



## Higher National Unit specification

### General information for centres

**Unit title:** Scriptwriting for Radio

**Unit code:** F1C1 34

**Unit purpose:** This Unit will ensure that the candidate is able to write radio scripts in different styles which reflect the requirements of the medium of radio.

On completion of the Unit the candidate should be able to:

- 1 Explain the nature of radio and its effects on script writing.
- 2 Write radio scripts.

**Credit points and level:** 1 HN credits at SCQF level 7: (8 SCQF credit points at SCQF level 7\*)

*\*SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

**Recommended prior knowledge and skills:** Access to this Unit is at the discretion of the centre. This Unit can be undertaken by candidates who have no previous experience of creative writing. However, English at SCQF level 6 or equivalent would be the preferred entry level as evidenced by Higher English or NQ Units EE3T 12 *Communication* (NC) and E9X8 12 *Literature 1*.

It would also be beneficial if the candidate was familiar with genre and forms as shown by possession of at least one of the following:

D7MB 34 — Higher National Unit *Creative Writing for Vocational Purposes* or Higher National Unit *Creative Writing: Generating and Pitching Ideas* or any equivalent Unit of study

**Core Skills:** There are opportunities to develop the Core Skill of Communication at SCQF level 6 and the component ‘critical thinking’ of the Core Skill Problem Solving at SCQF level 6 in this Unit, although there is no automatic certification of Core Skills or Core Skills components.

**Context for delivery:** If this Unit is delivered as part of a Group Award, it is recommended that it should be taught and assessed within the subject area of the Group Award to which it contributes. In this Unit the candidate can consolidate the skills required to produce quality copy as they write creatively in different formats and styles for radio.

**Write is used in its broadest sense to mean create text and present in a communication format of the candidates choice.**

## General information for centres (cont)

**Assessment:** This Unit is assessed using two assessment instruments.

Outcome 1 requires explanations by way of responses relating to the main conventions governing radio scripting. Information about the type of evidence required will be given out to the candidate one week prior to completing responses in an open-book, supervised environment. The candidate is expected in the week prior to assessment to engage the necessary research to source information required to undertake the assessment tasks. Whilst the candidate may bring in notes and reference material to assist with answers, all assessment evidence must be produced and submitted at the end of the assessment period of **two** hours. All evidence must be generated by the candidate alone.

Outcome 2 is assessed by open-book and requires the candidate to create **three** scripts for different given target audience and each script will be run through on a pre negotiated date. All **three** tasks may be given out at the same time. Adequate time must be allowed for sufficient research to be undertaken to underpin the scripting tasks. A completed original script containing all technical, musical and sound effects and referenced as appropriate should be handed in to the tutor no less than **one** day prior to the run through for each scripting task. Work should be submitted to pre set deadlines to replicate industry demands.

## Higher National Unit specification: statement of standards

**Unit title:** Scriptwriting for Radio

**Unit code:** F1C1 34

The sections of the Unit stating the Outcomes, Knowledge and/or Skills, and Evidence Requirements are mandatory.

Where evidence for Outcomes is assessed on a sample basis, the whole of the content listed in the Knowledge and/or Skills section must be taught and available for assessment. Candidates should not know in advance the items on which they will be assessed and different items should be sampled on each assessment occasion.

### Outcome 1

Explain the nature of radio and its effects on script writing

#### Knowledge and/or Skills

- ◆ Positive characteristics
- ◆ Negative characteristics
- ◆ Format of radio scripts
- ◆ Music and sound effects
- ◆ Target audience
- ◆ Radio output

#### Evidence Requirements

Candidates will need to provide evidence to demonstrate their Knowledge and/or Skills by showing that they can:

- ◆ list a minimum of three characteristics which influence writing for radio
- ◆ explain how one other positive characteristic and one other negative characteristic may influence the production of a script
- ◆ explain the main conventions governing the format of radio scripts, including reference to the use of music and sound effects (must include: intros and outros, voice parts, technical directions and cues, voice indents, annotation for the introduction of music and sound effects (SFX))
- ◆ explain how the target audience influences what is produced for radio (must include reference to: station scheduling, slots, demographics, listener profiles, public versus commercial focus)

Each explanation should be of sufficient length to contain all evidence specified.

The assessment tasks will be given out to the candidate prior to completing responses in an open-book, supervised environment.

Whilst the candidate may bring in notes and reference material to assist with answers, all assessment evidence must be produced and submitted at the end of the assessment period of two hours. All evidence must be generated by the candidate alone.

## Higher National Unit specification: statement of standards (cont)

**Unit title:** Scriptwriting for Radio

### Assessment Guidelines

Once an assessment date has been set and the assessment tasks distributed to the candidate, the candidate is expected in the period prior to assessment, to engage in the necessary research to source information required to provide the required evidence.

### Outcome 2

Write radio scripts

### Knowledge and/or Skills

- ◆ Secondary research
- ◆ Referencing sources
- ◆ Scripting for adverts or comedy
- ◆ Feature scripting
- ◆ Scripting for drama
- ◆ Run through

### Evidence Requirements

Candidates will need to provide evidence to demonstrate their Knowledge and/or Skills by showing that they can:

- ◆ write either an advert or a comedy script for a radio output of approximately 30 seconds duration (should be of sufficient length to provide the evidence specified) which will be run through on a pre negotiated date. A completed original script containing all technical, musical and sound effects as appropriate should be handed in to the tutor no less than one day prior to the run through.
- ◆ write a feature script for a pre determined topic of their choice and run through the feature on a pre negotiated date. A feature of four to six minutes duration should be sufficient time to provide the evidence specified. A completed original script containing all technical, music and sound effects as appropriate and evidence of research should be handed in to the tutor no less than one day prior to the run through.
- ◆ write a drama script for a pre determined brief/concept. A drama script of four to six minutes should be sufficient length to provide the evidence specified and may be either one complete piece or selected parts from a longer piece. A completed original script containing all technical, music and sound effects as appropriate should be handed in to the tutor no less than 1 day prior to the run through.

**Write is used in its broadest sense to mean create text and present in a communication format of the candidates choice.**

The candidate must authenticate all work as being his/her own composition and answer any further questions that may arise about content to the satisfaction of the assessor. Where applicable, work should be referenced in a conventional manner.

All three tasks may be given out at the same time with sufficient time allowed for appropriate research to be undertaken to underpin the scripting tasks.

## **Higher National Unit specification: statement of standards (cont)**

### **Unit title:** Scriptwriting for Radio

If work is submitted to pre set deadlines, this would replicate industry demands. Different dates may be negotiated for each script to be submitted.

When assessing the scripts tutors should be looking for the following evidence types:

- ◆ Suitable for the target audience?
- ◆ Within negotiated timeline?
- ◆ Technical directions as appropriate?
- ◆ Use of sound effects and music?

In addition for the advert, does it promote the product/service?

### **Assessment Guidelines**

The form or genre chosen will normally govern the length of assessment evidence therefore the lengths specified in the scripting tasks are guidelines only.

## Administrative Information

**Unit code:** F1C1 34  
**Unit title:** Scriptwriting for Radio  
**Superclass category:** KC  
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### History of changes:

Version	Description of change	Date

**Source:** SQA

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## Higher National Unit specification: support notes

### Unit title: Scriptwriting for Radio

This part of the Unit specification is offered as guidance. The support notes are not mandatory.

While the exact time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

### Guidance on the content and context for this Unit

Outcome 1 introduces factors which influence the process of ideas generation and the generation of scripts to suit target radio audiences and markets. There are characteristics — both negative and positive- about writing for radio that need to be acknowledged. The writer must be made aware of how to follow basic conventions to produce radio output. Radio is a medium unsupported by visual cues needing concise language and an awareness of natural speech patterns. Often called the ‘medium of the mind’, the writer is challenged to create atmosphere using vocabulary. There have emerged conventional script layouts — intros and outros, voice parts, technical directions and cues, voice indents, annotation for the introduction of music and sound effects (SFX).

Tutors are encouraged to provide the candidate with a variety of scripts in standard formats to enable them to appreciate how to interpret styles and produce scripts in an accepted format. The candidate could be directed how and where they may obtain blank templates or original scripts for reference purposes. Exemplar briefs requiring ‘creative’ interpretation could be introduced initially in a group situation before individuals respond with original copy. Practice of writing segments of original copy should be undertaken before the main scripting tasks are attempted. The radio output is often determined by factors such as station scheduling, slots, demographics, listener profiles, public versus commercial focus. By encouraging the candidate to listen to different types of output, the candidate could become familiar with and able to recognise the ‘profile’ of the output — young audiences, a certain radio station style, public or commercial stations.

The importance of contextualising copy for radio output is the main theme of Outcome 2 requires the candidate to produce original scripts in styles appropriate to identified target listeners/audiences. In this instance three types of radio output demands are experienced — adverts, features and drama are introduced. The basic conventions of these three radio outputs could be discussed. Scripting for adverts: audience, product, USPs. Scripting for feature — use of different techniques (drama, production options, research angle). Scripting for drama: plot, characters, setting, time, and themes. Workshops are a good approach to support discussion and exchange of ideas. Formative study of genres could instil a firm grasp of techniques and conventions employed. However candidates should still remain flexible enough in their approach to subvert or mix forms and genres to suit a target audience or interpret a given brief.

Methods used to source information for generation of ideas may be introduced using directed ‘search and find’ tasks. Secondary research techniques for hard copy material (books, journals) and effective use of the internet could be discussed and tried. Listening to different radio stations, attending live readings and peer led discussions will also broaden the candidate’s experience of genre and are effective ways of introducing the candidate to different styles of copy appropriate to the listener/audience.

Conventions for referencing sources, classification systems eg Harvard classification and internet referencing should be introduced as soon as possible and attention to undertaking this ancillary task whenever copy is generated should become second nature to the writer.

## **Higher National Unit specification: support notes (cont)**

### **Unit title:** Scriptwriting for Radio

The candidate in the first instance will be guided to produce copy, but as the Unit progresses, more emphasis will be placed on the candidate generating ideas for copy for identified listener/audiences. Tutor led discussions/peer discussion and review and individual tutorials will all encourage exchange of ideas and develop a debate and negotiation style in discussion forums.

### **Guidance on the delivery and assessment of this Unit**

The purpose of this Unit is to encourage the candidate to perceive creative writing as a craft that can be learned and developed.

If this Unit is delivered as part of a Group Award, it is recommended that it should be taught early on in the Course so the candidate can consolidate the skills required to produce quality copy and should be underway before other creative writing Units are undertaken.

Peer and assessor discussion and constructive criticism should be engaged in frequently to accustom the candidate to receiving feedback. A workshop approach is useful to introduce topics, encourage discussion, develop ideas and receive and give objective comment.

Outcome 2 should be introduced by lecturer led sessions/tutor exposition to explain basic concepts and this underlying knowledge then applied using practical exercises.

The setting of deadlines, submission of work in a format and to the standard appropriate to the medium in which it will be delivered will stimulate in the candidate a practical and business — like approach to creativity.

The use of specific skills and techniques to fulfil a specific radio output brief mirrors the types of professional demands experienced by freelance writers, prepares the candidate for ‘disciplined creativity’ and engenders objectivity in assessment of copy. The assessment tasks undertaken are excellent preparation for employment as the evidence generates creative copy for specific purposes, thus exercising the ‘writing’ muscle of the candidate.

### ***Opportunities for developing Core Skills***

Whilst there are no embedded Core Skills in this Unit, there are opportunities to develop some elements of some Core Skills. There are opportunities to broaden and develop the Core Skill of Communication at SCQF level 6 and Problem Solving — critical thinking component — at SCQF level 6. These signposted opportunities appear during much of the negotiation/open forum environment of the delivery of the Unit which engenders the use of oral communication skills and the production of written or oral communication in the form of creative copy. A dialogue of constructive commentary should be developed during class time which will involve the candidate in Problem Solving (critical thinking) in order to supply solutions to briefs for creative copy purposes. A number of different styles and techniques of producing creative ideas are required in this Unit as assessment evidence, thus broadening the communication outputs of the candidate.



## **Higher National Unit specification: support notes (cont)**

**Unit title:** Scriptwriting for Radio

### **Open learning**

Elements of the Unit are well suited to delivery using an open learning or distance learning format. However any use of teaching materials should conform to copyright legislation and reading lists provided for the candidate to access working copy/exemplar texts. Arrangements must also be put in place to assure the authenticity of the candidate's assessment evidence.

The gains in flexibility of delivery may be at the expense of interaction within workshop groups and peer discussion forums which are often the settings in which creative ideas are generated and refined. Dedicated online support would be crucial for open/flexible delivery, reinforced by opportunities for some face to face interaction built in at specific times during the delivery process.

### **Candidates with disabilities and/or additional support needs**

The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments, or considering alternative Outcomes for Units. Further advice can be found in the SQA document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* ([www.sqa.org.uk](http://www.sqa.org.uk)).

## General information for candidates

### Unit title: Scriptwriting for Radio

This Unit will ensure that you are able to write radio scripts in different styles which reflect the different requirements of the medium of radio.

The purpose of this Unit is to encourage you to perceive creative writing as a craft to be learned and developed.

Creative writing can be undertaken for pleasure or profit. This Unit is designed to help you to develop an approach to writing original radio copy by thinking of writing as more than just inspiration, exceptional talent or an elitist gift but more of a skill which can be learned, practised and honed.

These are specific skills which underpin effective and affective writing for radio.

Much of the Unit delivery is undertaken using a workshop type approach as this delivery style is useful to introduce topics, encourage discussion, develop ideas and learn how to receive and give objective comment. Thus peer and assessor discussion and constructive criticism will be engaged in frequently to accustom you to receiving feedback.

Outcome 1 introduces the process of ideas generation and the production of scripts to suit target radio audiences and markets, the details of which are often set in a working brief.

You will be afforded the opportunity to read a variety of scripts in conventional formats to enable you to appreciate how to interpret and produce standard radio scripts.

The importance of contextualising copy for radio use is the main theme of Outcome 2 and requires you to produce original radio scripts in styles appropriate to identified target listeners/audiences. In this instance three types of radio outputs are experienced — adverts or comedy, features and drama.

The setting of deadlines and submission of work in a format and to the standard appropriate to the medium in which it will be delivered will stimulate in you a practical and business like approach to creativity.

The use of specific skills and techniques to fulfil a specific radio output brief mirrors the types of professional demands experienced by freelance writers, prepares you for ‘disciplined creativity’ and engenders objectivity in the assessment of your copy. The assessment tasks undertaken are excellent preparation for employment as the evidence generates a range of creative copy for specific purposes thus exercising the ‘writing’ muscle of the candidate.

Whilst there are no embedded Core Skills in this Unit, there are opportunities to broaden and develop some elements of some Core Skills. There are opportunities to develop the Core Skill of Communication at SCQF level 6 and Problem Solving (critical thinking component) at SCQF level 6. These signposted opportunities appear during much of the negotiative/open forum environment of the delivery of the Unit which engenders the use of oral communication skills and the production of written or oral communication in the form of creative copy. You will be encouraged to develop a dialogue of constructive commentary during class time which will involve you in Problem Solving (critical thinking) in order to supply solutions to briefs for creative copy purposes. A number of different styles and techniques of producing creative ideas are required in this Unit as assessment evidence, thus broadening the communication outputs you will generate.