EFFECTİVE AND CREATİVE SCRIPT WRITING IN TV EDUCATION PROGRAMS:

A Case of Tourism and Hotel Management Program in Open Education Faculty of Anadolu University

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Abstract

TV education programs in distance education support and enhance educational and training activities as well as inform and explore a complex subject matter to motivate students. These programs must have high-quality, original, creative, instructive, effective television language and expression techniques. To create and product TV education programs based on gaining education goals, the essential prerequisite is script writing. Script, like in all the cinema and TV productions, is a written text which expresses a content and production style through audiovisual elements in TV education programs. This study expresses the script writing processes of the programs produced for Tourism and Hotel Management Program of Open Education Faculty in the school year 2002-2003. The paper specially focuses on target market, writer-editor-director relationships, characteristics of the courses and number of programs, educational objectives, program types, production limitations, infrastructure owned, and team relationships in the production process.

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Key words: Television, TV education program, distance education, Concept development, script, production, production forms

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Introduction

Distance education as a contemporary education model creates democratic educational environments by providing equal rights to all individuals and relatively presenting all educational facilities to anywhere in the world. In distance education, different communication means, such as CD-ROM, TV, video, cassette, computers, video- conference systems, etc., are used to support and enrich education as well as allow students learn themselves. In accordance with the recent technological developments, TV still keeps its popularity among societies. Nowadays, most of countries have severe educational problems, and cannot solve these difficulties due to the use of the conventional means in educational systems. The best and easiest way to educate people economically, effectively and in a short time is TV educational programs. Therefore, TV education program scripts must be developed creatively and effectively.

Problem

The main problem of this study is to present the writing process and content structures of TV education program scripts written for Tourism and Hotel Management Program in Open Education Faculty of Anadolu University. To give information in detail about the major concern of this study, first of all, it is useful to explain related literary references given below.

Television as a Means of Education

Television as a medium have been in existence and developing for over 50 years. It is only now becoming clearer that effectiveness of this technology in education has been impeded because of the lack of knowledge. Television is not only a singular but also sight, sound, motion, expensive, mass and visual medium. By using an electronically created visual image, a picture is worth a thousand words. Therefore, television improves learning. Educational Television is the best way for learning and teaching when it is interactive (Russel, 1993: 10-12). While Television transmits information, it interests target audience and provides information lasting by changing emotions, thoughts and habits. Television, in contrary to the monotonies of the class atmosphere of conventional education, is a vehicle giving way to new faces. Although television does not facilitate interaction as an education means, it is used for supporting and enriching teaching, giving information, directing, guidance, summarizing, motivation, consolidation, making available a source to large populations, changing habits, presenting inaccessible information and events. (Hızal, 1983: 30-31)

The Aim and Types of TV Education Program

The aim of TV Education Programs is to support printed material in distance education, to change students' habits and thoughts on new learning ways and to inform them about distance learning settings. In order to be didactic, TV education programs are required to have unity by develop a sympathetic student behavior and to have individual, real and novel action and information. Although not strictly determined the length of a program, it must not last over 20 minutes. The TV programs vary depending on the time, budget technology and the subject

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to be taught (Özgür, 1998: 250). There are three types of TV education program (Güçhan, 1988: 11): 1) *Instructional,* defining a subject or idea, giving information, didactic, 2) *Informational,* aiming to acquire behavior by informing and 3) *Motivational,* aiming to acquire behavior by informing and entertaining.

The Script in TV Education Program Production

The production of TV education program is given Figure 1. In this production, one of the most important elements is scenario. Script is a written description of chronological sequence of events, describing sounds, pictures, and ideas, using media production terminology. TV education program scriptwriter must be able to think analytically and eclectically. Script writing is an ultimately complex and a technique work for scriptwriter, who must know television language and its technique, and analyze program aim and content. TV education program script must be creative, clear, and reasonable. However, it must not include much information and be sentimental. There must be a harmony between sound and vision in TV education program.

There is no definite rule about whom to write the TV education program script. This situation may change according to the politics of countries and institutions. Script can be written by scriptwriter, director or subject specialist.

Not only must television producers and scriptwriters be creative people, but also know what works in the producing stages. TV education program script functionally consists of introduction, development and conclusion. This unity, introduction, meets the requirement of program created to create attraction and hold interest throughout the program stage. This part has much more information than the other parts (Chion, 1987: -).
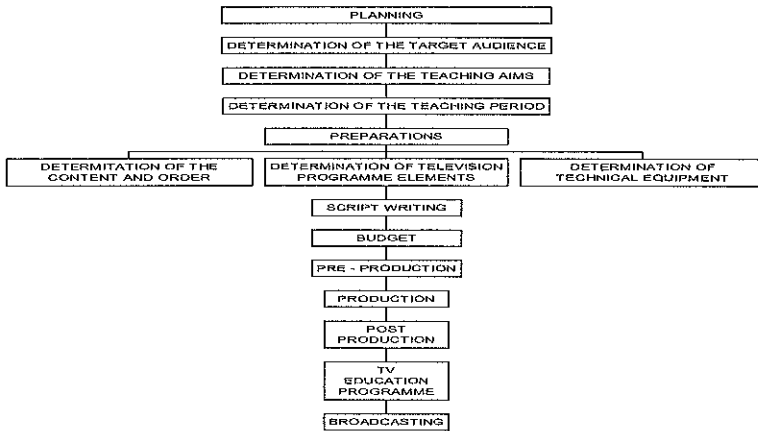
Figure 1 – Creation and Production of TV Education Program (Güçhan, 1988, p.34; Mutlu, 1995, pp.25-28)

Development is the mid–part of the program. In this stage, information is given with some applications in parallel with audience expectations by using a series of complex relations, crisis and contradictions. Finally, in conclusion part, matters and contradictions are solved. This stage contains an end in which the high interest decreases and different events are connected. As a result of the sequence of TV education program visions, some clues lack their affect on audience. In order to provide that, the clues must be occasionally repeated and program must be enriched with vivid examples. (Chion, 1987: 217)

A definite standard in writing of the scenario in all TV and cinema productions has not been formed yet. However, several forms are developed in accordance with time, budget, institution or people who create the program. In practice, there are two different forms, which display the page order of script: 1) split-page format and 2) motion picture format. (Nostran, 2000: 152-155)

In s*plit-page format,* vision and sound elements are located onto page as two columns. In this form, left column is vision and right column is sound. Moreover, the identity information of scenario is located onto the top of script.

Lesson:	Editor:
Program:	Writer:
Duration:	Filming Date:
Script - writer:	Broadcasting Date:
Director:	Cast:
	Place / Studio:
VISION	**SOUND**
1. Outer – Inner stage, place. Filming scale, camera movements, camera view angle, character movement, costume, make – up, visual shootings, effects, animation...	– fade in, fade out - narration - music - natural voices

Figure 2. Script in split-page format

Motion picture format is a script form used in cinema and creations dramatically. In their scripts, actors, places, costumes and all other production elements are defined in separate pages. Each scene and filming are handled separately. Visual and auditory elements are written on the middle of the page.

1. Int: Wide-angle shot of lobby. Narrator enter and moves...
Ali (Addressing camera) Lobby- modern, comfortable
"Ohh, finally you came. I am waiting for you very long time
2. ZOOM in to TWO-SHOT of NARRATOR
Ayşe (giggling)
If I know that, I did let you wait me
that long
Ali (stressful)
Let's go!
After they get in elevator, its door is closed behind them.
3. CLOSE up on Ali   3

Figure 3.   Script in *Motion picture format*

Since script writing is a non–literal discipline, sentences used in script must be short, simple and of natural accent. Also, sentences must also be

informative and direct, and have the characteristics of writer. Complex sentence structures hinder audience to gather subject.

Either of one, to write script, a 12 point script character must be used. Page numbers should be on the top right corner or on the middle. Stage or filming sequences must be double space. Definition of scene filming and all visual audiotary definitions must be written in capital letters. In TV education program, duration is determined according to word number. If it is expected that maximum 120 words is used in normal reading speed, a twenty minute TV education program must consist of 2400 words.

TV education program script displays program picture on TV. Director can work on script and it helps institution to make a pre-production control. It also displays the duration of scenes and whole film that help institution make an effective budget planning. To write a detail script for filming is the duty of director.

The Writing Period of the TV education program

When the scenario is elevated with system approach, writing period consists of research, preparation, writing and evaluation phases. While writing TV education program script, first of all, these questions must be answered: 1) What do you want to say? and 2) Who use program and how, in what context and for what purpose? The question, *what do you want to say*, tries to find out the content of subject, which will be taught. On the other hand, the question, *who* seeks to find out target audience and the question, *for what purpose*, inquires about program aims. (Nostran, 2000: 27)

Now, we can examine these phases, given above, in detail:

Research: In this phase, these questions must be answered: What are the demographic (age, sex, location, the family life, income, marital status), cultural and psychological situations, hobbies, habits and motivations of target mass? What are the teaching goals of TV education program?

In script writing, studies are made on content and target audience by using different methods, such as interviews, readings, observation, questionnaire/ survey, etc. (Nostran, 2000: 30)

Preparation: In this phase, program goals and content are determined. After goals are defined, the sub-goals of each goal are determined. Goals:

Affective: feelings, appreciations, reassure, fascinate, and personalize.

Motivational: mobilize, stimulate diligence.

Experimental: concretize, explore, and demonstrate.

Cognitive: knowledge, concepts, strategies, a appeal to emotion and entertainment. (Nostran, 2000: 44-48)

Informational: TV educational programs designed to meet informational objectives ask audience only to view presentation to achieve awareness of a topic. Audience is not expected to act on information presented. Information will simply be presented to viewer. How audience is expected to respond or act upon this new information is unspecified.

TV possessing vision, sound and movement has a wide range of presentation forms. Concept development is, on the other hand, the determination of production forms, such as simple narration (speaker, television teacher, witness), dramatization, demonstration, fantasy characters, documentary, animation graphic, interview, dialogue and special effects. (Özgür, 1997: 250-253)

Simple Narration: This type of program has specifications with program type, called *Talking Heads* that speaker addresses the camera and delivers content without any visualization while working with props or other visuals to help communicate message.

One or more than one speaker (specialist) gives information during program. Information about chosen subject is whether addresses to camera or speakers explain a subject in a dialogue. In other words, audience is face to face with person who gives information. This method is easy, inexpensive and widely used. Monotony can be a common problem in this method, which is limited with personal knowledge and abilities of speaker or speakers. Visual material of program is speaker own appearance and voice. It cannot be expected that each speaker will give a good picture, however probable disturbing events must be prevented. The effectiveness of program is well depended on the fluency, oratory and authority of speaker. In this method, subject could be transferred by one or several speakers, in question and answer style or in long monologue form. In these types of programs, there is single speaker; subject is explained by forecasting questions that may be asked by audience. The attendees in these programs are only speaker, TV teacher or witness. Speaker is the essential person of the program, and addresses directly to audience and creates a friendly atmosphere. Speaker must be well-dressed, fluent, sincere and authoritarian in order to present the subject clearly.

Television Teacher: Speaker form expected in education programs is a TV teacher who possesses knowledge enough to adapt to TV sphere. A TV teacher is a subject specialist.

Witness: While dealing with a subject in a TV education program, witness may be appealed to teach better. A witness tells his/her experiences and these experiences may help to learn.

Interviews: In educational program production public reactions can be analyzed as well as the interviews. It is an interesting and informative application. Sometimes, program speaker applies a method to gain information by talking with specific people in specific places. Interview (on-off camera): On-camera interview features both interviewers and interviewee. Off-camera interview characteristics only subject and his/her answers. Interviewer questions are edited out.

Dramatizations: The presentation of a subject dramatically is made according to a script in order to inform audience. Dramatization is a kind of production which requires a good acting ability, script writing, direction, filming and setting. It is known that dramatization in education program are highly informative as well as being interesting to almost all audience. Content is scripted as dialogue for actors to deliver by assuming the identity of a character. Ideally, it must involve conflict between characters.

Demonstration: In this form, the aim is to display how subject is made and used, because one believes in what he/she sees and the credibility of object seen increases. In demonstration, subject must be filmed in one session without appealing to setting. It must not be artificial, and be easy to watch and understand. In demonstration, the exposure of subject in a detailed way, comparing with other samples one effective in learning.

Fantasy Characters: In education program, cartoon or fantasy characters can be used.

Documentary: It is the film that subjects are taken from real life and people whom nobody can meet easily. If matter directly interests subject and students, the levels of didacticism and durability increase. Documentary can be a historical event, an autobiography or production of a material.

Animation/graphic materials: Animation, which is known as animating the inanimate objects, is often, used in TV program. With animation, it can be possible to display some subjects, which we cannot see by naked eyes. The reason is that animation is entertaining simple, and makes abstract concrete. Graphic materials (scheme, diagram, charts, script and numbers, maps and inanimate pictures, caricatures, posters and photos, electronic, graphics etc.) used in TV programs give direct information are support verbal oratory. Therefore, information is shortened to make plausible.

The rehearsal stage of scriptwriting focuses on creative possibilities imagining the various forms of a script. *Concept Evaluation Matrix* is one of the tools for conducting this critical evaluation. (Nostran, 2000: 60-61) The best concepts to be sufficient must have these criteria in all these elements: Content origination, appropriateness, feasibility, visual and narrative expression, stylistic compatibility, interesting media presentation and results oriented.

Writing Stage: After sufficient information is gathered about subject and target audience, all obtained information is absorbed by script writer, and then he/she comes writing stage. Information must be written systematically and chronologically. In writing stage, writer's attitude towards subject (simple, serious, exaggerated, comic, emotional, rational) is also determined techniques, time and space, and draft script called as *treatment.*

After determining writing for eye and ear, shooting script formats, pacing styles and tone, the first draft script of writer is created and used all audio and video elements.

Treatment expresses the writer's emerging vision of viewing experience in simple narrative prose form. To write a treatment, he/she simply transcribes sights and sounds imagined during rehearsal.

While the writer is writing scenario, he/she must consider all audio and visual objects, such as physical appearance, acting, costume and make up, environmental harmony, accessory, time, weather condition, physical relations, movement, natural colors, natural light, natural sound, natural music, dialog, format, arrangement of shot, the distance of starting point and clearness scale of shot, the point of view of camera, movement of camera, artificial lights, types of the techniques, special view effects, assembly and editing, sound effects, graphic, animation, off-on narration, etc. (Foss, 1992: 25-26)

Script must be brief, clear, vigor, and power. Narration is usually more direct and vigorous than passive. Direct vigorous writing has greater impact on ears than eyes and, indefinite passive constructions. Active voice provides writers with narration a better shot at aural clarity and put statements in positive form.

Script presentations play to captive audiences expecting to receive useful information or learn new skills and script writing that is concise. A sentence must contain necessary words. Scriptwriters must avoid all detail and treat his/her subjects only in outline, but that every word tells.

A functional script right column includes an establishment of mood, cue a transition, underscore a point, support pictures, communicate an emotion, and surprise audience.

Evaluation: In this step, it is proved whether educational program content covers aims, target audience, money, time of shot, association, verifying and TV association which they broadcast script like all TV program scenarios; pr -test can be done depending on financial opportunities. To evaluate scenario, the questions given below must be answered in advance:

-What do you want students to learn while they are watching TV education program?

-Does your education promise affect student?

-What do you want students to watch TV educational program?

-Is TV educational program useful for students?

-What is the story of TV educational program?

-Which elements (repetition, re-exemplify, compare/contrast, dramatic climax) are used to make TV educational program effective?

-Is there an emotional connection between TV educational program and students?

-Does TV educational program consolidate and mention what students must do or conclude it?

-Is there universality among TV educational program, other educational program the subjects and story?

-In TV educational program, is there an entirety between audio and visual elements?

-Are reminder elements used in TV educational program?

-Is it writing for ears, not for eyes?

-Is there avoid using words that are difficult to hear or to distinguish from other words?

-Is it informal that addresses listener directly as 'you'?

-Does it avoid being authoritarian when instructing students to carry out activities, such as phrase the instruction as an 'invitation' using a music jingle as a prompt to stop tape, so as to avoid always saying 'stop'?

-Is it inviting students to carry out an activity that requires a lot of preparatory explanation?

Television as an Educational Tool in the System of Open Education Faculty of Anadolu University

TV educational programs have commonly been used since 1983 as a supplement of written materials at Open Education Faculty of Anadolu University. By considering the syllabus of Open Education Faculty, about 5000 TV educational programs, which are varied –from culture to religion, from agriculture to health, from management to law– have been produced. TV educational programs in Open Educational Faculty are used as supplements to emphasize the important points, to improve the point of view about the subject, to give examples, to consolidate the subjects.

TV educational programs in Open Education Faculty of Anadolu University are prepared in high technology Open Educational Faculty Radio-TV studio with professional staff and are broadcasted on Turkish Radio Television (TRT) channels by being controlled.

Anadolu University, which has been broadcasting for about 25 years, has some difficulties. It doesn't prepare its own programs, because of legal difficulties, lack of time and money in the process of programs, the chaos about TV broadcasting in the country (being magazine about everything in life) and lack

of motivation for students to watch. The research findings done with 400.000 students in 200-2003 school year (Registration Period) highlighted that 23.7% students in Open Education Faculty watch the TV educational programs in Turkey.

Production Period of Education Program in Open Education Faculty of Anadolu University

Program coordinator, editor, writer, director, scenarist determine the numbers of TV educational programs and their content after writing of the book is finished through the studies of Anadolu University Open Education Faculty Media conception. Considering the technical opportunities of the association, limitations of time and money, writer writes a text dealing with a scenario and program model come out. The numbers of 20 minute programs for each lesson by considering the hours of broadcasting given by TRT are determined at Open Education Faculty Program of Anadolu University. The aim of TV educational program is to help students to consolidate subjects which they cannot understand from the book. Then, directors are charged for lesson shot. Director is responsible for every stage until the writing and broadcasting of the scenario of programs are made and broadcasted after the control of TRT.

Another important problem about scenario at Open Education Faculty of Anadolu University is who will write the script. In Open Education Faculty in TV educational program, script is generally written by scenarists, directors, writers, editors in Radio-TV production center one by one or together.

According to the research, among 1281 TV Educational program published in the 2001-2002 school year, 23 of them were written by scenario

writer and director, 388 of them by scenario writer, 611 of them by subject specialist, 15 of them by director, 3 of them by subject specialist and director, and 241 of them were made without script (Özgür & Esen, 2002: -)

Editor and writers do not have enough knowledge about production of TV educational programs, and it is a problem for effective and creative programs. In addition, the high number of programs that are filmed without script at Open Education Faculty in Radio TV production center must be considered

Purpose

The general aim of this study is to determine what the process of TV education program scenario writing is to evaluate the scripts written for the department of Tourism and Hotel Management Program in Anadolu University, and to improve suggestions for effective and creative scenarios. In this study depending on the aims, the questions below were answered.

The determination of writing scenario is written in Anadolu University Open Education Faculty and its steps:

Who joined to the process of the scenario writing and what are the duties of people who joined to the process?

What are the characteristics of the content of the scenarios?

How did scenario writing process work for the Department of Tourism and Hotel Managements Undergraduate Program?

How did the number of programs and scenarios determined?

What are writing process, from, target audience and educational aims?

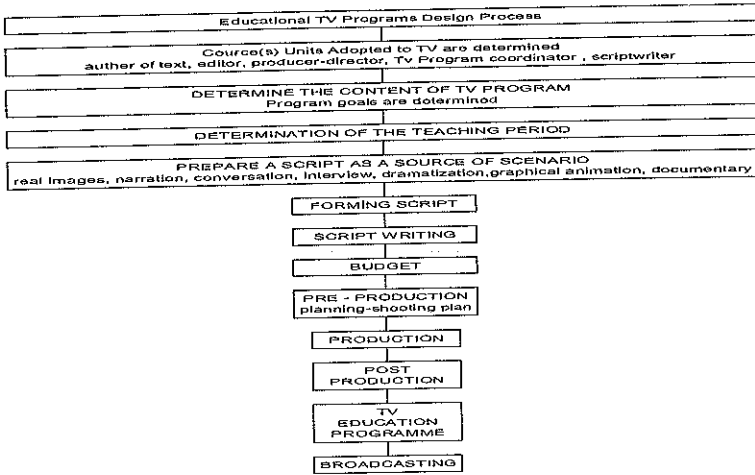Which functions were carried out by scenarios?

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┌─────────────────────────────────────────────────────────────┐
│           Educational TV Programs Design Process             │
├─────────────────────────────────────────────────────────────┤
│           Cource(s) Units Adopted to TV are determined       │
│ auther of text, editor, producer-director, Tv Program coordinator , scriptwriter │
├─────────────────────────────────────────────────────────────┤
│           DETERMINE THE CONTENT OF TV PROGRAM                │
│                 Program goals are determined                 │
├─────────────────────────────────────────────────────────────┤
│           DETERMINATION OF THE TEACHING PERIOD               │
├─────────────────────────────────────────────────────────────┤
│           PREPARE A SCRIPT AS A SOURCE OF SCENARIO           │
│ real images, narration, conversation, interview, dramatization,graphical animation, documentary │
└─────────────────────────────────────────────────────────────┘
                    ┌──────────────────────┐
                    │    FORMING SCRIPT    │
                    ├──────────────────────┤
                    │    SCRIPT WRITING    │
                    ├──────────────────────┤
                    │       BUDGET         │
                    ├──────────────────────┤
                    │   PRE - PRODUCTION   │
                    │ planning-shooting plan│
                    ├──────────────────────┤
                    │     PRODUCTION       │
                    ├──────────────────────┤
                    │        POST          │
                    │     PRODUCTION       │
                    ├──────────────────────┤
                    │         TV           │
                    │     EDUCATION        │
                    │     PROGRAMME        │
                    ├──────────────────────┤
                    │     BROADCASTING     │
                    └──────────────────────┘
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Figure 4 Anadolu University Open Education Faculty TV Education Program Production Process

Importance of the Study

It is important for writer of the book, editor and other people who will write TV educational scenario at Open Education Faculty of Anadolu University to lead and make them conscious for effective and creative scenario writing and to give information about the subject to researchers, students who study in this field. The results can lead them to write effective and creative scenarios.

Limitations

This study is limited with 11 scripts written for the Department and Tourism and Hotel Management Program for the 2nd year students in the 2002-2003 school years. The first three programs of accomondation service were not included. Many of first year lessons are common for all departments and TV

educational programs were used before; due to the fact that the lessons were not included.

1. years	2. years
1. General Management	1.Accommodation service in Hotel Management
2. Introduction of Behavior Science	2. Traveling Agency and Tour Operator
3. Introduction of Economy	3. Service of Food
4. General Mathematics	4.Supplement Service in Hotel Management
5. General Accountancy	5. General Tourism
6. Introduction of Law	6. Turkish Language
7. Basic of Science	7.Atatürk Principles and Revolution History
8. Foreign Language	8. Vocational Foreign Language
English	English
French	French
German	German

Figure 5. Courses in Tourism and Hotel Management Program

Population

This study consists of TV Educational Programs which will be broadcasted in the 2002-2003 school years in Open Education System at Anadolu University. It was planned that 1140 programs would be broadcasted for faculties which are dealing with Open Education System at Anadolu University. 864 of TV educational programs were filmed before and 286 of them will be filmed this educational year. The number of TV educational programs in the 2002-2003 school years in Open Education System at Anadolu University is shown in Table 6.

Program Titles	Number of TV Program
Administration + Economy graduation	63
Social Social Science Program	16
Administration of House + Local Administration	39
Foreign Trade	16
Public Relation	19
Tourism and Hotel Management	14
Banking and Insurance	26
Office Management and Secretary ship	9
Administration of Health Foundations	27
Theology	18
Pre- School Teaching	37
Total	286

Figure 6. TV Educational Programs in the 2002-2003 School Year in Open Education System of Anadolu University

Sampling

This study was to carry out with 14 scenarios of TV educational program which were used for the second year courses in Tourism-Hotel Management Program. Cluster sampling method was used in this study (Karasar, 1991: 114). The researcher is responsible for choosing research method and production direction in this program.

Method

The research was a case study, and, in this study, descriptive method was used. The study was done for TV educational program scenario writing and it aimed to define and analyze the process of TV educational program scenario. Due to that, all information was gathered from scenarios in detail and just like real information was tried to be described in their conditions. In the data collection, content analysis was made, 11 scenarios were read one by one and they were evaluated. (Karasar; 1991: 183)

Lessons program will made	Title and Number of the Program
Supplement service for Hotel Management	1. Supplement service in Management of Tourism over night staying.
Travel Agency and Tour Operator	1.Traveling Agency
General Tourism	1. Introduction to tourism 2. Management of tourism 3.Tourism in Turkey and in the word
Service of Food	1. Improvement of food service 2. Preparation in the restaurant 3. Food service
Accommodation in Hotel Management	1. Introduction to the food service 2. Making bad 3. Bath cleanliness 4. Pre-office and Reservation 5. Accommodation Service 6.Coustrace account and its control

Figure 7. TV Educational Program Title and Numbers in the Tourism Hotel Management Program

This study consists of the 2nd year courses in Undergraduate Program of the Tourism-Hotel Management Department. In the first year, all courses are common. Therefore, these courses were not consisted.

Findings and Discussion

There was not a planned study among the book writer, editor, scenario writer and director about TV program production of the Department of Tourism-Hotel Management's lessons (personal ideas of the director and scenario writer). So that, the number of TV educational program scenarios were determined unconsciously and casually; not through the needs.

Scenario writing was started in October 2002. There were some suggestions about the number of program, but, on that date, production was planned and they could not be arranged.

Book writers, editors as academic coordinators of the program did not have enough knowledge about TV educational program production (it was determined bye the interview which was done by the book writer) So that, they sent summarized-related units of the book to determine the content of the program to writers. TV educational programs in Open Education System of Anadolu University were made by depending on the books.

It was determined that because of money, time, few number of scenario writer on ETV for production of programs, director wrote the scenario of program to produce it faster.

First, the types and aims of program for all lessons were determined. The types and aims of programs; Scenarios which are informational have

cognitive purposes through the knowledge of stools about the subject. In addition, it is expected that students will try and apply some of the knowledge.

In the scenarios, it was written the aims of the program and information about all programs to inform students.

There is not an arrangement between formal features of the scenarios and knowledge in the literature. It was just determined that information in the program were divided into two and written on a paper which is A4, and on the right column of the paper. It was seen that there was information about sound. In the scenarios it was not explained of the program, audio and visual elements, and money as formal. It may be because of the director who made the program or expected to use the scenario as a guide by considering as a guide by considering the experiences

While scenarios were written, any researchers were not done to know target audience. Detailed research could not be done to know the students because of the large number of students (the number of active students is 658.000), and having lack of time and money.

It was determined that a common form was used for all courses in the production form of programs. Due to that, programs in the Department of Tourism and Hotel Management are different from the other courses for the form. At the beginning of each program, there is a part which is visual / with music, and off–sound, between 45 seconds and one minute to prepare students for the program after generic. Then, a specialist speaker explains the aims of the program, after words, field specialist (book writer, editor) gives information through the content of program. Using graphics, natural sounds and music is understood by reading

the scenario. Speaker in the program is considered as a character always used, and he/she takes a place in all programs.

The period of programs is planned between 20 and 23 minutes. It is emphasized that programs must be filmed in real environment depending on the subjects. Program unfolds as a chronological sequence of events in students' minds. Describe how program will start. Use words to describe *sights* and *sounds*, audience will see and hear. In scenario, there is a strong and authoritarian male voice, and scene is supplied by music, also speaker has a very important role to present program and talk about events.

In the programs, there are summarized scenes dealing with the subject which is taught to call audience attention to program. Also, people, places and educational aims in program are introduced shortly in this part. This part of scenarios is generally one minute. This part invites students to watch it. This part gives very important information about what students will learn.

Scripts were generally written in divided paper form on 13-14 papers. However, there is not any information which describes image and sound elements. The reason of that may be writer who writes scenario by himself/herself (for example, time and money limitations are very important for me as a writer). In spite of them, scenes are fallowed in chronological order, but details are not included. The key is always summarized at the beginning, in the middle and at the end of the content programs.

In the body parts of programs, important visual images are described, but it was not given detailed information about film place, story, music, graphic, animation, special effects, transition, speaker, specialist and telling style.

In addition, the functions of scenarios are limited to identifications of some procedures like money extracts, getting approval of concerned, etc. It may be that programs filmed in Open Education System of Anadolu University are made with minimum money or extra money supplements. Due to that, director ignores the function of scenario. In the introduction part of scenarios, there is only the title of course and program, and scenario writer's and director's name.

Because of the characteristics of Open Education System of Anadolu University; treatment was developed according to the chronological sequence of events students imagine unfolding on the screen. Script does not explain location and principal on-screen participant for each major scene, but describes *sights* and *sounds* that will appear in the script. Neither did scripts indicate major transitions nor develope a production budget and not Identifies issues relating to production requirements, while describing important sets, graphics, animations, or special effects.

Scenario describes the aim of program as visual that attracts audience. Subjects expected to tell in the scenarios are simplified. Image and sound elements in scenario create synergy. Generally, none of the elements dealing with audio and visual television terminology were used. It was not given any direct information about the period of scene and program of scenarios. Director thinks to arrange time through his/her experiments while he/she is filming.

Results

The most important difficulty of use radio and television education effectively is not having enough relationship between all staff in program production and researches to know target audience. To have effective and creative

educational programs, first of all, each staff, from book writer to cameraman, must participate in educational program systematically that this collaboration must be planed based on educational aims, target audience, equipment features, possession, cost and profit.

It becomes on obligation to criticize the form and content of TV educational programs to make them effective. Looking at from this point of the view, structure, content and presentation of program becomes important. It was seen that most scenarios were written by lecturers, directors, scenarists in the Radio-TV Production Center of Open Education System of Anadolu University. The only way of presenting (smooth telling, chatting, interviewing, etc.) was used while scenarios having different telling ways were not used. Sentences in many scenarios are very long, complex and far from spoken language. It is observed that these scenarios do not have form and content features, which must be in. In the program, there is not much repetition, summarizing and pause. Conclusion parts have some features which combine, gather and summarize the subject taught.

This study is done to have a feature discussion among educational television producers and scenarists about designing more effective education program. Our wish is to enlarge these kinds of studies to make successful educational programs in the future.

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