors:

4.8.1 ERRORS OF CONCORD

Concord implies that a singular subject takes a singular verb and a plural subject takes a plural verb as the following examples show.

(a) I am working on my report.
(b) We are discussing the issue.
(c) You are not listening to me.
(d) She is making notes.
(e) They are not from the students' union.

In the above sentences we note that *I* agrees with am; *We/ You/They* agree with *are* and *She* agrees with *is*. They look fairly straightforward and yet very often they tend to be problematic and be the cause of errors. Let us see how such errors in concord take

place. The sentences beginning with asterisk (*) are considered wrong or unacceptable.

1. When two or more singular subjects are joined by *and* to refer to two separate person or things, a plural verb is used. But when they refer to the same person, a singular verb is used.

(a) *It has been reported that the Principal and Secretary were to sign the order.

It has been reported that the Principal and Secretary was to sign the order.

(b) *It has been reported that the Principal and the Secretary was to sign the order.

It has been reported that the Principal and the Secretary were to sign the order.

(c) *The inspecting officials were impressed that bread and butter were served to the refugees in the relief camp.

The inspecting officials were impressed that bread and butter was served to the refugees in the relief camp.

2. When two or more singular nouns are joined by *with, together with, as well as, either, neither,* a singular verb is used.

(a) *The local MLA together with his wife are visiting the fair ground.

The local MLA together with his wife is visiting the fair ground.

(b) *Each of these projects are funded by the World Bank.

Each of these projects is funded by the World Bank.

3. When the subject is a collective noun, a singular verb is used.

(a) *The team comprising of IAS and IPS officers are to study various issues in the Indo-Bangla Border.

The team comprising of IAS and IPS officers is to study various issues in the Indo-Bangla border.

(b) *The All Assam Students' Union, in a press statement, have appealed to the officers to strike down the names of foreigners without any fear.

The All Assam Students' Union, in a press statement, has appealed to the officers to strike down the names of foreigners without fear.

4. When the subject is *There*, the verb agrees with the number of the noun that follows.

(a) *There are a huge rush for tickets for the IPL match.

There is a huge rush for tickets for the IPL match.

(b) *There is five lady teachers in the staff.

There are five lady teachers in the staff.

4.8.2 ERRORS OF VERB FORMS

The term 'verb form' include the following features of the verb:

(a) The base form which implies that the verb does not have any prefix or suffix attached to it. It performs an imperative function (Come with me.); present tense function (You play very well.) and infinitive function (I like to play.).

(b) The –s form which implies that the form consists of the base form and the –s suffix attached to it. It is used in third person singular number (He plays cricket.).

(c) The past form which implies that an –ed suffix is attached to regular verbs (She played very well.) while irregular verbs form the past tense by a change of vowels (She wrote a letter) or undergoing no change as in a few cases (She put the book on the table). They express past tense.

(d) The –ing form which implies that an –ing suffix is attached to the base form of the verb to perform a gerundial function (Reading is my hobby.) and active participle function (He is reading a book.).

(e) The past participle form which is similar to the past form in regular and irregular verbs and generally ends with –en.(The book was given./The thief was caught.)

Errors in the use of verb forms can be of various types some of which have been discussed below.

1. Certain verbs notably verbs of perception, feeling, states of mind, or relationships e.g. *see, hear, taste, feel, smell,* are not used in the present continuous tense. When one of these verbs is used to express an activity or a state that is still continuing, the simple present tense is used. This is a major area of errors of users of English in the use of verb forms.

(a) *I am not seeing anything outside.

I don't see anything outside.

(b) *Are you hearing that noise?

Do you hear that noise.

(c) *I am feeling a sharp pain at this spot.

I feel a sharp pain at this spot.

(d) *She is loving swimming very much.

She loves swimming very much.

(e) *I am recognizing you now.

I recognize you now.

2. A lot of common errors occur with the wrong use of the verb e.g. mixing up verbs like *stay – live, say – tell, hear – listen, do — commit* etc. a few examples are given.

(a) *I spoke to him to go.

I told him to go./I asked him to go.

(b) *She says Bodo fluently.

She speaks Bodo fluently.

(c) *Hear the advice of your teacher.

Listen to the advice of your teacher.

(d) *The doctor saw the pulse of the patient.

The doctor felt the pulse of the patient.

(e) *He denied to follow me.

He refused to follow me.

(f) *Please see my certificates.

Please look at my certificates.

3. A lot of errors occur due to the wrong use of the tenses which include confusing present perfect with the past, past perfect with the past and so on. A few examples are given.

(a) *We have met them a year ago.

We met them a year ago.

(b) *I had gone to Kolkata this vacation.

I went to Kolkata this vacation.

(c) *I have worked here since one year.

I have worked here for one year.

(d) *He will come when he will be ready.

He will come when he is ready.

(e) *It's time that you go home.

It's time that you went home.

4.8.3 ERRORS OF ORDER

Order refers to the arrangement of words in a sentence. Here we shall look at some of the errors that users of English make at the level of word order.

1. Adjective phrases that are in an attributive position (i.e. before a noun in a noun phrase) may contain more than one adjective. When more than one adjective is placed before a noun in a noun phrase, the adjectives follow a definite word-order e.g. quality + length + colour + nationality.

(a) * She is an old dignified lady.

= She is a dignified old lady.

(b) * Her face lit up with a cheerful bright smile.

= Her face lit up with a bright cheerful smile.

2. When there are two or more adverbs after a verb (and its object), the normal order is adverb of manner + adv of place + adverb of time.

(a) * She sang last night at the concert beautifully.

= She sang beautifully at the concert last night.

(b) * He spoke in the meeting well.

= He spoke well in the meeting.

3. Subject – verb inversion takes place both in indirect and direct questions.

(a) * Tell me what is her name.

= Tell me what her name is.

(b) * Why you all are making a noise in the class ?

= Why are you all making a noise in the class ?

4. It is fairly usual not to put "I" first when there are two or more subjects.

(a) * I and Bonti were classmates.

= Bonti and I were classmates.

(b) * Bonti, I and Anil were classmates.

= Bonti, Anil and I were classmates.

5. Pre-determiners as the name implies, always precede determiners.

(a) * These both books are mine.

= Both these books are mine.

(b) * My all books are wet in the rain.

= All my books are wet in the rain.

4.8.4 ERRORS OF PREPOSITIONS

Here are some wrong uses of prepositions:

1. A major cause of errors in the use of prepositions is the wrong omission of these words in a sentence.

(a) * Open page 75.

Open at page 75.

(b) *He has not replied your letter.

He has not replied to your letter.

(c) *Beware car thieves.

Beware of car thieves.

2. While in the above examples, the prepositions are wrongly omitted, in the following examples, the prepositions are wrongly used.

(a) *You should repent for your misdeeds.

You should repent your misdeeds.

(b) *It has been raining from morning.

It has been raining since morning.

(c) * He was forced to resign from his post.

He was forced to resign his post.

(d) * I prefer reading than writing.

I prefer reading to writing.



CHECK YOUR PROGRESS

Q 4: Correct the following sentences:

(a) Oil and water does not agree.

(b) The informations are false.

(c) Bread and butter are good breakfast.

(d) Both the driver and the conductor was arrested.

(e) There was a large number of party workers in the Minister's election rally.

(f) All the major rivers of North India originates from the Himalayas.

(g) I am understanding what you say.

(h) Hear your teacher in the class attentively.

(i) He has left ten minutes ago.

(j) He tells me a fool.



4.9 LET US SUM UP

In this unit we learnt a number of issues on language skills necessary for creative writing like news story writing, essay writing and so on.

- First, we highlighted the view that the skill of using words appropriately in our writings involves demonstrating a number of abilities. We stated that the ability to make a choice of words appropriately to suit a context or a situation is an important language skill that we have to acquire.
- We stated that language skills involve making choices of words from the various options available to us. This entails an ability to distinguish pairs of words that are rather confusing to the user of the language because they look or sound similar although they may have quite distinct meanings or their meanings are closely linked.
- We next examined the problems related to the use of words having multiple meanings. We examined the distinctive features of words that go by the name of synonyms and observed that words that we consider to be synonyms ought to be suitable for any context or situation in which the words considered synonymous are to be used.
- Though we provided a traditional approach to antonyms and synonyms, we aimed to male readers sensitive to the fact that there is the need to examine the appropriateness of words in a context so far the meanings are concerned.
- We also noted that language competence includes an ability to write grammatically correct and acceptable sentences. In order for our English to be acceptable, we need to follow the grammatical norms along with the norms of language usage. Our language becomes defective when we commit errors in our use of grammatical concord, wrongly use our verb forms or disregard the rules of word-order among others.



4.10 FURTHER READING

1) Gupta, V.S.(2003) *Handbook of Reporting and Communication Skills.* New Delhi :Concept Publishing Company.

2) Kamath, M.V. (1980) *Professional Journalism,* Vikas Publishing House

3) Manser, Martin M (2010) *Guide to Style* Viva Books

4) Shrivastava, C.S. and Parekh, R.K. (2012) *Modern Journalism* New Delhi : Crescent Publishing Corporation,



4.11 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1:

(a) The man denied the charge./He refused to cooperate in the investigation.

(b) We have made use of an electronic device for the security system. / He devised a new plan of action.

(c) to (f) try yourself

Ans to Q No 2 : (a) ear: 1. the organ of hearing; 2.sympathetic attention; 3.sharp recognition of sounds or music

(b) 1. a piece of furniture; 2. a position of charge in a meeting; 3. a university professor

(Try the other ones yourself)

Ans to Q No 3 : (a) fabulous real fictitious

(b)feeble	strong	weak
(c) forgo	demand	give
(d) genuine	fake	actual
(e) grim	gentle	sullen
(f) gullible	critical	trusting

Ans to Q No 4 : (a) Oil and water do not agree.

(b) The information is false.

(c) Bread and butter is a good breakfast.

(d) Both the driver and the conductor were arrested.

(e) There were a large number of party workers in the Minister's election rally.

(f) All the major rivers of North India originate from the Himalayas.

(g) I understand what you say.

(h) Listen to your teacher in the class attentively.

(i) He left ten minutes ago.

(j) He calls me a fool.



4.12 MODEL QUESTIONS

A. Very Short Questions

Q 1: Define the term 'ambiguous sentence'.

Q 2: What are the two types of words that are included in a dictionary?

Q 3: Give an example of non-gradable antonym.

Q 4: Explain the term 'relational opposites'.

Q 5: Correct these sentences:

(i) He has not eaten his dinner.

(ii) She sent me a brown big packet.

B. Short Questions (Answer each question in about 150 words)

Q 1: Give different meanings of the word "repair".

Q 2: Give two examples of gradable antonyms.

Q 3: Explain the ambiguity of the sentence: " Flying planes are dangerous".

Q 4: Distinguish the difference in meaning between effect and affect with two examples.

Q 5: Discuss one feature of on English newspaper

C. Long Questions (Answer each question in about 300-500 words)

Q 1: Distinguish between lexical and functional words.

Q 2: Write a report on the inaugural function of a book fair held in your town or city.

Q 3: Write an essay on “Tourism potential in the North-East”.

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UNIT 5: SOURCES OF WRITING FOR THE MEDIA

UNIT STRUCTURE

5.1 Learning objectives

5.2 Introduction

5.3 Types of sources

5.4 Developing news sources

5.5 Ethics and Attribution

5.6 Let Us Sum Up

5.7 Further Reading

5.8 Answers to Check Your Progress

5.9 Model Questions

5.1 LEARNING OBJECTIVES

After going through this unit, you will be able to -

- classify different types of sources of writing for the media
- understand how to develop sources for writing news stories.

5.2 INTRODUCTION :

By now you have learnt what a news story is and what its different elements are. In the next few units you are also going to learn about how to write for different media forms like radio, television etc. But before that, let us discuss about the sources of writing for the media. In simple words, a source can be a person, an organisation, a document, a record, a publication- anything or anyone who provides information for our news story. As a journalist, your duty is to collect information and report news stories. News worthy events are taking place all around your city, state or country at the same time and you obviously cannot be present physically at all these places at the same time. Sometimes you may need to correspond with different sources to get different information for your news story. At times, you may even get leads to fresh stories from your sources and at others;

you may need bits and pieces of information to write your story from an all inclusive angle. These people or organisations who give you information, or published documents, records etc. which you refer to complete your story are known as sources. Examples of sources include official records, publications or broadcasts, officials in government or business, organizations or corporations, witnesses of crime, accidents or other events, and people involved with or affected by a news event or issue.

5.3 TYPES OF SOURCES

Broadly, information sources can be of two types:

- **Primary sources**
- **Secondary sources**

Primary sources are firsthand testimony or direct evidence concerning a news story under investigation, written or created during the time period of the event, or described by a person directly involved in the event.

Primary sources offer an inside view of a particular event or time period. Primary sources may include –

- **Original documents :** Diaries, letters , speeches, notes, minutes of a meeting, interviews, news audio or video footage, autobiographies, official records, journal articles, newspaper articles, government documents
- **Creative Works :** Music, photography, film, poetry, drama, novels, architecture
- **Relics/Artefacts :** Jewellery, weapons, pottery, buildings etc. that have been created and used during the period

Sometimes a reliable source might also give information that might be defamatory in nature. The consequences can be disastrous as the concerned reporter might be dragged to the court for the same. So, whatever the case may be, utmostcare must be taken up in order to avoid such a scenario. It is also worthwhile to mention here that all primary sources are not spoken. Written reports also make an excellent source of information for a journalist as they are written after a lot of research by the authors.

Some times, certain documents might be given who have not been officially released to the media. Such types of documents are known as leaked documents. These documents might be given to the press by someone in a company or government department who does not want to be seen giving them to the media. Of course, such form of documents must be checked for accuracy before they can be used . These documents could also fall under copyright laws (if any) and in that case, the reporter might land into legal trouble.

Secondary sources on the other hand are referred to those sources that offer an analysis or a restatement of an event or news described in primary sources. These sources are used to interpret, explain or summarize the information gained out of the primary sources. Some secondary sources are used to persuade the reader. Secondary sources may be considered less objective than primary sources.

Examples of secondary sources are news reports, reviews, textbooks, analysis of new or events, scholarly articles, experts' interpretations etc.

In other words, any firsthand account of any event or incident that reporters quote or use in their story is a firsthand source, and anything that is interpreted or opinionated, is a secondary source.

Different sources of the same story could all have different stances of their own, that is, different stakes in terms of the event. For example, there could be a person who is positively inclined towards the topic being discussed and there could be another who is antagonistic towards the issue. Both these sources might provide their respective information from completely different perspectives. Again, a victim and a perpetrator would have different versions of the story to give away. Experts and the police, on the other hand might play a more neutral role in dispersing information or comments regarding a particular news story. It is important for the journalists to shape their news story on the basis of information gained from all types of sources for an objective reporting.

Newspapers also get news, features and photos from different international and national wire services like the Associated Press (U.S)

Reuters (Great Britain), Agency FrancePresse (France), The Press Trust of India (PTI) and the United News of India (UNI). Some of the materials that the newspapers use not only come from the wire services but also by mail from the **feature syndicates**. This includes human interest stories, developments, news stories on fashion, healthcare, child health, religion, education, travel and living. A feature syndicate (also known as newspaper syndicate or a press syndicate) is a supplier offering all types of material ranging from comics, puzzles, cartoons and other features for newspapers across the country. Press syndicates sell the exclusive rights of a feature to one subscriber in each territory while the wire news services offer their reports to all papers in a given area.

Sources can also be classified as **anonymous sources** and **official sources**.

Earlier many stories depended on sources who refused to be named, fearing the consequences of revealing sensitive information. These are called anonymous sources. Several journalistic breakthroughs like the Watergate scandal of the 1970s would not have been possible if there was no anonymity guaranteed to the sources. However, anonymous sources are not considered credible enough by most editors in present times. If the information provided by the source can be confirmed independently through some other means, then editors prefer to use that information. Unless, there is an indication that the source is in some way endangered by revealing his or her name, journalists are discouraged from giving assurance of anonymity. There are also instances where a source may not be identified by name in the story but the journalist should maintain a record of where the information originated from so that if called upon in case of a dispute or a contradiction, the information can be accurately sourced.

Here, you should also know about **sting operations** where undercover journalists procure crucial information under false pretences to expose scandals or criminal misdeeds.

Official sources on the other hand are referred to those sources which are given out as formal statements or documents exclusively for the

press to report. Press releases, police report, government declaration etc. are some of examples of official sources.



ACTIVITY 5.1

Read through the front page of a daily newspaper and underline each instance of an unnamed source. How many do you find? Do you think it was necessary for the source to remain unnamed?



CHECK YOUR PROGRESS

Q 1: What do mean by source in a news story?

.....

.....

.....

.....

Q 2: Write true or false:

a. Statement of an eye-witness in an accident is a primary source. **T/F**

b. An autobiography of a famous politician is a secondary source. **T/F**

c. A press release is an official source. **T/F**

5.4 DEVELOPING NEWS SOURCES

Famous journalist Konrad Fink once said, “The source book is the journalist’s Bible.”

No news story can be complete without facts to support its credibility, and these significant bits of information can only be obtained from the various sources of a journalist. The better the range of sources, the wider becomes the range of facts and perspectives that you have access to. Well researched articles always draw upon multiple sources so as to present a complete picture.

As a journalist, having a nose for news is always important- that is to be alert all the time to identify sources of information for potential news. But apart from that, journalists should also systematically develop their own list of sources that they can turn to time and again. Thus apart from having good observational skills a journalist must also possess good communication skills and the ability to develop relationships of trust and understanding with people so that they can draw out information from them. One must also have a knack for understanding who to talk to for which story as the tone of the story is often shaped by that decision alone.

Here are a few ways to develop a strong source-book:

1. Seek out sources beyond the usual and the obvious to bring about newer perspectives to your story. Instead of always talking to the head of an institution/organisation, try interviewing the students/employees. Instead of always reaching out to the professionals, take the opinion of lay-people sometimes.
2. Develop good rapport with the people who control access to important information. Widen your network by getting to know the who's who of these information sources.
3. Find experts from every field you are working on and reach out to them to gain analytical inputs from them for your stories. Cultivate knowledgeable people whom you can consult for background, even if you don't quote them in stories.
4. Websites of the organisation/institute you want to get information out of are a great place to begin, as they usually list out the key people in the organisation and even provide email ids and contact numbers.
5. Make sure that there is representation from all stakeholders in your story. Having diversity of sources in a story increases its objectivity.
6. Often, the person you approach may not be able to provide the information that you need, or may themselves be unsure of the information. In such cases, try to find out from that person who might be the best person to talk to in order to get more details. Talking to one person might lead you to another source.

7. As you build such connections, it is important to keep track of them. Each time you meet a source, it is a good idea to make a note of their identity and other basic details about them. This could also help you track them down even years later when needed.



ACTIVITY 5.2

Read through the news on the first page of a leading national newspaper. Make a list of the sources mentioned in each story. How many people are interviewed? What sorts of people are interviewed? Are there any stakeholders whose statement has been left out? Who else do you think could have been included in the story?

5.5 ETHICS AND ATTRIBUTION

In terms of ethics concerning your sources, there are some very simple and basic rules not very different from those that you would apply to human relations in general. As a journalist, you are expected to maintain honesty and integrity in your reporting, and at the same time you should always uphold your ethical values in order to maintain a good relationship with your sources.

Trust with the source is very important to be maintained. Always respect the agreement made with a source. If you have promised anonymity to the source, then keep your promise. Do not give word to do so, unless you are certain that you are in a position to. It is also important to let people know the context of the story that they are contributing to. You may not read them the entire text, but you do need to make it clear to them what the scope of the story is and why you need their opinion or the facts they can provide. It is also to be made sure that no source is quoted out of context. No misleading questions should be asked.

Attribution means to tell your readers or listeners the name and title of the person you interviewed or the document that you received from them. There are usually three levels of attribution depending on whether the source

is contented on being identified or whether they want to maintain some secrecy about what they want to tell. These three levels are-

- **On the record :** this means that one can use both their words and their name. This is the best way to attribute as it upholds the ethics of journalism. Direct quotes or exact words can be used to make a story seem more relatable and convincing.
- **Non-attributable** : this means that one can use the information but not the name of the source. Sometimes the source might not feel comfortable to see their names in the news media for a variety of reasons- maybe they are not officially allowed to give out the information but feel that it could be made public or perhaps that do not want to be in the media glare.
- **Off the record** : this means that one cannot use either the name of the source nor the information. People usually give information off the record if the information is too sensitive to talk publicly about it. For example, one might get a tip-off of the bombing of an area by some miscreants.

Attribution is the most important ethical concern when it comes to sources. Usually attribution is placed right at the beginning of the story and should be minimised as much as possible in order to avoid clutter. If one needs to quote full or official titles, it can be provided lower down of the news story/report. Make sure that their names are spelled correctly and their professional affiliations mentioned accurately. Also, ensure that the statement you have quoted has been understood in its correct meaning and the source has completely agreed to be quoted as such. However, attribution is not necessary in case of reporting for events that is in the public domain and which can be verified by different other sources. For instance, one should not quote something like this – 'Sarajevo is the capital of Bosnia and Herzegovina, a foreign ministry official said today.' It falls under general knowledge when one talks about the capital of a country , so one need not quote the fact that the foreign official has provided the fact. Another important fact that must be kept in mind is that if the concerned

person feels that the source might be contentious or judgemental , then it is imperative for the source to be clearly mentioned. For example, if one is reporting on a fire tragedy involving people, then the source must be stated so that the facts, figures and casualty are not challenged by another source. Passive attribution must be avoided as far as possible. One should not write ,'It was said' or for that matter , 'it was understood' as it might look like the information is shrouded under a veil of secrecy. All in all attribution builds up credibility and brings accuracy. So, one must take extra care to prepare a news story by not just highlighting the important points but also by giving correct attribution. Attribution is ordinarily secondary to the who, what, where and when of the story. Very often it is seen that the source is what makes the story like for instance this is true in case of stories originating in the Rashtrapati Bhavan where the lead invariably begins by- President Ram Nath Kovind said today that …….

Sometimes, attribution can be a sensitive issue when journalists receive information from sources who wish to remain anonymous. This is very true in case of investigative journalism where news stories often depend upon such information. For example, the Watergate scandal that led to the downfall of former U.S President Richard Nixon was in part exposed by information revealed by an anonymous source (popularly known as 'Deep Throat') to investigative reporters Bob Woodward and Carl Bernstein. Several reasons can be attributed to protect such confidential sources-

(a) The lives of the anonymous/confidential sources may be endangered if their identity is revealed.

(b) The willingness of other potential sources to share information with reporters may come down if confidential sources are revealed.

(c) Journalistic integrity is questioned when assurances about confidentiality is breached.

Let us now summarise some of the important guidelines that must be followed for giving proper attribution –

(i) Attribution should be subordinate to the facts of the story. It is advisable to not to repeat attributions in a three or four paragraph story.

(ii) Attribution is seldom necessary in the lead of a story. This is specially true when adequate attribution will follow in the body of the story.

(iii) Attribution in the lead is important when the source of the story is as important or is more important that the news story that is being reported.

(iv) In certain cases when the facts in a story are obvious or the probability of acceptability by the readers is high, no attribution is necessary.

(v) It is also not required to given attribution if the reporter narrates an event in which he/she was present.

It is also imperative to use proper punctuation while making use of attributives. Let us look at some of the important rules that must be adhered to.

(i) Attributives must be set off with commas, whether they are before, after or in the middle of a quoted sentence

Examples –

"I congratulate him for making efforts to take everyone along", he said.



LET US KNOW

Embargo

In the field of journalism and public relations, an embargo (also sometimes known as a press embargo) is an agreement or request that a news organization refrain from reporting certain information until a specified date and /or time, have been met in exchange for advance access to the information. For example, if a government official wants to make a short speech announcing a policy initiative at 2:00 pm, the official's staff might transmit other details of the initiative to news organisations several hours of the scheduled announcement, with a notice indicating that the contents of the policy are embargoed till 2.00 pm. This gives some time to the news

organisations to research and prepare a complete story on the policy initiative and broadcast/publish the report when the embargo is lifted.

The mayor said , “It was the united voice of the people of the northeast that prevailed.”

(i) One may also use a colon to add emphasis to pre-assertion attributives

Example –

Charlotte said : “We shall win the match today.”

(ii) In case of multi-sentence quotations, the attributive is usually best after the first sentence

Example –

“I am glad we all came together for this assignment,” he said. “If the government tries to introduce an ordinance, there will be greater uprising against the ruling party.”

(iii) Questions marks go inside the closing quotation mark only if the quoted material itself constitutes a question

Example –

“Have you checked the temperature of the oven?” she asked.

There are a number of ethical aspects concerning the field of journalism. One must be responsible enough to distinguish between the right and the wrong. Putting in wrong facts and figures or for that matter not acknowledging the proper source will ultimately lead to disastrous consequences. Journalistic code of ethics are designed as guides through numerous difficulties, such as conflicts of interest, to assist journalists in dealing with ethical dilemmas. The different codes and canons provide journalists a framework for self-monitoring and self-correction as they pursue professional assignments.



CHECK YOUR PROGRESS

Q 3: Why is it important to have a wide range of sources while writing a news story?

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Q 4: What skills should a journalist possess to be able to develop a good list of sources?

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5.6 LET US SUM UP

- Finding and maintaining a strong source-book is a key part of being a good journalist.
- Sources are broadly classified as **primary** and **secondary**. Sources can also be **anonymous** or **official**.
- Well researched articles always draw upon multiple sources so as to present a complete picture.
- Apart from having a nose for news,journalists should also systematically develop their own list of sources that they can turn to time and again. Thus, besides having good observational skills a journalist must also possess good communication skills and the ability to develop relationships of trust and understanding with people.

- Trust with the source is very important to be maintained. Always respect the agreement made with a source. If you have promised anonymity to the source, then keep your promise. Do not give word to do so, unless you are certain that you are in a position to.
- Attribution is the most important ethical concern when it comes to sources. Make sure that their names are spelled correctly and their professional affiliations mentioned accurately.



5.7 FURTHER READING

1. Chakravarty, Suhas, Pant, N.C (2009). News Reporting Presentation and Style. New Delhi :Kanishka Publishers, Distributors.
2. Hough, George H. (2006). News Writing. New Delhi :Kanishka Publishers , Distributors
2. Raman, Usha (2009) Writing for the Media. Oxford University Press.
3. Tripathy, Manoranjan (2007). Introduction to News Reporting. New Delhi :Authorspress.



5.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: People or organisations that provide information, opinions, comments or published documents, photographs, records etc. as evidences to a journalist which he or she refers to complete a news story are known as sources.

Ans to Q No 2: a. True

b. False

c. True

Ans to Q No 3 : It is important to have a wide range of sources while writing a story because the better the range of sources, the wider becomes the range of facts and perspectives that the reporter can have access to. Well researched articles always draw upon multiple sources so

as to present a complete picture. It also increases the objectivity of the story.

Ans to Q No 4 : Apart from having good observational skills a journalist must also possess good communication skills and the ability to develop relationships of trust and understanding with people so that they can draw out information from them, in order to be able to develop a strong source-book.



5.9 MODEL QUESTIONS

A. Very Short Questions

Q 1: What is the difference between primary and secondary source?

Q 2: What do you mean by embargo?

Q 3: What are the different levels of attribution?

B. Short Questions (Answer each question in about 150 words)

Q 1: What is the importance of authenticity in news sources?

Q 2: 'Attribution is the most important ethical concern when it comes to sources'- Discuss.

C. Long Questions (Answer each question in about 300-500 words)

Q 1: What are the different types of news sources? Explain with examples.

Q 2: How can a journalist develop a strong source-book? Explain.

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UNIT 6: REVIEW WRITING

UNIT STRUCTURE

6.1 Learning objectives

6.2 Introduction

6.3 Techniques of book review

6.4 Techniques of film review

6.5 Techniques of play review

6.6 Techniques of musical review

6.7 Answers to Check Your Progress

6.8 Further Reading

6.9 Model Questions

6.1 LEARNING OBJECTIVES

After reading this unit, you will be able to -

- develop a rational and objective standpoint in order to evaluate books, films, plays and musical compositions
- pass judgement on books, films, plays, and musical composition from the standpoint developed
- understand what constitutes a good piece of writing or composition and what does not.

6.2 INTRODUCTION

One of the meanings of the term “review” is that it is an evaluation or a judgement on a play, novel etc. While reviewing books, films etc. generally a reviewer-

- Introduces the work to the readers by stating what the work is about
- Gives a gist of the chapters, acts, sequences and notations of the work under review.
- Takes a standpoint that enables the person to pass judgement on the work.

In this unit, we shall attempt to discover the issues that a reviewer takes into account in order to pass judgements on a work. You must have seen reviews of books, films, plays and musicals published in newspaper and magazines. Some film reviewers even go to the extent of rating a film in terms of stars on a seven star scale. We shall try to see what criteria these reviewers take into account in pronouncing a work as good or bad and in rating a work.

It may interest you to know that some reviewers even go to the extent of proscribing a book for various reasons. The film Censor Board is in a way a board of reviewers passing judgment on films and so on. You all know that the recent blockbuster Jodha Akbar was banned by reviewers from being screened in Rajasthan because the reviewers felt that the film was distorting history.

Likewise, reviewers take the extreme step of banning books on the following grounds:

1. Obscenity
2. Hurting religious feelings
3. Questioning the sovereignty of State
4. Adverse reporting on the country
5. For such writings as may cause strained relation with other countries.

A complete list of books banned under different grounds is hard to compile. However, the following list should provide a backdrop for our present study. These are the books banned in India since independence.

1. Obscenity

Kinsley et al: *Sexual behavior in the human male* (1953)

Kinsley et al: *Sexual behavior in the human female* (1953)

Lawrence, D.H.: *Lady Chatterley's Lover* (1958)

2. Hurting religions feelings

Menon, Aubrey: *The Ramayana* (1957)

Ram Swarup: *Understanding Islam through Hadi* (1983)

Rushdie, Salman: *The Satanic Verses* (1989)

3. Questioning the sovereignty of India

Beg, Aziz : *Captive Kashmir* (1958)

Lawrence. Alan : *Chinese Foreign relations since 1969* (1978)

4. Adverse reporting on India

Naipaul, V. S.: *An Area of Darkness* (1970)

Segal, Ronald: *Crisis in India* (1970)

5. Relations with other countries

Hagen, Tony: *Nepal* (1965)

These are only a very few of the books that have been banned in post-independence India.

6.3 TECHNIQUES OF BOOK REVIEW

The term "book review" is likely to raise a number of questions notably: What type of book is being referred to? Are we referring to narrative texts or are we also referring to "scientific" texts? Then what about non-fictional texts on diverse subjects ranging from social science to religion? Do we need different methods, approaches and techniques for reviewing these diverse genres of texts?

Let us begin by taking a close look at the term "narrative text" Note that the word "narrative", more than anything else, refers to a technique or a strategy for representation that contrasts with "scientific" modes of explanation. A scientific text can explain the atmospheric processes that account for snow fall rather than rain; but it takes a narrative to convey what it is like to walk along a peak in fresh fallen snow as the afternoon turns to evening.

Ronald Barthes in his 1966 essay "Introduction to the Structural Analysis of Narratives" observes that the narratives of the world are numberless. He is of the view that "narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama……" Barthes goes on in the essay to identify key aspects of narrative – the defining traits that exist irrespective of whether the text is a novel or history, epic or drama. From this statement it can be convincingly deduced that it is possible to develop a common method or technique or approach to review narrative texts irrespective of genres.

When you take up a narrative text, a novel for example, for writing a review on the book, you will discover as you read along that the "story" in the book is in most cases an account of what happened to particular people – and of what it was like for them to experience what happened – in particular circumstances and with specific consequences. You can, for example, state what a book is about or is not about. Read the following extract of a review of Salman Rushdie's novel *Shame* by Malcolm Bradbury published in the **Guardian**:

"Shame is and is not about Pakistan, that invented, imaginary country," 'a failure of the dreaming mind'….. The theme is shame and shamelessness, born from the violence which is modern history….."

The above extract is significant for our purpose. When we sit down to write a review on a book, we can find a lead – a starting point, if you like – to approach the book with the question: What is the book about? It is a "global understanding" of the subject matter of the book. You present this account at the beginning before you move on to what happens to the people or the event in the subsequent development of the story.

However, a review is not a summary or gist of the book under review. The reviewer has to evaluate the content, the style of presentation of the content, the layout of the content and a host of other aspects in order to pass a judgment on the work. Let us look at another excerpt of a review of Salman Rushdie's novel *Shame* to explore this point further:

"There can seldom have been so robust and baroque an incarnation of the political novel as Shame. It can be read as fable, polemic or excoriation; a history or as fiction ……..this is the novel as myth and as satire." (Sunday Telegraph)

When the reviewer evaluates the novel as 'fable', as a 'polemic', as an 'excoriation', as 'history' or as 'fiction', we understand that he is concerned with the narrative technique of the novel more than the "storytelling" aspect. The narrative technique of the novel can be analyzed in the mode of representation in specific discourse context or occasion. There is a story telling style in homely and plain language so much common in fables and stories that runs through the novel. The reviewer Malcolm Bradbury had

noted this point and hence he observes: “Rushdie shows us with what fantasy our sort of history must be written – if, that is, we are to penetrate it, and perhaps save it.”

The narrative technique of the novel is also analyzed in the creation of the story world of the novel. Rushdie conveys to us through his characters what it is like to live through this story world. He highlights the pressure of events on real or imagined situations.

So far, an attempt was made to examine a review of Salman Rushdie’s novel *Shame* so as to draw from it a way of approaching a book and thereby identify its basic elements for reviewing a book. We have noted two broad parameters. First, we have noted a focus on the thematic concerns and, secondly, a focus on the narrative technique. Finally to bring about a close to the review work, the reviewer may like to give his overall impression on the book, as to why the book appealed to him or for that matter why the book should be proscribed as the case may be.

Having said that, let us carry out an exercise of review writing. I have picked up the book *Tea: Legend, Life and Livelihood of India* by G.P. Barooah for review writing as an example of review writing of a book of the non – fiction category. The name of the book with its particulars is generally given at the top.

G.P.BAROOAH: *Tea: Legend, life and Livelihood of India*

LBS/ Red River Publication, Guwahati, 2006

Leafing through G. P. Barooah’s masterpiece of a book is an experience in itself. Every single page laced with glossy photographs by Dushyant Parashar bears the touches of first-rate professionalism. It is a very touching gesture on the part of the author to have thought to dedicate the book to the memory of the Singphow chief Bessa Gaum, the martyr Maniram Dutta Barua, the explorer Robert Bruce and the unsung workers and entrepreneurs who had braved calamities and exploitation to set up a tea industry of world repute. Indeed, each of the seven chapters and the chronology of events that make up the eighth, from a rich brew having the right proportion of strength, colour and flavour that can be a connoisseur’s delight.

The first chapter "Discovering Tea" introduces Mr. Andrew Gillis Bewles, an old Englishman who was on a nostalgic trip to a tea – estate in Tezpur, his birthplace, where his father happened to be the Superintending Manager years ago. However, the presence of Mr. Bowles in the structure of the text of the book is only incidental as evident from the way the main theme of the chapter - - the colourful history of tea – is introduced. Quoting authoritative sources like Cambridge Encyclopedia of China (1982) as well as the myths and legends surrounding its history, the chapter brings out the value of tea in uniting people from all walks of life by their fondness of this remarkable drink.

The second chapter "Tea is forever" traces the Chinese origin of tea way back in the seventh century and moves on to an exploration of its Indian origin. In doing so, the chapter gives due credit to Maniram Dewan not only for the discovery of the tea plant but also for introducing the British trader and explorer Robert Bruce to the Singphow chief Bessa Gaum and helping in making a deal with the latter to supply indigenous tea plants. The chapter records that for this role, Maniram was appointed Dewan in the Assam Tea Company prior to starting his own tea plantations, thereby, becoming the first Indian tea planter.

Chapter three dwells upon the flavour and taste of tea, its classification, process of manufacture of teas like black tea, green tea, oolong tea, organic tea, decaffeinated tea, flavored tea, masala tea and so on. It also dwells upon the establishment of the Assam Tea Company at Nazira in Sibsagar district and the changing role of the labourers in the development of the industry as equal partners in progress.

The phrase "Partners in progress" constitutes the core of Chapter four which looks at the contribution of the industry towards the development of a social infrastructure which include financing research on tropical diseases, setting up a state – of – the art school at Tezpur, construction of the Law Faculty building at Gauhati University, setting up the Kamal Kumari Foundation, promoting sports and employment, among others.

Chapter five titled "A colourful life and culture" is undoubtedly the most beautifully written chapter in the whole book both in terms of its lucidity

and content. Highlighting the achievers from the tea background, the chapter brings together anecdotes around the lives of planters and their courage in tackling man-eaters and as well as extremists by highlighting the point that tea is much more than a commodity – it is a heritage based on values and culture, full of sentiments and commitments.

Chapter six looks at tea in terms of a health drink by referring to its anti-oxidant properties which build a defence mechanism in the human body to reduce the risk of some dreaded diseases and increasing longevity while Chapter seven records the threat that Indian tea has been facing from other beverages. It shows how foreign teas, pressure from workers, taxes, extremists, natural hazards, low prices, archaic labour laws and so on have conspired to bring about a crisis to this once glamorous industry. However, the chapter ends with the optimistic note that with the innovations in marketing and quality in production, a new era for Indian tea will dawn.

What is impressive about the book is that it explodes the myth that local publishers can never come up to international standards in terms of quality and production. One would like to congratulate Mr G.P.Barooah for his excellent book that touches different perspectives on the theme of tea.

Observations:

1. Note that in the opening paragraph the reviewer focuses upon the thematic concerns of the book. To correlate with the subject matter, the reviewer uses words like “rich brew”, “right proportions of strength, colour and flavor” and “connoisseur’s delight” that can be associated with a decent cup of tea.
2. The remaining paragraphs except the last paragraph focus on the narrative technique of the book highlighting the contents in each chapter.
3. The concluding chapter gives an overall impression on the book.

A complete review of a novel is now taken up in the section called “Check your Progress ” so as to make the reading a but activity orientated.



CHECK YOUR PROGRESS

Read the following book review:

Khaled Hosseini: *A Thousand Splendid Suns*. Bloomsbury, Price £5.99, Pages 372

Hosseini's first novel, the splendidly sentimental The Kite Runner was quite the rage and deservedly so; this one, the story of two wives, is guaranteed to go the bestseller route as well. It's dramatic, even soap operatic, providing an insider's view of the plight of the girl child, and of the Afghan wife.

The book begins with the story of Mariam, confined with her epileptic mother, to a tiny hut on the outskirts of Herat. For Mariam is harami, an illegitimate child of a rich businessman. When her mother hangs herself, Mariam is married at 15 to a 45 year old shoemaker Rasheed of "crowded teeth …. nails yellow – brown, like the inside of a rotting apple", and dispatched to far– away Kabul, where wives are only valued for their procreating potential. And Miriam only miscarries.

Here's when the pretty Laila, who lives down the street in Kabul, comes in. The rocket – bomb death of her parentts pushes her, pregnant and protector– less, into the wife– beating arms of Rasheed. The two women soon warm up to each other, their courtyard cups of chai and halwa together becoming one bright spot in the day. "Women like us. We endure", Miriam's mother had told her years ago and their friendship helps them to do exactly that. "There isn't a court in this god– forsaken country that will hold me accountable for what I do," Rasheed declares, in perfect sync with a Taliban regime that will soon chillingly announce: "Attention, women, you will stay inside your house at all times…. If you are caught alone on the streets, you will be beaten and sent home".

Sadly, such tales are all too true, even if much of the history and politics in the novel seems plastered on. A Thousand Splendid Suns is pulp fiction at its emotive last.

Sonya Dutta Choudhury

Answer the following questions:

Q 1: How does the reviewer focus on the thematic concerns of the novel?

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Q 2: How does the reviewer focus on the narrative technique of the novel

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Q 3: What conclusion does the reviewer arrive at?

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6.4 TECHNIQUES OF FILM REVIEW

In his book *Films as Film* (Pelican, 1972), V. F. Perkins observes that in the early years of films even prominent film – makers like William De Mille didn't expect films to develop into anything which could be called art. Even as late as 1947, film reviewers regarded films as bits of celluloid and wire and it could not be considered art. However, today no one will deny that film constitutes a new kind of art that goes by the term "recording art".

This changed attitude towards films has been due to the fact that film developed by a process of replication of the novel, painting, drama and music. Anything that happens in life that is seen or heard can be recorded on film, tape or disc. Because of this advantage, film has not only achieved immense popularity but also posed a challenge to other arts. In fact, the novel and the stage drama had to redefine themselves in terms of the new artistic language of films.

You will note that there is a film version of a good number of novels. Dr. Bhabendranath Saikia's *Antarip* has a film version tilled *Agnisnan*. Atulananda Goswami's *Namghoria* has a tele film version serialized in the television. The major works of Defoe, Swift, Stevenson, Dickens and a host of other novelists have film versions. The narrative potential of film is so marked that it has developed a close bond with the novel. Both films and novels tell long stories with a wealth of details and they do it from the point of view of a narrator. Whatever can be told in print in a novel can be roughly pictured or told in film. One can see a high degree of correlation between pictorial narrations as in film with language narration as in a novel.

In writing a review for a film the steps that we follow in writing review for books are not so stinking by different. Here is a film review published in ***India Today***.

Mera Pehla Pehla Pyaar: starring – Hazel ,Ruslaan Mumtaz. Directed by Robby Grewal

It is a tiny little film with no stars and a story of young love. Neither is a promising premise. But there is something endearing in its simplicity in a world where sex is supreme. Mumtaz is the son of an actor (Anjana Mumtaz), but he is not a star son. He is however, quite delightful as a young boy falling in love with the new girl in class.

The milieu is borrowed from Grewal's own adolescence and the school doesn't look as if it has stepped out of an Archie's comic book. The story needed a little more energy, though the climax – a frenetic 20 minute trip on the Parisian Metro to Eiffel Tower – tries to make up for it.

This is not exactly Dilwale Dulhaniya le Jayenge but it is an effort to show parents as they are now (friends rather than fuddy – daddies), fights

as they happen (invariably in discothèques and always about a girl), and love as it grows (on borrowed credit cards and daddy's chauffeur driven cars). Grewal, who made the taut Samay, knows his subject. Now he needs a little more style.

By Kaveree Bamzai.

Observations:

1. The name of the film, the stars and the director is given in the same way that you introduce a book.
2. The review begins by stating what the film is about in general terms. We learn that "it is a story of young love……"
3. From general terms the writing moves to mark specific areas in the second paragraph to highlight some aspect of the film.
4. The review concludes with a general impression on the film. A comparison is made with a mega- starrer blockbuster *Dilwale Dulhaniya le Jayenge* and gives the suggestion that director Grewal "needs a little more style".

Notice that these are the four steps (a – d) that we have identified in Check your Progress and you will find how comfortably these steps fit to the review of a film.



CHECK YOUR PROGRESS

Select a feature film in any language and write a review of that film. Follow the steps given below for your review work.

(a) Write the names of the film, the cast and the director

(b) Begin by stating what the film is about in general terms introducing the prominent actors in their roles.

(c) From general terms you move on to specifics to highlight some notable scene or episode of the film.

(d) Conclude your review writing with a general impression on the story, the cast on the film.

6.5 TECHNIQUES OF PLAY REVIEW

On the surface, a play that is staged (we call it stage drama here) seems most closely comparable to film. The theatre companies of Assam notably Awahon makes use of technology in stagecraft that brings a stage drama very close to a film. Certainly the roots of the commercial film in the early years of the twentieth century lie there. ***My Fair Lady*** is a film version of G.B. Shan's famous play *Pygmalion*.

However, while reviewing a play we must bear in mind that a play differs from a film in several ways. The film has the vivid, precise visual potential of the pictorial arts; and it has much greater narrative capability which the stage drama lacks. But the most salient difference between staged drama and filmed drama is in point of view. We watch a play as we will; we see a film only through a filmmaker's point of view. Another difference between the two is that a stage actor acts with his voice, while a film actor acts with his looks. A film actor, thanks to dubbing, doesn't even require a voice of his own, dialogues can be added later. But the face must be extraordinarily expressive especially when it is magnified as much as a thousand times in close ups.

But theatre has one advantage over film and it in this point that reviewers need to focus on more than others. The advantage is that the theatre is live. One can feel a continued interaction between the audiences and the cast. Today there is an effort to abolish the stage and the auditorium and replace them by a single site without partition or barriers of any kind. A direct communication will be established between the spectators and the spectacle. The Baator Naat (Road play), so much popular in Assam, is an effort to bring the cast closer to the spectators.

An interesting point for your observation is that there is a difference between a live performance of a play and the text. It is notable that from a linguistic perspective it is both possible and easier to review a play as a written text than to review it as a live performance. In reviewing a live play obviously the focus should be both on the theatrical performance and on the text of the play. This view is slightly different from that of Mick Short

(1996) who suggests that the object of dramatic criticism should not be the theatre performance. He considers the text of the play a legitimate object of study. He argues that,

- Teachers and students have traditionally read plays without necessarily seeing them performed and have still managed to understand them and argue about them……..
- There is a logical and terminological distinction between a play and a performance of it. Coming out of the theatre, people can be heard making comments of the form that was a good/bad production of a good/bad play…."

It is argued here that the performance of a play is an equally legitimate and interesting object for consideration when we review a live performance of a play. Let us read a play review given below:

Flowers: Girish Karnad; cast Rajit Kapur, Director : Roysten Abel.

Girish Karnad's Flowers is a lyrical monologue for a priest torn between his devotion to God and his carnal desire for his courtesan mistress. Body and soul have always been in conflict and have made for great literature and Karnad uses this underlying theme for the priest's internal strife.

Flowers is directed by Roysten Abel with Rajit Kapur essaying the role of the priest. The experimental set is designed by Abel with lights by Arghya Lahiri making it a truly visual experience. The flip side is that the rich and lyrical text does not transcend into great performance on stage, and one is left with a static and rather detached experience instead of one that is intimate and enlightening. While the premise is interesting, the soul is missing which is why the play fails to engage you in its entirety. But definitely worth a watch.

Nirmala Ravindran

Observations:

- The name of the play, the cast and the director is given in the way you introduce a book or a film.
- The review begins by stating what the play is about in general terms. We learn that the play is a lyrical monologue for a priest

torn between his devotion to god and his carnal desire for his mistress.

- The reviewer moves on from the general to specific areas in which reference is made about the protagonist, the director and the stagecraft.
- The review concludes with a general impression of the performance by drawing a comparison with the text. It leaves a suggestion that though “the soul is missing”, the play is definitely worth a watch.



ACTIVITY 6.1

Recall a play you might have seen and write a review of that play. In case you do not know the names of the actors, you may make up the names as well. You may follow the four steps given for film review writing (Check your progress)

6.6 TECHNIQUES OF MUSICAL REVIEW

Before we discuss Musical Review, it is instructive to deal with music, particularly the Indian classical music which has attained a distinctive place of its own. With more and more students opting for music as an elective subject year after year at the secondary school level in Assam, it can be construed that Indian classical music has been on the ‘aroha’ scale (ascendant) for many years now. It has now almost become customary to include a classical musical item in any cultural programme. The timeless classical tunes of Ashwarir, Khamaj, Todi and Bhairavi have an abiding appeal among an audience cutting across nationalities.

An eminent musicologist Lothar Lutze draws a distinction between Indian classical music and European classical music in a very comprehensive way. He observes that Indian music is not presented as

something readymade. Beginning with the tuning of the instruments, the work of art unfolds before the listener; he is made witness to a creative process. Indian music, one might put it, grows; and it is enjoyable at any stage of its growth. On the other hand, European music is built like a house into which one dose not move before it has received its finishing touches. Indian music is by nature vegetative; its western counterpart is architectonic (i.e., having a clearly defined and artistically pleasing structure).

Our ragas and raginis, therefore, do not reside in mansions made from a hest of blueprints. Rather, "they are like magic mantras or like seeds that sprout in the minds of our musicians and rasika", observes Vithal C. Nadkarni and Gurudev Sharan. It is in the course of an actual recital that, depending on the skill, sadhana and 'mood' that the musician, like the magician, aided by the sympathetic rapport of the audience, invokes the ragas and elaborates on forms. Hence, no two recitals of the same raga by two different masters can ever be alike. All are based on "shastriya" rules; yet each differs from the other like the myriad variations of shape in a single interminable river of ragas.

Indeed, the quality of a musical performance depends as much on the ability and imagination of the performer as on the receptivity of the listener, on his sensibility. Music cannot be appreciated in terms of analysis of its acoustic features. Music has a profound effect on the psyche and its spiritual value cannot be brushed aside. Great music induces the rapture of the body and the mind and leaves the listener with an overwhelming experience.

Let us consider a musical review now and note the points for consideration in such reviews. Here is a review of Brij Narayan's sarod album.

Brij Narayan: A review

Brij Narayan, the son of sarangi maestro Pandit Ram Narayan, chose to play the sarod instead of his father's favorite instrument. He had developed and perfected a style influenced by various features of Narayan's sarangi treatment, such as his taan sequences blended with some features of Ustad Ali Akbar Khan's sarod playing style. In this album Narayan plays the morning raga Bilakhani Todi. The jod highlights the rhythmic phraseology

beginning with the simple and culminating into layers of complex expression. It is followed by raga Mishra Piloo. The flight of improvisation has the element of romanticism and playfulness.

Observations:

- It is notable that the review begins with an introduction of the performer with a reference to his parents / guru by whom he was initiated to the skill. We shall call this introduction.
- At the next stage the different *ragas* and *taals* used by the performer are introduced. We shall call it the middle.
- Finally, there is a comment on the overall performance of the performer. The focus is on the effect of the music on the listener. We shall call it the conclusion.



CHECK YOUR PROGRESS

9. Read the following review on eminent vocalist Rashid Khan:

Hindustani vocalist Rashid Khan is sheer talent in terms of vocal range and virtuosity. He honed his prowess at a very young age under the tutelage of Ustad Nisar Hussain Khan of the Rampur Sahewan Gharana. In this album he sings short compositions and gives a flavor of the Ahir Bhairaw, Desh, Chandradwani and Bhairavi ragas. He says that Chandradwani raga is his invention by combining the purvanga of Chandrakauns and the uttaranga of Kaushidhwani. His new raga has not been played by other musicians yet. The melodic elaboration in the upper octaves is brilliant. His singing is combination of emotional content and melodic elaborations.

Read the observations on the review of Brij Narayan once again and identify the three stages in the above review.

6.7 ANSWERS TO CHECK YOUR PROGRESS

Ans. to Q No. 1: The reviewer focuses on the thematic concerns of the novel in the first paragraph, especially in the second sentence.

Ans. to Q No. 2: The reviewer focuses on the narrative technique by stating the ways by which the story is developed. There is also a reference to the Taliban regime to give a local touch.

Ans. to Q No. 3: He calls it “pulp fiction at its emotive best”.

Ans. to Q No. 9:

- The introduction stage includes the first two sentences.
- The middle stage includes the next two sentences upto “uttaranga of Kaushidhwani
- The remaining part constitutes the conclusion.



6.8 FURTHER READING

1) David Herman (2009) *Basic Elements of Narrative.* England : Willey Blackwell.

2) Girija Kumar (1990) *Censorship in India.* New Delhi : Vikas

3) Jame Monaco (2009) *How to read a Film.* Oxford.

4) V. F. Perkins (1972) *Film as Film* Pelican.



6.9 MODEL QUESTIONS

(A) Very Short Questions

Q 1: Name three books which are banned in India on the grounds of hurting religious feelings.

Q 2: What is a musical review?

Q 3: What points should be mentioned while writting a film review?

Q 4: On what grounds, can a book be banned?

(B) Short Questions (Answer in about 150 words)

Q 1: Read some books on music and write brief notes on.

- Vishnu Narayan Bhatkhande.
- Vishnu Digambar Paluskar.
- Zakir Hussain.
- Ustad Amzad Ali Khan.
- Jyoti Prasad Agarwala as musician.
- Bishnu Prasad Rabha as musician.
- Dr. Bhupen Hazarika's film music.

Q 2: Relate two points of similarities between a film and a novel.

Q 3: State briefly in what way the film is different from a novel.

Q 4: What advantage does the theatre have over film?

(C) Long Questions (Answer in about 300-500 words)

Q 1: Relate the grounds for banning a book. Give an example of a book that has been banned and state the reason for it being banned. (Refer to a book that has not been named in the banned list given at 6.2.)

Q 2: Contrast briefly the approach of presentation of content in a narrative text with that of a scientific text.

Q 3: What is the difference between a live performance of a play and the text of a play?

Q 4: What is the difference between Indian music and European music?

*** ****** ***

Unit 7 : ADVERTISEMENTS

UNIT STRUCTURE

7.1 Learning Objectives

7.2 Introduction : What is advertising ?

7.3 Key concepts of advertising

7.4 Copywriting

7.5 Radio copy

7.6 Television copy

7.7 Let Us Sum Up

7.8 Further Reading

7.9 Answers to Check Your Progress

7.10 Model Questions

7.1 LEARNING OBJECTIVES

After going through this unit, you should be able to -

- explain the basic style of writing used for the media - both print and electronic.
- describe the various copy elements of an advertisement for the print media
- explain the message characteristics and tools of radio and television advertising
- discuss the major elements of radio and television advertisements.

7.2 INTRODUCTION : WHAT IS ADVERTISING ?

Dictionaries define advertisement as a notice for sale, services offered, room to let, job position to be filled etc. published in newspapers and periodicals, displayed as hoardings and broadcast over the radio, television or internet. Here is an advertisement notifying a product of a company.

You will note that the advertisement is something more than a sales message of a particular commodity.

It is a complex form of communication with certain specific objectives and strategies to reach out to different consumers. The objectives are to

- persuade or influence the consumers to see the merit of the commodity
- inform consumers and to make them aware of the product or the company.
- reach a wide spectrum of possible consumers with information about an item advertised.

Thus, we can define an advertisement as follows :

An advertisement is a form of communication that operates with objectives and strategies leading to various types of impact on the consumer's thoughts, feelings and actions.

Let us closely look at the key words in the definition given in the box.

1. Form of communication : It implies that an advertisement contains a message for the prospective consumer.
2. Objectives : The objectives of advertisement are to persuade or influence the consumer to take steps to procure the items advertised.
3. Strategy : The strategy followed is to reach out to a large clientele by placing the advertisement either in a print or electronic media or in both.
4. Impact : The advertisement shall succeed in persuading a person to give some thought about the items/commodity.

Indeed, good advertisements are the result of powerful planning in order to make the biggest possible impact on the targeted consumers. The advertiser must know who the targeted consumer is and must develop strategies to communicate to the consumers to persuade, to ponder and to decide upon an times.

7.3 BASIC CONCEPTS OF ADVERTISING :

There are four basic concepts of advertising, namely

- strategy
- creative idea
- creative execution and

- creative media use

Each of these concepts has been briefly elaborated below :

a) Advertising strategy : The concept refers to the logic and planning behind the advertisement that gives its direction and focus. Every effective advertisement is the outcome of a sound strategy. An advertisement is developed to meet the specific objectives, and carefully directed to meet a certain audience; it creates its message to reach out to the audiences for whom the ad is intended and run in the print or electronic media that will reach out to the audience more effectively.

b) Creative idea : The creative concept is the advertisement's central idea that arrests your attention. The word 'creative' describes a critical aspect of advertising. The research effort needs to be creative. The Chyawanprash ad in the TV is an interesting example of the creative idea of ads. The ad zooms on an aged Amitabh Bachchan (AB) reflecting on some of his exciting moments in a few of his films.

- AB bashes a stout looking villain
- AB exhausted after a fight hangs on to a temple bell
- AB in one of his memorable stunts.

At the end of it all the aged AB reflects on how those activities had squeezed the vitality out of him and how Chyavanprash had kept him going even at that age

c) Creative execution : The concept implies that an ad in order to be effective requires to be well executed. One has to consider the details, the photography, the text material, the setting, the printing, the way the produce is depicted all of which contribute towards creating an impact on the clients for whom the ad is intended. Think of a visual for a shirt. There is a well-taken photograph of a young man supposed to have spent a hard day at his work place but he doesn't look tired , nor does his shirt show any crease. Below the photograph there appears the following text :

Note the personal tone of the language of the text. It is important for the text to be able to reach out to the clients in a client-friendly way.

d) Creative media use : Every ad contains a message. Most advertisers use the popular publications, radio and the TV to reach out to a wider section of the people. Besides hoarding in big city areas, highways, important bus stations, railway stations and airports it also attempts to reach out to the targeted clients. It is worth maintaining that often in airports commodities are showcased at strategic points to impress clients. Electronic items, dress and leather goods often find place in such showcased ads.

7.4 COPYWRITING

1. Copywriting : Copywriting is a term used in the literature of advertisements (ad. hereafter) to refer to the activity of shaping words and expressions to create a maximum effect on the target consumer. The person who shapes and sculpts words in an advertisement is called a copywriter.

Copy is the text of an ad or the words that are uttered by people in a commercial. Copywriters love words and they search for the clever twist, the pun, the powerful description, the punch, the nuance to make the ad as striking as possible.

b) Copywriting for print :

There are five basic copy elements commonly found in ads.

i) a headline

ii) subheads

iii) body copy

iv) captions or callouts

v) a tag line

A brief introduction of each of these elements is given below:

1. The headline :

The headline is the key element in print advertising. It conveys the main message of the ad. It is a phrase or a sentence that serves as an opening to the ad. It has to be catching since it has to convey an idea and attract the right target audience. Here are a few headlines

a) Who says only the seaside can make you feel fresh.

This is the headline of bath fittings claiming that brand with its world class bath fittings regenerates freshness in your life. Innovative designs, unparalleled functionality and lasting performance... is sincerely dedicated to exceed your delights.

b) The connoisseur's Choice.

This is the headline in an ad on tea.

c) I always found it difficult to keep my television free from dust...

This is the headline in an ad on vacuum cleaner.

Each of these headlines aim to attract the prospective customers. They become effective only when they work in combination with the visual to stop and grab the reader's attention and motivate someone to try the product.

The headline must also identify the product and the brand, and start the sale. If the product is less prominently displayed beside a more prominently displayed model from a TV serial background the ad may not prove effective.



CHECK YOUR PROGRESS

Read the following headlines and name the product that the headline professes to advertise.

Q 1: Six weeks to a fairness like never before.

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Q 2: Who's that girl under the waterfall ?

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Q 3: Style that goes right to your head

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2. The Subhead :

The subhead says, “Now that I’ve got your alteration, here’s what I want to tell your about.” It aims to elaborate or to extend the message of the headline and go give a hint of what the reader will find in the bodycopy. Here is a headline:

60 years after independence India will be held captive again.

The message is clear and arresting. It is puzzling too. It draws your attention leading you to look further on. Now your attention shifts to the subhead to see if a hint is there as to what the ad really proposes to say.

This time in the pages of

INDIA

TO DAY

Not every ad has, or needs a subhead, but if the reader is interested in the headline, the subhead gives you a second opportunity to make a sale.

3. The body copy :

The body copy fulfills the promise of the headline by providing more detail about the item advertised. It is the text of the ad and its primary role is to maintain the interest of the reader. It develops the sale message, states the arguement, summarizes the proof and provides explanation. It is the persuasive heart of the message. You arrest the readers attention with the

headline, give some clarification in the subhead. But it is with the body copy that you will over your reader.

A body-copy can adopt different styles

a) Straightforward : Factual details - informative

b) Narrative : Tells a story in the first person a third person. The VIP luggage ads uses such story-telling styles.

c) Dialogue : Lets the reader "listen in" as a conversation.

d) Explanation : Explains how sometime works

e) Translation : Technical information to be translated to understandable language.

Again, not every ad will have body copy. A hoarding may not have one.



CHECK YOUR PROGRESS

Q.4: Here is an Indian Air Force ad that professess to convert raw talent to world class leadership material. The body copy is given below:

- Dream to fly high. Earn your wings through a professional and systematic training in 74 weeks
- Be an elite engineering force and work on state of the art planes, missiles, radar, communication system.
- Operational Support Group manage men & material, finance, education and controlling operations.

What function does the body copy serve?

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.....

.....

4. Captions or Call-outs :

Caption is a sentence or a phrase trial that explains what you are looking at in a photo or illustration. Captions are not used so much in

advertisements because the visuals are assumed to be self explanatory. But when used, they do create an impression.

The caption is a photo or illustration that can go beyond what appears in a photo. You can use it to make any related point you wish. For example think of a picture of a housewife fast asleep. Below the picture is the caption: No Mrs Bose is not asleep. She is working. You later discover, she is washing clothes in her washing machine, washing in a machine is easy - you can sleep your way and yet you are working. Call-outs are sentences that float around the visual, usually with a line or arrow pointing to some specific element in the visual that they name and explain. Femina published a Pond's Institute ad which is an interesting example of a course-book ad. It displays a woman with her eyes shut as if dreaming. There are arrows and circles pointing to different parts of her face.

Faded lines —

Lifted under-eye —

Firmer cheeks —

At the end is the message : *The Complete face-lift* These arrows and the words are examples of call-outs in an ad.

5. The tag-line :

The tag-line or logo is a short phrase that servers as a motto for the campaign, brand or the company. In the ad illustrating call-outs at 4 above, the message at the end of the ad : The complete face-lift is the tag-line of the ad. The tag line sums up the whole idea underlying the ad. It usually appears at the end of the body copy and often refers back to be headline or opening in a commercial.



CHECK YOUR PROGRESS

A headline in an ad serves to catch the reader's attention. and a subhead makes the logic clear to the reader. Here is a statement

You must get rid of your old car because the all new Scorpio is here.

Q 5: Write a headline in the space below. You can write several possibilities.

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.....

Q 6: Write a subhead for the ad. Again, you may have several possibilities.

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.....

Q 7: Write a tag-line for the ad.

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.....

Writing Style :

An advertisement has to win its audience in a highly competitive market. For this reason, your ad must be simple as possible. The style that you use for the text of the advertisement contributes a great deal towards the success of the ad. Note that every word counts because both space and time are expensive. It won't do to use ineffective words because no one has the time to read that stuff. Make it as concise as possible. The more compact the copy is, the easier it is to understand and greater is its impact. Here are a few suggestions.

1. Be succinct : Succinct means clearly expressed in few words. Use short familiar words. Short sentence and short paragraphs. Read the text below:

I. Is your skin darkening? Does it look like early ageing? In that case get your double defence against the sun. I suggest you use Garnier.

This piece of text won't be either as a headline or a subhead. It is a poor body copy failing to attract the reader's instant attention. Full of useless words. Now read this:

II. SKIN DARKENING? EARLY AGEING? GET YOUR DOUBLE DEFENCE AGAINST THE SUN. USE GARNIER.

It is brief. Uses only words that are informative and highly useful.

2. Be single-minded : Single-minded means having or showing one clear purpose and effort to serve it. If we get back to the Garnier ad, we can see what single-mindedness in preparing a copy is all about. The ad focuses on one main point Sun control. The visual is that of a woman with a clear skin; she has enjoyed the benefit of advanced double protection that helps prevent skin darkening and prevent ageing. The focus is sharp enough to illustrate the single-minded objective of the ad.

3. Be specific : You are specific when you are detailed and exact, clear in meaning. You are careful in explanation and not vague. In order to be specific, you must not waste time in generalities.

Jealous Jeans

Just two words to support a visual of three persons wearing different types of jeans and we know what the ad is trying to say. It is specific to the fullest extent.

4. Get personal: Directly address your reader with 'you' and 'your' rather than with 'we' and 'they' You can use an imperative form that is intended to reach out tothe audience directly. Here is a headline of an ad :

WHY CHOOSE AN INVERTER TO
RUN 3 ACs
INSTEAD OF A GENSET?

It is a personal message directly addressed to the reader.

5. Keep a single focus : Your ad must deliver a single massage. It should not focus on too many points. Focus an a single idea and support it. Think

of an ad of woollen shawls with a pile of shands an display and the Taj at the background. The headline is clear

Masterpieces
One created in marble
and the other made of wool

The focus is sharp enough. The message is clear that the shawls on display are the best : Here is the text of the ad :

> The Taj and the Pashmina. they have stood the test of time through all these centuries. In fact the 600 year should even pre-dates the Taj by a couple of centuries! And the shawl had evoked too, enriching itself with the art and craft from various periods and places.

6. Be Conventional : Use the language of everyday conversation. The text of the copy should sound like an informal piece of language. As an example. read the following copy :

> Open up a whole new world of imagination for your child. A world of warmth and love. Of caring and sharing. Of playing and learning. Of growing and developing. A world of fun, laughter and happiness.
>
> That's the promise of Leo. Toys of a kind never before available in India. Toys that are designed to delight, amuse, yet educate your child... cater to his creative needs. Attractive, sturdy, yet safe to play within an ever growing range - pre-school, educational, action, puzzles and games.
>
> **Leo Toys. They could become your child's best friends.**
> **Today.**

7. Be original : To keep your copy forceful and persuasive, avoid use of advertising phrases, strings of superlatives and brag-and-boast statements. Avoid cliche's as much as you can. Instead of ensuing the common expressions :

- Do you have a backache?
- Are you suffering from a backache?

- the ad on a foam mattress uses the following headline :

Is your back crumbling under pressure ?

It is followed by the following subhead

Give it all the support it needs

8. <u>Use Variety</u> : To add visual appeal to both print and TV ads, avoid long blocks of copy. Instead break the copy into short paragraphs with subheads.

In TV commercial, break up television monologue with visual changes, such as shots of the product, some effects, and dialogues.

9. <u>Use imaginative description</u> : Use evocative or figurative language to creat a visually effective picture in the minds of the people. One of the nost beautifully constructed piece of text is the one advertising a brand of motorcar. Take a close look at the language and see how suggestive the description is :

Resistance is futile

The Mercedes-Benz CLS- class is simply the most breathtakingly beautiful automobile to even grace the asphalt. The radical L shapes headlamps and the equally stunning body are designed to make you go weak in the knees.



CHECK YOUR PROGRESS

Q 8: There are a variety of media in the print category. The most common areas one

- newspapers
- magazines
- directories
- posters and outdoor advertising.

Take a closer look at some of the ads published in the above four category of ads. They use the same copy elements notably headlines and the body copy. List the elements that are found in these ads.

1. _____
2. _____
3. _____
4. _____
5. _____

7.5 RADIO COPY

Radio copy refers to the advertisements prepared for radio broadcasts. Such advertisements are usually 15 to 60 seconds in length. This short length means that the ads must be simple enough for consumers to listen yet exciting enough to prevent people from switching off the radio set.

More simplicity is definitely not enough. Radio being a transitory medium, the ability to remember faces is difficult. Hence copywriters repeat the key points of brand names and identifiy necessary information, such as a phone number or an e-mail address.

While the print copywriter has access to visuals, headlines, slogans and so on, the radio copywriter has to depend upon the following factors:

- **Voice :** The radio speaker must have a well-modulated voice, the kind of voice characteristic of a radio commentator. This voice will monitor the programme. There may be other voices too. But in all cases the voice must be clear and distinct.
- **Music :** Music always creates the right ambience and establish the setting.
- **Sound effects :** Sound effects contribute towards creating a musical effect.



CHECK YOUR PROGRESS

Q 9: List three differences between a print advertisement and a radio advertisement.

a) .....

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b) .....

.....

c) .....

.....

7.6 TELEVISION COPY

While the radio copy depends upon the voice quality, the television copy depends upon moving images.

The most striking part of TV ads is their clarity to demonstrate the effectiveness of a product. Here is a TV commercial copy.

Shot 1 The housewise is very upset. The detergent that she uses leaves her utensils greasy. No amount of the item she uses, the effect is very disappointing. The disappointment shows in her fax.

Shot 2 A friendly neighbour enters the house. The neighbour enquires the reason for her disappointment. She explains the detergent problem.

Shot 3 The neighbour is aghast that the housewife doesn't have the slightest information of another brand.

Shot 4 Commentary from the background about the effectiveness of the brand followed by a close up of the use of the detergent.

Shot 5 A pile of utensils all sparkling clean is displayed.

This demonstrability of TV ads acts as the ideal medium for a message.

Most of the TV ads use narrative or a story telling technique for maximum effect. Recall the ad of Amitabh Bachchan, an old man, reflecting on his long acting career.

Shot 1 AB commenting an how acting had squeezed the vitality of him over the decades. The pain in his face becomes obvious.

Shot 2 A clip from an early film - the young AB's encounter with Sher Khan

Shot 3 Another clip - AB smashes a hooch den

Short 4-8 More shots of AB's fight scenes from his superhits.

Shot 9 Fade out of the scene and AB passing on the secret - the Ayurvedic tonic that he uses keeps him going with the same energy that he demonstrated thirty five years ago.

Another characteristic of a TV ad is its display of emotion. It has the ability to touch the feelings of the views. Real life situations with all their humour, anger, fear, pride, jealous and love come alive on the screen. Humour, in particular, works well on television. Where else can a mother's pride and happiness at the sight of her child taking the first few steps be displayed better than a TV ad on Johnson's baby oil ? The list can go on. But we are convinced that TV ads have an advantage desired to all other media.



CHECK YOUR PROGRESS

Q 10: List three characteristics of TV advertisements in one sentence each.

a) .....

.....

b) .....

.....

c) .....

.....

Television copywriting is a complex process that require the copywriter to have a clear knowledge of the following points.

(a) Video : The copy should specify clearly the shots - close ups, the long shots and so on. Some of the shots are outdoor shots. Think of an ad on a brand of bathing soap. The girl travels in an open gypsy through a wild life safari park, admiring the giraffes and a herd of deer but remain fresh as ever becomes she uses a particular brand of soap.

(b) Audio : Let us get back to the video point above. The sound of the vehicle splashing through thick foliage, the sound of wild animals at the background, the clear voice of the commentator on the value of the brand — all this make the brand sale. The copywrites needs a thorough knowledge of the three points.

- music
- voices
- sound-effects

These have to be connected to a visual image The copywriter may have to speak directly to the viewer : that has to be indicated If there is a dialogue - that has to be given with clear instructions about the detailed appearance of the persons, costumes, gestures and so on .

(c) Technical knowledge of filming : A knowledge of selection of setting, lighting, casting, costume can always be helpful to the copywriter of a TV ad. Some of the shots have to be taken on location. For example the safari park described in point 'b'. The details need to be spelt out in the copy of the ad.



7.7 LET US SUM UP

- Dictionaries define advertisement as a notice for sale, services offered, room to let, job position to be filled etc. published in newspapers and periodicals, displayed as hoardings and broadcast over the radio, television or internet.
- An advertisement is a form of communication that operates with objectives and strategies leading to various types of impact on the consumer’s thoughts, feelings and actions.

- There are four basic concepts of advertising, namely
  - strategy
  - creative idea
  - creative execution and
  - creative media use
- Copywriting is a term used in the literature of advertisements (ad. hereafter) to refer to the activity of shaping words and expressions to create a maximum effect on the target consumer.
- Caption is a sentence or a phrase trial that explains what you are looking at in a photo or illustration.
- The tag-line or logo is a short phrase that servers as a motto for the campaign, brand or the company.
- Radio copy refers to the advertisements prepared for radio broadcasts.



7.8 FURTHER READING

1. Ahuja, B.N. Advertising. New Delhi : Surjeet Publications.

2. Jeffkins, Frank (2009) Advertising. New Delhi : Pearson Education Ltd.



7.9 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: A face lotion guaranteeing a fair skin.

Ans to Q No 2: A brand of soap that guarantees an after bath natural freshness.

Ans to Q No 7: A hair oil.

Ans to Q No 4: It provides details about the career opportunities for a prospective airman in the Indian Air Force.

Ans to Q No 5: Divorce your car

Ans to Q No 6: The all new Scorpio is here

Ans to Q No 7: Nothing else will do.

Ans to Q No 8: 1. Headlines

2. Subheads
3. The body copy
4. Caption or call-out
5. The tag line.

Ans to Q No 9: a. Radio advertisements are shorter and simpler than print advertisements.

b. Radio advertisements must be exciting enough to prevent viewers from switching off the radio set.

c. Radio advertisement make use of repetitions of key-points of brand names and identification information.

Ans to Q No 10:

a. The TV ad depends upon moving images

b. The TV ad can demonstrate the effectiveness of a product.

c. The TV ad can display emotion vividly.



7.9 MODEL QUESTIONS

(A) Very Short Questions

Q 1: Identify a product that you wish to advertise. Give a brief description of that product. Now do the following activities :

a) Write a headline for the product.

b) Write a sub-head for the product.

c) Briefly list, in order of importance why you want your consumer to go for that product

d) Write a tag-line for the ad.

(B) Short Questions (Answer in about 150 words)

Q 1: Name the basic concepts of advertising.

Q 2: What is Copywriting?

Q 3: What is a tagline?

Q 4: Identify any product for a TV advertisement -

a) Give a brief description of the visual that you would like to use for the product.

b) Write out the utterances/speeches that would be used in your TV ad.

(C) Long Questions (Answer in about 300-500 words)

Q 1: What things should be kept in mind while writing for an advertisement? Discuss.

Q 2: What are the points that a television copywriter should have a clear knowledge about?

Q 3: What are the five basic copy elements found in ads? Discuss.

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