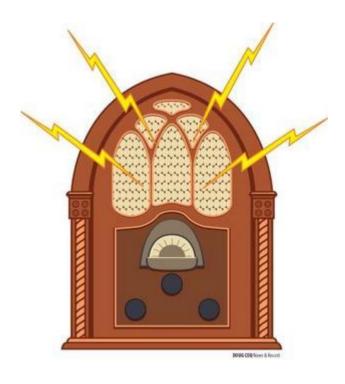# LONDON SOUTH BANK UNIVERSITY

BA (Hons) Creative Writing/
BA (Hons) Media and Cultural Studies

got Radio plays

Radio Drama

AME-5-RDR

Faculty of Arts and Human Sciences

become what you want to be

<u>Table of Contents</u>

1.   UNIT DETAILS

Unit Title:	Radio Drama
Unit Level:	5
Unit Reference Number:	PCA-1-ICW
Credit Value:	30
Student Study Hours:	150
Contact Hours:	45
Private Study Hours:	105
Pre-requisite Learning (If applicable):	None
Co-requisite Units (If applicable):	None
Course(s):	
Year and Semester	Year 2, Semester 1
Unit Coordinator:	
UC Contact Details (Tel, Email, Room)	
Teaching Team & Contact Details (If applicable):	As above
Subject Area:	Creative Writing & Media and Cultural Studies
Summary of Assessment Method:	Radio Script (75%) Reflective Essay (25%) Tuesday 11th January 2011

2.   SHORT DESCRIPTION

Radio drama has long been recognised as fertile territory for new writers; in fact, BBC Radio is the largest commissioner of new drama in the world. In the second year unit **Radio Drama** we'll explore the codes and conventions of writing for this medium, as well as looking at a variety of historically significant programmes and genres. In class we'll listen to a diverse range of examples, from one-off dramas through to soap opera through to comedies and more experimental work. You'll undertake your own radio script which we'll take through a process of workshops and tutorials. You'll be asked to contextualise your work at the completion of the unit.

3.   AIMS OF THE UNIT

To enable you to:

- Understand the specifics of writing fiction for the radio medium, with reference to the use of speech, music, sound and silence
- Examine further theoretical and embedded approaches to the creation of character, plot and structure
- Place your work in the appropriate critical context
- Develop appropriate and effective writing strategies
- Understand script format for radio

4.   LEARNING OUTCOMES

4.1   Knowledge and Understanding

- An awareness of the basic elements of radio fiction writing
- An understanding of a variety of critical approaches to radio fiction writing
- An awareness of different genres, the assumptions on which they are based and the audience to which they are meant to appeal

4.2   Intellectual Skills

- An ability to produce original creative work, demonstrating developing skills in the construction of character, plot, dialogue and structure
- An ability to edit, rewrite and improve one's own work
- An ability to critically appraise other practitioners' work, both in terms of professional work and other student work

4.3   Practical Skills

- An understanding of proofreading skills, and the ability to apply them
- A competency in verbalising critiques of your own and your peers' work

4.4   Transferable Skills

You will have an opportunity to develop further:

- Critical vocabulary and analytical skills
- Effective verbal and written communication skills
- Practices for composing and evaluating writing

5.   ASSESSMENT OF THE UNIT

The pass mark for this unit is 40% overall.

Assessment 1
- You're asked to write a script for a ten to fifteen minute radio/audio drama laid out according to industry standards (75%), due in Week 13. The script should be original and not an adaptation/dramatisation, and it should also present a closed plot: so it can't be episode one of an ongoing serial, you have to tie up all loose ends within the allocated time slot. You should expect to take the script through various drafts in response to comments from members of staff and your fellow students. You should utilise radio fiction format – you can download various examples from the BBC Writer's Room website at http://www.bbc.co.uk/writersroom/insight/radio_drama.shtml

In common with other units, we're particularly interested in seeing scripts which exploit the strengths of the radio medium, which is something we'll talk about a lot during sessions.

Assessment 2
- You also need to write a Reflective Essay analysing your radio/audio script of 2,000 words (25%), also due in Week 13 of Semester 1. In discussing the development of your script you need to reference both appropriate theory – and this might be theory specifically related to radio fiction or from the field of English literature or media studies more generally – but also reference professionally produced material, either material discussed in class or material that you've listened to yourself. Remember, in this University we use the Harvard Referencing System, and that you necessarily need to include a Bibliography.

   Your Essay should tell us the following:
- What was the origin of the idea?
- How did the idea develop?
- What was the interrelationship of form and content? Did form influence content or vice versa?
- What are the strengths and weaknesses of the finished script? What would you have done differently?
- How has your writing developed through the process of working on the script?

If you look at the template at the back of this Unit Guide, you'll see the criteria against which we're marking you for both the script and the accompanying Analysis.

Both the Radio Script and the Reflective Essay are due on Tuesday 11th January 2011.

6. FEEDBACK

MARKING AND FEEDBACK

We'll aim to get your marking and comments back to you as quickly as possible. As this is second year, a proportion of the scripts and Analyses submitted will be looked at by another member of staff, to ensure that standards are maintained across the cohort, and are consistent with marking elsewhere in the University and nationally.

MARKS FOR COURSEWORK SUBMITTED LATE

The maximum marks for any coursework submitted up to two weeks after the deadline date or after an agreed extension is 40%. Coursework submitted more than two weeks after the deadline will be **failed**. The July Examination Board will decide whether the student is to be given the opportunity to redeem failure, provided that the student has submitted a claim for extenuating circumstances which has been accepted by the Board.

Refer to your Course Guide for more information on extenuating circumstances.

STUDENT FEEDBACK AND UNIT EVALUATIONS

You're strongly advised to speak to the lecturer as soon as possible if you have any concerns about the unit. This is the best way to ensure that the lecturer is aware of your concerns immediately and can address them as best as possible. Alternatively, you can see your own Course Director: Dr Colin Harvey for Creative Writing, Dr Suzanne Scafe for English and Dr Terri Daniels for Media and Cultural Studies.

Once a term, students may ask the student representative to raise specific issues regarding units at the Course Board meetings.

Students will be asked to complete an anonymous unit evaluation in Week 10, 11 or 12. Unit evaluations are an important part of the University's quality assurance systems and provide a valuable mechanism for obtaining student feedback and identifying ways in which the unit can be improved and updated. Unit evaluations are distributed to the Unit Coordinator, Course Director, Head of Department and the Dean of the Faculty.

7.   INTRODUCTION TO STUDYING THE UNIT

7.1   Overview of the Main Content

This unit is based on a combination of informative seminars on different aspects of radio fiction writing, on practical workshops and on group tutorials. You'll have an opportunity to critique and evaluate each other's work, and receive feedback on your own work, both from your peers and from supervising members of staff. As with all degree level work, you should expect to work outside of class hours on your project to bring the work up to the necessary Year 2 standard. Colin will be available for email correspondence and consultation during office hours about this project.

7.2   Overview of Types of Classes

Most classes will commence with an informal discussion of a given topic. Some time will then be given to writing exercises or to the setting of assignments. This will be followed by a group discussion of students' work.

This unit will use a range of teaching and learning methods, summarised below:

7.3   Seminars - Seminars are a place for learning through the discussion and analysis of texts, which enable students to explore key issues in detail. Seminars are also used for the development of core skills such as effective reading and discussion. Seminars are student-led and all students are expected to participate fully and to come prepared each week with questions and comments on the readings and subject matter. All students will be expected to present individual and group research in seminars. Although not formally assessed, the work done in preparing for seminar presentations is essential for successful completion of the coursework and portfolio.

7.4   Blackboard - This Unit Guide is also available online through Blackboard. To access Blackboard you will need a University IT account. You can register for this as soon as you have your student ID number. All students who have an LSBU computer account will have a Blackboard account automatically. Usernames and passwords for Blackboard will be the same as for other LSBU computer resources. To find out how to activate your IT account and use Blackboard, go to the New Student Checklist at www.lsbu.ac.uk.

7.5   Self managed study - It is essential for the successful completion of this unit that all students acknowledge the responsibility they have for their self-managed learning. Students will be given independent reading, research and other seminar preparation each week. You should aim to spend about 5-6 hours a week reading and preparing for this unit. The more you read the more substance you can bring to an issue or topic under discussion.

It is very easy to procrastinate when it comes to self managed learning. Just thinking about work is wasteful and miserable, and getting stuck in straight away creates genuinely 'free' time when you finish early. To be successful at university, and later in your career, you need to set deadlines for yourself and stick to them. Break tasks up into manageable chunks and make good use of short time slots. Make sure you prioritise your tasks – they could be:

Urgent but not important	Urgent and important
Neither urgent nor important	Important but not urgent

7.6   Effective learners complete tasks from all four boxes every day. If you only complete the urgent tasks, you will create a backlog for the future. In addition, tasks are often done more easily when they are not urgent and can be approached in a more relaxed and creative way. Remember to multi-task – it is often better to start several jobs, even if you don't finish them all, that out all your time and energy into one job.

7.7   For more information on study skills, refer to

• LSBU Learning and Development Centre Core Skills Survival Guide, available online
• LSBU Learning and Development Centre Level 1 book, Don't Panic, available online

- The LSBU Learning and Development Centre online Study Skills materials
- Or visit the Learning Development Centre in Caxton House on Borough Road.

7.8   Importance of Student Self-Managed Learning Time

It is vital all students should read the assignments before class, and the core materials are compulsory for this course. Reading leads to well informed and more provocative discussion. Students are encouraged to write and re-write material for their portfolios throughout the semester rather than leaving it to the last minute. Students are strongly encouraged to submit work for group discussion, to share their own work; receive constructive feedback; and learn from the diverse work they are exposed to.

8.0 Employability

This unit with its structure of workshop, seminar and independent learning and writing production, reinforces students' understanding that self-management of skills is part of the professional good practice of writers. It also helps develop critical thinking; independent working; clear verbal and written communication; problem solving; time management; planning; teamwork; and interpersonal skills. In a number of key regards the Radio Drama unit will offer very specific skills of use to you in a range of different scenarios: radio adverts, for instance, are a very obvious route and this unit provides some of the skills necessary to success in this field.

PERSONAL DEVELOPMENT PLANNING (PDP)

What is Personal Development Planning (PDP)?

PDP is a structured and supported process undertaken by a student to reflect upon their own learning, performance and/or achievement and to plan for their personal, educational, and career development.

Personal Development Planning is a way of articulating existing principles and practices. Academic tutors have always encouraged students to make progress towards intellectual independence, to become more self-aware, and to plan for and take responsibility for their own development. PDP makes explicit the presence and value of established processes that are central to learning in Higher Education, and the concept that the dialogue between tutor and tutee supports not only the student's deepening understanding of their subject, but also the student's growing ability to think critically about their own performance and how to improve it.

Why is PDP important?

There are good reasons why you should do PDP, other than the fact that you are required to do so. University is not like school or college as students are expected to take greater responsibility for their own learning. Examining what is expected of you on your programme, and reflecting on where you are in relation to this,

increases your chances of success. Participating in PDP can also help you gain an advantage in a competitive job market and equip you with transferable skills for lifelong learning and your chosen career.

The main aims of PDP are, therefore, to help students:

- Become more effective, independent and confident self-directed learners
- Understand how they are learning and relate their learning to a wider context
- Improve their general skills for study and career management
- Articulate their personal, education and career development goals
- Evaluate their progress towards the achievement of their goals
- Develop a positive attitude to learning throughout life

WHAT RESULTS FROM THE PDP PROCESS?

PDP RESULTS IN TWO MAIN OUTCOMES:

- THE FIRST IS ENHANCED SELF-AWARENESS OF STRENGTHS AND WEAKNESSES AND DIRECTIONS FOR CHANGE. THE PROCESS IS INTENDED TO HELP YOU UNDERSTAND THE VALUE ADDED THROUGH LEARNING, THAT IS ABOVE AND BEYOND ATTAINMENT IN THE SUBJECTS YOU HAVE STUDIED. IT IS HOLISTIC AND RELATES TO YOUR DEVELOPMENT AS A WHOLE PERSON.

- The second outcome is a **Personal Development Record (PDR)**. The information in the record is owned by you and its maintenance, authenticity and use is your responsibility. Your PDR is the product of the PDP process. It is your property and will only be seen by yourself and your personal tutor. Your PDR is the place where you keep evidence of:

O   YOUR PERSONAL GROWTH AND ACHIEVEMENTS

O   AREAS YOU HAVE IDENTIFIED FOR IMPROVEMENT

O   PLANS OF ACTION TO ACHIEVE YOUR GOALS

O   THE ACTIONS TAKEN TO ACHIEVE IMPROVEMENT

O   REFLECTIONS ON YOUR PROGRESS

You can maintain your Personal Development Record in any electronic or paper-based format that works for you, but it is probably best assembled as a collection of documents, notes, reports, reflective statements, feedback etc in a 3-ring binder. It is a portfolio of materials that you will use as evidence of your personal development.

What is reflection?

PDP can involve different forms of reflection and reflective learning. Reflection involves more than consideration of what we have achieved; it looks in more depth at how and why we achieve. If you can recognise this 'how' and 'why', you

can capitalise on it to maximise your efficiency in many ways. Reflection is not just an add-on extra to academic learning but is an essential component of good quality learning and the representation of that learning. Reflection supports learning by providing the right conditions for learning.

A useful way to approach the process of structured self-reflection is to think about the skills you have used to succeed in certain tasks and to analyse how competent or confident you feel in using those skills. You can find more information on how to do this in the **Personal Development Planning booklet, Don't Panic**, published by the Learning Development Centre, which can be obtained from Caxton House or online at www.lsbu.ac.uk/caxton. The guide provides really useful information on surface learning and deep learning, learning strategies and principles, carrying out skills and diagnostic audits, personal development planning tools, SMART goals, SWOT analysis as well as templates you can adapt.

PDP in this unit

In this unit, knowledge, understanding and skills will be developed through a range of teaching and learning methods, specific exercises in class seminars, in private study time, and through discussion with your Personal Tutor. The purpose is to help you focus on your own goals and ambitions, and to help you discover areas in which you feel you need to build on your present abilities. It will also show you the areas in which you are making progress, and there will be many. You should keep all your notes in your Personal Development Record.

The Palgrave Study Guide, **Skills for Success: The Personal Development Planning Handbook by Stella Cottrell**, available in the Perry Library, is an excellent resource and highly recommended.

8.   THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week One – The Elements of Radio Fiction

In this first class we'll talk through the aims and structure of the unit, and examine the assessment for the unit. We'll begin our exploration of radio drama by looking at some of the key principles of the medium. What's the difference between a television or film soundtrack and a radio play?
What's radio drama good at and what's it bad at?

Example: *The Revenge* (BBC Radio Three, 1978)

Week Two – Talk Talk

In this second session we'll explore the particularities of writing speech for the radio medium. How is exposition dealt with? What are the strengths and what

are the dangers of the medium in this regard? How does a monologue differ from dialogue? We'll listen to a number of excerpts from radio plays before listening in full to our primary examples for this week. We'll also decide on Group Tutorial times for the following week.

Examples: *After the Funeral* by Peter Barnes (BBC Radio Three, 1986) & *No Exceptions* (BBC Radio Four, 1983)

Week Three – Group Tutorial #1

In this first group tutorial we'll talk through your initial ideas for the radio fiction project. Times for tutorials will be decided the preceding week.

Week Four – Genre Writing

In this session we'll look at genre in relation to radio drama, before listening to an episode from Radio Four's long-running *Fear on Four* strand. We'll also determine Group Tutorial times for the following week.

Example: *Fear on Four* (BBC Radio Four)

Week Five – Group Tutorial #2

In this second group tutorial we'll talk through the plot structure of each person's idea. You should submit your story synopsis at the end of this session.

Week Six – Self-Managed Study

This week is dedicated to Self-Managed Study so there is no taught session. You should utilise this opportunity to begin drafting your script.

Week Seven – Soap Opera

In this session we explore the world of *The Archers* – created in 1950, it remains the longest running soap opera in any medium. The logistics of writing for *The Archers* are very instructive, and have a lot in common with writing soap opera in other media (though there are distinct differences too, clearly). How are characters deployed? How are interior and exterior scenes utilising? How are plots progressed? How are hooks used?

Example: Contemporary episode of *The Archers* (BBC Radio Four, 2010)

Week Eight – Comedy

Many recognisable television comedies began life on radio: everything from *Have I Got News For You* through to *The Hitch-Hiker's Guide to the Galaxy* and *Knowing Me, Knowing You* started out on Radio Four. In this session we'll explore the history of comedy on the radio, examining how different practitioners have exploited the different strengths of the medium.

Examples: *ITMA*, *The Goons*, *I'm Sorry I'll Read That Again*, *Radio Active* and *On The Hour*

Week Nine – Script Workshop #1

This week we'll listen to the first batch of scripts. Everyone should bring enough copies of their script as there are characters in the script, plus one for someone to read directions. **Attendance at this is compulsory for everyone.**

Week Ten – Script Workshop #2

This week we'll listen to the second batch of scripts. Everyone should bring enough copies of their script as there are characters in the script, plus one for someone to read directions. **Attendance at this is compulsory for everyone.**

Week Eleven – Script Workshop #3

This week we'll listen to the third batch of scripts. Everyone should bring enough copies of their script as there are characters in the script, plus one for someone to read directions. **Attendance at this is compulsory for everyone.**

Week Twelve – Reflective Analysis & Feedback

In this final session we'll discuss your Reflective Analysis and also take feedback concerning the unit.

DEADLINE DATE: Both the script and the Reflective Analysis are due

9.   LEARNING RESOURCES

9.1   Core Materials

Ash, William (1985) *The Way to Write Radio Drama*. London: Elm Tree Books

Boardman-Jenkins, Sam (2004) *Radio Scriptwriting*. London: Seren

Caulfield, Annie (2009) *Writing for Radio: A Practical Guide*. London: The Crowood Press

Crook, Tim (1999) *Radio Drama*. London: Routledge

Horstmann, Rosemary (1991) *Writing for Radio*. London: A&C Black

MacLoughlin, Shaun (2008) *Writing for Radio*. London: Soundplay

9.2   Secondary Materials

Carpenter, Humphrey (1996) *The Envy of the World: Fifty Years of the Third Programme and Radio Three*. London: Weidenfeld and Nicolson

Cooper, Giles et al (Various) *Best Radio Plays*. London: Metheun

Crisell, Andrew (1994) *Understanding Radio*. London: Routledge

McLeish, Robert (2005) *Radio Production*. London: Focal Press

Starkey, Guy (2004) *Radio in Context*. London: Palgrave Macmillan

PLAGIARISM

What exactly is PLAGIARISM ?

The act of plagiarism is to pass off as your own work, the ideas or thoughts of someone else, without giving credit to that other person by quoting the reference to the original. There is no standard definition and dictionaries will vary slightly, but put simply, it is a form of **CHEATING** and **THEFT.**

- **Plagiarism is** presenting another student`s course work or project as your own work.
- **Plagiarism is** putting into your own words commentary or ideas from another source without giving the reference(s).
- **Plagiarism is** quoting phrases, sentences, complete paragraphs or more, from an existing published source without using quotation marks and full references.
- **Plagiarism is** cutting and pasting from a website, electronic journal article etc. without indicating where your information has come from.
- **Plagiarism is** buying your course work essays from an internet service and hoping your tutor will not notice.

What you should be aware of:
- **Intentional Plagiarism** is the deliberate failure to reference anything. Lack of time is not an excuse.
- **Unintentional Plagiarism** can happen if you have correctly paraphrased the originals but not acknowledged the sources. It will NOT occur if you fully understand the rules of referencing. There is NO excuse for "unintentional plagiarism". You are responsible for knowing what constitutes plagiarism and how to avoid it.
- **Collaboration**. If you have received considerable help from other people you should give credit to them for this and if you were in a group project make it clear which section each member contributed.
- **Collusion**. This occurs if you knowingly plan with other students to gain an unfair advantage, e.g. by allowing your coursework to be copied, or by accepting a mark for a group project to which you did not actually contribute.

THE SOLUTION = CORRECT REFERENCING, or CITING

The method of referencing used by most, but not all, departments in the University is called the Harvard system. Make sure you know which one your department uses. Referencing using the Harvard system involves giving the name of the contributor(s) to any journal article, book (or chapter within) plus the date of publication, in the text of your work, and listing full details at the end of your essay or project.

You must list all the sources of information you use if they are not your own. Sources of "Information" in this context include : music, photos, DVD or video clips, computer programs, maps, cartoons etc., as well as written texts either from

an original print source or any electronic source. It covers anything produced as a result of someone's creative and original work.

Full details are in the **Help Sheet no. 30 – Referencing Using the Harvard System : Frequently Asked Questions** and also **Help Sheet no. 31 – Referencing Electronic Sources.** These are available in all the libraries and can be copied from our web site LISA (**http://www.lisa.lsbu.ac.uk**) (Help Sheets section of Services for Students)

Why is referencing so important?

In a university, you need to present your work in an acceptable academic style. This includes research which makes reference to the existing works of other people and knowing when you need to reference (or "cite") your sources. By following the recognised guidelines and respecting and building upon the existing work of other people you will get higher marks for attributing these ideas.

Your tutors appreciate that your first piece of course work may be your first as an independent learner. If you are having problems, mention it to them. Think about how your own work will then be seen by others. By acknowledging the sources of the material you have used and quoted from, you are providing evidence of your extensive research, protecting the originality of your work, and enabling your reader to follow up any references given. This will also show your achievement in the context of individualised learning and the development of your critical abilities.

DO
• Always check what is required of you for each assignment, project, or dissertation. Ask the responsible member of staff – your tutor, Course Director, or Unit Co-ordinator.
• Paraphrase the original work or summarise it in your OWN WORDS. Remember that you will still need to reference the original.
• Put any phrase or sentence which you have used word for word into "quotation marks"
• Use quotes sparingly – or the text may not be easy to read.
• Give yourself time to do all the references IN FULL
• Reference anything you are not sure about – just in case.
• Make a note of the full reference AT THE TIME of reading the original, especially if it is a chapter from a book or a document from the Internet.
• Try to read the ORIGINAL work you are using, rather than someone else's comments on it. YOUR interpretations and additions are what your tutor wants to read.
• If you can't find the original, make reference to it, AND to the source material in which you read about it.
• Evaluate carefully any information found from a random internet search where you have not linked from a reputable web page or database.

DON'T

- EVER CONSIDER using any of the essay writing or document purchasing services available on the internet. Credit your tutor with the ability to recognise a "cut and paste job", especially if the bottom line says "from Essays-R-Us.com." or similar. This is "Cyberplagiarism".
- Assume information on the Internet is exempt from the need to reference.
- Let your own work be used without getting credit for it. Plagiarism is by no means unique to LSBU and students elsewhere may be using YOUR work.

WHERE YOU DON'T NEED TO USE REFERENCES

- If you are writing up your own genuine experiences, observations, experimental data, fieldwork, etc.
- You are mentioning something which is "common knowledge", i.e. well-known facts like historical dates, something well documented elsewhere.

FURTHER MEASURES TO AVOID PLAGIARISM

- If English is not your first language and you are worried that your style is not good then consult LSBU`s Learning Development Centre. You may think that copying material from the internet will help solve your written English problem but your tutor will notice a change in style at once. !!
- Your tutor will also be suspicious if your text starts to include very specialised words (e.g. outside your usual knowledge) or wonder why your style suddenly changes. Differences in layout and format will also be a give-away.
- It is also unwise to attempt a discussion of someone else`s ideas without fully understanding the argument they are making. If such material is not fully referenced your tutor will suspect that you have not read the original. A good technique is to include just enough quotes to support your case.
- Make time to develop skills in paraphrasing (re-writing, putting into different words) not just to avoid obvious copying but to help clarify the meaning of your statement and to "add value" to your research.
- We KNOW it can take as long to do a correct reference as it does to write up the actual information researched. However, if you do run out of time, a poor mark is always better than a penalty for plagiarism.
You may also be breaking copyright rules if you reproduce material not covered by the licensing agreement, e.g. music scores, maps, illustrations.

BA (Hons) Creative Writing Feedback Sheet

Unit:

Level:

Student Name/Number:

Creative Practice Criteria and Comments

	Excellent	Very Good	Good	Satisfactory	Poor
Concept					
Style					
Structure					
Use of Medium					
Originality/Innovation					
Presentation					

Comments:

Grade from First Marker:

Grade from Second Marker (if applicable):

Final Mark:

Reflective Essay Criteria and Comments

	Excellent	Very Good	Good	Satisfactory	Poor
Argument					
Style					
Structure					
Integration of theory					
Referencing & Bibliography					
Presentation					

Comments:

Grade from First Marker:

Grade from Second Marker (if applicable):

Final Mark:

I have read the student's Support Arrangements Form and have marked the attached work in accordance with the University's DDS Marking Policy.   **Yes / Not Applicable (delete one)**

N.B. The mark or grade indicated on this form is provisional until it has been considered and approved or modified by the appropriate Subject Area Examination Board.

Signed:…………………………….