BROADCAST MEDIA IN DISTANCE EDUCATION

A SELF-INSTRUCTIONAL MANUAL FOR STAFF DEVELOPMENT

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I have written this manual for the training of those who coordinate the courses in distance education institutions and also write the scripts for radio and television programmes of their courses. It is also for the study of producers and all those who are involved in the production of broadcast media in one way or the other.

There is a wide range of universities and organizations for distance education in the world and almost all the them use broadcast media in one way or the other, but there is still need to use media extensively for the cause of education. Enormous quantity of broadcasting is required to cover the whole of the university curricula. There are certain reasons for the lack of use of broadcast media. One of the reasons is that neither the academics nor the producers like to feel that they are taking orders from each other. On the other hand they want the middle of the bed. It is also a fact that all the academics have not the training or background of using media. On the other hand all the producers are not academicians. The intention of this manual is to provide on the job training to the teachers in distance education, to the producers and all those who are related with the production of broadcast media in education.

While writing this manual on effort has been made to use simple, easy and spoken language. I have tried to make it self-instructional. It presents the ideas needed by the course coordinators in media production. It emphasizes more on practical ideas. I expect that this manual will serve its purpose fruitfully.

Dr. Maqsud Alam Bukhari
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Dr. Maqsud Alam Bukhari
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UNIT - 1

INTRODUCTION

Media, both print and broadcast, play prominent role in distance education. Broadcast media, though costly, has to be emphasized in an institution for distance education. Academicians of an open university need to be familiar with the process and use of broadcast media and play their role in the production of radio and television programmes.

This manual is an effort to provide on the job training to the academicians for the production of broadcast media and it points out the procedural stages of production right from the selection of media upto the evaluation of programmes. Through the self-instructional style of the manual, you are likely to benefit a lot. This manual is equally useful for the producers of the media programmes and I am sure, with the study of this manual, the academics and the producers of distance education institutions will join hand and work to-gather for the benefit of distant learners in their countries.

OBJECTIVES OF THE MANUAL

This manual is specially designed to provide training to the course coordinators/ academics of the distance education institution in the production of broadcast media. The units in the manual have been so designed as to clearly describe the concepts of media production. After
reading these concepts of media production, it is expected, that you will be able to:-

1. describe the basic concept of educational media.
2. make an appropriate choice of media for your course.
3. indicate the areas and topics for writing broadcast media Programmes.
4. write the radio and T.V. scripts yourselves and manage to get it written from the most appropriate persons where necessary.
5. brief your writer about the basic elements and potentials and;
6. manage the activities at various stages of broadcast production.

CHARACTERISTICS OF THE MANUAL

Following are the main characteristics of the manual:-

1. This manual is self-instructional to a great extent, as it is for you who are course coordinators of distance education system.
2. It is brief and to the point and it points out the ideas needed for you in the production of broadcast media.
3. It does not make you ideally an expert in broadcast production but it provides you the necessary training to help you perform your role in broadcast production efficiently.
4. The language of the manual is simple and easy to read.
5. It deals with the concepts which are more of practical nature.
STRUCTURE OF THE MANUAL

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I Unit 1. UNTRODUCTION

II Unit 2. Concept of Media
Unit 3. Selection of media, its properties and pre-stages

III Unit 4. Areas to be covered with Media
Production and characteristics of a programme for broadcast
Unit 5. Writing Script

IV Unit 6. Production of a Radio Programme
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- Elements of T.V. Production
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INTRODUCTION

This unit deals the concept of media, specially the educational media. The discussion has been so designed as to give definitions in broader terms and lay down the conditions which are necessary to make certain devices as educational media.

EXPECTED OUTCOMES

When you have mastered the contents of this unit, you are expected to be able to:

1. define media in broader terms
2. describe the concept of educational media and
3. state the basic conditions of educational media.
UNIT - 2

CONCEPT OF MEDIA

There is a variety of definitions of media. Authors have presented definitions in their own contexts. One broader definition of media may be as under:

A medium may be defined as any type of device or equipment which is normally used to transmit information between two persons. It may also be defined as the carrier of message from some transmitting source to the receiver of the message.

Every medium is a means to an end. For example an organizational chart of an institution is a representation or a means of a reality. The chart is a medium and it represents real people and their relationships with one another. It describes the position of each person and reconstitutes the organization of that agency in one chart. Hence this chart is a medium.

Similarly radio and television are media as they transmit information between two persons and because messages are carried from the transmitting source to the receiver of the message.
MEDIA OF EDUCATION

in the context of education:

A medium is any person, material or event that establishes conditions which enable a learner to acquire knowledge, skills and attitudes.

In this sense, the teacher, the text book, radio, T.V. i.e. the audio and visual aids and even the school environment are media of education as they assist transmission of information from one person to the other. In education and teaching, therefore:

Media may be defined as any type of graphic, photo-graphic, electronic or mechanical means for arresting, processing and reconstituting visual and verbal information.

BASIC CONDITIONS FOR EDUCATIONAL MEDIA

In literature, a striking variety of devices have been named as educational media including television, radio, books, newspapers, handhills, maps, globes, visual aids, language laboratories, charts, teaching machines and number of such devices.
How to decide what are the media of education?

1. **USE OF A DEVICE**  
   One of the criteria that you can use for this decision is to see its use for educational purpose. When we use television for education, it becomes a medium of education but if television is used as an entertainment it cannot be classified as an educational medium.

   In other words we can say that it is the use to which a device is put that makes it a medium. Devices are not media in and of themselves. They become media when associated with the process of human behaviour, named as transmission of information.

   Transmission of information through media involves two types of human activities i.e. encoding and decoding. **Encoding** consists of those activities engaged in by the communicator of the message. Examples may be acting and performing in a television programme or speaking in radio and T.V. Programmes. **Decoding** involves those activities engaged in by the user of the message who takes information from the medium. Examples may be reading, listening and watching etc.

   Some media are so arranged as to make the activities of decoding as easy as possible for the user with the result that the role of user is more passive than that of the communicator. Television and radio are also placed in this category but radio and television themselves cannot constitute media.
2. A DEVICE

A television, for example, will become an educational medium when associated with broadcasting system, writers, producers, actors, transmission lines and other components of modern network production so that transmission of information takes place and decoding process becomes easy for the users of this medium.

Information transmission

Education involves these activities, wherein the learning of one or more persons is deliberately controlled by others. Education may be in a formal setting, as in the conventional classrooms, or it is through a distance education organization, as in the case of open universities, two roles are clearly recognizable.

3. A DEVICE

a. that of a teacher/tutor

b. that of a learner

Education media are those used to support the process of education; whereby teachers attempt to induce learning in the students.

Thus a television or a radio will be named as an educational medium if the teacher (may be distance education teacher, who is generally the script writer) through radio and T.V Programmes manages to induce learning in the learners.
SUMMARY

MEDIUM

A medium may be defined as any type of device or equipment which is normally used to transmit information between two persons. It may also be defined as the carrier of message from some transmitting source to the receiver of the message.

MEDIUM OF EDUCATION

It may be any person, material or event that establishes conditions which enable a learner to acquire knowledge, skills and attitudes.

CONDITIONS FOR A MEDIUM OF EDUCATION

Following are the main conditions that make a device as a medium:

1. Use of a device for education will make it a medium for education.
2. A device becomes a medium of education when associated with the activities of information transmission and makes decoding process easy for the learner.
3. A device becomes a medium in education when teachers (not non-teachers) attempt to induce learning in the students.
UNIT NO.3

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INTRODUCTION

This unit deals with the selection of media for education with respect to nature of the subject and interest of the learners. Different types of media, their properties and their characteristics have also been discussed in brief to help you in the proper selection of media. The discussion has been divided into the following sub-topics.
1. Different types of media
2. Properties/ characteristics of media
3. Factors affecting the selection of media
4. Cautions in the selection of media
5. Principles for the selection of media in distance education

EXPECTED OUTCOMES

It is expected that, after reading this unit you will be able to:-
1. describe that there are a number of media,
2. avoid the errors which are generally made in the selection of media
3. apply the principles in the selection of the most appropriate media, and
4. select the media most appropriate for your course/ subject.
UNIT - 3

SELECTION OF MEDIA ITS PROPERTIES AND PRESTAGES

DIFFERENT TYPES OF MEDIA

There is a variety of media that you can use in distance education. In this respect some of the media are listed as under:

1. Print media in the shape of textbooks or other instructional material
2. Charts, slides, photographs etc.
3. Audio and visual (video) tapes and cassettes
4. Radio
5. Television
6. Telephone
7. Computer
8. Teaching kits etc.

These media may also be classified in different ways.

I. Broadcast media and non-broadcast media
II. Print media and non-print media

For our purpose this classification may be more useful.

1. Print media
2. Electronic media
   - Broadcast
   - Non-broadcast

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A classification mostly used in distance education system by the open universities is as under

1. Print media
2. Broadcast media including radio & T.V
3. Non-broadcast media i.e. Audio & Video Cassettes
4. Home experiment kits and computing services
5. Other media including telephone, E-Mail, Satellite etc

PROPERTIES OF MEDIA

Before you proceed towards the selection of media, you need to go through the properties of media. Three main properties of media are as under:

1. **FIXATIVE PROPERTY**

   This property allows the capture, preservation and reconstitution of an object or event. Film, tape and cassette etc are the raw material.

   **FIXATIVE** When a photograph is made or a voice is recorded
   **PROPERTY HELPS** (captured), the information is saved (preserved) and
   **TO TRANSPORT** it can be reproduced (reconstituted) at any time.
   **AN EVENT** Thus the objects or events "fixed" in some media
   **THROUGH TIME** format can be reproduced (reconstituted) at any time. It means that the fixative property of the media helps you to transport an event through time.
2. **MANIPULATIVE PROPERTY**

This property allows the transformation of an event or object in a number of ways. An event may be slowed down, as we see an event in a match in slow motion. You may speed up a process as in the lesson on "Opening up a flower bud". An action can be arrested as in a still photograph and it can be reversed as in a motion picture. Thus this property of media helps you to transport an event through space.

3. **THE DISTRIBUTIVE PROPERTY**

This property of media allows us to reproduce an object or event in almost any location and at any time. With the use of radio and television, the numbers of listeners and viewers are dramatically increased. Hence this property of media helps you in presenting simultaneously an event to millions of persons in different locations.
FACTORS AFFECTING THE SELECTION OF MEDIA

Selection of media is seen as a stage of overall system approach. It is an important stage in the use of broadcast media in distance education system but it is not the first stage. Decisions at this stage depend on the earlier stages. Main factors affecting the choice or selection of media, that you need to keep in view, are as under-

1. **Subject matter**

   The contents of the course and the level of performance expected from the students help you in making a choice about the media.

2. **Learning Tasks and Objectives**

   The type of objectives laid down for a course and hence the type of learning activities which need to be provided for the students also help you in media selection.

3. **Target Population**

   The type of learners or students in the course and their locations also effect in making decisions about media. This is specially so in the case of distance education institutions where the students are mature, motivated for their studies and dispersed/scattered.
4. **Instructional Methods**

The choice of a particular instructional method dictates or, at least, limits your choice for the selection of media. For example, if a particular unit in a course requires discussion method, then the choice of television or radio programmes will be of less use because these media provide one way communication.

5. **Learners Factor**

Some students may learn better with the help of certain media. The characteristics of learners and the types of skills required to be developed also help determine the choice of media. For example a course has been designed for the training of working managers and the main technique used in the write-up of that course, is the sharing of experience by the participants, then the choice of media will be made by you accordingly.

6. **Teachers' Attitude**

In distance education the attitudes of the tutors and course coordinators affect the choice of media. Even the Heads of Departments offering the courses may have some typical attitude towards certain media.
7. **Economics/ Availability Factor**

The availability of time and funds plays a significant role in the choice of media. You must have made a certain academic decision regarding the choice of a particular medium for your course, but economic constraints may hamper your decision and direct you for diverting towards the second choice.

You need to keep these factors in view while making a choice for the media for the course you are coordinating. You can visualize a number of other factors of this type. However, the following model presents the factors mentioned above.

<table>
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<th>Subject matter</th>
<th>Course objectives</th>
<th>Targets population, its locations &amp; size</th>
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<tr>
<td>Learning Tasks</td>
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**MEDIA SELECTION**

<table>
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<th>Characteristics of Students</th>
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<td>Practical Constraints (time &amp; Funds)</td>
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</table>
This model clearly indicates the impact of different factors on media selection; some of these having a direct bearing on media choice and others having indirect or side effects.

Another model presented by Romiszowski, has been shown in two cycles around the process of media selection. It clearly indicates two levels of factors affecting the media choice. The factors, according to this model, having direct impact on media selection are:-

1. Practical constraints,
2. Reasonable cost,
3. Effective Communication and
4. Human factor

Whereas the factors in the outer cycle are:-

- Objectives of the course
- Contents of the course
- Learners' interest
- Teachers' attitude
- Facilities
- Time
- Availability and
- Market
PRE-STAGES OF MEDIA SELECTION

It has already been discussed in the preamble of the previous sub-unit "Factors Affecting the Selection of Media", that media selection is not the first stage in the overall system approach. It has also its pre-stages. You also need to know the pre-stages of media selection, so that the process is clear to your mind. The following model presents pre-stages of media selection.

1. Write an objective, as a first stage before you jump towards the selection of media.
2. Determine the domain in which the objective can be classified i.e. cognitive, psycho-motor or affective.
3. Select the most appropriate strategy within the domain, determined for that objective.
4. As a result of the previous stage in the process, select the most appropriate media.

Now the process is clear to your mind and you can also name some more factors affecting media selection.
CAUTIONS IN THE SELECTION OF MEDIA

Do not choose the media:-
1. very early.
2. without serious thought to the factors affecting the choice.
3. because the boss likes it.
4. because the organization has got the hardware and necessary facilities for this media.
5. because it is the medium of future.
6. because the high technology media are most powerful.

PRINCIPLES FOR THE SELECTION OF MEDIA/ CHARACTERISTICS OF MEDIA

Choose the media:-
1. which are valid as they are related to the course.
2. which are related with the learning tasks and the strategies of the course.
3. which support the content/ subject matter of the course.
4. which are attractive for the target learners and fit their student habits.
5. which fit the tutors'/ teachers' teaching habits, skills, preferences and attitudes.
6. which help in particular applications.
7. which control the clarity of message.
8. which can be used inter-actively.
9. which are simple and easy to control.
10. which are economical, reliable and easy to use and replace.
11. which are available adequately, practically and technologically.

SUMMARY

I. Media generally used in distance education are:-
1. Print media
2. Broadcast media
3. Non-broadcast media
4. Home kits and computers
5. Other media including telephone etc

It is the broadcast media that this manual is concerned with.

II. Media have three main properties i.e.
1. Fixative property
2. Manipulative property
3. Distributive property

III. Factors affecting the selection of media are as under:-
1. Subject matter
2. Learning tasks and objectives of the course
3. Target population
4. Instructional methods
5. Learners' factor with respect to their interest etc.
6. Teachers attitude
7. Availability factor

Another model gives objectives, content, learners' interest, teachers' attitudes, facilities, time, availability and market as the main factors affecting the media selection.

IV. At the end of the unit some cautions are presented for you to be careful in the media selection for your subject/course. General principles of selection media have been so presented as to show the characteristics of the media.

MESSAGE TO THE COURSE

In the broadcast media you have the alternatives i.e radio or television. It is for you to decide the ratio or proportion to be allocated for each of these media keeping in view the factors that affect your choice.
UNIT - 4

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INTRODUCTION

In unit 2, you studied the concept of media and its use in education with special reference to distance education. In unit 3, you have gone through the factors affecting the selection of media and general principles for media choice, in a way as to clarify the characteristics of media.

Now it is time for you to select areas and topics for radio and T.V programmes from the course/s, you are coordinating in your distance education institution.

EXPECTED OUTCOMES

It is expected that after reading this unit, you will be about to:
1. identify the areas, from your course, for the media production.
2. select the topics for radio and T.V. programmes and
3. state the characteristics of a programme which favour its broadcast.
UNIT - 4

AREAS TO BE COVERED WITH MEDIA PRODUCTION AND CHARACTERISTICS OF A PROGRAMME FOR BROADCAST

AREAS TO BE COVERED WITH MEDIA SUPPORT

In distance education, printed materials are the main media used to support the system. Broadcast media are used to supplement the students' learning. As a course coordinator you have to identify the areas in your course/subject where broadcast media support is needed. Generally there are three types of areas:

1. Cognitive
2. Psycho-motor
3. Affective

1. COGNITIVE AREA

This area deals with knowledge and intellectual abilities. The material/contents presented in this area in the printed text are generally descriptive in nature. Although T.V. programmes can be developed in this area, but radio programmes are more desirable specially if the content is descriptive in nature.
2. **PSYCHO-MOTOR AREA**

Some units or some parts of the course deal with the psycho-motor area of knowledge and are inclined towards the skill development. Such courses or such parts of a course are more suitable for a television programme.

For example, there is a course on Electrical Wiring. It is better suited for T.V. production. Subjects or courses like Science, Agriculture, Health Education, Physical Education, Nutrition, Teaching Methods of school subjects, Family Care etc. are the areas from where topics for the development of T.V. programmes can be identified.

3. **AFFECTIVE AREA**

This area of knowledge deals with the manners, habits and attitudes etc. and every course has a certain weightage of affective domain. Although radio programmes can be developed in this area comparatively with ease, but T.V. programme production requires more efforts. The course needs to be scrutinized thoroughly for the location of area and development of certain manners, habits or attitudes, through broadcast media.
HOW TO IDENTIFY THE TOPICS FOR BROADCAST PRODUCTION?

As a course coordinator you need to:-

1. Go through the course contents yourself and visualize the
   STUDY THE areas and topics/ themes that come to your mind for
   COURSE the development of radio or T.V programmes. Prepare
   THOROUGHLY lists of these topics with brief description of each
   programme.

2. Arrange discussions with your colleagues and subject experts
   DISCUSSIONS in a way as to get the maximum out of these
   WITH YOUR discussions. In between, you can present the topics,
   COLLEAGUES you have located and carry on the discussion for
   & EXPERTS the improvement of your topics/ themes.

3. Discussions with the producers will also be helpful, as it
   DISCUSSIONS gives technical coverage before you finalize the
   WITH PRODUCERS areas/ topics for broadcast programmes.
   OF PROGRAMMES

4. Locate the library resources and find out the offering of
   STUDY LITERATURE similar courses in the other distance education
   AND LOCATE institutions and see the broadcast support they
   SIMILAR COURSES have developed. Such descriptions are available
   WITH BROADCAST in literature and media libraries.
   SUPPORT
5. Put up your proposed topics/themes in the statutory bodies discussed in your institutions and consult its members. This statutory will help locate new topics and improve the existing bodies.

**Characteristics/Qualities of a Programme for Broadcast Media**

Before you finalize the topic/theme of a broadcast programme, be sure that:

- Is there any other programme available in your institute or some sister institute which can be procured for this purpose?

**Availability**

- **Adequacy**
  - Is there any other programme available in your institute or some sister institute which can be procured for this purpose?

- **Practicality**
  - Is there any other available programme which can be adapted for the purpose?

- **Technology**
  - Is the programme/topic new and is it to be produced afresh?

If so:

- Are the facilities available adequately for its production?
- Is it practically possible and desirable to produce the programme?
- Is it technically possible to produce this programme?
- Is the technology for the production of this programme available?

ACCEPTABILITY
- Is the programme acceptable for media delivery system?
- Is it acceptable culturally to the viewers and listeners?

ACCESSIBILITY
- Is it accessible
  - for learners?
  - for tutors?
  - and all concerned?

VALIDITY
- Is it valid?
- Is it appropriate for achieving the objectives of the course?
- Is it in line with the instructional strategies proposed for the course?

ECONOMY
- Is it economical?
- Is it within the range of funds made available?
- Is it economical with respect to time?
- Is it cost-effective?
SUMMARY

I. Areas to be covered with broadcast media support are:
   a. Cognitive
   b. Psycho-motor
   c. Affective

II. Identification of the topics for broadcast material desires that you as coordinator:
   a. Study the course thoroughly.
   b. Discuss with your colleagues and experts.
   c. Discuss with the producers.
   d. Study literature and locate similar courses.
   e. Discuss in statutory bodies for guidance and approval.

III. Characteristics/qualities of a programme for broadcast media are:
   a. Availability with respect to:
      - adequacy
      - practicality
      - technology
   b. Acceptability
   c. Accessibility
   d. Validity
   e. Economy
INTRODUCTION

Having finalized the topic for the programmes of broadcast media, it is the time for you to manage script writing. This unit deals with the following sub-units:

1. What is a script?
2. Who should write a script?
3. Characteristics of a good script?
4. Stages of writing script?

EXPECTED OUTCOMES

It is expected that, after reading this unit, you will be able to:

1. describe the concept of a script for broadcast media i.e for radio or television programme.
2. decide who should write the script.
3. point out the characteristics of a good script and finalize the script keeping in view these characteristics, and
4. mark different stages of script i.e draft script, revised script, final script and camera script.
UNIT - 5

WRITING SCRIPT

WHAT IS A SCRIPT?

A script is not only a blue print for production; as it develops, it mirrors and brings together all other activities for the purpose of production.

WHO SHOULD WRITE A SCRIPT?

A course coordinator, in a distance education system, is the most suitable person to write the script in case he/she has the mastery of the subject and he/she has also competence in the profession of broadcast production. Hence you, as a coordinator, decide to write the script yourself. However, you need to have a close coordination with the production team so that the script is improved gradually before it reaches the stage of camera script.

FOR SOME programmes must be written by the producers. Many programmes depend on the way, the producer edits the material which can be better collected by the producer.
AN OUTSIDE EXPERT MAY BE A SUITABLE SCRIPT WRITER IN SOME CASES

Some programmes require a separate script writer, who is expert in that subject. In such cases decision may be made in time. You should consult the production team and assign the work of writing the script to that outside writer and work with him, in consultation with the producer so that his work is perfect.

It is to be remembered that unless a script writer is a full time member of the distance education institution and works for the production team, his/her work will be subject to so many modifications. It is, therefore, in the fitness of things that, you as course coordinator, work closely with the writer and producer for the script writing.

It is for the production team to remember that although the script is phrased in words, the end result will be a blend of words and pictures in the case of a T.V. programme. In that case, a producer must be able to visualize the screen impact.

Whether the script is written by an outside expert, by the course coordinator or by the producer himself/herself, the producer will still have to consolidate all visual and aural elements and he/she has to do a lot of editing work.
CHARACTERISTICS OF A SCRIPT

There are certain characteristics of script, you need to keep in view while writing a script.

- The script should be personal; ideally written by the presenter. If not so, it needs to be tailored to the person of the presenter. The presenter will again modify it to his/her own words.

- You need to write the script in simple words and spoken language. You should avoid the use of passive constructions, impersonal forms and difficult phrases and idioms. The last impression of the listener or viewer should be that the style is natural.

- The script is more than written words; if the pictures are dominant, they should tell the story. If there is doubt about a paragraph; delete it. It is better to dictate a script into a tape-recorder and then to listen and re-write. This will help you avoid forced words and unnatural constructions.

- The script should be economical and its descriptions should not distract the listener or viewer from overall impression.

- Every item of the script should not tell the same story and the minds of the viewers and listeners should not be allowed to shift from the main message.
STAGES OF WRITING SCRIPT

Writing for distance education requires patience on your part and it is more so when you write a script for the broadcast media. Following are the stages for script writing:

1. Draft script
2. Revised script
3. Final script
4. Camera script

DRAFT SCRIPT

- This is the first stage of script writing.
- It is an expansion of the programme outline into a text which is approximately as long as the final programme.
- It describes the film sequences and provides a detail of those sequences which need to be elaborated.
- It includes elements of visual illustrations and also describes format.
- It is ready for studio use but its film elements are tentative.

You, as a script-writer, should:

- give a full and approximate sense of what the final programme will contain.
- provide illustrations on the concepts and process, to be illustrated.
- provide a working base for presenters.
- provide guidance to other media producers.
REVISED SCRIPT

- It is a new version of draft script.
- It accommodates external suggestions and comments for its improvement and states the recent decisions regarding its production.
- It includes:
  a. The text
  b. Commentary of film sequences
  c. Explanations of graphic effects
  d. Comments given by others for its improvement
- It is nearer to the final impression planned to be developed on the minds of viewers.

FINAL SCRIPT

- It is a final description of what the programme will contain.
- It has complete step-wise details for the production.
- It is the final blue print in the hands of presenters at the time of rehearsal.

CAMERA SCRIPT

- It is the final format of the script modified on the basis of rehearsal.
- It is a blue print for the writers, presenters, producers and technicians alike when they are ready for final production.
- It gives detailed instructions for all its users.
SUMMARY

I. DEFINITION OF SCRIPT:
A script is not only a blueprint for production; as it develops, it mirrors and brings together all the activities for the purpose of production.

II. WHO SHOULD WRITE A SCRIPT:
1. The course coordinator is the most suitable person to write the script.
2. For some programmes producer may be suitable.
3. Outside expert may be requested if necessary.

Note: Who-so-ever writes the script, it is subject to modifications by the production team.

III. CHARACTERISTICS OF A GOOD SCRIPT
- It should be personal; tailored to the person of the presenter.
- Written in simple and spoken language.
- It should clearly tell the story.
- Its descriptions should not distract the listeners and viewers from the overall message/impression.

IV. STAGES OF WRITING SCRIPT
- Draft script: First script/draft
- Revised script: revised on the basis of comments
- Final script: ready for rehearsal
- Camera script: ready for production
INTRODUCTION

This unit deals with the basic elements for the production of a radio programme. As a radio script writer, you need to be familiar with these elements so that you may give proper indications in the script for the guidance of the producers.

EXPECTED OUTCOMES

It is expected that, after going through this unit, you will be able to:

1. point out various elements of the radio production
2. give appropriate indications in your script for the guidance of the producer and
3. utilize the primary and technical potentials of radio in writing the script.
The primary and technical potentials, you need to know as a radio script writer and should be able to indicate in the script, are as under:-

1. microphone use
2. studio
3. Control room
4. Sound effects
5. Music

1. THE MICROPHONE

The basic element of radio and its broadcasting is the microphone. The audio-engineer selects certain types of microphones in terms of their sensitively and uses them for specific effects. As a script writer for radio programme, your responsibility is to indicate the relationship of the performer to the microphone. There are five main microphone positions:-

a. **ON MIKE** The performer speaks from a position right at the microphone.

b. **OFF MIKE** The performer is at some distance from the microphone.
c. **FADING ON** The performer slowly moves towards the microphone, while speaking.

d. **FADING OFF** The performer moves away from the microphone, while speaking.

e. **BEHIND OBSTRUCTIONS** The performer sounds as if there were a barrier between him/her and the audience.

As a script writer of a radio programme you need to indicate every position except "On Mike" which is taken for granted when no position is proposed. However, when the performer has been on another position and suddenly speaks for "On Mike" position, then "On Mike" should be written in the script. You may also indicate the need for special microphones as per your requirements.

2. **THE STUDIO**

The physical limitations of a radio studio may also, sometimes, affect your purposes. Therefore, as a script writer, you should visit the studio yourself and check if it is according to your requirements.

3. **CONTROL ROOM**

Control room is the focal point of operation in which all the sound and music effects and broadcast silence are coordinated and carefully mixed by the radio-engineer. The control board regulates the volume of output of microphones and can fade or blend the sound of anyone or combination of
different elements. As a script writer, you need to visit the control room also
and be aware of its mechanism for the desirable output of your programme.

4. SOUND EFFECTS

There are two main categories of the sound effects

a. Recorded
   These sound effects are available in a wide variety right from
   the crying of a child to the sounds of an aeroplane engine.

b. Make manually or live
   Manual effects may be the sounds of opening the door, closing
   the door, walking feet etc.

As a script writer for a radio programme you need to indicate:

a. What sound effects are to be mixed?

b. What combinations of sounds are to be captured?

c. Clarify that these sound effects are proposed in relation to the
   psychological principles which determine the orientation of
   the learner.

PROPOSES OF USING SOUND

As a script writer, you need to use the sounds for the following
purposes and effects:

- establish the locale of setting.
- direct the audience attention by emphasis on a particular sound.
- establish time.
- establish mood.
- signify entrances and exits.
- serve as transition between the changes of time and place.
- create unrealistic effects.

You may select any of these purposes and indicate in the script where you intend to mix a particular sound or mix of sounds in the radio programme.

5. MUSIC

In radio programmes for distance learners you would like to have music in the beginning, at the end or at suitable intervals. You also need to know the following uses of music.

a. as a content, for example if the programme is in music education.

b. as a sound effect for the change of time and place.

c. for background or mood.

SOME TERMS IN MUSIC

As a script writer you also need to be familiar with the following terms with respect to sound and music so that you may be able to give instructions in the script accordingly:-

BLENDING

Two or more sounds combined and going over the air.
CUTTING/ SWITCHING

Sudden cutting off of a sound and immediate intrusion of other.

FADE-IN AND FADE-OUT

Bringing up the volume and bringing it down.

CROSS FADE

Dissolving from one sound into other.

SEGUE (pronounced as “Seg-way”)

The smooth movement from one sound into the next.

CONCLUDING PARA

As a radio script writer, you need to know these elements of radio production and give indications in the script accordingly so that the production is in line with the objectives laid down by you.

Activities
- Write a short script using different microphone positions
- Write a short script indicating the sound effects to
  - direct the audience attention.
  - establish time.
- Write a short script indicating the use of:
  fade-in, fade-out, cutting, blending.
INTRODUCTION

This unit deals with the elements of television production. As a script writer of a T.V. programme, you need to be familiar with the elements pertaining to T.V. production so that you may give proper indications in the script and the output is effective for the learners in distance education.

EXPECTED OUTCOMES

It is expected that, after reading this unit you will be able to:
1. point out various elements of television production,
2. give appropriate indications in your script for the guidance of the production team and
3. utilize technical potentials of television in writing the script.
UNIT - 7

PRODUCTION OF A TELEVISION PROGRAMME

ELEMENTS OF T.V. PRODUCTION

Following are the major elements/areas of television production:

1. Studio
2. Camera
3. Control room and Editing
4. Special video effects
5. Sound

1. THE STUDIO

Studios are different in size, equipment and facilities. All the distance education institutions have not excellent facilities for the production of a T.V programme. In case the facilities exist, there may be lack of manpower and technical 'know how'. As a script writer you need to be aware of the studio facilities that you have at your institution and you should have a regard for these facilities while writing script.

2. CAMERA

As a script writer you need to know that the camera is an adjustable
equipment through which attention of the viewers is directed as the writer and the producer wish. Camera movements may change the position, angle, distance and amount of subject matter seen. There are five specific movements that you must be familiar with so that you may indicate in the script where to use these movements.

I. **Dolly-in and Dolly-out**

   The camera is on a dolly stand which permits smooth forward and back-ward movements. This movement to and fro permits a change of orientation to the subject while keeping the camera on air.

II. **Zoom-in and Zoom-out**

   The zoom lense does the same thing without moving the camera. Zoom gives the feeling of moving the subject close to or farther from the viewers.

III. **Tilt-up and Tilt-down**

   Pointing the camera up and down and thus changing the view from the same position to a higher or lower part of subject area. It is also named as ‘panning up’ and ‘panning down’.

IV. **Pan-right and Pan left**

   Movement of camera to right or left on to its axis in order to follow a character or action.
V. Follow-right and Follow-left

This is also called the "Travel Shot" or "Truck Shot". This is used when the camera is set at the right angle to the subject and moves with it or follows down the line of display.

VI. Boom Shot

Equipment attached to moving dolly enables the camera to "boom" from its basic position, in or out up or down, at various angles to the subject.

As a script-writer, you must be familiar with these camera movements and point out in the script where you need to use these camera movements.

TYPES OF SHOTS

Moreover you also need to know the following types of shots:-

Medium Shot (You can indicate it with M.S.)

The camera picks up a good part of the individual or group subject.

Long Shot (in the script indicate it with L.S.)

Long shot is used for establishing shots in which entire setting or much of it is shown.

Full Shot (In the script write F.S. where you need to indicate it.)

When full scene is to be presented.
3. CONTROL ROOM AND EDITING

As a script writer you also need to be familiar with the terminology and functions of control room so that you may benefit properly in the process of writing the script.

THE FADE

The "Fade-in" means bringing in a picture from a black screen. "Fade-out" is the taking out of a picture until a black level is reached. The "Fade-in" is used in the beginning of a sequence and "Fade-out" at the end. Fade is also used sometimes to indicate a change of position or place. As a writer you should indicate the "Fade in" and Fade-out" in the script.

THE DISSOLVE

It means dissolving of one picture into the other. It is similar to the cross fade of radio. The dissolve may vary in time and may be named as "slow dissolve" or a "fast dissolve". As a script writer you need to point out in your script where you need dissolve and should also indicate its speed and time.

THE CUT

It means switching instaneously form one picture to the other.
THE SUPER-IMPOSITION

It means placing of one image over another for creating a fantasy kind of picture. You need to indicate where you want super-imposition.

THE WIPE

This is done by one picture with the process of wiping another picture off the screen in the manner of a window shade being pulled down over the window. It may be vertical, horizontal or diagonal. This is used for change in time or place.

THE SPLIT SCREEN

In it the picture on the air is divided with the shots from two or more cameras occupying adjoining places on the screen. A common use is for telephonic conversation, showing the parsons speaking on separate halves of the screen.

FILM AND SLIDES

Film clip is used to provide background shots and the slide is often used in documentary.
"COVER" MATERIAL

Film clip is used as cover material which continues the sequence of live action and allowing the characters to change costume or alter make up etc.

4. SPECIAL VIDEO EFFECTS

Titles

As a writer, you are not responsible for the titling done but you need to know the type of titles i.e. title cards, book titles etc.

Nature Effects

Include snow, smoke, rain, flames etc.

Miniatures

In lieu of a film or live exterior, a miniature of a setting may serve well for establishing shots.

Detail Sets

They serve to augment the close up of television. Where the camera finds it difficult to pick up the precise movements, another camera may cut to a detail set showing precise action. This is often used in the teaching of various phenomenon in science subjects.

PUPPETS: may be integrated with live action.

Rear, Front and Overhead Projection

In educational programmes, overhead projections may be used to show rear or front part of any person or object.
Remotes

One or more cameras may be set up at a place remote from the studio and sent back material for incorporation into the programme.

As a script writer for T.V production, you only need to be aware of these video effects but you need not go into its details. You can give proper instructions in your script where you feel the need of anyone of these effects.

SOUND

Sound is used in television in the same way as in radio, as discussed in the previous unit on radio production. However, sound in T.V. does not convey movements. The microphone in T.V. is not stationary. Sound may be pre-recorded or added after the action has been shot. Other radio uses of sound and music may be adopted to television. As a script writer you need to remember that in T.V. the sound does not replace visual action but supplements it.

CONCLUDING PARA

In this unit different elements of T.V production have been presented. Basically, it is the job of producer to use these potentials. But as a writer you need to be aware of these elements and potentials of television production so that you may be able to give indication in the script and the production is according to your directions.
INTRODUCTION

This unit deals with the sequential stages of broadcast media production. Discussion has been made on these stages as this topic needs your special attention as a course coordinator in a distance education system.

EXPECTED OUTCOMES

It is expected that, after reading this unit, you will be able to:

1. point out in sequence the stages of broadcast media production,
2. prepare time schedule for the production process and for transmission of the broadcast media programmes and
3. manage the intime provision of costs.
UNIT - 8

BROADCAST MEDIA PRODUCTION PROCESS

SEQUENTIAL STAGES OF BROADCAST MEDIA PRODUCTION

Broadcast media production can be divided into the following main stages.
1. Specification
2. Planning
3. Preparation
4. Studio production
5. Recording and/or transmission

1. SPECIFICATION

This stage deals with the determination of series of programmes and individual programmes. Detailed discussions have been made in units No.3 & 4 on these topics. At this stage objectives are also specified and later translated into tasks and stimuli for the media choice.
This stage deals with the elaboration of programme into:

- **Programme planned and budgeted**
  - Detailed programmes and outlines are prepared showing the structure of each programme. Decisions are made about the techniques to be used in production and about the range of illustrations with full recognition of financial and other constraints. Following are the phases of planning:

  - **Phase I**
    - Finalization of script outline.
    - Consultation with designers and graphic artist.
    - Film preparation.

  - **Phase II**
    - Script outline developed into draft script.
    - Graphic and photo materials go into production.
    - Pre-filming begins.

  - **Phase III**
    - Final text of the programme emerges.
    - Written script revised.
    - Rehearsal for production.
    - Editing.

  - **Phase IV**
    - Hold planning meetings.
    - Check graphics.
    - Write camera script.
    - Hold normal rehearsals.
    - Record programme.
3. PREPARATION

- Collect visual sources i.e. film, graphics, models etc

PROGRAMME
OUTLINES
PREPARED

- Pre-filming and editing
- Technical planning
- Casting
- Rehearsal and camera script ready

4. STUDIO PRODUCTION

- Camera rehearsal
- Production

Detailed discussions on these topics have been made in units 6 & 7.

5. RECORDING AND/ OR TRANSMISSION

These are the sequential stages of overall activities for the production of broadcast media and as a course coordinator, you need to have a look at these activities. Although most of these activities are related with the Institute of Educational Technology, but as a course coordinator and script writer, you need to be familiar with these stages. Following are some of the activities that need your special attention.
I. Scheduling

II. Transmission

III. Cost factor

I. SCHEDULING

a. SCHEDULING FOR VIDEO PRODUCTION

Following is a tentative schedule which can be used by the open universities and other Distance Education institutions for the development of broadcast media programmes of 15-20 minutes duration for television.

<table>
<thead>
<tr>
<th>Stages</th>
<th>Estimated Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Planning - initial</td>
<td>4 weeks</td>
</tr>
<tr>
<td>- Classification about content</td>
<td></td>
</tr>
<tr>
<td>- Locating facilities</td>
<td></td>
</tr>
<tr>
<td>2. Treatment Producer to write</td>
<td>4 weeks</td>
</tr>
<tr>
<td>- proposed video details</td>
<td></td>
</tr>
<tr>
<td>- style of handling contents</td>
<td></td>
</tr>
<tr>
<td>i.e. format</td>
<td></td>
</tr>
<tr>
<td>- cost etc.</td>
<td></td>
</tr>
<tr>
<td>3. Draft script</td>
<td>4 weeks</td>
</tr>
<tr>
<td>by the course coordinator,</td>
<td></td>
</tr>
<tr>
<td>or some external expert</td>
<td></td>
</tr>
<tr>
<td>4. Final production</td>
<td>4 weeks</td>
</tr>
<tr>
<td>after proper revisions</td>
<td></td>
</tr>
</tbody>
</table>
5. **Pre-production**
   making arrangements
   2-4 weeks

6. **Production**
   shooting etc
   one week

7. **Post production**
   preparation of recording
   2 weeks

8. **Testing**
   getting comments
   3-4 weeks

9. **Final Edit**
   assembly of all materials
   i.e. stills, graphics, effects etc.
   one week

10. **duplication of copies**
    one week

    **Total:** 28 weeks (at the most)

Actually, there can be no set schedule for T.V production. A programme may be prepared in a short time if special attention is given to it. But quality production needs the time estimated in the above schedule.

b. **SCHEDULE FOR AUDIO PRODUCTION**

This is the schedule for a 30 minutes audio programme for a distance education institution. The assumption is that it will be a quality programme.

<table>
<thead>
<tr>
<th>Stages</th>
<th>Estimated time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning</td>
<td>3-4 weeks</td>
</tr>
<tr>
<td>Treatment</td>
<td>1-2 weeks</td>
</tr>
</tbody>
</table>
Draft script 4 weeks
Script (final) 2 weeks
Recording 1 week
Editing 1/2 week
Field testing 4 weeks
Duplication 2 weeks

Total 20 weeks (at the most)

As a course coordinator, you need to schedule your time for the production of radio and T.V programme designed in your course. You also need to arrange time with the producers as they are also busy in some other production for other courses. A time schedule should, therefore, be discussed with the producer and properly notified so that there is no delay at the time of transmission.

II. TRANSMISSION

Generally distance education institutions have not their own transmission and they have to make arrangements for the transmission of their programmes in consultation with the broadcasting agencies. For that purpose a schedule is prepared and agreed between the two agencies. The course coordinator and the producer should be careful about the target dates for the transmission of the programmes and should prepare the production schedule in a way as to be ready for transmission well ahead of the target date.
It is to be remembered that if the programme is not transmitted on the due date, it causes inconvenience to the students and the cost of the transmission is to be paid by the distance education institution.

III. COST FACTOR

Costs are incurred on a number of activities in broadcast media production for distance education institutions. These costs may be:

1. Administrative costs
2. Production costs
3. Transmission costs
4. Reception costs including radio & T.V sets in the study centres and the training of their staff members.

In all these areas some costs are capital i.e. building, equipment, furniture, media library etc whereas the other costs are recurrent. The capital costs are annualized through the use of appropriate discount rates and assuming particular life of the equipment or other capital head. In this way, all cost items are expressed as an annual charge. All these capital costs on media and recurring expenditures are inputs. For cost production effective analysis, the outputs are also required. In an open learning institution, the student number is the output.
It is to be remembered that the per student cost of production and transmission increases, in case the number of the students is less. In case the number of students in a course increases, the per student cost comes down. Hence cost is one of the significant variable in making decision about the broadcast media.

**PROPOSE A T.V.** if in a course, the expected enrolment, is likely to be less; then the use of radio programmes may be suggested; whereas television programmes may be proposed when the expected enrolment in the course is in thousands.

**PROPOSE RADIO**

**PROVISION OF FUNDS**

Another variable, worth discussion, is the provision of funds for the media production and transmission. As a course coordinator you need to see:

1. Did you inform in written, to the budget department of your institution that you plan to develop radio and T.V programmes for your course in the financial year?
2. Did you propose the transmission of these programmes in the same financial year?
3. Did you check the reflection of budget allocations for the proposed media production?
4. Have your media programmes been included in the budget of your Department/ Faculty or the budget of the Institute of Educational Technology?
5. Are the funds available for the production of radio and T.V. programmes proposed by you?
6. Are you sure that there is no financial constraint for the media production of your course?
7. Have you checked the schedule for the transmission of programmes?
8. Have your media programmes been reflected therein?

CONCLUDING PARA

As a course coordinator, you need to be familiar with the procedural stages of the broadcast media production which include:-
1. Specification,
2. Planning,
3. Preparation,
4. Studio production and
5. Recording and/ or transmission
Although you are not directly responsible for the preparation of schedule for the production and transmission of media programmes, but you need to keep an eye on these schedules so as to avoid unnecessary delays. You are also expected to see to the cost factors and see the provision of funds for media production for your course.
INTRODUCTION

This unit deals with the evaluation of radio and T.V programmes developed by your institution.

EXPECTED OUTCOMES

It is expected that, after reading this unit, you will be able to:-

1. prepare questionnaires for the evaluation of media programmes,
2. analyse the responses,
3. evaluate the broadcast programmes of your course and
4. propose necessary changes in the programmes for the required improvement.
PROGRAMME EVALUATION

WHAT IS EVALUATION?

Evaluation is:-

a. an inward response from the learner/user to the service/institution,
b. a check on programming,
c. an estimate of the efficiency, and
d. a guide to the improvement of the programmes.

Evaluation is an assessment of programme quality or it is a user's reaction. Although it makes the use of statistical techniques, it does not provide answer to any basic question about media; hence it cannot be named as a research. It is designed to answer specific questions such as:-

- How was the programme received by the students?
- How useful was it to support the course?
- In what particular ways, was it judged? (well or badly)
- What was the quality of the programme with respect to its:-
  - visuals?
  - language?
  - content?
  etc.
HOW TO CONDUCT EVALUATION?

Generally the following procedure is adopted in the conduct of evaluation of a broadcast media programme.

- Preparation of the objectives for the assessment of programme.
- Preparation of questionnaire or any other instrument for the collection of data i.e. interview schedule, opinionnaire, check list rating scale etc.
- Defining population and taking a sample.
- Sending the questionnaires or application of the data collecting instruments.
- Getting the returns/ responses.
- Analysis of the responses.
- Drawing conclusions for the improvement of programme.

Visits may also be arranged for the purpose of observations or for the purpose of holding interviews with the users.

CONTENTS OF DATA COLLECTING INSTRUMENT

Data collection may be conducted by the use of a questionnaire, checklist, opinionnaire or an interview schedule, but the main questions may be like this:-

- Was the sound/ vision clear? Yes/No
- Were the illustrations effective? Yes/No
If no, then tick one or more of these options

- They were crowded.
- They were too fast.
- They lacked accuracy.
- They were not properly related with the course etc.

- Were the visual materials well integrated into the programme?
- Was the pace of the programme correct?
- Was the use of language correct?
  
  Yes/No - point out or propose any points.

- Was the transmission time correct?
- Was the logical sequence of teaching points correct?
- How do you rate the presentation?
- What are the main weaknesses?
- Your proposals for its improvements.

CONCLUDING REMARKS

There needs to be a separate department or agency for the evaluation of broadcast media programmes. This department may be within the Distance Education Institution or out of it.

The responses thus collected need to be carefully analyzed and the conclusions arrived at need to be discussed in the production team. As a course coordinator, you need to be familiar with the evaluation and its results. The discussions on the evaluation results in the production team will help develop strategy for its improvement.
# APPENDIX - A

## UNIT - X

| FROM OBJECTIVES OF INSTRUCTION TO THE CHOICE OF MEDIA | 67 |
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| Characteristics of a good objective? | 68 |
| Classification of objectives | 69 |
| A model to show the way from objectives on wards | 71 |
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| Stimuli | 73 |
INTRODUCTION

The discussion about instructional objectives is a bit heavier for this self-instructional manual. It was, therefore, decided to place it as an appendix in unit X so that you may be able to go through the concepts of the manual easily and supplement your learning with this unit, where necessary.

EXPECTED OUTCOMES

It is expected, that after reading this unit, you will be able to:

1. locate the relationship between objectives of instruction and the tasks of learning.
2. point out the relationship between learning tasks and relevant stimuli.
3. choose the appropriate stimuli and learning tasks for the use in the media.
4. write the objectives in behavioural terms with the choice of proper verbs.
5. differentiate various types of objectives and analyse the functions for their achievement in the broadcast programme.
WHAT IS OBJECTIVE?

An instructional objective is a description of the desired change in behaviour or a description of a product which indicates that learning has occurred.

CHARACTERISTICS OF A GOOD OBJECTIVE

Following are the main characteristics of an objective:

1. LEARNER BEHAVIOUR

   It states or describes something which the learner does or produces. The objective in the script must be stated in terms of learner's behaviour. Ask the question "who". If the answer is "The learner", the objective meets the first criteria.

   Example:- Locate on the globe ...........

   Describe four main reasons of ...........

2. AN OBSERVABLE BEHAVIOUR

   It states a behaviour or a product of a learner's behaviour.

   Describe an outcome in a way that the learner is the subject of the verb. The statement must also describe a behaviour which is observable.

   Example: Define, State, differentiate etc.
3. A BEHAVIOUR OCCURRING UNDER STATED CONDITIONS

It states the conditions under which the behaviour is to occur. The statement of conditions governing the verb, which we use is the third characteristic of a good objective.

Example:- Name the four properties of ........... etc.

4. A STANDARD OF PERFORMANCE

It states the standard which defines whether or not the objective has been attained. Objective must specify a standard of performance such as:
- an acceptable score,
- a quality of performance
- quantity of modes etc.

CLASSIFICATION OF OBJECTIVES

You also need to know that, according to Bloom, objectives may be:

i. COGNITIVE dealing with knowledge and intellectual ability.
ii. PSYCHOMOTOR dealing with skills manipulative and motor areas and;
iii. AFFECTIVE dealing with attitudes, manners, habits, feelings, values, appreciations & adjustments etc.
Within cognitive domain, Bloom divided objectives into these categories:

i. **KNOWLEDGE**
   - dealing with facts, principles, theories, structures etc.

ii. **COMPREHENSION**
   - dealing with the skills of transferring verbal into symbolic statements.

iii. **APPLICATION**
    - dealing with the transfer of general ideas into specific situations.

iv. **ANALYSIS**
    - by breaking down a statement into its parts and also analysis of elements, relationships etc.

v. **SYNTHESIS**
   - reverse of analysis.

vi. **EVALUATION**
   - dealing with judgements i.e. about the value of the material etc.

While writing the objectives, the following classification of cognitive objectives helps you and you need to select the proper synonym in each category in order to write the objective in behavioural terms.

i. **Identify**
   - Select, discriminate, distinguish, make, match, locate, pointout, recognize, classify etc.

ii. **Name**
   - Label, list, enumerate, compile, translate, spell, add, subtract, multiply, etc.

iii. **Describe**
   - Explain, demonstrate, give examples of etc.

iv. **Order**
   - Rank, list, alphabetise, etc.

v. **CONSTRUCT**
   - Prepare, draw, make, build, create, write, compose etc.
AFFECTIVE domain deals with receiving, responding, valuing, organizing and characterizing by value whereas in PSYCHOMOTOR domain the manipulative and motor areas are included and the verbs may be picked up in a way as to point out some skill.

There are long discussions in the area of objectives for instruction but as a script writer for broadcast media, you need be sure that:

1. You have picked up the proper verbs for writing the instructional objective,
2. that the objectives, you have written are measurable i.e. in behavioural terms and
3. also be sure that you know the placement of the objective in its proper domain for its on-ward translation into tasks.

A MODEL TO SHOW THE WAY FROM OBJECTIVES ONWARDS

As already stated, this discussion of objectives is in the area of the "selection for broadcast media", and it is in this area that the following model is very simple and appropriate for you.

<table>
<thead>
<tr>
<th>Objective</th>
<th>Task</th>
<th>Stimuli</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analysis</td>
<td>Analysis</td>
<td>Analysis</td>
<td>Analysis</td>
</tr>
</tbody>
</table>

TASKS

Task analysis takes the educational objectives and specifies the kinds of learning needed for the achievement of those objectives. The following

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classification of learning tasks needs to be understood by you in order to locate the tasks.

1. **SIGNAL LEARNING** is a situation in which a learner is conditioned to react to a given signal.

2. **STIMULUS RESPONSE LEARNING** It is necessary for the learner to recognize a given stimulus to be taught and to be reinforced after a response has been made.

3. **CHAINING** is putting together of several S-R (Stimulus Response) connections.

4. **VERBAL ASSOCIATION** is verbal chaining where the connections occur through the use of speech.

5. **DISCRIMINATION LEARNING** It consists of being able to discriminate the correct response from a series of very similar responses.

6. **CONCEPT LEARNING** It involves learning to classify different stimuli. Concepts are used to group individual occurrences and to identify them. In this way the complexities of the individual events in the real world are classified.

7. **RULE LEARNING** is the relationship between two or more concepts such that if one concept holds, then the other does or does not follow. This involves learning the concepts and relating them with each other.

8. **PROBLEM SOLVING** is the most complex form of learning and it requires the task of combining various rules to solve a new problem.
EVENTS OF INSTRUCTION

TASK ANALYSIS involves a second component “Events of instructions” which means what actually appears on T.V screen. Following may be such events.

1. Gaining and controlling attention.
2. Informing the learner of expected outcomes.
3. Stimulating recall of relevant pre-requisite capabilities.
4. Presenting the stimuli interest to learning task.
5. Offering guidance for learning.
6. Providing feedback.
7. Appraising performances.
9. Insuring retention.

STIMULI

Having transferred objectives into relevant tasks, there is a job of determining the relevant stimuli. Following are some of the stimuli, which are helpful in making the choice of the broadcast media.

- Visual motions
- Visual skills
- Visual variety
- Colour
- Verbal visual stimuli
- verbal aural stimuli
- lactile stimuli
- problems
- examples
- written responses
- aural responses
- motor responses
- constructed responses
- multiple choice responses

As a course coordinator and writer of the script for broadcast media, you need to be aware of the instructional objectives, tasks, stimuli and the type of media. It is the relationship between these stages which helps you in the decision of proper media choice and a good script writer. The producer and other members of the production team also need to use their potentials and have a thorough discussion about these relationships at different stages of writing the script.
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