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# UNIT 3 TELEVISION DOCUMENTARY

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## 3.0 AIMS AND OBJECTIVES

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At-the-end of your study of this unit, you should be able to

- Follow the technique of writing for TV visuals;
- Prepare a script for TV documentary;
- Write the script for a public advertising film and a news story.

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## 3.1 INTRODUCTION

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While writing script for a news film or an advertising film one has to keep in mind the visual possibilities of the script which the writer has in mind. A news film is a visual presentation of a news event. In practical terms, for example, it could even be a road accident. Therefore, the scriptwriter for news has to have a look at the rush of films taken by the cameraman who is always in a hurry since he has to meet the deadline. Visual news writing for news film, therefore, always presupposes availability of visuals beforehand and, to that extent, it is easier to write words for the visuals.

Ad films on the other hand, are something which have to be entirely created by the writer. He has to think beforehand about the interest of the consumer of the medium, that is, whether the film is being shown across the television or in exhibition halls along with the feature films or before a selected gathering of consumers. According to the projected taste and identity of the client, therefore, the creative scriptwriter has to hit on an idea; to visualise it mentally and then write the script.

Meanwhile, the scriptwriter for TV news has to understand the importance of the particular news item *i.e.* at what portion of the News Show a given news item is being slotted. Since 'news' is the report of an event and on TV it is projected audio-visually, words are always subservient to pictures. Words in a news film are complementary or supplementary to the visuals which have already been established by camera. Ad films, also words basically, cater to the requirements of the visuals which are primarily meant for motivating the viewer, who in the ultimate analysis, is the consumer, likely to buy the projected product. (In Public Service Advertisement — PSA Films, the aim is to present an idea to the viewer.)

A comparison of these two techniques can be seen in the following examples.

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## 3.2 WRITING FOR A DOCUMENTARY

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In contrast to Ad films and News films, documentary is very different. Its span could be anything between **20** minutes to **120** minutes or it could be serialised as well. The

treatment of the **documentary** is very different from the treatment of an **ad film** or **news film**, where **the time** span is very short and one has to hit **the point** directly.

By its very nature, in a **documentary** there has to be an element of establishment of **the subject** — results of subject research should be elaborate and logical. Also, enough time should be given to the development of the subject so that the theme of the documentary sinks into public mind. The stress, therefore, in a documentary is on the subject research. Say for example, let us consider the same theme **i.e.**, "Literacy among women folk in rural area", as the subject of a public purpose ad film. On a theme like literacy of rural women the subject research will include detailed figures of literates in the country and the number of women literates in a given society. To make the data interesting the imaginative producer should think in terms of graphic illustrations of basic data of literacy in women and then place these in a given reference point. This may be a village in a particular district in India. The documentary should try to provide a profile of the tribe or caste or language profile of the village in which the documentary will be shot. The research part of the documentary should provide clues to the scriptwriter to produce a shooting script. The **breaking down** script should provide shot details and the rest will follow as in case of **ad film** or news film.

The technique of writing for a documentary is also quite different from the other two categories. For documentary scripts words should follow visuals, but **should be** written in a narrative form. Whereas, in an ad film or in a news film economy of words is absolutely necessary.

In a **documentary narration** a little more information needs to be given keeping in mind the interest of **the viewers**. In modern documentaries the anchor person and his personality are **exploited** to drive **home** a given message and it is the anchor **person** who signs off the documentary. But so far as technique of production is concerned there is hardly any **difference** in terms of the drill involved in film **making**, **ad film** and **news film** making.

The technique of **documentary** writing is different from other two categories. The span of **documentary** is more elaborate. The narrations should include investigative data by which the logic behind the theme is established before the viewer. In the end, the **viewer** should **be in** a position to feel the emergence of a message or should feel enriched with some information which is audio-visually communicated to him. If the theme of a given documentary is on the New Market of Calcutta after it was destroyed by a devastating fire, the **scriptwriter** should concentrate on the history of the area. He should try to visually record old Calcutta by filming still pictures and paintings of the old city as available in **various** museums and, from there on, should talk about the origin and growth of the city, the trade which flourished at the Port-city **300** years ago, the birth of capitalism and wholesale-cum-retail trade in early years of British India and then the expansion of the New Market when Calcutta was declared as the capital city during British Raj. From thereon, the situation of the market just before the fire could be narrated by means of **old Films** Division's footage and then the re-built New Market could be shown with the **anchor** person rounding off the narration with an appropriate commentary hinting upon **the** future of trade in Calcutta.

#### Steps in documentary writing

- 1) After the selection of **theme**, the message should be churned by the producer-director in his mind and research should be initiated on the theme. Here the story is regarding the burning out of the old New Market building in Calcutta. Hence the first step would be to conduct research about the area, the economics, politics and sociology of Hogg Market, as it was known in the 19th century.
- 2) The next step would be the making of the film treatment, the fine of the story, the imaginative way of narrating a theme culminating in the shooting script.
- 3) After having arrived at the shooting script which will give an idea of visualisation it will have to be made into a break down script which will narrate:

Shot No.	Summary of Action	Costume Notes	Props	Cast
Col 1	Col 2	Col 3	Col 4	Col 5

- 4) The next step will **follow** technical planning which will include (i) **Cost of** location shootings (ii) Studio **recording** (iii) Graphic treatment (iv) Sound effect (v) Visual effect (vi) Editing (vii) **Cost** overheads (viii) Other expenses.
- 5) Planning stage of **documentary** will be incomplete without a total pensketch of its **production, cost-time frame**, shooting schedule and editing **schedules** worked out.

Once that is done the producer will feel the impact of preconceived **visualisation** of the theme.

- 6) Then will come the detailed scenario, dialogues, narrations and involvement of shooting personnel and the actors and handling of documentary shooting of library material. In the given situation the pensketch and subsequent scenario will narrate the entire sequence of shooting and the role of the anchor person — his acting schedules and visualisation of his presentation of the theme.

Therefore, from the aforesaid it will be evident that the basic grammar of film making being the same, news film, ad film and documentaries vastly differ in treatment and fulfil different roles as per viewer's expectations.

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### Exercise 1

Prepare a tentative shot list for a documentary on dance. Keep narration to minimum.

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### 3.3 SCRIPT WRITING FOR PUBLIC PURPOSE AD FILM

Let us suppose the theme of the ad film is on adult literacy. There has to be a story-line in the script preceding the screenplay which may be like this:

An illiterate village belle in Her teens is working in the in-laws household in a village. It is a typical Indian village with ponds, trees, kutcha roads, cattle, lights and shades, The girl is without her husband who is working in the Army. She has her old in-laws who also do not know how to read and write. Her brother-in-law is too senior to her to have that kind of proximity as to help her in reading the letter of her husband. Now a letter of her husband arrives from the post office. The postman comes to deliver the letter. She requests him to read it for her, which the busy postman refuses. There could be three turns of events from this point.

- i) The postman might agree to read the letter in which some intimate lines written by the husband would not remain private since it would be read by the postman and she will blush.
- ii) Another turn of event could be that she remains ignorant of the letter containing the message that the husband would not be able to come back since his leave has been refused. This is because she is illiterate and is not able to either read or share it with anybody else. She runs around keeping the letter close to her chest.
- iii) The third possibility could be, instead of a letter she gets a money order and she is cheated by the postman,

Since this is a public purpose ad film, the client is supposed to be DAVP or may be some autonomous body affiliated to the Ministry of Education. Let us suppose that the client has chosen the third alternative.

### 3.4 SHOOTING SCRIPT

Once the story-line is approved, a shooting script is written. When the theme and the treatment have been agreed upon and approved, more detailed research into the subject matter can proceed. Naturally, investigations will have been made already; but now, all the information that the film is to present must be systematically gathered together and checked for accuracy. Wherever possible, locations should be visited, contacts established with those persons the crew will have to work with and camera angles planned.

If the film is to deal with a technical subject a considerable amount of effort may be required to master the principles and techniques to be presented. No source of information, however small its contribution, should be neglected. In the case of technical films, an expert on the subject can often be induced to write a description of a process, or a summary of his field of work, and this can provide invaluable background information. Books, magazine articles, even sales leaflets, all help to build up that fund of information that will be so useful when writing the shooting script — particularly where a detailed commentary is called for.

It may be that the budget does not allow all the locations to be visited — if some of them are overseas, not only cost but also time may preclude a preliminary reconnoitre — but it is still possible to find out a great deal in advance through study and research. While the resulting shooting script cannot be as watertight as the one where a detailed examination of every location has enabled each camera set-up to be planned, we shall see later that much can nevertheless be achieved.

The shooting script: Let us consider first, the case where a full and detailed shooting script can be produced. What information should it contain?

The ideal script should describe the visuals, shot by shot, and provide the following information:

The shot number

Whether exterior or interior

The location

The time of day—whether day or night, unless some more specific time is important to the script, such as "Dawn" or "Twilight".

The area to be seen by the camera, described as

- Long Shot (LS)\*
- Medium Long Shot (MLS)\*
- Medium Shot (MS)\*
- Medium Close Up (MCU)\*
- Close up (CU)\*
- Big Close Up (BCU)\*

If the camera angle is other than a normal eye-level view, a further description must be given such as upward angle, downward angle (sometimes called a Top shot) and any camera movement called for within the shot, such as Pan left\*Tilt upward\*, zoom in\* etc.

\*(These script terminologies are explained in 3.8)

All this sounds very complicated, but an example will show that it is, in fact, quite straightforward.

First sequence: Exterior Pan Shot — A typical Indian village is shown where the village belle is washing clothes at the well within the courtyard of her house. (Dissolve to M.C.U.)

Second sequence: The postman comes on a cycle with a bunch of letters and money orders. He knocks at the door, the girl comes and opens the door. The village belle is extremely happy to see the Money Order and the letter written on it.

The postman wants to sit in the house. He is invited inside the house and given a stool to sit. In-laws who do not come out but enquire from behind about the stranger. She says that Money Order has come from her husband. (Zoom out the girl. C.U. to M.O.)

Third sequence : She is bringing water while the postman counts the money and gives her just half of the amount. Postman's vile postures reflect his misdeed.

She is not very happy to get only Rs. 300/- and she offers sweets along with water to the postman.

Fourth sequence : She counts the money and goes inside the house. Shows it to her mother-in-law who also expresses disappointment. She wakes up the father-in-law.

Fifth sequence : (Interior) Inside the house father-in-law asks the village belle to bring his pair of spectacles. Father-in-law, whose eyes have gone bad, wears the glasses and starts reading the letter on the money order with great difficulty. The letter is addressed to the father-in-law who could not be called at the time of the delivery of the Money Order since he was sleeping. Now that he has woken up, the village girl has given the Money Order and the money to her father-in-law. The old man is shocked and abuses the daughter-in-law.

Sixth sequence : Mother-in-law tells her husband "Why don't you teach her alphabets?" (Dissolve to exterior)

Background narration carrying the message of literacy.

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## 3.5 SHOOTING SCHEDULE

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After the story-line is approved the scriptwriter should ask himself some questions.

Those questions are: /

- i) What is the duration of the ad film and how many characters are there in the film?
- ii) What is the profile of the audience for whom the film is being projected?
- iii) What is the specific message of this ad film?
- iv) How much money is the Advertiser prepared to pay to do the film?
- v) What is the deadline for the completion of the project?

Accordingly shooting schedule and location are to be finalised.

Let us suppose that the duration is for ten to fifteen minutes and there shall be four characters besides the narrator who will be off the screen. The audience profile may be ordinary film goers and the film is meant both for exhibition halls (i.e. 35mm) and for roadside screening by the Directorate of Field Publicity (i.e. 16mm). The specific

message of the Ad film is spreading of awareness of literacy. Let us also presume that the money given is **sufficient** for one location shooting for a day. On the **finalisation** of these **parameters** the **screenplay** emerges.

### 3.6 TENTATIVE SCREENPLAY

Since there are six sequences, the first thing the scriptwriter should do is to divide the duration among the sequences which in this case would be on an average less than two minutes per sequence. The normal speed of narration in **documentary/news** writing is two words per second. Therefore, for a one minute sequence, at the best 120 words could be written for **video/16mm** film camera.

Shot-list	Duration	Visuals	Audio-visual	Narration/dialogue
1)	2 minutes	<b>Typical Indian Village</b>	<b>Appropriate sound.</b> The time is about <b>noon</b> . The camera pans onto the <b>village</b> and it <b>zooms</b> into the particular household from outside. <b>The gate of the courtyard is open and the village girl is drawing</b> water from the well and washing clothes. <b>The camera zooms inside the house,</b> focuses on the <b>father-in-law</b> and mother-in-law. The <b>father-in-law</b> is <b>dozing</b> and the <b>mother-in-law</b> is <b>knitting</b> .	This is Village BARUIPUR, 30 kms. <b>away from Calcutta.</b> <b>Though it is near the city the light</b> of literacy has not reached the village. The village <b>girl, Bimla, is well adjusted</b> with the family into which she came just a <b>year ago.</b> Her husband, Gopal, is in the army. <b>He is serving in the North-East.</b> She is wistfully <b>looking forward</b> to a <b>communication</b> from him.
2)	3 minutes	<b>The postman comes</b> on a cycle with a <b>bunch of letters</b> and <b>money orders.</b> He <b>knocks</b> at the door, the <b>girl</b> comes and opens the door. <b>The village girl</b> is extremely <b>happy to see</b> the <b>money order</b> and the letter written on it.  The <b>postman</b> wants to sit in the <b>house.</b> He is <b>invited inside</b> the house and given a stool to sit. In-laws do not come out but enquire from behind about the stranger. She <b>says</b> that M. O. has come from her <b>husband.</b>	<b>Appropriate Audio</b>	Postman: "There is a money order for you." <b>Bimla:</b> "Any letter?" Postman: "Yes, he has written something, I will read out for you but first you <b>get me some water.</b> " (The girl goes <b>inside</b> the house. The <b>postman</b> leaves his cycle and starts <b>sorting out</b> the money order)  Mother-in-law: "Who has come Bimla?" Bimla: "Postman" (The <b>postman</b> is <b>counting notes</b> for Rs. 300/- and camera <b>zooms</b> in on the money order form where Rs. 600/- is focussed. The <b>girl</b> brings two laddus and a glass of water)  Girl: "Have some sweets." <b>Postman:</b> Thank you very much (Postman starts <b>taking sweets</b> )
3)	2 minutes	<b>Focus on the money order</b> — again the sun is shown. <b>Close</b> back to the <b>money</b> being counted by the postman, notes of Rs. 10/- <b>culminating</b> to Rs. 300/-. He <b>rides</b> on the <b>bicycle</b> and goes off.		Postman: "Here is <b>your money</b> Rs. 300/- from your husband." <b>Girl:</b> "300 Rs. only this month?" Postman: "What can I do? You can see the <b>money order</b> "  Girl: "I can't read".  <b>Postman:</b> "Thank you, see you next month." <b>Girl:</b> Money order has come from your son. He has sent Rs. 300/- He is not coming home this month. Father-in-law: "Let me see what he has written."
4)	2 minutes	<b>She</b> counts the <b>money</b> and goes inside the house, <b>shows</b> it to the mother-in-law who <b>expresses</b> disappointment. She <b>wakes</b> up her <b>father-in-law.</b>		Father-in-law: "My eyes are <b>fading,</b> let me read (Paw) <b>How much money</b> has been sent, Rs. 600/-?"  Bimla: Rs. 300/- only. <b>Mother-in-law:</b> "Why? <b>How much</b> did he send?"
5)	3 minutes	Father-in-law <b>asks</b> for specs, wears them and starts reading the letter. He is inside the room.		

F.I.L.:Rs. 6001-When youc-a'treadwhyaa  
you wakeme up?"

Bimla : "How could I know that the postman  
would cheat me?"

F.I.L.: "Your parents did not teach you to read  
even numericals?"

M.I.L.: "Don't abuse her. Why don't you  
help her to learn?"

Background narration: Learn your alphabets  
to realise your rights.

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### 3.7 CHECKING THE SCRIPT

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After the script is made there will always be a conference between the producer, the client and the scriptwriter in which these five questions are to be answered one by one:

- a) Does the presentation appeal to the proper audience and achieve its intended objectives?
- b) Is it informative?
- c) Does the photo story move smoothly with irrelevant elements eliminated?
- d) Does it hold the attention of the audience?
- e) What about the technical qualities like filming, acting talents, music, location, scene effects and editing?

Once these questions are answered the entire team should be in a position to readjust the different elements of production and a final shooting script will emerge which could go as screenplay. But before we finally incorporate cameraman's details, let us familiarise ourselves with a typical example of cameraman's terminologies.

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### 3.8 SCRIPT TERMINOLOGY

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Script terminology varies slightly with individual scriptwriters, but it may be helpful at this stage to summarise the most common terms used, and define them.

#### PICTURE

Exterior : Any scene shot in the open air.

Interior : Any scene shot indoors, usually with the aid of artificial lighting but not necessarily so. It may be useful, as an aid to subsequent planning, to add in the script an indication as to whether artificial light will be required or not. In feature film production, INTERIOR would usually indicated a studio scene shot on a set with, of course, lights.

Long shot : A full general view of the subject.

Medium shot : Part of the scene photographed from nearer than a long shot. MEDIUM SHOT (halfway between a long shot and medium shot) MEDIUM CLOSE UP (half-way between a medium shot and a close up).

Close Up : A close view of an **object** or some detail in a scene. **In** the case of human subjects, the head only.

Big Close Up : A very close shot taking in a very small area. In the case of human subjects part of a head or face only, e.g. the eyes or the mouth.

TWOSHOT, referring to a shot just framing two persons — probably head and shoulders only — is a useful and concise description. CLOSE SHOT — Some writers prefer CLOSE SHOT (C.S.) to CLOSE UP, but such variations are purely personal and are easily understood.

#### CAMERA INSTRUCTIONS

PAN : An abbreviation of the word "Panorama" meaning to rotate the camera horizontally.

**TILT** : A movement of **the** camera in the vertical plane, the direction usually being indicated : TILT UP OR **TILT DOWN**.

**TRACK (OR DOLLY)** : To move the camera forward, sideways or backwards, using a "dolly" — a camera support on wheels. Sometimes the term is changed to **TRUCK**, i.e. **TRUCK IN OR TRUCK OUT**.

**ZOOM** : To operate a **zoom** lens on the camera to bring the subject optically nearer or farther. Thus **ZOOM IN** or **ZOOM OUT**, sometimes amplified still further to **ZOOM FROM MEDIUM SHOT TO CLOSE UP**.

#### SHOT-LINKING INSTRUCTIONS

**DISSOLVE (OR MIX)**: **The** merging of one scene into the next.

**FADE**: The gradual **darkening** of a scene until the screen becomes black (**FADE OUT**) or the transition from a **black** screen to a normal picture (**FADE IN**).

**WIPE**: A line moving across the screen "wiping" off one scene and revealing the next. In practice the line can be straight or any shape, vertical, horizontal or at any angle in between.

These effects are all knowd as "opticals" because they are often inserted at the printing stage by means of what is known as an "optical printer" — although now-a-days many such effects can be introduced in ordinary printing. But these are technicalities that will be gone into more fully **later**.

Dissolves are most often used to bridge time or change of scene from one place to another, when a quick, smooth transition is required. Fades, although they are also used to carry us to another time or place, separate two scenes much more decisively. They must, therefore, be **used** more sparingly.

Wipes provide a quick, **slick link**, but they are rather a "gimmick" and can soon become irritating if they are used frequently.

#### **Exercise 2**

What is a pan?  
(Check with aids to answers 3.14.)

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#### **Exercise 3**

What is tilting of a **camera** and what does it achieve?

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#### SOUND INSTRUCTIONS

In the case of the sound track, the terminology is less complicated. In addition to the commentary and dialogue, the only instructions usually relate to the handling of music and effects. The following **terms** are commonly used:

**SYNCHRONOUS SOUND** (or **SYNC SOUND**): indicating that the sound is to be recorded at the time of **shooting**.

**WILD SOUND** (or **WILD TRACK**), indicating that the sounds, usually effects or background noises, are to be recorded non-synchronously — that is, not at the same time as the shots were taken, or not with a sound system linked to the camera.

**MUSIC, MUSIC TO BACKGROUND LEVEL** are self-explanatory.

**MUSIC OUT** or **MUSIC IN** are the same as **FADE-OUT MUSIC** and **FADE-IN MUSIC**.



**Exercise 4**

What is the difference between a shooting script and a final screenplay?  
(Check with aids to answers 3.14.)

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**Exercise 5**

Write short notes on long shot, close up, big close up.

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### **3.9 PRINCIPLES OF FILM PRODUCTION**

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It will already be clear that the preparation of a detailed watertight script is no small undertaking. If the film is a commercial one, or has been commissioned by a client, the script will represent a sizeable item in the budget, and the amount of work involved in its preparation must not be underestimated.

It is also obvious that the scriptwriter must have a sound knowledge of the principles of film production. He must understand rules of camera movement, the proper length of shots, the variety of angles and camera viewpoints required by the film editor, and when to use "opticals" — dissolves, fades and wipes. He must be able to suggest how the various ingredients of the sound track — dialogue, commentary, music and effects — can be blended together to **support** and reinforce the visuals.

Script writing is not merely telling a story or presenting a subject in a filmic form. It is the making of a plan of action whereby a team, consisting of a director and his technicians, can bring their subject effectively to the screen. The breakdown of the subject into separate shots and the selection of camera angles are not, in documentary **work**, a matter merely for the assistance of the particular scriptwriter. In the production of fiction films everything will normally be under his complete control. The approach **that** the scriptwriter considers to be most effective from an artistic point of view can be **conceived**. The art director can no doubt so design his set that, however unusual the requirement, that particular camera angle can be made possible.

The documentaries, on the other hand, are usually dealing with reality. What the scriptwriter is intending to film probably already exists and cannot be altered merely to suit his purpose. That is why the preliminary research before the script is written must be much more than a survey of the subject-matter. It must also be an examination of the locations with the practical object of deciding the best camera positions that are physically possible. It is useless to suggest a downward angle for a shot of a large machine tool if the problems of getting the camera into the elevated position visualized are going to dislocate the factory.

**It** is important that the camera angles described in the script area are well thought out and practicable. When the crew arrive to shoot the scenes their work will proceed **smoothly** only if the camera set-ups suggested are feasible without a great deal of rearrangement. For, if one of **the** suggested set-ups turns out not to be possible, **discussions** are necessary, alternatives must be compared one against the other, and a **great** deal of time is wasted. And there is always the danger that a changed camera position for one shot will upset the proper transition of that shot to the subsequent one. **Hasty adjustments** of the camera viewpoints if called for in the script, may result in pictures that the film editor later finds difficulty in assembling smoothly.

### 3.10 SCRIPTING THE UNPREDICTABLE

So far we have considered the case where it is possible to prepare a detailed script of the whole film. In documentary work, by no means do all subjects lend themselves to being fully scripted in advance. It is obvious that films containing sequences to be shot newsreel fashion — such as film of a motor race, for instance—cannot be planned in very great detail. Films that observe life, using "candid camera" techniques to film life as it happens, must remain only loosely planned, at least as regards the sequences where the subject is not under the director's control. But it is always vitally important to prepare as detailed a script as the subject-matter permits — and in many cases more can be planned and presented on paper than might be imagined.

The best approach to the problem is to divide the scenes under two headlines, those which are under your control and those which are not. The former can be scripted, the latter cannot. The script will then take the form of a framework, with the predictable items acting as the pegs upon which to hang the remainder. The unpredictable portions can then be inserted in plain language, in a style similar to that employed in writing the treatment.

The unpredictability factor is uppermost in a news gathering situation. This is particularly when a political story is developing — at every moment a new twist and turn of a given event. Say, for example, when the news camera crew was waiting in front of the house of former Prime Minister Chandra Shekhar where Ram Jethmalani was to begin his fast — nobody could predict that Mr. Jethmalani would be so badly bashed up by some hoodlums. Similarly while gathering the shots of earthquakes or disasters like floods and famines, one simply cannot predict what is going to happen at the scene of the event. However, in routine news coverage one could always expect certain things to follow. Say for example, on a coverage like that of pre-election campaign by political parties one could expect news films giving details of the constituency, highlights of the major contestants, percentage of voting in the previous elections etc. (Two samples of the film script are given in sections 3.11 and 3.12).

### 3.11 NEWS FILM SCRIPT : ELECTION NEWS

Now, let us look at a news film script of Election News.

Shot-list	Visuals	Duration	Narration
1)	General shots of Haryana including green fields, fast moving vehicles, trucks, tempos, bedecked with flowers, costumes, slogans, old men and women moving on tractors etc.	45 seconds	Haryana and Western Uttar Pradesh have more than one thing in common. Besides being geographically and ethnically continuous, both have given the lead in the agricultural breakthrough in the country, converting arid zones into a green belt. Rohtak constituency, from where the Dy. Prime Minister will defend his seat, has straightaway gone into high-pitch campaigning. Public meetings, posters, banners, cut-outs, slogans and limericks over the public address system speak of the Election fever.
2)	Map with bars superimposed on general shots of public meetings—some! synchronising with the candidates as spoken by the narrator	90 seconds	This time 26 candidates are in fray including Bhupinder Singh of Cong. (I), Raj Kumar of BJP, Inder Singh of Haryana Vikas Party besides the defending candidates Devilal of Samajwadi Janata Party. Following the electoral adjustments in the State it becomes evident that there are four major combines in the fray: namely Janata Dal, Haryana Vikash Party of Sri Bansilal; the BJP; the Cong. (I) and SJD. Each one of the combinations is optimistic of drawing advantages over the other. Last time the Dy. Prime Minister had defeated his nearest Cong. (I) rival, Hardwari Lal by a margin of 1,89,005 votes. He had polled 64 per cent votes. The electoral history of the constituency reveals that since 1971 it has given its verdict to BJS in 1971, BLD in 1977, JP(S) in 1980. JD won in 1989 with JD 64% barring 1984 when the nation overwhelmingly voted for Cong. (I).
3)	Introduction to the interviews with DM/ADM or SP/Addl. SP	5 seconds	Considering the law and order situation in the neighbouring state of Punjab the Govt., in consultation with the Centre, has been constantly assessing the situation and applying correctives. Due care has been taken to guard the polling booths.

### 3.12 NEWS FILM SCRIPT : FESTIVAL OF INDIA IN FRANCE

This is a news script on the inauguration of the Festival of India in France:

Shot-list	Visuals	Duration	Narration
1)	General shots of Eiffel Tower and the vicinity of <b>Trocadero</b> overlooking the river Seine. The <b>Mela</b> ground on the Trocadero to be shown with a long shot pan from left to right and then zooming into the lighted oil lamps floating on the river carrying Ganga water with camels and elephants <b>captisoned carrying</b> over 100 artists in the background.	60 seconds	The Festival of India in France was launched in Parish <b>short-while ago</b> . Against the backdrop of <b>historic Trocadero</b> which is <b>resplendent</b> with <b>victory</b> arches, festoons, cultural stalls, both <b>French</b> president <b>Mitterand</b> and Indian Prime Minister <b>Rajiv Gandhi</b> witnessed the floating of the symbolic oil lamp boats carrying the water of Ganga floating on the river Seine. <b>This is</b> the second festival of its kind in <b>Europe</b> where Indian Culture with all its earthy fragrance is transplanted onto one of the main thoroughfares of this historic International City.
2)	Views of <b>Eiffel Tower</b> <b>tilting up</b> to the storey, where both the French President and the Indian Prime Minister are seen witnessing the launching of the festival. The camera also shows the <b>Mela</b> atmosphere.	60 seconds	While oil <b>lamps</b> floated on the Seine both the leaders shook hands, keenly attentive to the atmosphere of sounds and <b>voices interspersed</b> with <b>cries of</b> birds and murmur of Indian and French crowds, fragrance from burning incense, with tights illuminating the flags of India and France transforming the nerve centre of France into a miniature India. <b>It was a vision</b> of a typical Indian <b>Mela</b> transplanted on <b>the Trocadero</b> .
3)	The pan shot of the entire <b>Mela</b> .		With this, the year long festival of India in France has begun.

#### Exercise 6

Write the narration for a news film sequence of your choice. Give only brief **descriptions** of visuals.

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### 3.13 COMMENT

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However, in documentary **films** the opening and the ending are the most difficult parts to write. If a film tells a story, the story itself — if it is a good one has a readymade beginning and end. But a **documentary** film is very often a slice of life, and life flows on in a continuous stream. **Some** moment must be selected, arbitrarily, as the beginning, and another moment as **the** end. A good opening sequence is full of anticipation; it captures the interest at the **outset** and gives promise of interest to follow. The conclusion is equally **important**, and should have an air of finality and completeness. Even if the bulk of a film is **unpredictable** and cannot be scripted in detail in advance, at least try very hard to **script** the beginning and the end. Beginnings and endings don't happen naturally; they have to be contrived.

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### 3.14 AIDS TO ANSWERS

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#### Exercise 1

Study 3.6.

Write your final draft in **the** format given for the documentary on Literacy.

#### Exercise 2

**PAN-PANNING** : Abbreviation of **Panorama**. To rotate the camera, while taking a shot, about its vertical **axis**.

#### Exercise 3

**TILT** — To move the **camera up** or down about its horizontal axis during the taking of a shot.

#### Exercise 4

Study 3.4 and 3.6 and **develop** your own answer.

#### Exercise 5

**LONG SHOT** — Shot taken with the camera at a considerable distance from the subject. A shot including **the** whole scene, or, in the case of a human subject, including the whole figure.

Close-up — Shot **taken close** to a subject and revealing detail. In the case of a human subject, a shot of the face only, the head only etc.

**BIG CLOSE UP** — Shot taken very close to a subject, closer **than** would be necessary for a **CLOSE UP**. In **the case** of a human face, part of a face only.

#### Exercise 6

Follow the model **given for** 3.12.

You can take a newspaper item and develop it into a news script.