

# LEARNING RESOURCE

## SPA - MEDIA ARTS



MEDIA & COMMUNICATION

# Introduction to Visual & Aural Communication

QUARTER 3 - MODULE 1

## **LEARNING RESOURCE for Media Arts**

### **Media & Communication**

#### **Introduction to Visual and Aural Communication**

**Republic Act 8293, section 176** states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this Learning Resource are owned by their respective copyright holders. Reasonable efforts have been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the National Commission for Culture and the Arts

#### **Development Team of the Learning Resource**

**Writers:** Imee Ramos-Garcia

**Editors:** Jag Garcia

**Graphic Designer:** Erika V. Garalde

**Researchers:** Jericho Catacutan, Tim Rone Villanueva

**Management Team:** Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

**For inquiries or feedback, please write or call:**

**NATIONAL COMMISSION FOR CULTURE AND THE ARTS**

633 General Luna Street, Intramuros, Manila

E-mail: [info@ncca.gov.ph](mailto:info@ncca.gov.ph)

Trunkline: (02) 85272192 • 8527-2202 • 8527-2210 • 8527-2195 to 97 • 8527-2217 to

18

## **FOREWORD**

Welcome to this Learning Resource for Media Arts.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all, activities will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

## INTRODUCTION & OBJECTIVES

Welcome to your continuing journey of exploring the arts through the different mediums and technologies available to us!

In the previous quarter we explored visual communication and print media; during that time we harnessed our ability to communicate messages effectively using words, graphics, color, and images.

This quarter we go beyond visuals and enter the world of sound. We will discover how our senses and emotions can be affected by simply letting us “hear” the world around us.

We will learn about the history of radio and how it was an important part of our history. We will discuss its characteristics and understand the place of radio in this modern, more visual, world. And we will discuss the nature of sound and how its elements affect us.

We will take a look at Media Law and understand the safeguards that have been put in place to protect the public from the power of broadcasting.

We will then go into specific programs in radio, such as dramas, news and public affairs, and talk radio. Ultimately you will finish the quarter with a short radio program produced by your whole class!

It’s a lot to do, but just to be clear, at the end of this quarter you will be able to:

1. discuss the history of radio, its characteristics, and elements of sound
2. relate the basic principles in writing for radio
3. write a script for a radio drama and news items
4. explain the programming procedure in campus radio and radio broadcasting
5. produce different forms of radio production outputs

This Learning Resource may be used for, and is applicable to, the following DepEd Codes:

- SPA\_MA-IR9-IIa-1
- SPA\_MA-IR9-IIa-2
- SPA\_MA-IR9-IIb-c-4
- SPA\_MA-IR9-IId-5
- SPA\_MA-IR9-IIe-6
- SPA\_MA-IR9-IIh-9
- SPA\_MA-IR9-IIi-j10

So, if you are ready, we are definitely ready! Let’s begin!!!

## **REVIEW**

Effective communication is about minimizing the misunderstanding between the sender and the receiver. If the sender wants the receiver to do something or react in a certain way, then the messages must be very clear.

Using the principles of visual communication, you can design your messages so that they are not only clear, but also effective in influencing your viewer to do something. Using color psychology, for instance, you can already set a mood for your viewer, or you can communicate something about their culture. Using typography, you can highlight important pieces of information, or show words as being strong or weak.

There are different kinds of communication, and each one is important for a Media Arts student to know and understand, because Media is communication; by understanding how communication works and affects people, then you will be able to create Media Artworks that can influence, engage, and entertain audiences.

## INTRODUCTION



Did you know that “Ka” Ernie Baron helped educate millions of ordinary Filipinos on topics of history, science, and even traditional herbal medicine?

In the 1960s he was the anchor (host) and scriptwriter for his program “*Mga Gintong Kaalaman*” on DZAQ; in this show he would dazzle his many followers with bits of information on a large amount of different topics. In 1987, he started the program “Knowledge Power” on DZMM, and this brought him a larger audience.



*Ernie Baron; from wikimedia*

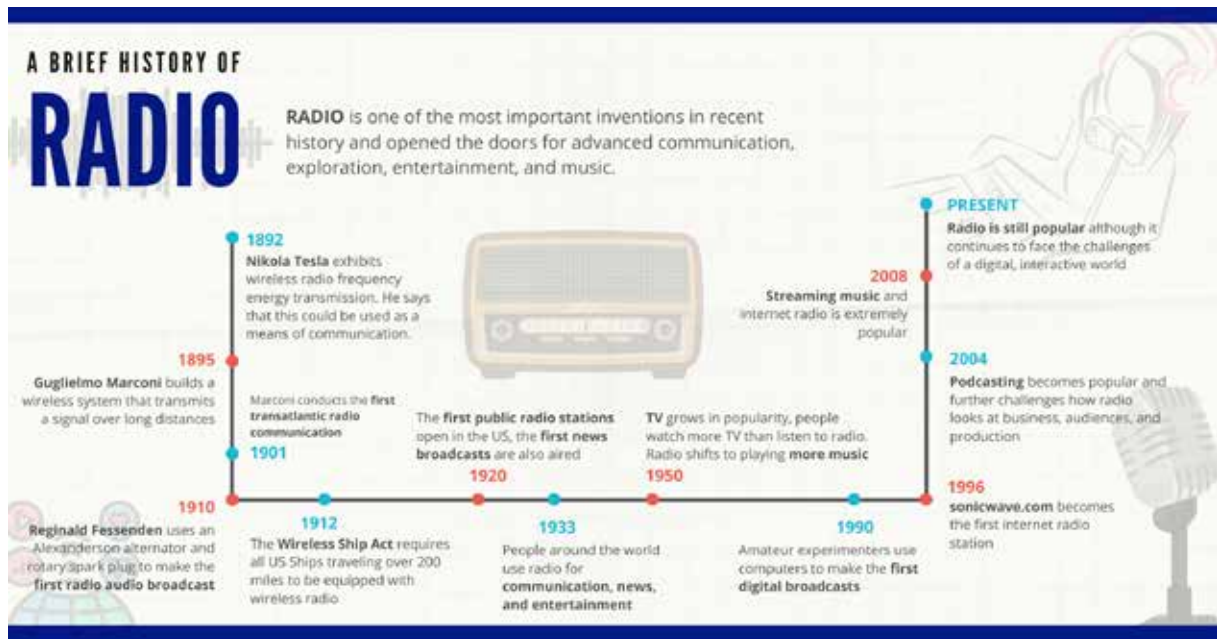
In his show audiences would call in to ask him a maximum of two questions. These questions were pre-screened by his staff to ensure that the caller stayed within the topic being discussed. In many cases audience members would call in with the intention of tricking him or catching him without a proper answer; many times he would also answer jokingly, especially if it was a question he had answered over and over again. Ernie Baron always had the answers to these questions.

In the 1990s he began doing the weather on TV Patrol and he used the end of his report to share new information and trivia to the viewers, he would then always end his report with his famous “*ang inyong lingkod, Ernie Baron*” with his very unique style of speaking.

In his 40 years on radio, Ka Ernie did not just bring knowledge and information to Filipinos, but he made learning fun and enjoyable for his listeners. He passed away in 2006, but will always be remembered by his listeners as the Walking Encyclopedia.

## LESSON 1

# THE HISTORY OF RADIO



Despite the advancement of digital technology, internet radio and streaming services (e.g. Spotify), and the shifting of audiences, radio continues to be an important and relevant medium for communication, news and information, and entertainment.

Traditional radio is still very popular because it is portable; whether it is a transistor radio, mobile phone, or car stereo, radio as a medium is adaptable and easy to carry around meaning it can be accessed almost anywhere.

It is also free. Still relying on the classic business of selling advertising, radio is still free and accessible to all. This “free to listen” format also makes it inclusive, allowing rich and poor, strong or with a disability, young or old, to listen and enjoy its content.

### Radio in the Philippines

The actual beginnings of radio in the Philippines is attributed to a certain Mrs. Redgrave who did a test broadcast from Nichols Field (now Villamor Air Base in Pasay City) in 1922 using a 5-watt transmitter. This could very well have also been the very first radio transmission in Asia.



*President Manuel L. Quezon, at his inauguration addressing the nation and broadcast on KZRM in November, 1935. Photo from the US Office of War Information, public domain.*

Formal records also name Henry Herman Sr. as a pioneer in Philippine radio. He was a former American soldier and owner of the Electrical Supply Company; in June of 1922 he made test broadcasts from 3 separate transmission stations. In 1924, Herman replaced his test transmitters with a 100-watt transmitter and called his station KZKZ. In October 1924, he transferred ownership of KZKZ to the Radio Corporation of the Philippines (RCP).

In 1929 RCP put up the first radio station outside Manila with KZRC Radio Cebu using a 1-kilowatt (1,000 watts) transmitter.

The station was later bought by Manila Broadcasting Company and called DYRC.

In 1931 the Radio Control Law was passed which designated the Radio Control Board to regulate, license, and allocate radio frequencies in the country. Radio as an industry grew with KZMB and KZRH starting operations in 1933.

During this time radio programming in the Philippines followed the American format and style; all the stations during this time were owned by Americans, and the advertising and business model followed those of American radio.



*KZRH continued to broadcast during the Japanese occupation. In this photo an American officer makes an announcement to listeners while a member of the Japanese Censorship Office supervises to ensure he remains on-script. Photo from Manila Broadcasting Company on [www.manilabroadcasting.com.ph](http://www.manilabroadcasting.com.ph)*

In the early 1940s, sometime towards the end of World War II, the US Office of War Information operated a mobile radio station from inside a submarine. Called KZSO, its mission was to send updated information and messages on the ongoing battles against Japan. The transmitter was then brought to Manila by USAFFE forces that landed in Lingayen and it was set up in the Far Eastern University where it helped in the liberation of the country, and eventual occupation by the United States of post-war Philippines.





*Francisco “Koko” Trinidad is considered the “Father of Philippine Radio” and pioneered the use of radio for education in the Philippines. Here he is with his wife Lina Flor who was the writer of the very popular radio drama *Gulong ng Palad*. Photo from The Kahimyang Project at [www.kahimyang.com](http://www.kahimyang.com)*

After WWII KZSO (which had been renamed KZFM) was turned over to the Philippine Government. In 1946 the Manila Broadcasting Company (owned by Filipinos) took over KZRM and KZRH and these were later renamed DZMB and DZRH respectively. These radio stations continue to entertain and inform Filipinos nationwide.

In 1947 radio pioneer Francisco “Koko” Trinidad represented the Philippines at the International Telecommunications Union in the United States. There he lobbied hard for the call letters (the first or first two letters)

assigned to the Philippines to be changed from the American “KZ” to “RP” to recognize the newly independent nation. This request was denied. Instead the ITU allowed the Philippines to use the call letter “D” which was taken from Germany as punishment for using radio to spread Nazi propaganda. By 1952, all radio stations in the country were using the call letter “D” to designate them as licensed Philippine radio broadcasts.

In September of 1972, the declaration of Martial Law closed down most independent radio stations, leaving only those controlled by the government or government agencies. As the years went on, other radio stations opened or re-opened, but this time supervised by the Bureau of Broadcasts under the Department of Public Information.

In February 1986, radio proved to be the crucial tool that toppled a dictator. It was on Radio Veritas, with its transmitter in Bulacan, that Jaime Cardinal Sin made an impassioned plea to the people to gather on EDSA to support the moves by members of the government to break away from Marcos. The rest, as they say, is history.



*In February of 1986, when the EDSA Revolution was happening, DZRH was the only station that aired a detailed account of the ouster of Ferdinand Marcos. Photo from Manila Broadcasting Company on [manilabroadcasting.com.ph](http://manilabroadcasting.com.ph)*

The EDSA Revolution of 1986 ushered in a new government and a renewed

freedom of expression and protected right to free speech. In 1986, after being shut down by the Marcos regime, ABS-CBN re-launched DZMM which eventually became one of the country's largest radio networks. Today the National Telecommunications Commission reports that there are more than 1,600 AM and FM radio stations around the country. This does not include the hundreds or even thousands of amateur and "pirate" (unregistered or unlicensed independent radio broadcasts) radio stations, as well as artists, musicians, and personalities that conduct podcasts and online music shows using the internet or other broadcast means.

## **THE RADIO MEDIUM**



*[This Photo](#) by Unknown Author is licensed under [CC BY-SA](#)*



Radio as a Medium is a form of communication that allows the listeners to receive information or entertainment directly. The word 'medium' originates from the same word as 'mediate' - meaning 'to come between'. In this instance, Radio becomes in between the one that actually helps put across information and creates a bridge between the source and the listeners. Others include Newspapers, Books, Telephones, Television, including Radio these are all called Mass Media.

Radio is a medium that uses sound and music that is why when you listen to a radio play, you heard a description of a scene, you are now able to imagine and "picture" it in your head. For the general public, radio is an affordable entertainment. Even for those in the developing world, a radio is often of the first items that is bought for a household. The basic elements of program production are quite cheap too, especially compared to television production. And because Radio frequency can reach wide and further. This is the most preferred medium especially when transmitting news and information.

Radio is known for its two channels. Divided respectively as AM or Amplitude Modulation and FM or Frequency Modulation these channels are types of modulation. The difference between these two is that FM utilizes higher recurrence range and a greater transmission capacity than AM. Every FM station is distributed 150 kHz of data transmission, which is multiple times that of an AM station. This implies that a FM station can send 15 fold the amount of data as an AM station and clarifies why music sounds such a lot of better on FM. And that is why our FM carries the music and light radio formats and news, drama and other formats are carried by AM.

The downside or weaknesses of Radio is considered a lot these days because of technology and other factors such as the non-visual form of communication and it relies heavily on description or descriptive form of writing. For example, we cannot demonstrate or do demos to show how to do something. One of the downsides of radio is that if the listener misses it then it is lost forever, the radio disc jockeys don't exactly repeat what they announce, most of the time. And because Radio, relies on sound and music you cannot simply play anything just because you feel like it. In this instance, you need to consult with FilSCAP (Filipino Society of Composers, Authors and Publishers) when you're dealing with sound and music. FilSCAP is a filipino organization that coordinates with musicians and record labels for managing usage rights and collecting royalties from the use of their music. This is not actually a downside, but rather an extra note to work on when you're dealing with public broadcasting. After all It is the protection of every musician to have their materials protected.

What Radio does to the majority of the public is it entertains them, providing relaxation and creates some sort of companionship making the general public think away from the problems and anxieties.

- Radio *informs* and processes information about employment and services fast and efficient. Providing a lot of ideas and opportunities.
- Radio *educates*. It reaches out to meet all forms of learning needs of people who want to grow in knowledge. In fact, with the current pandemic situation, most of the public schools have turned radio stations into a tool to teach students, far and wide around the country.

**Activity Notes:** Look at some materials to give you an good idea about Radio in the Philippines. Feel free to explore beyond these additional sources to help you find out more the history of Radio in the Philippines.

1. DZRH: KZRH Before, DZRH Today - A Story of Philippine's Oldest Radio Station - <https://bit.ly/38oAsY9>
2. Zimatar and Dolorosa Voice Talents, The Making of Radio Drama in DZRH - <https://bit.ly/3n8QKZA>
3. Radio Drama Philippines - <https://bit.ly/2U8ZuCw>

## **WRITING FOR RADIO**

Radio requires strong, specific good writing skills in ways that other media do not have. Writing for radio tricky, compared to television, whereas radio relies on descriptive writing to make the listening audience imagine and picture everything that is being heard. As the user, your job is to write for the ears, you must create specific, descriptive words, concrete images to paint a good picture for your audience, strong verbs to communicate action, and clear structure for audiences to follow as they listen. And because radio speaks their thoughts and ideas aloud, you must make sure that it will make sense and coherent to your listening audience.

Radio writing can be an overwhelming task, considering you are always writing to tickle the imagination and create visuals through your writing. By doing this task, you have to consciously remember that you are writing for ears and not for the eyes. Although admittedly, these days, between radio podcasting and “teleradyo” – can be crossover between eyes and ears. But let us concentrate, learn and understand the ropes of writing for the ears!

It is essential to remember that when you are writing for Television, Print and Radio – they all have different concepts, ways, and formats. Radio is particularly the most used writing format in the country because of its rich history in the country and up to this day, a lot of people, in the provinces and far-flung or hard to reach areas use radio. Radio has truly been the most accessible form of media in the country.

Consider the following principles in order to get a better writing practice for radio.

1. You should have an interesting story to tell. Reflect on what makes a good story.

Think about how your story will translate to radio. I do suggest that listening to several radio dramas will guide you further into building your own story.

2. Be as specific and descriptive as possible when you write for the ears. If you have to describe every little detail, then do so. It has to worth telling! Make a connection to your audience. It cannot just be a life story or your experience. Remember, you may find your experiences interesting but a lot of times when it is translated into scripts it may not be the same anymore. If you do try to convert some of your own experiences. I do suggest adding embellishments. Embellishments are twists and exaggeration kind of storytelling that add spice to your stories. Adding embellishments should not change the whole story rather improve your story. E.g. (non-embellished) “Nakita ko si Tonya at maganda ang suot na damit.” (embellished) “Nakita ko si Tonya suot ang magandang baby pink na mahabang damit bagay sa kutis niyang kayumanggi.”
3. Do not waste words. Every detail counts. But use words concisely and wisely. Do not over-describe, as your script might turn into a “novela.” But do remember to keep sensory descriptions to come to life in your scripts. If you are able to write including the five senses in your descriptions. It helps the audience to imagine what the voice actors are doing, seeing, touching, tasting or hearing. E.g. “Yung mangga na binigay sa akin ni Juan ay naghalong tamis at asim na bagay sa maalat na bagoong na niluto ni Nanay.”
4. Use strong verbs. What better way to describe things in action to make things more exciting for your audience to hear? Action words are not boring. It is will help your stories come to life. E.g. “Tumatakbo at hinahabol ako ng ng halimaw.”
5. Consider the language you need to use. Dialects can be very limiting to some but to others it is most welcome. Take note of your audience. If you need to write in your own dialect, this is encouraged. As it helps engage your audience to your stories.
6. Always remember that you are writing for the EARS! Your audience cannot see what your actors are doing or about to do. So you need describe! This is key! E.g. “Nandito na ako sa tapat ng bahay ni Tonya” “Kakatok na ako.” See how descriptive and specific is that?
7. Use everyday simple language. To make your writing easier, plus people don't really need to hear heavy words on radio.

### **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/38gqEPT>
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 <u>THREE CASES</u> , 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 <u>TUMAOb</u> NA TRUCK! <u>MALAPIT</u> SA <u>BAYSIDE MALL</u> . ANG <u>DAMING</u> 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!

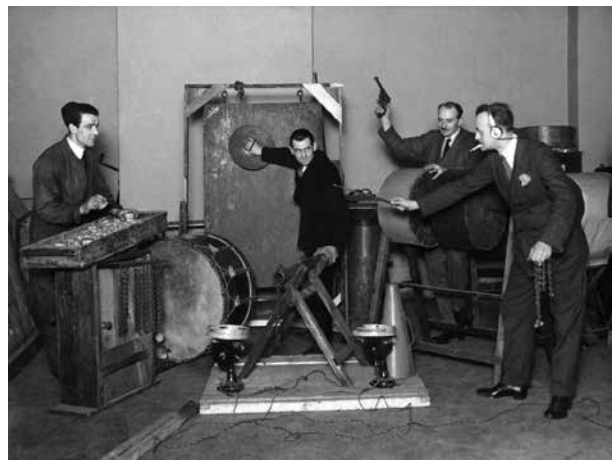
*Sample radio spiels by Jada Hidalgo Pangan*

Republika 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/32xoAzv> 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



*“Adulting with Joyce Pring” is the Philippine’s 2<sup>nd</sup> 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
<p><b>Exploration</b> Degree to which the learner "reaches out" and tries to experience and create art within his/ her surroundings</p>	<p>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.</p> <p>The learner he/she is not limited by "what I have" but rather thinks "what else can I do?"</p>	<p>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.</p> <p>There was some evidence of "thinking out of the box"</p>	<p>The learner showed that art and the production of art can happen but that limitations will hinder the results.</p> <p>The learner produces the required outputs but does not find new or novel ways to execute the works.</p>	<p>The learner is hindered greatly by what he/ she perceives as limitations. The works produced are ordinary, cliché, and poorly-thought.</p> <p>The learner does not find new or novel ways to execute the works and barely produces the required outputs</p>
<p><b>Insight</b> Degree to which the learner sees, extracts, or perceives deeper and complex meanings in an artwork</p>	<p>The learner makes surprising insights. He/ she sees or perceives meanings that indicate his/ her deeper reading and appreciation of the works analyzed</p>	<p>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</p>	<p>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.</p>	<p>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</p>
<p><b>Reflexivity</b> Degree to which the learner is able to reflect within his or her experience and to articulate this in the context of analyzing artworks</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>The learner makes shallow inferences about how a work affects him or her. No attempt is made to reflect beyond the self.</p>

## REFERENCES

- "8 Tips on How to Write a Radio Script - Services CloudRadio." *Online Radio Platform for Broadcaster - Services CloudRadio*, <https://www.cloudrad.io/8-tips-on-how-to-write-a-radio-script>. Accessed 20 Jan. 2021.
- Bolo, Don Henry. *Radio Script and Note Samples*. Oct. 2020. Based on an Interview
- "Download Sound Effects | Soundsnap Sound Library." *Download Sound Effects | Soundsnap Sound Library*, <https://www.soundsnap.com/>. Accessed 20 Jan. 2021.
- "Foley Sound Effects for Beginners | Adobe." *Adobe: Creative, Marketing and Document Management Solutions*, <https://www.adobe.com/sea/creativecloud/video/discover/foley-sound-effects.html>. Accessed 20 Jan. 2021.
- "Guide to Radio Station Formats | News Generation | Media Relations." *News Generation, Inc.*, <https://www.facebook.com/newsgen/>, <https://newsgeneration.com/broadcast-resources/guide-to-radio-station-formats/>. Accessed 20 Jan. 2021.
- "How to Start a Podcast - The Step by Step Guide." *Www.Buzzsprout.Com*, <https://www.buzzsprout.com/how-to-make-a-podcast> Accessed 20 Jan. 2021.
- "Online Radio — Philippines Radio Stations | Online Radio Box." *OnlineRadioBox.Com*, <https://onlineradiobox.com/ph/>. Accessed 20 Jan. 2021.
- "Online Radio Stations from Philippines, AM/FM Portal | [Radio.Org.Ph](https://radio.org.ph/)." *Radio.Org.Ph*, <https://radio.org.ph/>. Accessed 20 Jan. 2021.
- "Radio Formats: What Are They?" *The Balance Careers*, <https://www.thebalancecareers.com/what-are-radio-formats-and-why-do-they-matter-2315430>. Accessed 20 Jan. 2021.
- "Radio Outlets Philippines | Media Ownership Monitor." *Media Ownership Monitor*, Lime Flavour, Berlin, <https://philippines.mom-rsf.org/en/media/radio/>. Accessed 20 Jan. 2021.
- "Radio Philippines – All Radio Stations." *Www.Radio-Philippines.Com*, <http://www.radio-philippines.com>. Accessed 20 Jan. 2021.
- "Stream Radio from Stream Philippines | Free Internet Radio | TuneIn." *TuneIn | Free Internet Radio | Live News, Sports, Music, and Podcasts*, <https://tunein.com/radio/Stream-Philippines-r100396/>. Accessed 20 Jan. 2021.
- "Stream Stream Podcasts | Free Internet Radio | TuneIn." *TuneIn | Free Internet Radio | Live News, Sports, Music, and Podcasts*, <https://tunein.com/podcasts/>. Accessed 20 Jan. 2021.
- Tuazon, Ramon. "Radio as a Way of Life." [Ncca.Gov.Ph](https://ncca.gov.ph), NCCA, <https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-cultural-disseminationscd/communication/radio-as-a-way-of-life/>. Accessed 20 Jan. 2021.
- "WITNESS TO HISTORY – Manila Broadcasting Company." *Manila Broadcasting Company*, <https://manilabroadcasting.com.ph/history/>. Accessed 20 Jan. 2021.

COVER, ICONS AND OTHER GRAPHICS ARE FROM FREEPIK.COM

