World of Work
Student Handbook

Volume I:
Transmedia storytelling Cluster

Module 1: Transmedia storytelling
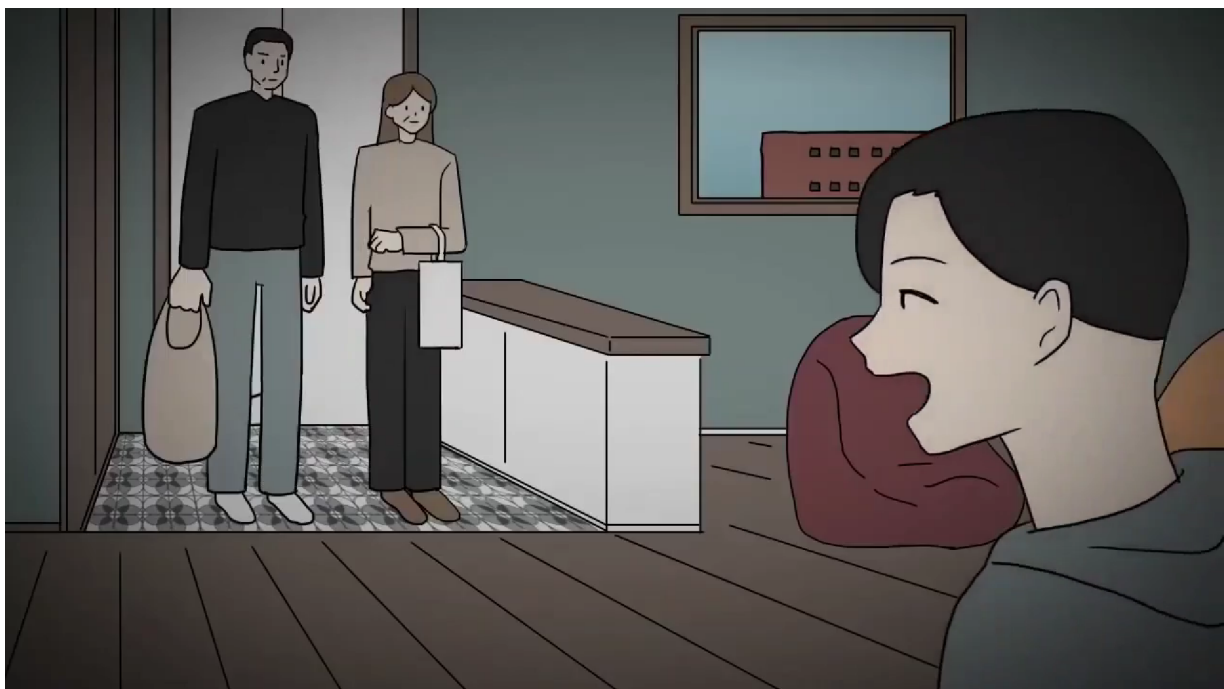Module 2 : Journalism
Module 3: Content Creation

One thing that makes Ramkishan different from other rickshaw drivers is that he does not accommodate passengers, rather he carries sacks of vegetables from one place to another.

Photo by Aishvarya

Each trip is about 5kms for that he gets 40-50rs. There are hardly 2-3 trips in a day.
Photo by Aishvarya

Led by

World of Work Grade 9 & 10 is a specialised subject in the School of Specialised Excellence, Delhi Board of School Education, designed by **Centre of Excellence in Teacher Education, Tata Institute of Social Sciences (TISS), Mumbai.** The course aims to introduce students to the world of work and develop skills and perspectives through enquiry, projects, and interactions with industry experts. The full set of course material includes lesson plans, teacher professional development guides, students' and teachers' handbooks, and assessments.

Schools of Specialised Excellence are choice-based schools for grades 9 to 12 that allow students to specialise in their chosen fields of study. The Government of NCT of Delhi established Specialised Excellence in 2021 in order to cater to students who have a demonstrated interest and aptitude in specific domains. Schools of Specialised Excellence are affiliated to the Delhi Board of School Education (DBSE). They are designed as per the philosophy of DBSE that centers around moving away from rote memorisation through integrating assessment into the everyday practice of teaching-learning and using assessments for learning rather than restricting them to only being assessments of learning.

The Centre of Excellence in Teacher Education (CETE: http://bit.ly/cetewebsite) aims to enable Right to Quality Education for all children in India by enabling teachers to respond to diverse and changing needs. Built around the central premise that professional qualified teachers can create lasting impact. The Centre focuses on empowering teachers, improving professional development standards, supporting teachers' education ecosystem and advocating to strengthen policy on teaching and teacher education.

Research at the Centre is on themes of quality in teaching, policy and scaling innovations inclusion, curriculum and pedagogy and Ed Tech. Academic teaching programmes include BEd-MEd (Integrated), MA Education, MA Education (Elementary), MA Education and Technology, doctoral research, short term programmes through blended learning and online offerings to enhance capabilities of teachers and teacher education faculty (www.tissx.tiss.edu). Key field action projects are focused on improving inclusive teaching learning at schools and employing technology thoughtfully in professional development of teachers. The Connected Learning Initiative (www.tiss.clix.edu) was awarded the UNESCO-King Hamad Prize for the use of ICTs in Education in 2018. CETE received seed support from the Pandit Madan Mohan Malaviya National Mission on Teachers and Teaching. Government of India and TATA TRUSTS.

As knowledge partner of the DBSE for the Schools of Specialised Excellence, the CETE has developed the following six clusters of modules for Grade 9th and 10th specialised subject "World of Work". Each cluster comprises a skill/perspective building module and two/one career modules, detailed in a teacher handbook with an accompanying student handbook.

Student and Teacher Handbooks:
Volume I: Transmedia Storytelling Cluster: Transmedia Storytelling, Journalism, and Content Creation
Volume II: Mapping and Visual Representation Cluster: Mapping and Visual Representation, Geographic Information System (GIS) Analyst, and Urban Planning
Volume III: Working with People and Communities Cluster: Working with People and Communities, and Social Work
Volume IV: Enabling Learning Cluster: Enabling Learning, and Teaching
Volume V: Justice and Constitution Cluster: Justice and Constitution, Lawyering, and Public Policy
Volume VI: Research and Critical Thinking Cluster: Research and Critical Thinking, Academic Research, and Marketing Research

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With inputs from Bhavishyath Counselling
(For the course development team of the modules, please refer to the respective handbooks)

Photo Credits for cover page: Artefacts created by students for the modules

World of Work

Student Handbook

Transmedia Storytelling Cluster

This handbook belongs to:

Name: _____

Class: _____

Section: _____

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Introduction

I.I World of Work

One of the components of the vision for Schools of Specialized Excellence (SoSE) is increasing exposure of students to careers and the world of work. However, career domains today are not straightforward and are becoming exceedingly integrated. Students require a multidimensional and interdisciplinary approach. Separately, the best education globally offers students abundant opportunities for project-based learning, development of higher-order thinking skills and development of soft skills.

The World of Work (WOW) course aims to address all the above requirements during the 9th and 10th grades for the SoSE schools of the Humanities stream. The course is designed as a series of 1 month (16 classroom hours) 'taster' modules that explore different skills and careers in the humanities and social sciences. The modules are designed as a skill module, paired with career modules. Skill modules address a workplace skill that has wide applicability across a range of careers. Each skill module is followed by 2 career modules which are strongly associated with the skill and which develop further on the skill. For example, the Transmedia Storytelling module is followed by Journalism and Content Creation as career modules. Each module is a 16 hour exploration and is delivered via discussions, expert guest speakers ('masterclasses'), digital content, field visits, projects and assignments. These modules are critical in enabling SoSE students to make informed choices and prepare in advance to succeed in their chosen career pathways.

Students learn in various ways in the World of Work course. In developing the modules a priority has been to provide interesting and vivid teaching material including videos and presentations. Classroom discussions are an important part of the session and students learn from each other as well as develop their confidence and spoken communication. Expert guest speakers and field visits offer rare and privileged opportunities to experience a profession. Assignments and project work take them out of the classroom to engage with the environment they live in. These also demand developing time management, creativity, working collaboratively and good presentation skills. All this nurtures students for all round development and at the same time sets them up for success in their chosen area of specialization.

The role of the teacher in the World of Work is both challenging and rewarding, offering exciting opportunities for professional growth. While teachers may not be subject matter experts, their extensive training positions them as facilitators of student learning. Embracing this role involves stretching boundaries to familiarize themselves with a diverse array of skills and careers within the course. Engaging students in group and individual projects is a key component, requiring teachers to develop new skills in project facilitation and navigate the inherent ambiguity in project evaluation. Classroom discussions, another vital aspect of the course, demand adaptability to various formats.

This journey may necessitate teachers to step out of their comfort zones, letting go of traditional teaching methods in favor of innovative approaches—a humbling yet enriching experience. This presents an opportunity for teachers to explore new content areas and methodologies that can greatly benefit both them and their students. The true rewards lie in witnessing tangible growth and development in students, particularly in areas such as confidence, presentation, and communication. Simultaneously, teachers can anticipate significant personal and professional growth, making the journey in the World of Work an exciting and fulfilling one.

Assessment is an important part of the World of Work. The course is meant to be rigorous and not limited to the level of awareness-raising or exposure. The course delivers specific skills and concepts that the students are expected to understand, internalise and apply. The assessment framework has components of "Knowledge and Understanding", "Inquiry and Exploration", "Critical Thinking and Decision Making" and "Presentation and Communication". Assessment of each module of WOW will draw from the above set of components and be tailored to the module. Internal assessment of the modules will be usually through the module project, while the summative assessment could be through a variety of formats including mini-project or different types of sit-down exams.

I.II Overview of the Curriculum

The World of Work course is designed as a series of 1 month (16 classroom hours) 'taster' modules that explore different skills and careers in the humanities and social sciences. The modules are designed as a skill module that is paired with one or more career modules. Skill modules address a workplace skill that has wide applicability across a range of careers. Each skill module is followed by 2 career modules which are strongly associated with the skill and which develop further on the skill. For example, the Transmedia Storytelling module is followed by Journalism and Content Creation as career modules.

The following table gives the full list of modules that will run in the World of Work curriculum.

Skill Area	Career Pathway 1	Career Pathway 2
Transmedia Storytelling	Journalism	Content Creation
Mapping and Visualization	Geographic Information System (GIS) Analyst	Urban Planning
Working with people and communities	Social Work	
Enabling Learning	Teaching	
Justice and Constitution	Lawyering	Public Policy
Research and Critical Thinking	Academic Research	Marketing Research

The first 3 rows show the modules that run in 9th Grade and the next three rows the modules that run in 10th grade.

Below shows the classroom time allocation for the modules and the number of instructional days they will run over.

S.No.	Modules	Suggested time allocation/Instructional days
Grade 9		
	Unit 1: Transmedia Storytelling	16 hours/12 days
	Unit 2: Journalism	16 hours/12 days
	Unit 3: Content Creation	16 hours/12 days
	Unit 4: Mapping & Visual Representation	16 hours/12 days
	Unit 5: Geographic Information System (GIS) Analyst	16 hours/12 days
	Unit 6: Urban Planning	16 hours/12 days
	Unit 7: Working with People & Community	12 hours/ 9 days
	Unit 8: Social Work	12 hours/9 days
Grade 10		
	Unit 9: Enabling Learning	12 hours/ 9 days
	Unit 10: Teaching	12 hours/ 9 days
	Unit 11: Justice and Constitution	16 hours/12 days
	Unit 12: Lawyering	16 hours/12 days
	Unit 13: Public Policy	16 hours/12 days
	Unit 14: Research and Critical Thinking	16 hours /12 days
	Unit 15: Academic Research	16 hours/12 days
	Unit 16: Marketing Research	16 hours /12 days

Note the exceptions to the standard format: In two skill areas, "Working With People and Communities" and "Enabling Learning", there is a single career module associated with the skill module. In these two cases, the Skill module runs for 3 weeks and the career module for three weeks. In these cases, the skill and career modules are tightly integrated rather than running as individual modules.

I.III Objectives of the curriculum

- To give the students a very wide area of exploration that leaves them with an understanding of the world of work at large. They are also shown interconnections between modules and clusters and realize the interdisciplinarity of the world of work.

- To develop a range of skills (the skills of the skill modules) that will continue to be useful to students in their future irrespective of the specific career path they choose.
- To give the students sufficient information and engagement with skills, careers and workplaces so that they can start a deeper process of focussed exploration in skills and professions as designed for the 11th & 12th grades. In a few cases, the students will have gained enough clarity from the course that they will make a decision on their own about their career goal and independently plan and work towards reaching it.
- To develop their ability to do independent work and thinking, to deliver projects, and work collaboratively.
- To develop skills of critical thinking and creativity.
- To enhance students' presentation skills in different modes and media.

I.IV Curriculum Framework

The course consists of a sequence of skill and career modules. These modules are grouped into related clusters. A cluster will contain a skill module and 2 (or 1) related career modules.

A skill module introduces the students to a particular skill or skill area that is widely required for many careers. In this course the students are introduced to 5 skill areas in the Social Sciences and Humanities which gives them a good range of knowledge. By practicing these skills, students develop themselves with a wide range of skills. Simultaneously they have the opportunity to find out if they have an aptitude for or interest in that skill. Discovering such interest and aptitude can be an enormous boon to the student - if they find a niche they are happy with, they start exploring and developing on their own and the future unfolds with ease and fulfillment. While it is not possible to develop a skill in-depth in the time available, the engagement with the skill does result in concrete learning outcomes.

Career Modules explore a career that is strongly connected to the skill in that cluster. Career modules explore the career from multiple perspectives:

Skills: The career module builds on the work done in the skill module to develop the skill further in the context of the particular career. For example the Journalism career module will take storytelling to the context of Journalism.

Career Roadmap: The career module will talk about way to join that career ie. what subjects to choose for 11th & 12th grades, what degree courses are appropriate, what are the premier colleges, what communities of practice exist, relevant skills to develop etc.

'A Day in the Life': The career module also gives students an idea of what work in that career looks like. Practitioner interactions are a very effective way to do this.

Is this for me?': The various interactions and experiences of the career module helps the student build some evidence for whether this is the direction they want to take. The intention is not however that the student should decide by the end of 10th grade.

Career modules will have sub-areas or may cover a career *area*. For example, Content Creation is a career area which covers careers in Graphic Design, Content Writing, Film-making and more. Journalism is considered a career, but there are a wide range of sub-options by media and types of writing eg. news reporting, news analysis, photography, video journalism etc.

I.V About this handbook

This Handbook is written to provide all information, support and guidance the students need as they work through World of Work modules. It guides the students through the "Transmedia Storytelling" skill module, "Journalism" and "Content Creation" career modules under the Transmedia Storytelling Cluster. It contains the handouts and worksheets that the students will use while going through the modules. It also contains the student planner for each module which will help them plan, organise and keep track of their work.

Cluster I Module 1: Transmedia Storytelling

Credits

Initial Module Conceptualization, Authoring and TPD sessions:

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Research and Coordination:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Tanya Mittal, Program Manager, CETE, TISS

Student Planner

Session	Topic	Objectives and Description	Readings
Week 1			
Session 1	Understanding stories and transmedia storytelling	1. Create a safe space for sharing 2. Identify sources of stories & kinds of stories 3. Compare and contrast a story in two media/forms *In this session, students will discuss and engage with the way stories are all pervasive. They will look at different kinds of stories, the themes, and the kinds of formats that stories are presented in.*	*"Mukund and Riaz"* by Nina Sabnani
Session 2	What do stories look like?	1. Explore and enjoy stories across media with a focus on issues of social justice (fiction animation, book, non fiction animation) 2. Identify elements of a story structure (plot), character, setting *Continuing from the previous session, students will immerse themselves in different kinds of stories for an 'aesthetic' reading, and reflect on how and why they engaged with the stories. They will be introduced to the different elements that comprise stories across media and modes.*	"Chuskit goes to School" "Thank you, Mr. Falker"
Session 3	Why do we 'story'?	1. Recognise the power of stories to heal readers 2. Create a space for different responses to a single story 3. Recognise that each of us is a storyteller - and that our stories matter *The third session will reflect on the value of stories in our lives, its potential to bring about social change, the power it has to help us cope with reality, heal and make*	

		sense of reality. The session will also explore ways in which each of us is inherently a storyteller and that every voice and perspective matters in storytelling.	
Week 2			
Session 4	How do we 'story'?	1. Read and identify the four core elements of stories across media. 2. Attempt a short writing activity using some/all aspects of the story elements. *Week 2 begins by identifying the core narrative features of stories that are constant across media. It will also introduce students to short writing activities that can be edited and sharpened using these narrative elements.*	Summary of the key elements of narrative from Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* (1978) Jhumpa Lahiri's "The Crossing" from *In Other Words* (2015) Marjane Sartrapi's "The Letter", extract from *Persepolis* (2003)
Session 5	Whose story is it anyway?	1. Reflect on the roles and functions of perspective in stories. 2. Immerse themselves in deep reading and engaging with PoV as a technique. 3. Modify/rewrite their personal narratives through different perspectives. *The second session focuses closely on voice, perspective and points-of-view. By reading different stories, and writing stories through different perspectives, students will reflect on the role and effect of voice in constructing effective and powerful stories.*	William Somerset Maugham's retelling of "An Appointment in Samarra" (1933)
Session 6	Storytelling across media	1. Reflect on the function and effect of different perspectives on stories. 2. Narrate short versions of their stories in different modes, like text, images, etc.	

		Session 3 continues with the discussions on perspective. It then takes it ahead to experiment with ways in which stories can be presented in different formats and reflections on techniques that can make them work across transmedia platforms.	
Week 3			
Session 7	Listening to understand	1. Identify the critical competencies and challenges of listening. 2. Attempt to listen and analyze to what extent they have been able to listen with ability to recall and retell with details 3. Introduction of Projects *With week 3, students enter an active phase of storying. The first session focuses on listening and documenting the sensations. They will also reflect on the extent to which their recollection and documentation has captured all details of what they heard, and what they understood from having listened closely.*	
Session 8	An eye for details (Observing)	1. Immerse yourselves in the process of observing 2. Reflect on how an eye for detail enriches our observations 3. Prepare for the projects *Session 2 focuses on sight and observation as the second sense. Students observe their surroundings and document what they have seen. Again, they reflect on the nature of details they observed, documented, and their understanding of these details.*	
Session 9	Telling Stories spontaneously	1. Reflect upon their observation skills 2. Practice telling stories spontaneously 3. Take the first step towards	

		projects	
		Session 3 starts preparing the students to tell their own stories spontaneously. It enables them to identify plots from their life that can be converted into stories, and by strengthening their observation skills, helps them build story-worlds through detailing.	

Week 4			
Session 10	Finding your story	1. Students experiencing bringing an idea to life 2. Students learning how to work together in a group 3. Students overcome 'starting trouble' and start working on their performance *Session 1 prepares students in composing their first draft of stories. Students may also work in groups to create collaborative story projects. Nuances of writing, overcoming writer's block and the importance of revisions and editing are introduced to them. Students now synthesise the ideas from weeks 1-3 to create story-worlds that are detailed, incorporating narrative features to create memorable tales.*	
Session 11	Crafting Your Story	1. Students see that their work improves significantly through multiple iterations 2. Students visualize their final performance and work back to identify logistical or other requirements to reach their goal 3. Students work well in a team and all members of the team participate *The process of editing continues in this session, as students experience the way their stories improve with peer and teacher*	

		feedback and multiple iterations. Students also begin preparing for their final performances, actively incorporating the relevant elements of stories, world building, detailing through descriptors and commentaries.	
Session 12	Telling Your Story	1. To experience performing/presentation 2. To experience fulfillment and accomplishment of bringing a piece of storytelling to life 3. To get good feedback on their performance 4. To get validation for their efforts, to gain confidence, and to feel positive about their experience of the project 5. To learn from the ideas and approaches of the other groups *The final session is a sharing and feedback session where students perform/present their stories. They listen to each other and give constructive feedback based on elements and stylistic features of the narratives that can help them improve their stories.*	

Where Do Stories Come From?

1. An Introduction to Transmedia Storytelling

1.1 What is transmedia storytelling?
Transmedia storytelling (also known as **transmedia narrative** or **multiplatform storytelling**) is the technique of telling a single story or story experience across multiple platforms and formats using current digital technologies. (Source: https://en.wikipedia.org/wiki/Transmedia_storytelling)

1.2. What are some elements of transmedia storytelling?

It usually extends beyond one medium. It often has a digital/multimedia component. It may or may not be interactive.It may be episodic. It uses various techniques to engage audiences across multiple platforms. Some examples of popular transmedia storytelling from around the world are : Harry Potter, Star Trek, Star Wars, Marvel Comics

Closer home, recently, Kerala used Transmedia Storytelling in their fight against COVID-19.
Read the extract below from *The Diplomat* to understand how they did this.

In order to create public awareness regarding the importance of washing hands, Kerala Police's Media Centre produced a short video which shows a group of policemen dancing to the tone of a recent Malayalam blockbuster– *Ayyapanum Koshium* – all the while demonstrating the correct way to wash hands. The video soon went viral and other states in India followed suit. Likewise, another popular video from the Social Media Cell of Kerala Police utilized VFX to depict the virus, which runs behind a common man clad in a lungi and T-shirt. The video conveys the message of the government's "Break the Chain" campaign – that it is possible to fight the virus using facemasks and hand sanitizer. Kerala Police have also drafted a poem in the vernacular recounting the dire need of the public to work together to confront the pandemic.

Public awareness is also created through online trolls and memes, often produced and shared by various official platforms of the state government. Giving it an entertainment veneer clothed in local culture and utilizing popular social media platforms such as Facebook, TikTok, Instagram, Twitter, WhatsApp, and so on, helps the state not only widen its reach but also effectively conveys the message. These coordinated efforts over the years have made Kerala Police's Facebook one of the most followed police department pages across the world – with 1.4 million followers.

Source:
https://thediplomat.com/2020/04/how-a-tiny-south-indian-state-is-using-transmedia-storytelling-to-fight-covid-19/

1.3. Think : Do you Agree?

Marshall McLuhan was an important Canadian philosopher who studied the impact of mass media on thought and behaviour of the general public in the 1960s when television was just becoming popular in the western world. There is a very famous statement that he coined,

"The medium is the message."

Medium here refers to any medium of communication that is used to deliver a message. For example, a television advertisement, a radio jingle, a film, an instagram reel, a Facebook post, a poster, a meme, a newspaper report or a televised debate on a news channel.

What do you think his statement means and do you agree with it? Think about it in the context of the transmedia example from Kerala shared above.
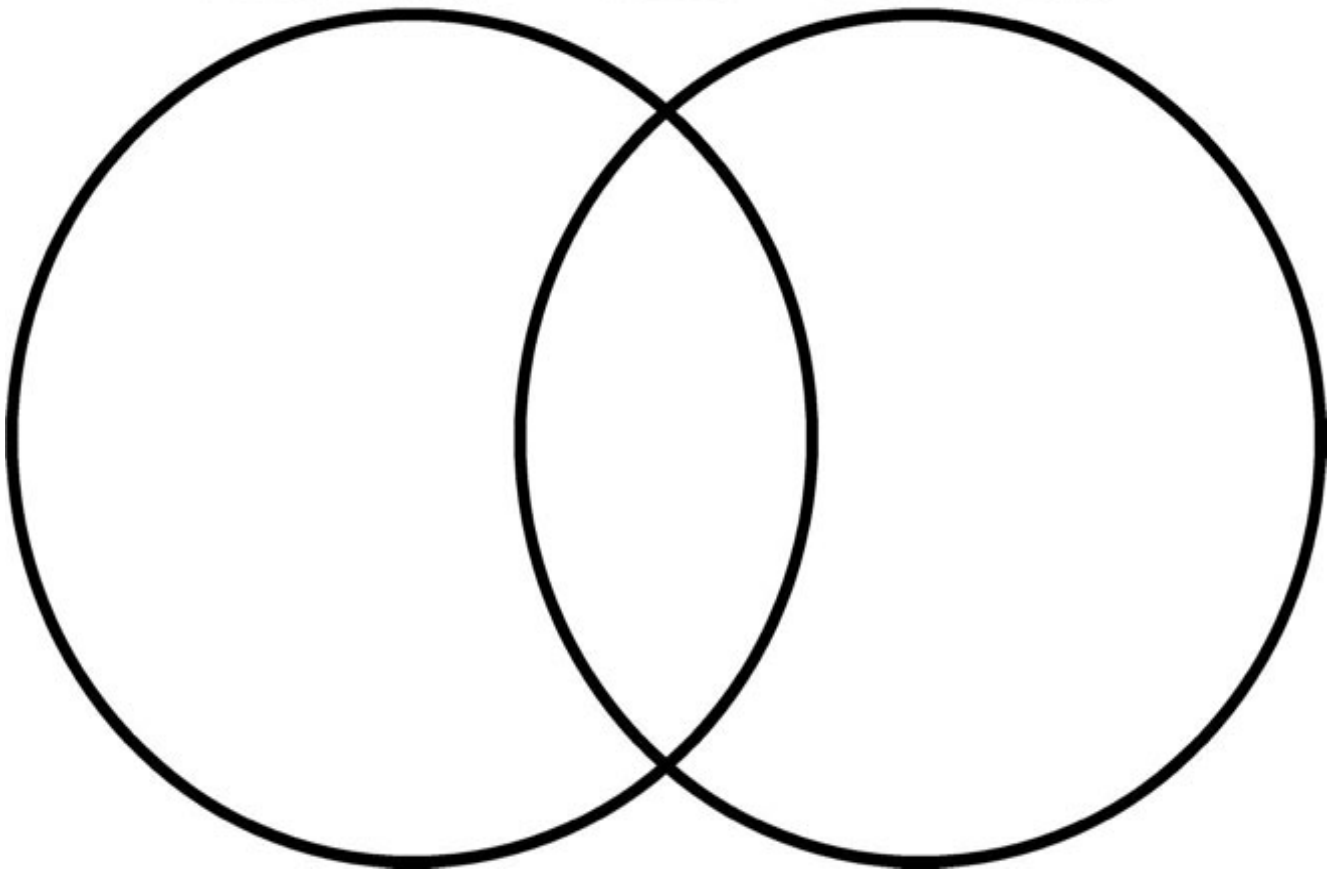
2. Compare and Contrast the story across two media

Compare and Contrast the story *Mukand and Riaz* by Nina Sabnani across the two media i.e. as a Print Book and as an Animated Film using theVenn diagram below:

VENN DIAGRAM

Different   **Same**   *Different*

What are the similarities between the two stories?

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What are the differences between the two stories?

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What is the effect that the two stories had on you?

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3.   World of Work Connect

Are you wondering which jobs/professions can skills of transmedia storytelling be useful in? Here are some examples:

Film industry: When a film is a hit, continuing the audience experience in other media keeps the film alive and generates more profit. Just two example are Bahubali (a video series for Netflix is planned) and Chhotta Bheem which went from comic to animation

Advertising and Marketing: Advertisers are now using combinations of media to more effectively reach and influence their audience. A 30 second ad will run on TV but a longer version of it will be on YouTube and often draws a lot of views if the ad is catchy. QR codes go from an ad on the street to a website where you can enter a contest or vote in a poll or participate in some way. "Product placement" in feature films or TV serials. IPL is marketed in very surprising ways nowadays - the Bangalore team has hired a comedian who does a mock 'press conference' after every match

Politics: We are seeing politicians and parties consciously crafting narratives about how they want to be seen and benefiting from it, and it will become more prevalent and widespread in the future

Mukund and Riaz

by Nina Shabani

(Sabnani, N. (2007). *Mukand aur Riaz*. Chennai: Tulika.)

Chuskit goes to School

by Sujatha Padmanabhan

Thank you, Mr. Falker

by Patricia Polloco

(Polacco, P. (1998). *Thank you, Mr. Falker*. [United States]: Spoken Arts.)

What do stories look like?

1. Watch/read any one story from the ones mentioned below. Analyse the story using the story map given here. You could search for them on google or use the links below:

   Chuskit goes to School by Sujatha Padmanabhan
   https://storyweaver.org.in/stories/21-chuskit-goes-to-school
   Thank you, Mr. Falker by Patricia Polacco
   https://www.orange.k12.nj.us/cms/lib/NJ01000601/Centricity/Domain/1020/Thank%20You%20Mr.%20Falker.pdf

Story Mapping

Setting	Characters
	Theme
Problem	Solution

2. What were some important symbols in the story? What did these symbols represent? You could illustrate and write.

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3. Attempt a story review, recommending it to someone who hasn't read this story yet. Remember to highlight a) the elements of the story b) the illustrations and their role in the story c) the themes the story addresses

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Tell it to the walls

By A. K. Ramanujam

(Ramanujan, A. (2009). Tell it to the Walls. In A. Ramanujan, *Folktales from India*. Penguin India.)

Write your experience

Write a short piece about a challenge that you faced or a difficult choice you had to make in your life. What was it and what did you do to overcome it?

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Write a short piece about a challenge that you faced or a difficult choice you had to make in your life. What was it and what did you do to overcome it?

Elements of a story

Seymour Chatman, a theorist of stories and narratives, states that there are two parts to a story. The first is the '**what**'. This refers to the content that one reads. The other is the '**way**' or the manner in which a story is narrated. Together, the *theme* and the *manner* of telling influence our reading and understanding of stories.

There are some basic components that are a part of all the stories that we read, see and hear around us. These are:
- The plot
- Characters
- Voice and perspective

Plot: When we read a story, we notice that there are different events occurring in it and they are organised in a particular way. Plot refers to the way in which stories are organised and structured. There are three main principles to keep in mind while constructing plots. These are "sequence", "contingency" and "causality".

By *sequence*, we mean the order in which events happen. What comes after which action leads to creating a logical connection between events. According to the Greek philosopher Aristotle, plots have a beginning, a middle and an end. It is possible, however, to start narrating stories at different points in time. If a story starts at the end, for instance, the sequence may involve flashbacks. If it starts in the middle of the action, say at the climax, it could have both flashbacks and foreshadowing. Story plots may also contain subplots and parallel plots.

By *contingency*, we mean that some events are dependent on others. So, for example, my feeling of happiness is 'contingent' or 'dependent' on my getting good grades in a test or meeting an old friend. This dependence will tell me how to order events in a sequence in my plot.

Causation connects the first two principles of sequence and contingency. There are causes and effects of different actions. That unfolds in the story in a sequential manner. Some of the causes of actions ensure that the plot moves towards the climax, which establishes the dependency factor.

Good plots are written such that the story has a strong and well sequenced set of actions that are linked to each other through a cause and effect relationship and where actions, especially those that lead to the climax, are dependent on some earlier actions.

There are five components to a plot. These are exposition, rising action, climax, falling action and denouement/resolution.

The *exposition* introduces the story, telling us about the setting and giving background information. With the *rising action*, events are organised to lead towards a *climax*. After that comes the *falling action*, leading to the final denouement or *resolution*/ending of the story.

These features help in making the plot tight and effective.

Character: All stories have characters in them. Characters are instrumental in enabling movement and progression in the plot. The two main types of characters in stories are protagonists and antagonists.

Protagonists are the central characters who the stories are about.

Antagonists are those characters who stop the protagonist from achieving their aims.

The clash between protagonists and antagonists generally creates tensions in the plot and makes the narrative gripping.

Protagonists and antagonists can be either flat characters or round characters. Flat characters are the kind of characters that do not change over the course of the story. Their actions are generally predictable.

Round characters on the other hand are realistic and change with time. They are relatable because they resemble people around us, with all their flaws and limitations.

Voice and perspective: This is a very important part of writing stories, though easily overlooked. Voice indicates the point of view from which a story is told. They comprise our entry points into the plot. We are guided by the narrator into the story world as we are told and shown what happens around us.

There are three voices in general. These are the first person, second person and third person points of view. Each perspective has its own unique features.

The first person point of view, noticeable through the use of 'I', 'we', 'our' etc. in the narrative, is told from the perspective of one character in the story. These are generally personal accounts and help the reader connect more easily to the story. They are also used if we want the reader to sympathise with a character.

The third person point of view provides the perspective of an all-knowing narrator who has omniscient, God-like powers because he or she knows everything that is happening in the story. A narrative of this kind generally uses 'he', 'she', 'it', 'they' etc. in their stories. Such stories give the impression of reporting absolute truths.

Writing stories and building story worlds across different modes and media also play important roles in commenting on the world around us. They help us **interpret** our worlds, they **comment** on events, actions and reality, and also **caution** us against injustices. The structure of stories, choice of themes and its manner of presentation all contribute to the functions that stories play as the conscience keepers of society.

Adapted from Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film* (1978)

THE CROSSING - Jhumpa Lahiri

Extract from In Other Words (2015)

(Lahiri, J. (2016). The Crossing. In J. Lahiri, In Other Words. Hamish Hamilton.)

Rewriting your story

Rewrite your story (Activity 1) of the challenge that you faced or the difficult choice you had to make. Focus this time on putting more details into your plot. Describe your characters and the action, choice and/or challenge. Sequence the actions to lead towards a climax.

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Marjane Sartrapi's "The Letter"

Extract from *Persepolis (2003*)

(Satrapi, M. (2003). The Letter. In M. Satrapi, *Persepolis*. Milano: Sperling & Kupfer.)

The Appointment in Samarra

***Retold by* William Somerset Maugham (1933)**

Understanding Perspectives

Read Marjane Sartrapi's story "The Letter''. As you read it, note down your thoughts to the following questions:

What is the story about?

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What is the climax of the story? What actions lead to the climax?

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Who is the narrator? Whose perspective is the story told from?

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What is the relationship between the pictures/images and the text/words?

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What is the effect of the ending of the plot?

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Based on the manner of storytelling, what do you think this story is trying to say about class differences in Iran?

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"The Dangers of a Single Story" - Chimamanda Adichie

Listen to the Nigerian author Chimamanda Ngozi Adichie talk about the dangers of a single story. Note down any 3 key 'takeaways' (things that you learnt or that you felt to be important or caught your attention) that you feel are important in her talk.

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Listening to voices

Option 1: Rewrite the story of Mukand and Riaz from Mukand's perspective.

Option 2: Rewrite the story of Mukand and Riaz from Riaz's perspective.

Option 3: Rewrite Mehri's story from Mehri's perspective.

Option 4: Rewrite Mehri's story from Marji's father's perspective.

Option 5: Rewrite Mehri's story from the boy's perspective.

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Back to your stories!!

Go back to the stories that you have written about a challenge that you faced or a difficult choice that you had to make. Choose any one mode (visual, such as a comic strip, drawing; or text, such as writing) through which to tell your story.

As you write, think about the following questions:
- What are you trying to say through your story?
- How can you show better the importance of your challenge or conflict?
- How can you depict your struggle with greater sensitivity?
- Whose perspective are you presenting in your story, and how can you make it more inclusive?

Now retell your story with greater detail in your chosen form (visual, text etc.), flesh and bones, describing the actions and perspectives. You can work with a friend if you like!

Reflecting on stories

We have read a lot of stories so far. We have also spent time thinking about our own lives and writing stories about our experiences. We have looked at ideas of plot, perspective, character and imagery. Now that you have experiences the art of storytelling in different mediums, try and respond to the following questions:

What is the place of stories in your life?

What is the place of stories in society?

Which element of storytelling is the most critical one? Why?

What strategies can we use to make our stories inclusive and socially responsible?

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Wrapping up with a blurb

Before we move on to the next part of this course, here's a small fun activity for you. You have read many stories and seen many movies as well in the last two weeks. Choose any one story in any mode from this list, which you liked a lot. Write a small 'blurb' explaining what the story is about and why you liked it. Focus on the plot and the way in which it is told. Also state if you would recommend the book/movie to other people and why. Keep your piece short, of around 100-150 words.

NB: A blurb is the short description about stories or works given on a book's cover. It tries to persuade readers to buy/read the book, without giving away the suspense!

An Eye for Detail!

In class you would have done an activity where you visualized sitting in a place you know near your home and observing it. Now, imagine a space near their home where they might have spent some time in the last month.

Now, you should actually go to that place. It should be safe for you to go there to do this exercise. Do this after school hours! Spend 10 minutes there, try to sit on a bench or seat and observe it. Now again write a description of the place.

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Concept Note

Write a short note explaining the project that your group is planning to do for the Transmedia Storytelling module. It should be a half page to a page long.

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Module Project

You will have to do a group project for this module. You will be working in groups to create and perform a story. Your group will do a performance for the class in the final session of this module.

The following are the suggested formats

- Oral storytelling
- A play or skit that you enact
- A video or audio recording that you make
- A visual display - painting or comic format on chart paper. If your group chooses this format, you will also explain the work to the audience in the final performance

You can choose some other format also, but you need to get it approved by your teacher.

The theme of the story should be "True Personal Stories". In this project we want you to share something from your personal lives that actually happened or your opinions or feelings. It is something true or real from your lives, not something made up.

Examples of the story topic:

- a past experience
- your aspirations for the future
- challenges you face
- things that you feel strongly about,
- an inspirational figure in your lives
- "What the world thinks about me - What I really am"

The performance should be a maximum of 4 minutes. You need to stick to this strictly.

You will work in groups of 3-4 students. Your teacher will create the groups.

If your group chooses to do a video or audio format, you can do the recording and editing work outside the classroom and in the final session you will play the video/audio. If your group does a visual display, in the final session you will explain the display and your explanation will also be counted as part of their work.

Here is how you will develop this project:
1.) Submit a paragraph explaining what you are planning to do and get it approved by date _____
2.) In Session 10 of the module you have to come up with a basic draft of the project and demonstrate it to your teacher
3.) In Session 11 of the you have to rehearse the final draft of your project
4.) In Session 12 of the module you will present your final work to the class. An external observer will be invited to give valuable feedback for your learning.

In creating the project, spend sufficient time reflecting on your life experiences so that you are saying something that is honest and genuine. Are you able to learn some lessons or draw some meaning from it? Use the storytelling concepts that you have learnt through this module. Finally try to do a smooth and polished presentation.
Good luck!

Cluster I Module 2: Journalism

Credits

Initial Module Conceptualization, Authoring and TPD sessions:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Gauri Chaturvedi, Independent Consultant

Ms. Sneha Chandna, Independent Consultant

Ms. Niharika Dadoo, Independent Consultant

Ms. Priti David, Editor, PARI Education

Research: **Ms. Saumya Mantri, Intern, CETE, TISS**

Coordination: Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Tanya Mittal, Program Manager, CETE, TISS

Student Planner

Session	Topic	Objectives and Description	Readings
Week 1			
Session 1	What Do We Know About Journalism	1. Students interest in journalism is activated 2. Students become aware of their own attitudes - what they think is journalism and what they think is good journalism. They hear what other students' feel about the same 3. Students explore facets of journalism as a profession and its history *In this session, students will share whatever they know about journalism and discuss their thoughts and opinions. They will then analyse a news article and think about what goes into writing a good news article*	"Journalism: Critical for Democracy" student handout
Session 2	What is good journalism?	1. Students see examples of what good journalism looks like 2. Students know the ideas "Voice for the voiceless", "Speaking truth to power" and how journalism can play these roles *In this session, we see different ways in which journalism contributes to society and how powerful people in society will try to control the media. Good journalism will not be influenced by power. It will impartially report what happened, even in difficult circumstances. It will bring out stories of injustice and highlight the difficulties of the weakest people in society, whose voice is otherwise not heard.*	"When the River Ate the School" – Handout "Cycle Rickshaw wallah" – Student handout "Speaking Truth to Power" – Student Handout
Session 3	Journalistic Ethics and 'Fake News'	1. Students realize that the profession of journalism has ethics and that there are things journalists should not do	"Journalistic Ethics of the Press Council of

		2. Students think for themselves about the validity of these ethics 3. Students are given some clues and pointers to help them recognize fake news and how to protect themselves from it *There are rules of conduct for most professions and that is true of journalism also. Since journalism is so important to society, journalistic ethics also become important. In this session we illustrate some of the ethics of journalism. Related to 'journalistic ethics' is 'fake news' which is spread by unscrupulous journalists or others with negative intentions. We explore how to recognize fake news when we see it, and what we as citizens can do about it*	India" – Student Handout
Week 2			
Session 4	What's unique about journalistic writing	1. Students learn the concepts - 5W1H and Inverted Pyramid 2. Students get extensive practice in these concepts. They learn how to arrange and prioritise information so that it is most useful for a reader *Two standard techniques are used in writing news articles – "5W1H" and "Inverted Pyramid". In this session, these techniques are explained and students are given opportunity to practise them*	Jumbled Paragraphs Observing Journalistic Writing
Session 5	Introduction to Interviewing	1`. Students understand the importance of good listening and get an opportunity to practice better listening 2. Students understand the activity of interviewing and have an opportunity to practice it *In this session we focus on interviewing. We start by looking at listening which is a key skill for interviewing and do an exercise on it . After that we view videos on interviewing and practise interviewing*	The Skill of Listening Paired Interview
Session 6	More journalistic exercises	1. Reflect on the function and effect of different perspectives on stories. 2. Narrate short versions of their stories in different modes, like text, images, etc.	Voice Over Editing News writing vs Storytelling

		In this session, we explore more of the skill and craft of journalism. We do an exercise in creating a voiceover for a news video, and we edit raw information into a news story. We also compare journalism and storytelling as different forms of writing	8 Tips for How to Write Like a Journalist
Week 3			
Session 7	Practitioner Interaction	1. Students benefit and are inspired from interacting with a professional 2. Students get their questions about the profession answered 3. Students get clarity on whether this is a profession they want to pursue 4. Students are introduced to the module project *In this session, the students will interact with a professional journalist. The session is an opportunity for the profession to come alive for the students. The journalist will share their life journey, the reasons why they chose the profession, what the life of a journalist is like and the skills required for success. Students are encouraged to ask questions.* *In this session, the students are also introduced to the module project*	
Session 8	Types of journalism and career roadmap	1.Know the different types of journalism 2. Have material with them for the above that they can refer to in the future 3. Get clear about the module project *The teacher walks through presentations in the classroom that cover the types of journalism, the education required and the skills and talents required. Students also get an opportunity to get their questions about the project answered*	

Session 9	Should you become a journalist	1. Students understand the educational path to becoming a journalist 2. Students learn about pitching a story *Teacher walks the class through a presentation about the education that you need to get and skills you need to have to be a journalist. Some videos are watched and questions are posed that will help students to understand whether the profession is a suitable one for them. There is an activity of 'pitching a story' which is a journalist proposing a story idea to their editor.*	
Week 4			
Session 10	Preparing for writing	1. To understand the project writing format well 2. To get input from a peer student that will improve their final output *Students look through their notes to check that they have the information needed. They narrate their story to a partner and get feedback.*	Journalism Module Project Guidelines
Session 11	Write!	1. Students practise practical journalistic writing on the material they have themselves gathered *Students spend this session writing their journalistic pieces.*	
Session 12	Peer review and completion	1.Students practise getting and incorporating feedback 2. Students complete a draft of their journalistic piece and feel and sense of accomplishment *Students get feedback on their draft from other students and then complete their piece. The module is reviewed in class.*	

News Article on a Train Accident

Read the news story below. It was published in the Hindustan Times.

Part 1:
Can you look at the following article and identify the answers to the following questions?

1.) What happened?
2.) Where did this event take place?
3.) When did this event take place?
4.) Why did this event take place?
5.) Who was injured? Who was involved in the rescue? Which government officials are relevant or responsible?
6.) How did the accident happen (what caused the accident)?

Can you see that answering all these questions should probably give you all that you need to write a news story about an incident? Not all these questions are always relevant for a news story and you may not be able to get all this information but a journalist should answer as many as they can while they are gathering information.

Part 2:

Were you able to get most of the relevant information at the beginning of the news report?

If you delete the last paragraph of this news report, would it still make sense? Or if you delete the second last and the third last? Why do you think the information was organised this way?

Bengal train accident toll touches 9, some critical among 36 hurt

Four bodies were found at the accident site after 12 coaches of the Assam-bound Bikaner-Guwahati Express train derailed in Jalpaiguri, three others died at the hospital.

Death toll in the Bikaner-Guwahati Express train mishap in West Bengal Jalpaiguri district rose to nine, while 36 others remained injured with some of them being in critical condition.

Twelve coaches of the Assam-bound train derailed and some overturned near Domohani under the Alipurduar division of Northeast Frontier Railway (NFR) around 5pm on Thursday, a Railway spokesperson said in Guwahati.

Union minister John Barla said the rescue operation was over and the injured persons were undergoing treatment at different hospitals. "Passengers were sent to Guwahati by a special train," Barla was quoted saying by news agency ANI.

Earlier, Jalpaiguri district magistrate Moumita Godara Basu said four bodies were found at the accident site and three others died at the hospital.

"Since some of the injured are in a critical condition, the toll may go up. We are now using cranes for removing the damaged compartments," she said on Thursday, adding that the rescuers thoroughly searched each coach for survivors and bodies through darkness and thick fog.

The injured were undergoing treatment at hospitals in Maynaguri and Jalpaiguri.

"We sent generators to light up the accident site. All departments have been alerted," Basu said.

Commissioner, Railway Safety, will conduct an inquiry into the cause of the accident, an official said in New Delhi. The NFR said in a statement in Guwahati that the rescue operations have been completed. There were 1,053 passengers on board the train at the time of the derailment, it said, adding that those stranded were provided drinking water and snacks.

The ill-fated train was running 2 hours and 41 minutes late during its three -day journey. It started from Bikaner late on Wednesday night and was supposed to reach Guwahati early on Friday morning.

A train ferrying the stranded passengers to Guwahati left the accident site at 9.30 pm.

West Bengal chief minister Mamata Banerjee briefed Prime Minister Narendra Modi on the tragedy when they were in the middle of an online meeting to review the Covid situation in the country with other CMs.

Journalism: Critical for democracy

'Fire in Delhi highrise; 5 dead, 16 injured'

'Virat steps down as India's captain'

'New tech to reduce air pollution''

'Cyclone Yaas flattens rice bowl of India'

As individual people living in families, a society and a larger country and world, it's important that we stay connected and informed. News is the link that allows us to know what is happening around us and how events impact our lives and communities. A cyclone in the Bay of Bengal, thousands of kilometers away from where we live, will impact us too. The national price of rice will go up because Odisha's huge rice crop was destroyed by the rain and winds. Unemployment, hunger and poverty will rise there as farmers will find it difficult to sow the next crop with no earnings from this one.

We live in a democracy – the world's largest one – and we get to choose who represents us and what laws and policies will help us grow and prosper, equally. Being engaged and informed about the larger community will allow us to make the right decisions about our own futures. So, not being 'interested' in news is simply not an option!

In a democracy, Journalism is an essential service. Just like hospitals and schools serve to keep the citizens healthy and educated, journalism is a service to inform. During lockdown, it was only because of journalists that we got to know how fast Covid was spreading and what needed to be done. The Supreme Court, Parliament and the public, rely on journalists to bring them the truth about what is happening.

Like everything around, there is variety in journalism too: political news, sports news, crime stories, environmental news, movie news, lifestyle news and more. All journalists who report on these want to inform the public of what is happening in these areas. For example, a new technology that will reduce air pollution is news that we all need to hear about as our health and productivity will improve.

There are different kinds of news that pour in and sometimes it may be difficult to know what is relevant and what is not. For example, if the fire in the building in Delhi that was mentioned above is shown alongside stories of movie stars, would both of them be equally relevant?

Yes, both are news, but their impact and relevance in our lives are very different. The fire in Delhi is important because we want to know if this happened due to negligence of someone. We don't want our own building to have such an incident. Government has regulations in place to make buildings fire-proof, were these not followed? Why did the building have no fire staircase despite being over four storeys high? Why was it allowed to house people without this safety check? Did the fire tenders arrive in time? Were hospitals where the injured were taken, well equipped or were the injured waiting to find a doctor? The answers to these questions will tell us if our country's public services are working or failing.

You can see how critical journalism's role is to our overall health as a country. It plays an important role in bringing to us stories and information that is both relevant and important for us to understand how our government is working and how our society is functioning. Journalists provide a service that is necessary

and they go to great lengths to bring us news that is significant to our lives and the functioning of our democracy.

Of course, no amount of good journalism will work unless we as readers become more engaged in our world. Exploring and raising our awareness about our world starts with becoming responsible readers. Journalism is not a one-way street. People tend to get the journalism they deserve - so by choosing responsible news we send the message about what we value.

When the River Ate the School

The only school in Panikhaiti village on Sontali char in Assam has vanished into the Brahmaputra. Of its 198 students, just 85 continue to attend a makeshift school at headmaster Tariq Ali's residence.

Text and Photo by Ratna Bharali Talukdar

Taken with permission from www.ruralindiaonline.org

This is what remained of No 2. Panikhaiti Lower Primary School in October 2016 as the river steadily ate into it

No. 2 Panikhaiti Lower Primary School stood in ruins less than a metre away from the banks of the Brahmaputra. The slogan *'Prathamik shiksha prati goraki shishur moulik adhikar* ' ('Elementary education is the fundamental right of every child') could be seen on the inside wall of the school building. On the other side of the wall, facing the river, was a portrait of Mahatma Gandhi and another message in Assamese: 'The truth always prevails'.

For the students and the lone teacher of the only government educational institution in Panikhaiti village on Sontali *char* , it was a bitter truth that eventually prevailed. The slow climb of the river and the ruins of the school building were a testimony to the impermanence of life on the *chars* on the Brahmaputra. Rehena Rehman, a former student says, "…the school has eroded away. We have fond memories of going to school together…"

By October 2016, when the turbulent river showed no signs of retreating, and their pleas to the Assam government to protect the school from erosion were ignored, the villagers had removed the doors, windows, tin roof, desks and benches from the slowly-submerging building.

Chars are small, sandy islands formed by fluvial processes all along the Brahmaputra in Assam (See Struggles of the sandbar people on PARI). They sustain a population of roughly 24 lakh people.

Panikhaiti village and the greater Sontali *char* area are located in the Boko legislative constituency of Kamrup district.

A few weeks later, on a second visit to the *char* on November 28, 2016, the ruins of the school had completely disappeared. Where the building once stood, there was now only a stretch of water. Mechanised country boats ferried passengers and goods across this new landscape.

The school now runs in a makeshift tin structure about 500 metres from the submerged building. This shed, in the courtyard of headmaster Tariq Ali's residence, is barely 15 metres from the riverbank. Regular classes and quarterly examinations are being conducted here.

In 1974, when residents of Panikhaiti decided to set up a school for 6-11 year-old children in the village, Rubeya Khatun (now in her 70s) and her family of farmers came forward to donate two *bighas* of land [7.5 *bighas* make a hectare in Assam]. The villagers ran the school themselves until the Department of Elementary Education recognised the institution in 1982 and appointed Tariq Ali its teacher. The *char* has a few private schools and madrasas, but No. 2 Panikhaiti Lower Primary School had remained the only government-run school ever since. It also served as a community space for meetings and discussions. The single-teacher school attracted children from nearby *chars* and villages.

In just over two months in 2016, the rising Brahmaputra eroded more than two-thirds of the area of Panikhaiti and displaced more than 200 families. "As the Brahmaputra began submerging our villages one after another, I made several visits to the Block Elementary Education Officer, along with the president of the managing committee of the school and some villagers, seeking help in shifting the school to a safer location," says Tariq Ali. "They turned us away, saying that no funds had been allocated for the shifting of schools."

With his own residence and the makeshift school barely a few metres from the river, Tariq Ali has no idea where he will move if the erosion continues. Many displaced residents have already gone to the towns and cities of Assam in search of land and livelihoods, and enrolment at the school has plummeted from 198 to 85 students.

"It is difficult to trace the children who have already left the school," Ali says. "The uncertainty and risk are so acute that most of the parents did not even bother to collect school certificates for their children. In all likelihood these unfortunate children will drop out."

The 2014 *Assam Human Development Report* states that 93.33 percent of children in the 6–14 age-group are enrolled in schools in the *char* areas, and 57.49 per cent in the 15-16 age group are, at present, still continuing their education. The corresponding figures for Assam state as a whole are 93.85 per cent and 74.57 per cent. The report also records that *char* areas account for 33.21 per cent of the out-of-school children in the state, or those who have never enrolled.

"Before Panikhaiti, several other revenue villages including Lotoriya, Lotoria Bilorjan, Lotirtari, Goraitari, Borogul, Kuchiardiya Pathar, Jatia Dia No. 1 and Jatia Dia No. 2 were eroded by the river," says Abdus Samad, a local resident. "We asked the government repeatedly to adopt anti-erosion measures and protect our villages, but no one listened." A former armyman, Samad too has been displaced from his home at least five times and has now settled in Bar Arikati village of Sontali area, adjacent to Panikhaiti.

According to the data compiled by Assam's water resources department, the Brahmaputra and its tributaries have eroded over 4.27 lakh hectares of land in the state since 1950. The total eroded area is

7.20 per cent of the geographical area of the state. Land loss due to erosion has been estimated at 8,000 hectares a year on average.

Even Rubeya Khatun, who donated land for the school, was not spared. After losing 10 *bighas* of homestead and cultivable land to erosion, she now lives with one of her relatives on the banks of the river. She gets no old-age or widow's pension.

The people of Panikhaiti village and Sontali *char* area are watching worriedly as the river advances towards a stream only 50 metres away. If the river meets the stream, they will be totally cut off, with no access even to the Sontali marketplace. That's life on the *char* .

Cycle rickshaw wallahs: Pulling along somehow

Tukuna Samal hires a cycle rickshaw and plies it through the day. Busy, narrow and potholed roads are the hardest, and he must rest before he can start plying again.

Student reporter: Disha Acharya

For 25 years, Tukuna Samal has pulled cycle rickshaws in Cuttack, Odisha. And in all these years 50-year-old Tukuna has never been able to own the rickshaw he operates.

He rents it at Rs. 30 for eight hours and ferries passengers in and around the city.

The rickshaw's owner, or '*maalika*' as he refers to him, rents out rickshaws to men like Tukuna who can't afford to buy one – a rickshaw can cost roughly Rs. 7,000; in addition to this there is the cost of the license that needs to be periodically renewed.

The *maalika* sits in Jhanjiri Mangala a locality on the eastern side of Cuttack city. Tukuna cycles 20 kilometres from his home in Bayalis Mouza, a hamlet near Jhinkiria in Cuttack Sadar taluka to get here.

Once he rents the rickshaw, he must pull it for two kilometres to get to the heart of the city – Chowdhury Bazar. "From Chowdhury Bazaar, I usually get trips to the High Court, CDA Sector 7, Buxi Bazar, and Mangalabag," he says, reeling off the busy parts of the city where he ferries his customers.

Each of these trips is a journey of roughly two kilometres and will fetch him anything from Rs. 15 to 40 per trip. "From Chowdhury Bazar, if I take them to the High Court, I charge 15 rupees and if it's CDA I ask for 40 rupees," he explains.

It's almost 1 p.m. and Tukuna is waiting at Balu Bazaar for a passenger. "I come here every day at 10 a.m. and wait," he said. "In the lockdown, everything was shut and my *dhanda-paani* (livelihood) paused. People are not getting out a lot these days so we're getting fewer customers than usual," he says, adding that even after the lockdown was lifted things didn't improve much. His earnings have come down to between Rs. 150-200 a day.

While waiting for a passenger, Tukuna recollects the struggles of his early years pulling a rickshaw.

"When I first started, I needed strength to balance the weight of the passengers and the weight of the rickshaw. The rickshaw only has front brakes so the weight of passengers and the vehicle has to be borne by me," he says. Over time, he has figured out this balancing act but it's still a tough haul.

The ride between College Chhak and Choudhury Bazaar (a distance of four kilometres) has been the farthest he has taken passengers. "It's very tiring. I had to rest for a while there before I could pull my rickshaw again," he remembers.

The one stretch that rickshaw pullers like him dread is between Chowdhury Bazaar and the High Court – a narrow, busy road where one has to dodge fast-moving vehicles. "Mornings are busy in Chowdhury Bazaar and High Court. At that time, people come in for work to the High Court and to shop at Chowdhury Bazaar. I get tired when I have to go on these routes," he says. Quiet afternoons with no traffic are the best times for rickshaw pullers, he adds.

Tukuna's home is in Bayalis Mouza, a hamlet in Cuttack Sadar taluka. He lives here with his family that includes his wife, daughter and father. "When the responsibility of my family fell on me, I decided to do this. I didn't want to work in a company because they don't provide daily wages," he says.

His day typically starts at 5 a.m and he eats the breakfast his wife has prepared. "I eat *pakhala* (a traditional Odia dish of rice soaked in water and curd) with a*loo poda* (roasted potato), *baigana poda* (roasted brinjal) or any other vegetable depending on what is affordable. We all sit together and eat," he said. He finishes a few chores at home before leaving for work.

By 4 p.m., Tukuna is ready to leave for home. "I spend time with my family. My daughter is in Class 10, and I enjoy talking to her about her day in school. We have a television at home so we watch the news and other programmes," he says, adding, "Swapna [daughter] goes to a government school so we don't have to pay fees, but we send her to tuition classes in the evening, which costs us 500 rupees," he said. "I want my daughter to study well and get a good job so she can have a better life." Tukuna studied till Class 6.

His wife Arati is part of a self help group (SHG) in their locality and when the family needs a loan they reach out to the SHG as that is the only source to borrow from. "We wish we could get some more help from the government," says Tukuna, as he turned away, waiting for a customer to turn up.

Excerpted from www.ruralindiaonline.org

Activity
1. Why does the story open with the lines about his years of work?
2. List five numbers given in the story and explain why they are important to the story.
3. What are the different struggles as voiced by Tukuna?
4. What words / details does the reporter add to the story that make you feel for Tukuna?
5. Can you list occupations like Tukuna's, similar jobs and lives?

Journalism – "Speaking Truth To Power"

You must have heard about the Nobel Prize. This is one of the most prestigious awards internationally. It is given to people for their contribution in various fields like Sciences, Literature, Economics, etc. There is a Nobel Prize for Peace, and in 2021, the Nobel Peace Prize went to two journalists, Maria Ressa of the Philippines and Dmitry Muratov of Russia. Maria Ressa is the cofounder and head of an online news site called *Rappler*, and Dmitry Muratov is the cofounder and editor-in-chief of a newspaper, *Novaya Gazeta*. The governments in both these countries do not give much freedom to their citizens. Those who criticise the government or point out problems in society are attacked by the government and may be put into jail under false charges. So these journalists and those working with them take risks in order to report the truth about what is happening in the country. Hence it was felt that their contribution was worth rewarding with the recognition of the Nobel Prize.

Who are powerful people in society? They could be members of the political party in power and even important people in the opposition parties. Senior government employees also have power. Industrialists and wealthy people also are powerful. The powerful are not always wise or fair – there is a saying "Power corrupts and absolute power corrupts absolutely". So there needs to be ways in society to prevent them from misusing their power. The judiciary (courts) are one such method. If someone breaks the laws of the land, we can file a case in court against them and the court will punish them if found guilty. Media (ie. journalists) is another way we have of controlling powerful people and groups. By reporting about wrong things that may be happening, the media brings these to the attention of everyone. Even a Prime Minister will not find it so easy to handle if the media finds out something that the government has done wrong, and makes a big noise about it. His or her popularity will go down and their chance of getting re-elected will reduce.

This is what is meant by 'speaking truth to power' and this is one of the functions of journalism and journalists.

Speaking truth to power can come in various forms. Some examples:

- Writing articles criticising the performance of the government on various fronts like infrastructure, education, health etc.
- Exposing corruption in government
- Exposing bribery or pollution or breaking of laws or other wrongdoing by an industry

In India also journalism has a proud history of speaking truth to power. Over the years many scandals of the government have been exposed by the media. When Shri Rajiv Gandhi was the Prime Minister, the press brought to light the mistakes that the government made when buying guns for the Indian Army. It was called the Bofors scandal since the Swedish company that supplied the guns was called Bofors. You can read online about the "Vyapam Scam" in Madhya Pradesh related to entrance exams and recruitment and the fodder scam in Bihar which led to the arrest of the Chief Minister. All these were reported in the press.

As a last point, we may note that even the media has power, since it can attack powerful people! It is possible that the media can misuse its power and that has also happened.

Journalistic Principles and Ethics

The Press Council of India (PCI) is a statutory body created by the Press Council Act of 1978. It is the apex body for the regulation of Print Media in India. It enjoys independence from the government. Its objective is to preserve the freedom of the press and to maintain and improve the standards of the press in India. It acts as the regulator that defines and discharges professional standards for print media in India. It is considered the most important body that sustains democracy and ensures that freedom of speech is protected. It arbitrates the complaints against and by the press for violation of ethics and for violation of the freedom of the press, respectively.

The Council has created a document on Journalistic Norms. The document has 42 "Principles and Ethics" of journalistic conduct. You have seen some of these principles in class. Below we have extracted 5 more of these principles/ethics from the document along with the Council's description.

The full document can be found at: https://presscouncil.nic.in/OldWebsite/NORMS-2010.pdf

Assignment: Pick any one of these 5 principles below and answer the following:

1.) **Write a short summary regarding the point you picked up**
2.) **Do you agree or disagree with the validity of the point mentioned, give reasons to back your answer in any case. Can you provide one or two example situations when the principle is relevant.**

1.) <u>Caution against defamatory writings</u>

i) Newspaper should not publish anything which is manifestly defamatory or libellous against any individual/organisation unless after due care and verification, there is sufficient reason/evidence to believe that it is true and its publication will be for the public good.

ii) Truth is no defence for publishing derogatory, scurrilous and defamatory material against a private citizen where no public interest is involved.

iii) No personal remarks which may be considered or construed to be derogatory in nature against a dead person should be published except in rare cases of public interest, as the dead person cannot possibly contradict or deny those remarks.

iv) The Press has a duty, discretion and right to serve the public interest by drawing reader's attention to citizens of doubtful antecedents and of questionable character but as responsible journalists, they should observe due restraint and caution in hazarding their own opinion or conclusion in branding these persons as 'cheats' or 'killers' etc. The cardinal principle being that the guilt of a person should be established by proof of facts alleged and not by proof of the bad character of the accused. In the zest to expose, the Press should not exceed the limits of ethical caution and fair comment.

v) The Press shall not rely on objectionable past behaviour of a citizen to provide the background for adverse comments with reference to fresh action of that person. If public good requires such reference, the Press should make pre-publication inquiries from the authorities concerned about the follow-up action, if

any, in regard to earlier adverse actions.

vi) Where the impugned publication is manifestly injurious to the reputation of the complainant, the onus shall be on the respondent to show that it was true or to establish that it constituted fair comment made in good faith and for public good.

(vii) Newspapers cannot claim privilege or licence to malign a person or body claiming special protection or immunity on the plea of having published the item as a satire under special columns such as 'gossip', 'parody', etc.

(viii) Publication of defamatory news by one paper does not give licence to others to publish news/information reproducing or repeating the same. The fact of publication of a similar report by another publication does not bestow the status of accuracy on the charges.

(ix) It is necessary that the press realize its responsibility to the society due to the unique position enjoyed by it in being able to interact directly with the citizenry and utilize its advantageous position for the betterment of the society and the advancement of the country rather than indulging in giving credence to rumours and sensationalism. It is also necessary that the press, particularly the small local press, learn to appreciate the clear distinction between matters of 'public interest and 'those in the public interest'. While gossips and social dealings may be found to be of interest by the public but they serve no public purpose or interest and the press should scrupulously avoid wasting its precious space on such matters.

(x) Insertion of out-of-context, uncalled for and irrelevant statements likely to malign a person or an organisation must be eschewed.

(xi) Even while a newspaper has the liberty or even duty to report political developments, that reporting may not be with angularity. Freedom of Press does not give licence to a newspaper to malign a political leader or mar his future political prospects by publishing fake and defamatory writings.

(xii) It must be remembered by the Press that the freedom of speech and expression enshrined in the democratic set-up and enjoyed by the fourth estate also casts on it a responsibility. The newspapers are not expected to use it as a tool by itself creating evidence and later using the evidence to make false propaganda in its own journal.

(xiii) The Press deserves accolades for bringing to light the inducements offered to influence their reporting, and such exposure will not amount to defamation.

(xiv) Locus Standi: In cases involving personal allegations /criticism, only the concerned person enjoying the locus standi can move the plaint or claim the right to reply. However a representative organisation of persons attached to an organisation or a sect/group has the locus standi to move complaints against a publication directly criticising the conduct of a leader.

(xv) Public Interest and Public Bodies: As a custodian of public interest, the Press has a right to highlight cases of corruption and irregularities in public bodies but such material should be based on irrefutable evidence and published after due inquiries and verification from the concerned source and after obtaining the version of the person/authority being commented upon. Newspapers should refrain from barbed, stinging and pungent language and ironical/satirical style of comment. The attempt of the press should be to shake up the institutions so as to improve their working, not to destroy them or the public confidence in their working or demoralise the workforce. A corresponding duty, of course, devolves on them to ensure that in doing so, they present a fair and balanced report, uninfluenced by any extraneous consideration. The Press, as a custodian of public interest and a protector of its rights, is also expected to bring correct information to its notice so that it is able to correctly judge those to whom it has entrusted the

responsibility of running the country.

(xvi) The media and the authorities are two very important pillars of our democracy and for the government to function successfully in the public interest a press as responsible as watchful is an essential pre-requisite.

2. Privacy of Public figures

i) Right to Privacy is an inviolable human right. However, the degree of privacy differs from person to person and from situation to situation. The public person who functions under public gaze as an emissary/representative of the public cannot expect to be afforded the same degree of privacy as a private person. His acts and conduct as are of public interest ('public interest' being distinct and separate from 'of interest to public') even if conducted in private may be brought to public knowledge through the medium of the press. The press has, however, a corresponding duty to ensure that the information about such acts and conduct of public interest of the public person is obtained through fair means, is properly verified and then reported accurately. For obtaining information in respect of acts done or conducted away from public gaze, the press is not expected to use surveillance devices. For obtaining information about private talks and discussion while the press is expected not to badger the public persons, the public persons are also expected to bring more openness in their functioning and co-operate with the press in its duty of informing the public about the acts of their representatives.

ii) The interviews/articles or arguments pertaining to public persons which border on events that are in public knowledge, if reported correctly, cannot be termed as intrusion into private life. There is a very thin line between public and private life and public persons should not to be too thick skinned to criticism

iii) Newspapers are allowed latitude in criticising persons who are in seats of power because their conduct discloses public interest provided their criticism is not motivated to gratify private spite of opponent/rival of public figure.

iv) The family of public figures are not valid journalistic subjects, more so if its reporting covers the minors. If "public interest" overrides the minor's right to privacy it will be proper to seek prior consent of the parents.

v) When the individual concerned himself or herself reveals facts about private life before a large gathering then the shield of privacy should be deemed to be abandoned by the individual.

3.) Covering communal disputes/clashes

i) News, views or comments relating to communal or religious disputes/clashes shall be published after proper verification of facts and presented with due caution and restraint in a manner which is conducive to the creation of an atmosphere congenial to communal harmony, amity and peace. Sensational, provocative and alarming headlines are to be avoided. Acts of communal violence or vandalism shall be reported in a manner as may not undermine the people's confidence in the law and order machinery of the State. Giving community-wise figures of the victims of communal riot, or writing about the incident in a style which is likely to inflame passions, aggravate the tension, or accentuate the strained relations between the communities/religious groups concerned, or which has a potential to exacerbate the trouble, shall be avoided.

ii) Journalists and columnists owe a very special responsibility to their country in promoting communal peace and amity. Their writings are not a mere reflection of their own feelings but help to a large extent in moulding the feelings and sentiments of the society at large. It is, therefore, of utmost importance that they use their pen with circumspection and restraint.

iii) The role of media in such situations (Gujarat Carnage/Crisis) is to be peacemakers and not abettors, to be troubleshooters and not troublemakers. Let the media play their noble role of promoting peace and harmony among the people in the present crisis in Gujarat. Any trend to disrupt the same either directly or indirectly would be an anti-national act. There is a greater moral responsibility on the media to do their best to build up national solidarity and to re-cement communal harmony at all levels remembering the noble role they had played during the pre-independence days.

iv) The media, as a chronicle of tomorrow's history, owes an undeniable duty to the future to record events as simple untailored facts. The analysis of the events and opinion thereon are a different genre altogether. The treatment of the two also thus has necessarily to be different. In times of crisis, facts unadorned and simply put, with due care and restraint, cannot be reasonably objected to in a democracy. However, a heavy responsibility devolves on the author of opinion articles. The author has to ensure that not only are his or her analyses free from any personal preferences, prejudices or notions, but also they are based on verified, accurate and established facts and do not tend to foment disharmony or enmity between castes, communities and races.

v) While the role and responsibility of the media in breaking down communal fences and promoting harmony and national interest should not be undermined it is also essential to allow the citizens their freedom of speech. The press of India has to judge and balance the two.

4.) Trial By Media

The media and judiciary are two vital pillars of democracy and natural allies, one compliments the other towards the goal of a successful democracy. Measures which are necessary for due process of law need to take precedence over freedom of speech. In a conflict between fair trial and freedom of speech, fair trial has to necessarily prevail because any compromise of fair trial for an accused will cause immense harm and defeat the justice delivery system. Thus, mediapersons should be duly trained and imparted basic knowledge about the functioning of courts and processes of law.

i) An accused is entitled to the privilege of presumption of being innocent till guilt is pronounced by the Court.

ii) The media reports should not induce the general public to believe in the complicity of the person indicted as such kind of action brings undue pressure on the course of fair investigation by the police.

iii) Publishing information based on gossip about the line of investigation by the official agencies on the crime committed gives such publicity to the incident that may facilitate the person who indeed committed the crime to move to a safer place.

iv) It is not always advisable to vigorously report crime related issues on a day to day basis nor to comment on supposed evidence of the crime without ascertaining the factual matrix.

v) While the media's reporting at the investigation stage in a criminal case may ensure a speedy and fair investigation, disclosure of confidential information may also hamper or prejudice investigation. There cannot therefore be unrestricted access to all the details of the investigation.

vi) Victim, Witnesses, Suspects and accused should not be given excessive publicity as it amounts to invasion of their privacy rights.

vii) Identification of witnesses by the newspapers/media endanger them to come under pressure from both, the accused or his associates as well as investigative agencies. Thus, the media should not identify the witnesses as they may turn hostile succumbing to the pressure.

viii) The suspect's picture should not be shown as it may create a problem during 'identification parades' conducted under the Code of Criminal Procedure for identifying the accused.

ix) The media is not expected to conduct its own parallel trial or foretell the decision putting undue pressure on the judge, the jury or the witnesses or prejudice a party to the proceedings.

x) The reporting on post trial/hearing often consists of reporting on the decision handed down. But when there is a time lag between the conclusion of the proceedings and the decision, the comments on the concluded proceedings, including discussion on evidence and/or arguments, aimed at influencing the forthcoming decision must be avoided.

xi) Media having reported an initial trial is advised to follow up the story with publication of the final outcome by the court, whenever applicable.

Guidelines on Sting Operations:

i) A newspaper proposing to report a sting operation shall obtain a certificate from the person who recorded or produced the same certifying that the operation is genuine and bonafide.

ii) There must be a concurrent record in writing of the various stages of the sting operation.

iii) Decision to report the sting operation should be taken by the editor after satisfying himself of the public interest of the matter and ensuring that report complies with all legal requirements.

iv) Sting operations published in print media should be scheduled with an awareness of the likely reader in mind. Great care and sensitivity should be exercised to avoid shocking or offending the reader.

5.) Norms for Photojournalism

Since a picture or visual presentation of news creates a stronger and more lasting impression on the readers and viewers than mere words, photojournalists and other visual news producers have to be a lot more responsible and careful in the discharge of their duties. They must, therefore, ensure that in keeping with the high standards of journalism, their presentations are always in public interest, fair, accurate, unbiased, sober and decent.

Adherence to the following do's and don'ts will surely help them self-regulate their conduct and maintain their professional integrity and high standards:

DO'S

1. Images should be accurate and comprehensive and the subjects be presented in proper context.

2. All subjects should be treated with respect and dignity. Special consideration be given to vulnerable subjects and victims of crime or tragedy be treated compassionately. Private grief can be intruded only when the public has an overriding and justifiable interest in sharing or viewing it.

3. While editing a visual, the maintenance of the integrity of the content and context of the photographic images should be ensured. Images should not be manipulated nor should there be addition or alteration in sound in any way that can mislead viewers or misrepresent subjects.

4. Strive to be unobtrusive and humble in dealing with subjects.

5. The integrity of the photographic moment should be respected.

6 Pictures should not reflect anything that is obscene, vulgar or offensive to good public taste.

7. Strive to ensure that the public's business is conducted in public. Defend the rights of access for all journalists.

8. Strive for total and unrestricted access to subjects and recommend alternatives to shallow or rushed opportunities.

9. Seek a diversity of viewpoints and work to show unpopular or unnoticed points of view.

10. Strive by example and influence to maintain the spirit and high standards expressed in this code. When confronted with situations in which proper action is not clear, seek the counsel of those who exhibit the highest standards of the profession.

DON'TS

1. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

2. The privacy of an individual should not be intruded or invaded unless it is outweighed by genuine overriding public interest, not by a prurient or morbid curiosity.

3. While covering terrorist attacks, communal riots or other acts of violence, do not show mangled corpses or such other images as cause revulsion or terror or rouse communal or sectarian passions.

4. Do not get manipulated by staged photo opportunities.

5. Do not accept gifts, favours or compensation from those who might seek to influence the coverage.

6. Avoid political, civic or business involvements or employment that could compromise or appear to compromise their professional independence.

7. No payment or material reward should be made to the sources or subject for information or participation.

8. The work should not reflect any kind of biases.

9. Do not intentionally sabotage the efforts of other journalists.

Jumbled Paragraphs

The following material is taken from an article in the Hindu newspaper describing Neeraj Chopra's gold medal win in the Tokyo Olympics in August 2021. However the paragraphs have been jumbled up. Your assignment is to rearrange the paragraphs to form a good article using the points you have just learnt - **5W 1H** and **Inverted Pyramid**. After discussing with your team, decide the order in which the paragraphs should be arranged - eg. 5,4,6,9,10,1,3,2,8,7.

Also, when you read the final article, it should have a 'flow'. When you go from one paragraph to the next it should be natural, and it should not be awkward or a sudden change in the point being talked about.

Paragraphs:

1.)   Neeraj dropped the javelin ahead of his first throw, as he tried to fix his throwing belt at the Tokyo Olympic Stadium. But that was the only false step he took this evening, as he sent the javelin soaring, a minute later, to a distance of 87.03m.

2.)   He managed 87.58m with his second attempt. He knew this was special and raised his hands in celebration as soon as he released the javelin. No one bettered his mark, and he won the gold

3.)   Neeraj Chopra gave 1.3 billion people a reason to celebrate, a reason to cry, and a reason to unite.

4.)   Neeraj Chopra has won the Olympic gold medal for Javelin at the Tokyo Olympics. It happened on August 7th 2021, the second last day of the Olympics. It is India's first Olympic gold medal in track and field.

5.)   Wearing the medal, which many in India have yearned for, Neeraj dedicated his medal to Milkha Singh, who passed away in June. "When Milkha Singh ji passed away, I felt very bad. I did not meet him when he was alive, and I wanted to meet him with an Olympic medal. Sadly, he's not among us but I hope he's seeing us from above and is happy (medal) that his dream has come true. Even other athletes like PT Usha and others who missed out on a medal by centimetres - I hope they're all happy."

6.)   This was India's first Olympic gold medal since shooter Abhinav Bindra won the 10m air rifle gold in 2008.

7.)   This victory happened on the second-last day of the Olympics. With this medal India ended its campaign at the 32nd Olympiad with seven medals. This is the country's best performance at the Summer Games.

8.)   The gold medal-favourite, Germany's Johannes Vetter endured a tough start and managed a best of 82.52m. Vetter was eliminated from the competition after three throws and finished ninth.

9.)   The last word of advice Neeraj got from coach Bartonietz was: "Maje karo (have fun)."

10.) Neeraj is from Panipat in Haryana.

Observing journalistic writing

 Get and read a newspaper for the next few days. See if 5W1H and Inverted Pyramid is being used in writing the articles. Note that this style of writing is most useful for articles about a specific event that happened the previous day – eg. an accident, a sports match, a crime, launch of a government programme etc.

Write a short essay on what you have observed during your reading. You can pick a particular article and describe how it arranged the information according to the 5W 1H and Inverted Pyramid rules. Or you can summarize your observations from studying many articles. If you think the news articles are not following these rules, you can write about that too. The essay should be 10-15 sentences long.

The Skill of Listening

"The biggest communication problem is we do not listen to understand. We listen to reply"

-Stephen Covey.

Is it so difficult to listen? Don't we do it all the time?

Picture this: someone is speaking to you, expressing their thoughts carefully for you to understand. You wait for the breaks in the conversation. When you think they've finished talking, and then you interrupt with your own thoughts: "Oh, I know just how you feel," you say, or "I had the same thing happen to me. Let me tell you about it!"

You're failing to listen. You're jumping in and sharing your own ideas. You miss the message and the opportunity to understand. You are more interested in what you think or say, not in the other person and what they are saying. Have you ever experienced this?

Often, you think you've understood what was said, but the reality is that you spent the whole time thinking of a reply and stopped listening (or stopped listening attentively).

Listening is a difficult skill in communication, and nobody teaches us how to listen.

When you listen well, you give your full attention to what the other person is saying. You don't make judgements about what they are saying. If you find yourself disagreeing with what they are saying, or it upsets or irritates you, you notice it and you don't let it distract you from what they are saying. You get back to giving them your full attention.

Actually, you have to quiet your thoughts in order to listen fully. It's our thoughts that come in the way of listening.

Some tips:

-Don't interrupt the other person. We can always say what we want to say later. Notice whatever is making you feel like interrupting, put it out of your mind, and get back to listening

-Listening to someone fully doesn't mean that you are agreeing with them. Even if you disagree with them, you can listen to them.

-Don't jump to conclusions – "Oh, I know what they are saying" or "Oh, I know what they are going to say". When we feel like this, we usually stop listening.

Good listening is a skill that can be developed with practice. It is not something that comes naturally to us.

Sources:

(Emily Rice) https://www.norhart.com/blog/2019/01/18/listen-to-understand-not-to-reply/

(Anthony Pica) https://www.lifehack.org/523241

Paired Interview

In this exercise you will form pairs and interview each other.

The objective of the interview is that the person who is being interviewed should feel comfortable and share freely and openly in response to the questions. They should not feel bored.

By the way - in an interview, the person asking the questions is called the 'interviewer' and the person responding is called the 'interviewee'.

Decide who will be the interviewer and who will be the interviewee in the first round.

Interviewer: Note down the questions you would like to ask and refer to it as needed during the interview. You don't need to follow the list exactly, if you do that then the interview will become very formal and the interviewee (your partner) will not find it interesting.

Think about what you could say to start the interview so that the other person relaxes and feels at ease.

Interview your partner for up to 4 minutes. You can stop earlier if you feel there is nothing more to ask but you should at least talk for 2 minutes.

See how you can bring the interview to a close properly. You can say that you don't have any more questions and thank the person or appreciate them.

Here are some questions that you could use in the interview. You don't need to use these, you can use your own too as long as the conversation is flowing and the interview is interesting.

1. When and where were you born?
2. How many brothers/sisters do you have? What are their ages?
3. What are your favourite activities/hobbies/sports? Why?
4. Which have been your best moments in life so far?
5. What have been your biggest mistakes? What have you learned from them?
6. What is a weakness or flaw that you would like to eliminate? (Some examples are sleeping in too often, sloppiness, forgetting homework, eating too much junk food, etc.)
7. What do I feel deeply inspired by?
8. Which qualities do you most admire in others that you wish you had yourself?
9. What is something that you would like people to know about you?
10. What is something that people might be surprised to know about you?

When the interviewee says something you find interesting or surprising, you can explore that area further instead of moving on to the next question on the list. This makes the interview more spontaneous and interesting for both of you. The technique to do this is to ask 'follow up' questions. What this means is, when you get an answer to a question, you then ask some more questions about that. For eg. while interviewing a movie celebrity:
Interviewer: Why are you visiting Delhi this week?
Interviewee: I am here for the promotion of my new movie.
Interviewer: Great! What is the new movie about?

You cannot prepare a follow up question in advance, since you don't know their answers in advance! So you have to be alert during the interview and listen carefully to their answers (remember the earlier

discussion about listening!) and respond to that. You can refer to your list of questions at a break or pause to get the conversation going again.

After the interview, the interviewee can share:

Did you feel comfortable in the interview?

Did you find it interesting?

What parts of it did you like?

The interviewer can also share what their experience was.

You can also share these points during the class discussion afterwards.

Then reverse the roles and do the interview again.

Voice Over

A voice over (VO) is an essential tool in TV. Voice over adds to the visuals, complements them, and gives you another layer of information.

Exercise:
In class you will be shown a short film of floods. While it is being shown try to remember what the visuals are like.
You will be divided into groups. Sit with your group and write a voice over that can accompany the film. You can make up some details regarding the floods and their impact. Although this film was shot in Kolhapur, imagine that it is for the Yamuna River near Badarpur.

Your Voice Over must include:

1. The Five Ws and one H
2. Match the visuals you see
3. Speak in a quiet tone, not happy and excited, something serious has happened.
4. Must have enough pauses, and be at the right speed.
5. The voice over should add to the visual story unfolding

Start after the opening shot in the film that says: August 2019 floods in Kolhapur wreck houses, farms and lives

Choose one member of your group to read the voice over aloud if the teacher asks you to read it.

If you want to see the video again later, it can be found at this link:
https://www.youtube.com/watch?v=hAYbkt58lzQ

Editing

(Dictionary Meaning: check, correct, improve, revise, assemble, approve…)

Journalists who check a report for factual accuracy, improve language, ensure every single word is correct, are called Copy Editors / Sub Editors.

News is meant to inform the public, and therefore anything that is printed must be checked by at least more than one person before it is published.

The place where a report comes in / is sent to, is called the Desk.

Eg, here is a report filed by the crime reporter that landed on the Desk:

Fire in Regal: cars covered in soot

An old building goes up in flames

A fire broke out in Connaught place late last night and 11 people have been injured. It is estimated that a lot of property has been destroyed in the fire, residents say it might be 100 crore.

The building houses Regal Cinema and the khadi bhandar, and was built in 1934. The fire is suspected to have started with an electric short circuit on Thursday night. It was noticed by the security guards at 1 a.m. on their rounds. By the time the fire tenders arrived, the building was in flames. A number of vendors also store their goods there at night.

The fire tenders came from karol bagh and safdarjung Fire stations and arrived 12 minutes after they were informed. The soot and ash from the fire covered cars parked nearby. The Police are investigating the cause and questioning residents.

What should a Copy Editor at the Desk look for:
1. Has the What, When, Why, Where and How been answered?
2. Is the language, including spelling, punctuation, and grammar, correct? Are proper nouns, names of places in title caps? Have capital letters been used anywhere without reason?
3. Does each paragraph read like a complete nugget of information? Do paragraphs flow into each other or are you jumping back and forth between the same information?
4. Do the main headline and strap (small headline) match the story and each other?
5. Double check the facts in the report with the reporter.

Here is what this might look like, after the editor has improved it:

11 injured in fire at Regal cinema

Police investigating the cause

A fire broke out in the Regal cinema building in Connaught Place at around 1pm on Thursday night. Eleven people have been injured and an estimated Rs. 100 crore of property has been destroyed in the fire. Cars parked near the area were covered in soot. A case of criminal negligence is being investigated by the Police. People at the site say that the fire is suspected to have started with an electric short circuit around 9 p.m. on Thursday night. It was noticed by the security guards at 1 a.m. on their rounds. Fire engines were rushed from Karol Bagh and Safdarjung fire stations and arrived 12 minutes after they were informed.

The building houses Regal Cinema and the Khadi Bhandar, and was built in 1934. A number of street vendors also store their goods here at night.

Question:

What are the improvements you see in the article after editing ?

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News Writing vs Storytelling

Journalism is a kind of storytelling and news reports are often referred to as 'stories'. But news reporting has very specific rules and ways of writing, which are different from fictional pieces of writing. Sometimes, people may tell their own 'story' in a news report, so it can become confusing. Here is a rough guide to the essential differences. Here we are talking about news reporting in particular. Other kinds of journalism like TV journalism, or opinion pieces may have different rules.

News Writing	Storytelling
Can ONLY use **facts**	Can mix facts and fiction
Purpose is to **inform** the public	Purpose is to entertain, inspire
Must carry all the **important information** and **details** about the topic and subjects	Can leave out any details the writer feels like
All important information should be right **on top**	Important information can be anywhere, even at the end.
Is about **real events, real people**	Is fictional, made up
Is **time sensitive**	A good story is ageless
Uses short sentences	Can use any sentence length
No place for personal feelings / thoughts, opinions of the writer (in some types of journalism like Op-Ed the writer expresses their opinion but it is backed up by evidence and reasoning)	Can be full of personal thoughts and opinions
Readers will **rely on your news** report to know facts	Readers are looking for a good story, may or may not have facts
Photos must be **true to the reality**, not touched up	Photos can be anything you like!
Often called a 'report', an 'article', a 'news story' or 'copy'	Called a 'manuscript', a 'submission' or a 'story'

8 Tips for How to Write Like a Journalist

(https://www.masterclass.com/articles/how-to-write-like-a-journalist#8-tips-for-how-to-write-like-a-journalist)

Journalists follow a formula for crafting a story. The same approach can be applied to any style of writing, from high school writing assignments to novels. It's a way of disseminating information in a way that makes sense to readers. Follow these eight journalistic writing tips for your next reported story:

1. **Gather the information**. Gather the information you need to construct your story. In non-fiction, like in journalism, this may require visiting the location where the story takes place, interviewing witnesses and people involved in the event, and using online search engines for further research.
2. **Find your angle**. Every news story has an angle—the theme and focus of the piece that makes it newsworthy. A human interest story will have a different angle than a hard-hitting political piece. News stories reveal their angle in the first paragraph. Find the angle of your story and present it in the first paragraph, page, or chapter.
3. **Write a strong lead**. Every story needs a great opening. In news writing, this is called a lede. This opening paragraph delivers the story's essential information by answering the five W's: who, what, where, when, why. These are the building blocks of any good story, whether it's a fictional narrative, technical writing, or a content marketing article. Lead with a strong summary of events that hooks the reader from the top.
4. **Structure your information**. Good journalism presents the information of a story in order of importance, in what is known as the inverted pyramid structure. The most important information, the lede, is at the top. The next section is the body of the story that contains other supporting details. The bottom section, the point of the pyramid, contains any extra information that might be interesting to an audience. Even in creative writing, it's important to lead with the who, what, why, where, and when of your story to let the reader know what the story is about.
5. **Use quotes**. Good journalism usually includes interviews with people involved in a story. This provides different perspectives and keeps the reporter in the role of an outside observer, similar to the third-person point of view in a short story or novel. If you're writing a non-fiction book, quotes are essential to create a well-rounded piece. In fiction, your characters will provide quotations through dialogue.
6. **Write simply**. Journalists use short sentences to deliver a story. News writing often uses the active voice as opposed to the passive voice—i.e. "She drove the car" rather than "The car was driven by her." The active voice is more direct, uses fewer words, and has a quicker tempo. To hone this skill, think like a copywriter. In copywriting, the main objective is to write simply with a clear, concise message.
7. **Verify your sources**. Telling true stories requires a journalist to gather information from numerous sources. Reporters need to verify the information from their sources to ensure accuracy. In freelance writing, when you turn in your story, you should always provide links to where you found information and a phone number for each person you interviewed.
8. **Edit your work**. A newsroom is a fast-paced environment with a steady stream of stories passing from writers to editors before they go to print. All writers should do a spell check and edit their work for clarity and content. Take a cue from news writing and have a professional editor refine your story before you publish.

Project Guidelines

For this module you will do a project. The project is to interview someone in your neighbourhood. After you talk to them you will write down the things that they said and you will write an article using that material. Through this project you will get a mini-experience of what journalism looks like!

We have mentioned below who you should interview. There are two ways in which you can do this project. You can either write it as an article with some accompanying photographs, or you can write it as a photo essay. Both of these are explained below.

There are some rules you need to follow in doing this project! You should make sure that you are safe while doing it, and that the person you are interviewing also does not have any problems because you did the interview. These are also mentioned below

Aim and Objectives

- Awareness of journalism as a means to **connect** with our own communities and understand them better.
- Learn how to **report and document** the world around us with research, reporting, writing, verifying and photographing.
- **Detect** responsible journalism and its role in our democracy.
- **Recognise the difference between story writing and journalism**

Whom You Can Interview

- Vendors on the footpath, outside the metro stations.
- Low cost daily transport like e-rickshaw wallahs
- Safai karamcharis

Project Submission Options:

Text and Photo Story

Number of words: 300-500

Number of photos: 2

Eg: [Profiles of migrants: Journeys of hope - Part V](https://pari.education/articles/profiles-of-migrants-journeys-of-hope-part-5/)

https://pari.education/articles/profiles-of-migrants-journeys-of-hope-part-5/

'My arms ache, my throat hurts, my eyes burn'

I lift sand for a living. My arms ache while digging the sand, my throat hurts from the dust and my eyes burn. I carry this sand and pass it on to my co-worker who collects it in one corner of the site. We work six hours a day, six days a week.

My name is Sulai, and I am a 57-year-old construction worker on a site in Adarsha Nagar, Bengaluru, Karnataka. I live a 10-minute walk away from the site with my wife, brother and sister-in-law. I came here from Viluppuram village in Tamil Nadu.

I have four children, two boys aged 18 and 22, and two girls aged 12 and 15. They also work nearby at a construction site in R.T. Nagar. My eldest son studied till Class 2, while my other children have never attended school. I want to send them to a good school, but we cannot afford their fees and we need the extra income.

My wife and I each earn 230 rupees a day. We mainly spend on food and travel. The cost of living in the city is very high unlike back home in my village. I send a part of my wages to my mother who lives in the village. We have no savings. My village – Viluppuram *taluka*, in Viluppuram district – is where I was born and lived for the first 40 years of my life.

Sulai, 57 is from Viluppuram village, Viluppuram taluka, Viluppuram district, Tamil Nadu
Occupation: Construction worker

Photo Essay with Captions

No of photos: 5-6

No. of words per caption: 30-50

Eg: A fisherman in the Kolkata wetlands

https://pari.education/articles/a-fisherman-in-the-kolkata-wetlands/

Rules about Consent, Permission & Safety of You and the Subject
- Understand why Consent is important and how to ask for it.
- Your Safety is most important. What can you do to ensure it?
- The safety of the people you write about is your responsibility.

Get Started as a Reporter

Step #1

Identify which of the above themes / topics you would like to cover.

Step # 2

In the next few days, find the person you want to write about, get their consent that they will speak to you and allow you to take photos. Take their phone number and fix a time to interview them.

Step # 3

Get your questions ready. Write them down neatly.

Remember you will have two sets of information – one from the questions you ask and the answers the person gives. Asking questions is called interviewing. Later you have to listen to the interview and note down word to word what is asked and what is said. This is called transcribing.

Eg, This is the correct way:

Q: How long have you been doing this job?

A: I started working when I was 15 with the owner of bhel puri *stall. I learnt a lot from him. When he grew old and couldn't do this anymore, I took over and have been running it since then.*
Q: When did you take over?
A: When I was 25, and now I am 45 years old.

DO NOT paraphrase or sum up what your subject is. Journalists are required to note exact quotes, word to word. Don't do this:

Q: How long have you been doing this job?
A: I have been running the bhel puri stall for 20 years.

(While not incorrect, can you see what information is lost if you sum up or paraphrase?)

Your Questions and follow-up questions should cover:

- Full name, age, home address (then and now)
- Current occupations and earnings per month, expenses (regular and sudden), savings, how do they save, in a bank or where?
- Ask them to describe their work, from morning to evening.
- What do they like and dislike about their job?
- Previous occupations if any. If they have migrated from the village, ask about what work they did there. If they have taken a loan, ask about the rate of interest and form where they took it. If farming, how much land, what crops, how much yield, money earned.
- What is their hope for the future, for their children?

Other than interviewing, you must also be alert in the field and note down important details.

Your Notes must include:

- The mobile number of the Subject or someone close to them.
- A brief description of where the person is working. Eg if s/he is on the footpath selling *bhel puri*, note down an important landmark closely, what is the name of the road.
- What are all the various items he/she sells, write down the names.
- Ask which is the most popular item he/she sells in a day. Does it change according to the season? *Chaat* in summer and *aloo tikki* in winter?
- What kind of people do you see stopping here? School / college students / young working people on their way home / workers from the construction site nearby?
- Where does he/she store his/her things at night?
- How does he/she prepare his items before coming here? Who helps?
- What does he/she do with leftovers?
- How does he/she travel from their home to here and back?

Before You Go Into The Field

Step # 4

Ensure that an adult is with you, or they know where you are going.

Make sure your phone and camera are charged so that you can record.

Take a notebook and pen to note down other details

Have some identity like a school badge or ID card with you.

Step # 5

Audio record your interview with the subject.

Photograph from different angles and moments of them working

Step # 6

- Write down / transcribe your interview. Highlight the important / interesting / unusual thoughts or details they shared.
- Download the photos into google drive. Create a caption document that describes each photo – who is in it, what are they doing etc
- Bring all your information together and begin your first draft of the story.

Step # 7

Save your photos, notes and the recording somewhere safe eg. Google drive

"JournalismCareer_StudentHandout"

Journalism Module Project Guidelines

Writing your story

You've gathered all the material for the story. Now you have to write it!

Remember the rules for the project submission options:

<u>If you are writing a "Text and Photo" Story</u>
Number of words: 300-500
Number of photos: 2

<u>If you are writing a "Photo Essay with Captions"</u>
No of photos: 5-6
No. of words per caption: 30-50

Text and Photo Story

You have previously written and studied how to write news reports. You have learnt concepts like 5W1H and Inverted Pyramid. But this article you are writing now is called a "Feature". It is not news about what happened today or yesterday. It is about the life of a person. So the rules here are not all the same as a news report. You still have to be very careful about accuracy. Whatever information you give has to be true and factual, you cannot guess or give approximate information. But you don't have to put all the important information at the top which you had to do for a news report. Here you can be more creative. Think about what is a good way to arrange the information to make the story more attractive.

For this Module, you will be practising writing in the first person, as though the person who you are writing about is speaking about their own life. Below is a short example of this

I was in Class 10 and my exams were around the corner. On the day of my first exam, I sold my bicycle and mobile phone and caught the 11:30 a.m. train. I ran away from home. I never wrote that exam.

I am Narayan Chandra Mandol, also known as Balram. My father is a farmer in Cooch Behar district of West Bengal. I used to help him in the fields – he has three bigha of land, roughly equal to one acre. From a young age, I would work here along with my brothers. There was not enough work for all of us; I also did some additional work to supplement our income. But the money we earned was not sufficient to support our family, and so I ran away to Bengaluru in 2009.

Now, I am 26 years old. My wife Pinky Mandol is 23 years old. I have two sons – Pritham, 4 and Adi, 2. My wife and children live at home in my village. I live in a room in Ejipura, Bengaluru. I am a construction labourer and I work from 9 a.m. to 6 p.m. I do the work of plastering and I learnt this work through observation; I was taught by Govinda, also a construction worker.

Note a few points about this story:

- The story about Mandol is being told by him, in the first person.
- The opening sentences are interesting, it draws you in the reader.
- All the details are available: full name, place of home, what his father did, how much land, who taught him, etc.
- The photo of him at work conveys what he does.

How to **start writing** this piece:

1. Stories and reports are built line by line, paragraph by paragraph!
2. You have two options for building a report: You can start with who they are, birth etc. *Eg: My name is Shyam Ghanshyam. I am 29 years old. I grew up in West Bengal in a district called Medinipur, which is my birthplace. We used to have a house that my father built with his life savings, but it was washed away, along with a huge part of our land in the terrible West Bengal floods of 2008.*
3. OR, you can start with the present and bring in details about their past after that. E*g: I lift sand for a living. My arms ache while digging the sand, my throat hurts from the dust and my eyes burn. I carry this sand and pass it on to my co-worker who collects it in one corner of the site. We work six hours a day, six days a week.*
   My name is Sulai, and I am a 57-year-old construction worker on a site in Adarsha Nagar, Bengaluru, Karnataka.
4. Another way to start is with an **opening line** that you found the most interesting / drew you to know more. In the example of Narayan Chandra Mondol given on the previous page, the fact that he ran away on the day of his exams, draws us in.
5. Or you can **begin with** the subject's description of their big moment, Eg: *On the day my Class 10 results were to come, my condition was like that of a cricket ball after it was hit. Will it be a four [runs] or a six? Everyone watches just that ball. What if I failed? My father would have got me married immediately.*
   The results were announced on July 29, 2020. I had scored 79.06 per cent; I missed the third highest rank in my school by just one point.
6. After the opening, the next para should place the report - who is the person and their occupation, what job do they do, where is it located and so on. E*g, continuing from the above story: I live in Nav Kh in Jalgaon Jamod tehsil of Buldana district in Maharashtra. Most people from my community here travel to Pune, Mumbai and Nagpur to work as beggars.*
   My parents – Bhaulal Sahebrao Solanke, 45 and Draupada Solanke, 36 – do wage work on fields of wheat, jowar, corn, soybean and cotton. For a day's work of around eight hours they earn 200 rupees each. They rarely get work for more than 10-12 days in a month as there are many people looking for jobs and not enough work.
7. Proceed paragraph by paragraph, adding more details that you wrote down when interviewing the person, E*g: A love of music runs in our family. My mother, Rukmini Nailkar, 42, is from Narayanpur village at the base of Purandar fort where Sambhaji Maharaj, the son of Chhatrapati Shivaji was born. She sings abhangs [devotional songs] and helped me create this powada. Her father used to sing in jatras [fairs], tamasha, and natya rupantar [theatrical adaptation] there. In school, reading speeches by Mahatma Gandhi and Dr. Babasaheb Ambedkar inspired me.*

Photo Essays With Captions

Photos are an important and critical part of journalism. Photojournalists bring the report alive to the reader, telling the story with pictures. They add many layers to the reader's understanding of what they are reading. There is a phrase "A picture is worth a thousand words".

In this photo essay, you will communicate the story of the person through the photos. Pay attention to the order of the photos and see what is the right order to put it in, to tell a story. All photos must be accompanied by **captions** - to explain what is happening in the photo and give credit to the photographer. This is very important. The captions explain what is going on in the photograph. They can also have some background information about the person. Through the photos and captions you will be communicating the story.

Gather all the points you have gathered about the person. Now see which information should go with which caption. The caption should be related to the photo, it cannot have some other information. The caption of the first photograph is usually a good place to mention the name of the person and the kind of work they do. Try to place the photos in different orders and see which order looks better. If the person does different activities, you can arrange the photos in the same order as the activities are done. The essay ends with the last photo so think about what the last photo will be. For eg. If most of the photos are about the person doing work but one photo is of them relaxing or something else, then that could be put as the last photo. If you have taken more than 5 photos, see which photos you want to drop and which you want to keep.

Caption: In Bhelekhali, a hamlet near Kheadaha in Sonarpur block of West Bengal, fisherman Sankar throws the traditional fishing net, also known as *khabla jal*, into the pond. Right: The fishermen examine their catch for the day. This area has been identified as the East Kolkata Wetlands (EKW) and fish breeders, fishermen and farmers live and work here. The area is also home to a large number of flora and fauna. *Photo by Rupsa Mondol*

Caption: Kumari Pardhi has been making *dhaan jhoomer* for more than a decade now. She sells them at the open market in Raipur, Chhattisgarh. *Dhaan jhoomer* is a hanging decoration made out of stalks of paddy grass, harvested during October-November. She also sells broomsticks and dustpans that she weaves from wild grass. In Chattisgarh, the harvesting of paddy coincides with the festival of Diwali, and *dhaan jhoomer* of varying designs are hung at the entrance of homes after Laxmi *puja* for birds to feed on the new grains. These hanging decorations made with the drying stalks of paddy, speak of the connection between the harvest, the festival and the feeding of birds in this state. *Photo by Prajjwal Thakur*

How your work will be assessed:

<u>Text with photo story:</u>
Did you gather all the information required that was mentioned in the instructions
Does it follow the word limit and does it have 2 photos
Does the story follow the guidelines for writing that were in the handout
Is the opening interesting
Is the information in each paragraph related, or does it jump from point to point
Were you able to gather information from your interview that a reader would be interested in
Is the story grammatically correct and does it use good vocabulary
Are the photos taken well and do they add to the story

<u>Photoessay with captions:</u>
Are the photos of good quality, do they capture the person and his surroundings well
Does it follow the word limit and photo limit
Is each photo unique
Are the photos arranged in an order that tells an interesting story
Are the captions relevant to the photo? Do they contain all the important information about the person? Does it contain the name of the person who took the photo (i.e. your name!)

Are the captions grammatically correct with good vocabulary

Cluster I Module 3: Content Creation

Credits

Initial Module Conceptualization, Authoring and TPD sessions:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Mr. Teerath Rawat, Independent Consultant

Ms. Aparna Vinod, Associate Professor, Vidyashilp University

Ms. Gauri Chaturvedi, Independent Consultant

Ms. Niharika Dadoo, Independent Consultant

Mr. Arka Mukhopadhyay, Independent Consultant

Coordination:

Mr. Vijay Krishna, Founder, Bhavishyath Counselling

Ms. Tanya Mittal, Program Manager, CETE, TISS

Student Planner

Session	Topic	Objectives and Description	Readings
Week 1			
Session 1	Introducing content creation	1. Teacher understands the level of student engagement with and knowledge of Content Creation 2. The attitude of the students towards social media and influencers is highlighted. Their understanding of some terms like graphic design, storyboarding, digital marketing is also brought out. (This helps the teacher to prepare for future sessions) 3. Students get an overview of the career of Content Creation 4. Students get started in Content Creation with a practical exercise Students are introduced to the profession and career of Content Creation through a presentation. The presentation is followed by a short content writing activity - writing a review of a book or movie.	Student Handout on Writing a Review
Session 2	Content Writing -1	1. To introduce the term Content Writing and the range of writing tasks that are required in businesses and other organizations 2. To give students practice in one type of writing ie. short social media messages 3. To help students understand that how a message is framed impacts its effectiveness. This session focuses on Content Writing, which is one of the forms of Content Creation. The following points are covered: - The meaning of the term - Types of content that content writers write in line with business or organizational requirements- creative writer, website writer, technical writer. - The various skills and qualities of a content writer.	Student Reference Handout on Content Writing Handout for in-class Exercise

		- Possible career path to become a content writer. There is a writing exercise called "Green March" which gives students a taste of the craft of content writing.	
Session 3	Content Writing - 2	1. Introduce students to a simple model "Buyer's Journey" - where s/he experiences a problem, looks for solutions and makes a decision to solve the problem. 2. To engage students with the various kinds of content that is used by firms for each stage of the journey. 3. To practice writing two different types of content followed by discussion. In this session, students are introduced to the "Buyer's Journey" - a popular concept in business. According to it, there are three stages in the journey of a buyer - Awareness, Consideration and Decision. These stages are explained and discussed with examples. Businesses develop different kinds of content for each stage of this journey. There are two writing exercises - to write a blogpost creating a narrative for the value of a company's product and to write an email inviting people to an exhibition on behalf of a not-for-profit (NGO) organisation. Detailed instructions are given which help the student to see how to make the pieces effective.	Bike Taxi and three wheeler – blogpost NGO 'Exhibition' email Stages of 'Buyer's Journey'
Week 2			
Session 4	Creativity	1. To explore what creativity is and whether it is relevant to us in our daily life 2. To introduce some practices and habits that enhance creativity 3. To develop the ability to apply creativity to everyday life scenarios In this session we will explore creativity. Creativity is difficult to define and teach, but nevertheless is clearly a valuable trait and	Student Handout on Practices for Creativity

		capacity.	
		There is a classroom activity and discussions on the meaning of creativity, students' perception of their own creativity and others' creativity, the relevance of creativity to daily living. Students try to find creative solutions for problems/challenges in their home/community, school and the world at large. There is a handout to practise creativity ongoingly.	
Session 5	Visual Thinking - 1 Introduction to Visual Thinking	1. To help understand the importance of "deep-seeing" and to actively practice it 2. Seeing with purpose 3. Seeing to associate meaning This session explores the value of 'deep-seeing'. Observing closely, or paying attention to what we see allows us to communicate with the world on a true level. Value can be added to the most ordinary and mundane reality just by applying our unique "seeing" experience to it. This is done through drawing exercises, watching videos and classroom discussion. The point in the drawing exercises is not skill of drawing, students need not be concerned on that count. There is a home assignment that is given.	Student Handout for Assignment
Session 6	Visual Thinking - 2	1. To create learning with others by sharing 2. To observe and record facts 3. To build narratives around what they see 4. To encourage observational storytelling In this session we build on the previous sessions' work and the assignment. We make meaning out of what we are seeing in an imaginative way. The students are encouraged to use their imagination to create a story for what they have seen and drawn.	

Week 3			
Session 7	Graphic Design – 1	1. To understand the concepts of Fundamentals of Graphic Design 2. To identify and appreciate various elements of design 3. To understand the meaning and importance of a creative brief 4. To think of relevant questions to ask a potential client In this session we go to a new form of Content Creation – Graphic Design. Graphic design is introduced and explained. Several principles of graphic design are explained with examples. Graphic design is used in industry and commerce for various kinds of communication. The idea of "Creative Brief" is introduced in this session. An exercise is done to illustrate this.	Student Reference Handout on Graphic Design and Creative Brief
Session 8	Graphic Design – 2	1. To learn to use a creative brief to think about a design 2. To learn practice designing on a free online design software – Canva 3. To learn about job prospects/ colleges/courses in graphic designing Students are introduced to a free online design software – Canva. A couple of short tutorial videos are shown for this purpose. Students are then given an opportunity to get acquainted with the application themselves to experience it hands-on. The session closes with a discussion about a career in graphic designing and steps to follow. The presentation also talks about colleges and online portals that offer a course in graphic designing.	Introduction of Design softwares and Canva
Session 9	Graphic Design – 3	1. To assess students based on their learnings from the previous sessions This entire session will be an activity of designing a logo/symbol. Teachers will divide the entire class into groups of 5 and assign school spaces to them. The assignment is to create a logo for that space. A detailed instruction handout will be given out.	Module Assignment

Week 4			
Session 10	Film & Video - 1	1. To increase student engagement with film from being a passive watcher 2. See and understand the format of a film script 3. Practice scripting In all the sessions on film, we watch 2 films and discuss them with the students. This kind of close viewing and discussion brings the art and craft of film-making alive for students and show them some of the nuances. In this first session, we start with 2 light films, one a scene from a Charlie Chaplin film and one a compilation of the "Zoozoo" ads of Vodafone. The Charlie Chaplin film gives an opportunity to go back in history to the time of silent films and introduce one of the enduring master film-makers, Chaplin. The Zoozoo films put the focus on commercial or advertising films. In the rest of this session, we introduce the idea of film script or screenplay which is an essential step in converting a story into a film. A scene from a Harry Potter film is used to demonstrate this. An exercise is given to create a script for a well-known folk story, of the Hare and the Tortoise.	Student reference handout on Script writing Student handout on Script writing exercise
Session 11	Film & Video - 2	1. Analysing a film in depth 2. Understand Storyboarding and its role in film-making 3. Practise storyboarding Two more films are shown. Several aspects of film-making viz. building of tension, use of sound effects and sound design, camera perspectives, lighting are highlighted. Also the use of film for a good cause and to promote a change in behaviour is seen. The remaining part of this session is Storyboarding. Storyboarding is the process of converting a script into a visual form based on which the actual film-making can be done.	Student reference handout on Storyboarding Student handout on Storyboarding exercise

| Session 12 | Film & Video - 3 | 1. Appreciate videos & films
2. Understand the different kinds of professions that go into making a film
3. See a roadmap for becoming a film professional

This is an animation film and has a lot of reality distorting imagery that shows a lot of imagination. It uses a lot of sound effects.

The next film to be shown and discussed with the students is "Turning Point". This is a film related to environmental damage caused by humans and its impact.

Students are introduced to a wide range of jobs associated with film-making eg. scripting, cinematography, costumes, set design. The education/career roadmap to a career in a job that is part of film-making is introduced. | Presentation on jobs and careers in film-making |

Writing a Review

Remember the last movie or book that you really liked. Write a review of the same in 7 to 10 lines. Below are some points to guide your writing.

- Give some introductory information - name of the book/movie, where you saw it etc.
- Talk about the theme of the movie/ book.
- Is it fiction/ non-fiction/ or a combination of both?
- What did you like the most about it?
- What according to you were the most memorable parts of the movie or book and why?
- Who do you think is the specific target audience of the movie or book?
- Conclude the piece

Green March

You just found out that a big company (Fashion Fiesta Ltd) is planning to build their big, new office in your neighborhood in place of a park which is the one and only children's park in this residential area. This park also acts as a common community space where all festivals are celebrated in your locality. You are organizing a green march in the locality with your friends, on the 10th of June to make all the members of the community aware about this plan and to advocate for/raise support for saving the park.

Write a 5-line phone message that you will send to everyone in the neighborhood over WhatsApp, to have people attend the march.

Work in a group of 4-6 students and create a message, which should include the following.

- An interesting title for the green march. This will be the headline of the message
- A first line of the message that grabs the attention of the readers.
- One line to describe the problem and why this is a threat to the collective well-being of the local residents.
- One line to describe what you are planning to do (to organize the march) and why (to spread awareness about the company's plan to take over the park).
- One line to convey the date, venue and instructions for the green March (suggestions could include carrying placards with slogans to convey their message, bringing along as many people as they can etc).
- End with a hard-hitting plea to join

Content writing

What is content writing?

Content writing is the process of writing, editing, and publishing content in a digital format. That content can include blog posts, video or podcast scripts, ebooks or whitepapers, press releases, product category descriptions, landing page or social media copy ... and more.

(Source: https://blog.hubspot.com/)

Types of content writers and writing:

- **Technical writers** create technical text for user manuals, admin manuals, technical literature, and reports in the areas of Hardware and software, engineering, consumer electronics, biotechnology, robotics, aeronautics, chemistry.

- **An expert writer** is one who's skilled in writing web content on a domain- or industry-specific topics. They're capable of producing high-quality content within their niche that's engaging and thoughtful while still being set up to rank well in search engines.

- **A blog writer**, often writes informal diary-style text entries (blog posts), (a truncation of "weblog") on a discussion or informational website published on the World Wide Web. Posts are typically displayed in reverse chronological order, so that the most recent post appears first, at the top of the web page.

- **Social Media writer:** This writer posts information to social media every day in the hopes of inspiring dialogues and exchanges. They speak each platform's language effectively to engage followers with appropriate messaging and interactive elements like polls and questions.

- **Advertisement writers**: Also, known as copywriters these writers write jingles heard on TV and radio and punchlines seen on billboards, posters, and brochures.

- A **Website content writer** or web content writer is a person who specializes in providing relevant content for websites keeping in mind the target audience and the goal of attracting business.

- **Journalistic writer**: It is a form of non-fiction writing used to report news and factual events. It can be utilized in newspaper articles, television reports, radio scripts and on news websites.

- **Creative Writer**: Creative content writing covers a range of writing styles that focus on imagination and originality. The purpose of creative content is to express emotions, thoughts or ideas through description and literary devices. A few common forms of creative writing include poetry, fiction, songs and plays.

- **White papers**: A white paper is a deeply researched report on a specific topic that presents a solution to a problem within an industry. It is usually written by a company to illustrate their knowledge and expertise through facts and evidence.

Sources:(https://www.clearvoice.com/blog/10-types-content-writers-use/, https://content-writing-india.com/blog/different-types-of-content-writing/, https://expresswriters.com/what-is-content-writing/)

Skills and Qualities of a content writer:

Adaptability: Adaptability is a skill that content writers must imbibe, as they have to change their tone and style of writing according to different projects. When writers are adaptable, they can respond to requirements effectively. A writer may not always be familiar with a particular domain or writing style. However, they need to learn or unlearn as per the job requirement.

Research: An ability to conduct independent research based on the client's requirements is an essential skill that every content writer should possess. If the information provided by a writer is not well-researched, it will damage the credibility of the content. Hence, a content writer needs to research well and write informative copy that conveys the message clearly and truthfully.

Originality: After conducting thorough research, the writer should be able to convert their learnings into informative, knowledgeable, and original content. Original content that is creative and unique attracts more readership than unoriginal and long, boring pieces. Non-plagiarized work is essential in optimizing for search engines.

Knowledge of Search Engine optimization: SEO stands for search engine optimization, which is a set of practices designed to improve the appearance and positioning of web pages in organic search results. Because organic search is the most prominent way for people to discover and access online content, a good SEO strategy is essential for improving the quality and quantity of traffic to your website. As a writer, if you understand SEO, it can become easy to create content that is easy to find. A writer may adapt techniques to ensure his/ her article gets a high ranking in the search engines. If the content appears in the top search, there are high chances it may reach the target audience.

Good communication skills: Communication skills assist you in accurately conveying your message to the intended audience. Whether it is content for storytelling or a call-to-action following a sales pitch, proper communication skills for writers are imperative.

Editing: Effective editing skills are crucial for writers, increasing the value and quality of the content.

Knowledge of social media: By understanding social media platforms, a writer knows where to find story ideas for one's content. Studying a company's existing posts helps one determine the content that resonated most with readers.

Source:https://in.indeed.com/career-advice/finding-a-job/what-is-content-writing-job, https://www.peppercontent.io/blog/10-skills-to-succeed-as-a-content-writer, https://www.searchenginejournal.com/the-8-essential-skills-every-online-writer-must-have/170017/

Career Path:

- **Subject in Class XI and XII:**
  A preferable choice of subjects in class XI and XII for an aspiring content writer is Humanities/ Arts**.**
- **Educational requirements:**
  A bachelor's degree is typically needed for a full-time job as a writer. Because writing skills are essential in this occupation, many employers prefer candidates with a degree in English or any other language, journalism, or communications.
- **Training:**
  Writers and authors typically need to gain writing experience through on-the-job training. They may practice writing and work with more experienced writers and editors before their work is ready for publication.
- **Job Roles: The job roles that a content writer performs can be quite varied and can be any of the following,**

- Advertising copy writers
- Authors
- Biographers
- Bloggers
- Content editors
- Copywriters
- Creative writers
- Editors
- Essayists
- Lyricists
- Novelists
- Playwrights

Bike Taxi and three wheeler – Blog post

There are two companies (A and B) trying to enter the market of affordable taxis in the city of Delhi.

-        Company A is an app that offers people bike taxis – in other words, it is a two-wheeler taxi aggregator.

-        Company B is an app that offers people rickshaws – in other words, it is a three-wheeler rickshaw aggregator.

-        At present Delhi has a combination of hand-pulled Rickshaws, Autorickshaws, Taxis, Ola-Uber, Buses and Metro. The two companies are trying to enter the market.

At present, two-wheeler taxis are not allowed. Company A wants the government to allow it, while company B wants the government to not allow it. Public opinion is an important factor in government's decision making.

Activity 1 –

A **blog post** is an entry (article) that you write on a blog. It can include content in the form of text, photos, infographics, or videos.

A blog is an online diary or journal located on a website. The content of a blog typically includes text, pictures, videos, and animated images. Since a blog can exist merely for personal use, sharing information with an exclusive group or to engage the public, a blog owner can set their blog for private or public access.

Pick up one of the two companies and try to write a blogpost (in 10 to 15 lines) to create a public opinion in favour of your company - highlighting what is the problem your company is solving and how it is better than the others.

The structure/ flow of the blogpost could be as follows,

- Introducing the company.
- Make arguments in favour of the company and the service.
- Conclude with a 'call to action' (specific request) to the readers.

Hint 1 – If you are a two-wheeler company, you can argue that for customers who want to travel alone, three-four wheelers don't make enough sense. A car or an autorickshaw running for just one customer is not an efficient use of fuel. Also, a bike/scooty can reduce the traffic and navigate faster in traffic. Bike taxis would be cheaper for customers helping those who can't afford a three-wheeler or four-wheeler taxi. This is an easy way of giving employment and income for people who can use their two-wheeler to start earning.

Hint 2 – if you are a three-wheeler company, you can argue that two-wheeler taxis can take away the work/livelihood of thousands of auto-rickshaws. These rickshaw-drivers have invested lakhs on auto rickshaws. So instead of taking away their business - like company A is planning - company B is trying to support them, and enhance their income. Two-wheeler taxis might not be safe as their drivers might not be

professionals with little to no experience of driving or customer service. Personal vehicles should not be allowed for commercial purposes. Plus, most auto-rickshaws run on CNG which is less polluting than fuel bikes use.

Activity 2 – It is important to make the company look professional and unique. Try to think of a brand-name that makes the brand easy to identify and remember.

Hint – Try to identify characteristics/adjectives related to the service/company. Words related to them could be used for the title or as symbols for logos – Is it fast, is it reliable, is it easy, is it cheap?

Note – After each activity, encourage students to share with their peers.

Activity 3:

A **tagline** *is a catchphrase. In the world of advertising and branding, this line encapsulates what the brand is about. It is like a calling card, something the brand leaves for its audience to remember.*

Taglines always hint at certain values and principles that the brand associates with. For marketing campaigns, the tagline acts as a beacon- it sets the stage for the brand to talk to its audience.

Here are examples of taglines of some popular brands you might have come across.

- KFC –It's finger licking good
- McDonald's slogan - I'm lovin it
- Coca Cola: 'Open Happiness', 'Taste the feeling'
- Radio Mirchi- Its Hot
- LIC- Zindagi ke saath bhi, Zindagi ke baad bhi
- Amul- the Taste of India
- Lifebuoy- Lifebuoy hai jahaan, tandarusti hai wahaan
- Nike: Just do it
- De Beers: "A diamond is forever

The company for which you have written the blogpost, write a tagline similar to the examples above. Keep in mind the following pointers from an article, while you think and craft the tagline.

How to write good brand taglines?
(Source: https://www.brandloom.com/famous-slogan-taglines)

- Understand your brand first

- It should project a positive image of your brand- so understand what your brand's personality and values are.

- Keep it short and simple

- Avoid jargon and complicated words at all costs. If your tagline contains words that are difficult to understand, you will put your audience off.

- Keep it open-ended

- Your brand will remain here for a long time, and your tagline should be such that it can be interpreted in a variety of ways through the years.

- Focus on feelings

This is the crux of the exercise. A tagline is meant to invoke positive emotions or strong feelings in your target audience. You cannot simply list a couple of benefits and call it a day. Imagine if Nike's tagline were "great shoes for athletes." It just won't have that impact.

NGO 'Exhibition' email

An NGO named 'Sunrise Foundation' is selling children's paintings as part of their fundraising. The organization runs an orphanage in South Delhi and is planning to organize an exhibition of paintings the children living in the orphanage have made. Write an email inviting people to this exhibition cum sale. Keep in mind the following pointers to structure your email.

- In 1-2 lines explain the event and mention its date and venue.
- Add details about the students, their paintings and the purpose for which the paintings will be used.
- Use your creativity to make it as appealing as possible.
- End with a strong appeal to invite participation and with a call to action

Stages of 'Buyer's Journey'

Awareness Stage: The buyer becomes aware that they have a problem.

Consideration Stage: The buyer defines their problem and considers options to solve it.

Decision Stage: The buyer evaluates and decides on the right provider to administer the solution.

What is the buyer doing during the awareness stage?

The buyer is experiencing a problem or symptoms of pain, and their goal is to alleviate it. They may be looking for informational resources to more clearly understand, frame, and give a name to their problem.

Example: "Why do my feet hurt all the time?"

What is the buyer doing in the consideration stage?

The buyer will have clearly defined and given a name to their problem, and they are committed to researching and understanding all of the available approaches and/or methods to solving the defined problem or opportunity.

Example: "How do you treat arch pain?"

What is the buyer doing during the decision stage?

The buyer has decided on their solution strategy, method, or approach. Their goal now is to compile a list of available vendors, make a short list, and ultimately make a final purchase decision.

Types of Content

The types of content you create at different stages will vary but once you understand what your customers are searching for and the language they are using, you can start mapping out the content and format you need.

Awareness Stage Content

At the awareness stage, customers are going to Google (or use other search engines) looking for information to educate themselves on a particular topic or search for content that addresses their problem. At this stage customers are unlikely to be familiar with your brand, products or services, so content should not be sales focused, but should be educational and informative in nature. Types of content that work well for this stage of the journey are blogs, social media posts, video, infographics, images and podcasts. Don't forget to use the words in the table above as a guide in your planning.

Consideration Stage Content

As your potential customers start to become aware of the available solutions to their problem, they will start researching in more detail the various products and services they feel have potential to help them.

Types of content that can be used at this stage include quizzes, webinars, free ebooks or downloadable guides, explainer videos or webinars. Blog posts are still relevant at this point however the tone and topic will be different to that of the awareness stage. A blog or video at this stage could be a comparison of two products or solutions for example.

Decision Stage Content

During the decision stage, customers may have some final questions or concerns before they buy. Using content at this stage should convince your potential customers to buy your products or services. Content at this stage include demos, case studies, FAQs, product landing pages, reviews and testimonials.

Sources:

https://www.innovationvisual.com/knowledge/mapping-content-for-different-stages-of-buyer-journey

https://blog.hubspot.com/sales/what-is-the-buyers-journey

Creativity

We hope you found the session on creativity interesting!

Below are some exercises and practices you can try to develop your creativity. There are of course lots of videos and websites on the internet on creativity. If you are interested in developing your creativity, there is a lot of self-learning you can do. Creativity will be of value to you in any job you do!

Creativity Exercises:

1.) Take a random bunch of words from a book or a newspaper, and turn them into a story or a poem

2.) Take a random bunch of shapes – lines, curves, squiggles, etc. Try to turn each one of them into a drawing. What we mean is, create an entire picture out of the same shape – like someone's face, a design etc.

3.) Take everyday objects, especially discarded ones, and creatively repurpose them. For example, plastic bottles can be painted over and turned into wall hanging or lamp shades. Similarly, find other objects and come up with decorative/practical uses.

4.) Go for a walk or cycle ride or run, and deeply observe everything – people, things, places. Deep observation, both looking and listening, is an essential trait of creativity. You can then choose to imagine the stories behind different people, objects, etc., or sometimes just deeply observe without any other purpose.

Practices that will help:

1.) Read as much as possible, listen to different kinds of music, go on the internet and look at paintings and sculpture works. All this will give your brain a rich store of experiences and images. When you are doing some task, this store will give you material to do it creatively.

2.) Give your body enough rest, and drink plenty of water. Both are very important for brain functioning.

3.) Stay physically active – practise sports, yoga, or any form of movement. The mind cannot function properly if the body is not healthy and active.

4.) In any kind of mental work, especially creative work, take frequent breaks. The brain is not designed to function non-stop. In your breaks, you can consciously stretch, move, breathe, or just purely relax.

5.) Practise meditation and mindfulness.

Seeing for facts/ Seeing to record

Observe the street outside your homes closely and do the following :
- Draw the image of the street with everything you see - people, vehicles, trees, roads, pavements, animals etc.
- Choose another time slot and repeat the same exercise
- Does the image of the street change with the change in time ?
- Can you name 5 things/people/situations about the street that you have never noticed before ?
- Can you name 5 things/people/situations that changed when you observed the street for the second time on the same day ?

Graphic Design

1. What is Graphic Design?

Graphic design is the craft of planning and creating visual content to communicate ideas and messages. Graphic design is everywhere you look - from posters to billboards to packaging to mobile apps to websites. Through incorporating different elements and principles, these designs can influence our feelings and emotions.

Graphic design is also known as communication design, and Graphic Designers are essentially visual communicators. They bring visual concepts to life, most commonly through graphic design software, and engage consumers through text, graphics and images. Design can be used to promote and sell products, to convey a message, or to develop a brand identity.

2. What are Graphic Design elements and principles?

The elements and principles of graphic design include line, color, shape, space, texture, typography, scale, dominance and emphasis, and balance. Together, they work to create visually appealing work that conveys a message.

Video link: https://youtu.be/YqQx75OPRa0

3. What are the different types of Graphic Design?

Graphic design is all around us. There are a range of graphic design areas and specializations. Each type of graphic design requires specific skills and techniques.

Visual identity graphic design
Visual identity graphic design focuses on the visual elements of a brand. It aims to communicate a brand's identity through images, shapes, and colors.

Marketing and advertising graphic design
Marketing and advertising graphic design is used to sell products or services. This may involve print advertisements, such as posters, billboards, flyers, catalogs and packaging, or digital advertisements, such as television ads, video ads, and social media posts.

UI and UX or Web design
Web design involves planning and building the appearance, layout, structure, and design of websites and mobile. It focuses on the front-facing aspects of a website and mobile, including the user experience as user-friendly.

Publication graphic design
Publication design focuses on creating layouts and selecting typography and artwork, including photography, graphics, and illustrations like - books, newspapers, magazines, and catalogs. It needs understanding of color management, printing, and digital publishing.

Packaging graphic design
Packaging not only protects products, but it is also an important marketing tool. Packaging design requires an understanding of print processes, as well as industrial design and manufacturing.

Motion graphic design
Motion graphic design is a new speciality area in graphic design, Motion design involves any graphic in motion like animations, banners, title sequences, trailers, or video games.

Environmental graphic design
Environmental graphic design is a multidisciplinary practice that combines graphic, architectural, interior, landscape, and industrial design. In a simple way Environmental design connects people to places, such as public transportation navigation, retail store interiors, signage, and office branding.

4. **How to meet client requirements for visual/graphic design ?**

Creative briefs are a bridge between client and graphic - What are Creative briefs?
A creative brief is a short document or a form or question sheet that serves as the blueprint for a creative project. It documents the client's vision and ideas for the project and provides the designer with set parameters and guidelines for the finished product. It typically includes elements such as the project's purpose, goals, intended audience, messaging guidelines, and deliverables.

Creative Brief - Interview / Research Questions:
- **Who is the client and what do they do?** - *What's the size of the company and how long has it been in business? What is the product or service? How do the customers or clients talk about them?*

- **What is the scope of the project?** - What is the project? Why do they need designs? What materials do they need? - *Design Collaterals checklist.*

- **Who's the audience or target market?** - *Describe the customer's age range, and gender? What type of businesses are these customers involved with? How often do they buy or use their service?*

- **Who's the competition?** - *Defining the competition helps to clarify the landscape and It helps to clarify the strategy.*

- **What tone or image do we need to portray?** - *Is the client high-end, helpful, friendly, techy or earthy? Do they want to be bold and dominant or easily approachable? What will help in colours, fonts (eg. San serif and script fonts)*

- **If any** - *Previous design and marketing materials have they used?*

- Contact person of this project?

- Timeline

- Budget of the project.

Introduction of Design softwares and Canva

There are many tools and softwares for design. But most commonly, designers work with graphic design software Adobe Creative Suite. Adobe Creative Suite has software like - PhotoShop, Illustrator, InDesign, Dream Weaver, Premier Pro, After Effects, Animation etc.

There are many user guides and training resources widely available.
https://helpx.adobe.com/in/support.html

But to start with a free and very commonly used tool is "Canva". Canva is a graphic design platform, used to create social media graphics, presentations, posters, documents, animation, video and other visual content. The app includes templates for users to use.

How to Create a Free Canva account?
https://www.canva.com/signup/ - Just follow the steps.

How to use a Canva account?
https://www.youtube.com/watch?v=EZ7UjKDG5Oc
https://www.youtube.com/watch?v=PeOuHe0czfE
https://www.youtube.com/watch?v=KGlnjNolEHc

Career in Graphic Designing area:

Graphic design is an integral part of marketing and branding, so Graphic Designers can work for a range of different companies. A few industries that hire Graphic Designers include:

Internet and software development - The demand for Graphic Designers is rapidly growing as new technology continues to be developed.

Television and video production - As motion graphic design increases in popularity, television and video production companies are looking for Graphic Designers who can create title sequences, ads, and video clips.

Corporate branding - Companies across various sectors need Graphic Designers to enhance or maintain their brand.

Manufacturing - Companies are looking for talented Graphic Designers to develop product packaging that will catch the eye of potential customers.

Advertising - Advertising agencies typically have a few Graphic Designers on staff, each with a different area of expertise. Agency Graphic Designers work with clients to develop creative materials that meet their needs.

What are some common roles for Graphic Designers?

There are a variety of jobs that fall under the umbrella of graphic design. A few of the most common roles of Graphic Designers include:

Creative Director
Art Director
Art Production Manager
Package Designer
Brand Identity Developer
Visual Image Developer
Visual Journalist
Broadcast Designer
Logo Designer

Interface Designer
Web Designer
Multimedia Developer Content Developer

How to find the best design college online and offline?

Offline:
National Institute of Design (NID)
Pearl Academy
College of Art
Srishti
Arena Animation
YMCA
Many more….

Online:
Udemy
Unacademy
Coursera
Edx
Upskillist
Many more….

Module Assignment (In Class Activity)

This assignment has two steps.
Step 1 (40 minutes) : Group Exercise - Students will collect a creative brief
Step 2 (40 minutes) : Group Exercise - Students will design a logo/emblem/symbol based on the brief they collected

Instructions for Step 1 (Creative Brief) :

- *Activity 1 : Identifying stakeholders or clients*
  (Not more than 10 minutes)

Students sit in their assigned groups and identify the people who use the space assigned to them most often. These will be their "clients".

[*For example, the main clients for the group that has been assigned "the school library" will be the librarian, other students and teachers who borrow books from the library very often etc. Similarly, the clients for "the school kitchen" group will be the cooks, some students and teachers.*]

- *Activity 2 : Prepare the set of questions to ask different clients/stakeholders*
  (Not more than 10 minutes)

Each group identifies minimum 5 and maximum 10 questions they must ask their respective clients to understand their vision/needs. They can think of more questions while conducting the interviews.

- *Activity 3 : Interview/Interact with your clients/stakeholders*
  (Not more than 20 minutes)

Each group goes outside the classroom to the spaces they have been assigned. Here, they are required to interact with the "clients" they identified based on the set of questions decided by them. Each student must also focus on observing the space closely themselves.

[*Remember* :
- *Specific questions will help you reach specific ideas for the final design.*
- *Observation is an equally important aspect of this activity. So, do not waste the entire time asking questions to others.*
- *The idea for your design will ultimately be born out of your unique observations, personal experience with the space and interaction with your "clients". So, use your time wisely.*]

Instructions for Step 2 (Logo Designing) :
(40 minutes)

- It is time to give shape to your imagination.
- Use your creative brief, observations and imagination to put a logo/emblem/symbol design on a piece of paper. If you feel comfortable with the software, you could even use Canva for the same activity.
- Write 5-10 lines on the thinking behind how you came up with the design

Instructions for submission :

- Attach your group's creative brief (or the set of questions they used for interviewing their clients) on top of the designs. Also attach your notes how how you came up with the design
- The creative brief should have the name of the group and the group members

Scripting

A script is a **document that includes the setting, characters, dialogue, and stage directions for movies, TV shows, and stage plays**. When directors stage such productions, they follow the instructions provided by the script.

A script when used to make a film is also called **a screenplay**.

Scripts can be original works or adaptations from existing pieces of writing.

A script is a form of narration in which the movements, actions, expressions and dialogue of the characters are described in a certain format. Visual or cinematographic cues may be given, as well as scene descriptions, sound effects, camera angles and scene changes.

In live theatre, script writers are playwrights, and the scripts are also known as playscripts. A movie script, also known as a screenplay is a document that ranges anywhere from 70-180 pages.

A screenplay, is a written text that provides the basis for film production. Screenplays usually include the dialogue spoken by the characters and shot-by-shot outline of the film's action.

A screenplay is a script for anything viewed on a screen, whether it is a film, a short, a web-series, a television show. It's the story on the page told through sounds, dialogue, and action. Screenplays are the backbone of filmmaking. They tell you not only what's happening in a scene, but they also dictate how it should be filmed. It is a document for use by actors, directors, cameramen etc to help prepare them for their work.
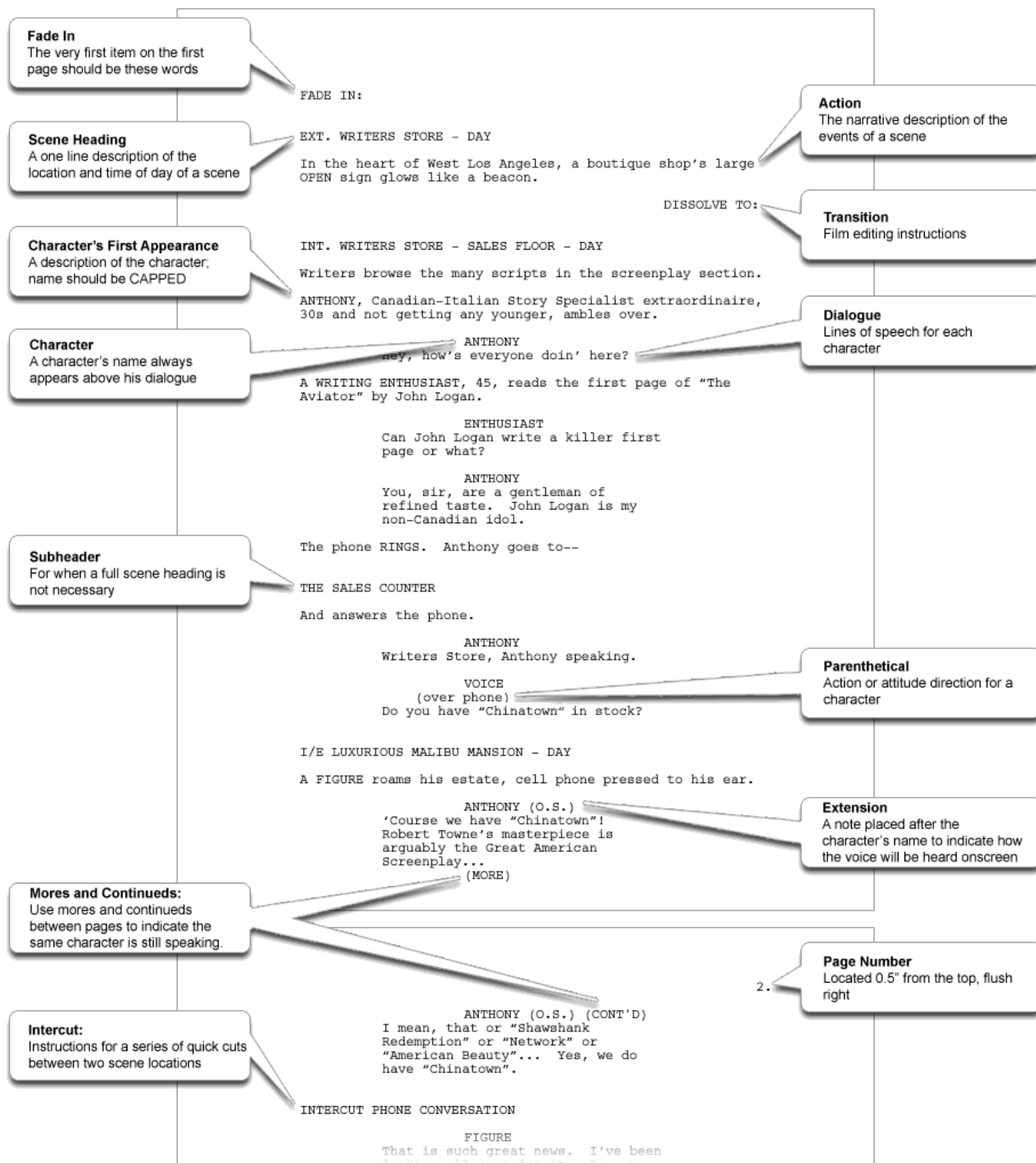
The screenplay is a blueprint for the entire production. It is what the Director uses to develop the vision, what the actors use to mould their characters; it's what the Costume Designer uses to dress the actors and what the production Designer uses to set the scene.

The basics of script formatting are as follows:

- 12-point Courier font size
- 1.5 inch margin on the left of the page
- 1 inch margin on the right of the page
- 1 inch on the of the top and bottom of the page
- Each page should have approximately 55 lines
- The dialogue block starts 2.5 inches from the left side of the page
- Character names must have uppercase letters and be positioned starting 3.7 inches from the left side of the page
- Page numbers are positioned in the top right corner with a 0.5 inch margin from the top of the page. The first page shall not be numbered, and each number is followed by a period.

An example of a script:

Reference- https://www.studiobinder.com/blog/how-to-write-a-screenplay/

Fade In
The very first item on the first page should be these words

FADE IN:

Scene Heading
A one line description of the location and time of day of a scene

EXT. WRITERS STORE - DAY

In the heart of West Los Angeles, a boutique shop's large OPEN sign glows like a beacon.

Action
The narrative description of the events of a scene

DISSOLVE TO:

Transition
Film editing instructions

Character's First Appearance
A description of the character; name should be CAPPED

INT. WRITERS STORE - SALES FLOOR - DAY

Writers browse the many scripts in the screenplay section.

ANTHONY, Canadian-Italian Story Specialist extraordinaire, 30s and not getting any younger, ambles over.

Character
A character's name always appears above his dialogue

                    ANTHONY
        Hey, how's everyone doin' here?

Dialogue
Lines of speech for each character

A WRITING ENTHUSIAST, 45, reads the first page of "The Aviator" by John Logan.

                    ENTHUSIAST
        Can John Logan write a killer first
        page or what?

                    ANTHONY
        You, sir, are a gentleman of
        refined taste. John Logan is my
        non-Canadian idol.

The phone RINGS. Anthony goes to--

Subheader
For when a full scene heading is not necessary

THE SALES COUNTER

And answers the phone.

                    ANTHONY
        Writers Store, Anthony speaking.

                    VOICE
            (over phone)
        Do you have "Chinatown" in stock?

Parenthetical
Action or attitude direction for a character

I/E LUXURIOUS MALIBU MANSION - DAY

A FIGURE roams his estate, cell phone pressed to his ear.

                    ANTHONY (O.S.)
        'Course we have "Chinatown"!
        Robert Towne's masterpiece is
        arguably the Great American
        Screenplay...
                    (MORE)

Extension
A note placed after the character's name to indicate how the voice will be heard onscreen

Mores and Continueds:
Use mores and continueds between pages to indicate the same character is still speaking.

Page Number
Located 0.5" from the top, flush right

2.

Intercut:
Instructions for a series of quick cuts between two scene locations

                    ANTHONY (O.S.) (CONT'D)
        I mean, that or "Shawshank
        Redemption" or "Network" or
        "American Beauty"... Yes, we do
        have "Chinatown".

INTERCUT PHONE CONVERSATION

                    FIGURE
        That is such great news. I've been

Activity: Writing a Script

In the session, you were shown the famous story of the Tortoise and the Hare which all of us have read in our childhood. Today you will write a script based on the story.

Your teacher has explained scripting in class. Now using your imagination and creativity, create a script for the story of the Hare and the Tortoise. The script is meant to be a guide to how the final film will look. So imagine the film that will be made and write the script based on it.

Use a blank paper or notebook to do the exercise.

1. Take the first scene. Visualise how you will want the final film to look like and then write the script.
2. For the scene, write the description, details about voiceover or dialogue that happens, or any music that will be there. Give description of the location of characters, their expressions, the lighting and any other details you would like to see on the screen or the audio that makes it engaging.
   Any scene can be shot from different angles (like zooming in, fading out) and different distances. So you have to make the choice for the scene. When writing the script you should give that information for each scene.
   To get you started: the first scene will be the opening scene which is set in a jungle on a bright morning. All the animals have collected and the hare and tortoise agree to have a race.
3. Follow the rules for writing a script
4. In the text, add any adjective words, colour descriptions or sounds that the final film should have.
5. Do this for the next scene and so on, continuing for the entire story.

Try to be as creative and detailed as you can. The detailing in the script helps make the filming process smoother and easier.

Refer to the story and follow it for this activity.

Have fun Scripting!

The Tortoise and the Hare

There once was a speedy hare who bragged about how fast he could run. Tired of hearing him boast, the tortoise challenged him to a race. All the animals in the forest gathered to watch.

Hare ran down the road for a while and then paused to rest. He looked back at the tortoise and cried out, "How do you expect to win this race when you are walking along at your slow, slow pace?"

Hare stretched himself out alongside the road and fell asleep, thinking, "There is plenty of time to relax."

The Tortoise walked and walked. He never, ever stopped until he came to the finish line.

The animals who were watching cheered so loudly for Tortoise, they woke up Hare.

Hare stretched and yawned and began to run again, but it was too late. Tortoise was over the line and had won the race.

After that, the Hare always reminded himself, "Don't brag about your lightning pace, for Slow and Steady won the race!"

Activity: Creating a Storyboard

In the previous session, you were shown the famous story of the Tortoise and the Hare which all of us have read in our childhood. You then wrote the script for the story. In today's session we will create a storyboard using that script.

Your teacher has explained storyboards in class. Now using your imagination and creativity, create a storyboard for the script you wrote. The storyboard is meant to be a guide to how the final film will look. So imagine the film that will be made and make the storyboard based on that.

This is not a test of your drawing skills so do not worry about that. Draw to the best of your ability, following the instructions:

1. Your teacher will give you blank papers with several empty boxes in it.
2. Divide yourselves into groups of 4-5 each.
3. Count the number of scenes that you have in your script. At Least one panel is needed to represent each scene. Sometimes there may be people moving around in the scene and a single panel may not be sufficient. In this case, you can pick some important moments in the scene and create panels for them. Create at least 10-12 panels to represent the story
4. Together as a group, plan what each panel will look like and divide the work amongst the group members. Decide the images, the description and other elements you want to add. Example, the first panel will be the opening scene which is set in a jungle. All the animals have collected and are cheering for the race.
5. Draw all the panels as you have planned in the previous step.
6. Use the panels in landscape format.
7. Under each panel add some description lines. This is additional information that is useful when making the film – eg. Dialogue, Sound effects. You can add any adjectives, words, colour descriptions or sounds that you like to make it more interesting and engaging.
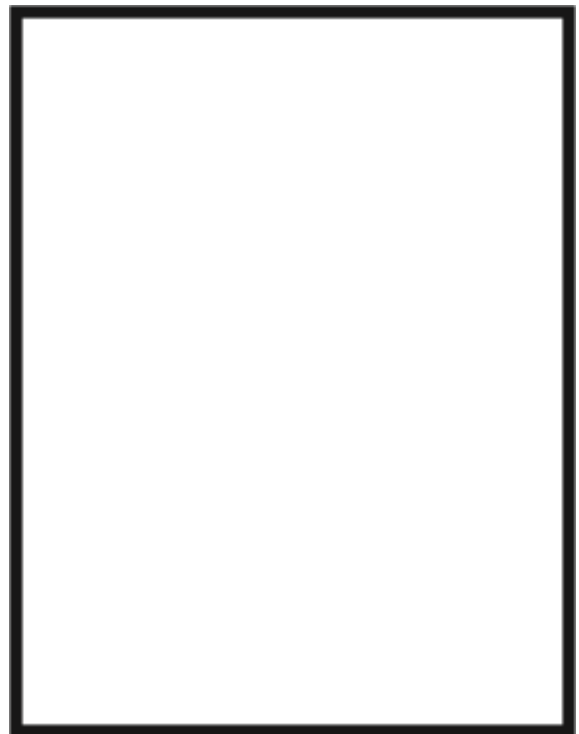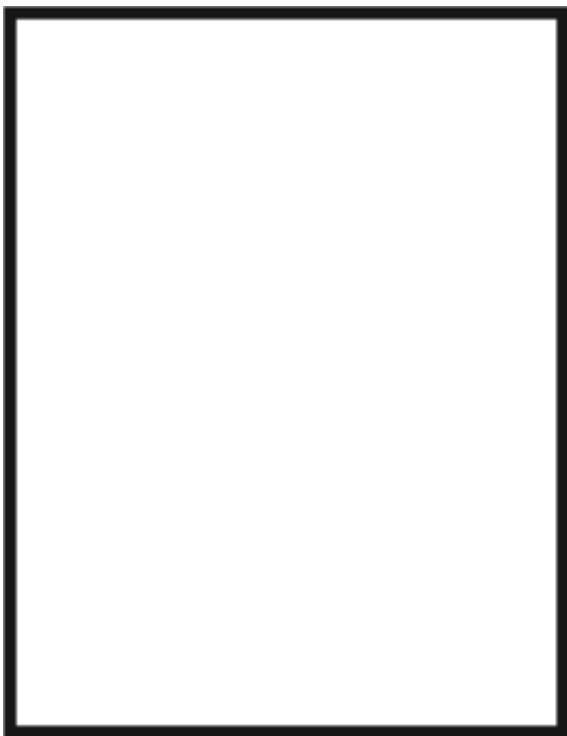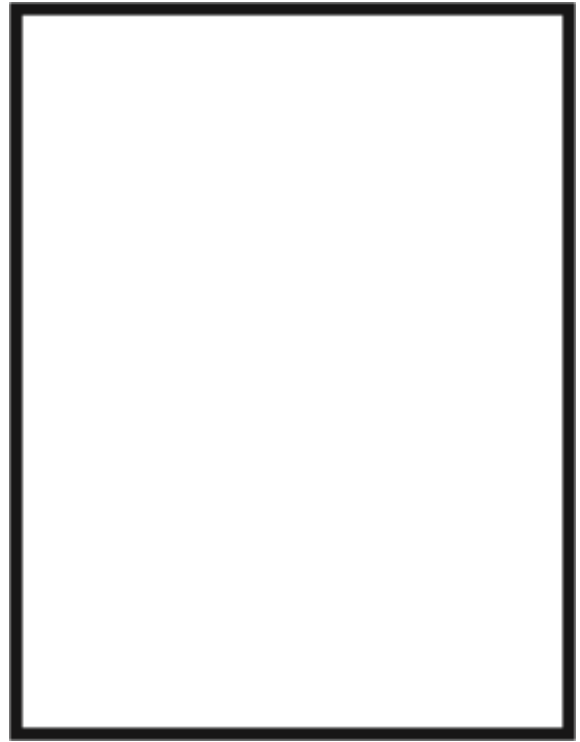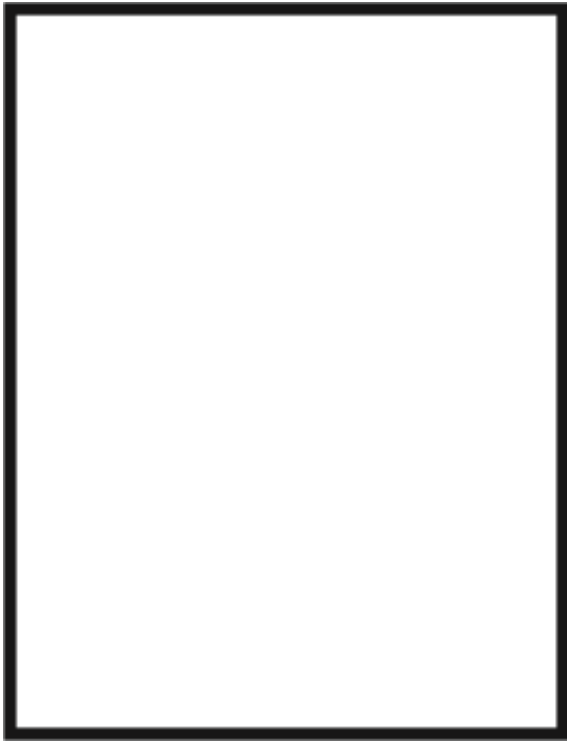
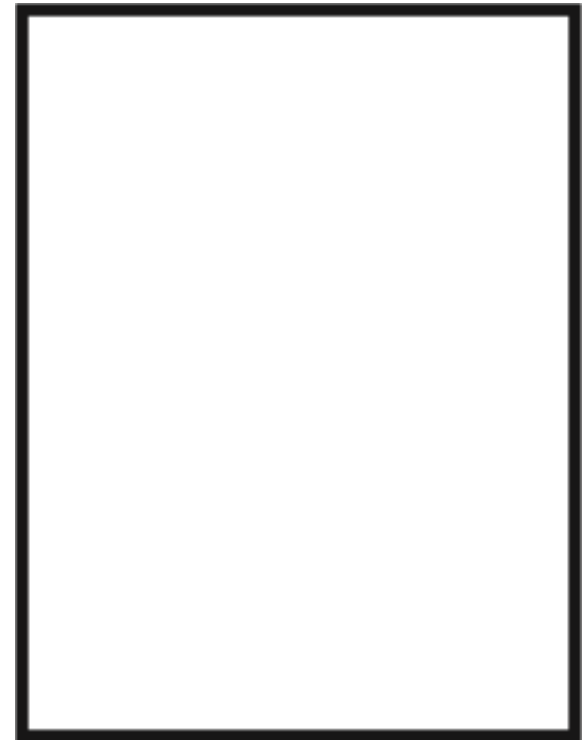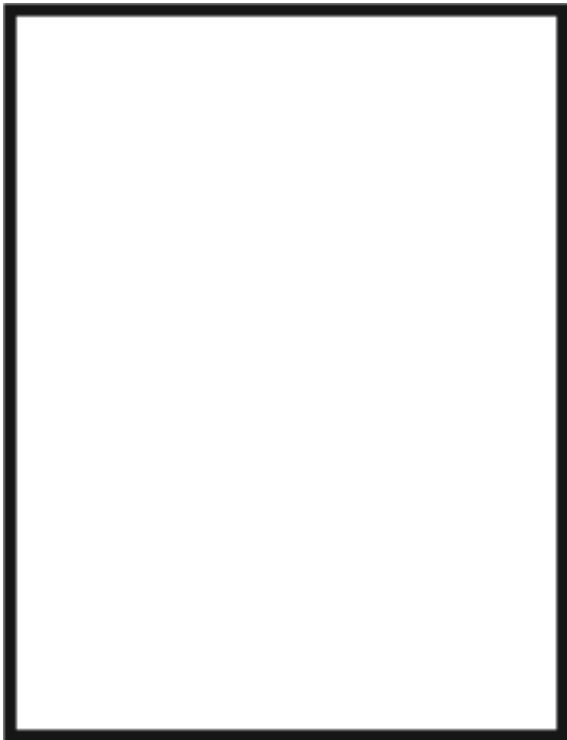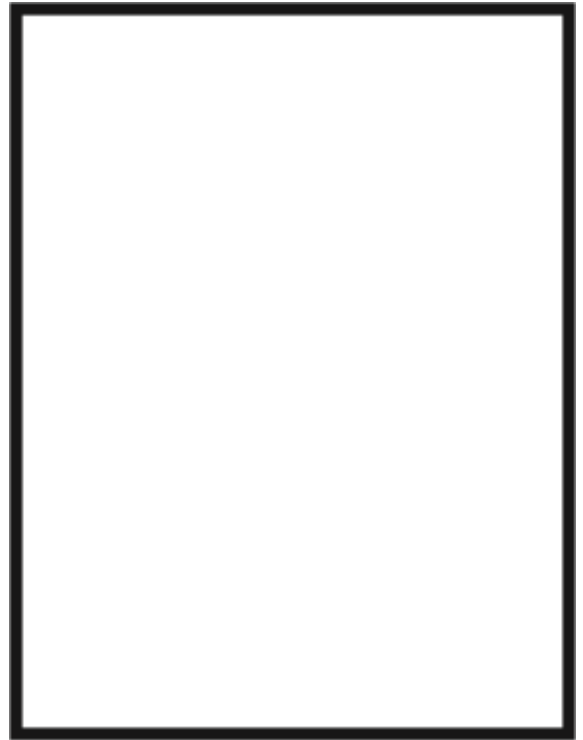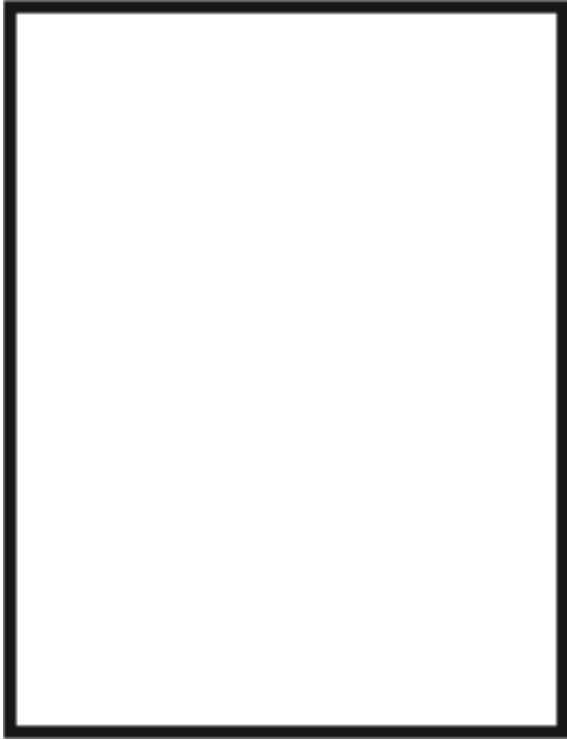For your reference, some easy-to-draw images are given below.
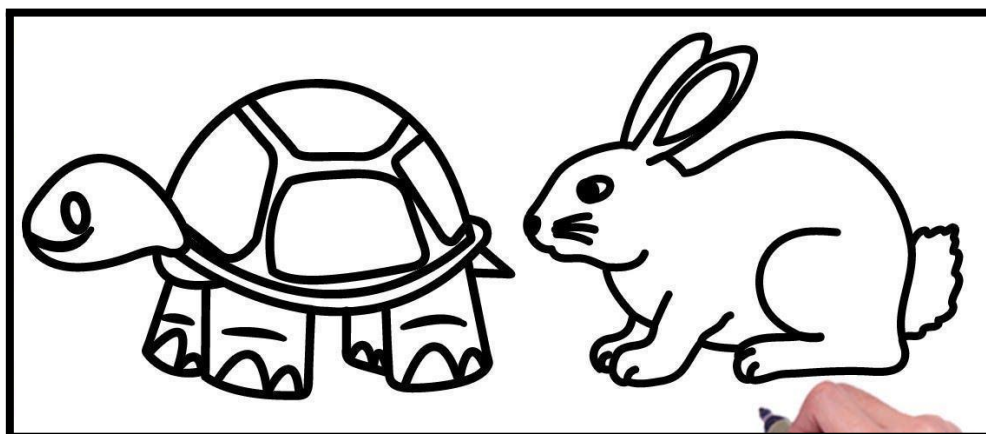
Have fun storyboarding!
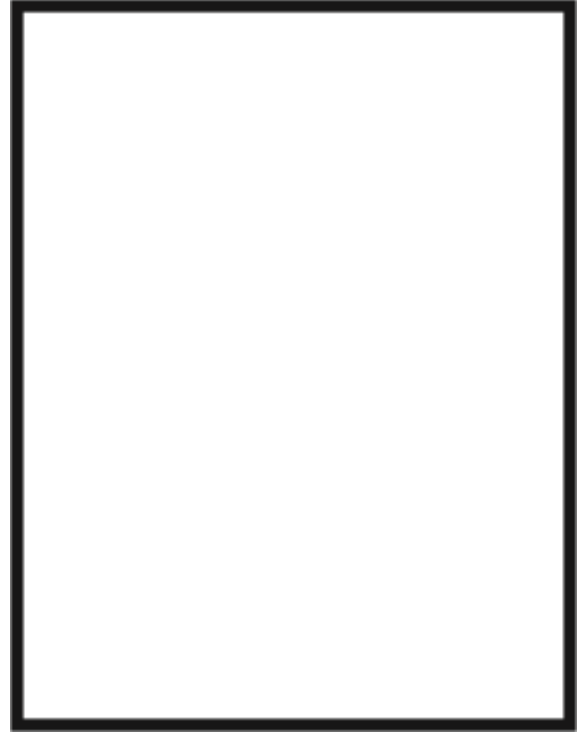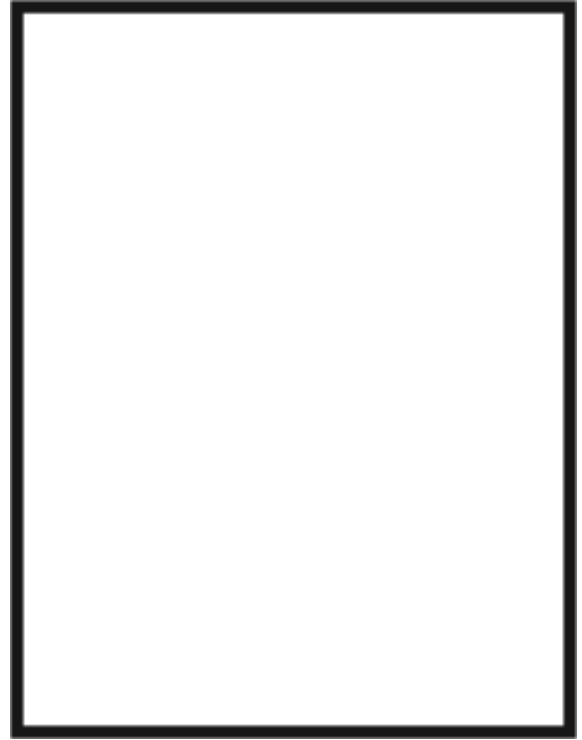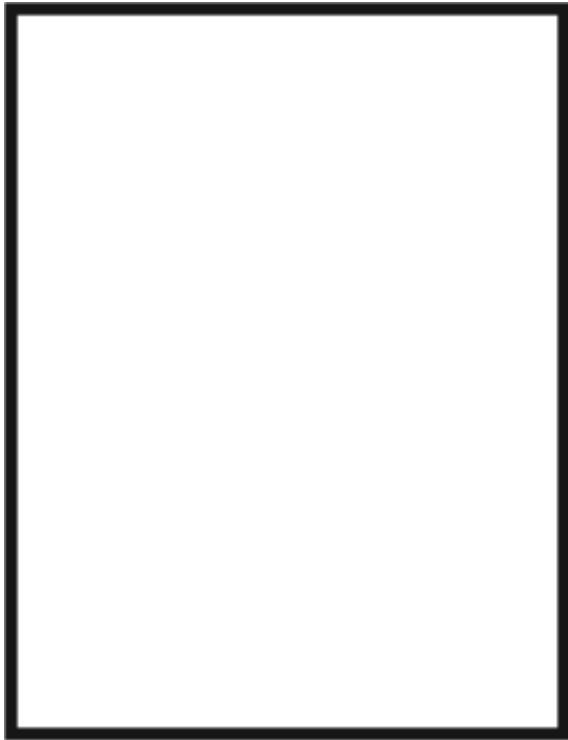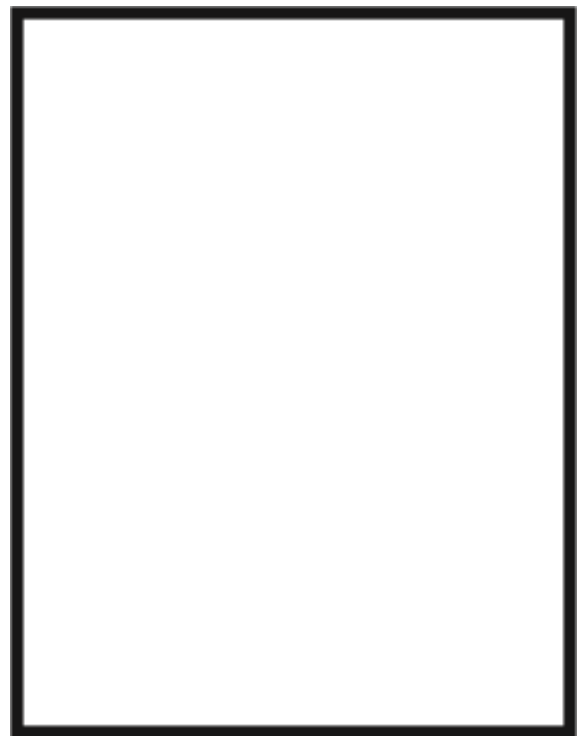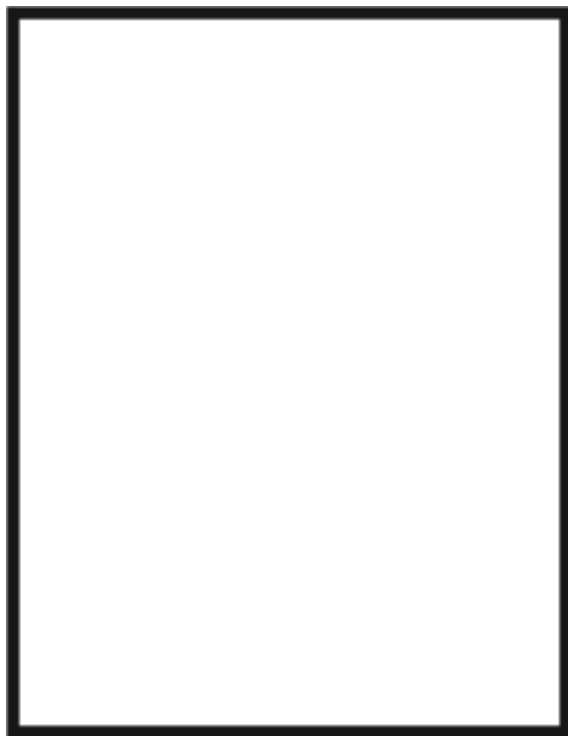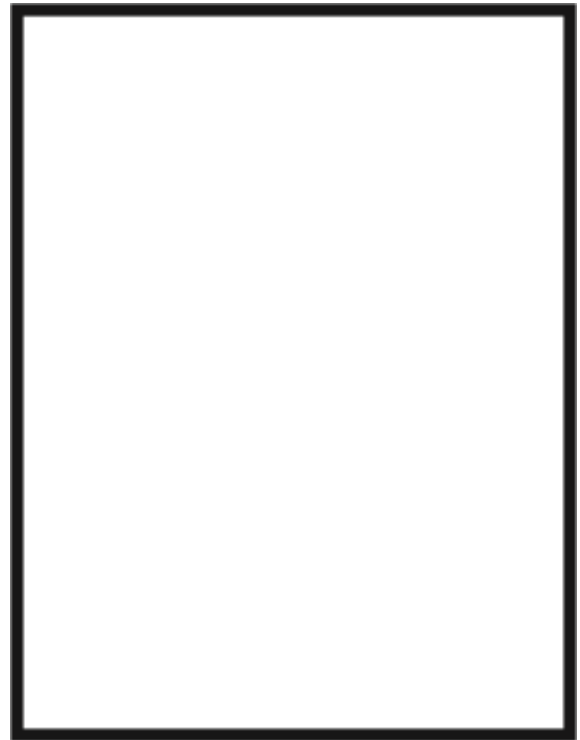
Storyboarding

A storyboard is **a visual representation of how a story will play out, scene by scene**. It's made up of a chronological series of images, with accompanying notes. A storyboard communicates a filmmaker's vision.

It's a process that gives you and your team members a project's tangible, visual flow when it's time to collaborate and make key creative decisions in the pre-production process.

A storyboard is a graphic organizer that consists of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence. The storyboarding process, was developed at Walt Disney Productions during the early 1930s.

A storyboard is a graphic representation of how your video will unfold, shot by shot. It's made up of a number of squares with illustrations or pictures representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot.

- A visual aid which makes it much easier for you to share and explain your vision for your video with others.
- When you storyboard a video you're setting up a plan for production, including all the shots you'll need, the order that they'll be laid out in, and how the visuals will interact with the script.
- It saves time while making the comic strip/ film as all the details have already been laid out.
- It can be done on paper or online/digitally.
- Storyboards are a powerful way to visually present information.

Storyboards can be created for:

- Commercial advertisement
- Television show
- Instructional video
- Feature film and Independent Film
- YouTube

How to Make a Storyboard:

1. Choose if you want to do it on paper or online. The paper template is easily accessible and doesn't require a computer. The downside is it's tricky to make revisions and moving frames around is not possible. Good online storyboard software makes the process a lot simpler.

2. Draw the storyboard- Sketching out your frames, a process known as 'scamping' is where you turn a script from something written into something visual. Scamping is rough, messy and raw – a storyboard in its essential form.

3. Editing- Now decide mood/emotion do you want your piece to have, and how can you communicate it through framing, color, and video transition effects. Here are a few things to consider:
   - The time of the day. Whether it is set in day time or night time.
   - Foreground: The area closest to the viewer.

- Middle ground: The area in the centre of a frame. It sits between the background and the foreground.
- Background: The area furthest from the viewer, behind both the foreground and the middle ground.
- The colour scheme
- The sound effects to be added

4. Then camera movement and angles are added. For example:
   - Zoom: Gives the impression of moving closer to or away from the subject.
   - Pan: Panning involves moving the camera horizontally from one side to the other along a central axis.
   - Tilt: The camera stays in a stationary position and focuses on upwards and downwards movements.
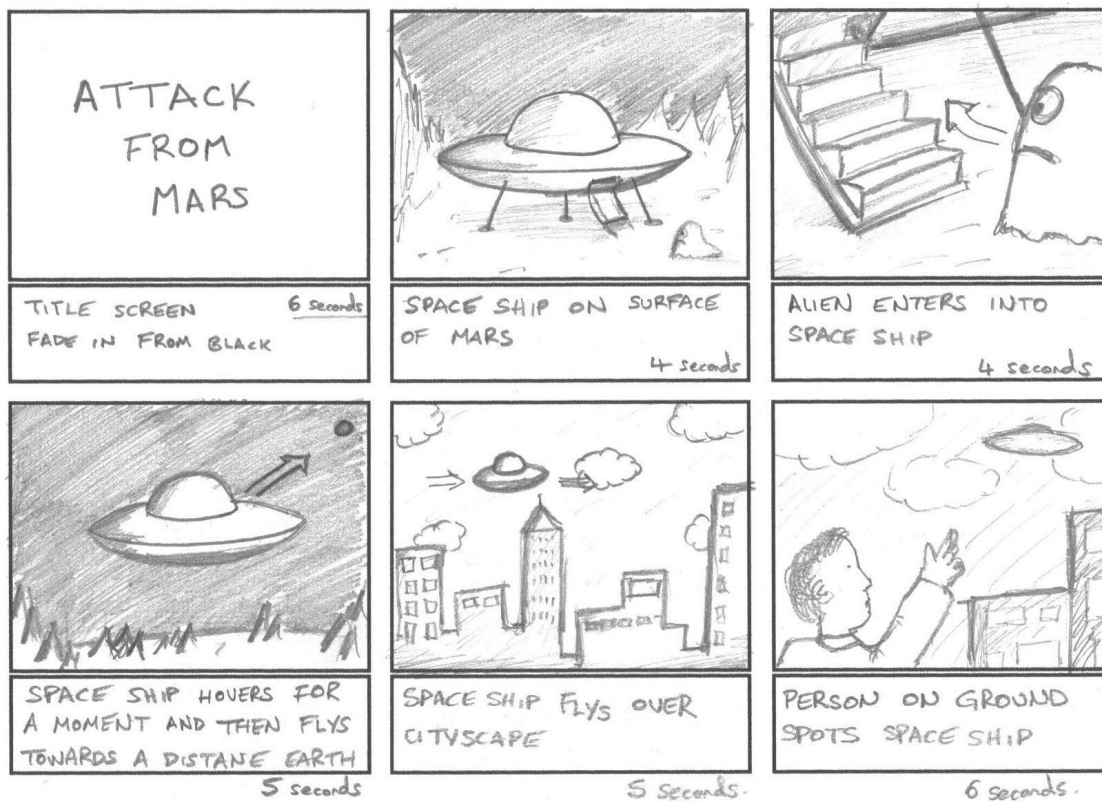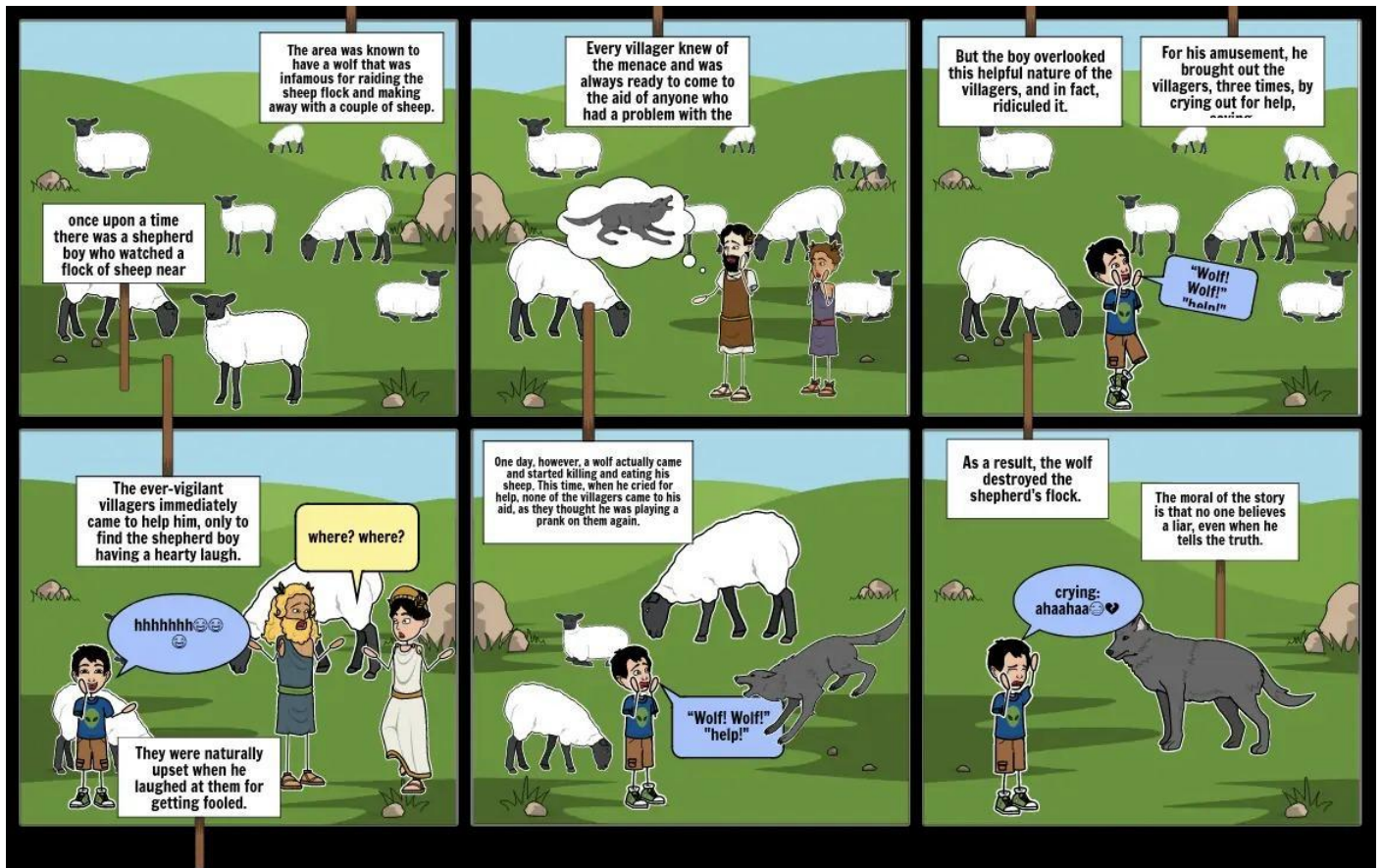
Careers in Film-Making

Film making is diverse and involves the roles of various professionals. Following are some of the careers that are related to film-making.

1. Scriptwriter

A scriptwriter or screenplay writer is **a writer who practices the craft of screenwriting, writing screenplays on which mass media, such as films, television programs and video games, are based**.

- Scriptwriters bring stories to life by properly and artistically explaining what happens in situations.

- They work in the entertainment sector, writing scripts for films, television shows, commercials, and other forms of media.

- A scriptwriter's major responsibility is to write scripts according to the specifications of the writer or producer.

- Scripts are the backbone of filmmaking. They tell you not only what's happening in a scene, but they also dictate how it should be filmed. They include the setting, characters, sound effects and camera angles and all minute details.
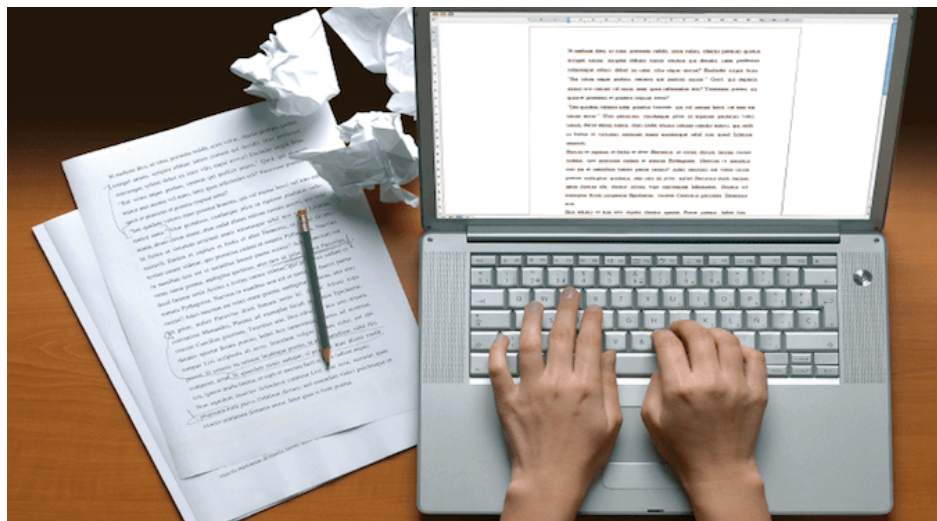
2. Director

A **film director** makes the film's artistic and dramatic aspects with controlling the making and visualization of the screenplay while guiding the film's actors and filming crew in the fulfilment of that vision.

The film director has the main "role" in making the movie in first choosing the cast members, arranging the graphics of scenes and production design and all other artistic and creative aspects of filmmaking.

- Interpret scripts

- Set the tone of film

- Work with department heads

- Work with casting directors to find talent

- Direct actors and the camera

- Work with editors to assemble the film

- Work with sound and music departments

3. Cinematographer

A cinematographer or director of photography is **the person responsible for the photographing or recording of a film, television production, music video or other live action piece**.

Cinematography represents that visual aspect, whether through the camera and lens choice, angle width, aspect ratio, or other visual elements.

The impact of certain shots also plays a significant role in the overall feel of a film.

The cinematographer's primary goal is to capture the director's vision. Using lighting, camera, and composition techniques, he/she translates that vision into images.

4. Set Designer

A set designer is someone who is in charge of designing and creating sets for films, television, and theatre

• sets are the physical surroundings in which all the action will take place during the production.

The set designer's main goal is to figure out everything that may be needed based on the dialogue in the script.

The set will create the correct **mood and atmosphere**, and be able to give the audience clues as to the time of day, location, season, and historical period.

After reading the script, the set designer will produce plans, drawings and **miniature three-dimensional models** of the set. Floor plans are drawn to scale showing from above the layout of each set and the placement of the furniture and large props.

5. Music Director

A music director, composes appropriate songs and music to intensify the impact of emotional and dramatic scenes in movies.

Music directors hold auditions to find the best artists or groups to perform particular pieces.

The role involves arranging, mastering, mixing and supervising recording of film music with conducting and orchestration.

The music director oversees the composer and other musicians involved in creating music for a movie and creates the atmosphere of a movie through the soundtrack selection.

A.R. Rahman, Pritam Chakraborty and Amit Trivedi are among the highly respected music directors in India.

6. **Lighting Technician**

They work in the film, TV and video production industries and are **specially trained to operate technical lighting equipment**. They're responsible for setting up and operating heavy equipment.

The lighting team's work is crucial, as lighting creates the right atmosphere to set a scene and evoke an audience's response.

They provide the relevant lighting and power supply for a film, either on a studio set, or on location.

They set up the lighting equipment before a shoot starts based on the needs of the scene.

7. **Graphic Designer**

A graphic designer on a TV or film production is responsible for creating any graphic pieces outlined in the script.

They also create promotional materials, like movie posters and digital content.

They are also in charge of all the graphic elements that are outlined in the script including the smallest details like the poster in the background on a wall, cartoon images and others.

Graphic design in movies is used to make magnificent posters, or the setting beautiful and realistic, it is used to tell a story through design. For example, the way a signboard on a shop is created, the lettering on traffic signals, all of it is designed in a way that immediately tells the audience where (location) the story is taking place and when (the time period).

8. **Sound Technician**

Sound technicians or engineers are responsible for accurately and artistically placing music, dialogue, and sound effects in many of your favorite television shows and movies.

They assemble, operate and maintain the technical equipment used to record, amplify, enhance, mix or reproduce sound.

- production - the recording of all sound on set or on location
- post-production - the balancing, mixing, editing and enhancing of pre-recorded audio.
- select, position, adjust and operate sound equipment, such as booms, fishing rods and microphones, used for amplification and recording
- integrate (synchronise) pre-recorded audio (dialogue, sound effects and music) with visual content
- re-record and synchronise audio (post-syncing)
- mix, edit and balance speech, effects and music

- create and alter sound effects for use in films and television

9. Costume Designer

A costume designer is a person who designs costumes for a film, stage production or television show. The role of the costume designer is to create the characters' outfits or costumes and balance the scenes with texture and colour, etc. He/she works alongside the director, lighting designer, sound designer, and other creative personnel.

Costumes of the cast form an integral part of the film. Costumes help portray the film character's personality to the audience and transform actors into credible people on the screen. They are storytellers that utilize the craft of fashion design to tell a story.

Manish Malhotra, Sabyasachi Mukherjee and Ritu Kumar are some of the most famous costume designers in India.