

Unit 42: Radio Drama

Unit code:	T/600/6665
QCF Level 3:	BTEC National
Credit value:	10
Guided learning hours:	60

● Aim and purpose

This unit aims to develop an understanding of the codes, conventions and audience readings of radio drama which will support learners' skills in devising and scripting radio drama for a choice of genres. Learners will develop technical skills in order to produce a radio drama for a specific target audience.

● Unit introduction

Radio drama is by definition not factual although it may be based on fact. When a true story or event is dramatised the exact detail and chronology of events may be sacrificed or re-interpreted in the interests of entertainment or poetic licence. By contrast, a factually correct account of an event or issue would be a documentary. Radio dramas use characters played by actors and depict events using only the radio codes of speech, sounds, music and silence that help to tell a story without the use of a visual stimulus.

Because it is relatively expensive to produce, radio drama is mainly broadcast by national networks with big budgets. Some local stations, even in the commercial sector, also produce drama. Roles in the radio drama sector include roles like scriptwriter, producer, technical operator (or studio manager) and production assistant. The most common sub-genres of radio drama include single plays, drama series, soaps and serials. Modern distribution technology means that today drama can be accessed by its audiences as podcasts.

Creativity and experimentation with drama codes and conventions should be encouraged once an understanding of the recognised codes, conventions, style and structure has been developed. Learners should gain an appreciation of radio drama through listening to a wide range of programmes. Skills that are addressed in this unit are ideas origination, scriptwriting, adaptation and production.

● Learning outcomes

On completion of this unit a learner should:

- 1 Understand codes, conventions, style and structure of radio drama genres
- 2 Be able to produce and pitch proposals and treatments for radio drama
- 3 Be able to develop a treatment for a radio drama into a script
- 4 Plan and produce a radio drama.

Unit content

1 Understand codes, conventions, style and structure of radio drama genres

Codes: in the use of dramatic content (words, voices, speech, music, ambience, sounds, silence)

Conventions: aural signposting; cliffhanger endings; flashback; use of fades; use of silence; characterisation; chronological development; narration; direct speech; titles; credits; music, eg intro music, motifs

Style: appropriateness to target audience; dramatic reconstruction; styles, eg traditional, post-modern; radio drama as 'theatre of the mind'; creation of mood or location (effects, acoustics)

Structure: duration; narrative structure; development of plot

2 Be able to produce and pitch proposals and treatments for radio drama

Formats: eg single play, drama series, radio soap, drama serial, classic serial, dramatised factual documentary

Narrative structures: appropriate to style and scheduling, eg single strand, multi-strand, open, closed, linear, non-linear, realist, anti-realist

Representation: gender; ethnicity; age; places; stereotyping

Target audience: characterised by demographics (socio-economic group, gender, age, ethnicity); knowledge and prior experience; expectations and prejudice

Pitch: preparation of pitch, eg slides, prompt notes, handouts; delivery of pitch; response to feedback

3 Be able to develop a treatment for a radio drama into a script

From treatment: develop raw material into a narrative; content (topic and exposition); narrative structure (conflict, resolution); creating the 'picture'

Characterisation: backgrounds; personalities; relationships to each other; what characters contribute; roles; character traits, eg idiosyncrasies, expectations, aspirations

Scripts: creation of original work; continuity; notation; layout; stage directions; production directions; running time

4 Plan and produce a radio drama

Casting: appropriateness of talent; auditions; interpretation; selection; casting director; scheduling

Logistics: selection of appropriate recording and editing techniques; selection of studio; booking facilities; identification of locations; location visits and recces; production schedule; contingency plans; sourcing pre-recorded material, eg music, sound effects; copyright and fair dealing

Production: rehearsal and read through; performance; directing talent; choice of recording media; microphones; proximity effect; use of headphones and near-field monitors; live sound effects; recording and post-production (dry voice track, live mixing, live processing)

Post-production: dubbing of music and sound effects; editing; balancing levels; panning; equalisation; echo; reverb; level modulation; distortion; noise gates; sound effects (SFX); limiting and normalising

Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
P1 describe the codes, conventions style and structure of different genres of radio drama with some appropriate use of subject terminology [IE]	M1 explain in detail the codes, conventions, style and structure of different genres of radio drama with reference to detailed illustrative examples and with generally correct use of subject terminology	D1 critically evaluate the codes, conventions, style and structure of different genres of radio with supporting arguments and elucidated examples, consistently using subject terminology correctly
P2 produce and pitch a proposal and treatment for a radio drama that targets a specific audience, working within appropriate conventions and with some assistance [CT]	M2 produce and pitch a well-developed proposal and treatment for a radio drama that targets a specific audience showing some imagination and with only occasional assistance	D2 produce and pitch a thoroughly thought-through proposal and treatment for a radio drama that targets a specific audience, showing creativity and flair and working independently to professional expectations
P3 develop a treatment for a radio drama into a script working within appropriate conventions and with some assistance [CT; SM]	M3 develop a treatment for a radio drama into a script showing some imagination and with only occasional assistance	D3 develop a treatment for a radio drama into a script showing creativity and flair and working independently to professional expectations
P4 plan and produce a radio drama working within appropriate conventions and with some assistance. [CT; TW]	M4 plan and produce a radio drama to a good technical standard showing some imagination and with only occasional assistance.	D4 plan and produce a radio drama to near-professional technical standards showing creativity and flair and working independently to professional expectations.

PLTS: This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

Key	IE – independent enquirers	RL – reflective learners	SM – self-managers
	CT – creative thinkers	TW – team workers	EP – effective participators

Essential guidance for tutors

Delivery

This unit readily lends itself to group work, but it will be necessary for each learner to provide sufficient evidence of individual achievement to meet each criterion. The unit could be completed by learners each researching, writing, scripting, planning and producing their own individual extracts or complete drama shorts of, for example, around several minutes. Alternatively, if the intention is to produce more ambitious broadcast-length dramas, learners could be put into production groups of four or five. Learning outcomes 1 and 2 should be addressed by each learner individually, with the most appropriate ideas for learning outcome 3 being used for the final drama production for learning outcome 4.

Identifying what each learner has contributed is vital for accurate assessment, as well as for internal and external verification. When work is produced in groups, learning outcomes 3 and 4 could therefore be addressed by allocating each learner in the production group a specific scene or scenes from the whole drama and making each one responsible for producing a specific part, thus facilitating submission of original evidence for each learning outcome by each learner. The respective elements could then be edited together to form the complete finished drama. Therefore, the range of tasks and roles adopted by each learner for learning outcomes 3 and 4 may not strictly reflect professional or industry practice of one role per individual. However, this is justifiable given that it is a learning environment and not a workplace.

Learners should be taught how to produce treatments to professional standards – that is, they should include an exposition, conflict, resolution, characterisations and an understanding of the target audience.

The issue of sourcing talent must be addressed, particularly as professional practice dictates that acting and production roles are generally separate. One option is to use as talent members of a performing arts group, chosen either from learners studying within the centre or from amateur theatre groups within the local area. In the event of using other, inexperienced, members of the learner group as actors, it is important to note that although the performers' acting skills are not being assessed in this unit, the individual learner's casting and directing skills are.

Learners must be aware of the distinction between radio drama and radio reading. Learners should be provided with an early opportunity to listen to as wide a range of radio drama across as many stations as can be made available. This will encourage appreciation and evaluation of the genre and provide a comparison with learners' own work. Using internet facilities, this could be achieved in groups or individually, if learners have access to headphones to listen in a computer suite. These activities could be supported by discussion of a variety of styles of drama that learners have heard.

For the scripting and production aspects of this unit, an active 'hands-on' approach is ideal, with a significant part of the teaching addressing the conception, scripting and production of a range of radio dramas targeting different audiences, leading to the production of one final piece. Learners should be able to appreciate the process of conception, scripting, casting and production as a totality rather than a series of unrelated steps. They should gain an understanding and application of production issues and resource requirements at an early stage, and relate these to script content and subsequent production and post-production.

Examples of radio drama scripts should be provided in an appropriate format to guide learners. Scripts should also be available and exercises could be completed in adapting sections of pre-published texts for radio. The use of dialogue signposting, achieved by working stage directions into spoken dialogue, should form a key aspect of writing classes. The drafting process could also be demonstrated by rotating script drafts between group members and use could be made of these drafts for assessment evidence. Learners should be acquainted with the variety of narrative structures associated with different styles of radio drama, through the provision of examples of scripted material. Representation in radio drama should also be

investigated in a similar manner.

Production planning should be investigated and learners should be encouraged to emulate professional practice by identifying planning issues prior to embarking upon the recording and editing stage. The need for development of an initial programme structure, a running order and a production timeline should be emphasised to evidence advanced planning. Casting, production schedules, the sourcing of pre-recorded music and effects and related copyright issues should all form part of the planning component. It is recommended that this documentation be submitted for assessment in advance of the production stage to discourage retrospective planning practices. This is best accomplished using staged submission dates.

Recording of the scripted dialogue should be completed and accurate timings of each element or scene be accomplished prior to the editing process, to enable the most efficient utilisation of recording and editing facilities. Recording might take place either in a studio or on location, but in any event the process should be discontinuous if it makes logistical sense.

Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way of planning the teaching and assessment of this unit.

Topics and suggested assignments and activities
Introduction to unit and unit assessment.
Drama codes and conventions – whole-class lectures and playback of examples.
Assignment 1 – Drama Codes, Conventions, Styles and Structures Learners are to prepare a briefing for a group of intended ‘scriptwriters’ on the codes, conventions, styles and structures of radio drama. Learners will: <ul style="list-style-type: none">• receive an assignment brief• research different codes, conventions, styles and structures of radio drama• prepare materials for presentation in a form which allows them to be submitted as permanent evidence for the purposes of assessment• present their findings to their audience of ‘scriptwriters’ for assessment.
Proposing and pitching ideas for radio drama – whole-class lecture and playback of examples.
Assignment 2 – Proposal and Treatment Learners are to initiate, plan and develop a drama proposal with detailed treatment to pitch to a ‘commissioner’. Learners will: <ul style="list-style-type: none">• receive a brief from a ‘commissioner’ seeking an original radio drama• generate and prepare proposal and treatment, bearing in mind the requirements of the ‘commissioner’• develop evidence of the above research• pitch the proposal and treatment to the ‘commissioner’• receive feedback on the proposal and treatment.

Topics and suggested assignments and activities

Developing scenarios and characterisation; scriptwriting conventions – whole-class lecture and playback of examples.

Assignment 3 – Script Development

Learners are to develop the best, 'commissioned' proposal into a script ready for production.

Learners will:

- identify, as a result of the pitching process and through further research, the best proposal and treatment to be developed to script stage
- carry out research, develop characters, the scenario, scenes and narrative, keeping evidence for assessment and moderation
- write, according to layout conventions, the full radio drama script.

Radio drama production – whole-class lectures and playback of examples.

Studio set-up and experimentation.

Assignment 4 – Drama Planning and Production

Learners are to pre-produce, produce and post-produce the completed script, then play back the drama to an audience in class.

Learners will:

- carry out pre-production activities
- record the 'commissioned' radio drama script
- carry out post-production to prepare the drama for 'transmission'
- play back the drama to an audience in class.

Unit learning and assessment review.

Assessment

Evidence for assessment

Achievement of learning outcome 1 could be evidenced through written submission of reports, a presentation or blog. Presentations must be recorded for the purposes of internal and external verification.

For some learners, a formal viva voce assessment might be appropriate for this learning outcome. When more than one learner in a cohort is assessed in this way, care must be taken to ensure that all learners are asked equivalent questions, and that all are given equal opportunities to expand or clarify their answers. Interviewers must also ensure that questions are not phrased in such a way as to provide or suggest an answer. Formal vivas should be recorded for the purposes of internal and external verification and at least 50 per cent of such assessments must be internally verified.

For achievement of learning outcome 2, evidence should consist of written, rough-worked ideas (linked to or based on material gathered for learning outcome 1). Each proposal should fit on a single sheet of A4 paper and should include the working title, scenario and elements of the drama as bullet points. The proposal will then be pitched to a commissioner (tutor or real client) to secure the contract to produce the drama. The treatment should be a more in-depth document that expands the proposal into a more detailed topic, develops the narrative structure, providing an exposition, conflict and resolution. Full characterisations will be developed and form the basis for the script.

Evidence of achievement of learning outcome 3 could take the form of an individual learner-originated, scripted short drama, or a longer drama with learners working in writing groups. Each learner could thus take responsibility for an identified scene or series of scenes that will contribute to the whole script.

For learning outcome 4, planning could be evidenced in the form of a referenced portfolio comprising the learner's individual interpretive notes on the pre-production practices inherent in producing radio drama along with production planning documentation, including an individual production log or diary, a commentary on roles and tasks undertaken. Written observations on production planning may also come from listening to examples of programmes or through reading descriptions of production techniques in magazine reviews. The completed script developed for learning outcome 3 will be cast, recorded, either on location or in the studio, edited, sound effects added, mixed balanced and exported in an appropriate file format.

Witness statements from the tutor could form another part of the assessment for this learning outcome.

Application of grading criteria

When applying the grading criteria, tutors should follow the advice given below. Please note that any examples of evidence given here are indicative only. This advice is not exhaustive and the examples need not specifically be included in a learner's work in order for that learner to achieve the exemplified grade.

Pass

To achieve a pass grade, learners must achieve all the criteria at pass level. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

P1: there will be evidence of some recognition of the codes of voices, sounds, music and silence, and understanding of some conventions in a limited number of styles and structures of radio drama scripts. Description of these codes and conventions will be accurate and fairly full but the understanding of style and structure will be basic and there will be little or no exemplification. Evidence will show a basic understanding of technical terminology but learners will generally be unsure about this vocabulary and will make fairly frequent mistakes when they do use it.

P2: the written rough-worked ideas may demonstrate little application of related research from learning outcome 1. Ideas will be sketchy and while including some narrative structure, proposals will lack detail and will follow conventional lines. The pitch and treatment will be superficial and lack sophistication. Characterisations will be superficial and understanding of the target audience will be basic.

P3: the quality of the scripted material will fulfil the basic requirements of a script involving a minimum of two characters, using simple language and identifying a limited number of stage directions. There are likely to be only limited stage directions.

P4: the planning component will be represented by a simple description of the processes involved and some basic production documentation, which may be inaccurate in some respects. The learner's evidence of recording, editing, mixing and balancing of the drama will be basic and there are likely to be technical errors.

P2, P3 and P4: in terms of the aesthetic or imaginative qualities of their work, pass grade learners will not move beyond the conventional, but the conventions applied will be appropriate to the form or genre within which they are working. Learners will need frequent assistance and support, though they will take note of and make use of this help when it is given. If they are in frequent need of such help but fail to make positive use of it, they should not be considered for a pass grade for this unit.

Merit

To achieve a merit grade, learners must achieve all the pass and all the merit grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

M1: learners will discuss in some detail and in context the key characteristics of the recognised codes, conventions, styles and structures of radio drama, providing a range of detailed illustrative and relevant examples. The choice of examples will cover most of the points being made. Conclusions drawn will be based on detailed research and show understanding. Learners will explain many of the ways in which the codes integrate and, although the work will be detailed, it will not be very analytical. Learners will use technical vocabulary for the most part correctly, but may make mistakes or be unsure about usage at times.

M2: the written rough-worked ideas will apply clearly at times the research carried out for learning outcome 1. Ideas will be detailed and appropriate for the target audience; the proposal will include an effective narrative structure. In the pitch, topics will be ordered and logical and will develop the justification for proposal. The pitch and treatment will clearly identify exposition, conflict and resolution. The character studies will be in greater depth and begin to identify the motivations of the players, while understanding of the target audience will be good.

M3: the quality of the scripted material will be clearly relevant to the target audience. The script will show some imaginative development into more than a two-way exchange, using an appropriate language register and providing relevant and specific stage directions. There will be a good level of engagement with the target audience. Script layout will generally follow the appropriate technical conventions.

M4: learners will be able to demonstrate well-developed skills and understanding of the planning and pre-production of a radio drama for the identified audience. The selection of each element for inclusion will be justified and ideas will be better developed and relate well to the target audience. Pre-production documentation will be detailed and accurate. In contributing to the making of the programme, the learner will have worked with very little supervision on recording, editing, mixing and balancing tasks to produce a good level of technical quality. Learners will generally be capable of self-initiated practical work and will take responsibility for completing all the tasks involved. While there may be occasional minor faults, such as inappropriate sound levels, or mixing errors, these will be few.

M2, M3 and M4: learners will still be working within recognisable generic conventions, but there will be some imaginative thought behind the work so that technical skills and codes and conventions will be employed with some inventiveness. Learners will need little assistance, though typically they will still need some support when dealing with more complex technology or trying to apply more sophisticated techniques. Like the pass grade learner, they will respond positively to any help given.

Distinction

To achieve a distinction grade, learners must achieve all the pass, all the merit and all the distinction grade criteria. For each of the criteria learners must present evidence that addresses each italicised sub-heading of the content for the learning outcome.

D1: learners will justify their ideas and points made in detailed analysis and a thorough critical review of the codes, conventions, styles and structures of radio drama, using supporting arguments and elucidated examples. Conclusions drawn will be based on substantial research and demonstrate depth of understanding. The choice of examples will be excellent and will demonstrate a sophisticated approach. Learners will be able to critically analyse, rather than describe, approaches to radio drama, the processes and products, making well-reasoned connections between decisions taken in pre-production and their effect on learning outcomes.

D2: the creative element will be fully developed through application of research carried out in learning outcome 1. Ideas will be of a sophisticated quality and will show creative flair. The proposal will include a very suitable and well worked-out narrative structure. The pitch and detailed treatment will address exposition, conflict and resolution using sophisticated language, and the character studies will analyse the motivations of the characters. A clear analysis of target audience will be provided. Technical vocabulary will be secure and used correctly and confidently at all times.

D3: the quality of the scripted material will be clearly relevant to the target audience. The script, using an appropriate language register and providing relevant and specific stage directions, would have developed into an appropriately complex dialogue between the characters. The characterisation will be in greater depth, clearly explaining the motivations of the characters. There will be a very high level of engagement with the target audience. Script layout will follow the appropriate technical conventions fully.

D4: learners will provide evidence of near-professional work in the planning and pre-production process. The selection of music, speech and sounds, as well as the use of silence, will be very effective and probably display high levels of creativity – for example, narrative will be developed with ingenuity. Pre-production documentation will be accurate and produced to near-professional standards. There will be extensive evidence of research and planning, and the content will be highly relevant to the intended audience. The recorded material produced will demonstrate excellent technical skills in recording, editing, balancing and mixing without obvious faults. Technical quality will be close to professional expectations. Transitions between elements will be effective, and there will be clear and frequent signposting of plot development.

D2, D3 and D4: learners will apply their technical skills not just with imagination but with ingenuity and even elegance, and codes and conventions will be used with occasionally surprising results. Distinction grade learners will be capable of working autonomously and effectively. The term 'working independently' means that they are able to work on their own initiative, do not need constant support or supervision, give the work their full commitment, work positively and cooperatively with others, and meet deadlines. In other words, they have the kind of self-management skills that would be expected of them in a professional context. Note also that this criterion should not be taken to mean that learners do not seek advice or that they work without discussing things with their tutor, but rather that they are not dependent on the support of others and that when they take advice they weigh it carefully for themselves.

Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Pearson assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1, D1	Assignment 1 – Drama Codes, Conventions, Styles and Structures	Learners prepare and deliver a briefing for a group of new scriptwriters, all hoping to get their first scripts commissioned for production.	<ul style="list-style-type: none"> • Collated research data and conclusions. • Presentation slides and speaker's notes. • Presentation (recorded).
P2, M2, D2	Assignment 2 – Proposal and Treatment	Each learner originates a single proposal and treatment for a radio drama. Learners then pitch their individual proposals.	<ul style="list-style-type: none"> • Proposal and treatment. • Pitch slides and speaker's notes. • Presentation (recorded).
P3, M3, D3	Assignment 3 – Script Development	Learners develop one 'commissioned' drama proposal into a script, then edit it ready for production.	<ul style="list-style-type: none"> • Draft script. • Edited script.
P4, M4, D4	Assignment 4 – Drama Planning and Production	Learners pre-produce, produce and post-produce the 'commissioned' radio drama.	<ul style="list-style-type: none"> • Recorded radio drama. • All pre-production, production and post-production paperwork.

Links to other BTEC units

This unit forms part of the BTEC Creative Media Production suite. This unit has particular links with the following units in the BTEC Creative Media Production suite:

Level 2	Level 3
	Audio Production Processes and Techniques
	Scriptwriting for Radio
	Radio Studies

Essential resources

As much radio drama is now recorded on location, recording environments for this unit can be either an acoustically insulated studio with an associated 'control room' facility or entirely location based, with the provision of an editing/post-production facility to accommodate editing workstations. Good quality microphones are essential to recording good quality audio.

For the studio-based context, the variety of current options for recording and mixing drama production includes a conventional analogue or digital production mixer interfaced with a multi-track hard disc recorder MAC or PC workstation. For location recording the use of multiple mono and stereo microphones in combination with battery-powered portable multi-track recorders, or stereo microphones with multi-channel mixers are the most appropriate options for emulating professional practice.

Access to sound effects libraries and radio scripts should also be made available to learners.

Employer engagement and vocational contexts

Learners will benefit greatly from contact with industry practitioners with recent experience in producing radio drama.

ScreenSkills, the Sector Skills Council for the creative media sector, has a substantial section of its website dedicated to careers, including job descriptions.

Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
Independent enquirers	<p>identifying questions to answer, planning and carrying out research, analysing and evaluating information, and supporting conclusions when analysing the codes and conventions used in different genres of radio drama</p> <p>exploring issues, events or problems from different perspectives when developing a proposal into a script</p>
Creative thinkers	<p>generating ideas and exploring possibilities when producing a proposal and treatment for a radio drama and developing a proposal into a script for a radio drama</p> <p>trying out alternatives or new solutions when creating sound effects for radio drama</p> <p>adapting ideas as circumstances change when developing a proposal into a script</p>
Team workers	<p>collaborating with others to work towards common goals when planning and producing a radio drama</p> <p>adapting behaviour to suit different roles and situations if helping others with their drama work by taking on roles as actors</p>
Self-managers	<p>working towards goals, showing initiative, commitment and perseverance and organising time and resources, prioritising actions when developing a proposal into a script and producing a radio drama</p> <p>managing their time towards completion of assessments.</p>

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
Reflective learners	<p>setting goals with success criteria for their development and work and reviewing progress when producing a radio drama</p> <p>evaluating experiences and learning to inform future progress when reviewing radio drama work</p>
Effective participators	<p>presenting a persuasive case for action if producing a radio drama with a social polemic.</p>

● Functional Skills – Level 2

Skill	When learners are ...
ICT – Use ICT systems	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	researching radio drama and presenting findings carrying out pre-production, production and post-production
Manage information storage to enable efficient retrieval	
Follow and understand the need for safety and security practices	
ICT – Find and select information	
Select and use a variety of sources of information independently for a complex task	researching radio drama and presenting findings carrying out pre-production
Access, search for, select and use ICT-based information and evaluate its fitness for purpose	researching radio drama and presenting findings
ICT – Develop, present and communicate information	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> • text and tables • images • numbers • records 	carrying out pre-production, production and post-production
Bring together information to suit content and purpose	researching radio drama and presenting findings
Present information in ways that are fit for purpose and audience	presenting research findings and conclusions
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	researching radio drama and presenting findings
Mathematics	
Understand routine and non-routine problems in a wide range of familiar and unfamiliar contexts and situations	considering timings in scriptwriting, pre-production, production and post-production

Skill	When learners are ...
English	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	working with others to produce radio drama assisting others by acting in their dramas
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching radio drama
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	writing proposals, treatments and other pitch material writing scripts.