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TECHNOLOGY OF PREPARATION OF TV PROGRAMS

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Annotation

The handbook "Technology of preparation of TV programs" was written to help students understand basic screenwriting formatting, plotting, the needs of a good pilot, using TV act structure and conventions. It has become clear over the years the people involved in TV production process must know that a whole range of personnel and equipment's are involved in making a television program. Creative assignments and examples of TV stories, television "summaries", scenario plans, video advertising will help to consolidate theoretical and practical knowledge.

The handbook will be useful not only to students of journalism faculties, but also to social and humanitarian departments, as well as to bloggers - representatives of "civil" journalism and creative users of social networks.

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INTRODUCTION

Today mass communication and information is becoming global, and its improvement becomes an important element of the development of society and international relations. In many countries, the state of affairs in the information industry is considered crucial for economic development. Countries make enormous efforts to make wide use of all types of communications.

Cardinal changes in the technical support of the communication process led to the emergence of fundamentally new role of mass communication (MC). Each new MC does not cancel the previous one, but differentiates their purpose, the methods of information delivery and its distribution.

Mass communication is one of the important tool of the socialization of society and personality. The information industry is being improved to new media, competition in the audiovisual market. New information and communication technologies (ICT) make their own adjustments to the life of Kazakhstan's society: cable-satellite, digital, interactive, Internet broadcasting is expanding, increasing confidence in electronic MC as an important source of information about events in the country and in the world.

TV is the most powerful medium of communication ever devised by people, on the verge of big changes. TV carries information, expands the horizon, pleases and excites, upsets and inspires, raises the mood, calms, makes the holiday a soul, as a whole, it makes our life brighter, richer and more diverse.

Television is a collective matter: the TV journalist should work closely with the operator, director, editor, and in complex forms of broadcasting with the producer, sound engineer, artist-designer, largely directing the creative process.

The main goal of the handbook is to give an idea of the preparation of TV materials, programs, plots: the role of journalists and editors in the creation of television programs and to master the skills of the creators of TV programs. Ability to write television texts, take interviews, prepare TV reports, edit TV materials - necessary steps in mastering the technology of creating TV programs, in training television journalists. Creative tasks, exercises and examples of television stories, television "subterfuges", scenario plans will help to consolidate theoretical and practical knowledge.

The handbook is based on the practical and scientific research experience of the authors in the Kazakh television and the Department of Printing and Electronic Mass Media, the Department of UNESCO, International Journalism and PR and at the TV and Radio Studio after M.Barmankulov of the Faculty of Journalism of al-Farabi Kazakh National University.

This study is written in the belief that TV acts as the most important means of democratization of society, expression of public opinion, the formation of active consciousness, participating in social transformations. The role of television as a means of people's life orientation cannot be overemphasized. This is not the intention here, for although the authors does consider TV of considerable value in development, they can never be effective alone, without practical changes in each particular country's social, political and organizational structure. The value of TV is in support of a whole range of development initiatives. Currently, all of the public potential of TV in Kazakhstan is aimed at implementing reforms, economic modernization, and social reorganization of society. Most people in Kazakhstan live in rural areas where transport of people and commodities is slow and difficult, cutting off access to markets, to social and cultural centers. The pattern of development often means that essential services and improvements, such as education and health services, reach the towns first. The new socio-political situation in the republic makes it necessary to take a fresh look at the growing importance of TV in the media system. The media is an inseparable public institution and inherent in all the qualities that are characteristic of the life of modern Kazakhstani society. Further development and improvement of TV is directly dependent on the socio-political, economic and cultural development of the country.

"Communication boom" generated new types of broadcasting: digital, Internet broadcasting, interactive, mobile, cable and satellite broadcasting.

The main purpose of the handbook "Technology for the preparation of television programs" is the acquaintance of students with the basic knowledge, information and skills on the theory and practice of preparing TV programs. New content and form of programs and programs demanded from TV journalists and new professional and creative approaches in the preparation of programs. It is about preparing TV programs on the way to the viewer. Such communication barriers can make the work of a journalist ineffective. Future TV reporters should know all these barriers well, be able to overcome and take into account the psychology of TV material perception when preparing TV programs. Other than this deliberate orientation, little in the production procedure was changed.

The purpose of the handbook is to familiarize students with the skills and techniques of preparing TV programs, with problems of effective perception of TV broadcasts by the audience, and provide methodological recommendations on this issue.

Tasks of the handbook:

- to give students the necessary knowledge about information digital technologies, about modern broadcasting technology, about the work of the editor, correspondent and sound engineer for interviewing, preparing TV reporting, conducting conversations, communicating on air, in the frame and behind the scenes,

- Acquainted with the technology of creating telecasts - as a necessary condition for professional training of a TV journalist,
- To give an idea of the current trends in television broadcasting,
- Develop interview skills, ability to work in front of the camera, work with TV information.

CHAPTER 1. THE SPECIFICS OF TELEVISION

Broadcasting had a tremendous influence on television in the development of the types and genres of broadcasts, the methods of work of journalists, contributed to the birth of the same creative professions on TV: sound engineer, director, commentator, announcer, etc. It was from radio that the borrowed extracurricular sound components, which, in addition to the image for a semantic load. However, the psychology of perception of sound on TV and on the radio - things are completely different, for "our ear perceives for itself only that or as the eye tells it."

In search of figuratively expressive sounds, TV actively used the achievements of broadcasting in the creation of acoustic images, which in themselves were able to evoke visual and plastic associations among listeners.

TV has absorbed radio broadcasting and forms of its activities. Both these channels have many similar qualities. Both of them are characterized by efficiency, they have special documentary, reliability of information; they are able to convey it to a million audience. The effect of presence - gives them maximum credibility.

With all historically common roots, radio and television, as they develop, reveal qualities that determine the special nature of each of these media. Over the years of its development, TV has become not only a means of information, communication, but also an art form. TV, carrying out productive and reproductive functions, was able to create works of art built according to the laws of aesthetics, according to the laws of perception by their viewers.

TV comes to every house, every family with a live human voice, it allows you to save information on a CD, tape, magnetic or film to return to the programs you love.

One of the important features of TV is the ubiquity of television. This ability of electromagnetic oscillations, which carry a television signal received by the TV, penetrate into any point of space, in the range of the transmitter. With the advent of satellite TV, the last restriction fell away, further strengthening the position of TV.

The second property - screen TV, the ability to transmit a message in the form of moving images, accompanied by sound. Thanks to the screen, television images are perceived directly-sensitively, and therefore accessible to the widest audience. The third property is the simultaneity of TV. This ability to communicate in a sound-form about an action, an event. Simultaneous action, events and display it on the screen - a unique quality of TV. It manifests itself in television programs not constantly, but it has great significance for the psychology of visual perception, because determines the special reliability of the television show. Simultaneity, which creates the effect of the presence of the viewer at the site of the event, gives the television message a special authenticity, documentarily, realism, which ensures the exclusivity in solving information problems by television as one of the varieties of the mass media.

The next property is the personification of information. TV returned to humanity an opportunity that was lost as the oratorical art was ousted with literary

creativity. The audible nature of the television communication required to restore the audience's personal contacts with the communicator in order to make a judgment about it and the value of its message. This explains the importance and attractiveness for the audience of television information, personified (ie. reproduced) by its author and participants of the event. This explains the desire of TV companies to have permanent leaders and reporters, whose personality would attract the sympathy and trust of the audience.

The special, unique documentary nature of the television image is explained, firstly, by the fact that it is formed because of processes that take place objectively, outside of human interference, and secondly, by the fact that, in contrast to photography and cinema, TV technology ensures the simultaneous formation of an image and its perception by the viewer. This is the reason for the phenomenon of special authenticity, the documentary nature of the tele-image, in this sense unmatched in any of the forms of fine art and mass communication.

The immediacy that TV has and does not possess cinema does not separate from each other, as are separated by differences in the means of expression of theater and cinema, differences in the system order (therefore, theater and cinema are different kinds of art). Although TV does not always use the phenomenon of immediacy, the nature of its nature does not change from this. Without denying the meaning of "live" transmission in the program, television does not cease to be itself, using a previously fixed image.

With the advent of TV, the notion of screen expressiveness arose - a broader concept than film expressive. We can now define cinema and TV (in the aesthetic aspect) as different kinds of one kind of means of expression - screen.

These are the signs of TV as a means and a channel of communication. Many functional, structural, expressive, aesthetic features and television capabilities depend on them. Their presence determines the functions that TV performs in the modern world.

Some authors, referring to television media, deny him recognition as an art form. Others believe that TV has long "outgrown the functions and scope of the media and has become a sphere of culture". TV does not outgrow, does not change its dual nature, but develops both properties - both as a medium of information and as an art form. The uniqueness of TV is that it consistently develops both of these qualities. The combination, connection, interaction and inconsistency of these qualities is the internal source of TV development, the dialectic of its existence and service to society, expressed in the unity of goals and the variety of ways to implement them.

Television has become an original type of art, and the most massive, synthetic type, incorporating the achievements of related art and on their basis developing its own specific patterns, new trends.

Practical assignments

1. To prepare speeches on the topic of the characteristic properties of television, the specifics of TV broadcasting.
2. To analyze the following features of TV: ubiquity, documentary, screen.
3. To prepare a report on the topic "Specificity of the TV show."

Control questions

1. What are the characteristics of television?
2. Explain the notions of "simultaneity" of TV, "screening" of broadcasting.
3. What is the documentation of the TV image?
4. What artistic and expressive means of TV helped to screen expressiveness?
5. What does the tendency of the "personalization of information" mean?

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CHAPTER 2. FUNCTIONS OF TELEVISION

The main function of the media is the ability to satisfy the information needs of a person, society, state. TV distributes information more fully, faster, more reliably and more emotionally than other Mass Communication. The regular receipt by people of political, social, economic and cultural information in modern society has become the norm of life.

Information programs are the "business card" of any TV company, the reference points of the broadcasting net, and the program broadcasting policy of the organization. Here we focus on the specific meaning of the concept of "information" - informing people about the events in the country, in the world, the display of news. Only in this sense, we distinguish the actual information function of TV, since information in a broader context can be considered the broadcasting of a concert, a theatrical performance, and the very fact of the work of a television transmitter. Getting into the context of the television program, any program takes on additional information coloring due to the relationship with other elements of the program and with the event of the day.

Regular receipt of socio-political and economic information has become an indispensable condition for full participation in modern life; for this, new forms of filing are being used - TV announces, "News headlines" before and after the main issue, brief issues between programs. In the newscasts, it is customary to report on the most significant facts from the sphere of social and political life, as well as on sensational facts, events sharply diverging from the normal, ordinary course of life. Then there are news from different areas: medicine, culture, science, sports. Sometimes news reports include direct reporting from the scene, but this happens when the event coincides with the news broadcast, and if every moment of it is dynamic, worthy of the show (for example, the Olympic Games).

In order for TV Studio to be able to quickly show the events, about which nothing was known in advance, a high level of technical equipment and a clear organization of the reporter service are needed. This applies equally to regional and international news. With good interaction of local, regional and national television, any event, wherever it occurs, quickly becomes the property of the whole country and even of the whole world. Many leading TV companies of the world prefer to have reports from the most important events from their own correspondents who have their own style in the work.

Organizational function

TV performs to act the function of an organizer, putting any questions before the state structures, prompting them. The organizing function of TV arises in the event that the TV itself becomes the initiator of a particular public action. An example of this function can be multi-hour telethon with charitable purposes. The history of such actions outline since the Second World War, when a similar fund-raising organized by US radio stations. In the US small cities, conducted using

interactive (two-way) cable TV experiments. Pressing the buttons on their TV receiver, the viewer votes for a decision, a proposal, and an idea. The organization of such surveys is a real social action. There is an opportunity to arrange local discussions, referenda, discussions on any issue, finding out the opinion of the residents. The technical base for such systems laid in Kazakhstan. Fiber-optic cable, necessary for two-way telecommunications, built in Kazakhstan.

It took a long time for TV to learn to play more meaningfully the role of a collective organizer. Take, for example, "telemarathons" (a popular genre of the late 80s of the twentieth century) - direct multi-hour programs devoted to different topics, problems (for example, orphans living in orphanages, etc.). In these programs, people who came from their TVs participated, bringing to the TV sometimes modest, touching contributions to help orphans. Representatives of commercial structures came with checks for solid amounts, telegrams of support from other cities and villages.

Educational function

Features of the educational function of TV is that the transfer of television is not instead of a school, university, retraining system, but to help them. With its system and structure, the broadcasting network relies heavily on state programs and public needs, reflects the priority tasks in the field of education, new knowledge, the achievements of science and culture.

If the training TV is a system of broadcasts that has become part of the curriculum of the school, the institution that reflects the content and sequence of the presentation of these programs, then the educational TV is enlightenment, the dissemination of knowledge, the opportunity to update and deepen knowledge, broaden the horizon, and drive to culture. Educational TV builds its programs on the principle of "from the foundations of knowledge to their heights". Here the nature of television as an art is further developed, its two functions are productive, i.e. ability to create telefilms, television performances, teleconcerts, etc., and reproductive, i.e. ability to reproduce works of related art, as well as their own television (from the fund of the republican, regional, local, foreign TV).

The task of educational programs is to raise the general cultural and educational level of the television audience, to captivate the viewer with the creation of a modern and classical heritage, works of art and culture, to reveal their mutual influence and interconnection. Original participation of TV in training begins when it creates its own broadcasts according to the laws of aesthetics.

An educational telecast is a television program that updates and deepens the knowledge of the viewer, which has an independent significance in this or that field of science, culture, production, art, social life.

Television takes an active part in the promotion of scientific and technological achievements. The novelties of domestic and foreign science and technology, scientific works that expand the horizon, raise the culture and qualification of cadres, are reflected in the programs of popular science television.

Cultural and educational function

This function is similar to the others in the complex interaction of programs with the viewer. However, there are special programs that specifically aimed at bringing the audience to the achievements of science and culture. In Russia, specifically for these purposes, the "Culture" TV channel has been created, which fills this gap with the current shortage of cultural and educational programs.

TV connects viewers to cultural values, fully broadcasting a theatrical performance or putting on a TV movie. The display of works of art with comments by writers, artists, musicians, and art historians being built, like any transmission, according to the laws of drama. On television screens, art acquires a second, non-traditional form of social existence. State broadcasting stimulates the development of folk art, paying attention to cultural and educational programs. Commercial TV companies more focused on information and music-entertainment broadcasting.

Integrative function

The fact of regular viewing of the program by different people already testifies to their certain generality. The dominant of broadcasting is the identification of common universal and national values common to the audience, discussion of ways to solve common problems and issues at the local, regional levels. TV channels satisfy the need of each viewer to identify with the world community as a whole, and with a certain group of people with their specific interests.

Integrative (unifying, consolidating) TV function is solved by all sections of broadcasting (publicize, art, sport, entertainment). It seems to overlap with other functions, in part coinciding with information, cultural, educational, organizational, educational, etc. For the journalist who implements the integrative function of TV, the main quality called the ability to combine the needs of society with the cares of an individual from the TV in the approach to the material.

The integrative function became the basis that determines the activity of the interstate "Mir" TV company created in 1993, its programs are being prepared with the help of the television organizations of the CIS countries. The understanding of the new role of television journalism in preserving a single information, spiritual, cultural space has come.

Recreational function

Recreation (from Latin "recreatio" - restoration) means an activity of leisure, leisure being discretionary time. Permanent heroes personify a certain way of life and way of thinking; become the standards of moral values and social behavior. This expands our usual notions about the possibilities of "entertainment" broadcasting, which is familiar with the genres of family chronicles, school, medical, lawyer, and police serials widespread in the world.

Specialized television companies as a rule created purely entertaining products (video clips, comedy films, «Guess melody» type contests, etc.). Journalists sometimes take part in such programs in the role of leading as well as editors. Even the adaptation to the screening on a television screen of a regular concert

considered an editorial work. If the concert accompanied by a conversation between the announcer and participants, a demonstration of the reports from the life of the "stars" - the journalist becomes a full participant in the creation of an entertainment program.

Knowing the public functions of television, its potential capabilities, is necessary for a television journalist to more accurately determine the purpose of work, and the goal of each output on the screen.

Practical assignments

1. To write an essay on the topic "Functions of television."
2. To prepare examples of specific TV programs for the following functions: cultural, educational, recreational, educational, and integrative.

Control questions

1. Explain the integrative function of television broadcasting.
2. How is the cultural and educational function of television manifested?
3. Analyze the organizing function by the example of television broadcasts in Kazakhstan and Russia.

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CHAPTER 3. GENRES OF TELEVISION

Genre is a social and historical category. Under the genre is understood a historically established type of representation of reality, which has a number of relatively permanent features.

Such features as documentary fact, author's opinion, and author's concept, which permeates the entire fabric of the work, characterize the works of television journalism.

The creation of new studio television technical means, the formation of TV complexes at home for own production leads to the emergence of different television genres.

In the screen incarnation, traditional journalistic genres - interviews, reportages, commentaries, essays and others - have an important feature: their content, idea and theme expressed directly by the authors and heroes of the events, by living people with the totality of their personal characteristics. As television journalism develops, it noted that the impact of communication on the audience is enhanced (or reduced) by the personality of the author.

Any message, in the broadest sense of the word, is information. However, the notion of "television information" has developed in journalism as a definition of the section of television broadcasting, which mainly deals with the dissemination of news. As an independent section of broadcasting, information on TV is one of the first forms of its work, having rich traditions, experience and history of the formation and development of their own genres.

Many genres of television information came to TV from newspapers and radio: reportage, interviews, commentary, etc. In the general flow of news television news is a special place. This is the "living" news of the world. An important requirement of political information is efficiency. Selection of relevant information is a complex and difficult matter. Of the many and varied events and phenomena taking place in the country and abroad, it is required to choose the main, actual, most significant, having a broad public sound and representing unquestionable interest precisely at this time.

Information genres of TV

The main criterion for collecting material in a single program is the team's vision of releasing the information picture of the day.

To compile this picture TV programs are used the following methods:

- summaries of news agencies,
- announcements (of various organizations),
- applications of correspondents from places, from other countries, regions about plots,
- availability of video archive materials,
- receiving material on the video sharing system.

In the selection of materials a priority two factors:

Two factors are a priority in the selection of material:

1. Definition of hierarchy by significance of events,
2. When making a decision, the editorials own materials putted first.

All this dictated by the concept of the news program. The broadcasting concept of the TV Company is a set of fundamental principles for the selection, processing and submission of information.

1. The main news of the day (a block of video and oral information), first, having a sensational character of broadcast.
2. Blocks - official messages.
3. Domestic political information: economic news, agriculture, business, etc.
4. International events, news from other countries.
5. News of culture, social sphere.
6. Sport.
7. Weather.

Three main characteristics of objectivity in the news on TV:

1. Separation of fact from opinion
2. Emotionally detached news coverage
3. Striving for accuracy and balance

Objectivity is a method and style of presenting information /

Mandatory requirements for news:

- accuracy
- impartiality
- a sense of proportion, style,
- tone,
- a comment,
- voice,
- pronunciation,
- corrections.

There are two types of news information:

1. National information: news agencies, "video distances", Internet.
2. Local information: press releases of local authorities, their press services, and the media.

Important in the preparation of news blocks is the layout of the program - it is an effective tool for information policy, impact on the audience through the proposed structure of the news release. The sequence of supply of materials, i.e. "Neighborhood" does not happen by chance. The editors work on the release of the information program: the chief editor, who is responsible for the channel's information policy; editor of the day (issuing editor), responsible for the content of the issue and the editor of the directions responsible for the specific transfer, the program.

It is customary to refer to the genres of information journalism:

- a note (oral report and video chronicle),

- performance,
- interview,
- reportage.

Author's TV story consists of the following stages:

- the choice and approval of the topic,
- study of the subject,
- creation of a scenario plan,
- Participation in photography, editing,
- Writing text.

Television reportage

Among the specific television genres of information is a *direct reportage*. Direct contact with what is happening, the possibility of which gives the viewer a direct report, influences the psychological state of the audience: the viewer has a feeling of belonging to the event. The role and functions of a journalist in the preparation and conduct of a television report are determined by the nature of the event underlying it.

Reporting on TV is one of the main genres of television information. *Direct reporting* - a direct broadcast on the air of reporting by a reporter, reporting with elements of author's improvisation and commenting, on the basis of pre-prepared materials, without preliminary installation of the visual series. *Reportage in the recording* - video or film recording of the event with subsequent editing on the basis of additional author's text or new visual material in accordance with the scenario plan; *problematic reporting* - the transfer from the scene, devoted to analysis and assessments, conclusions, lessons of this event.

The peculiarities of sound support allow us to speak about two types of TV reportage: *synchronous* (the term appeared during the appearance of synchronous cameras on TV, allowing simultaneously fixing the image and sound, and therefore to ensure the coincidence of spoken words and articulation of the talking person on the screen). This is a report containing natural noises events and speech of its participants, and *mute* (meaning the absence of sound accompaniment from the place of the event); the announcer or journalist reads voice-over text.

Classification of the reportage:

1. by the fixing method:
 - video report
 - film story
 - photograph
 - art report
 - reportage sketches.
2. With sound accompaniment:
 - synchronous
 - sounded
 - mute.

3. By the translation methods:

- direct reporting: commented and not commented,
- fixed (taped).

Typology of TV reporting

- eventful
- thematic
- problematic
- staging.

Structure and composition of the TV report

1. "Stand-up" (the beginning of the story about the event).
2. Off-screen text (continuation of the story of the correspondent).
3. Synchronous (acting person, expert).
4. Rapier sound (sometimes used).
5. Off-screen text (in which the presentation of information ends).
6. "Stand-up" (conclusions and forecasts of the correspondent).

Situations "Stand-up"

1. The correspondent has his own point of view on what is happening, but there is no video.
2. If it is necessary to relate episodes, places of events.
3. To record the presence of the correspondent.
4. To describe the context of an event, its prehistory.
5. To analyze the situation or make your prediction.
6. To describe someone's own feelings or emotions.
7. For a visual demonstration of an action.

All the information of the plan must be compositionally and stylistically inscribed in the general context of the reportage. Most often, the rapper's illustration is illustrative. It can exist not only in verbal form.

TV reporting contains one more important composition element - the lead. Lid is the first paragraph of the text of the reportage. Lid coincides with liner, this is the text that the announcer represents the reportage.

There are two types of Leads:

1. Hard lead - contains the main fact, on which the reportage is built.
2. Soft lead - on the contrary, unconfined, isolated information.

Example of news program of Tele Radio Studio of KazNU Plan

of the program of the Tele Radio Studio of KazNU

Program header

with the logo of TRS KazNU

Announcer (in Kazakh language): Kairli tan!

Announcer (in Russian language): Good morning!

On air, Tele Radio Studio of al-Farabi Kazakh National University.

Today in the program:

- 1) New methods of attracting entrants to the university.
- 2) The 100th anniversary of the birth of the outstanding scientist, the pedagogue of Academician T. Tazhibaev.
- 3) 75 years for the boon of the Fatherland.

News in Kazakh and Russian languages

Announcer:

- the new academic year was opened by the President of the Republic of Kazakhstan N. Nazarbayev's an act lecture, which was broadcast in all higher educational institutions of Kazakhstan
- speech of the President of the Republic of Kazakhstan N. Nazarbayev

Announcer:

Within the framework of the anniversary celebrations, we held a meeting with alumni of KazNU of different years.

- meeting with university graduates.

Announcer:

The anniversary week was preceded by a bike ride with the participation of Mayor of the city Almaty Akhmetzhan Yesimov.

- bike ride

Announcer:

The famous Kazakh writer Mukhtar Auezov more than 30 years, lectured at KazNU and the international conference dedicated to M. Auezov.

Announcer:

Within the framework of the anniversary, in KazNU opened Students an Internet café.

Social video about the dangers of smoking.

TV journalists also use other genres in the information, such as interviews. An interview for a journalist is, on the one hand, a method of obtaining information through direct communication with the person who owns this information; on the other, a journalistic genre in the form of a conversation, a dialogue in which a journalist on the screen, using a question system, helps an interviewee (source of information) as you can more fully, logically reveal the given topic in the process of telecast.

The interview as a genre takes a special place on the television screen. Interviews are an indispensable element of many complex television forms. Less often, it is used to create a self-transfer. Depending on the task set by the journalist, they distinguish interview-opinion (saying on any occasion) and interview-fact (a message about something known to that person).

Information interview. The goal is to get certain information; the answers of the interlocutor are not an official statement, so the tone of the conversation is close to normal, colored by various emotional manifestations, which contributes to a better perception of information. An information interview is the most common form of screen dialogue. Most often, such interviews perform two interrelated tasks: obtaining socially significant information and identifying some features of the identity of the bearer of this information.

The portrait interview is a special kind of television interview for the purpose of comprehensive disclosure of the interlocutor's personality.

Problem-interview (or discussion). It sets the task of identifying different points of view or ways to solve the problem.

The discussion and the press conference are also a variety of television interviews, but these genre modifications pursue slightly different goals, built on more complex compositional schemes and largely should be classified as analytical rather than information genres.

A *press conference* is a type of interview with a large number of interviewers asking questions to one or more persons well informed in some area.

Practical assignments

1. To prepare TV stories on different topics: with a video series (left) and text material (right).
2. To rework newspaper news material for the news television service on air.
3. To prepare a television report (the topic of choice).
4. To describe the structure of the television reportage. Give an example.
5. To write a reportage about the event, which you were the participant or witness.
6. To prepare questions and conduct interviews with the "hero" on the topic you have chosen.
7. For practical lessons, each student must prepare and submit texts or detailed theses of three or four speeches for the topic below:
 - news, review of the events of the week in any sphere of life (politics, economy, art, education, health, etc.)
 - a story about a real event, the witness or participant of which was the student himself or another student.
8. In the classroom, when students break up into pairs, students ask each other prepared questions on a certain topic using a voice recorder. Questions and answers recorded on tape. Then they change roles: who asked the questions now answers them. At the end of this task, the class listens to all the records, evaluating

each pair, noting the positive and negative aspects of the interview. In the end, they will give the recommendations.

Control questions

1. Reporting - the main information genre of TV, its specificity.
2. Varieties of TV reporting.
3. What is "stand up"? In what situations is it applicable?
4. What is "synchronous" mean?
5. What are the requirements when preparing news releases of TV?
6. The variety of TV interviews.

ANALYTIC GENRES OF TV

In nature the conversation, the press conference and the discussion are dialogical and lead their ancestry from the interview.

A *TV talk* is an exchange of views recorded by a movie or video session on certain issues, with possible subsequent editing in accordance with the scenario plan and with the use of additional visual material. The conversation is a specific television genre of analytical journalism, which is a dialogical form of communication. It dedicated to topics of public interest: economic, political, social, moral, ethical, scientific, cultural and other. Often develops into a discussion.

A *television story* is a short message about an event recorded on video or film, with a dramatic move that allows revealing the social significance of a particular event or phenomenon.

A *television journal* is a video recording of two or more thematically separate, different genre scenes, united by a single scenario plan with a possible comment by the announcer. The main features of these programs are targeted orientation, orientation to a certain audience, a permanent place, the time of broadcast, constant volume, the frequency of the broadcast, the presence of headings, corporate design (more often in the form of a television screen saver, "caps"), the presence of the announcer.

The *TV magazine* is a periodic (weekly, monthly) edition, where under the same name are collected materials on various topics. Addressing a certain group of viewers and taking a stable place in the program, the magazine allows you to establish a systematic connection with the audience, which divided by interests, age, educational, professional or other characteristics. This, in turn, makes it possible, during a number of programs, to consider in depth various problems within the framework of the journal.

The journal form opens the way for a multifaceted coverage of certain topics (economics, politics, culture, science, sports, music, etc.). Journal as a form opens up wide opportunities for creative experimentation. The advantage of the TV

journal is also the capacity of the form, which ensured by the free arrangement of materials, by the establishment of a rhythmic-compositional sequence. Constant thematic differentiation of programs, the appearance of new sections in them - these trends are also affecting the TV journal. The most popular TV magazines are those that have a permanent, authoritative announcer, a television-journalist.

TV review - a video recording of two or more stories on different topics, but united by the unity of time (per month, per week), space (nationwide, in the world) or in time and space. The review is one of the traditional genres of analytical journalism. Its main features are, firstly, it is strictly factual; the facts selected and grouped according to a certain author's purpose. Secondly, the reviewer examines the facts in their interaction, reveals the causal links existing between them, searches for a single common. Thirdly, the review distinguished by the breadth of the study of the material, in contrast to the commentary, in the center of which there may be a single fact or event; fourthly, the review material is limited to a chronological framework.

The subject of this genre is TV viewing - public events, and the goal is presentation of cause and effect links to the audience, revealing their significance and tendencies of further development. The review often traces the processes developing over a long period, often in addition to the operational material, archival video material used, which assembled in accordance with the logic of the author's thought. In television viewing, the entertainment possibilities of the TV screen used: documentary footage, photo documents, etc.

A television commentary suggests a speech by a specialist with an original text about an event, a fact, with a certain assessment of these phenomena revealing the author's position. TV commentary is a kind of performance in the frame. The voiceover commentary, which specially illustrated by video frames, is being used increasingly. The basis of the commentary as a genre is the open author's assessment, analysis. Here success depends on the depth of analysis, the breadth of generalizations, objectivity in the evaluation of socially significant events, facts.

Author's TV commentary performs several important functions that the author should keep in mind. The meaning of functions expressed in their name: cognitive, dramaturgical, psychological or emotional. The author's text reveals the meaning of the frames taken, not repeating them, not contradicting them, but complementing their content, revealing what is difficult to unravel the viewer on their own. The image is always specific, and therefore the text should help the viewer to explain what he has seen, to discover in him that common, typical that hidden behind this concreteness. The basic principle of combining sound and image when composing text is that the word should not repeat the image. This is one of the basic requirements for text in the script and in those the telecast. It is not necessary to mention in the text, for example, the time and place of action, if it is visible on the screen. The text should organically combine with the visual series, complement, comment on the image, deepen it, evoke a certain reaction in the viewer, and give them material for associations and thought. The text should

expand the frame boundaries and at the same time be internally linked to the image. The essence of the screen connection of the word and the image creates a visual-sound image.

Analytic rhetoric genres

- commentary
- review.

The main features of the review

- it is strictly factual,
- the reviewer examines the facts in their interaction,
- the survey differs breadth of material research,
- often the review material is limited to chronological or thematic frameworks.

The *conversation* is a specific television genre of analytical journalism, which is a dialogical form of communication. Dedicated to topics of public interest.

The discussion is a genre, especially attractive for a TV screen, because it clearly demonstrates the movement of living thought, the process of its birth, development, achievement of the goal, occurring in front of the audience.

Practical assignments

1. To prepare a television review on the theme of culture.
2. To prepare a television commentary on an economic topic.
3. To prepare a television conversation.
4. To make a plan for a television journal.
5. To prepare your comment on the event, known from TV release, publications in the press.

Control questions

1. Analytical genres of television.
2. Television Review.
3. Television commentary.
4. Television discussion.

ARTISTIC GENRES OF TV

- TV Essay
- TV sketch
- TV feuilleton

TV essay - the core of artistic journalism, this genre borderline between research and story. The TV essay built on a documentary basis, is clothed in an artistically generalized form. For this genre characterized by the imagery of the characteristics, high degree of qualification.

Types of TV essay:

- problematic essay,
- portrait essay,

- travel essay.

If the "reportage" is a "story of an event", then the "essay" is a "history of character". The main object of the TV essay is a person.

A *TV essay* is a finished documentary produced by means of TV or a movie, usually based on a script, and having its own composition - a string, culmination and denouement. The television essay irrespective of their duration preserves these qualities. A telefilm created by fixing the material on the TV film, then selecting it, commenting and editing it. A television-orchestra is in a certain sense a documentary, when it is possible to achieve imagery and depth with the means of direct television.

If the reportage is the core of information journalism, the essay is the core of artistic television journalism. Like the reporting method, the method of sketching extends to other genres, becoming one of the main in publicity work. The sketch on the TV screen remains one of the most complex genres of journalism, which explained by an organic combination of research of documentary material and a story (aesthetic mastering of reality). On a documentary basis, the essay is clothed in an artistically generalized form; for this genre characterized by the imagery of the characteristics, a significant degree of typology.

With all the diversity of the essay as a genre due to the choice of pictorial means, subject matter, the nature of the object, the author's design, the way of interpreting the material, etc., the main subject of the essay is usually a person. The subject of the essay is not so much the result of human activity, as the process of activity itself and person as the subject of action.

Therefore, the most common form of the genre is a portrait essay in which the author observes the circumstances of the life of his hero, discovers the motives of actions, trying to reveal the deep personal properties (psychology, character), as well as the social meaning of the activity. Here, various methods and techniques are used: long-term observation, portrait interview, "hidden camera", archival footage.

Thematically and compositionally the most differs from the portrait one is widespread on TV - a travel essay. If the first closely and from different points of view considers an individual, then for the second - a change of objects. The travel essay uses the reportage method of shooting, but with its help, other problems solved than in the report: events and facts not simply recorded, but are interpreted from the point of view of the author. In the travel essay, which outwardly and thematically most clearly opposes the portrait sketch, the author himself turns out to be the center around which facts, objects, events cluster.

TV sketch is a genre where imagery prevails over information content. Unlike the sketch for sketching, compositional completeness, depth, and logic are not necessary. On TV, sketches often referred to as so-called species surveys, a kind of unity of interrelated frames. Very often, the structure of the genre of television sketches does not include journalistic text at all; everything expresses an image and music.

Practical assignments

1. To prepare television essays, portrait sketches using artistic expressive means of television (words, music, video sequences, documentaries, light, color, all types of editing, photographic materials, etc.).
2. To prepare a portrait television essay: write a script plan.
3. To prepare a TV sketch (subject of choice).
4. To write a TV essay-meditation (the topic of choice).
5. To prepare a TV interview with an interlocutor on any topic.
6. To prepare a TV report, following the structure of the TV report.
7. To take a TV interview classification.

Control questions

1. The nature of the television essay.
2. The specificity of the portrait.
3. A problem of the TV show.
4. Travel television.

CHAPTER 5. CREATING A TV PROGRAM

The work of a television journalist requires professional skills that developed through continuous training, accumulation of practical experience, in addition to a broad outlook, in addition to the worldview position, natural data, and educational level. Mastering the television profession is possible only because of studying the whole course of theoretical disciplines in combination with everyday creative practice. Often students judge the profession of "TV men" only by what they see on the television screen, but this is only a visible part of the work of TV specialists.

The main part of the work remains on the other side of the screen, and this is a huge, laborious, hard work with its creative, technological, moral characteristics. This is a job that requires the journalist strong nerves, physical endurance, patience, diligence, ability to work in a team, sociability, sense of humor, tk. work on TV - a collective where the producer, the director, the editor, the announcer, the artist, the illuminator, the operators, the sound engineers and many other experts of the business are involved. From the professionalism of each member of the creative team depends the success of the program, program, and plot.

If we ask the directors, what they consider the most important thing for conversation or speaking on air, many will answer: "The brightest individuality of the speaker is most important. The personality of the communicator is of great importance on TV. However, it's very important what you say and how you say it on the air. The TV journalist is eager to tell, share what is important with the viewers. This impulse is correct and often gives an excellent result. This happens when a journalist is passionate about work, is an expert in some area, sphere or something interesting happened to him, and he wants to share it with the audience.

You must firmly decide which thread will permeate the conversation, the performance, what will be the main theme. Without such a topic, without a series of connecting links, the conversation loses to turn aside. Therefore, at the very beginning, specific goals and tasks should be set.

The next problem is to prepare the text of the speech. This, of course, can help if the conversation based on purely factual, informational material, but with this approach the element of immediacy, improvisation disappears. After all, often the whole charm of the conversation lies in a fresh approach. In this case, questions are prepared in advance, problems that covered in the conversation. Any improvisation should be well prepared. It is necessary to bear in mind the author like directing "shooters", "hints" that would indicate how he is going to develop his thought, idea. You can change these pointers, if during a conversation on the air the conversation takes a slightly different direction.

It is hardest to start. Return to the text the next day. It is very important to ask at the very beginning the original "journalistic move" or in the form of "liner", either in the form of visual material, or in the form of a musical screen saver, or in

the form of a journalistic commentary. Each TV journalist has his own method and method to start the transmission, the conversation, the performance in the frame. The most important thing is that in the head there was the main meaning of the conversation. Do not learn the text verbatim, proceed from the thought that this text contains. Then the pauses will become natural, and the conversation will be easy.

Starting the TV program, you must adhere to the canons developed within the framework of this studio; use the materials available in the library, in the film archive, musical screensavers, caps, isolators, etc. The television also uses various special effects, computer graphics, animation (animation), curtains, inundations, still pictures, drawn or photo screens, intermediate elements of the image, etc.

At the beginning of the program, during the change of scenes and before the final screensaver, it is necessary to repeat the names of the authors, the performers of the programs, and the composition of the creative and technical brigade.

The text of the plot, the transfer written in advance and "adjusted" to the image. Less often, the text written after the image captured; more often, this method is applicable to small forms of TV, to plots, videos, and sketches. The text better done in a colloquial manner, so that its reading harmoniously blends into the general outline, into the overall style of transmission. Stylistics of the text and its utterance determined by the tasks of the program. The text should not repeat the image seen. According to the laws of dramaturgy, and to the laws of the con- page, supplementing, clarifying, and commenting built on the image.

Accurate, strict "announcer" text requires a more precise fit for the image. More freely combined with the frames of the film, the phrases vary - author's text, commentary and author's reproduction.

Do not oversaturate the text with names, names, numbers, because figures do not carry a figurative load, the audience will not have time to master the material. It is necessary to remember the role of pauses, sometimes more than words can say - music, background noise (production, natural, etc.). The sound track recorded in advance and played back synchronously.

Scenarios of complex voluminous programs often written in the form of a coherent narrative, where the author's attitude transferred by including in the general fabric of unfolded remarks. Monologues and dialogues recorded as in plays - following the character's name is a text ("draft") or an approximate text in an improvised transmission.

Fragment from the program about the school

| Video Writing | Text |
|---|--|
| In the frame there is a teacher's room, in which there are students-future teachers | In the frame: Announcer- Hello, Let's make a roll call. Do we have geography teachers? Yes. - Defectologists? - Yes. |

| | |
|--|--|
| | - Teachers of biology? Thank you. Physicists? Thank you. Teachers of chemistry? Historians? Thank you. |
| Each presentation goes to general plan, then close-up | Announcer started to talk directly to the viewers. Today we will discuss issues related to the upbringing of children. In addition, we will solve different life situations that offered to us secondary school teachers. |
| In the frame - the school environment, frames taken from the school № 28. Group of Teachers, Sharing Classrooms magazines, just talking during change. The music of the phonogram replaced by the voices of schoolchildren. The bell rings. Close-up - the teacher G.I. Smagulova. | G.I. Smagulova - I have been working in the school for over 20 years, I am a biology teacher. |
| A middle-ground correspondent and teacher | <i>Correspondent:</i> Gulnur Iskakovna, did you remember the situation, the memorable incident that occurred in your pedagogical practice to students could think and understand in it and discuss. G.I. Smagulova: Yes, I want to tell one story.... |
| In the frame, thinking and discussing students. | |

Dramaturgical tension in the television product achieved not only by a consistently evolving plot, but also by a composition of facts, an internal, dramaturgically arranged composition. In such a composition, the movement and the course of thought revealed.

An example of a successful compositional solution is the scenario of the transfer "When the last bell rang". Here is the text of the script with abbreviations.

| Video Writing | Text |
|---|-------------|
| In frame: School in a quiet side street. Under the windows of the school blooms lilac. The last bell just rang. On the sidewalk | |

| | |
|--|---|
| <p>first-graders go home. Their faces are solemn and important. A mother waiting for her children ... And teacher going to home with an armful of flowers.</p> <p>The graduates are going to home, on their faces - anxiety.</p> <p>The same road that they went home. Schoolchildren, going to the school - a correspondent, the journalist of this program. She stops for a moment in front of the door of the school, then opens it and enters the school.</p> <p><i>In the frame:</i> The long school corridor is empty.</p> | |
| <p>The reporter stops on the stairs.</p> | <p><i>Correspondent:</i> (in the frame): We dozens of times every day were here and we never occurred to that this house with the years can become so mysterious. It is good that there is no one in school and can wander, not disturbing anyone. Here border between the past and the future.</p> <p>Which strange familiar smell in these premises.</p> <p>It smells of chalk, childhood, smells of joy. To many values were treated differently than now.</p> |
| <p>In the frame - a correspondent.</p> | <p><i>Correspondent:</i> It was a temple, a shrine. Perhaps no teacher is given know what the student feels for this door. We could grumble at the teachers, to make up nicknames for them to each other, asking them tricky all sorts of questions, and all the same, the teacher used us indisputable authority.</p> |
| <p>In the frame teacher's room door.</p> | <p><i>Correspondent:</i> Even a deserted school produces some grand impression ... We each of us had our own teacher. Each of us remembers them in their own way. When we become older, we more clearly remember our past, school years. At school, we learned</p> |

| | |
|---|---|
| | how to read, write, and think. |
| In the frame - graduates of the 10th grade. | Teacher (in the frame): You give your examinations and do not notice, how the summer will pass. There will be the first of September, and again school bell. However, he will not sound anymore for us. Here there will come other children, beginners. Starting the same they will have from the very same, with which we started in due time: $2 * 2 = 4$. Yet it will already be not those children. Each generation lives its own life ... |

The script conceived as a report from the school, which once graduated from Estonian journalist Ene Khion, author and correspondent of the program. In this example, you can see how the author prepares the action. We know the reason that brought her to this old school, we understand her mood, we feel the situation in which the action will take place and develop. "The last call" used by the author as an excuse for a big conversation with the viewer. The journalist conceived a transfer about the continuity of generations. The problem revealed through personal perception, memories of the school. The plot develops thanks to the course of author's meditation.

The author and the editor working on the transfer, the program, should be well aware of the specifics of the script and the scenario plan as a literary work, because shows the practice, the quality of the future transfer depends largely on the quality of the script, the scenario plan. Creators need to transfer not only the most significant, not only correctly understand the present, but also to foresee the facts of the future.

Events and phenomena of a large scale can not be fully reflected in the transmission. Therefore, before proceeding to the selection, collection of material, the author or correspondent must strictly limit the range of questions in order to avoid multiple-volume. The author's study of the documentary material, familiarity with all the sources available on the topic (film and photo materials, the Internet, newspapers, magazines, etc.) is the first stage in the work on the transfer scenario.

When the material studied and selected, the topic is clear and thought out, the scripted course has been determined, the author can start writing a script, a work of screen journalism.

The nature and style of the narration or correspondent text depends on the purpose of the transfer, the method of depiction and disclosure of the topic, and on the author's creative manner. The simplest use of narration (voice-over), when its function reduced to the usual commenting on what is happening on the screen.

Using the contrast, counterpoint, the ratio of the narration and the image, the author causes certain associations with the viewer, achieves a strong emotional impact of the transmission.

An example of the documentary film "The Hour of Prophecy" by German authors: V. Hainovsky and G. Shojman

| Video Writing | Text |
|--|---|
| In the picture: Street in Hamburg | Correspondent: (in the frame): We are going to the clairvoyant ... Only in this one Hanseatic city is there six thousand clairvoyants, fortune-tellers, healers, astrologers, sorcerers, wizards with ready recipes for all occasions. |
| The camera pulls out of the crowd then one, then another person, approaching and moving away | Corr. (Off-camera): Demographic Researches show, that 20% of Germany's population believes in astrology, 15% - in the existence of devils, witches and evil spirits, 22% admitted that already one or more once in my life to help fortune tellers, fortune tellers or clairvoyant ... On this great Sabbath of Witchcraft and Faith in miracles, Frau Buhela plays the first violin, or, if I may say so, rides on the first broomstick. Every second German - so calculated. Institute of Public Opinion - believes in the existence of "otherworldly forces." |

On disharmony, the contrast of text and video, - creates an image that is not inherent in any of them individually. The principle of counterpoint, used in documentary television, is one of the most effective ways of expressing the author's point of view.

Literary script

Having a clearly formulated idea and image, you can proceed to a dramatic embodiment - writing a script that built according to the laws of drama. The classical scheme for constructing a dramatic work is:

1. Exposition.
2. String.
3. Culmination (scrapping).
4. Decoupling (inference).

Exposition. Here comes the introduction of the viewer into the situation, the designation of the boundaries of convention, the place and time of action, the representation of the main actors. All this presented accurately, laconically; any tightening reduces the level of audience interest.

String. It is here that the events that lead to the main thing - the disclosure of the properties of the object of advertising. At the heart of these events lies the conflict that is the essence of that inner "drama" of the commodity, which was mentioned above.

Culmination - scrapped. This is a sharp turn during the events occurring in the promotional film, which contributes to the fact that the tension created in the outset leads to the resolution of the problem. In this case, the basic properties of the goods or the situation for disclosing the property of the goods demonstrated.

Resolution is the conclusion. Here comes the completion of the story from two points of view: dramaturgic and advertising. Most often, this is the narration text accompanying the display of the object of advertising, or the final phrase of the main character.

The methods of working on the scenario in TV journalism are in many respects similar to the work of scriptwriters of documentary cinema and radio journalism. It is necessary to warn the television documentary program that is starting to create a script from attempts to write a script with detailed details of facts, events, events, interviews. If this done, then in the reportage programs - this will become a game scenario for non-professional performers. The experience of direct TV showed that TV does not tolerate any staged "real events". Therefore, on TV, the script plan, the literary basis of the transfer, the dramatic moves are mainly developed; the possible answers to the questions of the reporter, the announcer are taken into account. The general theme of the performances of the participants in the program is discussed, the necessary "bridges" and the transitions from the episode to the episode, from the speaker to the speaker, are thought out, key twists and details, without which it is difficult to do without the program. The script should be a working document, a close version of what should be on the screen. The creators of the programs should have an idea of what the future program will look like with all interviews, performances of the "heroes" of the programs, taking into account the artistic expressive means of TV, after all the recordings and editing. Broadcasting is not only a means of mass communication, but also a form of creativity. Each type of creativity has its own specific artistic language - a set of techniques and expressive means, with the help of which the creator embodies his design.

From the degree of mastery of means of expression, the expressiveness, accuracy and depth of the transfer of author's thought largely depend. Screen means of expression - cinema and television - have not only spatial but also temporal qualities. Therefore, the concept of "frame" also covers one more feature - the length in time, i.e., the length of the image stay on the screen. A frame is also called a part of a film or a telecast recorded at a "glance" of the camera, i.e. during a continuous camera operation, in other words - during the period from the beginning to the end of the motion of the film in the movie camera (or during the

period from when the camera was switched on the air and until it is disconnected from the air). The plan refers to the scale of the image contained in the frame. The term "plan" expresses the degree of the size of the figure or object depicted, depends on the distance between the camera and the figure being taken and the focal length of the lens.

Installation is a key concept for screen arts. Installation is a tool of thought for the director. The term came to the cinema from construction, where it meant "assembly of a building" - from blocks, bricks, etc. Mounting in a movie is originally a "building of a film" from pieces of footage - frames. When a sound appeared in the cinema, sound montage appeared which SM Eisenstein called "vertical". The noise design complements the picture drawn by the word, creates a certain mood.

Music creates a certain atmosphere, a different mood. It used to attract the attention of the listener as the background of the advertising text, it helps to memorize the main idea of the plot, to highlight the product, the firm, set a certain style, and link the videos into a single composition.

Practical assignments

1. To prepare TV application, writing a scenario plan, a script, a TV story on different topics.
2. To think over the broadcasting grid of one day TV channel.
3. To prepare a scenario plan for TV programs.
4. To come up with a television story about the scientific conference.
5. To write a literary script for TV programs on any topic.
6. To prepare speeches on the topic "Specificity of creating TV programs".

Control questions

1. To analyze stages of preparation and creation of TV programs.
2. To explain the scheme for building a dramatic TV product.
3. Features of the scenario and the scenario: specificity and differences.
4. Specification of creating a scenario plan for TV transmission.
5. Explain the role of editing.
6. Show the role of flour when creating TV programs.

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CHAPTER 6. EDITING TV PROGRAMS

In practical TV editing, i.e. concrete embodiment of the results of the editorial analysis, the correcting system developed by experience is usually applied. It includes four main types:

- Proofreading,
- Editing-reduction,
- Editing-processing,
- Edit-rework.

The TV editor should know the purpose of each edit.

Edit-proof is most simple for the editor. Its purpose is to eliminate minor errors in the text.

Edit-reduction used if the material stretched, cluttered with unnecessary details, repetitions. Its task is to achieve clarity and brevity in the presentation.

Edit processing actually includes the whole complex of actions of the editor: improving the composition, checking the actual data, improving the language and style.

Edit reworking usually applied in case the author has valuable special knowledge, but does not have literary writing skills.

The editor should strive to limit himself to inevitable replacements, abbreviations, insertions, adhering to the rule, to preserve the identity of the originality and originality of the author's TV product.

The meaning of editing is not to impose your style and style of writing on the author, but to comprehend the author's overall position, making his opinion about the work, to achieve the maximum effect in its improvement.

In the work on the manuscript, the following points singled out:

- work on the composition,
- verification of the actual material,
- literary editing of the text,
- selection of the title.

Practical assignments

1. To handle newspaper material, adapt it to TV story.
2. To edit the finished text using all kinds of edits.
3. To find meaning values in the given text.
4. To prepare a scenario plan for TV broadcasts, using all the stages of the TV editor's work.

Control questions

1. Types of editorial corrections.
2. Features of the work of the television editor.

3. Specification of the work of the chief editor, editor-in-chief of the television studio, issuing the release editor, editor of the program.

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CHAPTER 7. TELEVISION ADVERTISING

Let's name the main stages of work on television advertising.

1. Development of the concept

The subject of the advertising message: the addressee of advertising and its consumers, the addressee of advertising and the benefit that he can extract from the advertised product, the product (service, fashionable novelty).

2. Develop an idea. Basic principles

- the originality of advertising determines an unexpected, lively idea and unusual words and pictures,
- a good idea excludes "frontal" imposition of goods, services,
- Ideas that take the form of visual expression of the quality of goods through associations or known prototypes are the strongest, since they have a clear, long-established image.
- in each commodity the embryo of "drama" is laid, which best reveals the essence of the goods.

3. Criteria for securing advertising in the minds of consumers

- TV advertising should not be "overloaded" with small details,
- the idea should not be replaced by performing skills,
- a consistent and clear development of the idea of advertising is necessary.

4. Technology of work on the commercial

- the creation of a literary scenario.
- Directing development - working out of the visual decision.
- Selection of actors, shooting.
- installation and tinting.

Technique of shooting

Full-length film.

Animation.

Combined film.

A stunt movie.

The basis of good advertising is the idea - the plot of the commercial - this is the opinion of the leading experts in TV advertising, and therefore the wording of the idea is the main objective in creating an advertising film, the solution of which begins with the study of the goods.

The word "plot" is used as a specific television term, meaning a small independent part of a television or broadcast program or transmission.

Rules for creating TV commercials:

- the first 5 seconds are the most decisive for attracting spectator attention,
- what is shown on the screen is more important than voice-over text,
- create a keyframe that visually summarizes the entire video,
- there are no long static scenes,
- Do not duplicate the text image,
- do not show continuously speaking on the screen (better off-screen),

- in TV advertising, dialogue is effective,
- 30 seconds of a TV commercial - no more than 50 words are spoken,
- the larger the plan, the better,
- Keep the phone number for at least 6 seconds,
- 10 seconds of the TV shows the name of the product and a list of some advantages.
- 15 seconds of the TV commercial underlines these advantages.

Installation of advertising video

An advertising film, video space requires a dynamic installation.

Classic serial installation can not be used in pure form in the promotional film. It simply does not meet the requirement for rapid development of events and does not fit into the framework of a small installation. Sequential editing in an advertising film is an installation that allows the exclusion from the video sequence of individual phrases of the action performed.

For example, in a feature film, the process of quenching a thirst for a drink shown in this sequence:

- large - label,
- departure,
- opens the bottle, hand pours the drink from the bottle into the glass, puts the bottle back in place and takes the glass out of the frame,
- hand carries a glass, brings it to his mouth,
- a person drinks,
- The hand takes the glass from the lips and puts it in place, the hand leaves the frame.

In an advertising film, this process shown like this:

- the hand takes and takes out of the frame a glass, standing row with a half-empty bottle,
- hitting the label,
- The hand takes the glass from the lips and takes it out of the frame.

Thus, the time of the action reduced many times with the full preservation of the content of the event.

Parallel editing can and used in advertising cinema, but subject to thorough intra frame editing, to exclude optional actions. Most commercials have several scenes. They connected in certain ways. The simplest of them is a tie-in (one-scene cuts into the next one), it can mean simultaneity, acceleration or a variety of actions.

Overlay – titles superimposed on the video scene.

An influx - the stage dissolves, at the same time another appears.

Manifestation - the scene manifested from darkness.

Dissolution - the scene dissolves until dark.

Erasing - a new scene "erases" the previous one from the top down, from the bottom up, from the side, etc ...

"Wandering mask" - part of one scene placed on top of the other.

The advertising video must be complete, imaginative and original.

Requirements for the advertising video:

- the idea should not be replaced by performing skills,
- need a clear and consistent development of the idea of advertising,
- it should not contain elements that overload this story,
- advertising phrases should be short (9-11 words).

Solve the problem that interests the consumer, will be able to:

1. Slogan - a short advertising slogan, a call, an aphorism, a headline.
2. Beginning - a small text, describing the main idea of the slogan.
3. Information block - the main text.

Video advertising should have a "zest", which will be the basis of success. For example, an advertising video from the series "World History" directed by T. Bekmambetov, the owner of the title "Pikul from advertising", removed by order of the bank "Imperial". The plot is as follows.

"On Christmas Eve at the dinner party the Empress has a thoughtful and sad Suvorov.

Catherine: - And that Count Suvorov does not eat anything?

Suvorov: -Wait, sir! You can not go to the first star.

Catherine (after understanding the hint): "A star to the generalissimo!"

For the first time in a compressed material, a historical idea expressed by strong artistic and visual means. The phrase from this video immediately became - winged, became an aphorism.

On television, advertising can take the form of a video, a reportage, a teletext story, a running line, a narration announcement. Television practice confirms that television advertising is an independent art genre, a professional branch that has its own specifics and patterns.

Television advertising is the most expensive way of advertising. The greatest efficiency achieved in the morning and evening, when the bulk of people are at home after work and rest, especially in the "prime time" from 19.00-22.00.

Visual advertising includes:

- advertising movies,
- advertising video films,
- slide movies.

Promotional Movies

Commercials - short promotional films, lasting from 15 seconds to several minutes, designed to show a wide range of people advertising products, consumer services. They use all genres of cinema; they built on dynamic subjects, sharp situation, unexpected junctions.

Advertising and technical films - advertising films lasting from 10 to 20 minutes, telling not only about the products, but also mainly about the enterprise itself - the customer, are created for showing to different target groups in order to create a favorable opinion about the activity of the advertiser and increase his prestige.

Advertising and advertising and prestigious films by genre are closer to popular science, sometimes they use elements of animation, computer graphics and feature

films. Such films intended for demonstration at exhibitions, fairs, presentations, press conferences, symposia, business meetings.

Promotional videos

Advertising videoexpress information is a specific type of video advertising, it is an operatively made video about an outstanding event in the life of the organization - the advertiser (the signing of a major commercial transaction, the release of the first batch of new goods, the celebration of the anniversary, etc.).

Slide films - a program of automatically changing color transparencies, projected onto one or more screens. Such a program accompanied by a specially prepared phonogram. Slide films used for a diverse range of products, industrial products and services. They can have an advertising and prestigious orientation. One of the main advantages of this type of advertising is the ability to quickly and economically modify or simply replace some slides with others that does not violate the integrity of the program. To facilitate the process of demonstrating slide films, they sometimes recorded on videotapes and shown on television screens.

Some advertisers are concerned about the maximum number of the audience, others - a certain category of viewers, listeners. However, effective will be that advertising, which made with taste, at a high professional level and that harmoniously combines with the interests, needs of the audience - future consumers.

The theme of the video-TV is determined. The hierarchy of the significance of problems revealed by public opinion polls. Usually these are the most pressing issues of domestic and foreign policy: taxes, crime, social programs, ecology, etc.

As the researcher of American television advertising NA Goliadkin points out, in the book "Creative TV advertising (from American experience)", there are several rules for creating "problem video clips". First, they should raise broad-based issues that are of concern to all voters, because candidates need universal support. Secondly, they should be simple and complete: one clip - one idea. Thirdly, by giving specific information, they must affect the feelings of the audience.

Here is an example of one of the most successful campaigns of American TV - the campaign for re-election for the third time by New York Governor Nelson Rockefeller. On the eve of the election, his popularity was somewhat shaken: he introduced new local taxes, married again. Rokfeller asked the advertising agency for help. The strategy proposed by the agency, rejected any explanations and explanations, and in every possible way accentuated the successes of N.Rokfeller.

Example of TV advertising

| Video sequence | Audio sequence. Text |
|--|--|
| The viewer sees the road as it were with his eyes driver quickly rushing car | Voice-over: If you take all the roads that you built Governor Rockefeller, and all roads, Which he expanded, straightened, improved, If all these roads are folded, then you can drive straight to the |

| | |
|---|--|
| | Hawaiian Islands. |
| A car rushing by workers, Noise of waves and Hawaiian music. repairing the safety barrier | |
| The road ends and the car drives into the sand. Back trays again goes to the road. | Voice-over: ... right up to Hawaii islands and back. |

Ways to influence advertising

Visualization of culture makes a new look at various types of communication, including advertising. Adequate perception of the message by the recipient depends on many factors that taken into account when designing the advertisement.

It's not just about the graphic elements that make up advertising, but also about the form of the verbal (verbal) component (the text of the advertising message). In advertising texts, it is necessary to use such a layout that would help visually organize a complex text structure and focus the attention of the recipient. Composition is the most important means of controlling the process of perception.

The solid text is difficult to read, it is psychologically difficult to perceive, which contributes to the destruction of the installation on the example. It is important to break the text into paragraphs, and then visually it is perceived easier.

To focus on individual components of advertising, the font and text column format, and the composition selection in the text are also important.

Emotional impact has:

- color (if it is impossible to ensure the quality of printing, it is better to use black and white printing),
- geometric shapes.

Vertical perceived as something dynamic, the horizontal is associated with reliability. The horizontal lines create a sense of heaviness; the diagonal lines are full of movement and cause different associations.

The thickness of the line makes sense. Thin lines symbolize grace, precision, and thick - massive, heavy.

Ellipses perceived more benevolently than a square or a circle. A triangle placed on one of its vertices is associated with a movement.

It is necessary to call such a factor as the content of the recipient's consciousness. It is impossible to predict the emotional state. In which the person is at the time of contact with the advertisement. Psych technologies of advertising and a set of tools of other communicative technologies aimed at changing the attitude towards perception, overcoming the barrier of perception of visual information.

There are some psychological patterns of perception of advertising.

Psychologists have determined that the color gamma causes a person to have certain feelings, excitement, a feeling of warmth or cold, calmness.

Red color corresponds to increased emotionality, it is warm and irritating, stimulates the brain. The symbol of danger and prohibition, we love people

amorous, emotional. He is not loved in Ireland, in India - the color of life, in China - the color of the holiday, good luck, he is also loved in Iraq, Mexico, Norway.

Green color - refreshes, calms, relieves pain, balances. In India it symbolizes peace and hope, for Muslims the keeper of the evil eye, he is loved in Mexico, Australia, Ireland, Egypt. In China - a symbol of luxury life.

Blue - soothes, antiseptic, effective for neuralgic pain, inflammation. For the Chinese, one of the mourning flowers, we love in Egypt, in the Muslim world, in India - a symbol of truthfulness.

Yellow - helps to focus, stimulates the brain, attracts attention and remains in memory longer than other colors. In Syria - a symbol of death, in China is very popular, in India - a symbol of magnificence, in Russia - a sign of separation, in Brazil - a symbol of despair.

Orange - cheerful, impulsive, speeds up the pulse, does not increase blood pressure, creates a sense of well-being, very much loved by the Dutch.

Violet - acts on the heart, lungs, blood vessels, increases the endurance of the tissue, is loved by people in whose lives the period of instability is observed. In India, sadness and consolation, in Brazil - sadness.

White - the color of purity, we love from the Mexicans, in China - the color of danger and mourning, in Europe - the symbol of youth.

Pink - effective for melancholia, together with pale blue is associated with Americans with cosmetics.

Gray-green - very unloved in France.

Silvery - is associated with aviation, space technology.

Our consciousness programmed indirectly, indirectly. A person pays attention to anything, but not to the properties of a thing. These properties not realized. They implied, this mechanism is used in the practice of ideological influence and in the practice of advertising influence.

Suggestion - a kind of psychotechnology, suggestion - is the process of influencing the human psyche, associated with a decrease in criticality, consciousness in perception, which requires neither personal analysis nor evaluation. The essence of suggestion is to influence the feelings of a person, and through them - to his will and mind.

The strength of the impact depends on the visibility, accessibility, logicity of the information, as well as on the authority of the suggested. The effect is strong when the suggestible meets the needs and interests of the consumer of advertising.

Good advertising guesses the values inherent in its target group (for example, applicants - high-school education). However, if you do not need a given product or service to a person, then you can fool your head not at the level of needs, but at the decision-making level.

Photos in advertising attract more attention than drawings. Illustrations depicting people attract attention by 23% more than illustrations depicting inanimate objects.

The beginning and end of the ad remembered better than the middle. The eye first lingers on color advertising, and then on black and white.

Advertising activities include:

1. Research (study of consumers of goods or services), analysis of the developed market.
2. Planning (defining the goals and boundaries of the market, providing appropriations, developing creative approach and means of advertising).
3. Rechenie decisions on the cost estimates. The choice of means of advertising.
4. Announcements (writing a text, preparing an artistic design, producing).

Theoretical basis implies:

- advertising policy - achievement of certain goals,
- advertising strategy - long-term reference points,
- advertising tactics - means aimed at achieving the goal.

Creating an advertising message

Experts define that the following stages are necessary for the creative embodiment of an advertising idea:

- Collection and processing of information:

1. Information about the potential consumer and the means of communication, on which the advertiser is oriented.
2. Characteristics of the goods and highlight its distinctive properties, which can be put in the basis of the advertising motive.
3. Work directly above the text of the advertisement.

Creating an appeal involves solving three problems: what (content), how to say it logically (structure) and how to express the content in the form of symbols (form).

When creating an advertising message, D.V. Bekleshov distinguishes three stages for writing advertising material:

1. The process of gathering information.
2. Development of the idea of advertising circulation.
3. Playback of originals of advertising circulation.

When preparing an advertising text it is necessary:

- collection of necessary information about the goods,
- to allocate a new and most significant for consumers this will be the thesis, the basis of the advertising text,
- the main thesis should be well argued,
- expressions are not allowed: "significant profits", "more efficient", "much more profitable", etc.,
- to bring specific digital indicators of productivity, cost savings, etc.

For example, the nourishing cream "Black Pearl" for women - how to apply ingredients to the skin: moisturizes dry skin, saturates with nutrients.

1. Thanks to bisabolol (a component of chamomile) - protects the skin from irritation.
2. Natural oils - soften the skin.
1. Vitamin E neutralizes the negative influence of the sun.
2. Vitamin A - prevents from dryness.

3. Result - the cream is quickly absorbed, the skin becomes tender, looks fresh.

A number of recommendations when writing an advertising text:

- in the advertising text one phrase should contain one thought.
- the main idea should be in the text of advertising, expressed in the title,
- break the text by subtitles, which should appear every 5-7 cm of text,
- key paragraphs in bold or italic,
- the first paragraph of a long advertising message should not exceed 11 words,
- advertising should resemble a personal, confidential conversation,
- more facts in favor of the proposed goods,
- set out simple for the consumer language.

There are seven methods to attract attention to advertising:

1. Unique trade offer.
2. Repetition.
3. Intensity.
4. Traffic - on TV, on the radio - recognizable sounds (squeak of brakes, murmur of water, etc.).
5. Contrast.
6. The size.
7. Emotionality.

Practical assignments

1. Think TV social advertising.
2. Create a video portal using video equipment, digital editing.
3. Prepare speeches on the topic "Audiovisual advertising".

Control questions

1. What artistic and expressive means are used in the preparation of TV advertising.
2. What are the methods of attracting the attention of the audience in TV advertising?
3. Explain the concept of "suggestion", "zapping" in TV advertising?
4. Varieties of television advertising, its specificity.
5. What is audiopot, videopot? What are the requirements for them?

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CHAPTER 8. COMMUNICATIVE QUALITIES OF A TV JOURNALIST

Ability to write TV stories, interview, edit TV texts - the necessary steps in mastering the television profession, this is one of the stages of training future television journalists.

The qualities that a television journalist should possess divided into 4 levels:

1. Natural abilities.
2. World outlook positions.
3. Education.
4. Specific professional requirements.

1. Natural abilities are as follows:

- a keen interest in people and the world around them,
- innate tendency to observe,
- the ability to tell the story with pleasure,
- an inquisitive mind, a love of reading,
- Sociability (sociability).

2. The ideological position of a TV journalist, as well as the principles of journalism, characterized by:

- incorruptible fidelity to facts, the truth of life,
- objectivity in the coverage of reality,
- the desire to comprehend the complex phenomena of modernity in all their depth and inconsistency.

The desire for a new, progressive characteristic for a professional, and to see and understand the new, in order to fight for its dissemination, for a confident movement of society forward, helps the TV journalist to have a sufficiently high educational and general cultural level.

The work of a television journalist requires professional skills that are developed through constant training, accumulation of practical experience, in addition to a broad outlook, in addition to the worldview position, natural data, educational level. Mastering the television profession is possible only as a result of studying the whole course of theoretical disciplines in combination with everyday creative practice. Often students of faculties and departments of journalism judge the profession of "TV men" only by what they see on the television screen, but this is only a visible part of the work of TV specialists.

The main part of the work remains on the other side of the screen, and this is a huge, laborious, hard work with its creative, technological, moral characteristics. This is a job that requires the journalist strong nerves, physical endurance, patience, diligence, ability to work in a team, sociability, sense of humor, tk. work on TV - a collective, which involves: producer, director, editor, TV moderator, artist, lighting, operators, sound technicians and many other professionals of their field. The professionalism of each member of the creative team depends on the success of the program, the program, the plot as a whole.

The nature of communication determined by the tasks that the TV journalist sets for himself. There are types of communication: business communication, an affective form of communication and emotional. The nature of communication affects different environments: national, social, cultural and professional. The art of dialogue is not only the ability to ask questions, it is the ability to listen and hear the interlocutor, the ability to build the situation of communication itself. An interesting interlocutor can be from an interesting journalist. In addition, here human, ethical qualities are inseparable from professional ones. Confidential communication, as psychologists say, requires a closed space. Sometimes the nature of tele-communication determined by the nature of the scene.

The TV journalist should know about non-verbal (non-verbal) means of communication, about spatial interaction, eye contact, personal communication distance, take into account the influence of one's own presence, know about the point of support of the interlocutors, the "arc of comfortable conversation" (distance from 1.5 to 2 meters), etc. Since the 1950s, the range of non-verbal communication has been the subject of a special discipline - paralinguistic.

The role of non-verbal means in communication is great. If the words say one thing and the voice is different, the audience will believe the voice. If the person, the look says something else, they will believe the look, the expression on the face. Gesture, facial expressions, the expression of the eyes, the look - these are all extra-verbal, non-verbal means of communication. In addition, in the end, the elusive quality, which called charm, personal "magnetism." On television, charisma, charisma plays a special role in the perception of TV announcer, TV show.

TV more affects our emotions than our minds. In the 1980s, a "charismatic concept of the communicator's personality" appeared, with reference to the study of TV hosts. The author of this concept, J. Goldhaber, he argued that the success of news stories depends more on the "charisma" of the individual than on the content of information programs. The audience tends to internally evaluate any communicator, leading in the frame, how to complete for himself his image. These processes occur unconsciously, but they affect the perception of television information.

When communicating with a television audience, the journalist faces the following tasks:

1. Attract attention, interest the audience.
2. Save the rhythm of transmission, feel its entertainment.
3. Manage the state of the audience.
4. To accentuate the psychological unity of participants and spectators.
5. To emphasize the effectiveness of joint actions.

On the question - "What personal and professional qualities should a TV announcer have?" - The journalists responded in the first place, personal qualities predominated, and above all, such:

- Independence of views and thinking,

- ability to defend one's point of view,
- courage, honesty and decency,
- adherence to principles and responsibility.

Only on this basis TV professional qualities formed, such as:

- competence, erudition, education,
- ability to speak publicly,
- have a good diction, the art of improvisation,
- naturalness of behavior, etc.

The nature of communication requires television journalists to speak with the audience in modern language. The energy of thought, the energy of the position, the energy of rhythm and pause, the maximum of information per unit of time, the energy of improvisation, etc., can attract to the dialogue.

The personal factor plays a big role on TV. If the theater and the cinema go to the actor, to the director, then on television, the TV program includes - on the person, the moderator, the TV journalist.

Television is not only a means of mass communication, but also a form of creativity. Each type of creativity has its own specific artistic language - a set of techniques and expressive means, with the help of which the creator embodies his design.

TV of a journalist acting in the frame has an internal and external image. Under the internal image is meant a system of personal characteristics: emotionality, type of thinking, value orientations, etc. Under the external image - his manner of holding, dressing, hairstyle, etc.

The degree of trust in the communicator depends on such important qualities as credibility (initially from the social status), competence (from information about education and professional position) and attractiveness (can arise from the leader's appearance and his manner of holding).

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The author of this concept, J. Goldhaber, he argued that the success of information news depends more on the "charisma" of the individual than on the content of information programs.

By "charisma" is meant "personal magnetism." There are three types of "charismatic personality":

- an idealized personality,
- an ordinary person (one of us),
- "mystical personality" (unusual, unpredictable).

A TV journalist is an intermediary between the time embodied in the work and the viewers. Speaking about the problems of speech culture, it is necessary to take into account the laws of ethereal communication, the distance of television communication, the types of communication, the "arc of comfortable

conversation," spatial interaction, eye contact, personal communication distance, whether we consider the influence of our presence.

Practical assignments

1. To analyze work of leading Kazakhstani TV journalist.
2. To give the examples and discuss thematic TV talk shows of the program of Kazakhstani and Russian TV.
3. To explain the internal and external images of the leading Kazakhstani TV journalists. Give examples of specific programs.

Control questions

1. The personality of the announcer in the ether.
2. Communicative models of leading moderators on TV.
3. Analyze organizational, professional and psychological qualities of moderators, TV journalists, TV announcer.
4. Specification of personalized information, speech.
5. Image of the communicator.
6. Components of the leader's popularity in the frame.
7. The charismatic concept of the communicator's personality.
8. The tasks of the communicator in communication: organizational and psychological.

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CHAPTER 9. TRANSMISSIONS AND TELECASTS OF EDUCATIONAL TELEVISION STUDIO TRK KAZNU

Television programs of the TV and radio complex after M.K.Barmankulov – Television and Radio Studio of al-Farabi Kazakh National University Independence Day in al-Farabi KazNU

| Video Writing | Text |
|---|---|
| <p>In the frame - the general plan of al-Farabi KazNU. Average plan - students, teachers enter the Palace of Students</p> | <p>Offscreen text: al-Farabi Kazakh National University named after al-Farabi solemnly celebrated the national holiday - Independence Day. By this significant date, the country sums up the results of the year's progress. Together with the country, the Kazakh National University is developing. The year 2009 was a special year for the university - the year of the glorious 75-year anniversary</p> |
| <p>Lecture by the President of Kazakhstan N.Nazarbayev at KazNU</p> | <p>Offscreen text: The main event not only for KazNU, but also for the whole of Kazakhstan was the visit to the university by the President of the Republic of Kazakhstan Nursultan Nazarbayev and his lecture: "Kazakhstan in the post-crisis world: an intellectual breakthrough into the future".</p> |
| <p>The state flag and execution of the anthem of the RK, excerpts of concert numbers of students of KazNU</p> | <p>Offscreen text: Celebrating the anniversary gave impetus to further improvement of the university's work, aimed at achieving new milestones in the training of professional specialists and worthy citizens of the country</p> |
| <p>The ceremony of awarding the dean of the best faculty</p> | <p>Offscreen text: The event finished the solemn ceremony of awarding the "Best Faculty of KazNU.</p> |

TV story "Visit of American professors"

| Video Writing | Text |
|--|---|
| <p>In the frame of KazNU. al-Farabi Faculty of Journalism</p> <p>In the frame, American professors talk, discuss questions:</p> <p>Charles Fedullo, David Kapp, Charles Tagle, Florian Toepful and Hull Foster</p> | <p>Correspondent: (behind the scenes) Faculty of Journalism of the al-Farabi Kazakh National University has a good tradition to invite foreign professors by the academic exchange program. This time faculty of Journalism visited professors from North Carolina University, from Alaska University and Columbia University of the U.S.: Charles Fedullo, David Kapp, Charles Tagle and Florian Toepful.</p> |
| <p>In the frame -TV studio:</p> <p>In the frame, American professors Discuss TV stories.</p> | <p>Correspondent: (behind the scenes) Such visits help us to compare the educational process, the preparation of students from different positions, from different points of view. The experience of American colleagues was interesting in the preparation of students of television programs, plots. For example, when we asked what is the difference between creating video clips in Kazakhstan and in America. They answered:</p> |
| <p>Professor - Charles Fedullo</p> | <p>Judging by what I have seen from Kazakhstan's news programs, we do these three things differently in America. The first is the use of live sound. If you are doing a report about the ballet, a journalist in a covert text will only say a few words, and then give viewers the opportunity to listen to music, see the ballet itself.</p> <p>The second is the use of a close-up. In the U.S., every second frame is a close-up, for example, a close-up of the movement of my hands. Almost every plan is distant. In addition, I think the third one, although it is difficult for me to judge, because I do not know either Russian or Kazakh, but the rate of reading news is so fast that it is</p> |

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| | impossible to catch anything. Therefore, these are three things that I would like to note. |
| Professor - Charles Tagle | The most important thing in the story is not what the journalist says, but what the interviewer or live sound says. We want a journalist to speak only 6 or a maximum of 10 seconds and immediately go on to live sound or to an interview. |
| | Correspondent: (behind the scenes) To our question, what is the teaching methodology in your journalism classes, what do you want to communicate to your students? The professors responded: |
| Professor - Charles Tagle | My lessons last one hour and 15 minutes and my personal rule is that we never do one thing longer than 15 minutes without changing our voices. By changing my voice, I mean that students will not listen to my voice for more than 15 minutes. We always listen to audio at lessons, watch videos, go online and study websites. Therefore, for me the most important rule is to attract all students to work, in a discussion and never to do something one more than 15 minutes. |
| Professor David Kapp | I teach students how to become TV journalists. Their task is to choose the main words and put a logical emphasis on them. However, most importantly, what a student should have is a passion for the future profession, for journalism. Only then the viewers will penetrate with all their heart and soul to what this journalist is saying. Therefore, in my lessons, I try to infect my students with this passion for journalism and I am happy for them when they suddenly learned something that they did not know before. |

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| | <p>It is the passion to convey information that what establishes this relationship between you and your students.</p> |
| <p>Professor - Florian Toepfull</p> | <p>I work here as a consultant, I give advice to teachers so that they can learn from the experience of other countries in the teaching system.</p> <p>We hope to attract scientists from all over the world to the discussion, to the exchange of experience and information. In the frame of the TV studio, where the discussion of the master class.</p> |
| | <p>Correspondent: (behind the scenes) Such classes, master classes, discussions improve the methods of teaching, expand the horizons of students, enrich journalistic activities.</p> <p>In the frame - the mountains of the Trans-Ili Alatau, Tabaghan, horses, snowmobiles.</p> <p>Corr: (behind the scenes) In the free time from the educational process, our colleagues were acquainted with the sights of the city, conducted it actively in the mountains of the Zailiysky Alatau, on horseback and on snowmobiles.</p> <p>In addition, the next day the American professors were again waiting for a meeting with students at the Faculty of Journalism.</p> |
| <p>TV story - "Registration's office - a new quality of services for students" In the frame, the opening of the registration office</p> | <p>Correspondent: (behind the scenes) In the KazNU, the opening the university's Office Registration. The opening of this service is one more step towards bringing university education closer to world standards. Now students can get advice on any issue related to the study process.</p> |
| <p>In the frame students receive consultation from the registration's office</p> | <p>Correspondent: (behind the scenes) In close interaction with the faculties for students, a centralized system of on-line registration created, which provides</p> |

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| | <p>them with the choice of interdisciplinary subjects. The employees of the Office will help to register and re-register to the disciplines, as well as to issue transcripts to students.</p> <p>The Unified Office of the Registration is the next stage in the implementation of a modern credit training system. The new system allows the student to actively participate in the study process and to form an individual trajectory of study.</p> |
|--|---|

TV story - "75th Anniversary of KazNU"

| Video Writing | Text |
|---|--|
| <p>In the frame: solemn events dedicated to the 75th anniversary of al-Farabi Kazakh National University. Al-Farabi KazNU building. The Palace of Students. In the frame students different faculties</p> | <p>Corr: (behind the scenes)</p> <p>The festive jubilee week is taking place these days at the Kazakh National University. Al-Farabi. 75 years ago, the main university of the country was established. Today, KazNU is the leader of innovative development of higher professional, postgraduate education and science, the first university in the rating of universities in the country, the first among the higher educational institutions of the country, laureate of the Presidential Prize of the Republic of Kazakhstan "For achievements in the field of quality".</p> <p>The ceremonial jubilee events opened on October 13 by the President of the Republic of Kazakhstan NursultanNazarbayev, speaking at the Palace of Students with the lecture on the development of Kazakhstan, the importance of quality education, the exit strategy from the current crisis.</p> |
| <p>Speech of the President of the Republic of Kazakhstan - N.A. Nazarbayev. The President answers students' questions. In the frame of the bike ride with the</p> | <p>Correspondent: (behind the scenes). The festive week started with a big city bike ride organized by Mayor of Almaty in honor of the anniversary celebrations. About 300 bicyclists participated in the</p> |

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| <p>participation of Mayor of Almaty.</p> | <p>sporting event - students of Almaty universities and colleges, students of city schools, employees of akimat, professors and teachers of KazNU. The bike ride was led by Mayor of the city Akhmetzhan Smagulovich Esimov and rector of KazNU Bakhytzhan Tursunovich Zhumagulov.</p> |
| <p>In the frame: the opened ceremony of the Chemical Faculties. An international conference</p> | <p>Correspondent: (behind the scenes). The ceremony week marked by the opening of a new building of the chemical faculty, the opening of the Days of the Moscow State University. M.V. Lomonosov University in KazNU held the international conference "Universities of the XXI century: innovations and new technologies", the opening of the Youth Internet Center at the university.</p> |
| <p>There is a ceremony of awarding Journalists for the best coverage of materials on KazNU.</p> | <p>Correspondent: (behind the scenes). Memorial day was October 15, 2009. On this day, the winner of the jubilee contest named "KazNU - the national leader of science and education» determined among the media for the best journalistic material about the university in print and electronic media.</p> |
| <p>The winners in their nominations were: In the frame students of KazNU the new alleys, Fountains at the Palace of Students</p> | <p>Correspondent: (behind the scenes). With great achievements meets the 75th anniversary of al-Farabi KazNU, where 20,000 students, undergraduates and PhD students are studying. The university conducts training in 180 specialties in 14 faculties of more than 2,000 teachers, including 100 academicians, 1000 doctors and candidates of sciences. The festive week ended with the student university sports day under the motto "Faster, higher, stronger!", Which included final competitions in football, volleyball, basketball, chess, table tennis, badminton.</p> |

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| | Ahead of the university, new goals and accomplishments, which are able to active, obsessed and energetic students. |
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TV story - "Anniversary of T.T. Tazhibayev"

| Video Writing | Text |
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| In the frame there is a solemn meeting, dedicated to the 100th anniversary of T.T. Tazhibayeva | <p>Correspondent: (behind the scenes). In KazNU held the conference dedicated to the 100th anniversary of the outstanding scientist, teacher, academician of the Academy of Sciences of the Kazakh SSR, doctor of pedagogical sciences, professor Tazhibayev Tolegen Tazhibayevich.</p> <p>Tolegen Tazhibayev is a landmark in the history of Soviet Kazakhstan. During his short life T. Tazhibayev passed from the university teacher to the people's commissar of enlightenment, he worked as minister of Foreign Affairs and Minister of Culture of the Kazakh SSR.</p> <p>T. Tazhibayev contributed to the development of the country's first national university - KazNU. He paid great attention to training specialists in various fields of knowledge, provided full support to young scientists. He was an advocate and initiator of the opening of Kazakh language departments at the university.</p> |
| Memorial speech of his colleagues', students and friends | <p>Correspondent: (behind the scenes). Tolegen Tazhibayev laid the foundation for the development of Kazakhstan's psychological science, having opened a department of psychology and logic in KazGU in 1947. T.Tazhibayev, one of the first representatives of the intelligentsia of his time, raised the question of the significance of the Kazakh language, arguing that his extensive teaching must begin in kindergartens.</p> |

TV "liner" - "Taming the atom"

| Video Writing | Text |
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| Trailer from the film Mikhail Roma "9 days of one year" | <p>Correspondent: (behind the scenes). In 1961, this film by Mikhail Roma on the physics of "9 days of one year", which has already become a classic, attracted many young people in this field of science.</p> <p>Researchers throughout their life invented a perpetual motion machine. Minerals are exhaustible, they will last about 30-40 years. Now physicists have approached the problem of new sources of energy - thermonuclear fusion.</p> <p>In the middle of the twentieth century, scientists-physicists had the idea of creating a thermonuclear reactor. Several decades passed before scientists managed to "force" the reactor to produce at least some sort of thermonuclear energy. The decision to design the International Thermonuclear Reactor made in Geneva in 1985. The project involved Japan, Russia, Canada, the United States, and Europe. After 1991, our Kazakhstan joined the participants.</p> <p>Now we will be acquainted with the Department of Optics and Plasma Physics, which studies these issues.</p> |

Scenario of the documentary film about the founder of television and radio journalism in Kazakhstan, Doctor of Philology Science, Professor Marat Karibayevich Barmankulov - "In the Barmankulov range"

Television and Radio Studio KazNU after M.K. Barmankulov

| Video Writing | Text |
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| In the frame –TV studio, there is a transmission installation, in the studio is filming. | Correspondent: (in the frame). The usual working day of the Teleradio studio of the KazNU after M.K. Barmankulov. There is a preparation of the next transfer about the activities of KazNU. This program is special; it dedicated to the big name Teacher and the founder of television and radio journalism in Kazakhstan, the permanent head of the chair of television and radio broadcasting, Doctor of Philology Science, Professor - Marat Karibayevich Barmankulov. |
| In the frame, the title is "In the Barmankulov range" In the frame there are cameras, TV equipment, teleprompter | Correspondent: (behind the scenes). You see digital equipment, modern video cameras, nonlinear (digital) editing stations, which can do complex editing using special effects of computer graphics. With this equipment, you can create your own TV products, which already have demand on the republican channels. |
| In the frame - an image of M.K. Barmankulov | Correspondent: (behind the scenes). However, for the first time in the 1970s, the idea of creating practical training in the basics of television journalism in our university belonged to Marat Karibaevich. That time in the faculty of journalism were the only one amateur camera. |
| In the frame history of the TV studio in the first years (1950-1969). Photo - M.K. Barmankulov. | Correspondent: (behind the scenes. Marat Barmankulov’s curiosity into the thick of extraordinary events of Kazakhstan's reality, in which he participated in the most active way. On March 8, 1958, the Kazakh television began broadcasting in Almaty. Marat Barmankulov among those who stood at the origins of his development. He began his professional career as a correspondent, conducted reports through the PTA - a mobile television station. Was the originator of cyclic TV shows? |
| G.M. Shalakhmetov, | I remember that Marat Karibayevich |

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| <p>Academician of the RK, chair of TV and Radio and Public Relations department Eurasian National University after L. Gumilev.</p> | <p>Barmankulov and I dreamed about that in the 1960s, when the TV of Kazakhstan will reach the international level.</p> <p>In 2000, when I was in charge of the Interstate TV and Radio Company Mir, in May, he invited me to interview on Kazakh TV. He was very interested in the establishment of the TV company Mir. This is the first time that Kazakh journalism, we all consider ourselves graduates of it, will be able to influence (which is 9 CIS countries, we were members of the UNESCO Council .Budras Ghali is the Secretary General ...) He joked, "The World" is evolving, catching up with CNN.</p> <p>Marat Barmankulov wrote this in his textbooks. In 2000 when I spoke about difficult problems of TV Mir, he says: "No, no, tell the audience about it". A few days later, he was gone.</p> <p>Marat Karibaevich was always in search. However, the most interesting thing he said was that a journalist does not need to be just a narrow journalist. He was seriously interested in history, the philosophy of culture. However, hundreds, thousands of threads and professional and personal, which as if raised a large family of professional journalists of Kazakh TV, connected KazGU through it.</p> |
| <p>Mukhtar Ismailov - deputy general Director of TRC "Astana", Director of the Almaty branch of TRC "Astana".</p> | <p>This man, who is a big TV enthusiast, always remembered me. Such a fervor, such a desire to do something new, has instilled not one generation of students.</p> <p>I have been working 25 years on TV, first, thanks to him. He taught me to love TV, to give myself to work completely and always. He taught that TV is teamwork. We must always hope, respect and support our colleagues.</p> |
| <p>R.N. Ahmetullin is a friend, chief issuer of programs Kazakh TV (1962-1996)</p> | <p>When you said "Marat Karibaevich", my body crawled. I remember our youth. We graduated from the University in 1960.</p> <p>He was always responsible for the fate of his friends. For years, what connected us? We half-told each other. He had a great desire to be a journalist, to work on TV. At that time, Kazakh TV only got up, Central TV worked all the way. We watched.</p> |

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| | <p>At that time, they propagated active rest, tourism, climbing mountains. We conducted three programs: "Sayahat" in Kazakh, I was leading. In Russian - "One hundred ways-one hundred roads" - led Barmankulov.</p> <p>Our most favorite route was through the Small Alma-Ata ravine to Kokzhailau, climb to the top, relax and through the Great Alma-Ata ravine came back. This journey took all day.</p> <p>We were on the way arguing what television is. At that, time there was a rapid growth of TV.</p> |
| <p>In the frame of M.K. Barmankulov with colleagues on the department</p> | <p>Correspondent: (behind the scenes). KazNU is the forge of highly professional staff. M.K. Barmankulov, studied at KazNU and he transfer his knowledge to his students.</p> <p>In 1972, he founded the chair of television and radio journalism. He was its permanent head, the head of the department until his last days.</p> |
| <p>Professor of the Faculty of journalism – Abilfaiz Idrisov</p> | <p>Marat Karibaevich - was one of the young head of the department. At that time in the Faculty were only three departments: Department of the history of journalism; Department of the history of Kazakh and Russian journalism; Department of Television and radio broadcasting. He was in charge of the united TV and RV in the old building, where the chief post-office.</p> <p>He was so alive, he spoke quickly, he walked great, and the sportsman was big. Every time I went up to the mountains on Koktyube. In winter and summer, the skier was good. We went to the mountains. He was a sociable and well-read person.</p> |
| <p>In the frame M.K. Barmankulov's video where he presents diplomas.</p> | <p>Correspondent: (behind the scenes). As a professor, teacher and practitioner Barmankulov enjoyed extraordinary authority among grateful students. Because he knew his science-journalism excellently and loved people.</p> <p>He had generous and democratic character. Pupils and followers will not forget the thoughtful to the minutia "barmankulovsk" masters-classes, his brilliant improvisations, which anyone could lifetime "recruit" in the profession of a journalist.</p> <p>He said: "With a talented word, help people, strive to improve their lives." In addition, the</p> |

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| | students simply adored him. |
| Professor, President of the Academy of journalism in Kazakhstan - SagymbayKozybayev | I remember 1993, one of the graduates in the state of Tennessee, in the mountains of Abalachi. In addition, the first question after the embraces, was about Marat Karibaevich. In addition, there are many such examples. This is the love of students. There is no human being, but the memory is alive after many years. All students, not only in our country, but also in the post-Soviet space, and abroad, they are warm and tender about Marat Karibaevich. |
| In the frame – photo of Marat Barmankulov | Correspondent: (behind the scenes) A month before his birth, Halyk Tankin-Kalmukhamedov's father from the Turgai Argyn clan, one of the founders of the national education in the region, and dead in the dungeons of the NKVD on January 12, 1937, with other Kazakh leaders. In addition, this pain bore the soul all his life. Taking (carrying) the surname of stepfather Karibay Barmankulov, he continued the work of his own father in the field of education. |
| Professor S.K. Kozybayev: | Father - HalykTankinKalmukhamedov did not know in 1937, he did not yet know that there would be a child who called Marat. His mother performed a faith - she raised a worthy son. |
| Professor Marat Karibaevich (From the documentary). | My mother played a big role in my life. She has no higher (or secondary) education. She worked in a 56 school. She brought delicious food to home. She was washing in the hospital, and she brought liquid soap to home. |
| Professor S.K. Kozybayev: | At the same time – teacher: that means many components: these are genes from parents, this is self-education, eternal work. Therefore, the whole fusion of knowledge, all that is for the soul, what it brought into itself from literature, from communication with the world-all this compressed into it. In addition, he tried to give to the students. |
| Television producer, M. Barmankulov's wife - Irina Barmankulova. | In the beginning, he was for me just a teacher. Then it turned out to the family, and then two beautiful daughters were born and there was a moment of this transition from one state to another. It was not easy; a man who was so extraordinary fascinated me. On the other hand, when you spend so much time with him, it opens on the other side. You find your |

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| | calling, your mission is to work well, and he could realize what he planned. |
| RN Ahmetullin | <p>Once he says, I want to surprise you. I thought, again he would drag me into the mountains, arrange a fire, put a tent. Again, we will argue, then swear, hug, kiss at a distance. Have you read this book "Chief Engineer? In addition, what does TV have to do with it? Therefore, you must read ... TV took all working time.</p> <p>Well, tell me a secret. - "You at least read 10 pages? Whom reminds you? "I did not understand." "You are ungrateful. The main character is your image. "</p> <p>I know all his ideas and dream. He was very attentive to his friends. He took care of his family.</p> |
| Television producer, M. Barmankulov's wife - Irina Barmankulova. | I recall this period - an endless kaleidoscope. He was a very active person. As in the family of doctors - everyone talks about medicine, and in the family of journalists, they talk about journalism. We do not just watch TV and read newspapers, we always exchange opinions, discuss, so it is no wonder after all - they are all in journalism. |
| Alua Barmankulova - daughter, journalist of the Information Agency | <p>When I arrived at Moscow State University, we met with Dean of the Faculty of Journalism Yasen Nikolayevich Zasursky. He gathered us in a separate room and got to know everyone. Such a tradition is there. He says: "I am very glad that you came to study with us. Remember your daddy. "</p> <p>I practically went to Moscow to conquer it. My dad was always just my dad for me. Did not understand what he does. We just knew, many people came to us without an invitation home. He can close with them in the kitchen, talk for several hours, without finding out the reasons why they came, just to talk. Now you begin to understand, Dad had the most important feature. He knew how to share. He shared his experience, thoughts, knowledge, especially shared his mood. He had a good mood - everyone got a good mood or bad - everyone was aware.</p> |
| Gallia Barmankulova - employee Press service, daughter. | <p>Dad loved to sing. Everyone from the very beginning thought that I should be a musician.</p> <p>In general, I remember my father only as a father, not as a man who worked all the time, writing books.</p> |

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| | It all began at 5 am. |
| Irina Barmankulova | "I have already worked at home since morning, now I went to work to rest." Work for him is a great pleasure - communication with students. |
| | <p>Correspondent: (behind the scenes).</p> <p>Marat Karibaevich is the first Kazakh post-graduate student of the journalism faculty of the Moscow State University after M.V. Lomonosov. The first defended his doctoral dissertation on TV journalism at Moscow State University on the topic "Comparative analysis of the genres of print, television and radio broadcasting."</p> <p>Correspondent: (behind the scenes). In addition, later at the Moscow leaders of journalistic science: Zasursky, Bagirov, Yurovsky, Boretsky, VN. Ruzhnikova and many others all Kazakhs were associated with Marat Karibaevich, and his name was for them - a "password" for entering the scientific world, and as a consequence - recognition of "for one's own".</p> |
| Dean of the Faculty of Journalism, professor, Ph.D. – Galiya Ibraeva | <p>Marat Karibaevich is our teacher; if not for M.K. we did not take place as scientists.</p> <p>Marat Karibaevich sent me to study at the Moscow State University, and gave me a recommendation letter for the Head of the Chair of the Radio and TV Envar Huseynovich Bagirov, under whose guidance I defended my thesis.</p> <p>Once I read an interview in a university newspaper: "What a great joy of the past year?», He answered: "Here is my graduate student defended at MSU - this is my greatest joy." I did not expect that he perceived it so warmly.</p> |
| Professor, Doctor of Historical Science, Director of TRS KazNU – Saule Barlybayeva | <p>In the 1980s, there was no Academic Council on Journalism in Kazakhstan and M.K. Barmankulov advised me to apply to Moscow for the journalism faculty to Dean Yasen Nikolayevich Zasursky. I come to Moscow, I turn to Zasursky: "Could you be a scientific leader?". He advised me to take to Professor Pankina. However, when I said Barmankulov said to appeal to you, Yasen Nikolayevich immediately replied: "We will work." That is how the name of Marat Karibaevich opened the Moscow doors to the world of science.</p> |

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| | <p>In addition, I am calling in Almaty after defending Marat Karibaevich and I said: "The defense was successful, I defended myself." The next day I come to Almaty, I come to my native faculty: in the foyer hangs a huge lightning-congratulation with successful protection. So attentive and touching, he treated our common success, defense.</p> |
| <p>G. Ibraeva</p> | <p>Positive attitude, favorable conditions for future scientists created by M.K. in that MSU in 1960-1980-ies. His talent, his restlessness, scientific potential, his erudition, high level of intelligence, he showed the Moscow public and the Moscow journalistic brethren that Kazakhstan is a worthy participant in the scientific process. That people who will come from Kazakhstan - they will occupy a serious niche in the field of journalism education, science.</p> <p>It is important to have like-minded people, create a spiritual atmosphere that unites people and creates a single scientific space for the exchange of ideas. In addition, this is the most important thing in science when there are like-minded people around you.</p> <p>He managed to create such a scientific school - a real scientific school that is developing.</p> |
| <p>S. Kozybaev</p> | <p>Perestroika, democratic influences immediately opened the person on the other side. He immediately struck the history of television. "Historians have died out." I remember in Ankara, one of his colleagues-journalists asked for one of his books "The Kipchak universe". When he went to Korea, Emirates, Turkey, he tried to find the Kazakh in that nation, in that land. This is, on the one hand, patriotism. At the same time, it is a love of peoples, of different ethnic groups. Search for the origins of things.</p> |
| <p>In the frame of the book M.K. Barmankulov. Book panorama Ancient manuscript - Quotation M. Barmankulov from the book</p> | <p>Correspondent: (behind the scenes).</p> <p>He cramped in the framework of journalism, in the period in which he lived. His interests range from the Turkic times to the Internet age.</p> <p>He deeply studies the written monuments of antiquity and analyzes them from the point of view of a person widely understood in many related sciences. The result of his search, deep reflection on the meaning of life were his books, in which he,</p> |

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| | looking from the past to the future, was ahead of his time. |
| Ira Barmankulova | <p>All his books can have different points of view. He really did not try to prove anything to anyone. However, since the material he found, he systematized, he wanted to share them. Therefore, the books that appeared with the paradoxical title "Khan ... Ivan", "Turkic universe." We often laughed and said, our dad believes that everything in the world has come from the Kazakhs. Maybe not so loud, because the Turkic roots were traced in the history of Russia.</p> <p>All that moved it; it called in a sense - the national idea of the Kazakhs, to find their roots, to prove that these roots were.</p> |
| M.K. Barmankulov (from the document) | We did not dream, did not give to investigate Magzhan Zhumabaev. Have seized. Here is the nationalist. Grabbed, twisted. This nationalist of the Kazakh language does not know. December events, again grabbed Barmankulov-Tankin. If we do not know the Kazakh language, this is a great sorrow. The history that I tackled; it was the history of the Turks that I tackled. That is what my father did. That is what genes do! |
| G. Ibraeva | In a world where everything was Turkic, everything was considered second-rate in the East, he tried to prove that Kazakhs deserved a more respectful respect. All his examples, which he cited, for example, the famous Russian writer Leskov-for example, was of Turkic origin, he was excited, enthralled. Here the representatives of the Turkic nation reached such intellectual heights. He was convinced that he is a true Kazakh. He is the bearer of that lofty idea that is characteristic of the Eastern peoples, for the Kazakhs. |
| Against the background - quotes - M.K. Barmankulov Ancient manuscript - Quotation M. Barmankulov from the book | |
| Academician of NAS RK, Doctor of Economics, | I know Barmankulov a long time ago. His contribution to the development of training |

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| <p>Professor of KazNU, Sagandyk Satubaldin</p> | <p>journalists, the creation of a journalistic school in Kazakhstan, the creation of a television program, television journalists - this is his great merit.</p> <p>He is a great big public figure. I once created the International Academy of Eurasia; he joined this Academy and became one of the vice-presidents who covered the activities of the Academy.</p> <p>He was a member of the Academy and vice-president.</p> <p>He is not only a public figure. He is a major scientist, his monographs, which he wrote. I admire this monograph, just written, and history is a literary monograph. He was modern Gumilev. Therefore, it stays in my memory.</p> |
| <p>In the frame-stone statues, balbalogy, manuscripts</p> | <p>Correspondent: (behind the scenes)</p> <p>Being a fan of Gumilev and sharing his theory of Eurasianism, Marat Karibaevich struggled to the heights of self-knowledge.</p> <p>He notes that "the talents and knowledge absorbed in the process of communication and symbiotic living in the same territory with other peoples, being transferred from one family to another and being perfected, not only merged into the genes of mononation, they raised it to a new level of civilization.</p> |
| <p>Musical Overheating In the frame of M.K. Barmankulov</p> | <p>Correspondent: (behind the scenes) He was a widely gifted man. Constantly before him set new goals and objectives. Over the horizon, I saw a new horizon. Not stopping at what achieved, he strove for new heights.</p> |
| <p>MK Barmankulov (from the document</p> | <p>How great the mountains are. We will never reach their peaks. It is necessary to feel in its place. We must go forward.</p> <p>Stop frame - at the Christmas tree is M. Barmankulov.</p> |
| <p>Music sounds - "Nocturne" by Eugenia Doga. Photo - M. Barmankulov</p> | <p>Correspondent: (behind the scenes)</p> <p>"Either I'll find the way, or I will lay it myself," said Marat Karibaevich, leaving behind a significant trace in the hearts of students, followers, friends, colleagues, viewers and readers. In addition, this is not just a sign of our respect. This is the continuation of the spiritual life of Marat Barmankulov.</p> |

INTERVIEWS WITH TELEVISION JOURNALISTS

Nusimbek Bulat



Cinema and television do not differ much from each other

Nusimbek Bulat is a member of the Union of Cinematographers of the Republic of Kazakhstan, a member of the National Academy of Motion Picture Arts of the Republic of Kazakhstan, director of the production studio "NB-Media", cameraman, winner of the Higher National Award "Altyn Zhuldyz" RK, Honorary title "Screen Shebery-Master Screen" of the Union of Cinematographers of the RK.

1.How do you came to television (TV)? What is TV for you?

In the distant 1980s I worked at the film studio "Kazakhfilm" as a cameraman, was already the author of the satirical newsreel "Kamcha". But I needed a diploma

of higher education - to increase billing and qualification. At that time, the Dean of the Faculty of Journalism of correspondence department of KazSU named after S.M. Kirov - professor, Doctor of Philology - Marat Karibaevich Barmankulov (students called him joking-loving "Borman") opened the faculty of Radio and Television at the Faculty of Journalism of KazSU. Naturally, many young filmmakers who could not or did not want to go to Moscow to go to VGIK, went to KazSU. Studied in the extramural. It was possible and work in pleasure, and learn with pleasure!

At that time, excellent teachers were taught. In addition to M.K. Barmankulov, we were given lectures by Sagymbai Kozybaev, Yuri Krikunov, Tauman Amandosov and others. And most importantly, students-journalists are solid geniuses! So it seemed to me then. 6 years of study passed unnoticed in such a society. During the session, journalists handed over their newspaper publications or television, radio programs to teachers. We were the film-makers, brought their clips and films on huge reels.

Especially for each of our films, Bormann was happy. He loved movies! At that time he was just doing telepaths. One day he approached me and asked: "May I take for your lectures your course work," Satire in Kazakh cinema, "which I did based on the Kamchatka newsreel. For me it was the highest award from the master of journalism! It is thanks to Marat Karibaevich Barmankulov that a television studio is still operating in KazNU, where students are engaged in TV creative work.

Every year the University hosts the "Barmankulov Readings". In 1994, I came to work for the Khabar Agency.

2. What qualities are necessary for a TV-professionals? Professional and personal qualities?.

Professionalism. You must know the technique you work on. Skill to work in team. This is important, because many people think that on TV success only "stars" are achieved, media personalities. But at the same time they forget that behind each such person is the work of a huge team. Still important is to learn all the time. On their own and on other people's mistakes. It is important to be competent in the topic you are dealing with. To do this, it is necessary to read a lot, gather information before meeting with the "hero" of the film, the transfer, the project.

3. How do you find themes, interesting characters?

The theme always finds me. I choose what interests me. These are travel, nature, discoveries and, of course, people. Especially people with an unusual, dramatic fate. Therefore, my favorite genre in documentary films is a film-portrait.

4. What do you think TV is different from cinema?

At present, in my opinion, cinema and television do not differ much from each other. The technique is almost the same, the themes, genres, technologies are

similar. Television in our country has an advantage over cinematography - it has a large audience. Our cinema is most often prepared for film festivals. But in the film financing is more than on television.

5. Is TV a profession or a way of life?

Television, like cinema, is a way of life. I live in these two worlds, because I have a duty to my Teachers. This is the great cameraman Iskander Tynyshpaev and the great journalist Marat Barmankulov.

6. Do you think TV is the mass media or an art?

For me, television is an art. This is our present and past life. Everything I did on television, from news stories to documentary films, was made with love.

7. What would you like to wish for beginners of the broadcasting specialists?

I would wish the young specialists: "Learn, learn!" See the best programs on television, the best TV channels, go to museums, theaters, cinema-theaters, read poetry for the soul. For example, the poems of Magzhan Zhumabaev!



Tusupbekova Nurgul



Cinema and television have much in common

Tusupbekova Nurgul - TV journalist of the Khabar Broadcasting Company, scriptwriter, producer.

1.How do you came to TV? What is TV for you?

I came to television in 1997. Lucky case. One day I heard an announcement on the radio that a new TV channel NTC was opening in Almaty. There is a set of leading and journalists. I dreamed of journalism since school years. When I was in the sixth-grade of the school I was published in the newspaper "Druzhnye Rebyata", and from the 10th grade - in the regional newspaper. But fate decreed that I had to master other professions. Years passed, but I did not forget about my dream. Therefore, immediately filed an interview in the NTC.

At that time, it was possible to get on television, after going through a hard creative selection. Producers of the channel Sergei Kleshchenkov and Lena Ilyin decided to select from almost 500 candidates - 12 future journalists of the new channel. And experience was not the main criterion. The majority of people are "people from the street" who dream of getting on TV. I will not describe all 5 rounds of the creative contest. I will only say that the producers have come up with a lot of tests for us. One of the tasks of the competition is to paint several scenarios of TV programs of different genres within three days. There were videos, talk shows, children's programs, journalism. The contestants were enough to choose from 8 tasks. Apparently, I had such a great desire to get into the NTK team, that for 3 days (and 2 sleepless nights) I fulfilled all the tasks, I painted all the scripts!!! Having no idea how television programs are being shot, by inspiration, by inspiration! What, of course, surprised the producers. So, without having experience in television journalism, I got on television. This is a world in which very special people work. They are both creators and laborers, which are few, and magicians-wizards who perform miracles, they are easy on the rise, obsessed with

creative ideas, slightly insane, because they do not know the days off, for them there are no impossible tasks and impossible topics. Television enriched my life with meetings with interesting people, new knowledge, the opportunity to realize my talents, gave me many moments of creative inspiration.

2. What qualities are necessary for a TV-profession? Professional and personal skills?

Strangely enough, but in the first place I would put not talent, but efficiency and a sense of responsibility. On television, the air is prevalent, requiring clarity of work and strict observance of the schedule for the issuance of material on the air. I knew many talented people who could not stand these demands. The second. Television is teamwork. If you have a number of same-minded people devoted to business, responsible, creative, then your projects will be interesting, popular with the viewer.

3. How do you find themes, interesting characters?

I'll tell you how I found the first hero. This is Orazak Ismagulov, an anthropologist, the hero of my first documentary film "Three Mysteries of Abylai Khan." I read a little note in the newspaper about the remains of the khan in Turkestan - supposedly, Abylay. The research was conducted by Professor Ismagulov. And when we talked with him, it turned out that the identification of the ancient remains is a matter as fascinating as the detective. And then I was looking for heroes who have an unusual story, with drama, with the search for truth, overcoming life's barriers. I was greatly influenced by journalist Lyudmila Varshavskaya-Yeniseeva. I saw how bit by bit, by facts, details, she collects material about her characters. I dedicated one edition of the program "The Line of Destiny" to her. It was called "All of my heroes."

4. What do you think TV is different from cinema?

Cinema and television have much in common. This is written in all the textbooks on journalism. In my opinion, cinema and television exist in different time categories. Movies require more effort, more time. This is not only a preliminary preparation for the production of the film, writing and finalizing the script, the process of filming, post production. Cinema - an art that does not tolerate fuss, haste, requires a thoughtful attitude. Cinematography creates the very "dream world", for which all are so eager to get into the cinema. Television gives a sense of the rhythm of life, the momentary nature of being. The very pace of life of TV men is different from "cine". Imagine, in one day you can shoot 4-5 TV shows! Of course, filmmakers are proud of the fact that they create works "for ages", but, I think, TV professions also have something to be proud of. We create a chronicle of

the century, we show how the life around us is changing, and we ourselves change with Time. This is especially true of publicists, documentaries. They are chroniclers of their era. Journalists of information services, reporters are "information conductors". We see the world from the angle of their view. So the filmmakers are marathon runners, the TV specialists are sprinters.

5. Is TV a profession or a way of life?

Undoubtedly, television requires professional knowledge and skills. You can find them in the process of work. Therefore, the diploma of a journalist is not obligatory is taut. Professionalism comes with life experience. And, of course, television is a way of life. Not everyone will stand the hardships of working on television: these are nightly montages, and frequent business trips, and stresses, when something goes wrong. And sometimes you have to step on the "throat of your own song," that is, engage in what the management of the TV channel requires, and not with your own creative ideas. Television tempers a person, disciplines, gives a person many different opportunities, but also requires the full return of creative forces. Is TV a medium of information or art? Both. Therefore, it is so diverse in genres, so there are niche TV channels. CNN is associated with the worldwide round-the-clock news in non-stop mode, the BBC - and this news, and interesting cognitive films, talk shows, programs. Everyone who comes to television determines for himself what it will be for him: a mass media, and then he will work in the information service of news, or art - then his possibilities are unlimited.

6. Do you think TV is the mass media or an art?

This topic I devoted three series of the film "Such a television life." There are such lines: "What is" television "? On this occasion, there are no clear ideas yet. Is it a medium of mass media, and, perhaps, it is a kind of art, or is it both. And at the same time, cinema, theater, tribune, lecture hall and even parliament. This saturation and even some light-mindedness of television attracts special people to it - in the eyes of the man in the street, not quite normal and incomprehensible. Fever of timing, shooting, distillation, cold, unheated studio - it's their own atmosphere, which is uncomfortable and uncomfortable for everyone who is too normal for such a life. But in another way they can not. They are so arranged "

6. What would you like to wish for beginners of the broadcasting specialists?

The world of television is, first of all, the people who live in it, give it their soul and their talent. Television is an endless story How exciting and interesting it will be, depends only on you.

LAURA BARLYBAYEVA



**Television journalists are risky, brave,
with a heightened sense of social justice**

Laura Barlybayeva - Honorary Education Worker of the Republic of Kazakhstan, Laureate of UNESCO Prizes, "Gold Star", Union of Journalists of Kazakhstan.

1. How do you come to TV? What is TV for you?

Being an omnivorous person in her childhood, she went to different circles: language, sports, book lovers, amateur performances, and when on Kazakh television in 1964 they announced the creation of the International Friendship Club "Zhuravlik", my place was there. Among the young from the TV screen, we talked about the friendship of children of different nationalities, kept correspondence, traveled to cities and countries. Thanks to the creators of "Zhuravlik", the editor-in-chief of the children's and youth edition of Kazakh TV, Olga Dmitrievna Serbenko, the director Salima Islamovna Ibrahimova and the permanent operator of the KID-Bulat Sayakov, met with amazing people, legendary personalities of their time: the artists Antoshchenko-Olenev, Gulfairus Ismailova, who as a jury evaluated the work of young artists sent from all over Kazakhstan. Conducted conversations with the daughter of the commandant - Valentina Ivanovna Panfilova, the first pioneer of America - Harry Aizman, when he visited Moscow. Thanks to the "Zhuravlik" CID, the entire Soviet Union traveled.

Here on television, I first learned what "live broadcast", rehearsal, mobile TV station is. About the friendship with the Cuban, Bulgarian and Czech peers, the authors of the program created television films. And we - its participants, unnoticeably growing up, felt the call of television, chose the future profession of a journalist, because impressions of what he saw, recognized, felt like they were asking for paper, film and a movie camera.

2. What qualities are necessary for a TV-man? Professional and personal, human.

To see the unusual in the ordinary, to note global phenomena in their small manifestation, to seek out the cause-and-effect relationships of facts and events. To hook the viewer, put the hero in such situations, wherever he reveals himself, to record emotions, pull out the "zest" while respecting human decency and professional ethics.

3. How do you find themes, interesting characters?

It is necessary to be an enthusiastic person, not to stand still in your development, self-education. To write the history of modernity, it is necessary to understand the collisions of the surrounding reality. And Life itself presents actual topics and leads to heroes, which it is impossible not to tell.

4. What do you think TV is different from cinema?

From the point of view of the nonprofessional, television is a daily food, swallowing which is not always possible to distinguish between wheat and chaff. Cinema is a gourmet food, when only you have the right to choose what and when to chew to get a aftertaste when you watch your favorite movies.

5. Is TV a profession or a way of life?

A profession always leaves a mark on the image of your life. Perhaps this is why television journalists are risky, brave, with a heightened sense of social justice, a bit out of this world.

6. Is TV a mass media or an art?

When the works of TV, using the richest palette of all technical means, expresses universal values, absorbs all the depth of the human spirit, over which neither time nor space possesses power, it becomes art.

7. What would you like to beginners broadcasting specialists?

Fight, seek, find and do not give up!

TASTULELEKOVA SAULE ISAEVNA



ONCE A TIME and FOREVER!

Tastulelekova Saule Isaevna, Associate Professor of the Department of Journalism of the University "TURAN" TV journalist, laureate of the Union of Journalists of Kazakhstan, Laureate of the international award "Brilliant of the Commonwealth" "Madeniet Kairatkeri"

Television for me personally, this is a way of life. I can not imagine myself in another professional world. At the TV journalist his whole life is a continuous creative process. To be surprised, admire, not to pass by, to see in each person an interesting person, not to be indifferent, not to be angry and not give up in critical situations, to be principled - without these human qualities in journalism do not linger. This profession is one and for all life! Here there is no concept - to work from a call to a call, in journalism every moment of life is a change in the state of the soul, feelings, thoughts, actions, this infinite comprehension and recognition of the world, a series of discoveries and disappointments. This is in truth the "glittering world" of human passions, and the games of the mind, and the vanity fair, and magic, and dreams, flights in a dream and in reality. If I started my

professional life again, I would choose TV journalism again and again. My parents were from a galaxy of Akmola Kazakh intellectuals. In the fifties of the last century they came to the capital of Soviet Kazakhstan-Alma-Ata and became students of the first and only Kazakh state university at that time. In those years, all roads for Kazakh youth led to Alma-Ata. I was the only journalist in the family to follow in the footsteps of my father, Galiaskarova Isa. Just like he once did, he studied at the Faculty of Journalism of KazSU named after SM Kirov. My father graduated from journalism in 1956, he was lucky to listen to Mukhtar Auezov's lectures, and I received a journalist diploma in 1982. Dad spent many years at the head of Akmola radio and television, and I often took part in children's television programs from school years.

So already from the school bench my way started on television. In the 1990s, local TV channels were opened in all regions of the republic. I started my professional career as an editor on Zhambyl regional television, practically from the very first days of my foundation. It was an amazing time, we lived in television, breathing television. It was not even work, but some almost violent state of mind. We took up all topics and genres, our young team was creative and venturesome, in a positive sense of the word. We practically disappeared by the whole family for days on the TV channel. Often our children became leading and participants in TV programs. Now I'm amazed at how much and creatively we worked, each TV journalist was preparing several programs. For example, I managed to prepare one and the historical cycle of programs about ancient Taraz, held a children's creative festival, and the first show program on the channel "City of Masters", prepared stories for the republican television.

In the early 1990s, there was only one single republican television channel "Kazakhstan". When in 1997 our family moved to Alma-Ata, there were no problems with the device, I already knew about my subjects. So I started working as an editor of the "Sham" news programs. 1997 was the Year of History and I was instructed daily to air stories on historical topics, while I was not freed from other topics. The well-known journalist Southbek Abdrakhmanovich Abdrakhmanov supervised the project. In these years, a huge work began to restore historical memory, many topics were not investigated. We collected the facts bit by bit. I remember with gratitude the great scientist-historian, academician Manash Kabashevich Kozybaev, he was our expert and consultant. Despite the high position of the director of the Institute of History of the Academy of Sciences of Kazakhstan, he was always happy to host our creative group. We almost registered in the republican archive of film and photo documents. Director of the archive Alla Seitova personally took part in the search for materials. In search of unique historical facts, I discovered for myself outstanding scientists-historians, who today became academicians. Meruert Huatovna Abuseitova, a scientist-orientalist for the first time with me went live. Today she is an academician, doctor of historical sciences, and we still remember our conversation on the air. Since then, a huge breakthrough in the study of the white spots of history has been made.

But that high intensity of passions around historical themes touched the barter itself. Fate brought me together with the best TV journalists of the republic, with the masters of the Kazakh television. I remember with gratitude and sadness my colleagues who are not around today: Tynys Utebayev, Dukesh Baimbetov, Abdolla Suleimen, Assi Baybatsha, Abzal Abenov, Bigisa Zhumbasova, Gulzhakhan Kasimzhanova and many others who do not meet the 60th anniversary of Kazakh television today.

Everyone who has ever come to television becomes part of this restless creative life. In 2000, throughout the year, I prepared a series of environmental programs "Eco-Time", raised the problems of the Aral Sea, Balkhash. For this cycle of TV programs she was awarded her first journalist prize of the Union of Journalists of Kazakhstan. The prize was given to me by Kamal Smailov.

In 2001, I was appointed to the post of program director of ZAO RTRK "Kazakhstan". It was a huge experience in my professional work. The team of the program service was responsible for the etheric heart of the entire Republican TV channel.

Our irregular working day began with the first callsigns on the air and continued almost continuously. I remember with gratitude my team of program service, the girls were practically working for wear, but no one gave in to me that they were falling down. On the most responsible sites, as a rule, the women's team worked. Probably not by accident. The birthday of the Kazakh television falls on March 8!

On the eve of the 50th anniversary of the Kazakh television, I was awarded the honorary title of the Republic of Kazakhstan "Madeniet Kairatkeri". I treasure my international award "Brilliant of the Commonwealth". The chairman of the jury, the well-known film director Rustam Ibragimbekov, personally noted my series of programs "City of Dreams", dedicated to Alma-Ata. For more than thirty years of activity on television, I happened to work on the first national satellite television channel Caspionet. It was an interesting creative period. Work on the cycles: "History in the Face", "Kazakhstan in Destiny", "Line of Destiny" made it possible to realize yourself as a journalist of a documentary genre. I happened to work in the same team with famous directors and TV journalists-Zhanna Akhmetova-Sinelnikova, Nurgul Duysekova, Vladimir Tyulkin, Dina Abdrakhmanova, Kulimkhan Hasenova.

Today I continue to work as a script writer, I constantly work with leading TV channels of the republic. For more than 10 years I have been teaching at the Department of Journalism of the University "Turan". I am very happy that the management of the educational corporation "Turan" supported my initiative to create a university television. Now our students-journalists have the opportunity to take part in the creation of news stories, sketches, reports and other TV programs. Participation in the work of TV channel TURAN CHENNEL for students is a huge practice, the first television experience, the first success. Having chosen once the profession of a journalist, I have for life linked my creative destiny with TV.

SAULE BARLYBAEVA



The television is a good school of life

Saule Barlybaeva - Doctor of Historical Sciences, Professor of the Faculty of Journalism of KazNU named after al-Farabi, Master of Sports of the USSR, International Class in Rhythmic Gymnastics, Champion of the USSR and Kazakhstan

1.How do you came to TV? What is TV for you?

Still studying at the Faculty of Journalism at that time in KazGU named after S.Kirov (now KazNU im.al-Farabi), I specialized in the department of television and radio journalism. After graduating from the faculty, I was sent to work at the Kazakh television in a military sports editorial office, where my mentors were leading television journalists, sports commentators - Pyotr Arkadevich Derazhinsky and Diaz Ilyasovich Omarov. I was lucky with my teachers and great help was that I was doing sports, which I knew from the inside and understood its specifics, because I am a master of sports of the USSR of international class in rhythmic gymnastics. She worked as an editor, journalist, TV presenter, led the TV program "Stadium" and went on air with sports news in the information program "Kazakhstan". Was the first sports commentator on Kazakh television.

Television is a good school of life, a school of television, a school of communication. And since TV is a collective creativity, here you especially appreciate and realize the support of colleagues, friendship, the feeling of camaraderie, the feeling of elbow.

2. What qualities are necessary for a TV-man? Professional and personal, human.

On television are very important as human, personal, and professional creative qualities, and sometimes they can not be separated from each other. The main thing can not be satisfied with what has been achieved, never give up and always find a way out, even in desperate situations. The television operator should be an optimist, be inquisitive, love people, life in all its manifestations.

3. How do you find themes, interesting characters?

Working in sports, often going to shoot sports events: competitions, matches, training you see interesting and obsessed athletes, coaches, sports organizers, selflessly loving their work. All this does not remain without attention, and I want to talk about such people in their TV programs, plots. And championships, competitions, international and republican tournaments reveal the leaders of Kazakhstan's sport, which are worthy of spectator attention, which Kazakhstanis should know about, because victories are given with such difficulty.

4. What do you think TV is different from cinema?

Television is a chronicle of modern times, it is also a means of mass communication, it is also a means of communication, it is both science and art. Cinema, in my opinion, is more art, which you immerse yourself in a collective viewing in the cinema and live the life of the characters in the movie. In the movie, let's say artistic fiction, and TV is based on documentalism, real facts and events.

5. Is TV a profession or a way of life?

TV is also a way of life - dynamic, constantly in search of information, interesting "heroes", creative finds, original solutions of artistic and expressive means of TV. And this is a profession that requires you to completely immerse yourself in the preparation and creation of programs, you are like a "rocket", launched to perform a creative task, until it is fulfilled, you will not calm down.

6. Is TV a mass media or an art?

Yes - this is both, and more. Mass media, since TV translates, creates, stores, distributes various information that never ends and does not end. TV - this is art, the art of creating TV programs, TV stories, over which authors, correspondents, journalists work all day, or even a few days for the sake of a minute video, a story in search of heroes, archival data, source material, shooting process, script writing ,

editing, scoring. This is all art: to find in the ordinary - unusual, in the ordinary - new, interesting and always amaze the television viewers, the audience with their findings, unusual approaches.

7.What would you like to beginners broadcasting specialists?

To ensure that students, novice professionals do not run out of optimism, did not lose inspiration, faith in people, faith in themselves, because everything remains for people!

CONCLUSION

The information and technological revolution has stepped up the introduction and development of global QMS, new media, social networks, Internet broadcasting, mobile telephony are rapidly spreading in Kazakhstan, the number of Web publications, information multimedia resources is growing, and paid video is being developed. Socio-economic changes in Kazakhstani society have determined the direction of development of new IT, mass media of the country.

In a market society, all media activities are subject to the same economic laws as other sectors of the economy. In Kazakhstan, an information and audiovisual market has formed: new publications, agencies, media centers, new TV programs, genres with new directions, trends defining the information and broadcasting policy of the beginning of the 21st century.

Television as a source of socio-political information is more attractive to the Kazakh audience. Globalization of information is a powerful factor in the cultural, social and political changes in the country. The competition of broadcasting channels promotes a variety of programs, raising the general broadcasting culture in the country. All this puts forward new requirements in the training of TV specialists, in the technology of creating television programs, programs, projects.

Broadcasting, the information industry is moving to a new level, affecting not only companies but also countries and regions, it determines the ability to withstand the competition of the high-tech world of the 21st century. Television is the first to respond to the challenge of the time, changing its broadcasting policy, trying to meet the new increased demands.

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Приложения

| <p style="text-align: center;">al-Farabi Kazakh National University. Syllabus (Code) Technology for preparing TV programs Fall semester 2016-2017 academic year.</p> | | | | | | | |
|---|--|--------|--------------------------|--------------|-----|-------------------|------|
| Code of discipline | Name of discipline | A type | Number of hours per week | | | Number of credits | ECTS |
| | | | Lecture | Practice | lab | | |
| | Technology of preparation of TV programs | OK | 2 | 0 | 3 | 5 | 5 |
| Prerequisites | Introduction to journalism | | | | | | |
| Lecturer | Barlybaeva S.Kh. - Doctor of Historical Science, Professor | | | Office hours | | Schedule | |
| e-mail | | | | | | | |
| Phone | 377-33-40-(13-51) | | | Room | | | |
| Description of the discipline | To show the importance of television in the media (media) system, its importance in the current conditions of globalization and digitalization, nature, specificity, the system of expressive means of TV. To give a general idea of the preparation of TV materials: plots, programs, programs, and the role of a journalist in the creation of television. | | | | | | |
| Course Objective | The course intended to introduce the basics of television creativity, with the specifics and nature of TV, with modern trends TV, with the preparation of TV programs of different genres and formats. | | | | | | |
| Learning Outcomes | <ol style="list-style-type: none"> 1. Knowledge of new information, digital TV technologies. 2. Ability to use technical and creative skills when creating programs on television. 3. Expanding the general outlook on the electronic mass media, in particular, in the field of television, the idea of the specifics of TV creativity in the era of convergence and digitalization. 4. To be able to think and keep in the frame and behind the scenes, psychologically and morally be ready for TV broadcast. 5. To be able to write TV stories, TV scenarios, scenarios, to be able to mount video materials, to sound them and go on the air. 6. To be able to prepare TV interviews, create TV reports, etc. | | | | | | |
| Literature and resources | <ol style="list-style-type: none"> 1. Barmankulov M.K. Possibilities of Space TV-Study Guide- Almaty, 2000.-194s. 2. Barlybayeva S.Kh. Television journalism.-Almaty: KazNU, 2011. | | | | | | |

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|-----------------------------------|--|
| | <p>3. Television journalism: Textbook-M., Moscow State University, 2012.</p> <p>4. Tsvik V.L. Television journalism.-M., 2011. Available online: Additional training material is available on your website at univ.kaznu.kz. in the section of the IMCD. (It is recommended to master digital editing courses)</p> |
| <p>Organization of the course</p> | <p>This course, in which the acquaintance with the theoretical and practical material on the creation of television materials will be made, an important role in the preparation for discipline is given to the textbook and practical assignments in the television studio, in the SEC of MK Barmankulov. Homework and class assignments (their 6-8) will provide an opportunity to get acquainted with the practical application of the learned theoretical material.</p> |
| <p>Course Requirements</p> | <p>1. For each classroom session, you should prepare in advance, according to the schedule below. Assignments: oral replies and written, practical work are prepared in advance for the next class, where the next topic and next tasks are discussed.</p> <p>2. Homework will be distributed during the semester, as shown in the graph of the discipline.</p> <p>3. Most homework assignments will include several questions that were considered in the lecture class. For the study of the material you will need: textbooks, lecture notes and practical examples, Internet resources.</p> <p>4. During the semester, you will use the theoretical and practical material you are studying to prepare for the Border Control-1 and the Border Control-2, and for the exam at the end of the semester. Specific practical tasks: to come up with "TV podvodka", "compose a TV story", "prepare a scenario transfer plan" and others will be distributed in the classroom. All these assignments together will constitute 40% of the final assessment of the course.</p> <p>5. These answers, reports, presentations, discussions, additions to speeches will be evaluated at 50% of the final evaluation.</p> <p>6. Activity in class, attendance, originality of assignments -10% of the total assessment.</p> <p>When doing homework, the following rules should be observed:</p> <ul style="list-style-type: none"> • Homework must be completed on time. Later homework will not be accepted. • The homework should be done on one side of a sheet of A4 paper or on a double sheet of a notebook. • You can work with another student while creating television and radio plots, programs provided that each of you works and is responsible for a certain work area: recording TV material, editing TV, sounding text, shooting and other moments of creating broadcast |

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|--|--|------------------------|--------------------------|
| | materials. | | |
| Evaluation policy | Description of independent work | % | Learning Outcomes |
| | Homeworks | 20% | 1,2,3,4,5,6 |
| | Presentations, reports, speeches | 30% | 2,3,4 |
| | Attendance, activity, originality | 10% | 4,5,6 |
| | Exams | 40% | 1,2,3,4,5,6 |
| | TOTAL | 100% | |
| Your final score will be calculated using the formula | | | |
| $\text{Итоговая оценка по дисциплине} = \frac{PK1 + PK2}{2} \cdot 0,6 + 0,1MT + 0,3ИК$ | | | |
| Below are the minimum estimates in percentage terms: | | | |
| 95% - 100%: A 90% - 94%: A- | | | |
| 85% - 89%: B+ 80% - 84%: B 75% - 79%: B- | | | |
| 70% - 74%: C+ 65% - 69%: C 60% - 64%: C- | | | |
| 55% - 59%: D+ 50% - 54%: D- 0% - 49%: F | | | |
| Policy of discipline | The relevant terms of homework or projects can be extended in case of mitigating circumstances (such as illness, emergency cases, accident, unforeseen circumstances, etc.) according to the Academic Policy of the University. Participation of the student in discussions, answers, presentations and in creative assignments, written works in the class will be taken into account in his overall assessment. Constructive questions, dialogue, and feedback on the subject matter of discipline are welcomed and encouraged during classes, and the teacher will take into account the participation of each student in the class in the derivation of the final grade. | | |
| Schedule of discipline | | | |
| Weeks | Topic Title | Number of hours | The maximum score |
| 1 | Lecture 1 - Overview lecture. Introduction. | 1 | |
| 2 | Seminar / practical / laboratory lesson-1 Review of literature, acquaintance with the broadcasting infrastructure, television journalists, with TV programs. | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.) The influence of TV on | 1 | |

| | | | |
|----------|---|----------|--|
| | the development of modern society | | |
| 1 | Lecture 2. Modern trends and trends in the development of television broadcasting | 1 | |
| 2 | Seminar / practical / laboratory lesson-2. Trends of modern TV: decentralization of broadcasting, demassification, convergence of broadcasting technologies. | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.) Modern trends in the development of specialization programs and specialization of TV companies. | 1 | |
| 1 | Lecture 3- TV program | 1 | |
| 2 | Seminar / practical / laboratory lesson - Grid broadcasting, its specificity. Writing a broadcasting grid for one day of any TV company by choice. The analysis of the programs of the day given by the television company. | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). TV broadcasting-TV program | 1 | |
| 1 | Lecture 4 Types of interviews. Interviewing with an interlocutor | 1 | |
| 2 | Seminar / practical / laboratory session - The influence of TV on the spiritual life of people | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Writing and preparing TV interviews | 1 | |
| 1 | Lecture 5- Specificity of television perception | 1 | |
| 2 | Seminar / practical / laboratory session Psychological mechanism of communicative impact on the audience. | 2 | |

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| | Rating of programs, programs, channels. Economics and program policy. | | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.) Written exercises on the correction of texts for their perception on the TV audience | 1 | |
| 1 | Lecture 6. Socio-psychological barriers to the viewer. | 1 | |
| 2 | Seminar / practical / laboratory lesson - The influence of TV on the social, cultural life of society | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Preparation for the shooting of the "heroes" of the programs: organizational, psychological, creative aspects | 1 | |
| 1 | Lecture 7. Television audience, its specificity | 1 | |
| 2 | Seminar / practical / laboratory classes - Methods and tools for studying and researching television audiences. Interviews, questionnaires, electronic methods of studying the audience. | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Audience, divided by age, professional, social, educational characteristics | 1 | |
| 1 | Lecture 8.- The nature of TV broadcasting. The nature of the television report. | 1 | |
| 2 | Seminar / practical / laboratory classes - Variety of TV reporting: event, direct, commented and not commented, broadcast. | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Writing TV reports on various topics, writing thematic, event | 1 | |

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| | TV reporting. | | |
| 1 | Lecture 9. News releases on TV | 1 | |
| 2 | Seminar / practical / laboratory session Specificity of preparation of news programs on TV | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Preparation of the news release of the program | 1 | |
| 1 | Lecture 10. Specificity of television communication | 1 | |
| 2 | Seminar / practical / laboratory classes- Four stages of conversation, communication on TV. Attention crisis in the perception of telecasts | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Specificity of TV communication with the hero. Arc of comfortable conversation. | 1 | |
| 1 | Lecture 11. Broadcast communication distances: personal, social, public | 1 | |
| 2 | Seminar / practical / laboratory session Elements of TV communication on air | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Elements of TV communication verbal and non-verbal | 1 | |
| 1 | Lecture 12. The technique of interviewing. | 1 | |
| 2 | Seminar / practical / laboratory session Four facets of the interview situation | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Professional, communicative qualities of TV announcer | 1 | |
| 1 | Lecture 13. Work on the script of the ethereal work. | 1 | |
| 2 | Seminar / practical / laboratory training - Preparation of TV application, writing of a scenario plan, a script, a TV story on different topics. | 2 | |

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| 3 | Independent work of students (Homework, the beginning of the project, etc.). Writing TV scenarios for a specific topic. | 1 | |
| 1 | Lecture 14. Artistic and expressive means of TV | 1 | |
| 2 | Seminar / practical / laboratory lesson - The role of editing, music on TV | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Preparation of TV plots using artistic expressive means TV. | 1 | |
| 1 | Lecture 15.- Communicative qualities of a TV journalist | 1 | |
| 2 | Seminar / practical / laboratory session- The personality of the presenter on the air. Communicative models of leading moderators on TV. | 2 | |
| 3 | Independent work of students (Homework, the beginning of the project, etc.). Examples of communicative qualities of different TV journalists | 1 | |

Methodical recommendations for writing

When starting to write a work, it is important to remember that the disclosure of the topic organically connected with the modern practice of analyzing the development of broadcasting, with your future specialty, with the prospect of the future TV development.

The first sheet is a title page, it is not numbered, the detailed work plan written on the second sheet, and the introduction begins on the third page. The plan details the chapters and paragraphs of the chapters. The presentation of the material begins with an introduction, which describes the purpose and objectives of the study, the degree of study of the topic, the place of this topic revealed in the general structure of broadcasting. Having disclosed the content of the question, it is necessary to draw a concise conclusion on its content. At the end of the disclosure of each chapter, conclusions are written, the results for each chapter. At the end of the work is a Conclusion on the whole topic of the work. In it, the student sets out the significance of the topic, what the student did with this research, which he discovered, working on the topic.

The content of the work should be strictly scientific and testify that the student has studied sources and special literature on the theory and practice of television journalism. This achieved by quoting without distorting thoughts, ideas of popular scientists in the field of TV, practical journalists. However, references to sources are required. They allocated, as a rule, in quotes. The citation made out by a footnote, which written at the end of the work, after the Conclusion. When working with materials from the Internet, a mandatory link to the relevant site with an address.

Do not over-quote excerpts from texts, sources, without forgetting that work is an independent work of a student on a topic. Quotations and other data should harmoniously fit into the student's original work text.

After the conclusion, the next page contains footnotes (as they referred to) and a list of literature used by the student when writing the written work.

Methodical recommendations for the CDS

a) An important role assigned to the student's independent work, which accomplished by writing written papers on various topics that correspond to thematic assignments. In the process of preparing and writing a written work, the student acquires knowledge, practical skills of a TV-man and the use of TV materials in practice, masters the ability to use information, broadcasting, educational-methodical and reference literature.

The main purpose of the course is to acquaint students with basic knowledge and information on the theory and practice of television journalism, a detailed analysis of the current development of radio (TV) in Kazakhstan, in the CIS countries, a brief review of the history of Soviet TV, an in-depth study of the theoretical and practical problems of modern TV, TV programs.

Students are acquainted with TV terminology, with TV professions; tk.

television is a collective affair: a journalist should work closely with a director, an editor, and in complex forms of broadcasting with a producer, sound engineer, to a large extent directing the creative process.

Students who independently, creatively approach to written work, Gradually master the skills of writing "TV stories", "TV channels", TV reporting, TV advertising on various topics, etc. Students get skills for preparing reports, speeches, talks, roundtables or lectures, relatively easy to pass a test, boundary control or examination for discipline.

Written work in the form of practical assignments on TV is a form of checking and fixing the student's knowledge, which reveals the ability to independently express his thoughts in a creative way: in the form of a plot, a script, "TV liner", TV commercials, etc., analyze, study and understand the course of television journalism.

The analysis of incoming written works makes it possible to identify difficult-to-digest topics, sections of the course and consider it when reading lectures, during seminars, workshops, consultations. In accordance with the curriculum, each student of the course should prepare and write several (4-5) written papers on practical skills of TV journalism.

b) Requirements for the SSP

Tasks for practical skills in writing TV stories, TV commercials, TV "liner", and TV sketches given during the seminar assignments, where certain topics are pre-set or the students themselves choose the subjects.

These task students perform at home or during a seminar. For example, given the task - to write TV advertising for any topic of choice. The teacher reads and writes on the blackboard an example of the best advertising on the air, gives handouts on this topic with specific examples of advertising on TV. According to the examples, students, guided by, write themselves on their chosen topics within 20 minutes or 50 minutes, depending on the assignment.

After the expiration of time, students' materials, their written works collected for verification. At the next lesson, the teacher brings in a proven work, noting and reading out the best work of the students, and pointing out the common shortcomings of the people. At the end of the lesson, the final grades for these assignments announced. The maximum score is five, the maximum score for practical assignments is 5 points.

Written work done correctly, in accordance with the established requirements and on time, typed on the computer size 14, Times New Roman, in one interval, without a reduction of words, with numbered pages, with margins: 30-20-10-20 mm. (left, top, right and bottom, respectively). On the margins the teacher marks mistakes made, writes notes, wishes, gives recommendations on their elimination. The average workload is 3-5 pages. At the end of the written work, you should put your name, group, signature and date.

Glossary

Abstract - a summary of the contents of the television cycle, TV program, their characteristics and bibliographic description.

TV audience - the total number of viewers who have the opportunity to watch TV programs. The real and potential audience of specific programs, programs and TV in general are different.

Layout on TV. There are several types of layout on TV: semantic (selection of socio-political significance), genre (takes into account the variety of forms and genres of programs in the framework of the program of the day), rhythmic (assumes the account of expressive and technical means).

VR - the creator of the video recording - engineer Parkhomenko. Without any manifestation necessary for the processing of film, directly from the tape, the special apparatus removes signals, transforms them and sends them to TV screens. The globalization of television is one of the trends in the development of modern TV. It includes interaction, cooperation of efforts of telecommunications of different countries, formation of world TV on the basis of development of satellite communication means and other ways of delivery of a television signal (for example, through placing in the Internet), formation of transnational telestructures.

Diction - pronunciation, manner of pronouncing words. Good diction - clarity, clarity of pronunciation, which is one of the important aspects of the culture of speech.

Documentalism is an image of reality, a survey based on documentary facts.

The genre of the telecast. The notion of "genre" in relation to TV, as well as in literature and journalism in general, generalizes features characteristic of works based on the same patterns. Genres differ in kind (documentary and gaming), by the method of creating the image (symbolism, reality, allegory), on the subject of the image (personality, documentary shots or event shots, game scenes), by the nature of the image (real picture, animation), technology creation (film-video, live broadcast). Each genre has its own laws, originating from its form (reportage, essay, interview or conversation in the studio, etc.).

Off-text text (a slander) is the voice of a correspondent that sounds behind the scenes; there is no correspondent in the video image, voice "covered" with a video with information supplementing the information contained in the slander.

Screensavers on TV - a small ornamental or depictive story composition, highlighting or decorating the beginning of the telecast. The visual series is visual information, which grouped according to the following characteristics: recording to a VCR, cinema-television information, photo-information, in the frame-a person.

Frame - the image of a part of the space enclosed within the screen and visible at any given moment. TV action has not only spatial, but also temporal characteristics, the concept of "frame" implies the extension in time, i.e. the length of time the image is on the screen.

Installation - the placement of personnel using technical means in a certain order, conditioned by the creative intention of the correspondent or editor, the content of the television work. The process of connecting frames is a technical installation.

Intra frame editing - changing the size of the image, angle, angle of view, obtained by changing points of view in the process of shooting. Types of installation: parallel, associative, inter frame, compositional, electronic, digital.

Video transfer is the transmission of video material electronically over radio relay links or via satellite communication.

The plan is the scale of the image, the characteristic of the frame. The most common division of plans into three types: general, medium and large. More precise, in six types:

- **The distant plan** (the object and the environment surrounding it).
- **General plan** (object in full size).
- **The average plan** (conditionally - "man to the knees").
- **Belt plan** ("a man to the waist").
- **Close - up** (human head).
- **Macro plane** (detail, for example, eyes).

Lining - the information of the host program, which precedes the video. Very often, it consists of one or two sentences briefly informing about what happened with the subsequent phrase - "Details - in the report of our correspondent" or "From the place of the event - our correspondent reports," or "About this in the journalist's story ...» etc.

Angle - the camera's location relative to the object (vertically). Mark three angles: the normal point, the bottom, the top.

Directing - building a frame, editing, etc. The director organizes and coordinates all the components of the spectacle: scenery, music, lighting, the work of operators, etc.

Synchronous - synchronous telecasting performed simultaneously with the recording of sound.

Scenario - suggests a more complete presentation of both the composition and the journalistic (narration) text - commentary.

Theme is the content, the range of facts, the phenomena described from a certain point of view, the main idea.

The caption is an inscription in the telecast, in the film. There are capitals, introductory, intermediate, closing credits, as well as intra frame inscriptions - subtitles.