

Script Writing for Electronic Media

UNIT- 1

Language and Communication

1. Meaning and Definition of Language

2. **Language** is the ability to acquire and use complex systems of communication, particularly the human ability to do so, and **a language** is any specific example of such a system. The scientific study of language is called linguistics.
3. Questions concerning the philosophy of language, such as whether words can represent experience, have been debated since Gorgias and Plato in Ancient Greece. Thinkers such as Rousseau have argued that language originated from emotions while others like Kant have held that it originated from rational and logical thought. 20th-century philosophers such as Wittgenstein argued that philosophy is really the study of language. Major figures in linguistics include Ferdinand de Saussure, Noam Chomsky and William C. Stokoe.
4. Estimates of the number of languages in the world vary between 5,000 and 7,000. However, any precise estimate depends on a partly arbitrary distinction between languages and dialects. Natural languages are spoken or signed, but any language can be encoded into secondary media using auditory, visual, or tactile stimuli – for example, in graphic writing, braille, or whistling. This is because human language is modality-independent. Depending on philosophical perspectives regarding the definition of language and meaning, when used as a general concept, "language" may refer to the cognitive ability to learn and use systems of complex communication, or to describe the set of rules that makes up these systems, or the set of utterances that can be produced from those rules. All languages rely on the process of semiosis to relate signs to particular meanings. Oral and sign languages contain a phonological system that governs how symbols are used to form sequences known as words or morphemes, and a syntactic system that governs how words and morphemes are combined to form phrases and utterances.
5. Human language has the properties of productivity, recursivity, and displacement, and relies entirely on social convention and learning. Its complex structure affords a much wider range of expressions than any known system of animal communication. Language is thought to have originated when early hominins started gradually changing their primate communication systems, acquiring the ability to form a theory of other minds and a shared intentionality.^{[1][2]} This development is sometimes thought to have coincided with an increase in brain volume, and many linguists see the structures of language as having evolved to serve specific communicative

and social functions. Language is processed in many different locations in the human brain, but especially in Broca's and Wernicke's areas. Humans acquire language through social interaction in early childhood, and children generally speak fluently when they are approximately three years old. The use of language is deeply entrenched in human culture. Therefore, in addition to its strictly communicative uses, language also has many social and cultural uses, such as signifying group identity, social stratification, as well as social grooming and entertainment.

6. Languages evolve and diversify over time, and the history of their evolution can be reconstructed by comparing modern languages to determine which traits their ancestral languages must have had in order for the later developmental stages to occur. A group of languages that descend from a common ancestor is known as a language family. The Indo-European family is the most widely spoken and includes English, Spanish, Portuguese, Russian, and Hindi; the Sino-Tibetan family, which includes Mandarin Chinese, Cantonese, and Standard Tibetan; the Afro-Asiatic family, which includes Arabic, Amharic, Somali, and Hebrew; the Bantu languages, which include Swahili, Zulu, Shona, and hundreds of other languages spoken throughout Africa; and the Malayo-Polynesian languages, which include Indonesian, Malay, Tagalog, Malagasy, and hundreds of other languages spoken throughout the Pacific. The languages of the Dravidian family that are spoken mostly in Southern India include Tamil, Telugu, Kannada and Malayalam. Academic consensus holds that between 50% and 90% of languages spoken at the beginning of the 21st century will probably have become extinct by the year 2100.

Brief History of Language

The formal study of language is often considered to have started in [India](#) with [Pāṇini](#), the 5th century BC grammarian who formulated 3,959 rules of [Sanskrit morphology](#). However, [Sumerian](#) scribes already studied the differences between [Sumerian](#) and [Akkadian](#) grammar around 1900 BC. Subsequent grammatical traditions developed in all of the ancient cultures that adopted writing.^[38]

In the 17th century AD, the French [Port-Royal Grammarians](#) developed the idea that the grammars of all languages were a reflection of the universal basics of thought, and therefore that grammar was universal. In the 18th century, the first use of the [comparative method](#) by British [philologist](#) and expert on ancient India [William Jones](#) sparked the rise of [comparative linguistics](#).^[39] The scientific study of language was broadened from Indo-European to language in general by [Wilhelm von Humboldt](#). Early in the 20th century, [Ferdinand de Saussure](#) introduced the idea of language as a static system of interconnected units, defined through the oppositions between them.^[12]

By introducing a distinction between [diachronic](#) and [synchronic](#) analyses of language, he laid the foundation of the modern discipline of linguistics. Saussure also introduced several basic dimensions of linguistic analysis that are still fundamental in many contemporary linguistic theories, such as the distinctions between [syntagm](#) and [paradigm](#), and the [Langue-parole](#)

[distinction](#), distinguishing language as an abstract system (*langue*), from language as a concrete manifestation of this system (*parole*).^[40]

Contemporary linguistics

In the 1960s, [Noam Chomsky](#) formulated the [generative theory of language](#). According to this theory, the most basic form of language is a set of syntactic rules that is universal for all humans and which underlies the grammars of all human languages. This set of rules is called [Universal Grammar](#); for Chomsky, describing it is the primary objective of the discipline of linguistics. Thus, he considered that the grammars of individual languages are only of importance to linguistics insofar as they allow us to deduce the universal underlying rules from which the observable linguistic variability is generated.^[41]

In opposition to the formal theories of the generative school, [functional theories of language](#) propose that since language is fundamentally a tool, its structures are best analyzed and understood by reference to their functions. [Formal theories of grammar](#) seek to define the different elements of language and describe the way they relate to each other as systems of formal rules or operations, while functional theories seek to define the functions performed by language and then relate them to the linguistic elements that carry them out.^{[17][note 2]} The framework of [cognitive linguistics](#) interprets language in terms of the concepts (which are sometimes universal, and sometimes specific to a particular language) which underlie its forms. Cognitive linguistics is primarily concerned with how the mind creates meaning through language.^[42]

The **origin of language** in the human species has been the topic of scholarly discussions for several centuries. In spite of this, there is no consensus on the ultimate origin or age of human language. One problem makes the topic difficult to study: the lack of direct evidence. Consequently, scholars wishing to study the origins of language must draw inferences from other kinds of evidence such as the fossil record, archaeological evidence, contemporary language diversity, studies of language acquisition, and comparisons between human language and systems of communication existing among other animals (particularly other primates). Many argue that the origins of language probably relate closely to the origins of modern human behavior, but there is little agreement about the implications and directionality of this connection.

This shortage of empirical evidence has led many scholars to regard the entire topic as unsuitable for serious study. In 1866, the Linguistic Society of Paris banned any existing or future debates on the subject, a prohibition which remained influential across much of the western world until late in the twentieth century.^[1] Today, there are numerous hypotheses about how, why, when, and where language might have emerged.^[2] Despite this, there is scarcely more agreement today than a hundred years ago, when Charles Darwin's theory of evolution by natural selection provoked a rash of armchair speculations on the topic.^[3] Since the early 1990s, however, a number of linguists, archaeologists, psychologists, anthropologists, and others have attempted to address with new methods what some consider "the hardest problem in science."

Approaches

One can sub-divide approaches to the origin of language according to some underlying assumptions:^[5]

1. "Continuity theories" build on the idea that language exhibits so much complexity that one cannot imagine it simply appearing from nothing in its final form: it must therefore have evolved from earlier pre-linguistic systems among our primate ancestors.
2. "Discontinuity theories" take the opposite approach — that language as a unique trait cannot compare with anything found among non-humans and must therefore have appeared fairly suddenly during the course of human evolution.
3. Some theories see language mostly as an innate faculty - largely genetically encoded.
4. Other theories regard language as a mainly cultural system — learned through social interaction.

Noam Chomsky, a prominent proponent of discontinuity theory, argues that a single chance mutation occurred in one individual in the order of 100,000 years ago, instantaneously installing the language faculty (a component of the mind-brain) in "perfect" or "near-perfect" form.^[6] According to this view, language's emergence resembled the formation of a crystal; with digital infinity as the seed crystal in a super-saturated primate brain, on the verge of blossoming into the human mind, by physical law, once evolution added a single small but crucial keystone.^{[7][8]} It follows from this theory that language appeared rather suddenly within the history of human evolution.

A majority of linguistic scholars as of 2015 hold continuity-based theories, but they vary in how they envision language development. Among those who see language as mostly innate, some — notably Steven Pinker^[9] — avoid speculating about specific precursors in nonhuman primates, stressing simply that the language faculty must have evolved in the usual gradual way.^[10] Others in this intellectual camp — notably Ib Ulbæk^[5] — hold that language evolved not from primate communication but from primate cognition, which is significantly more complex.

Those who see language as a socially learned tool of communication, such as Michael Tomasello, see it developing from the cognitively controlled aspects of primate communication, these being mostly gestural as opposed to vocal.^{[11][12]} Where vocal precursors are concerned, many continuity theorists envisage language evolving from early human capacities for song.^{[13][14][15][16]}

Transcending the continuity-versus-discontinuity divide, some scholars view the emergence of language as the consequence of some kind of social transformation^[17] that, by generating unprecedented levels of public trust, liberated a genetic potential for linguistic creativity that had previously lain dormant.^{[18][19][20]} "Ritual/speech coevolution theory" exemplifies this approach.^{[21][22]} Scholars in this intellectual camp point to the fact that even chimpanzees and bonobos have latent symbolic capacities that they rarely - if ever - use in the wild.^[23] Objecting to the sudden mutation idea, these authors argue that even if a chance mutation were to install a language organ in an evolving bipedal primate, it would be adaptively useless under all known primate social conditions. A very specific social structure — one capable of upholding unusually high levels of public accountability and trust — must have evolved before or concurrently with language to make reliance on "cheap signals" (words) an evolutionarily stable strategy.

Because the emergence of language lies so far back in human prehistory, the relevant developments have left no direct historical traces; neither can comparable processes be observed today. Despite this, the emergence of new sign languages in modern times — Nicaraguan Sign Language, for example — may potentially offer insights into the developmental stages and creative processes necessarily involved.^[24] Another approach inspects early human fossils, looking for traces of physical adaptation to language use.^{[25][26]} In some cases, when the DNA of extinct humans can be recovered, the presence or absence of supposedly language-relevant genes — FOXP2, for example — may prove informative.^[27] Another approach, this time archaeological, involves invoking symbolic behavior (such as repeated ritual activity) that may leave an archaeological trace — such as mining and modifying ochre pigments for body-painting — while developing theoretical arguments to justify inferences from symbolism in general to language in particular.^{[28][29][30]}

The time range for the evolution of language and/or its anatomical prerequisites extends, at least in principle, from the phylogenetic divergence of *Homo* (2.3 to 2.4 million years ago) from *Pan* (5 to 6 million years ago) to the emergence of full behavioral modernity some 150,000 - 50,000 years ago. Few dispute that *Australopithecus* probably lacked vocal communication significantly more sophisticated than that of great apes in general,^[31] but scholarly opinions vary as to the developments since the appearance of *Homo* some 2.5 million years ago. Some scholars assume the development of primitive language-like systems (**proto-language**) as early as *Homo habilis*, while others place the development of symbolic communication only with *Homo erectus* (1.8 million years ago) or with *Homo heidelbergensis* (0.6 million years ago) and the development of language proper with *Homo sapiens*, currently estimated at less than 200,000 years ago.

Using statistical methods to estimate the time required to achieve the current spread and diversity in modern languages, Johanna Nichols — a linguist at the University of California, Berkeley — argued in 1998 that vocal languages must have begun diversifying in our species at least 100,000 years ago.^[32] A further study by Q. D. Atkinson^[14] suggests that successive population bottlenecks occurred as our African ancestors migrated to other areas, leading to a decrease in genetic and phenotypic diversity. Atkinson argues that these bottlenecks also affected culture and language, suggesting that the further away a particular language is from Africa, the fewer phonemes it contains. By way of evidence, Atkinson claims that today's African languages tend to have relatively large numbers of phonemes, whereas languages from areas in Oceania (the last place to which humans migrated), have relatively few. Relying heavily on Atkinson's work, a subsequent study has explored the rate at which phonemes develop naturally, comparing this rate to some of Africa's oldest languages. The results suggest that language first evolved around 350,000-150,000 years ago, which is around the time when modern *Homo sapiens* evolved.^[33] Estimates of this kind are not universally accepted but genetic, archaeological, palaeontological and much other evidence has led to a near-consensus that language probably emerged somewhere in sub-Saharan Africa during the Middle Stone Age, roughly contemporaneous with the speciation of *Homo sapiens*.

Visual Language: Signs, Symbols, icons

The **visual language** is a system of communication using visual elements. Speech as a means of communication cannot strictly be separated from the whole of human communicative activity which includes the visual^[1] and the term 'language' in relation to vision is an extension of its use to describe the perception, comprehension and production of visible signs.

Overview

An image which dramatizes and communicates an idea presupposes the use of a visual language. Just as people can 'verbalize' their thinking, they can 'visualize' it. A diagram, a map, and a painting are all examples of uses of visual language. Its structural units include line, shape, colour, form, motion, texture, pattern, direction, orientation, scale, angle, space and proportion.

The elements in an image represent concepts in a spatial context, rather than the linear form used for words. Speech and visual communication are parallel and often interdependent means by which humans exchange information.

Visual Language

Visual units in the form of lines and marks are constructed into meaningful shapes and structures or signs. Different areas of the cortex respond to different elements such as colour and form. Semir Zeki^[2] has shown the responses in the brain to the paintings of Michelangelo, Rembrandt, Vermeer, Magritte, Malevich and Picasso.

Imaging in the mind

What we have in our minds in a waking state and what we imagine in dreams is very much of the same nature.^[3] Dream images might be with or without spoken words, other sounds or colours. In the waking state there is usually, in the foreground, the buzz of immediate perception, feeling, mood and as well as fleeting memory images.^[4] In a mental state between dreaming and being fully awake is a state known as 'day dreaming' or a meditative state, during which "the things we see in the sky when the clouds are drifting, the centaurs and stags, antelopes and wolves" are projected from the imagination.^[5] Rudolf Arnheim^[6] has attempted to answer the question: what does a mental image look like? In Greek philosophy, the School of Leucippus and Democritus believed that a replica of an object enters the eye and remains in the soul as a memory as a complete image. Berkeley explained that parts, for example, a leg rather than the complete body, can be brought visually to the mind. Arnheim considers the psychologist, Edward B. Titchener's account to be the breakthrough in understanding something of how the vague incomplete quality of the image is 'impressionistic' and carries meaning as well as form.

Meaning and expression

Abstract art has shown that the qualities of line and shape, proportion and colour convey meaning directly without the use of words or pictorial representation. Wassily Kandinsky^[7] showed how drawn lines and marks can be expressive without any association with a representational image. From the most ancient cultures and throughout history visual language has been used to encode meaning: "The Bronze Age Badger Stone on Ilkly Moor is covered in circles, lines, hollow cups, winged figures, a spread hand, an

ancient swastika, an embryo, a shooting star? ... It's a story-telling rock, a message from a world before (written) words."^[8] Richard Gregory suggests that, "Perhaps the ability to respond to absent imaginary situations," as our early ancestors did with paintings on rock, "represents an essential step towards the development of abstract thought."^[9]

Perception

The sense of sight operates selectively. Perception is not a passive recording of all that is in front of the eyes, but is a continuous judgement of scale and colour relationships,^[10] and includes making categories of forms to classify images and shapes in the world.^[11] Children of six to twelve months are to be able through experience and learning to discriminate between circles, squares and triangles. The child from this age onwards learns to classify objects, abstracting essential qualities and comparing them to other similar objects. Before objects can be perceived and identified the child must be able to classify the different shapes and sizes that a single object may appear to have when it is seen in varying surroundings and from different aspects.^[12]

Innate structures in the brain

The perception of a shape requires the grasping of the essential structural features, to produce a "whole" or *gestalt*. The theory of the *gestalt* was proposed by Christian von Ehrenfels in 1890. He pointed out that a melody is still recognisable when played in different keys and argued that the whole is not simply the sum of its parts but a total structure. Max Wertheimer researched von Ehrenfels' idea, and in his "Theory of Form" (1923) – nicknamed "the dot essay" because it was illustrated with abstract patterns of dots and lines – he concluded that the perceiving eye tends to bring together elements that look alike (similarity groupings) and will complete an incomplete form (object hypothesis). An array of random dots tends to form configurations (constellations).^[13] All these innate abilities demonstrate how the eye and the mind are seeking pattern and simple whole shapes. When we look at more complex visual images such as paintings we can see that art has been a continuous attempt to "notate" visual information.

Visual thinking

Main article: Visual thinking

Thought processes are diffused and interconnected and are cognitive at a sensory level. The mind thinks at its deepest level in sense material, and the two hemispheres of the brain deal with different kinds of thought.^[14] The brain is divided into two hemispheres and a thick bundle of nerve fibres enable these two halves to communicate with each other.^[15] ^[16] In most people the ability to organize and produce speech is predominantly located in the left side. Appreciating spatial perceptions depends more on the right hemisphere, although there is a left hemisphere contribution.^[17] In an attempt to understand how designers solve problems, L. Bruce Archer proposed "that the way designers (and everybody else, for that matter) form images in their mind's eye, manipulating and evaluating ideas before, during and after externalising them, constitutes a cognitive system comparable with but different from, the verbal language system. Indeed we believe that human beings have an innate capacity for cognitive modelling,

and its expression through sketching, drawing, construction, acting out and so on, that is fundamental to human thought."^[18]

Art in education

The visual language begins to develop in babies as the eye and brain become able to focus, and be able to recognize patterns. Children's drawings show a process of increasing perceptual awareness and range of elements to express personal experience and ideas.^[19] The development of the visual aspect of language communication in education has been referred to as graphicacy,^[20] as a parallel discipline to literacy and numeracy. The ability to think and communicate in visual terms is part of, and of equal importance in the learning process, with that of literacy and numeracy. The visual artist, as Michael Twyman^[21] has pointed out, has developed the ability to handle the visual language to communicate ideas. This includes both the understanding and conception and the production of concepts in a visual form.

Origins of language

The origins of human language will perhaps remain for ever obscure. By contrast the origin of individual languages has been the subject of very precise study over the past two centuries.

There are about 5000 languages spoken in the world today (a third of them in Africa), but scholars group them together into relatively few families - probably less than twenty. Languages are linked to each other by shared words or sounds or grammatical constructions. The theory is that the members of each linguistic group have descended from one language, a common ancestor. In many cases that original language is judged by the experts to have been spoken in surprisingly recent times - as little as a few thousand years ago.

Linguistic groups: from 3000 BC

The most widespread group of languages today is the Indo-European, spoken by half the world's population. This entire group, ranging from Hindi and Persian to Norwegian and English, is believed to descend from the language of a tribe of nomads roaming the plains of eastern Europe and western Asia (in modern terms centring on the Ukraine) as recently as about 3000 BC.

From about 2000 BC people speaking Indo-European languages begin to spread through Europe, eventually reaching the Atlantic coast and the northern shores of the Mediterranean. They also penetrate far into Asia -

occupying the Iranian plateau and much of India.

Another linguistic group, of significance in the early history of west Asia and still of great importance today, is the Semitic family of languages. These also are believed to derive from the language of just one tribal group, possibly nomads in southern Arabia.

By about 3000 BC Semitic languages are spoken over a large tract of desert territory from southern Arabia to the north of Syria. Several Semitic peoples play a prominent part in the early civilization of the region, from the [Babylonians](#) and [Assyrians](#) to the [Hebrews](#) and [Phoenicians](#). And one Semitic language, [Aramaic](#), becomes for a while the [Lingua franca](#) of the Middle East.

Language and race

A shared linguistic family does not imply any racial link, though in modern times this distinction has often been blurred. Within the Indo-European family, for example, there is a smaller Indo-Iranian group of languages, also known as Aryan, which are spoken from Persia to India. In keeping with a totally unfounded racist theory of the late 19th century, the [Nazis](#) chose the term Aryan to identify a blond master race. Blond or not, the Aryans are essentially a linguistic rather than a genetic family.

The same is true of the Semitic family, including two groups which have played a major part in human history - the [Jews](#) and the [Arabs](#).

Enclaves of language

On a [Linguistic map of the world](#), most of the great language families occupy one distinct and self-contained territory. The two exceptions are the Indo-European and the Finno-Ugric groups.

In modern times the Indo-European languages have spread across the globe - to North and South America, Australia and New Zealand - as a result of European colonialism. But the intermingling of Indo-European and Finno-Ugric, forming a patchwork quilt across Europe, has come about for a different and earlier reason.

Finland, together with Estonia on the opposite shore of the Baltic, forms one isolated pocket of the Finno-Ugric group (the Finno part). Hungary is another (the Ugric element).

The cause of this wide separation is the great plateau of Europe which Finno-Ugric and [Indo-European tribes](#) have shared and fought over through the centuries. The ancestral language of the Finns, Estonians and Hungarians was once spoken in a compact region between the Baltic and the Ural mountains, until these people were scattered by Indo-European pressure.

Latin and German: from the 5th century

Over the course of history languages continually infiltrate each other, as words are spread by conquest, empire, trade, religion, technology or - in modern times - global entertainment.

A good surviving example of this process is the line in western Europe dividing the Romance languages (those deriving from a 'Roman' example) from the Germanic tongues. The Romance family includes Italian, French, Spanish, Portuguese and Romanian (the result of a successful [Roman campaign](#) in the 2nd century AD). The Germanic group is English, Dutch, Flemish, German, Danish, Norwegian, Swedish and Icelandic.

This linguistic division exactly reflects the influence of the [Roman empire](#). Italy, France and the peninsula of Spain were sufficiently stable regions in the Roman world to retain the influence of Latin after the collapse of the empire. The Germanic areas east and north of the Rhine were never fully brought under Roman control (the exact linguistic dividing line survives in modern [Belgium](#), with its population speaking French in the south and Flemish in the north).

England was safely within the empire for three centuries. But the Romanized Celts were not strong enough to resist the invading German tribes, the Angles and the Saxons. Their languages prevailed in the form of Anglo-Saxon. Modern English occupies a middle position within the western European family of languages, with its vocabulary approximately half Germanic and half Romance in origin.

The reason is not Britannia's relatively fragile position within the Roman empire. The cause is more recent, in the Norman conquest. After seizing northwest France and adopting the local language, the [Normans](#) arrive in England with French as an essential part of their cultural baggage. Several centuries of rule by Norman aristocrats and

bureaucrats bring Latin words back into the language of England through the medium of medieval French.

Linguistic evolution

The ongoing struggle between languages is a process very similar to [evolution](#). A word, like a gene, will travel and prevail according to its usefulness. A word's fitness to survive may derive from being attached to a desirable new invention or substance, or simply from being an amusing or useful concept.

'Aspirin', coined in 1899 by its German inventor from the opening letters of *Acetylrte Spirsäure* (acetylated spiraeic acid), immediately became an international word. In a less serious context 'snob', first given its present meaning in English in the mid-19th century, is now naturalized in a great many languages.

As with evolution, the development of language is an irresistible force - though traditionalists invariably attempt to build barriers against change. The useful word 'hopefully' (long available to Germans as *hoffentlich*, and meaning 'it is to be hoped that') has in recent years been steamrollered into the English language by the public against howls of protest from the purists.

On a grander scale, the French government from time to time legislates ineffectually against English words straying into French. These are the hybrids described as *franglais*. A good example of their impertinence is the enticing notice on a tweed jacket seen in a Parisian shop window: *Très snob, presque cad* (very snob, almost cad).

Imperial tongues

The French neurosis about being tainted by English (though the intrusion is trivial compared to the overwhelming effect of [Norman French](#) on English in the past) is linked to a wider aspect of the evolutionary struggle between languages.

A major advance for any language is to become a [Lingua franca](#). Almost invariably the result of power and prestige, this status is achieved by French after the heyday of France's international influence under Louis XIV. In more recent times English - first through the British empire, but more significantly through American world dominance in the 20th century - has replaced French in this role.

English in the late 20th century is in the fortunate position of being the lingua franca at an unusual moment. For the first time in history a global language is needed for practical purposes (by scientists, by airline pilots). Meanwhile a communication system is in place to spread some knowledge of the English language to a mass international audience through radio, television and the internet.

The imperial power underpinning American English as a lingua franca is for the first time cultural and economic rather than military.

The pattern of history insists that English is not likely to be the world's final lingua franca. Others will come and go. It is also true to say that the predominance of English depends on its spread rather than the total number speaking it.

Chinese is spoken by more people than English (albeit in only one region of the world), and Chinese economic power lies in the future. But the complexity of Chinese perhaps makes it an unlikely rival candidate. One of the great advantages of English is that it is easy to speak at a simple level, though immensely complex in its idiom.

New languages from old

Meanwhile the evolutionary processes go on. Already there are many varieties of English in use. The pidgin English flourishing in New Guinea is baffling to an outsider; originally devised as a practical business language, reduced to its simplest elements, it has evolved its own rich character. In the same way English-speaking communities in the West Indies or in India (not to mention America) have developed local words, phrases and constructions which give their own version of the language a special colour.

The astonishing proliferation of [Indo-European languages](#) from one tongue, just 5000 years ago, will not be repeated in our more interconnected world. But the tendency of language to evolve continues unchecked.

Difference between Written & Spoken Language

Written and spoken language differ in many ways. However some forms of writing are closer to speech than others, and vice versa. Below are some of the ways in which these two forms of language differ:

1. Writing is usually permanent and written texts cannot usually be changed once they have been printed/written out.

Speech is usually transient, unless recorded, and speakers can correct themselves and change their utterances as they go along.

2. A written text can communicate across time and space for as long as the particular language and writing system is still understood.

Speech is usually used for immediate interactions.

3. Written language tends to be more complex and intricate than speech with longer sentences and many subordinate clauses. The punctuation and layout of written texts also have no spoken equivalent. However some forms of written language, such as instant messages and email, are closer to spoken language.

Spoken language tends to be full of repetitions, incomplete sentences, corrections and interruptions, with the exception of formal speeches and other scripted forms of speech, such as news reports and scripts for plays and films.

4. Writers receive no immediate feedback from their readers, except in computer-based communication. Therefore they cannot rely on context to clarify things so there is more need to explain things clearly and unambiguously than in speech, except in written correspondence between people who know one another well.

Speech is usually a dynamic interaction between two or more people. Context and shared knowledge play a major role, so it is possible to leave much unsaid or indirectly implied.

5. Writers can make use of punctuation, headings, layout, colours and other graphical effects in their written texts. Such things are not available in speech

Speech can use timing, tone, volume, and timbre to add emotional context.

6. Written material can be read repeatedly and closely analysed, and notes can be made on the writing surface. Only recorded speech can be used in this way.

7. Some grammatical constructions are only used in writing, as are some kinds of vocabulary, such as some complex chemical and legal terms.

Some types of vocabulary are used only or mainly in speech. These include slang expressions, and tags like y'know, like, etc

The fundamental means of expression is one of the major differences between both forms of language. I agree that written is one of the most difficult competencies to achieve. Part of this is because speaking, in contrast, is so much easier. Individuals can speak quicker than writing. It is a quicker process to say something than to write it out. I think that there is a philosophical

reason to this, as well. Language, by its very nature, is imprecise. It is a means to an end. The end is the complete and lucid transferral of what is subjective to an external and objective realm. This is very difficult. Language helps us do this, but there is always a level of clarity that cannot be penetrated, a realm where we have to accept the reality of things and that some level of imprecision will always be there. Speaking helps to minimize this. If we are uncertain, we can always say to another, "Do you know what I mean?" We can also say, "It's like this..." and use hand gestures, non verbal communication and other elements to convey our thoughts. The writer cannot do this. They must use language in a very solitary process, completely different from the collaborative speaker. The writer must refine their thoughts and ensure that language does give clarity to the subject and to the reader. The writer cannot say, "Do you know what I mean?" If the audience responds in the negative, there are problems. This might be fundamentally why speaking and writing are two different realms, with the latter more difficult than the former.

Written language is generally more formal than spoken language. Think about when each of them is used.

Written language is used when you want to make sure your thoughts are organized and you're saying exactly what you want to say in the way you want to say it. Politicians use written scripts when they care about getting the wording of their positions exactly right or when a speech is very important. It's also used when you want to make sure there is no misunderstanding, which is why contracts and other legal documents and laws must be put in writing. The language is more formal (no contractions or slang, usually) and the ideas are more structured (organized).

Spoken language is much less formal and generally not particularly organized because it happens in informal settings--and there is usually an audience to hear it. We have conversations with friends, teachers speak informally to classes, successful sales presentations are given without scripts, and any business transactions (banks, stores, libraries) are conducted by speaking, rather than writing. That means sometimes we have to say "that's not what I meant" or "what I meant to say was...." We don't always get it right the first time when we speak, but we do usually get to keep talking until we fix it since the person is right there. Spoken language also has the advantage (or disadvantage) of being accompanied by body language to help the listener(s) interpret what is being said.

Both types of language are important in day-to-day life.

The major difference between written and spoken language is that written language is much more complex and formal than spoken language. This is because a person writing can really think about what they are saying and can put it down in a more perfect way. It is also because a person reading can comprehend much more complicated sentences.

If I am speaking, I have to figure out what I am saying as I go along. I cannot take the time to make it sound elegant or to have lots of clauses in my sentences. I will tend to forget what I am saying. I might say "um" and stuff like that.

When you are listening to a speaker, you have to process what that person is saying in "real time." You can't go back and look at the beginning of the sentence to try to figure out what is being said.

For these reasons, written language is much more formal and complicated than spoken language.

Changing Trends in Language or communication

It seems that with the advances of technology such as SMSes and emails, the ways that we communicate are changing. This change is not prevalent within educational institutions since interactions still take place within the context of the classroom on a daily basis. However, this is not the case once students graduate and enter the working society.

Other than working colleagues, one's social circle usually becomes smaller as time passes. Ironically, this is despite the fact that it is so much easier to communicate with another through the use of technology. Nevertheless, it could be due to the fact that technology – being the intermediary agent – has disrupted our traditional ways of direct interpersonal communication. Electronic communication simply does not have the same degree of personal touch than face-to-face communication. Try comparing between the two scenarios of doing e-shopping on the internet and being attended to by a shop assistant.

Outside the office, the chances of interacting with another is rather low. This may especially be so in the Asian context, where some are not attuned or receptive to a stranger initiating a conversation. A way to circumvent this barrier to communication will be to communicate in an event whereby there are opportunities to begin a conversation, and with good reasons. The events I am referring to are seminars, courses and voluntary activities that enable us to pursue our altruistic endeavours.

Especially noteworthy are altruistic endeavours since these are endeavours that enable us to both contribute and help the less privileged while meeting people who has the proclivity to help others as well. The altruistic nature of the members engaging in the acts of altruism thus becomes the bond that pulls the members together.

Therefore, it seems that in this time and age, helping others is one of the best ways to communicate with others in the midst of pursuing a similar endeavour.

UNIT – 2

WRITING SKILL & PROCESS

Classical Concept of Writing

Introduction

Writing is a medium of human communication that represents language and emotion through the inscription or recording of signs and symbols. In most languages, writing is a complement to speech or spoken language. Writing is not a language but a form of technology that developed as tools developed with human society. Within a language system, writing relies on many of the same structures as speech, such as vocabulary, grammar and semantics, with the added dependency of a system of signs or symbols. The result of writing is generally called *text*, and the recipient of text is called a reader. Motivations for writing include publication, storytelling, correspondence and diary. Writing has been instrumental in keeping history, maintaining culture, dissemination of knowledge through the media and the formation of legal systems. It is also an important medium of expressing oneself by way of written words as do authors, poets and the like.

As human societies emerged, the development of writing was driven by pragmatic exigencies such as exchanging information, maintaining financial accounts, codifying laws and recording history. Around the 4th millennium BCE, the complexity of trade and administration in Mesopotamia outgrew human memory, and writing became a more dependable method of recording and presenting transactions in a permanent form.^[1] In both Ancient Egypt and Mesoamerica writing may have evolved through calendrics and a political necessity for recording historical and environmental events.

Means for recording information

H.G. Wells argued that writing has the ability to "put agreements, laws, commandments on record. It made the growth of states larger than the old city states possible. It made a continuous historical consciousness possible. The command of the priest or king and his seal could go far beyond his sight and voice and could survive his death".^[2]

Writing systems

Main article: Writing system

The major writing systems—methods of inscription—broadly fall into four categories: logographic, syllabic, alphabetic, and featural. Another category, ideographic (symbols for ideas), has never been developed sufficiently to represent language. A sixth category, pictographic, is insufficient to represent language on its own, but often forms the core of logographies.

Logographies

A logogram is a written character which represents a word or morpheme. A vast number of logograms are needed to write Chinese characters, cuneiform, and Mayan, where a glyph may stand for a morpheme, a syllable, or both - ("logoconsonantal" in the case of hieroglyphs). Many logograms have an ideographic component (Chinese "radicals", hieroglyphic "determiners"). For example, in Mayan, the glyph for "fin", pronounced "ka", was also used to represent the syllable "ka" whenever the pronunciation of a logogram needed to be indicated, or when there was no logogram. In Chinese, about 90% of characters are compounds of a semantic (meaning) element called a *radical* with an existing

character to indicate the pronunciation, called a *phonetic*. However, such phonetic elements complement the logographic elements, rather than vice versa.

The main logographic system in use today is Chinese characters, used with some modification for the various languages of China, and for Japanese. Korean, even in South Korea, today uses mainly the phonetic Hangul system.

Syllabaries

A syllabary is a set of written symbols that represent (or approximate) syllables. A glyph in a syllabary typically represents a consonant followed by a vowel, or just a vowel alone, though in some scripts more complex syllables (such as consonant-vowel-consonant, or consonant-consonant-vowel) may have dedicated glyphs. Phonetically related syllables are not so indicated in the script. For instance, the syllable "ka" may look nothing like the syllable "ki", nor will syllables with the same vowels be similar.

Syllabaries are best suited to languages with a relatively simple syllable structure, such as Japanese. Other languages that use syllabic writing include the Linear B script for Mycenaean Greek; Cherokee; Ndjuka, an English-based creole language of Surinam; and the Vai script of Liberia. Most logographic systems have a strong syllabic component. Ethiopic, though technically an abugida, has fused consonants and vowels together to the point where it is learned as if it were a syllabary.

Alphabets

See also: History of the alphabet

An alphabet is a set of symbols, each of which represents or historically represented a phoneme of the language. In a perfectly phonological alphabet, the phonemes and letters would correspond perfectly in two directions: a writer could predict the spelling of a word given its pronunciation, and a speaker could predict the pronunciation of a word given its spelling.

As languages often evolve independently of their writing systems, and writing systems have been borrowed for languages they were not designed for, the degree to which letters of an alphabet correspond to phonemes of a language varies greatly from one language to another and even within a single language.

Abjads

In most of the writing systems of the Middle East, it is usually only the consonants of a word that are written, although vowels may be indicated by the addition of various diacritical marks. Writing systems based primarily on marking the consonant phonemes alone date back to the hieroglyphics of ancient Egypt. Such systems are called *abjads*, derived from the Arabic word for "alphabet".

Abugidas

In most of the alphabets of India and Southeast Asia, vowels are indicated through diacritics or modification of the shape of the consonant. These are called *abugidas*. Some abugidas, such as Ethiopic

and Cree, are learned by children as syllabaries, and so are often called "syllabics". However, unlike true syllabaries, there is not an independent glyph for each syllable.

Sometimes the term "alphabet" is restricted to systems with separate letters for consonants and vowels, such as the Latin alphabet, although abugidas and abjads may also be accepted as alphabets. Because of this use, Greek is often considered to be the first alphabet.

Featural scripts

A featural script notates the building blocks of the phonemes that make up a language. For instance, all sounds pronounced with the lips ("labial" sounds) may have some element in common. In the Latin alphabet, this is accidentally the case with the letters "b" and "p"; however, labial "m" is completely dissimilar, and the similar-looking "q" and "d" are not labial. In Korean hangul, however, all four labial consonants are based on the same basic element, but in practice, Korean is learned by children as an ordinary alphabet, and the featural elements tend to pass unnoticed.

Another featural script is SignWriting, the most popular writing system for many sign languages, where the shapes and movements of the hands and face are represented iconically. Featural scripts are also common in fictional or invented systems, such as J.R.R. Tolkien's Tengwar.

Historical significance of writing systems

Olin Levi Warner, tympanum representing Writing, above exterior of main entrance doors, Thomas Jefferson Building, Washington DC, 1896.

Historians draw a sharp distinction between prehistory and history, with history defined by the advent of writing. The cave paintings and petroglyphs of prehistoric peoples can be considered precursors of writing, but they are not considered true writing because they did not represent language directly.

Writing systems develop and change based on the needs of the people who use them. Sometimes the shape, orientation, and meaning of individual signs changes over time. By tracing the development of a script, it is possible to learn about the needs of the people who used the script as well as how the script changed over time.

Tools and materials

See also: writing implements

The many tools and writing materials used throughout history include stone tablets, clay tablets, bamboo slats, wax tablets, vellum, parchment, paper, copperplate, styluses, quills, ink brushes, pencils, pens, and many styles of lithography. It is speculated that the Incas might have employed knotted cords known as quipu (or khipu) as a writing system.^[3]

The typewriter and various forms of word processors have subsequently become widespread writing tools, and various studies have compared the ways in which writers have framed the experience of writing with such tools as compared with the pen or pencil.^{[4][5][6][7][8]}

History

Main article: History of writing

Neolithic writing

Amulet of the Tărtăria tablets, the earliest found example of the Old European script and of human writing in the world generally, dating to 5300-5500 BC.^[9] It is a product of the Cucuteni-Trypillian culture that was in Romania and neighbouring regions

By definition, the modern practice of history begins with written records. Evidence of human culture without writing is the realm of prehistory. The Dispilio Tablet (Greece) and Tărtăria tablets (Romania), which have been carbon dated to the 6th millennium BC, are recent discoveries of the earliest known neolithic writings. Szentgyörgyvölgy cow is a world model from B.C. 5500 (25)

Mesopotamia

While neolithic writing is a current research topic, conventional history assumes that the writing process first evolved from economic necessity in the ancient Near East. Writing most likely began as a consequence of political expansion in ancient cultures, which needed reliable means for transmitting information, maintaining financial accounts, keeping historical records, and similar activities. Around the 4th millennium BC, the complexity of trade and administration outgrew the power of memory, and

writing became a more dependable method of recording and presenting transactions in a permanent form.^[1]

Globular envelope with a cluster of accountancy tokens, Uruk period, from Susa. Louvre Museum

Archaeologist Denise Schmandt-Besserat determined the link between previously uncategorized clay "tokens", the oldest of which have been found in the Zagros region of Iran, and the first known writing, Mesopotamian cuneiform.^[10] In approximately 8000 BC, the Mesopotamians began using clay tokens to count their agricultural and manufactured goods. Later they began placing these tokens inside large, hollow clay containers (bullae, or globular envelopes) which were then sealed. The quantity of tokens in each container came to be expressed by impressing, on the container's surface, one picture for each instance of the token inside. They next dispensed with the tokens, relying solely on symbols for the tokens, drawn on clay surfaces. To avoid making a picture for each instance of the same object (for example: 100 pictures of a hat to represent 100 hats), they 'counted' the objects by using various small marks. In this way the Sumerians added "a system for enumerating objects to their incipient system of symbols".

The original Mesopotamian writing system (believed to be the world's oldest) was derived around 3600 BC from this method of keeping accounts. By the end of the 4th millennium BC,^[11] the Mesopotamians were using a triangular-shaped stylus pressed into soft clay to record numbers. This system was gradually augmented with using a sharp stylus to indicate what was being counted by means of pictographs. Round-stylus and sharp-stylus writing was gradually replaced by writing using a wedge-shaped stylus (hence the term cuneiform), at first only for logograms, but by the 29th century BC also for phonetic elements. Around 2700 BC, cuneiform began to represent syllables of spoken Sumerian. About that time, Mesopotamian cuneiform became a general purpose writing system for logograms, syllables, and numbers. This script was adapted to another Mesopotamian language, the East Semitic Akkadian (Assyrian and Babylonian) around 2600 BC, and then to others such as Elamite, Hattian,

Hurrian and Hittite. Scripts similar in appearance to this writing system include those for Ugaritic and Old Persian. With the adoption of Aramaic as the 'lingua franca' of the Neo-Assyrian Empire (911-609 BC), Old Aramaic was also adapted to Mesopotamian cuneiform. The last cuneiform scripts in Akkadian discovered thus far date from the 1st century AD.

Elamite scripts

Over the centuries, three distinct Elamite scripts developed. Proto-Elamite is the oldest known writing system from Iran. In use only for a brief time (c. 3200–2900 BC), clay tablets with Proto-Elamite writing have been found at different sites across Iran. The Proto-Elamite script is thought to have developed from early cuneiform (proto-cuneiform). The Proto-Elamite script consists of more than 1,000 signs and is thought to be partly logographic.

Linear Elamite is a writing system attested in a few monumental inscriptions in Iran. It was used for a very brief period during the last quarter of the 3rd millennium BC. It is often claimed that Linear Elamite is a syllabic writing system derived from Proto-Elamite, although this cannot be proven since Linear-Elamite has not been deciphered. Several scholars have attempted to decipher the script, most notably Walther Hinz and Piero Meriggi.

The Elamite cuneiform script was used from about 2500 to 331 BC, and was adapted from the Akkadian cuneiform. The Elamite cuneiform script consisted of about 130 symbols, far fewer than most other cuneiform scripts.

Cretan and Greek scripts

Main articles: Cretan hieroglyphs, Linear A and Linear B

Cretan hieroglyphs are found on artifacts of Crete (early-to-mid-2nd millennium BC, MM I to MM III, overlapping with Linear A from MM IIA at the earliest). Linear B, the writing system of the Mycenaean Greeks,^[12] has been deciphered while Linear A has yet to be deciphered. The sequence and the geographical spread of the three overlapping, but distinct writing systems can be summarized as follows:^{[12][A 1]} Cretan hieroglyphs were used in Crete from c. 1625 to 1500 BC; Linear A was used in the Aegean Islands (Kea, Kythera, Melos, Thera), and the Greek mainland (Laconia) from c. 18th century to 1450 BC; and Linear B was used in Crete (Knossos), and mainland (Pylos, Mycenae, Thebes, Tiryns) from c. 1375 to 1200 BC.

China

Further information: Oracle bone script and Bronzeware script

The earliest surviving examples of writing in China—inscriptions on so-called "oracle bones", tortoise plastrons and ox scapulae used for divination—date from around 1200 BC in the late Shang dynasty. A small number of bronze inscriptions from the same period have also survived.^[13] Historians have found that the type of media used had an effect on what the writing was documenting and how it was used.^[citation needed]

In 2003 archaeologists reported discoveries of isolated tortoise-shell carvings dating back to the 7th millennium BC, but whether or not these symbols are related to the characters of the later oracle-bone script is disputed.^{[14][15]}

Egypt

Narmer Palette, with the two serpopards representing unification of Upper and Lower Egypt, 3000 B. C.

The earliest known hieroglyphic inscriptions are the Narmer Palette, dating to c. 3200 BC, and several recent discoveries that may be slightly older, though these glyphs were based on a much older artistic rather than written tradition. The hieroglyphic script was logographic with phonetic adjuncts that included an effective alphabet.

Writing was very important in maintaining the Egyptian empire, and literacy was concentrated among an educated elite of scribes. Only people from certain backgrounds were allowed to train to become scribes, in the service of temple, pharaonic, and military authorities. The hieroglyph system was always difficult to learn, but in later centuries was purposely made even more so, as this preserved the scribes' status.

The world's oldest known alphabet appears to have been developed by Canaanite turquoise miners in the Sinai desert around the mid-19th century BC.^[16] Around 30 crude inscriptions have been found at a mountainous Egyptian mining site known as Serabit el-Khadem. This site was also home to a temple of Hathor, the "Mistress of turquoise". A later, two line inscription has also been found at Wadi el-Hol in Central Egypt. Based on hieroglyphic prototypes, but also including entirely new symbols, each sign apparently stood for a consonant rather than a word: the basis of an alphabetic system. It was not until the 12th to 9th centuries, however, that the alphabet took hold and became widely used.

Indus Valley

Main article: Indus script

Indus script refers to short strings of symbols associated with the Indus Valley Civilization (which spanned modern-day Pakistan and North India) used between 2600 and 1900 BC. In spite of many attempts at decipherments and claims, it is as yet undeciphered. The term 'Indus script' is mainly applied to that used in the mature Harappan phase, which perhaps evolved from a few signs found in early Harappa after 3500 BC,^[17] and was followed by the mature Harappan script. The script is written from right to left,^[18] and sometimes follows a boustrophedonic style. Since the number of principal signs is about 400–600,^[19] midway between typical logographic and syllabic scripts, many scholars accept the script to be logo-syllabic^[20] (typically syllabic scripts have about 50–100 signs whereas logographic scripts have a very large number of principal signs). Several scholars maintain that structural analysis indicates that an agglutinative language underlies the script.

Turkmenistan

Archaeologists have recently discovered that there was a civilization in Central Asia using writing c. 2000 BC. An excavation near Ashgabat, the capital of Turkmenistan, revealed an inscription on a piece of stone that was used as a stamp seal.^[21]

Phoenician writing system and descendants

The Proto-Sinaitic script in which Proto-Canaanite is believed to have been first written, is attested as far back as the 19th century BC. The Phoenician writing system was adapted from the Proto-Canaanite script sometime before the 14th century BC, which in turn borrowed principles of representing phonetic information from Hieratic, Cuneiform and Egyptian hieroglyphics. This writing system was an odd sort of syllabary in which only consonants are represented. This script was adapted by the Greeks, who adapted certain consonantal signs to represent their vowels. The Cumae alphabet, a variant of the early Greek alphabet, gave rise to the Etruscan alphabet, and its own descendants, such as the Latin alphabet and Runes. Other descendants from the Greek alphabet include Cyrillic, used to write Bulgarian, Russian and Serbian among others. The Phoenician system was also adapted into the Aramaic script, from which the Hebrew script and also that of Arabic are descended.

The Tifinagh script (Berber languages) is descended from the Libyco-Berber script which is assumed to be of Phoenician origin.

Mesoamerica

A stone slab with 3,000-year-old writing, known as the Cascajal Block, was discovered in the Mexican state of Veracruz and is an example of the oldest script in the Western Hemisphere, preceding the oldest Zapotec writing by approximately 500 years.^{[22][23][24]} It is thought to be Olmec.

Of several pre-Columbian scripts in Mesoamerica, the one that appears to have been best developed, and the only one to be deciphered, is the Maya script. The earliest inscriptions which are identifiably Maya date to the 3rd century BC.^[25] Maya writing used logograms complemented by a set of syllabic glyphs, somewhat similar in function to modern Japanese writing.

South America

The Incas had no known script. Their quipu system of recording information—based on knots tied along one or many linked cords—was apparently used for inventory and accountancy purposes and could not encode textual information.^[citation needed]

Dacia

Three stone slabs were found by Romanian archaeologist Nicolae Vlăssă, in the mid-20th century (1961) in Tărtăria (present-day Alba county, Transylvania), Romania, ancient land of Dacia, inhabited by Dacians, which were a population who may have been related to the Getaes and Thracians. One of the slabs contains 4 groups of pictographs divided by lines. Some of the characters are also found in ancient Greek, as well as in Phoenician, Etruscan, Old Italic and Iberian. The origin and the timing of the writings are disputed, because there are no precise evidence in situ, the slabs cannot be carbon dated, because of the bad treatment of the Cluj museum. There are indirect carbon dates found on a skeleton discovered near the slabs, that certifies the 5300–5500 BC period.

Modern importance of writing

In the 21st century, writing has become an important part of daily life as technology has connected individuals from across the globe through systems such as e-mail and social media. Literacy has grown in importance as a factor for success in the modern world. In the United States of America, the ability to read and write are necessary for most jobs, and multiple programs are in place to aid both children and adults in improving their literacy skills. For example, the emergence of the writing center and community-wide literacy councils aim to help students and community members sharpen their writing skills. These resources, and many more, span across different age groups in order to offer each individual a better understanding of their language and how to express themselves via writing in order to perhaps improve their socioeconomic status. Other parts of the world have seen an increase in writing abilities as a result of programs such as the World Literacy Foundation and International Literacy Foundation, as well as a general push for increased global communication.

Elements of Writing

Pdf

Process Of Writing

The **writing process** is a term used in teaching.

In 1972, [Donald M. Murray](#) published a brief manifesto titled "Teach Writing as a Process Not Product",^[1] a phrase which became a rallying cry for many writing teachers. Ten years later, in 1982, Maxine Hairston argued that the teaching of writing had undergone a "paradigm shift" in moving from a focus on written products to writing processes.^[2]

For many years, it was assumed that the writing process generally operated in some variation of three to five "stages"; the configuration below is typical:

1. [Prewriting](#)
2. Drafting (See [Draft document](#))
3. Revising (See [Revision \(writing\)](#))
4. Editing: [proofreading](#)
5. [Publishing](#)

What is now called "post-process" research demonstrates that it is seldom accurate to describe these "stages" as fixed steps in a straightforward process. Rather, they are more accurately conceptualized as overlapping parts of a complex whole or parts of a recursive process that are repeated multiple times throughout the writing process. Thus writers routinely discover that, for instance, editorial changes trigger brainstorming and a change of purpose; that drafting is temporarily interrupted to correct a misspelling; or that the boundary between prewriting and drafting is less than obvious.

pproaches to the Process

Cognitive process theory of writing (Flower-Hayes Model)

Overview of Cognitive model

Flower and Hayes extend Bitzer's rhetorical situation to become a series of rhetorical problems, i.e., when a writer must represent the situation as a problem to be solved, such as the invocation of a particular audience to an oversimplified approach such as finding a theme and completing the writing in two pages by Monday's class. (472)

In "The Cognition of Discovery" Flower and Hayes set out to discover the differences between good and bad writers. They came to three results from their study, which suggests that good writers envelop the three following characteristics when solving their rhetorical problems:

1. Good writers respond to all of the rhetorical problems
2. Good writers build their problem representation by creating a particularly rich network of goals for affecting a reader; and
3. Good writers represent the problem not only in more breadth, but in depth. (476)

Flower and Hayes suggest that composition instructors need to consider showing students how "to explore and define their own problems, even within the constraints of an assignment" (477). They believe that "Writers discover what they want to do by insistently, energetically exploring the entire problem before them and building for themselves a unique image of the problem they want to solve."

Criticism of Cognitive model

Patricia Bizzell argues that even though educators may have an understanding of "how" the writing process occurs, educators shouldn't assume that this knowledge can answer the question "about 'why'

the writer makes certain choices in certain situations", since writing is always situated within a discourse community (484). She discusses how the Flower and Hayes model relies on what is called the process of "translating ideas into visible language" (486). This process occurs when students "treat written English as a set of containers into which we pour meaning" (486). Bizzell contends that this process "remains the emptiest box" in the cognitive process model, since it de-contextualizes the original context of the written text, negating the original. She argues that "Writing does not so much contribute to thinking as provide an occasion for thinking..."

Social model of writing process

"The aim of collaborative learning helps students to find more control in their learning situation."^[3]

Even grammar has a social turn in writing: "It may be that to fully account for the contempt that some errors of usage arouse, we will have to understand better than we do the relationship between language, order, and those deep psychic forces that perceived linguistic violations seem to arouse in otherwise amiable people" (Williams 415). So one can't simply say a thing is right or wrong. There is a difference of degrees attributed by social forces."^[4]

Expressivist Process Theory of Writing

According to the expressivist theory, the process of writing is centered on the writer's transformation. This involves the writer changing in the sense that voice and identity are established and the writer has a sense of his or her self. This theory became popular in the late 1960s and early 1970s. According to Richard Fulkerson's article "Four Philosophies of Composition", the focus of expressivism is for writers to have "... an interesting, credible, honest, and personal voice". Moreover, proponents of the expressivist process view this theory as a way for students to become fulfilled and healthy both emotionally and mentally. Those who teach this process often focus on journaling and other classroom activities to focus on student self-discovery and at times, low-stakes writing. Prominent figures in the field include John Dixon, Ken Macrorie, Lou Kelly, Donald C. Stewart and Peter Elbow.

Historical Approaches to Composition and Process

An historical response to process is concerned primarily with the manner in which writing has been shaped and governed by historical and social forces. These forces are dynamic and contextual, and therefore render any static iteration of process unlikely.

Notable scholars that have conducted this type of inquiry include media theorists such as Marshall McLuhan, Walter Ong, Gregory Ulmer, and Cynthia Selfe. Much of McLuhan's work, for example, centered around the impact of written language on oral cultures, degrees to which various media are accessible and interactive, and the ways in which electronic media determine communication patterns. His evaluation of technology as a shaper of human societies and psyches indicates a strong connection between historical forces and literacy practices.

Autistic autobiographies

As appealing as document sharing may be for students with autism in particular,^[5] being able to contextualize one's life story in the context of their disability may prove the most powerful expression of the writing process overall. Rose illustrates^[5] that creating narrative identity in a conventional sense is quite difficult for autistic students because of their challenges with interpersonal communication. The narratives of autistic students can sometimes be troubling to neurotypical peers with whom they share their work, as Rose notes in quoting autistic autobiographer Dawn Price-Hughes, "Sometimes reaching out and communicating isn't easy—it can bring sadness and regret. Some of my family and friends, after reading the manuscript for this book, were deeply saddened to learn how I experienced my world."

Rose points to the well-known work of Temple Grandin and Donna Williams as examples of autistic autobiographies and analogizes toward the usefulness of women's autobiographies championed by Susan Stanford Friedman to show women's inter-connectivity, suggesting the same can be learned through autistic autobiographies. She writes that such works can minimize the "pathologisation of difference" which can easily occur between autistic students and neurotypical peers can be broken down by such autobiographies. As Rose directly says, "I argue here that awareness of the relationality of autistic life writing, and the recognition of its corollary status as testimonio and attention to the material relations of the production of these texts is particularly useful in assessing their social significance."

From a rhetorical perspective the use for students with disabilities (not just autistic students) seems to be promising. It would appear to foster a sense of a community among students with disabilities and helping these voices be brought in from the margins similarly to the way Mike Rose (educator) refers to students from disadvantaged backgrounds and their needs in *Lives on the Boundary*.

UNIT – 3

RADIO SCRIPTING & LANGUAGE

Keep it short and simple

Radio journalists need to be able to pick the best, most newsworthy audio clips, and write clear and informative scripts that introduce the material they have collected.

The script is what makes sense of the sounds. It is the framework for your story. It brings together the most important elements, and helps your audience understand the significance of the points made by the people you have interviewed.

It's not just about sounds; it's about words, too.

The script should be written in simple, short sentences. Try to use everyday language and terms your audience will understand. It should not contain any complicated concepts that could confuse and distract.

Use everyday language and avoid complex concepts

Use the script to introduce the audio

The script should offer the audience introductions to the audio you are including. It should tell the listener what's coming up without repeating the words they are about to hear. Don't summarise too much; you should not take away from the power of the clips in your piece.

If you have good clips you need good scripted links

Grab the attention of the audience

You are crafting a tease to material that is designed to make people stop and listen. The language should be in the active tense. The most important information must feature in the first few sentences. However, the quality should be consistent throughout, and the script must not tail off at the end.

The script has to be good from start to finish

Your opinions don't matter

Your script should be factual, without comment or descriptive words. Don't try to attract listeners by including your own emotions. That's not your job. Those who listen to your radio package will make their own decisions about the power of the information you are broadcasting.

You are not paid to add comment

Deliver a complete and fair report

Your script should weave together all the elements you have gathered for your story without suggesting that any one is more important than the other; that's for the audience to decide, not you. You have a responsibility to set out the information in a way that doesn't lead or mislead.

You should never construct a radio news package to make a personal point

Scripting before interviewing

Some journalists choose to draft a script before they have conducted the interview. That's fine as long as the journalist retains an open mind and does not orchestrate or stage-manage the interviews to fit into the structure they have planned.

Always be ready to change your script if new information comes to light

Scripting after interviewing

Some journalists prefer to listen to the material before they write their script. This approach can lead to a fresher sounding piece. However, it can also lead to confusion if you have too much material and no idea how it is going to be edited and scripted together.

Writing down a script outline will help when you are editing the audio

Fact-checking

Check every fact that you are including in your script. Also check what has been said by those you have interviewed. Just because somebody seems to know what they are talking about doesn't mean that they are telling you the truth. Decide whether your fact-checking has raised any issues that need to be covered in the script.

Be prepared to do further research if needed

Editorial ethics

Check your script against the editorial ethics of objectivity, impartiality and fairness. Do not give undue weight to one point of view. Most of the people you interview will have strong points of view – you wouldn't be interviewing them if that were not the case. However, your script needs to be fair to all.

You must be objective in your selection of clips and your choice of words

The beginning

Start the script by addressing the main point made in your introduction. Later in the script you can add context and analysis to try to help the audience understand the issues raised by those you are interviewing. But start with a crisp and sharp introduction that highlights the main points.

Start with the news angle and add context later

The ending

Always end your script with a fact and not a vague line such as "we will have to wait to see". Your audience wants information, not clichés. Consider asking your interviewees what's likely to happen next and summarise their expectations in your last paragraph.

Avoid vague final words and always end the piece with facts

Does it make sense?

Read the script back to yourself. Have you left any gaps? Do you need to do any further research? Check it with a colleague. A second pair of eyes works for radio scripts as well as print - of course, a second pair of ears helps, too, so check your choice of audio as well - you might have missed a more important clip.

If your script doesn't make sense to you it won't make sense to the audience

Radio script writing question

Which of these statements is true:

a) radio is all about sounds. Make sure you have the best clips and sound effects and don't worry too much about the words. People don't read your material they listen to it. The words are not that important. Of course they have to be accurate, but they are only there to support the audio

b) words are essential for a good radio piece. Work hard on ensuring that your script is tightly written and in a language that people understand. No matter how good the audio clips are, your radio piece will fail to inform if the script is poor.

The author of this piece, David Brewer, is a journalist and media strategy consultant who set up and runs Media Helping Media. He delivers journalism training and media consultancy services worldwide via Media Ideas. He also runs a media mentoring service.

Writing for radio is different than writing for print. You're writing for the ear, not the eye. Listeners have to get it the first time around- they can't go back and hear it again (unlike re-reading a sentence in a magazine). And while a reader may get up and come back to an article, a radio listener who gets up may not come back. So you want to grab their attention and hold onto it for as long as possible. Writing feature stories like the ones aired on B-Side is also different than writing news copy. You can loosen up a little. You can be more literary, more creative, more personal. This handout is a quick guide to writing a script for a feature radio story.

Getting Started: Logging Tape

After you've finished your reporting, it's time to log your tape. This means listening to everything you've recorded and writing it up. You should transcribe quotes, note who's saying what, time how long the tracks are, and (if you're using a minidisc) note the track numbers. Highlight or mark tracks you know you want to come back to. You don't have to log the tracks you know you won't use. Example

Choosing Your Acts

After you've logged your tape, you should select the tracks you want to use (tracks are also called cuts, soundbites, or actualities). Cuts generally shouldn't be longer than 30 seconds- you only have a few minutes and besides, most radio listeners have short attention spans. (If you have a great long cut, you can break it up with your narration or edit it down). Don't just choose cuts purely based on what's said- also consider how it's said. Think about how your cuts will fit into your story structure- do they describe something, tell a story, make you laugh, make you scratch your head? Your actualities should advance the story and make it interesting.

Starting to Write

As you start writing your script, you probably already have a good idea what your story's going to sound like. You've listened to all the clips and ambiance, maybe selected some music. You may have talked about the story with a friend or editor. Basically, you already have all the elements floating around in your head. Start writing your script by laying out all your cuts in the order you think you're going to use them. Then start writing your narration around them.

Anchor Intros

The place to start is usually the “anchor intro”- this is what the announcer/host will say to introduce your story. An anchor intro quickly sets up your story and puts it in context, without giving away too much. It should also introduce you, the reporter/producer.

Telling a Story

As you write your narration, try to tell a story with a beginning, middle, and end. Draw listeners into the story by setting a scene, raising a question, playing a weird noise, or introducing a character. Use narrative elements like foreshadowing, suspense, and scene changes to move the story along.

Mix Things Up

Use tracks of varying length. A series of 20-second acts interspersed with 10-second tracks will get pretty monotonous. And when you wrap up your story, don't end with an actuality or just a sign off. You should get the last word, even if it's just a short sentence.

A few aesthetic considerations to keep in mind as you write your script:

Be conversational. Your narration should sound as natural as possible, like you're telling a story to a friend. This is not the same as trying to imitate spontaneous speech. Instead, this means writing in a style that sounds as relaxed as possible. Use phrases and words you normally use. When you read your narration aloud, do you sound like yourself?

Be visual. Give your listeners a chance to imagine the people, places and things in your story. Create a sense of scene; describe people; include interesting sounds. Avoid a story that's just a series of talking heads or facts.

Be concise. Long sentences loaded with ten-cent words and relative clauses usually don't work too well in radio (but there are exceptions). Mix up your sentence structure. It's surprisingly easy to fill 3 or 4 minutes of airtime- so don't overwrite.

Be energetic. Use the active voice. Use punchy verbs and contractions. Mind your tenses – don't switch back and forth between past and present. Most radio stories are done in present tense. Some exceptions include commentaries, and news stories about past events.

Be experimental. For variety, stick in a tape-to-tape cut (one actuality leading straight into another without narration in between). Mix acts and tracks. For example, if someone is droning on and on, you can play them under your narration- this will convey a sense of them rambling. Even the most straightforward story can have an unusual or memorable element in it.

Be thoughtful. Try to go beyond just presenting the facts. Let your listeners know why your story matters. Is there a lesson to be learned, something to be taken away? You don't have to get too heavy or cerebral- just take it a step or two beyond pure description.

Writing for the Ear

The way you listen to speech is different than the way you read. A few tricks to make sure your listeners stay tuned in:

Keep ideas intact. Don't break up subjects and verbs. Compare these three sentences:

- Nancy Smith, who is the founder and CEO of the Acme Corporation, says the widget market is booming.
- Acme Corporation founder and CEO Nancy Smith says the widget market is booming.
- Nancy Smith is the founder and CEO of the Acme Corporation. She says the widget market is booming.

Nancy Smith gets lost in the first one. The next two sentences express the same idea without losing track of who's being talked about or who she is.

Write transitions in and out of your actualities. You don't have to be obvious, but acts shouldn't seem abrupt or forced. If you give someone's name three sentences before you play their clip, you should mention their name again before they start talking. This will remind listeners who's about to talk.

Likewise, don't follow an actuality from one person by naming another person. This can make it sound like Person #2 just said Person #1's actuality. o You don't have to write in complete sentences. You can also break up sentences for emphasis.

Acts and Tracks

Radio scripts generally follow a common format. Here are a few guidelines:

Label each actuality "ACT". Note who's talking and how long it is. Actualities are usually distinguished from narration with boldface, italics, capitalization, indentation, or some combination of these.

Label each track of your narration "TRX" or "TRK". Note how long it takes for you to read it. o Use parentheses or brackets to note when ambience (labeled "AMB" or "AMBI") or music is playing. The more specifics about how this sound will be used, the better. This will help your editor and will remind you what to do when you're mixing the final version.

Give the phonetic spelling of hard-to-pronounce words and names in parentheses after the name. Write out numbers and abbreviations – it will slow your read down if you have to figure out how to say 1,459 when you could read "one thousand, four hundred and fifty nine" Not that you should use such a specific number in your story-use approximate numbers.

Note the estimated length of the entire story (without the anchor intro) at the top of the script. A rough rule of thumb to use: one page of single-spaced script usually corresponds to a minute and a half to two minutes of produced tape.

PDF

Unit -4

Television Scripting & Language

It's important to remember that there is no hard and fast standardization. Each show has its own idiosyncrasies. There are some things, however, that remain consistent in all teleplays whether drama or sitcom. The goal here is to give you an idea of what those are.

If you want to write for television, you must do your homework. Learn about the show you wish to write a spec for. Study its style, find out the common script length, and most of all, read as many scripts as you can get your hands on. Dissect them, try to figure out if anything is wrong with them and, if you find something, figure out how to fix it. In other words, know the show inside and out, be enthusiastic about it, believe in it and be a fan.

Format and story structure are precise when it comes to episodic television. A 1/2 hour story runs about 22 minutes; an hour show, about 45 minutes with commercials dispersed for the remaining time. The breaks must be in the right spot for the advertisers to put up their wares. They also need to be compelling enough to bring your viewer back to the program.

Television is like a factory. It survives on an endless stream of product; sometimes so similar in nature that it's hard to tell the shows apart. With the increase of cable, the need has increased an awful lot in the last 15 years.

Network TV is no longer king. An increasing number of channels have gone into production with their own original programming. Examples are HBO, Showtime, TNT, Sci Fi, and USA. This is great because it has expanded the marketplace in which writers can circulate.

The most important thing to remember here is that drama is conflict. Without it - no drama. You've got to take your characters to hell before you give them a happy ending or it won't mean anything. Conflict comes from inside the characters and an external influence. There are three types: Man vs. Himself, Man vs. Man, Man vs. Nature.

One-Hour Drama

In addition to the above, start your scenes late and get out early. They must advance the plot and develop the character. End them on a dramatic highpoint and make sure the conflict is well developed. Most of all, show don't tell.

Types

There are a few different kinds.

1. The procedural, which consists of shows such as the *Law and Order* franchise and the CSI franchise,
2. Next are the shows that deal with lawyers and politics. These are shows like *The West Wing*, *The Practice*, etc.
3. Police dramas, such as, *The District* and *NYPD Blue*.

4. Hero-types which consist of shows like *Buffy the Vampire Slayer*, *Angel*, and *Smallville*.
5. Fantasy/Sci-Fi - examples here are *Enterprise*, *Twilight Zone*, *Dead Zone*, etc.
6. Cable - Shows such as *Queer as Folk*, *The Sopranos*, and *Six Feet Under* are written without the act breaks seen in commercial television.

Format

One-hour shows are formatted like features, except for the act breaks. You begin and end them as you would a sitcom, however there are no scene breaks. Each page equals about a minute of screen time and script lengths usually fall between 53-60 pages. There are some, however, such as *West Wing*, which can be as long as 66 pages. Again, you must know your show. The best advice is to read the teleplays and copy the format precisely,

The Cover Page should indicate the name of the show, episode title, and the writer's name.

The Title Page should contain show name, episode title, writer's name and contact information.

Typically, a one-hour drama consists of a teaser and 4 acts. There are some, like *Enterprise*, that have a teaser and 5 acts and still others that are only 4 acts, like *Alias*. Again, a good reason to study scripts for the show you wish to write for.

Acts are designated numerically, usually written out and centered at the top of the page. Placing "End Act One" or "End Act 1" creates act breaks. This is centered and double-spaced beneath the last piece of narrative or dialogue. FADE or CUT may be used to end a scene, but it isn't necessary. A simple scene slug line will do nicely instead. Begin each new act of a fresh page.

The act break is where the script reaches a strong dramatic moment. That's where the station typically inserts commercials. The big question here is whether or not the story moment is strong enough to break your audience back.

The time breakdown works like this:

Teaser: 2-4 pages

Act One: 14-15 pages

Act Two: 14-15 Pages

Act Three: 14-15 Pages

Act Four: 14-15 Pages

Tag: 1-2 Pages

Total: 59 to 66 pages

Structure

Be sure to follow the 3 Act Structure within your teleplay. In Act One, set up the goal for the character. Then your character runs into an obstacle. By the end of the act he should reach or fail to reach that immediate goal. Act One usually lasts about 10 minutes. In Act Two, you'll complicate the character's mission, then raise the stakes. Be sure to move your subplots forward as well and raise the stakes again. By this point, your character is at his lowest point. This act usually goes for about 40 minutes. By Act Three, your character, hopefully, will have reached a new level of determination. You will have made things even tougher for him, so he'll have to dig inside himself for more strength. Be sure to deal with your subplots and tie up loose ends. Finally, is the resolution or pay-off.

Depending on the series, there can be up to three storylines running concurrently. The A story is the main plot, while the B story is the major subplot. The C story is called a runner or minor subplot, usually character developing. It usually occurs three times within the hour.

Dialogue

When writing dialogue, there are a couple of things to consider:

1. The character ages, education, and background.
2. Any emotional changes. How do they speak when emotional or angry?
3. Don't use boring and/or unnecessary dialogue.
4. It must move the story forward.
5. Characters should NEVER explain their feelings. They should be acted out.
6. Be specific in your dialogue. Details are everything and they'll serve to enrich your characters.
7. Beware of long speeches. The thing about dialogue vs. action is that a page of action runs a lot faster than a page of dialogue. Time expands when you talk. Break up speeches with interjections from other characters or actions pertaining to the scene.
8. Don't let your characters talk to themselves. If it's absolutely critical, do it sparingly, and only if the scene turns out better with it than without it.
9. ALWAYS READ DIALOGUE OUT LOUD.

Situation Comedies

Someone once said that "dying is easy, comedy is hard." You really have to understand funny in order to write funny. If a joke is told badly, no matter how good the joke, it'll fall flat. The opposite can be true as well. If a bad joke is well told, it could be funny.

Format

There are two types of sitcoms: multiple camera format and single camera format. Multiple camera format is the traditional form, and it started with shows like "I Love Lucy," and continues with "Everybody Loves Raymond," "Will and Grace," "Frasier," etc. Single camera shows are shot and formatted like films. Examples of these would include "Malcolm in the Middle," "The Simpsons," "Curb Your Enthusiasm," etc.

No matter what type of show, it's important to find several actual scripts for the spec you're writing so that you can get really familiar with the format.

Some shows have teasers and tags, some have two acts (multiple camera format) and some have three acts (some, but not all, single camera shows), and some have page counts that differ from industry averages. A good example of that is Sex and the City. This is a single camera show in three acts that includes a key scene in every script where Carrie sits at her computer and asks the question that frames all the stories in the episode. An analysis of past scripts would indicate this happens about 7-11 minutes into the episode, but not always. Know the rules before you break them.

Typical format for multiple camera sitcoms:

1. FADE IN: - All caps and underlined
2. SCENES - numbered using CAPS. Ample space above and below and underlined.
3. SLUGLINES - indicate location, time of day, and underlined.
4. Character List - should appear directly below the slug line and indicate which characters are needed for the scene. Also enclosed in parentheses.
5. ACTIONS/DESCRIPTIONS - listed in a capital letters
6. CHARACTER INTROs - Capitalized and underlined.
7. SOUND EFFECTS/SPEICAL EFFECTS/CAMERA INSTRUCTIONS - Capitalized and underlined.
8. CHARACTER NAMES/DIALOGUE - Capitalized and double spaced.
9. PERSONAL DIRECTION - appears within dialogue - on the same line - in all capitals and enclosed in parentheses.

The Cover Page should indicate the name of the show, episode title, and the writer's name.

The Title Page should contain show name, episode title, writer's name and contact information.

Begin most 1/2 hour scripts by writing the name of the show, centered and capped, 6 lines from the top of the page. Double space down from the name and center the episode title in quotation marks. 6 lines below that, center ACT ONE, then A below that, also centered. 8 lines below that, write FADE IN: @ the 1.4 inch mark from the margin. A list of which characters are needed appears at the beginning of each new scene. Every page should contain page numbers as well as the scene letters.

You can end each scene with a CUT TO:, DISSOLVE TO:, FADE TO:, etc., however this is seen less frequently today.

The second scene begins on a new page. 21 lines down, write B, centered. 6 lines below that, write the opening slug line. All the scenes are "numbered" with letters. The script is divided into acts and each new act begins on a new page.

Dialogue is double-spaced for legibility and stage direction is all in CAPS in order to distinguish them easily from the dialogue. There should be lots of white space for jotting down notes. Dialogue may also contain "personal direction" for the actors within it, rather than outside it; just like a stage play.

As for time breakdown, the following applies:

Teaser: 1-2 pages

Act One: 17-20 pages

Act Two: 17-20 pages

Tag: 1-3 pages

Total: 40-48 pages in length

Typical format for single camera sitcoms:

1. Formatted like screenplays and similar to the one hour drama.
2. May or may not have formal act breaks written on the page (this depends on whether or not the show has commercial breaks. "Curb Your Enthusiasm," and "Sex and the City" are on HBO, therefore they have no commercial breaks and read straight through. "The Simpsons," however, has three defined acts.
3. Dialogue and stage direction are single-spaced.
4. The characters are described in ALL CAPS the first time they are introduced.
5. Scripts are generally 28-32 pages in length.

Structure

The plots for these tend to be broad and simple. The show may have a major plot line (A story) and a minor plot line (B story), but may not have a runner. Each act tends to be between 3-5 scenes. The locations are fairly basic, though outside shots are more common than they used to be. The focus isn't on action, but on the wittiness of the repartee between the characters.

One page of sitcom script translates into about 30 seconds of screen time. In that time, there should be 3 to 5 solid jokes. These are jokes that are derived from the situations that the characters find themselves in. You have to know how to bring out the comedic nature of any situation.

Taped sitcoms, such as Two and a Half Men, use a specific format. It's videotaped in front of a live audience, will have a laugh track, and locations are limited.

In the half hour format, a scene break occurs when there is a major change in the location, time, and sometimes, actions. Ending one scene with a cut and beginning the next one on the following page indicates this. Scenes are designated with the alphabet, beginning with the letter A.

A Few Extra Words of Advice:

1. Be sure to capture the tone and character voices of the show you want to write for.
2. Executives want to read shows they know and they'll want to see if you know it, too.
3. Don't write a pilot. You have to be firmly established to pull this off. IF you do want to write a pilot, however, write a second episode and submit that. 99.9% of newer writers spend the first episode setting up the characters and the setting, which leaves little room for conflict, interest, or comedy.
4. Your spec script is your calling card, so make it great. There should be no punctuation or proofreading errors. A dropped comma or a missing question mark can change a meaning or indicate a lack of concern for the little things. Make it clean and professional.
5. Read as many scripts as you can. Do your research.
6. Remember - 12 point, Courier Font is an ABSOLUTE RULE for ALL scripts whether feature or television.
7. Have a theme. Be sure what your story's about and be clear on exactly what you want to say.
8. Listen to people talk. No one speaks in the same way. Listen to their choice of words; the rhythm of their speech; the cadences and pauses are all unique.
9. Make your characters listen to each other and respond in kind. You never want them talking at each other. They must react to what is being said. Invest emotions and reactions in them; it will say a lot about who they are and make them more multidimensional.
10. If you must use parentheticals (particularly in dramas), use them sparingly and only use them to enhance the dialogue. Sometimes body language does speak louder than the actual words. Use them to imply things the actor may use in performance. It can also serve to change the meaning of the dialogue entirely by saying one thing and doing something else.
11. Flesh out your characters beyond what the story actually needs. Look to the people you know, your own background, etc., for the little things that will make them jump off the page.
12. When writing narrative pieces, avoid inserting explanations or clarifications of things that aren't revealed in dialogue or action. If it hasn't been given before, there's no point to it and the forward motion of the story stops. Keep it short and sweet; this allows the action to continue on uninterrupted.
13. Never pad your script with dialogue and scenes that are added only to fill up space. If nothing is happening in the scene, cut it out.

There are numerous books out there on screenplay format and structure. Below is a list of just a few of them:

1. The Complete Book of Scriptwriting by J. Michael Straczynski
2. Any book written by Linda Seger
3. Any book written by Syd Field
4. A Writer's Journey by Christopher Vogler
5. Successful Scriptwriting by Jurgen Wolff and Kerry Cox
6. The Screenwriter's Bible by David Trottier

By another definition, a genius is a talented person who has done all his or her homework. These

modules constitute the prerequisite homework involved in success.

Keep in mind that writing for the electronic media is not the same as writing for print. Those who write for print enjoy some advantages their broadcast counterparts don't have.

For example, a reader can go back and reread a sentence. If a sentence isn't understood in a TV production, however, the meaning is lost or the listener is distracted while figuring out what was said.

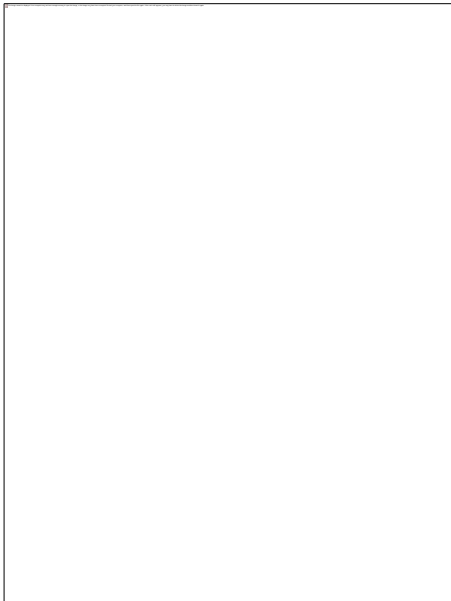
With the written word, such things as chapter divisions, paragraphs, subheadings, italics, and boldface type guide the reader. And the spelling of sound-alike words can indicate their meaning.

Things are different when you write for the ear.

In order to deliver narration in a conversational style you don't always follow standard rules of punctuation.

Ellipses...three dots...are commonly used to designate pauses. Often, complete sentences aren't used, just as they aren't used in normal conversation. In broadcast writing an extra helping of commas provides clues to phrasing.

Although this may be inconsistent with proper written form and your English 101 teacher may not approve, the overriding consideration in writing narration is clarity. This entails making it easy for an announcer to read, and making it easy for an audience to understand.



The way we perceive verbal information also complicates things.

When we read, we see words in groups or thought patterns. This helps us grasp the meaning.

But, when we listen, information is delivered one word at a time.

To make sense out of a sentence we must retain the first words in memory while adding all subsequent words until the sentence or thought is complete.

If the sentence is too complex or takes too long to unfold, meaning is missed or confused.

Of course, through proper phrasing and word emphasis a narrator can also go a long way toward ensuring understanding. This gives the spoken word a major advantage over the written word.

Broadcast Style

Writers write video scripts in **broadcast style**. With allowance for sentence variety, video scripts use short, concise, direct sentences.

You also need to be aware of ~~educated listeners will catch~~ such as the difference between further and farther and less than and fewer than.

Of course, the English language is constantly changing.

Things which were deemed "wrong" at one point can eventually come into regular use and become accepted. (For example, in the preceding sentence "which" should actually be "that," but this is another case where things have been changing.)

"Close proximity" is becoming accepted, even though proximity means close, so it's actually redundant.

"There are less concerns about good grammar in advertising" should be "fewer concerns." *Fewer* relates to things you can count; *less* to things you can't.

The Use of Whom, Etc.

There are some situations, especially in broadcasting, where proper usage can sound stilted and off-putting.

One of these is with whom. Although we have detected a move to using the proper whom in publications, this doesn't seem to have been widely adopted in broadcasting.

In these modules we have stuck to who in all cases. However, in broadcasting proper usage is often dictated by common usage, so we reserve the right to change our minds in the future.

Even so, we should point out that there are clear transgressions of proper grammar in broadcasting that aren't as forgivable. For example, in a recent Fox News report on a lost dog a reporter stated, "Her dog had ran away."

Many viewers are quick to pick up on such errors (and bring them to the attention of management). On a resume reel, this kind of thing should get anyone dropped from consideration. No station wants to hire someone who is grammatically illiterate.

In writing your scripts, remember that the active voice is preferred over the inactive or passive voice. Nouns and verbs are preferred over adjectives, and specific words over general ones.

Facts must be taut, verbs strong and active; a script should crackle.

Avoid dependent clauses at the beginning of sentences. Attribution should come at the beginning ("According to the Surgeon General...") rather than at the end, which is common in newspaper writing. In broadcast style, we want to know from the beginning who's doing the "saying."

The classic reference on writing clarity and simplicity is a little 70-page book called *Elements of Style*. Even many seasoned journalists keep it handy.

A recent book on punctuation is Lynne Truss' and Bonnie Timmons' *Eats, Shoots & Leaves*. Who would believe a book on a mundane subject like punctuation could make the New York Times bestseller list? But as the saying goes, "It's not what you say but how you say it" -- something that's especially important in writing scripts.

Ten Newswriting Guidelines

With a bit of help from Ms. Debrah Potter of RTNDF, the Radio and Television News Directors Foundation, here are ten guidelines for writing news:

1. While making sure you bring the most interesting and surprising elements to the forefront of your story, don't give away everything right at the beginning.

She says to maintain interest by spreading these "nuggets" throughout the story. And try not to let the lead-in to the story steal the thunder from what follows.

2. Use the active voice: subject, verb, and object.

3. Remember that nouns and verbs are stronger than adjectives and adverbs. Don't tell viewers what they should be feeling by using adjectives, especially shopworn adjectives, such as "tragic," "amazing," and "stunning."

Unfortunately, such terms are regularly used in news stories, as in, "Tragically, 12 US soldiers were killed in the blast."

4. Avoid jargon; use well-known terms. For example, your audience probably won't know what ENG and B-roll mean.

5. Include defining details, such as, for example, the type of trees being cut down.

6. Write (tell!) the story as if you were trying to catch the interest of a friend. Try mentally to follow

up on the phrases, "Guess what...," or "This may be hard to believe, but..."

7. After you write something, try to set it aside for at least ten minutes and concentrate on something else. Then go back and review the story with a fresh perspective.

At that point it may be easier to catch and eliminate unnecessary words and phrases.

8. Read the story aloud (not under your breath).

Rewrite:

1. sentences that are too long
2. tongue-twisting or awkward phrases
3. phrases that could be taken two ways
4. long titles ("The popular, award-winning, 18-year-old, College Park Central High School sophomore...")

9. Don't rely on the sound track to tell the story or explain the video. The basic idea should be obvious from the video. At the same time, the audio and video should complement and strengthen each other. (See the section below.)

10. Screen the complete audio and video story (**package**) as a "doubting Thomas." Have you made statements that could legitimately be challenged? Your clearly stated and verified facts should silence any rational critic.

Correlate Audio and Video

Keep in mind the basic guideline of correlating (relating) audio and video because viewers are accustomed to having what they *see* on the screen relate to what they *hear* -- generally in the form of dialogue or narration. (Note that the intentionally long and complex sentence you just read is not appropriate for broadcast style.)

If viewers see one thing and hear another, things can get confusing.

Even though you want audio and video to relate, watch out for the "see Dick run" approach where the audio states the obvious. If you can clearly see what's happening on the screen, this can get downright annoying.

Although radio drama had to slip many things into the dialogue to tip off the listeners to what they couldn't see ("Emma, why are you staring out the window?"), this is hardly the case with TV, where you can see what's taking place.

The trick is to write slightly off the pictures. This means that, while you don't describe the pictures, your words aren't so far removed from what is being seen that you split viewer attention. This technique involves a delicate balancing act.

Information Overload

With more than a hundred TV channels available to viewers in some areas and millions of pages of information available on the Internet, one of today's biggest problems is information overload.

In TV production the goal is not simply to unload information on viewers.

To be successful you must engage your audience and clearly communicate selected information in a manner that will both enlighten and possibly even entertain.

If a script is packed with too many facts, or if the information is not clearly presented, the viewer will become confused, lost, and frustrated.

Lost vs. Bored

Not only is the *amount* of information you communicate important, but also the *rate* at which it's presented.

In information-centered productions, give the viewer a chance to process each idea before moving on to the next.

If you move too rapidly, you'll lose your audience; too slowly and you'll bore them.

The best approach in presenting crucial information in an instructional production is first to signal the viewer that something important is coming.

Next, present the information as simply and clearly as possible.

Then reinforce the key points by repeating them in a different way -- or with an illustration or two.



Here are seven general rules to remember in writing for television. Some of these apply to

instructional productions, some to dramatic productions, and some to both.

1. Assume a conversational tone by using short sentences and an informal, approachable style.
2. Engage your audience emotionally; make them care about both the people and content of your production.
3. Provide adequate logical structure; let viewers know where you're going, which concepts are key, and when you're going to change the subject.
4. After making an important point, expound on it; illustrate it.
5. Don't try to pack too many facts into one program or program segment.
6. Give your audience a chance to digest one concept before moving to another.
7. Pace your presentation according to the ability of your target audience to grasp the concepts.

Video Grammar

Some people say that, unlike writing, video and film production don't have standardized grammar (e.g., conventions or structure).

Although video has abandoned much of the grammar established by early filmmaking, even in this MTV, YouTube era we can use various techniques to add structure to formal productions.

In dramatic productions, **lap-dissolves** (when two video sources overlap for a few seconds during the transition from one to the other) often signal a change in time or place.

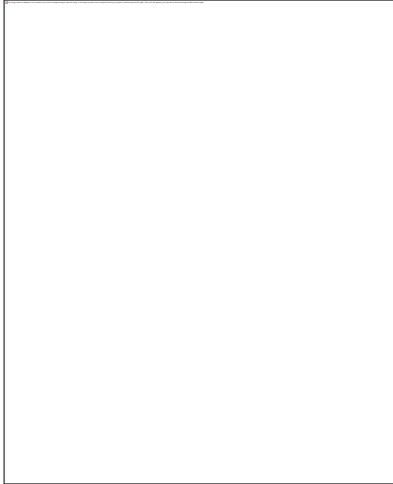
Fade-ins and **fade-outs**, which apply to both audio and video, can be likened to the beginning and end of book chapters.

A fade-out consists of a two- or three-second transition from a full signal to black and silence. A fade-in is, of course, the reverse.

Fade-ins and fade-outs often signal a major change or division in a production, such as a major passage of time. (But "often" is a long way from "always.")

▲ Traditionally **teleplays** (television plays) and **screenplays** (film scripts) start with a fade-in and close with a fade-out.

Script Terms and Abbreviations



A number of terms and abbreviations are used in scriptwriting. Some describe camera movements.

When the entire camera is moved toward or away from the subject, it's referred to as a **dolly**.

A **zoom**, which is an optical version of a dolly, achieves somewhat the same effect. A script notation might say, "Camera zooms in for close-up of John" or "Camera zooms out to show John is not alone."

A lateral move is a **truck**. Note the illustration above.

Some terms designate shots.

Cuts or **takes** are instant transitions from one video source to another. In grammatical terms, shots can be likened to sentences where each shot is a visual statement.

The **cover shot** and **establishing shot** are designated on a script by "wide-shot" (**WS**) or "long shot" (**LS**).

Occasionally, the abbreviations **XLS** for extreme long shot or **VLS** for very long shot are used.

These all can give the audience a basic orientation to the geography of a scene (i.e., who is standing where) after which you'll cut to closer shots.

On small screen devices or on standard-definition television (**SDTV**), this type of shot is visually weak because important details aren't easy to see. **HDTV** and ultrahigh definition television on large screens don't have the same problem, but keep in mind that a large part of your audience may be viewing your production on cell phone-sized screens.

Cover or establishing shots should be held only long enough to orient viewers to the relationship between major scene elements.

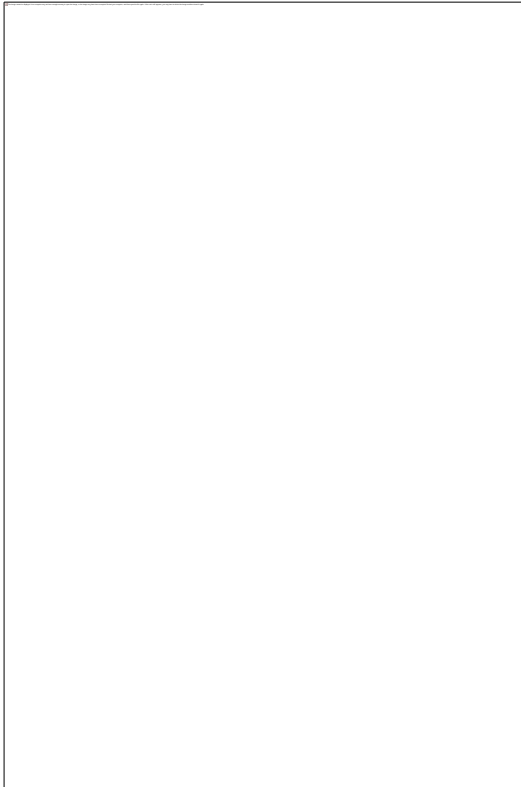
Thereafter, they can be momentarily used as reminders or updates on scene changes as *reestablishing shots*.

TV scripts are usually divided into audio and video columns, with shot designations in the left video column.

So that you can see how some of these things come together, here are some sample scripts.

- Simple video script
- Dramatic film/video script format
- Commercial script
- News script

Television and film scripts are available on the Internet for study. (See the section on Internet Resources at the end of this module.)



The following shot designations relate to people in scenes:

A **LS** (long shot) or **FS** (full shot) is a shot from the top of the head to the feet.

A **MS** (medium shot) is normally a shot from the waist up. (To save space, we've used a vertical rather than a horizontal format in this illustration.)

A **MCU** (medium close-up) is a shot that includes the head and shoulders.

A relatively straight-on **CU** (close-up) is the most desirable for interviews. Changing facial expressions, which are important to understanding a conversation, can easily be seen.

XCUs are extreme close-ups. This type of shot is reserved for dramatic impact. The XCU may show just the eyes of an individual. With objects, an XCU is often necessary to reveal important detail.

A **two-shot** or **three-shot** (**2-S** or **3-S**) designates a shot of two or three people in one scene.

The term **subjective shot** indicates that the audience (camera) will see what the character sees. It often indicates a handheld camera that follows a subject by walking or running. Subjective camera shots can add drama and frenzy to chase scenes.



We sometimes indicate camera angles, such as *bird's eye view*, *high angle*, *eye level*, and *low angle*, on scripts.

A **canted shot** or **dutch angle** shot (note photo on left) is tilted 25 to 45 degrees to one side, causing horizontal lines to run up or down hill.

Although scriptwriters occasionally feel it necessary to indicate camera shots and angles on a script, this is an area that's best left to the director to decide.

Even so, in dramatic scripts you may see the following terms:

1. *camera finds*: the camera moves in on a particular portion of a scene
1. *camera goes with*: the camera moves with a person or object

1. *reverse angle*: a near 180-degree shift in camera position
1. *shot widens*: signals a zoom or dolly back.

Scripts also use a number of other abbreviations:

1. **EXT** and **INT**: exterior and interior settings
 2. **SOT** (sound-on-tape): The voice, music, or background sound is from the audio track of a videotape (today, more often a segment recorded on a computer).
 3. **SOF** (sound-on-film): This is not much used anymore. Even if a production starts out on film, it's converted into a video recording before being "rolled into" a production
 4. **VTR**: videotape, videotape recording. Video and audiotape have now been largely replaced by computer disks and solid-state memory
 5. **VO** (voice over): narration heard at higher volume than music or background sound
 6. **OSV** (off-screen voice): voice from a person not visible to the audience
 7. **MIC**: microphone (pronounced "mike")
 8. **POV** (point of view). Dramatic scripts may indicate that a shot will be seen from the point of view of a particular actor.
 9. **OS** (over-the-shoulder shot): The picture shows the back of a person's head and possibly one shoulder with the main subject in the distance facing the camera. This is also designated as **O/S** and **X/S**.
1. **ANNCR**: announcer
 2. **KEY**: electronic overlay of titles, credits or other video sources over background video
 3. **SFX** or **F/X** (special effects/visual effects): audio special effects (audio FX) or video special effects; altering normal audio and video, generally to achieve some dramatic effect

A shooting script is the version of a screenplay used during the production of a motion picture. Shooting scripts are distinct from spec scripts in that they make use of scene numbers (along with certain other formatting conventions described below), and they follow a well defined set of procedures specifying how script revisions should be implemented and circulated. Overview

When a screenplay is approved for production, the scenes are assigned numbers which are included in the script alongside the scene headers. The numbers provide a convenient way for the various production departments to reference individual scenes. Also each individual shot within a scene is also assigned numbers. For instance Scene 1 Shot 1, 2, 3,4,5 etc.

After a shooting script has been widely circulated, page numbers are locked, and any revisions are distributed on revision pages. Thus the production office might issue a revision containing new pages 3, 9, 17 and 45. This avoids having to print and distribute an entirely new draft for every set of revisions, which would entail crew members having to transfer all their handwritten notes to a new script. If scenes on page 45 become longer, they will be continued on new pages 45A, 45B and so on; if the scenes on page 45 are all eliminated, a new page 45 will be issued with the word "OMITTED" as the absence of a page 45 might look like an error.

Revision pages are distributed on colored paper, a different color for each set of revisions, with each changed line marked by an asterisk in the right margin of the page. The progression of colors varies from one production to the next, but a typical sequence would be: white, blue, pink, yellow, green, goldenrod, buff, salmon, cherry, tan, ivory, white (this time known as "double white"), and back to blue ("double blue").

When the Assistant Director believes that there are more changed pages than are worth swapping out, the Script Coordinator may issue an entirely fresh script in the appropriate revision color. In some cases, usually before the start of principal photography, an entirely new "white draft" will be distributed in lieu of colored revision pages. The pages in a white draft are renumbered from scratch, while the original scene numbers are maintained.

Preserving scene and page numbers

When revisions are made to a shooting script, they must be accomplished in a way that doesn't disturb the pre-existing scene numbers. Changes made to scene numbers are to be reflected before the original scene number, as what follows a scene number identifies a specific setup within the scene actually shot during production.

For example, if a new scene is to be inserted between scenes 10 and 11, the new scene will be numbered A11 (and not A10 as "A10" would refer to take number 10 of setup "A" of a given scene - see slating procedures). For some productions, it may be necessary to insert a scene between 10 and A11 - this scene is then numbered AA11. A scene between A11 and 11 would be numbered B11. A scene between AA11 and B11 would be numbered AB11. Every scene thus retains its own unique number throughout the course of the production. When a scene is omitted, its number is preserved in the script along with the phrase (OMITTED). This effectively retires the number so that it can't be reused by a new scene inserted later at the same location. A scene can also be unomitted, effectively bringing the retired scene out of retirement.

Page numbers in a shooting script are handled in a similar way. When revision pages are distributed, the page numbers must flow sequentially into the pre-existing page numbers. For example, if page 10 is revised such that it now occupies a page and a half, the revisions will be distributed on two pages numbered 10 and 10A. These two pages will replace page 10 in the outstanding drafts. Conversely, if pages 15 and 16 are shortened such that they now occupy a single page, the revisions will be distributed on a single page numbered 15-16.

CONTINUED

Scene continueds

When a numbered scene is split across pages, (CONTINUED) appears at the bottom of the prior page, and CONTINUED: appears at the top of the subsequent page. This *continued indicator* appears along with the number of the scene being continued and a bracketed count of how often the scene has been continued thus far, e.g. 107 CONTINUED: (2). The number is usually omitted when it's equal to one.

Dialogue continueds

When dialogue is split across pages, (MORE) appears below the portion of dialogue on the first page, similar to a *parenthetical* but indented the same as the character's name. On the subsequent page, the remaining dialogue is headed by the character's name, which is extended by an abbreviated *continued indicator*, e.g. JOHN (CONT'D).

When a character speaks more than once consecutively, with only action separating the speeches, (*continuing*) *parentheticals* can be used in the subsequent speeches. (*continuing*) *parentheticals* are positioned the same as standard ones: below the character's name and indented from the dialogue. Some writers indicate consecutive dialogue by including (CONT'D) beside the character's name (the same as for dialogue split across pages). Many writers choose not to indicate consecutive dialogue at all.

Dialogue continueds apply to both spec and production scripts. They are mentioned here because of the confusion that arises over the many uses of *continued*.

The revision slug

A slug (header) appears at the top of every revision page, aligned vertically with the page number. The revision slug typically includes the date the revisions were circulated, the color of the pages in parentheses, and usually, the name of the production or some other descriptive information. Every set of revisions is distributed along with a title page that includes a list of the revision slugs for every set of revisions distributed thus far.

Revision marks

Script revisions are marked with asterisks in the right hand margins of the revision pages. When many revision marks are present on a single page, or within a single paragraph or scene, the marks may be consolidated into a single mark. For example, if all the lines in a given passage of dialogue are marked, the marks can be consolidated into a single mark appearing alongside the name of the speaker above the dialogue. In the case of scenes, this single "consolidation mark" appears alongside the scene header. For pages, the consolidation mark appears beside the page number.

Software

Most screenwriting software applications include functions for handling the formats and procedures described above, with varying degrees of automation.

Overview

When a screenplay is approved for production, the scenes are assigned numbers which are included in the script alongside the scene headers. The numbers provide a convenient way for the various production departments to reference individual scenes. Also each individual shot within a scene is also assigned numbers. For instance Scene 1 Shot 1, 2, 3,4,5 etc.

After a shooting script has been widely circulated, page numbers are locked, and any revisions are distributed on revision pages. Thus the production office might issue a revision containing new pages 3, 9, 17 and 45. This avoids having to print and distribute an entirely new draft for every set of revisions, which would entail crew members having to transfer all their handwritten notes to a new script. If scenes on page 45 become longer, they will be continued on new pages 45A, 45B and so on; if the scenes on page 45 are all eliminated, a new page 45 will be issued with the word "OMITTED" as the absence of a page 45 might look like an error.

Revision pages are distributed on colored paper, a different color for each set of revisions, with each changed line marked by an asterisk in the right margin of the page. The progression of colors varies from one production to the next, but a typical sequence would be: white, blue, pink, yellow, green, goldenrod, buff, salmon, cherry, tan, ivory, white (this time known as "double white"), and back to blue ("double blue").

When the Assistant Director believes that there are more changed pages than are worth swapping out, the Script Coordinator may issue an entirely fresh script in the appropriate revision color. In some cases, usually before the start of principal photography, an entirely new "white draft" will be distributed in lieu of colored revision pages. The pages in a white draft are renumbered from scratch, while the original scene numbers are maintained.

Preserving scene and page numbers

When revisions are made to a shooting script, they must be accomplished in a way that doesn't disturb the pre-existing scene numbers. Changes made to scene numbers are to be reflected before the original scene number, as what follow a scene number identifies a specific setup within the scene actually shot during production.

For example, if a new scene is to be inserted between scenes 10 and 11, the new scene will be numbered A11 (and not A10 as "A10" would refer to take number 10 of setup "A" of a given scene - see slating procedures). For some productions, it may be necessary to insert a scene between 10 and A11 - this scene is then numbered AA11. A scene between A11 and 11 would be numbered B11. A scene between AA11 and B11 would be numbered AB11. Every scene thus retains its own unique number throughout the course of the production. When a scene is omitted, its number is preserved in the script along with the phrase (OMITTED). This effectively retires the number so that it can't be reused by a new scene inserted later at the same location. A scene can also be unomitted, effectively bringing the retired scene out of retirement.

Page numbers in a shooting script are handled in a similar way. When revision pages are distributed, the page numbers must flow sequentially into the pre-existing page numbers. For example, if page 10 is revised such that it now occupies a page and a half, the revisions will be distributed on two pages numbered 10 and 10A. These two pages will replace page 10 in the outstanding drafts. Conversely, if pages 15 and 16 are shortened such that they now occupy a single page, the revisions will be distributed on a single page numbered 15-16.

CONTINUED

Scene continueds

When a numbered scene is split across pages, (CONTINUED) appears at the bottom of the prior page, and CONTINUED: appears at the top of the subsequent page. This *continued indicator* appears along with the number of the scene being continued and a bracketed count of how often the scene has been continued thus far, e.g. 107 CONTINUED: (2). The number is usually omitted when it's equal to one.

Dialogue continueds

When dialogue is split across pages, (MORE) appears below the portion of dialogue on the first page, similar to a *parenthetical* but indented the same as the character's name. On the subsequent page, the remaining dialogue is headed by the character's name, which is extended by an abbreviated *continued indicator*, e.g. JOHN (CONT'D).

When a character speaks more than once consecutively, with only action separating the speeches, (*continuing*) *parentheticals* can be used in the subsequent speeches. (*continuing*) *parentheticals* are positioned the same as standard ones: below the character's name and indented from the dialogue. Some writers indicate consecutive dialogue by including (CONT'D) beside the character's name (the same as for dialogue split across pages). Many writers choose not to indicate consecutive dialogue at all.

Dialogue continueds apply to both spec and production scripts. They are mentioned here because of the confusion that arises over the many uses of *continued*.

The revision slug

A slug (header) appears at the top of every revision page, aligned vertically with the page number. The revision slug typically includes the date the revisions were circulated, the color of the pages in parentheses, and usually, the name of the production or some other descriptive information. Every set of revisions is distributed along with a title page that includes a list of the revision slugs for every set of revisions distributed thus far.

Revision marks

Script revisions are marked with asterisks in the right hand margins of the revision pages. When many revision marks are present on a single page, or within a single paragraph or scene, the marks may be consolidated into a single mark. For example, if all the lines in a given passage of dialogue are marked,

the marks can be consolidated into a single mark appearing alongside the name of the speaker above the dialogue. In the case of scenes, this single "consolidation mark" appears alongside the scene header. For pages, the consolidation mark appears beside the page number.

Software

Most screenwriting software applications include functions for handling the formats and procedures described above, with varying degrees of automation.

UNIT -5

WRITING FOR WEB

A **website content writer** or **web content writer** is a person who specializes in providing relevant content for websites. Every website has a specific target audience and requires a different type and level of content. Content should contain words (key words) that attract and retain users on a website. Content written specifically for a website should concentrate on a specific topic. It should also be easy to read, offering the information in easy to understand clusters or laid out in bullet points.^[1]

Most story pieces are centered on marketing products or services that the website is selling or endorsing, though this is not always the case. Some websites are informational only and do not sell a product or service. In those instances, the content should be geared toward helping to educate the reader while providing them with complex information in a way that is easy to understand and retain.

Functions of content writers

There is a growing demand for skilled web content writers on the internet. This is because quality content often translates into higher revenues for online businesses.

Website owners and managers depend on content writers to perform several major tasks:

1. Analyze all the tasks before sending to the content writer, and to give a task regarding promoting for the particular website given for reference URL.
2. Check for keywords or generate a keyword and give it to the writers to use in the article, and provide them with the limitations for the keywords.
3. Create or edit copy to inform the reader, and to promote or sell the company, product or service described in the website.
4. Produce content to entice and engage visitors": so they continue browsing on the current website. This operates on the premise that longer a visitor stays on a particular site, the greater the likelihood they will eventually become clients or customers.
5. Produce content that is smart in its use of keywords, or is focused on search engine optimization (SEO). This means the text must contain relevant keywords and phrases that are most likely to be entered by users in web searches associated with the actual site for better search engine indexing and ranking.

6. Create content that allows the site visitors to get the information they want quickly and efficiently. Efficient and focused web content gives readers access to information in a user-friendly manner.
7. Create unique, useful, and compelling content on a topic primarily for the readers and not just for the search engines.

Website content writing aims for relevance and search-ability. Relevance means that the website text should be useful and beneficial to readers. Search-ability indicates usage of keywords to help search engines direct users to websites that meet their search criteria.

There are various ways through which websites come up with article writing and one of them is outsourcing of the content writing but it is riskier than other options.

Online writers vs. print writers

Writing online is very different from composing and constructing content for printed materials. Web users tend to scan text instead of reading it closely, skipping what they perceive to be unnecessary information, and hunting for what they regard as most relevant. It is estimated that seventy-nine percent of users scan web content.^[2] It is also reported that it takes twenty-five percent more time to scan content online compared to print content.^[3] Web content writers must have the skills to insert paragraphs and headlines containing keywords for search engine optimization, as well as to make sure their composition is clear, so that they will be able to reach their target market.

Content writing providers

Website content writing is frequently outsourced to external providers, such as individual web copywriters or for larger or more complex projects, a specialized copywriting agency.

Copywriting agencies combine copywriting services with a range of editorial and associated services, that may include brand positioning, message consulting, social media, SEO consulting, developmental and copy editing, proofreading, fact checking, layout, content syndication and design. Outsourcing such services allows businesses to focus on core competencies and to benefit from the specialized knowledge of professional copywriters and editors.

1. Content

2. Write relevant content

It may be tempting to write about your brother's dog, but if it doesn't relate to your site or page topic, leave it out. Web readers want information, and unless the page is information about said dog, they really won't care, even if it is a good metaphor for what you're trying to say.

3. Put conclusions at the beginning

Think of an inverted pyramid when you write. Get to the point in the first paragraph, then expand upon it.

1. **Write only one idea per paragraph**
Web pages need to be concise and to-the-point. People don't read Web pages, they scan them, so having short, meaty paragraphs is better than long rambling ones.
2. **Use action words**
Tell your readers what to do. Avoid the passive voice. Keep the flow of your pages moving.
3. **Just Do It**
The most time consuming aspect of writing Web copy is overanalyzing it. Write like nobody is reading it and just go for it. You can tweak the content as you go to meet objectives, reach your targeted audience and tighten up copy. Speaking of...
4. **Tighten Up**
With every writing project there's always a temptation to consult a Thesaurus, but use it with caution. Use one to simplify your message, not pollute it. Stumbling over an awkward word or an unfamiliar one is extremely disrupting for a reader. With Web copy, the simpler the better. There are different schools of thought on this, but aim for a fourth to seventh grade reading level as your benchmark.
5. For Web copy, a better resource than a Thesaurus is a quality list of active verbs (think words like accelerate, localize, serve). These are strong, powerful words that will help you elicit action. Another good resource is a keywords list. If you don't know what the company's keywords are, ask. Don't force them in, though; chances are you are using them without even knowing, which is the best way to use them, anyway.
6. **Keep It Short**
In the Web game, short is always better. Banner ads should tell your story in 5-10 words, which includes the call to action. For landing pages, blogs and other Web content, try to use list format or lots of subtitles to break up copy.
7. **Be Consistent**
If there isn't a company style guide to consult, start one. It's likely stakeholders don't care about choices like *website* or *Web site*, but do care that it's consistent from sentence to sentence and from page to page.
8. **Take a Break**
Walk away from your work before submitting it. Once you are refreshed, you'll find ways to tighten up the copy.
9. **Request Changes**
Even with countless rewrites, you'll likely want to make changes to your copy once you see it embedded in the design. No offense against word processing documents, but there's something to say for seeing copy within its intended design; it will spark a bit more creativity. Don't be afraid to ask for changes.
10. **Embrace Feedback**
It's human nature, especially for the creative types, to be defensive when someone provides criticism. Just know that critique is coming, even if you're a site owner, and embrace it. If it's collaborative feedback, the end result is usually better.
11. - See more at:
<http://www.websitemagazine.com/content/blogs/posts/archive/2012/08/29/the-basics-of-writing-web-copy.aspx#sthash.LyTXs8RF.dpuf>
12. o a Research Related to Your Field

13. Be familiar with popular websites and personal blogs that post important information related to your niche. Learn the tactics, the latest news and the new setbacks. Having this kind of information at your fingertips, will assist you to come up with great content.
14. Doing more research will make you have the urge to be curious, and come up with ideas for certain niches that can be suitable for your website. It will assist you to discover your own strengths as a writer and build an expertise relevant to your themes.
15. Know Your Target Market
16. If your target audience comprises of teenagers, it would be ideal to connect to them at an eye level, by creating fun and interesting terms and include a lot of slang. Also, if you wish to attract the attention of prospective real estate buyers, it is to use a tone that is honest, professional and reliable. Knowing what your audience is interested in is important in getting the appropriate effect. Do not patronize, do not sound too complicated and try to sound too funny if that is not what your target audience wants.
17. Call to Action
18. You could be having content that is interesting and still not give your effective results that you were expecting, reason being it was not attractive enough for your readers to take action. You need to create content in a manner that will keep your reader engaged and perform tasks, such as buying your products or service, turn up on your events and like your page on Facebook.
19. One thing you should avoid doing is use of the passive voice. Avoid certain phrases like “Your life is better because of our products, instead it should be “Our products make your lives better. Or better yet, aim to action by adding an imperative “Make your life better with our product”.
20. Be Direct to the Point
21. If you write content online, it is crucial to know how to write concisely and on clearly. You can begin by writing a 500 word article that talks more about your products and services. Rewrite that article, but this time with 300 words without affecting its quality. If you feel you are good enough, try writing 200 words.
22. You will be surprised at how fast you can change to writing brief articles that still remain informative, professional and interesting.
23. Key Phrases and Derivatives
24. You could be having a number of key phrases, do be afraid to try derivatives of key phrases. If your key phrase is a dog, for example, you may need to use dog food, puppy, and dog training and so on. Search engines are on the look for relevant content to deliver to users and key phrases and their derivatives, give web crawlers all the information needed to deliver your site direct to your audience.

25. Insert Links
26. Have links within your content such that your visitors can navigate easily. Have links between pages within the site. Link to other related websites so that the user can be engaged and get an idea of what you have to offer.

Web content development is the process of researching, writing, gathering, organizing, and editing information for publication on web sites. Web site content may consist of prose, graphics, pictures, recordings, movies or other digital assets that could be distributed by a hypertext transfer protocol server, and viewed by a web browser.

Content developers and web developers

When the World Wide Web began, web developers either developed online content themselves, or modified existing documents and coded them into hypertext markup language (HTML). In time, the field of web site development came to encompass many technologies, so it became difficult for web site developers to maintain so many different skills. Content developers are specialized web site developers who have content generation skills such as graphic design, multimedia development, professional writing, and documentation. They can integrate content into new or existing web sites without using information technology skills such as script language programming and database programming.

Content developers may also be search engine optimization specialists, or Internet marketing professionals. High quality, unique content is what search engines are looking for and content development specialists therefore have a very important role to play in the search engine optimization process. One issue currently plaguing the world of web content development is keyword-stuffed content which are prepared solely for the purpose of manipulating a search engine. This is giving a bad name to genuine web content writing professionals. The effect is writing content designed to appeal to machines (algorithms) rather than people or community. Search engine optimization specialists commonly submit content to Article Directories to build their website's authority on any given topic. Most Article Directories allow visitors to republish submitted content with the agreement that all links are maintained. This has become a method of Search Engine Optimization for many websites today. If written according to SEO copywriting rules, the submitted content will bring benefits to the publisher (free SEO-friendly content for a webpage) as well as to the author (a hyperlink pointing to his/her website, placed on an SEO-friendly webpage).^[1]

Overview

There are numerous methods on how to get started with web content development. However, it stands to reason that in a place (the World Wide Web) that had more than 250 million websites as of December 2010, with 21.4 million new sites launched in 2010 alone,^[2] that a website would have to either specialize in specific niche audience, have original content that stood out from its peers, or present common information in a new way, thereby making it stand out among its peers.

Step one would be to determine the type of site you want to develop (and have a good understanding of why). On his eponymous web site, owner/developer John December, who describes a major focus of his site as “providing links to useful information sources, I continuously work to discover, evaluate, describe, organize, and link to online resources that can help my site visitors,” offers the following first step for content development.

“Because the content of a Web site is the substance that draws and keeps an audience, the composition of your content should follow directly from your stated Web site purpose and audience. As a first step, you can prepare a set of content features that relate to your audience's activities, interests, and concerns. For example, a site about a school science fair might list rules of the fair, the location and details about the upcoming events, statements by judges, and descriptions of past winning projects.”

New approach

Currently the web content is no longer restricted to text, but has expanded to engulf other audio visual media. This includes video clips, presentations and a host of other interactive forms which can be picked up by the search engines. Content owners are also increasingly relying on content protection networks to check on plagiarism and achieve a greater assurance that their content remains unique and unduplicated on the web.

A **website**, also written as **web site**,^[1] or simply **site**,^[2] is a set of related web pages typically served from a single web domain. A website is hosted on at least one web server, accessible via a network such as the Internet or a private local area network through an Internet address known as a uniform resource locator (URL). All publicly accessible websites collectively constitute the World Wide Web.

Web pages, which are the building blocks of websites, are documents, typically written in plain text interspersed with formatting instructions of Hypertext Markup Language (HTML, XHTML). They may incorporate elements from other websites with suitable markup anchors. Webpages are accessed and transported with the Hypertext Transfer Protocol (HTTP), which may optionally employ encryption (HTTP Secure, HTTPS) to provide security and privacy for the user of the webpage content. The user's application, often a web browser, renders the page content according to its HTML markup instructions onto a display terminal.

The pages of a website can usually be accessed from a simple Uniform Resource Locator (URL) called the web address. The URLs of the pages organize them into a hierarchy, although hyperlinking between them conveys the reader's perceived site structure and guides the reader's navigation of the site which generally includes a home page with most of the links to the site's web content, and a supplementary about, contact and link page.

Some websites require a subscription to access some or all of their content. Examples of subscription websites include many business sites, parts of news websites, academic journal websites, gaming websites, file-sharing websites, message boards, web-based email, social networking websites, websites

providing real-time stock market data, and websites providing various other services (e.g., websites offering storing and/or sharing of images, files and so forth).

Being literate is important and being a “literate” writer is an added advantage. Having a passion and flair for writing on the web/online writing is something which has come out as an emerging trend in the last few years. Trends in the previous decade were more towards a “handwritten” popularity of essays, notes, books, mailers etc. Extensive importance was given to spellings, diction and cursive handwriting. Cursive handwriting was taken as a benchmark and a precursor for getting premium writing assignments. Even the simplest form of writing was sending a handwritten post to friends and all near and dear ones. With advent of “free” email service on the web, most written communication takes place on the web.

In the earlier days writing specialists were expected to have minimum Journalism or copy writing, editing qualifications or with post graduate degrees in English. Nowadays in the era of free lancers where spell checks and dictionaries are easily available online, incidence of errors automatically reduces. This helps in saving time as well as produce easily editable content. This is advantageous as it is not only quick but also is a cost effective method. However, it does not help in identifying the “right” writer for the right job. By simply following certain parameters for online writing, free lancers are able to become successful writers.

Further with technology taking its toll on all handwriting specialists, most writing today and in the coming years will be E-writing.