



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN MEDIA

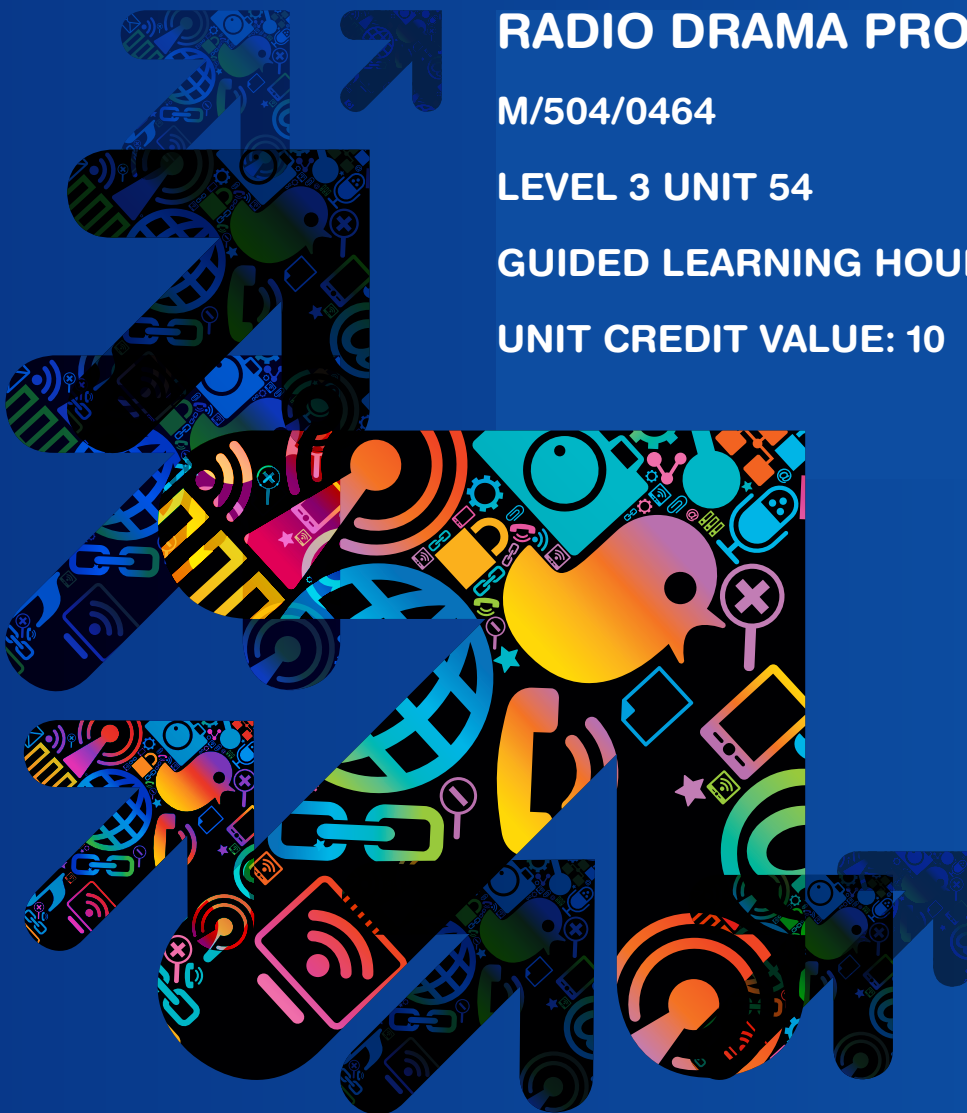
RADIO DRAMA PRODUCTION

M/504/0464

LEVEL 3 UNIT 54

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



RADIO DRAMA PRODUCTION

M/504/0464

LEVEL 3

AIM OF THE UNIT

By completing this unit learners will understand radio dramas, and how meaning is created within them. Learners will gain some practical skills through the planning, recording, and editing of a new 5-minute radio drama for a specific radio station.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO) The learner will:	Pass The assessment criteria are the pass requirements for this unit. The learner can:	Merit To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	Distinction To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Understand radio dramas and how they are produced	P1 Learners explore a radio station that broadcasts radio drama, including: a) types of programme(s) b) genre(s) c) audience profile(s) d) production process P2 For an existing radio drama, learners analyse the use of the following sound elements and how they create meaning: a) narrative b) sound effects c) atmospheric sounds d) characters e) music		
2 Be able to plan a new radio drama	P3 Learners plan a new radio drama, including: a) intended radio station/ broadcaster b) target audience c) treatment d) competent audio script using different sound elements e) relevant risk assessment f) production schedule g) legal and/or ethical issues h) proposed scheduling time	M1 Learners create a detailed plan for a new radio drama. The treatment includes character profiles, running time and synopsis. Appropriate suggestions are made for casting that relate to the proposed production	D1 Learners create a comprehensive plan for a new radio drama and justify ideas in relation to current trends in UK radio. The production schedule is detailed and outlines the launch date, budget and possible funding opportunities that are realistic
3 Be able to produce a new radio drama	P4 Learners record and edit a competent 5-minute extract from their planned radio drama by: a) setting up appropriate equipment b) following the audio script c) following safe working practices d) following production processes	M2 The 5-minute extract produced by learners is generally of a good technical standard and quality. Editing is proficient and the sound elements used are fit for purpose	D2 The 5-minute extract produced by learners is generally of a high technical standard and quality. The final edit is generally skilful and audio techniques, sound elements and sound effects are used to enhance meaning, within the intentions of the production

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

Understand radio dramas and how they are produced

For example:

- children's drama, plays, soaps
- crime/mystery, comedy, drama, adventure, action, historical drama war, fantasy, adaptations, horror, sci-fi
- needs of audience/consumer profile by age, gender, demographics, lifestyle, Radio Joint Audience Research (RAJAR)
- pre-production, production, post production - processes for live broadcast, pre-recorded programming, rehearse-record-edit.

Consider the appropriate use of:

- content, structure use of silence, pace, layers of sound etc.
- rain on gravel, fire crackling, creaking doors etc.
- crowded street, countryside, park, school, restaurant etc.
- appropriate dialogue, back story, voice artists, circumstances, age, gender, relationship to each other and the story etc.
- theme tune, incidental music, uses of music (e.g. create tension), etc.

This could be achieved by listening to radio dramas, reading radio drama scripts, or a combination of these.

Be able to plan a new radio drama

For example:

- BBC 3, BBC 4, BBC 7, podcasting
- intended listener profile (e.g. age, gender, interests etc.)
- title synopsis, character profile, running time etc.
- containing dialogue, sound effects, atmospheric effects, music, appropriate use of silence (with appropriate copyright and performing permissions if existing script or adaptation)
- appropriate solutions for identified risk/hazard included on risk assessment i.e. sound levels when using headphones. Awareness of external hazards when using headphones
- production schedule - dates, timings, activities, personnel, resources, contingency plans with launch date

- permission to record, royalties, performing rights, copyright, voice artist release forms
- consider appropriateness of content for proposed time, watershed.

Be able to produce a new radio drama

For example:

- microphones, recording equipment, mixing desk
- using pre-production material as reference to the production process
- working within the scope of a risk assessment and health and safety guidelines
- in studio, on location, rehearse-record, rehearse all then record, edit, operate audio recording equipment, checking and adjusting sound levels etc.

For example:

- log recordings identifying the most appropriate version to use
- final edit including dialogue, sound effects, atmospheric sound, music etc.

Consider using their own music, sound effects, atmospheric sound. It is possible to also use preset effects and existing music tracks (with appropriate copyright permission).

DELIVERY GUIDANCE

This unit is centre-assessed and externally moderated.

In order to achieve this unit, learners must produce a portfolio of evidence showing that they can meet all the pass grading criteria.

Portfolios of work must be produced independently. Portfolios put forward for moderation must be available for the OCR Visiting Moderator to access freely during the moderation visit, along with witness statements and any other necessary supporting documentation.

Centres must confirm to OCR that the evidence produced by learners is authentic.

In order to achieve this unit, learners must produce evidence that meets all the pass grading criteria. There are no other additional requirements for this unit.

Learners should gain knowledge, understanding and skills through practical tasks related to their own productions as well as professional produced media products. Whilst this unit does not require a client the centre may wish to use a client based approach when creating a brief. This unit could be linked to the following units 11, 50 and 52.

If working as a team, learners should ensure that they have identified their contribution to the planning and execution of any task involving teamwork, this should be supported by a witness statement from the tutor. If learners are working as a team this presents the opportunity for individuals to draw on their strengths and also to develop new skills.

P1: Learners should have the opportunity to explore radio stations that broadcast dramas, for instance BBC Radio 4 Extra as a valuable source of a variety of genres and programme types. It may also be valuable for centres to arrange for learners to participate as an audience for a radio show if not, centres could arrange visits from guest speakers or practitioners. Learners may also find the Radio Joint Audience Research website is a valuable source for audience information. Learners could also use radio station websites, published information and the Internet for their explorations. Learners could evidence their explorations in a written report with supporting diagrams, an audio or audio-visual presentation with a commentary, a verbal presentation with a supporting slide show.

P2: It may be useful for learners when tackling this grading criteria to participate in tutor led discussions when gaining an understanding of how meaning is created using sound

elements in media products, i.e. learners could listen to excerpts from radio dramatisations and compare these with script readings in a classroom situation to see how the radio dramatisation uses elements such as atmospheric sounds and sound effects to create tension. This initial work could lead on to more in depth explorations as to how such elements are produced. Learners could evidence this research with an audio/audiovisual report with supporting commentary, an audio presentation of the material, with supporting slide show, written report, blog.

P3/M1/D1: When planning the production of the Radio drama learners could begin with identifying the intended radio station their drama is intended for. Learners should where possible use professional practices and formats when production planning and pre-production material. Learners may also find the Radio Joint Audience Research website is a valuable source of audience information, questionnaires aimed at their target audience may also help learners plan their production. Risk assessments should be conducted for every location where recording will take place and where possible industry standard risk assessment formats should be adopted. The Health and Safety Executive (HSE) or Broadcasting Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. When completing the production schedule, learners may find it helpful to have clear headings for each section with a proposed broadcast time relevant to the radio dramas content and to factor in rehearsal time. Learners may find it beneficial to utilise online sources of information such as the BBC and Ofcom websites when considering legal and ethical issues. Work could be evidenced in written format, letters to relevant bodies or online requests applying for copyright permission. It is important that learners relate the relevant legal and ethical issue to the radio drama they are planning. Evidence for the treatment, script, risk assessments and production schedule should reflect industrial working practices.

P4/M2/D2: Learners recording the planned Radio drama should wherever possible work to a deadline and follow industry standard production processes. Learners should be taught appropriate production skills in line with commercial practices, which may be possible through teacher led skills workshops, or where possible inviting guest practitioners to the centre. It is also important that learners adopt safe working practices when recording the sound elements. The Health and Safety Executive (HSE) or Broadcasting

Entertainment Cinematograph and Theatre Union (BECTU) may provide learners with useful sources of information. Evidence of the learner's contribution to the process, especially if working in a group, should be identified by the learner for instance through photographs of the learner setting up and using the equipment, a sample of the audio recording of the radio drama the learner was responsible for. Evidence of learners' contribution should be supported by a witness statement from the tutor.

Learners when editing the recorded sound elements for the Radio drama should wherever possible work to a deadline and follow industry standard production processes. They should demonstrate their ability to edit the sound elements and demonstrate an understanding of how to combine the recorded sound elements with additional effects. These skills could be developed in skills workshops led by the tutor or visiting guest practitioners. Evidence of the learner's contribution to the editing process especially if working in a group, should be identified by the learner, for instance photographs of learner using the editing equipment, an audio recording of the sound elements, or section of the radio drama the learner was responsible for and how the learner has contributed to the final production. Evidence of the learners' contribution to the editing of the Radio drama should be supported by a witness statement from the tutor.

Learners should seek to evidence the grading criteria through a variety of mediums, (i.e. written format, written presentations, verbal presentations, audio content, audiovisual content) which highlight their particular strengths, however learners should be encouraged to stretch their skills and knowledge by using a range of mediums to evidence their work.

RESOURCES

This section provides suggestions of suitable resources. The list is neither prescriptive nor exhaustive, and learners should be encouraged to gather information from a variety of sources.

Some suggested resources are intended for tutor use. The resources in this section were current at the time of production.

Books

Wyatt, H & Amyes, T (2004)	<i>Audio Post Production for Television and Film: An introduction to technology and techniques</i> Focal Press (3rd edition)
Viers, R (2008)	<i>The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects</i> Michael Wiese Productions (3rd edition)
Theme Ament, V (2009)	<i>The Foley Grail: The Art of Performing Sound for Film, Games and Animation</i> Focal Press
Mott, RL (1990)	<i>Sound Effects: Radio, T.V. and Film</i> Focal Press
Hoffert, P (2007)	<i>Composing Music for Videogames, Web Sites, Presentations and Other New Media</i> Berklee Press Publications
Marks, A (2008)	<i>The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, Game Developers (Gama Network Series)</i> Focal Press (2nd edition)

Websites

www.telegraph.co.uk/culture/film/3671089/100-best-movie-soundtracks.html

www.moviefone.co.uk/2009/05/28/best-movie-soundtracks/

www.filmsite.org/100soundtracks.html

www.tvadmusic.co.uk/

LINKS TO NOS

Skillset – Radio Content Creation (2008)

- RC1** Work effectively in radio
- RC3** Research audiences for radio
- RC4** Contribute to the creative process in radio
- RC5** Originate and develop ideas for radio content
- RC10** Write for radio
- RC14** Record audio on location and in the studio
- RC15** Edit, process and mix audio
- RC18** Select and brief radio contributors
- RC20** Assist with radio productions
- RC21** Produce speech content for radio
- RC23** Produce multiplatform content for radio
- RC27** Evaluate the success of radio programming and projects
- RC28** Use and develop the voice for radio
- RC31** Comply with the law when working in radio
- RC32** Conduct yourself ethically when working in radio



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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