

ACTIVITY

1. No formal format yet. But write one paragraph describing the meet up of two people and exchanging things (it can be food, an item, or anything.).
2. Include dialogues and descriptions.
3. Yes, you may use any language or dialect according to your province.

Activity Notes: *For this activity, your work will be graded according to the quality of how you compose and write in a descriptive format.*

RADIO SCRIPTING



Like film or television, radio requires writers and writing to help communicate its messages efficiently and accurately. Whether these are news broadcasts, intro- or extro text (called “spiels”), or even advertising, they have to be written into a script. Radio scriptwriting has its own styles, formats, and requirements compared to TV or film writing and we will discuss these in this section.

Content

Your content is essential. This will guide your listeners and will help them determine whether they find it interesting or not. When you are doing content, you want to be able to remember the following. These are in no way in order, look at it as a guide;

1. Always look for the “hook” in your stories, this will keep your listeners from listening.
2. Paint pictures with words. Write like you are painting every detail. Because it matters to the listeners.
3. Write as if you are talking to one person. Imagine, you are telling your story to your best friend, you are making that “connection.”
4. Try to humanize your stories. This is the only way to connect to your listeners. Make it believable.

Tone

Next is the tone. Getting the content right is not enough. That is why voice actors, disc jockeys study the right breathing, and the dynamic voice acting. It is because, they have to make it sound believable and realistic and not a dead-pan voice reading a script. Your scripts will not come to life without the power tone. The tone varies depending on the purpose and intention of the script. You can be unemotional or sound

plain reading if it is a news. But if it is editorial or feature, it could be animated, friendly, warm or enthusiastic voice. Of course, it also varies when you need your voice actors to act in radio drama. Get the picture?

Activity Notes: *These additional Activities will show you more about what is being discussed in this learning resource and hopefully give you a better picture. Remember these are suggested links, feel free to explore more on the topic, you might find something more direct or in depth.*

1. Tone in Voice in Communication <https://bit.ly/2GCPHLo>
2. How to Change Tone of Voice <https://bit.ly/3mZgFmd>
3. A series of Voice Acting tips for Radio <https://bit.ly/2TZAVaW>
4. Voice-Over session with John Ericsson <https://bit.ly/38ggEPT>
5. DZRH: Tia Dely 1/2 <https://bit.ly/3pekyph>
6. DZRH: Tia Dely 2/2 <https://bit.ly/2UaZEcz>

Radio Formats

There are different types of radio formats and we will quickly discuss them below, so you get an idea how radios are categorized. Do you remember programs such as “Matudnila,” “Gulong ng Palad,” “Dear Tia Dely,” “Radyo Patrol,” “Yes FM,” “Knowledge Power,” these are some of popular mainstream radio shows that have invaded the Philippine air waves. If you are not familiar with these shows. The shows you hear have different stories, approach, and purpose.

Most of what is spoken on radio is written down into scripts or announcements. These written materials come to life with the help of human voice and this is what radio is about. But the spoken words on radio is turned into ‘scripts’.

Radio plays a very important role in the lives of the people around the country, especially the far-flung provincial places in the Philippines. A large number of the audience are into listening or watching as a form of relaxation and entertainment, hence either they rely on television or the radio. It is one of the oldest and used mediums in the country. Even if it is the modern times, radio has become a part of every household.

Radio formats have three essential parts that we all need to understand and take into consideration as we create shows for ears.

1. Human Voice
2. Music
3. Sound Effects

Below you will see brief but compact topics on Radio formats and how everything works with programs.

1. **Announcements:** These are specifically written messages to let the public know of something important. These announcements can be different types, depending on what kind of announcement or for who. Sometimes these announcements from political or environmental sources have become a source of topic to talk about, for example, the weather and class suspensions.”
1. **Radio talk:** The radio talk probably is the oldest format that is used since the birth of radio. This is the kind of show where they invite experts or prominent personalities to speak for 10 or 15 minutes on a specific topic.
2. **Radio interviews:** In all forms of media, this format uses this technique of asking questions to get information straight from the source to the intended audience. There can be different forms of interviews taking into consideration how long it will be, the content and purpose of interview. The duration and format of these interview types may vary depending on the program and the radio host. Most interviewees are government officials or personality based. Then there are also phone-in interviews, where the radio host aims to get brief and straight to the point answers.
3. **Radio discussions:** This format is basically creating points of discussion between experts or personalities in the field of politics, economics or environment. This allows the programmer to open up discussions that matter to listeners. It can be opinionated but nonetheless an important type of format to consider as it helps listeners stay up to date to current events.
4. **Radio drama:** has been a source of entertainment to many listeners. This is like watching a stage play but through the ears. A radio play has only 3 components. The *voice actors*, *music* and *sound effects*.

5. **Running commentaries:** Commentaries are programs that concentrate on game or sports matches. A commentator would give you details of the match such as the number of players, position of the players in the field, score, and how are the players playing the game, etc. It is essentially getting the listeners to feel like they are in the game. The commentator needs good communication skills, a good voice and knowledge to do a good play by play.
6. **News:** of all the radio formats, news is the most popular. Filipinos are culturally inclined to hearing news in general. Whether it is about natural disasters or government issues, we choose to stay informed. News bulletins and news programs are broadcast every hour by radio stations. Duration of news bulletins vary from 5 minute to 30 minutes. The longer news bulletins have more contents such as interviews, features, reviews and comments from experts. The shorter ones of course are straight to the point news-telling only.
7. **Music:** The first thing that comes to our mind is music. Music is the main reason why we generally stay on radio. Music is used in different ways on radio depending on what type of program.

Activity Notes: *The above mentioned are just some of the radio formats that are popularly known, you may explore further about other different formats online or other sources you may have.*

Please do visit <https://bit.ly/3k3bO1q> - Radio Philippines online keeps track of radio stations around the country. You can listen to these available stations online and see how different regions and different dialects do radio programs and formats.

Formatting for Radio Drama

A Radio Script follows a distinctive format that allows writers to play with sound and music and incorporate and how it will be used as a performance in the forming of the script.

Look at the sample script below to give you an idea how everything should be formatted.

Literature	Conversation
Amidst the hustle and bustle of vehicles big and small, epic drama was to unfold in front of the unknowing residents of 2358 Trump Avenue.	DUDE! DID YOU GET ANY? NO?
A white house with a rusty red gate would be the backdrop of pillage and hysteria. Strangers from nowhere suddenly appearing, gathering round for the spoils of an overturned lorry. There are enough beverages to quench the thirst of an entire block party.	I GOT THREE CASES, MAN! COKE, ROYAL, AT MAY WILKINS PA!
Cars stopping, trunk lids popping, emotions rising, people shouting, claiming their share of a free for all.	MAY TUMAOB NA TRUCK! MALAPIT SA BAYSIDE MALL. ANG DAMING TAO! KANYA KANYANG KUHA!
Beyond the smoky blur of vehicular exhaust, victorious eyes smile in triumph. A handful of students will be taking home their prize.	YOU WANNA GO? PULANG GATE. PUTING BAHAY. # TWENTY THREE DASH FIFTY EIGHT SA TRUMP AVENUE!
Does that include you?	GO! TAS SOFT-DRINKS PARTY TAYO MAMAYA!

Radio script format. From Henry Bolo

TIMECODE	CHARACTER	DIRECTION	REACTION	SPOKEN
00:00.000	El Bolo Loco	loud shouting of utmost urgency	shock bewilderment curious	DUDE! DID <u>YOU</u> GET <u>ANY</u> ? NO?
00:06.000		proud, shouting, bragging, mouth wide open, chin up, chest out	"What? I want also!" jealous, interested, inquisitive	I GOT THREE CASES , MAN! COKE, ROYAL, AT <u>WILKINS</u> PA!
00:15.000		explaining, loud, engrossed, exaggerated, with arm actions,	"I wanna go there!" jealous feels the urgency	MAY TUMAOB NA TRUCK! MALAPIT SA BAYSIDE MALL. ANG DAMING TAO! KANYA KANYANG KUHA!

Second section of a script format. From Henry Bolo

When creating your script format remember to take note of the following.

1. Use Arial or Calibri 12 points, single space format. For the dialogue part, you can use Tahoma 16 points. This way your scripts are easy to read.
2. Learn to use phrases and not sentences. They are shorter and are direct to the point. Rule of thumb, one idea per phrase and one idea per thought. For instance, you are talking about a ball that flew by and crashed a window, just stick to it. You cannot have two or three ideas per column as the instructions might all get confusing for the program host, the Foley master and the voice actors.
3. Use short, simple and everyday words so that it is easy to understand. Your audience has to be able to imagine the things they hear. There's no time to impress or have them look at the dictionary.
4. Use proper punctuation marks as this will help voice actors translate and give emotion to your script.
5. Spell out words. Abbreviations or shortcuts are a big NO! Voice actors and program hosts should be able to read the script without struggling what word you put.
6. Remember that ALL CAPS are spoken words or voice acted. These are the words that will be read by your voice actors. Make sure that all scripts that need voice acting have to be written in ALL CAPS.
7. Emphasis markings, such as turning the ALL CAPS with **BOLD**, UNDERLINED will help voice actors put emphasis and more emotions needed in the words that are written. If there is only one point to emphasize, use bold. If there are two points, the primary emphasis or the first one will be **bold** and an underlined. The second emphasis will use **bold** only. If there are three points of emphasis, the primary is double underlined and **bold**, the secondary is single underlined and **bold**, the least priority of the emphasis is in bold only. Remember that there should only be a maximum of three-point emphasis per phrase.
8. Indicate emotions the actor should be demonstrating in the directions column.
9. It is encouraged also to put the "desired" emotional reaction in the reaction column.
10. Lastly, do take note that the reaction column is rarely the same as the emotion acted out by the voice actor. This is why comedians should not laugh at their own jokes during performance.

ACTIVITY

1. Write for a 3-minute radio drama or comedy.
2. Using the sample format given above, write a conversation script between two people.
3. Choose any conversation piece from: Baso, Cellphone, Rosas.

Activity Notes: *The objective of this exercise is to follow the format of script using the above guidelines, followed by the story writing content according to the suggested topic/title. Remember be concise, verb- driven and use descriptive words.*

Since you now have a “picture” of what and how a 5-column radio drama content resembles. Mind you that there are still individuals who still utilize other formats of radio script and there is really nothing wrong whether you are using the new format or old format. Truth be told, when you try to search “radio script format” you will actually end up with different styles and format and you can use them too. What matters most is the writing structure, always remember that you are writing for the EARS! When you have got this writing basics down, then you are in the right track.

Take note though that in some FM stations they do not even follow a format. As simple and straight out as radio commercials below, can be written as well.

It is twelve fifteen in the high noon and you're tuned in to the radio republic of the youth Republika FM1 and you just heard Justin Bieber and Shawn Mendes do a monster of a song.

Now let's have something homegrown for Juanonone from the Queen City of the south Karencitta with Cebuana on eight-seven-five FM1

Dave Grohl slayed in the recently concluded inauguration of the POTUS and VPOTUS together with the FOO Fighters.

Times Like These on your new music alternative Jam eighty eight point three and Wave eight nine one brings eight point three and Wave eight nine one brings back the soul review countdown with a new timeslot! Saturdays, ten AM with replays on Mondays, twelve noon. Send in your votes via our socials @wave891fm.

We will always remember that live ambush performance of Anne-Marie to her song 2002 on The Voice UK and we know you wanna sing along! Anne-Marie's 2002. Click the banner to listen now on Spotify!

Dear Robinsons Townville Shoppers, may we request everyone to please wear your face mask and face shield properly. The Face mask should cover the entire nose and mouth area. While the face shield should cover the entire face. Let's all be safe and protected here at Robinsons Townville Pulilan- Our town, Our mall! Happy shopping!

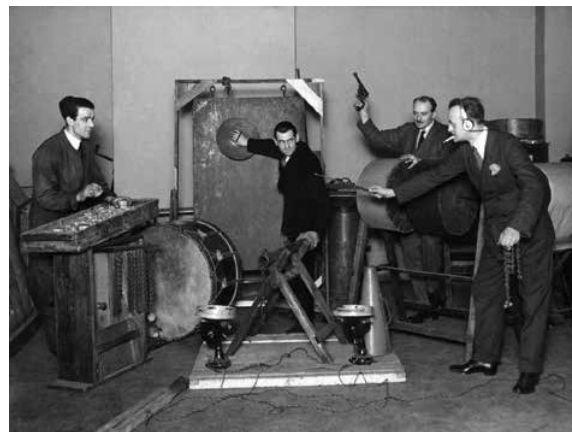
Sample radio spiels by Jada Hidalgo Pangan

Republ1ka FM1's very own DJ – Jada Pangan said *“For the radio spiels the DJ makes his or her own spiel. Some DJs write it down, some don't -on the fly ganyan. Kanya-kanya but rule of thumb is always open or close with the station's call sign.”*

SOUND AND SOUND EFFECTS ON RADIO



In this part of the learning resource, we have to take into consideration the power of Sound and how they are essential and key to successful to radio program. Sound and Foley are two different aspects that are important in radio production, it gives life to whatever it is that you want your listeners to hear. You want your listeners to be able to “feel” and “see” by hearing everything what you can give them to imagine the “feeling” and “seeing.”



Creating sound effect for radio in the 1950s, the technique continues today for films, television, radio, and computer games. From InFocus Film School.

And because we are dealing with sound in this section. I highly encourage everyone to use the links that will be provided below, to help you understand this section better.

Sound effects refers to the use of music, speech or artificial sound to exaggerate.

Please click on this link to hear samples of sound effects <https://bit.ly/32xoAzy> and this as well <https://bit.ly/2InJdaf>.

While Foley on the other hand is the sound that are manually replicated by a Foley Artist. The foley artist is responsible for recreating and replicating sounds that can be used to make a radio drama more realistic.

Foley is divided into three (3) sections.

1. The Feet
2. The Move
3. The Specifics

The Feet is an integral task for foley artist. It is all about developing the right sound detail that matches the script. It is the sound that you hear when an actor is has its walking style, including the type of shoes they are wearing. You don't want any footsteps to sound repetitive," says Barbanell.

In addition to capturing the right mood and sound, Foley artists need to find the right surface to walk on and the right shoe for a character.



Recording the sound of walking on a gravel surface while matching the foot movements on the screen. Photo by Vancouver Film School from mediamusicnow.co.uk

ACTIVITY

1. On your phone, recorder or your laptop record a sound that will recreate coming down the steps and running feet on cement.
2. Place the sound you produced in Powerpoint and describe how you recreated the sound. Try to be as creative as possible and experiment on things around your house that will recreate the sound.

Activity Notes: Look for the quality of how it was recorded. The user must demonstrate the sound through recording and must be as close to the sound that was given in the instruction.

The Move is the sound related to what a voice actor is wearing. This is the section where in the sound of fabric, clothing or textile is being rubbed together or a curtain or laundry getting blown by the wind.

Creating sound effects using everyday objects to create a realistic environment for a film or radio show is a challenging, frustrating, but fun job that needs imagination and ingenuity. Photo from asuccessdiary.com



ACTIVITY

1. Record a sound of clothing getting blown by wind and flapping superhero capes.
2. Place the sound you produced in Powerpoint and describe how you recreated the sound. Try to be as creative as possible and experiment on the things around your house that will recreate the sound.

Activity Notes: Look for the quality of how it was recorded. The user must demonstrate the sound through recording and must be as close to the sound that was given in the instruction.



A Foley studio includes numerous objects, surfaces, floors, and devices that can produce different sounds that can be used as sound effects for films, games, radio, and television. Photo from University of Silicon Valley.

The Specifics is any sound that pertains to “touching.” It recreates every sound the voice actor makes as they interact to world around them. An amazing prop could be something you already have in your house, like a random piece of hardware at the bottom of your drawer, you will be surprised how these random items create different sounds that will recreate something the voice actors interact to.

ACTIVITY

1. Record a fire sound and crunchy bite sound .
2. Place the sound you produced in Powerpoint and describe how you recreated the sound. Try to be as creative as possible and experiment on the things around your house that will recreate the sound.

Activity Notes: Look for the quality of how it was recorded. The user must demonstrate the sound through recording and must be as close to the sound that was given in the instruction.

You do not have to stop here. I do suggest that you keep experimenting by recording household items and see what you can come up with. This will enhance your listening skills and encourage yourself to be creative and see where it takes you to sound designing.

It is such a big task to produce your very own program and hopefully this learning resource takes you to a step by step guide that will allow you to do this at home safely and effectively!

PODCASTING



“Adulthood with Joyce Pring” is the Philippine’s 2nd most-listened to podcast on Spotify and is being followed by audiences around the world. Photo from GMA News Online.



Podcasting is the practice of digital recording of shorts of your interest using the internet! Broadcasted and ready for downloading or streamed for your audience. This is essentially the new age of radio broadcasting. This is still different from “teleradyo” and “internet radio.” A podcast is composed of single “pods” of audio-based programs that are not reliant to a format like internet radio does and does not have the video-based factor like the teleradyo. Podcasting does not require a broadcast studio like traditional radio and most podcasters do their shows from the comfort of their own homes!

Unlike Internet radio, listeners don’t have to ‘tune in’ to a particular broadcast. Instead, they download the app or the audio on demand or subscribe via an RSS (Really Simple Syndication) feed, which automatically downloads the podcast to their computers.

Podcasting is perfect for this quarantine as you apply the techniques and skills you have gained from previous exercises. You can talk about your hobbies and cast it by 10-15 minute episodes. Just as vlogging and blogging has enabled almost anyone with

a computer to become a bona fide reporter or a star in their own channel, podcasting allows virtually anyone with a computer to become a radio disc jockey, talk show host or recording artist.

Recording a podcast is easy. Here's a guide to get you started:

1. Plug a microphone into your computer
2. Install an audio recorder for Windows, includes Audacity, Record for All and Easy Recorder V5).
3. Create an audio file by making a recording (you can talk, sing or record music) and saving it to your computer.
4. Finally, upload the audio file to one of the podcasting sites.

After recording your podcast, you will want to promote it. There are different channels to this and a lot of internet channels offer free services to host your podcasting. You can even start a podcast on fb or youtube, if you like. Remember though, that podcasts do not require videos. You can hear podcasts on Spotify such as the following search titles A bit of optimism by Simon Sinek, Kwik Brain with Jim Kwik, Think fast, talk smart by Stanford, Secrets of the most productive people by Fast Company, and so many others in different genres and topics, name it, you will find it. If not, and you have a burst idea of topic to podcast then, this might be an opportunity for you.

The following suggestions might help you into starting your own podcast. Of course there are other resources on how to start a podcast. Do check out our references as it might give you a full description on how to do it.

- Inform the public on how to access and listen to your podcast show.
- Create eye-catching graphic as your cover for your podcast.
- Write a release on your page to notify the public of your podcast.
- Create a special market or your niche market for your show and assess their response through a podcast installation of a feedburner link. A feedburner link keeps a record of the number of times your podcast has made new comments or has been linked to. Making your podcast personalize according to listeners' feedback make happy listeners who will, in turn, keep listening.

ACTIVITY

1. Create your own podcast program. It could be anything about your hobby? how your pandemic journey is? Talk about your interests that grew into business? Share experiences about your journey as an art student? It could be anything!
2. Your 5-minute podcast must have content and flow, which means you need to build a script to follow and time it.
3. Include foley and sound effects, yes that includes music as well.

Activity Notes: *This activity must have one story only, watch out for branch-out stories or stories that jump from one topic to another. The thought must be one and the same. Ask for a 5-minute script and be aware of the timecode. Be sure that the lines match the timecode. Sound and Sound Effects and Music will be graded as well.*

ASSESSMENT

Produce a radio-based program that can be broadcast to the student population using the internet.

1. Decide as a class if you will produce a more traditional radio program (e.g. music + news + ads + talk/ commentary) or if you will do a series of pods for a podcast. Decide on the theme or type of program you will be (e.g. political, youth, environment, pop music, hip-hop, etc.)
2. Assign smaller groups to produce content for the program or podcast. Each group should have at least a writer, a talent, and an engineer (who will do the sound editing and maybe even the foley).
3. Write, record, edit, and finalize each radio show or pod. You may submit these to the teacher for him or her to grade your group's outputs.
4. Compile the shows or pods for distribution or "broadcast". You may use free audio hosting sites like SoundCloud for radio shows, or Buzzsprout or Spreaker for podcasts.
5. Tell your friends to listen in! Spread the word on social media and tell other people to listen to your show!

NOTES TO THE USER

When creating or evaluating activities in this learning resource, you may use or refer to the rubric below as a guide. Please be conscious that our experiences with radio can vary greatly due to factors such as age, geographic location, or even social status. Our grandparents may see or look to radio as a source for entertainment and radio drama, our parents may refer to it for news and current affairs, while younger generations may only think of radio as something that plays music.

Understanding that radio is much, much more than these individual elements, allows us to be more creative in developing content for listeners that are relevant and responsive to an ever-changing world.

	Excellent 94-100	Very Good 87-93	Acceptable 79-86	For Improvement 70-78
Exploration Degree to which the learner "reaches out" and tries to experience and create art within his/ her surroundings	The learner showed that art and the production of art can have no limits; the learner found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources. The learner he/she is not limited by "what I have" but rather thinks "what else can I do?"	The learner showed that art and the production of art can have no limits; the learner found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources. There was some evidence of "thinking out of the box"	The learner showed that art and the production of art can happen but that limitations will hinder the results. The learner produces the required outputs but does not find new or novel ways to execute the works.	The learner is hindered greatly by what he/ she perceives as limitations. The works produced are ordinary, cliché, and poorly-thought. The learner does not find new or novel ways to execute the works and barely produces the required outputs
Insight Degree to which the learner sees, extracts, or perceives deeper and complex meanings in an artwork	The learner makes surprising insights. He/ she sees or perceives meanings that indicate his/ her deeper reading and appreciation of the works analyzed	The learner makes very good insights as far as meanings and messages in the artwork. He/ she shows an ability to perceive more than what is physically visible in an artwork	The learner can interpret art and make inferences on possible meanings from the work. He/ she can perceive some deeper meanings, but most insights are shallow and superficial.	The learner makes shallow, superficial, or silly interpretations. There is no significant evidence of an attempt to derive or perceive meanings from the artworks analyzed
Reflexivity Degree to which the learner is able to reflect within his or her experience and to articulate this in the context of analyzing artworks	The learner makes perceptive or wise inferences about his or herself in the context of the artwork. The learner expands his or her reflection beyond the context of the artwork to make a statement on the human condition.	The learner makes perceptive or wise inferences about his or herself in the context of the artwork. The learner attempts to expand his or her reflection beyond the context of the artwork to make a statement on the human condition.	The learner makes shallow or expected inferences about his or herself in the context of the artwork. There is no statement or comment made about these inferences in the context of the human condition.	The learner makes shallow inferences about how a work affects him or her. No attempt is made to reflect beyond the self.