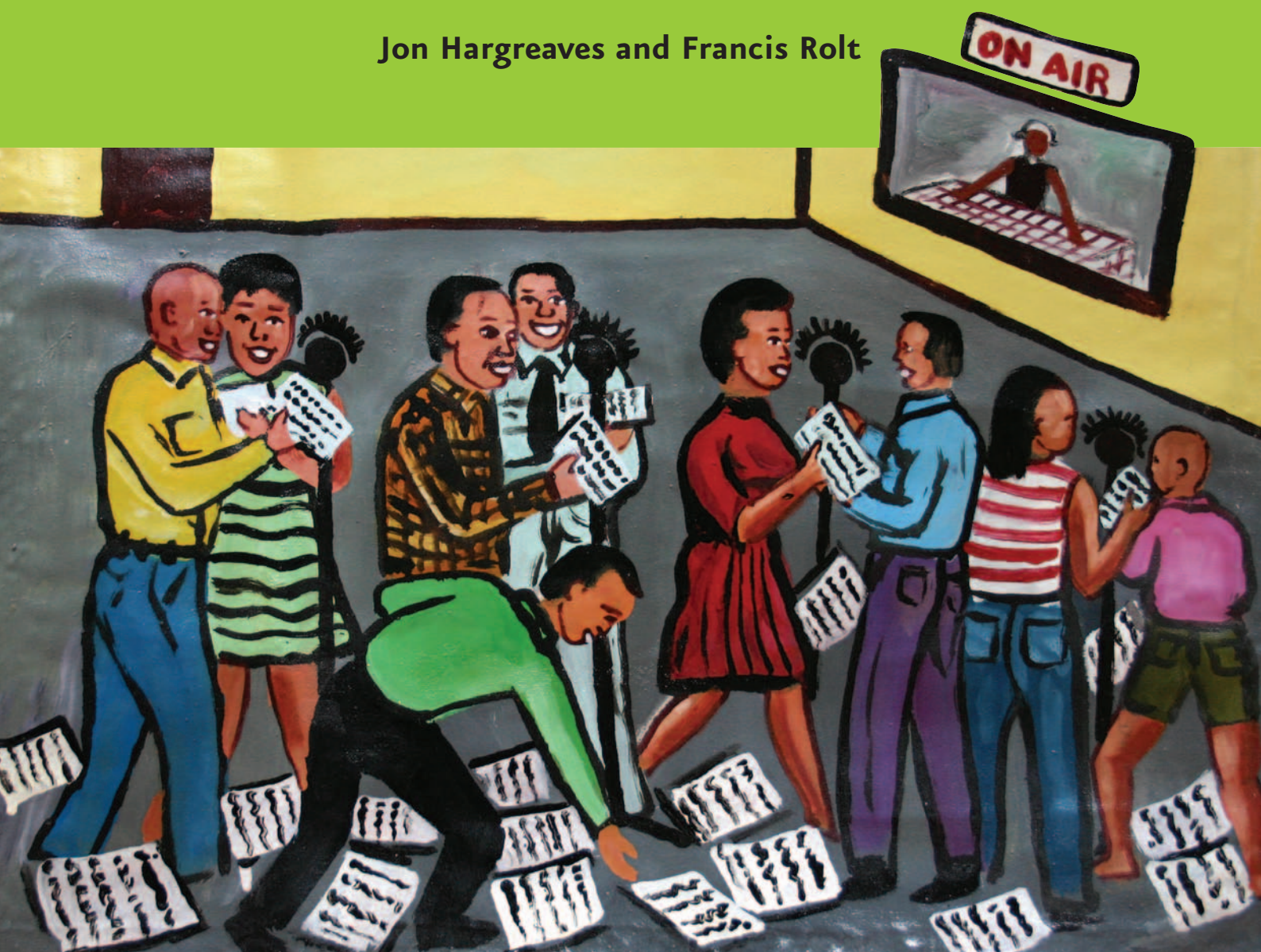


# Radio Soap Operas for Peacebuilding

a guide  
Part 2

Jon Hargreaves and Francis Rolt



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## **HOW TO USE THIS GUIDEBOOK**

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Radio soap operas for Peacebuilding – Part 2

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# **I. FACILITATOR'S GUIDE**

## **1. INTRODUCTION**

This manual is for the facilitators of a course to train people to write serial radio dramas, or 'soap operas', for conflict transformation.

### **1.1 Who can facilitate this course?**

Ideally the person who facilitates the training should have a background in conflict transformation and serial radio drama, as well as some experience in the training of adult learners. However, the manual and support material has been written in such a way that a person with good communication and leadership skills can facilitate the course by following the learning plans.

### **1.2 Who developed the course?**

The course was developed in partnership between the resources and expertise of Search for Common Ground (SFCG) in Brussels and Health Communication Resources (HCR) in Perth, Western Australia. It draws heavily on the work of entertainment-education practitioners around the world. The course builds on the work of story telling and drama for health and social development done by Esta de Fossard at Johns Hopkins University. It was further influenced by the work of both Pam Brooke and of Turan Ali.

SFCG has been working in conflict resolution for more than 20 years, using both classic methods of conflict resolution, such as facilitation and mediation, as well as innovative methods such as radio soap opera, TV shows, etc. SFCG develops media projects to help transform societies in different stages of conflict, from Africa to the Balkans. One of the most notable of these projects is "*Our Neighbours Ourselves*", a popular radio soap opera in Burundi, which reached its five hundredth episode early in 2003.

HCR has been involved in training people in many different countries to use the media for health promotion and social development. The training design developed by HCR's founder Dr. Ross James, over the past 15 years, is ideally suited to cross-cultural settings and different learning styles. The HCR learning model is the engine that drives the design of the manuals you will be using for this course.

This manual was co-written by Jonathan Hargreaves and Francis Rolt, with editorial support from Ross James and Francis Rolt. The Conflict Transformation units were largely written by Eva Dalak of SFCG,. The audio examples were written by Adolphe Ntibasharira, and recorded at SFCG's Studio Ijambo in Burundi. Amanda J. Oefelein worked on producing a version fit for publication.

### **1.3 Aims and objectives of the course**

The main objective of the course is for the participants to understand the principles of good entertainment-education and to develop skills in writing serial radio drama. The implementation of what is learnt will help reduce the likelihood of violent conflict and ultimately build capacity for peace. "Edutainment" (a

contraction of entertainment and education) radio is a very powerful form of communication that motivates while entertaining, creates bonds among community members, and sets a social agenda, while telling a story people want to hear.

**The ultimate aim of edutainment is to influence people to change their behaviour.**

By the end of the course participants will be able to:

- ∪ Describe the differences between a radio play, a situation series and a serial radio drama (soap).
- ∪ Explain the differences between edutainment and entertainment.
- ∪ Describe the role of radio soaps in the process of social change.
- ∪ Locate where the script writer fits into the process.
- ∪ Describe key conflict transformation issues.
- ∪ Integrate objectives of the concept document into drama development.
- ∪ Demonstrate understanding of the concept document.
- ∪ Formulate intended outcomes for episodes.
- ∪ Write plot outlines and sketches that conform to the intended outcomes in the concept document.
- ∪ Develop appropriate characters for a radio drama.
- ∪ Develop appropriate settings in time and place for a radio drama.
- ∪ Maintain consistency in drama through the use of character diaries and location maps.
- ∪ Incorporate serial drama techniques, which build listener loyalty.
- ∪ Write radio drama scripts based on listener-learning principles and priorities.
- ∪ Use sound effects and music in drama scripts in practical and effective ways.
- ∪ Research the language, idioms and stories of the target audience.
- ∪ Work in a script writing team and experience tag team writing.
- ∪ Format a drama script correctly.
- ∪ Conduct peer group review of serial radio drama scripts.
- ∪ Describe the process of pre-testing serial radio drama scripts with a target audience.

## **2. TRAINING METHODOLOGY**

The course is designed to run over ten working days, during which a facilitator takes a group of learners through the learning process, identifying key messages for the “target” audience, recognising the value of “edutainment-type” programming, making programmes with intended outcomes, developing characters, plots, and scripts, and finally writing the soap opera.

The course has been designed in a facilitated, workshop format, which uses the following principles of adult learning:

- ∪ Learners need a learning method that accommodates their life experiences
- ∪ Learners need to be respected for the experience and knowledge they bring to the learning environment. Affirmation of the learner's efforts is an important part of this process.
- ∪ Learning is more than acquiring knowledge; it is also about developing appropriate attitudes and skills. Each session will give opportunity for interaction and application, allowing plenty of time for discussion, brainstorming and participation in activities.
- ∪ Learning begins with what the learner knows and moves to what needs to be known.
- ∪ Learning is enhanced if more than one of the five senses is engaged; therefore, each session makes use of different media and activities to vary the learning experience.
- ∪ Learners have different preferred learning styles, therefore sessions use a variety of different techniques to maximise the learning experience – these include brain-storming, case studies, discussions, group interaction activities, problem solving activities and lecture format.
- ∪ Reinforcement is another basic principle for adult learning, so the learning design has a number of intentional reinforcement tasks for the learners.
- ∪ Every effort has been made to make the learning experience an interesting and enjoyable one.
- ∪ The learning process is constantly being evaluated and monitored by the facilitator who is able to make adjustments to meet the needs of the course participants.

### **3. DELIVERY**

#### **3.1 Monitoring and Evaluation**

Throughout each learning plan you will see a sign labelled 🖐️ **Quality Check**, with a number of questions posed to both facilitators and learners. This provides an opportunity for the facilitator and participants to reflect on and evaluate the learning process. The questions serve as a guide and do not necessarily need to be verbalised (but they do need to be monitored visually). They should help the facilitator to adjust content and activities in the learning plan, if required.

#### **3.2 Brainstorming**

During the course there will be many opportunities to brainstorm. This is an important activity as it gives participants the opportunity to pool their ideas without analysis or criticism, enabling them to think through problems creatively. Before brainstorming set some ground rules:

- ∪ All suggestions are equally valid. There are no wrong answers and no one is allowed to make judgmental comments about another person's contribution (no matter how ridiculous it may seem).
- ∪ Appoint a scribe (this could be the facilitator or one of the learners), who will write down every idea as it is shouted out.

- ∪ Don't get bogged down in detailed discussion of ideas during the brainstorm. This will slow things down – you can always return to discuss issues later.
- ∪ Don't stop the brainstorm too soon. Encourage participants to keep thinking until they have exhausted all the ideas.

### **3.3 Facilitating discussions**

Most activities in the course will involve discussion of some kind - either as the main activity or as a way of summarising and reviewing what was learned.

In the case of entire group discussions, keep in mind the following:

- ∪ Arrange the seats for maximum participation and eye contact. The horseshoe shape is quite useful. AVOID having the learners seated in rows, as this will limit the amount of interaction.
- ∪ Develop a strategy for dealing with overly dominant participants. Try the "boomerang technique", so that if one person keeps dominating, boomerang the issue back into the rest of the group: "What do others think?" If this doesn't work, remind the overly dominant participant of the ground rules.
- ∪ Encourage participants to have eye contact and speak confidently so that everyone can hear.
- ∪ Remember different cultures have different ideas about how training should take place (e.g. the teacher dispenses knowledge, the way men and women should interact, the role of age in the group). For this reason clearly state at the beginning your expectations from the group, and lay them out in the "ground rules".
- ∪ Never put someone under pressure to speak in front of the whole group if they do not want to. Gently invite quiet participants to speak, but do not insist if they are reluctant. When quiet people are in the session, plan for more small group discussion, where they may feel more comfortable to contribute.
- ∪ If someone changes the topic, stop him/her before going too far. Check with the whole group whether they are willing to discuss the issue now, or whether they would like to schedule it later.
- ∪ Be strict in keeping time.
- ∪ If there are small group discussions, vary the groups so that people get to work with different people at different times.
- ∪ Suggest groups choose a facilitator and person to report back on their discussions.
- ∪ Walk around during group discussions, to help if needed, but do not interfere with the group process.
- ∪ When groups report back, avoid them duplicating the same information. If more than one group is reporting back on the same issue, ask them to only add new information.

### **3.4 Ice-breakers and energisers**

It's particularly helpful to have short "ice-breaker" activities (approximately 5 minutes) to start the day, and energisers that help vary the tempo and add variety to a programme. Attached to this guide are some suggestions for ice-breaker and energiser activities.



### 3.5. Time

The time allocated at the top left hand column for each activity is a guideline only. You may even wish to drop activities if you feel the participants are already competent in that area. Being flexible and constantly aware of the needs of the learners is a key to this course.

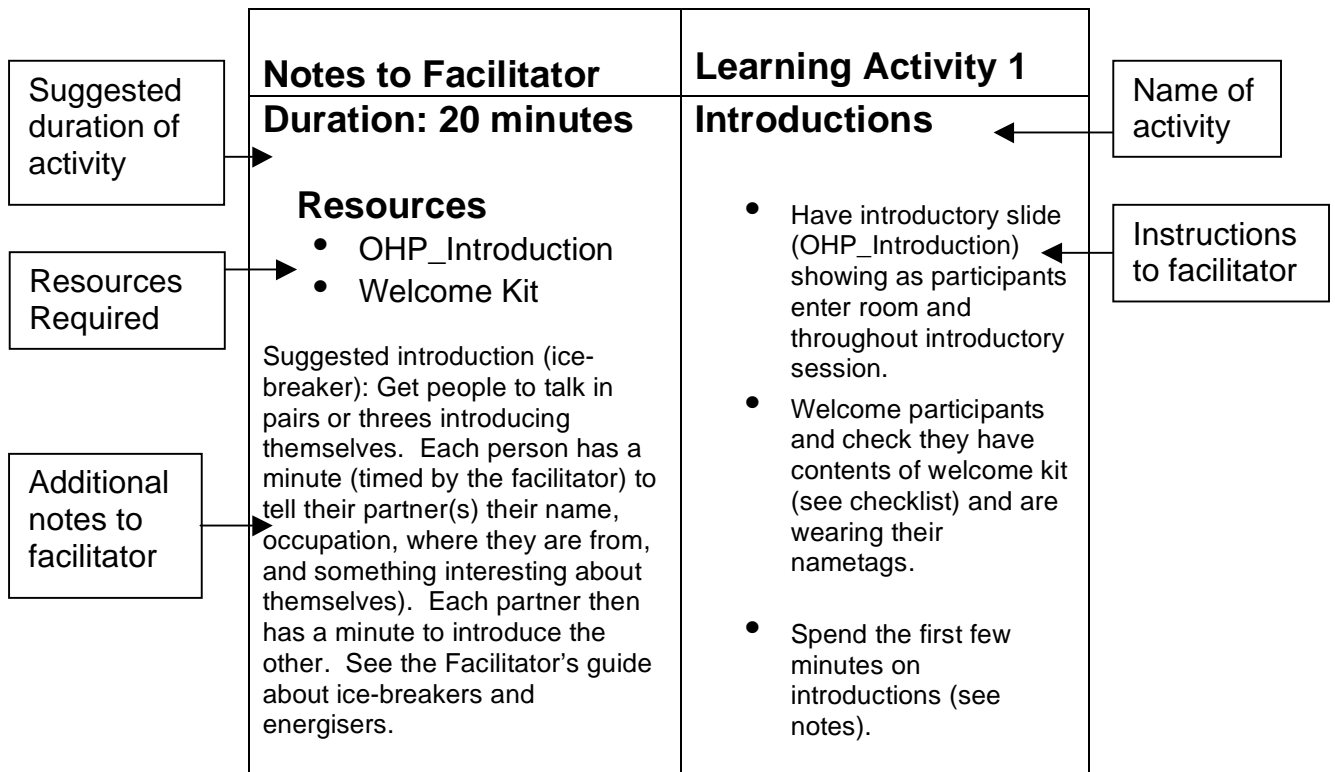
## 4. MANAGING THE COURSE

### 4.1 Welcome kit

Every participant should receive a welcome kit and letter. Provided with the facilitator's guide is a checklist of things that should be included in the welcome kit, along with a template letter which can be adapted for different locations and translated.

### 4.2 Manual Layout

Each unit comprises a facilitator's manual and a workbook, which will be given to participants. The facilitator's manual is made up of different activities, which guide the learning process, as in the diagram below. The right hand column gives the facilitator instructions on what to do. The left hand column gives a suggested time frame for the activity, the resources that are required and any additional information which will help.



### 4.3 On the CD

On the root directory of the CD you will find 25 folders labelled from “00-Admin” to “24-Closing session”. The folder “00-Admin” contains the files you will need to manage and administer the course, including checklists, schedules, a welcome letter, signs and some useful additional resources. The remaining numbered folders, 01-24, correspond to the unit numbers in the course schedule. The number denotes the unit number, followed by the unit title. These folders contain the resources that you need for each unit, such as audio files, overhead slides etc. The naming convention of the files is as follows:

- ∪ Facilitator’s manual (Manual\_unitname)
- ∪ Participants’ workbook (Workbook\_unitname)
- ∪ Overhead or PowerPoint slides (OHP\_name)
- ∪ Background briefings for the facilitator (Brief\_name)
- ∪ Handouts for participants (Handout\_name)
- ∪ Audio files (CD\_name)

### 4.3 Hardware resources needed

- ∪ Name tags
- ∪ Flip charts, markers, and tape
- ∪ CD player or computer to play audio samples
- ∪ Overhead projector or computer projector for PowerPoint slides

### 4.4 Optimal group size

The activities have been designed with a group of about six to twelve participants in mind. If your group has fewer than six participants, we suggest you do most of the activities as a whole group rather than breaking into smaller groups.

### 4.5 Being organised

The success of every course depends on how well it is organised. Included in the administration folder on your CD are a number of checklists to help you prepare for today, organise for tomorrow and follow up on yesterday. These checklists have been developed over 15 years of running training courses by Health Communication Resources.

### 4.6 Course certificates

Upon successful completion of the requirements of the course (including all the assignments to satisfactory standard) a certificate of competency in writing serial radio drama for conflict transformation will be issued by Search for Common Ground, if desired.

### 4.7 Terminology

Terms can be very confusing, especially when it comes to the study of conflict, with different terms meaning different things to different people. In this manual we have deliberately used the term **conflict transformation**. We define the term as a process, which aims to shift how individuals and communities view and deal with their differences away from adversarial win/lose approaches toward

collaborative problem solving. Throughout this course we will use “**soap opera**” or “**soap**” interchangeably with **serial radio drama**. The term soap opera was first used in the USA in the early days of radio drama, when big American soap manufacturing companies (such as Lever Brothers) sponsored sensational serials that were likened to classical opera. One other term that we use frequently in the manuals, which we’ve already defined in 1.3 above, is “**edutainment**”. If you read other literature on the subject you may also see it called “enter-education”, or even ‘EE’.

## **5. FEEDBACK**

These manuals are a work in progress and will only improve as we get feedback from the field. Please take the time to fill out the facilitator’s evaluation form attached to this document to let us know how the course ran - what worked and what didn’t, what’s missing and what needs to change. You may send the form as an e-mail attachment to any one of us at the e-mail addresses given on the form.

## **II. CHECKLISTS FOR PLANNING YOUR COURSE**

Planning tools will help you to prepare for today, organise for tomorrow and follow-up on yesterday! In this section are nine checklists or resources:

1. to promote a course
2. to register participants
3. to confirm registration
4. to prepare for a course
5. to build a folder for participants
6. to write a welcome letter to participants
7. to coordinate a course
8. to monitor participants' assignments
9. to schedule administrative and organisational tasks

### **a) Promotion**

Creative brochures, flyers, e-mails or letters of invitation attract attention. Promotional materials should be comprehensive enough to help someone decide whether they will or will not attend the course.

- State the course aim and list the learning goals
- Explain how the course will benefit the participants in their work or career
- List the topics to be covered in the course
- Mention the requirements for completing assignments
- Explain the certificate they will receive
- Profile the facilitators
- Identify the agency or department organising the training
- Give the dates and location of the training
- State the final application date
- Mention daily starting and closing times
- State the all-inclusive course fees and what they cover
- Identify any participant costs not included in course fees
- Mention the accommodation options (Is accommodation provided? Are the rooms on a single/share basis? etc.)
- Mention brief details of any available recreational facilities or planned leisure activities
- Give your contact details for those who want more information
- In cross-cultural contexts, specify the language in which training will be conducted and the competence level required in that language

## **b) Registration**

A registration form is more than a device for registering participants. Use it to maintain a mailing list for future training. Customise the following checklist to your requirements.

- Give people options for further contact. One item could be: "I cannot attend this course, but keep me on your mailing list for future courses." A second option might be, "Please remove my name from your mail list" and a third item: "I suggest you send information to this person ..... at this address ....."
- Person's name
- Space for correct title (Mr., Mrs., Ms., Dr., etc)
- Name of organisation
- Work address, telephone, fax or e-mail information
- Position held/type of work
- Specific skills the participant is interested in learning
- Request details of special needs (e.g., disabilities, diet, accommodation, etc.)
- Explain what the course fees cover and any costs that participants will be responsible for
- Payment instructions. Is a deposit required? Is there a discount for early registration? What credit card options are available? To whom should any cheque be payable?
- Space for applicant's signature and date
- Name and contact details of course registrar
- Final date for the application to be submitted

## **c) Confirmation of registration**

If this is the final communication with participants before the course, include any information that will ease the arrival of participants.

- State the latest date and time by which participants should arrive
- Give clear directions and instructions to get to the training facility (Insert a map and any applicable public transport details)
- Attach a schedule for the first session (e.g., welcoming ceremony or opening session)
- Repeat the dates of the training and daily session times
- In a personal note, acknowledge special accommodation or dietary requirements requested by individuals
- Repeat information about what the course fees cover and extra, personal costs

- Advise of special equipment, information or other items needed for course sessions or a project
- Advise of special clothing for expected weather patterns during the course, or equipment needed for leisure/sports facilities available at the training location
- Remind participants of the name and contact details of the course registrar

#### **d) Pre-course preparation**

Before the course, monitor the state of readiness. Add any items specific to your situation to the following checklist:

- Select and confirm the training facility. Is the training room large enough and suitable for the expected number of participants? Is there enough space for small group discussion or activities? Are participants with special needs catered for (e.g., disabilities, diet, etc.)?
- Organise a registration desk and attendant to meet participants
- Provide a receipt book to receive payment from participants
- Make a participants' folder (see below)
- Position signs to direct participants to the training room and other facilities
- Clearly sign parking areas
- Notify and brief the guest speaker for the opening session
- Gather the background information you need to introduce guest speakers
- Confirm and brief other speakers or resource persons
- Are gifts, honoraria or payment of a fee to be given to speakers and resource persons? If so, purchase gifts or organise payments
- If a cross-cultural course, brief interpreters and organise and complete translation of materials
- Organise services for participants such as communications (mail, telephone, fax or e-mails); exchanging foreign currency; leisure activities and recreational opportunities
- Establish procedures for personal welfare (e.g., first aid or medical assistance; personal security or safety precautions; procedures for fire or other emergencies). In some situations, security arrangements may be necessary for participants. A colleague in Israel had to obtain security clearance and permits for Palestinian participants, and police escorts accompanied Israelis travelling to Palestine
- Decide course policies (e.g., relating to smoking, alcohol, receiving visitors, absenteeism, etc.)
- Organise refreshments
- Arrange seats and tables
- Check that training room lights and cooling (or heating) units are working

- Organise decorations (flowers, banners. etc.)
- Assign staff to their administration tasks
- Clean training rooms and other amenities
- Supply garbage/trash cans in the training room
- Supply jugs of water and glasses for participants, as well as facilitator, and put sweets on participants' tables
- Obtain all necessary supplies (e.g., adhesive tape, stapler, paper clips, scissors, paper-punch for handouts, Post-it® pads, note-paper, etc.)
- Erect a notice-board or display for announcements or other materials
- Organise handouts and order them into a sequence for distribution
- Organise flipcharts. Are the marker pens fresh and working? (Also for whiteboard/marker pens or chalkboard/chalk)
- Set up audio-visual equipment and check they are in working order (e.g., overhead projector, sound/amplification equipment, cassette players, video etc). Familiarise yourself with all equipment. Rehearse audio-visual presentations
- Make a list of participants, their organisations and the position they hold
- If a residential course, make a list of the rooms participants are allocated to and post it on a notice board
- Pay a courtesy call to key line-management

### **e) Participants folder**

Each participant and facilitator will receive a folder or file to hold notes and handouts. In your situation, is it convenient to distribute this folder in the first session, or leave it in the participant's room to be read upon arrival? The folder should contain:

- A welcome letter (see suggestions below)
- A name tag
- A course schedule
- A pen and paper
- A small gift
- Promotional or information brochures from partner agencies
- An Assignment Log (see below)
- A list of participants and the organisations they represent

### **f) Welcome letter**

A letter inserted into the participant's folder might contain:

- A description of the course, a course aim, and learning goals
- The names of administration staff
- A brief profile of facilitators
- A brief explanation of the course schedule
- Expectations of assignments
- Information about any course awards that may be given out and what participants will need to do to earn them
- Information about available facilities (e.g., communications such as mail, telephone, fax or e-mails; exchanging foreign currency; leisure activities and recreational opportunities)
- Matters of personal welfare (e.g., first aid or medical assistance; personal security or safety precautions; procedures for fire or other emergencies)
- Course policies (e.g., smoking; alcohol; receiving visitors etc)

### **g) In-course coordination**

A course coordinator is kept occupied with a myriad of daily administrative and organisational tasks. At the minimum:

- Schedule a daily review of the course with staff and facilitators
- Organise yourself to be at least a day ahead on photocopying and the preparation of other instructional resources and handouts (do you need a Training Tracker or similar? see below)
- Check that co-facilitators are prepared for their sessions
- Plan ahead for organisation of speakers, certificates, etc.
- Check that individual participants are turning in their assignments on time - don't allow any participant to lag behind with uncompleted assignments
- Talk to participants who seem to be having difficulty
- At the conclusion of each day: re-organise chairs and tables; generally tidy up the training room; clean whiteboards and post any flipcharts on walls, so you are ready for the following day
- At the beginning of each day check that all equipment is working and finalise that day's resources
- Monitor the cleanliness of rest rooms/toilets and other facilities
- As and when appropriate, pay a courtesy call to key line-management and update them on the progress of the course



### **h) Assignment log**

An Assignment Log for each participant is a simple method for maintaining records of completed assignments. All that is needed are spaces for the participant's name, the assignment and the assessment. The facilitator can write further comments at the end of the course and send the log to the participant's supervisor. Discuss comments with the participant and obtain the participant's signature before submitting the log to the participant's supervisor. Be sure to give a copy to the participant.

Name: \_\_\_\_\_

<b>Assignment Name</b>	<b>Assessment</b>

### **Final Comments from Facilitator (Completed after the course)**

Attitude	
Overall competence	
Special strengths	
Areas for improvement	
Recommendations	

\_\_\_\_\_  
Facilitator's signature

\_\_\_\_\_  
Participant's signature

### **i) Training tracker**

Tasks can easily get on top of even the most organised facilitator. I use a Training Tracker to reduce last-minute panic. One column is for recording the day a required action is to be taken and another column is to list jobs to be completed. The final column contains a note of when the item or action is required.

<b>Today ...</b>	<b>... do this ...</b>	<b>... for this day</b>
Monday	Check all equipment Photocopy Welcome Letters	Tuesday (Day 1)
Tuesday (Training Day 1)	Set up projector	Wednesday (Day 2)
Wednesday (Training Day 2)	Confirm Guest Speaker	Closing session Friday (Day 4)
Etc.	Etc.	Etc.

### **Summary**

Organisation and attention to detail are necessary ingredients for a smooth training course. This section presented nine survival tools, checklists and other resources to: promote a course, register participants, prepare for a course, compile a folder for participants, write a welcome letter to participants, coordinate a course, monitor participants' assignments and track daily tasks.

### **Reference:**

James, R., 2000, The Transitional Learning Model, VET, Perth:WA, pg.111-118.

### **III. WELCOME KIT**

**The purpose of this document is to explain what should be put into the Welcome Kit.**

**Usual things to consider:**

Each participant and facilitator will receive a folder or file to hold notes and handouts. In your situation, is it convenient to distribute this folder in the first session, or leave it in the participant's room to be read upon arrival? The folder should contain:

- A welcome letter (see suggestions below)
- A name tag
- A course schedule
- A pen and paper
- A small gift if appropriate
- Promotional or information brochures from partner agencies
- A list of participants and the organisations they represent
- Anything else specific to your situation (see suggestions below)

**1. Reader**

**2. Workbook**

**3. Welcome letter**

A letter inserted into the participant's folder might contain:

- A description of the course, a course aim, and learning goals
- The names of administration staff
- A brief profile of facilitators
- A brief explanation of the course schedule
- Expectations of assignments
- Information about any course awards that may be given out and what participants will need to do to earn them
- Information about available facilities (e.g., communications such as mail, telephone, fax or e-mails; exchanging foreign currency; leisure activities and recreational opportunities)
- Matters of personal welfare (e.g., first aid or medical assistance; personal security or safety precautions; procedures for fire or other emergencies)
- Course policies (e.g., smoking; alcohol; receiving visitors etc.)

**4. Problem flowchart**

On coloured paper (inform participants this is meant to be light-hearted!! -- some have taken it seriously!!)

**5. Quotations or Proverbs** (or another motivational piece that you find) on coloured paper.

**6.** Do participants need maps, special instructions, vouchers for meals etc?

## **IV. WELCOME LETTER**

### **How to Write a Radio Serial Drama for Conflict Transformation**

Date

Health Communication Resources and Search for Common Ground

#### **1. Welcome!**

Many people in fields related to human and social development use stories and dramas to bring specific issues and information to public attention. In fact, for centuries stories have been used as an effective teaching tool to bring about social change. A story told around the cooking fire, for example, can be simultaneously entertaining and educational, as well as being a source of news or information. "Edutainment" (a contraction of education and entertainment) radio is a very similar concept. It is a powerful form of communication that motivates while entertaining, creates bonds among community members, and sets a social agenda, while telling a story people want to hear. And that is why you are here.

This course is designed to provide potential script writers the opportunity to develop skills in writing serial radio drama or soap operas, which will impact their communities to reduce the likelihood of violent conflict and ultimately build capacity for peace. Thank you for the opportunity for Health Communication Resources (HCR) and Search for Common Ground (SFCG) to be a part of your work.

#### **2. Faculty**

The core resource people are ...*names of faculty*

#### **3. Course description**

The ten-day course will provide a theoretical overview of conflict transformation, communication strategies for behaviour change as well as competencies for writing a serial radio drama for conflict transformation. Topics will include: intended outcome radio programming; the theory of edutainment: the script writing process including plots, character development, maps, summaries and cliff-hangers; developing appropriate messages; listener-learner strategies; foundational skills in writing radio scripts; pre-testing and evaluation. During the course participants will have the opportunity to develop their own drama serials with appropriate conflict-transformation themes for the target audience, clearly defined objectives, a story plot and character profiles.

#### **4. Course objectives**

By the end of the course participants will be able to:

- Describe the differences between a radio play, a situation series and a serial radio drama (soap).
- Explain the differences between edutainment and entertainment.
- Describe the role of radio soaps in the process of social change.
- Locate where the script writer fits into the process.
- Describe key conflict transformation elements.
- Integrate objectives of concept document into drama development.
- Demonstrate understanding of the concept document.
- Formulate intended outcomes for episodes.
- Write plot outlines and sketches that conform to the intended outcomes in the concept document.
- Develop appropriate characters for a radio drama.
- Develop appropriate settings in time and place for a radio drama.
- Maintain consistency in drama through the use of character diaries and location maps.
- Incorporate serial drama techniques, which build listener loyalty.
- Write radio drama scripts based on listener-learning principles and priorities.

- Use sound effects and music in drama scripts in practical and effective ways.
- Research the language, idioms and stories of the target audience.
- Work in the script writing team and experience tag writing.
- Format a drama script correctly.
- Conduct peer group review of serial radio drama scripts.
- Describe the process of pre-testing serial radio drama scripts with a target audience.

### **5. Schedule and methodology**

Note that because this is an adult learning course, our schedule is currently detailed enough to meet the set goals and objectives but flexible enough to make changes for other learning needs you identify. We all learn differently. There will be theory and reflective times for those who prefer to learn that way. In general, we will use workshop methods with practical training.

### **7. Assignments and Awards**

Congratulations! You have already been awarded your certificate! No one will fail. Intensive tutorial assistance will ensure you reach the required performance standard for assignments and required activities. The assignments include take-home readings and script writing requirements.

We warmly welcome you and look forward to working and learning with you.

*Signature*

Course facilitator

## V. SUGGESTED PROGRAMME SCHEDULE

DAY	UNIT NUMBER	UNIT THEME
ONE	1	Introduction
	2	Where the scriptwriter fits
	3	Write for radio final
	4	Drama for social change
TWO	5	Basic conflict transformation issues (Conflict transformation 1)
	6	Concept document
THREE	7	Researching the audience
FOUR	8	Practical conflict transformation (Conflict transformation 2)
	9	Theory of Soap
	10	Plots and Characters
	11	Episode Plot Summary
	12	Script Outline by Scenes
FIVE	13	Practical conflict transformation (Conflict transformation 3)
	14	Elements of Good Soap
	15	Listener learner
SIX	16	Practical conflict transformation (Conflict transformation 4)
	17	Intended Outcomes
	18	Sound
SEVEN	19	Practical conflict transformation (Conflict transformation 5)
	20	Script Writing Team
	PRACTICAL	
EIGHT	21	The Programme Evaluation Planning Meeting (PEPMeet)
	PRACTICAL	
NINE	PEPMeet of previous day's activity	
	PRACTICAL	
TEN	PEPMeet of previous day's activity	
	22	Pre-testing
	23	Tag Team & next steps
	24	Closure, certificates, evaluation

## **VI. DOCUMENTS AVAILABLE**

00 – Admin	<ul style="list-style-type: none"> <li>• Course Schedule Checklists to plan your Course</li> <li>• Course evaluation Report Sheet</li> <li>• Facilitator’s Guide</li> <li>• Welkom kit</li> <li>• Welkom letter</li> </ul>
01 - Introduction	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> </ul>
02 – Where scriptwriter fits	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – Job descriptions</li> <li>• Brief – P-process</li> <li>• OHP – P-process</li> <li>• OHP – Overview</li> </ul>
03 – Write for radio final	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Doc – Trouble in Hilastan</li> <li>• Brief – S&amp;W</li> </ul>
04 – Serial Radio drama for social change	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – Albert Bandura</li> <li>• Brief – Sabido Method</li> <li>• Brief – ZPD</li> <li>• Handout – Soap Opera</li> <li>• OHP – ZPD</li> </ul>
05 – Conflict Transformation 1	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – Approaches</li> <li>• Brief – Conflict circles</li> <li>• Doc – Chinese proverb</li> <li>• Doc – Impact on relationship</li> <li>• Handout - Common Responses to conflict</li> <li>• Handout – Conflict pattern</li> <li>• Handout – Conflict scenario</li> </ul>
06 – Concept document	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> </ul>
07 – Researching the audience	<ul style="list-style-type: none"> <li>• Workbook (A &amp; B)</li> <li>• Manual</li> <li>• Brief – Conflict environment</li> <li>• Brief – Rules of Observation</li> <li>• Brief – Target audiences</li> </ul>
08 – Conflict Transformation 2	<ul style="list-style-type: none"> <li>• Manual</li> <li>• Brief – Analysing conflict</li> <li>• Handout – Boxes</li> <li>• Handout – Positions v Interests</li> <li>• Handout - Triangle of Positions and</li> </ul>

	<ul style="list-style-type: none"> <li>Interest</li> <li>• Handout – VaseFaces</li> <li>• Handout – Woman old young</li> </ul>
09 – Theory of Soap	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• OHP – Hear and Forget</li> </ul>
10 – Plots and Characters	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Handout – Sample Character</li> <li>• OHP – Brainstorming Rules</li> </ul>
11 – Episode Plot Summary	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• DOC – Episode Plot Summary</li> </ul>
12 – Script Outline by Scenes	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> </ul>
13 – Conflict Transformation 3	<ul style="list-style-type: none"> <li>• Manual</li> </ul>
14 – Element of Good Soap	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – elements of good soap</li> <li>• OHP – Dramatic conflict</li> <li>• OHP – Levels of tension and conflict</li> <li>• OHP – Soap essentials</li> </ul>
15 – Listener Learner	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – Behaviour Change Steps</li> <li>• Brief – Constructivist Theory</li> <li>• Brief – Landmarks</li> <li>• DOC – Our Neighbours Ourselves</li> <li>• Handout – Communication Process</li> <li>• Handout – Listener Learner Theory</li> <li>• OHP – Behaviour Change Steps</li> <li>• VID – Nashe Maalo</li> </ul>
16 – Conflict Transformation 4	<ul style="list-style-type: none"> <li>• Manual</li> <li>• Handout – Perceptions</li> <li>• Handout – Principles</li> </ul>
17 – Intended Outcomes	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – Characters</li> <li>• Brief – Neighbours</li> <li>• Brief – Plots</li> <li>• CD – Neighbours 8</li> <li>• OHP – Brooke</li> <li>• OHP – Cutler New</li> </ul>
18 – Sound	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – Music</li> <li>• Brief – SFX</li> <li>• OHP – Music</li> <li>• OHP – SFX</li> </ul>



19 – Conflict Transformation 5	<ul style="list-style-type: none"> <li>• Manual</li> </ul>
20 – Script Writing Team	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> </ul>
21 – PEPMeet	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• Brief – PEPMeet</li> <li>• DOC – Bundle of Sticks</li> <li>• DOC – Safe and sound</li> </ul>
22 – Pre-testing	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• CD – Atunda Ayenda</li> </ul>
23 – Tag team & next steps	<ul style="list-style-type: none"> <li>• Workbook</li> <li>• Manual</li> <li>• DOC – Tag Disaster</li> <li>• OHP – Teamwork</li> </ul>
24 – Closing Session	<ul style="list-style-type: none"> <li>• Manual</li> <li>• DOC – Course evaluation form</li> </ul>

## VII. COURSE EVALUATION REPORT SHEET

### PURPOSE

Please complete the evaluation form below and email either to Ross James: [rjames@h-c-r.org](mailto:rjames@h-c-r.org), or Francis Rolt: [francis.rolt@sfcg.be](mailto:francis.rolt@sfcg.be).

Use this report to note important points that will assist you in planning the course again, next time, and also assist the course designers to improve the course for others.

### 1. INTRODUCTION

- a) Name of person compiling this report and date compiled
- b) Name of your agency
- c) Names and details of other collaborating agencies that partnered with you in this course
- d) Course location
- e) Dates of course

### 2. BACKGROUND

a) Provide a brief background, explaining the reasons why the course was organised and delivered in this particular situation. Note any other relevant background or explanatory information.

### 3. IMPORTANT OUTCOMES

a) List and explain impacts or outcomes that were the result of the course (e.g., agencies that have decided to collaborate or network as a result of meeting and sharing at the course. There is another section later for learning outcomes of the participants).

b) Tell us any interesting stories about people who attended the course or events or activities that occurred during the course.

### 4. SUMMARY OF COMMENTS MADE BY PARTICIPANTS

This is a copy of the evaluation form that was completed by the participants. Use the second column to transfer all of the comments from the individual forms. Use the third column to write your response to, or observations of, what the participants said for each question

Questions	Responses given by participants	Your observations or comments on those responses
1. List three things you learnt in this course.	1. 2. 3.	
2. How will your learning help you in your work?		

3. What plans do you have for implementing your learning in the next 12 months?		
4. What topics in this course were not relevant to you?		
5. What other topics should have been included in this course (but were left out)?		
6. What did you particularly enjoy about this course?		
7. What did you particularly NOT enjoy about this course?		
8. Please finish the following sentence: "Overall, the course was satisfactory, but the next course could be improved by...".		
9. What other training courses do you suggest we consider providing?		
10. If you know others who might like to receive information about the next course please write their name and mailing address.		
11. If you require further, individual advice, training or assistance, please speak to us before departing from this training course, or contact us later at your convenience. If you prefer we can contact you, we will need to know your name..... .....		
12. Any other comments?		

## **5. YOUR IMPRESSIONS**

Comment on the following and recommend action for next time — particularly if any difficulties need to be resolved.

### **Participants**

- How many?
- What organisations did they represent?
- Have you sent a letter of thanks to the management/supervisor of each participant?
- Recommendations:

### **Facilitators**

- List their names and comment on how they performed as facilitators.
- Recommendations:

### **Schedule and Design**

- Recommendations:

### **Facilities and Equipment**

- Recommendations:

### **Course Content**

- Recommendations:

### **Instructional Resources and Materials**

- Recommendations:

### **Administration staff**

- Recommendations:

### **Organisation**

- Recommendations:

### **Follow-up or further training for this agency**

- Recommendations:

## **6. CONCLUSION**

- What are you concluding remarks?



## **FACILITATORS' MANUAL**

Radio soap operas for Peacebuilding – Part 2

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## **Unit 1 – Introduction**

### **Purpose**

This 90 minute unit should be regarded as an overview of the workshop. The unit includes: an introduction of participants and facilitators, an introduction to serial radio drama, an overview of the work of Search for Common Ground, and an introduction to ground rules and housekeeping. It also provides the facilitator with an opportunity to make a preliminary assessment as to the needs and abilities of the participants.

### **Resources**

- Welcome kit (including course schedule)
- Workbook
- Prepared flipchart
- OHP\_Introduction
- Flip charts, markers, and tape

### **Unit objectives**

By the end of this unit participants will:

- Be able to identify the names of fellow participants and facilitator(s)
- Be able to state the purpose and direction of the workshop
- Be able to describe their expectations and the expectations of the workshop facilitator(s)
- Be able to identify the role of serial radio drama in conflict transformation and the work of Search for Common Ground in that process
- Be able to set personal goals

**Duration:** 90 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• OHP_Introduction</li> <li>• Welcome kit</li> </ul> <p>Suggested introduction (ice-breaker): Get people to introduce themselves in pairs. Everybody will have one minute (timed by the facilitator) to tell their partner their name and occupation, where they are from, and an interesting fact about themselves. Each partner then has a minute to introduce the other. See the Facilitator's guide about ice-breakers and energisers.</p>	<p><b>Introductions</b></p> <ul style="list-style-type: none"> <li>• Have an introductory slide (OHP_Introduction) showing as participants enter the room and throughout the introductory session.</li> <li>• Welcome participants and check that they have the contents of the welcome kit (see checklist), and are wearing their nametags.</li> <li>• Spend the first few minutes on introductions (see notes).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> </ul>	<p><b>Ice-breaker: Heroes and Villains</b></p> <ul style="list-style-type: none"> <li>• Put participants into small groups or pairs.</li> <li>• Ask participants to create their ideal villain and their ideal hero. Then ask them to discuss people who have inspired them to deal with conflict differently.</li> <li>• Explain to participants that each group should appoint a scribe and person to report back to the group.</li> <li>• Write items on the flip chart.</li> </ul>




<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p data-bbox="236 262 667 302"><b>Duration: 20 minutes</b></p> <p data-bbox="236 409 459 450"><b>Resources</b></p> <ul data-bbox="236 456 767 577" style="list-style-type: none"> <li data-bbox="236 456 767 497">• Flip chart, markers, and tape</li> <li data-bbox="236 501 767 542">• Workshop schedule</li> <li data-bbox="236 546 767 577">• Workbook</li> </ul>	<p data-bbox="821 262 1353 302"><b>Expectations and Agenda</b></p> <ul data-bbox="821 383 1362 1218" style="list-style-type: none"> <li data-bbox="821 383 1362 712">• Ask participants to: <ul data-bbox="874 421 1362 712" style="list-style-type: none"> <li data-bbox="874 421 1362 488">• look at the workshop schedule in their welcome packs.</li> <li data-bbox="874 492 1362 560">• discuss in pairs their expectations of the workshop.</li> <li data-bbox="874 564 1362 712">• write their expectations on the coloured paper provided and then stick them on the walls of the training room.</li> </ul> </li> <li data-bbox="821 750 1362 891">• Allow 10 minutes for this activity, then call for feedback and make a note of any additional expectations.</li> <li data-bbox="821 929 1362 1041">• Discuss with participants whether or not it will be possible to meet all of their expectations.</li> <li data-bbox="821 1079 1362 1218">• Ask participants to set themselves some personal goals and write these down in section 1.1 of their workbook.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p data-bbox="236 264 667 304"><b>Duration: 10 minutes</b></p> <p data-bbox="236 407 459 448"><b>Resources</b></p> <ul data-bbox="236 456 766 497" style="list-style-type: none"> <li data-bbox="236 456 766 497">• Flip chart, markers, and tape</li> </ul>	<p data-bbox="821 264 1117 304"><b>Housekeeping</b></p> <ul data-bbox="821 380 1348 819" style="list-style-type: none"> <li data-bbox="821 380 1348 452">• Discuss housekeeping and administrative details.</li> <li data-bbox="821 492 1348 636">• Agree on the ground rules for the workshop (see paragraph on "Setting ground rules" in facilitator's guide).</li> <li data-bbox="821 676 1348 819">• Write ground rules on a flip chart (or white board) and have them prominently displayed for the duration of the workshop.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p data-bbox="236 1025 667 1066"><b>Duration: 25 minutes</b></p> <p data-bbox="236 1169 459 1209"><b>Resources</b></p> <ul data-bbox="236 1218 766 1258" style="list-style-type: none"> <li data-bbox="236 1218 766 1258">• Flip chart, markers, and tape</li> </ul> <p data-bbox="236 1294 778 1478"><b>Note 1:</b> In the course we will use “soap opera” or “soap” to mean serial radio drama (facilitators may want to briefly explain the origin of the term “soap opera” – see facilitator's guide).</p> <p data-bbox="236 1514 794 1733"><b>Note 2:</b> In the discussion make the point that drama can educate through entertainment – we call this “<b>edutainment</b>”. This will be discussed more in unit 4. Ensure that the following points come out:</p> <ul data-bbox="284 1742 794 2029" style="list-style-type: none"> <li data-bbox="284 1742 794 1805">• Radio drama invites people to use their imagination.</li> <li data-bbox="284 1845 794 1953">• Radio drama allows listeners to identify with characters in the drama as “people I know”.</li> <li data-bbox="284 1962 794 2029">• Radio drama educates, informs, motivates and entertains.</li> </ul>	<p data-bbox="821 1025 1348 1115"><b>Introduction to SFCG and Soap</b></p> <ul data-bbox="821 1227 1364 1962" style="list-style-type: none"> <li data-bbox="821 1227 1364 1370">• Locate section 1.2 in workbook, “Soap opera on Burundi radio turns a force for evil into a force for good,” by Declan Walsh.</li> <li data-bbox="821 1411 1364 1451">• Ask participants to read article.</li> <li data-bbox="821 1491 1364 1962">• Ask: <ul data-bbox="869 1523 1364 1962" style="list-style-type: none"> <li data-bbox="869 1523 1364 1585">• Why is this serial radio drama so effective?</li> <li data-bbox="869 1594 1364 1702">• What themes or messages can you identify which deal with issues of conflict?</li> <li data-bbox="869 1711 1364 1818">• What is the long-term goal of broadcasting radio programmes like this?</li> <li data-bbox="869 1827 1364 1962">• Do you think that teaching people through drama is as effective, more effective or less effective than lecturing them?</li> </ul> </li> </ul>

<ul style="list-style-type: none"> <li>• Radio drama raises important social issues.</li> </ul> <p><b>Note 3:</b> Conflict transformation is a process that aims to shift how individuals and communities view and deal with their differences - moving away from adversarial win/lose approaches toward collaborative problem-solving. It is important to point out that conflict is not bad in itself, but is a part of the human experience. In fact conflict is often a catalyst for positive social change. However, conflict does become a problem when it turns violent or oppressive.</p>	<ul style="list-style-type: none"> <li>• List responses on flip chart (see note 2).</li> <li>• Explain briefly how SFCG operates to transform conflicts (see note 3) in pre-, hot and post-conflict societies (draw on other current examples – see: <a href="http://www.sfcg.org">www.sfcg.org</a>).</li> </ul>
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 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Did you learn new things during this session?</li> <li>• Do you feel that your expectations are going to be met during the workshop?</li> <li>• Do you have any areas of concern about the workshop?</li> </ul>

## **Unit 2 – Where scriptwriter fits**

### **Purpose**

This 120 minute session explains where the script writer fits into the process of developing a radio drama for conflict transformation in terms of: developing the drama from idea to broadcast; and going through the script writing process itself. It includes a section on the problems and dangers that script writers can encounter.

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- Prepared flipchart
- Brief\_Job descriptions
- Brief\_How the P-Process works
- OHP\_P-process
- OHP\_Overview

### **Unit objectives**

By the end of this unit participants will be able to:

- locate where script writers fit in the drama development process
- describe the other steps and types of jobs involved in developing a drama to draw attention to the fact that they are part of a team
- demonstrate the importance of deadlines
- follow the different steps for writing a script
- identify possible solutions to problems that may be encountered


**Duration:** 120 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul>	<p><b>What's Involved</b></p> <ul style="list-style-type: none"> <li>• Locate section 1.2 in workbook, "Soap opera on Burundi radio turns a force for evil into a force for good," by Declan Walsh (from previous session).</li> <li>• Take a quick poll and write the results on the flip chart: <ul style="list-style-type: none"> <li>• How many people do you think were involved in the process before the soap scripts were ever recorded?</li> <li>• How many stages do you think were involved before the scripts were recorded?</li> <li>• How long do you think it took from the initial idea to write a soap to the first recording?</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> <li>• OHP_P-process</li> <li>• Workbook</li> </ul> <p>See Brief_P-process for more information about the Johns Hopkins "P-process". Make sure to point out that the script writer becomes involved during the second, or <i>strategic design phase</i>. During the earlier <i>analysis phase</i> project planners will have already developed the concept document, which will be dealt with later in the course.</p>	<p><b>P-Process</b></p> <ul style="list-style-type: none"> <li>• Locate section 2.1 in workbook.</li> <li>• Give participants a few minutes to study their copy of the Johns Hopkins' P-Process diagram,<sup>1</sup> and also project OHP_P-process (see notes).</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What are the different elements of the process?</li> <li>• Can you explain what happens during each element of the process?</li> <li>• Who are the different people involved in each element of the process?</li> </ul> </li> </ul>

<sup>1</sup> De Fossard, E., *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore, 1997, p.3.

	<ul style="list-style-type: none"> <li>• Can you identify where you, as script writers, fit into the process?</li> <li>• Do you fit into more than one place on the diagram?</li> </ul>
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 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> <li>• Did you learn something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Does the P-Process make sense to you?</li> <li>• Do you understand where the script writer fits in the process?</li> <li>• Do you think this activity changed you? How?</li> <li>• Were you surprised that the process, from beginning to end, was so involved?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> <li>• OHP_P-process</li> <li>• Workbook</li> </ul> <p>See Brief_Job descriptions. The list of jobs could include:</p> <ul style="list-style-type: none"> <li>• Project/Programme Manager</li> <li>• Project Coordinator</li> <li>• Funding agency representative/liaison officer</li> <li>• Broadcast outlet representative/liaison officer</li> <li>• Educational/Content Specialists</li> <li>• Script writer(s)</li> <li>• Administrator</li> <li>• NGO and Donor agency representatives</li> <li>• Government liaison representative</li> <li>• Researcher/evaluator</li> <li>• Promotions manager</li> </ul>	<p><b>Other Jobs – Role Play</b></p> <ul style="list-style-type: none"> <li>• Locate section 2.2 in workbook.</li> <li>• List the names of all the different people involved in production of the drama, and their job functions.</li> <li>• Locate section 2.3 in workbook.</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• To place each of the people/job functions listed in the relevant section(s) of the P-Process diagram.</li> <li>• To choose different jobs, and talk about the tasks that job involves.</li> </ul> </li> <li>• Write responses on flip chart.</li> <li>• Ask others to comment and add other tasks, ensuring that all the</li> </ul>


<ul style="list-style-type: none"> <li>• Audience relations manager</li> <li>• Executive producer</li> <li>• Studio producer</li> <li>• Actors</li> <li>• Sound engineer</li> <li>• Translator</li> </ul> <p>Make it clear that some jobs can be doubled up - you don't have to have all those people to produce a radio drama. You do need to think about the different jobs all those people do and figure out who's going to do what! SFCG's Indonesia soap, for instance, was basically managed and produced by eight people, including four writers.</p>	<p>different jobs are listed (see notes).</p>
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<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart with above list</li> </ul>	<p><b>Importance of Deadlines</b></p> <ul style="list-style-type: none"> <li>• Refer to flip chart from previous session.</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• How are all these different jobs linked together?</li> <li>• How would you order these jobs according to importance?</li> <li>• What, if any, jobs would you omit from the list?</li> <li>• What happens if one job is done badly or is completed much later than agreed?</li> <li>• What is a deadline, and what is the importance of a deadline?</li> <li>• How can we stick to deadlines?</li> </ul> </li> </ul>


<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 35 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> <li>• OHP_O-overview</li> <li>• Workbook</li> </ul> <p>In the discussion, be clear that the job of actually writing a radio soap is part of a process and that everyone must work as a team in order to be successful. This process involves:</p> <ul style="list-style-type: none"> <li>• designing the characters</li> <li>• agreeing on a setting</li> <li>• writing a series script summary</li> <li>• writing episode plot summaries</li> <li>• writing episode script outlines</li> <li>• writing the scripts</li> <li>• pre-testing must be done once the first set of scripts (5-6 episodes, or more) have been written, in draft</li> </ul>	<p><b>Different Steps to Script Writing</b></p> <ul style="list-style-type: none"> <li>• Locate section 2.4 in workbook and show overhead slide (OHP_O-overview).</li> <li>• Remind participants that, as writers of a radio soap, they are part of a much larger process that involves many other people (see notes).</li> <li>• Explain the script writing process as described in the Overview diagram.</li> </ul>



<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p data-bbox="236 293 667 333"><b>Duration: 10 minutes</b></p> <p data-bbox="236 443 459 483"><b>Resources</b></p> <ul data-bbox="236 490 756 568" style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul> <p data-bbox="236 647 794 1084">This character sketch was developed at an SFCG workshop for Palestinian writers in 2002. Writers felt that in the light of the <i>intifada</i> (or uprising) the idea of doing a soap about conflict transformation would be very difficult. Therefore, they decided to concentrate on promoting the idea of active non-violence among Palestinians. <i>Amal</i>, was one of the characters they developed for the drama, <i>Dada Abuna</i> – which became very successful.</p>	<p data-bbox="821 293 1262 383"><b>Writing the Character Sketch</b></p> <ul data-bbox="821 461 1353 1084" style="list-style-type: none"> <li>• Locate section 2.5 in workbook.</li> <li>• Explain background to character sketch in workbook (see notes), then ask participants to read it.</li> <li>• Locate section 2.6 in workbook.</li> <li>• Ask participants, as a group, to create a character sketch for a character that represents 'peace'. This could be an animal, an imaginary being, an adult, a child, etc.</li> <li>• Write a collaborative character sketch on the flip chart.</li> </ul>

 <b>Quality Check</b>	
<p data-bbox="236 1301 448 1335">For Facilitator:</p> <ul data-bbox="236 1375 788 1559" style="list-style-type: none"> <li>• What happened during the session in terms of process and learning outcomes?</li> <li>• What have you learnt and what needs to change in future training?</li> </ul>	<p data-bbox="821 1301 1059 1335">For Participants:</p> <ul data-bbox="821 1375 1353 1592" style="list-style-type: none"> <li>• Did you find it difficult to come up with the character sketch?</li> <li>• Did you find the group process helpful?</li> <li>• Did you have equal opportunity to share?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>Facilitator should be prepared to discuss the problems likely to be encountered in the local context such as intimidation, libel, extortion etc., and be aware of ways to solve these problems (e.g. have a good lawyer on call for advice). Pre-select an appropriate case study as an example to be discussed.</p>	<p><b>Responses to Problems (libel, intimidation etc.)</b></p> <ul style="list-style-type: none"> <li>• Discuss problems that people are likely to encounter doing this kind of work. Present a case study as an example and discuss how it was handled. Then discuss how it could or should have been handled (see notes).</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What were the main problems encountered in the example?</li> <li>• How similar are they to your own situation?</li> <li>• What other problems do you think you could encounter in your situation? (see notes)</li> <li>• How could these problems be resolved?</li> </ul> </li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in this transition in terms of process and outcomes?</li> <li>• If the participants raised problems, how do you plan to respond to them in future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How has this activity helped you to understand some of the problems you might encounter?</li> <li>• How helpful was it to listen to suggestions from other people?</li> </ul>

## **Unit 3 – Write for radio final**

### **Purpose**

This module should be regarded as an introduction to the subject of serial radio drama for conflict transformation. Its purpose is to provide participants with the knowledge, the attitude and the skills to write for the ear (the medium of radio) rather than the eye (the print media), to observe the environment, and to write a radio script based on their observations.

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- Brief\_S&W
- DOC\_Trouble in Hilastan (alternate exercise)
- Prepared flipchart

### **Unit objectives**

By the end of this unit participants will be able to:

- Explain the differences between writing for the ear and writing for the eye
- Identify the skills and characteristics of a good radio script writer
- List the strengths and weaknesses of radio
- Write a short monologue script to acceptable broadcast standards
- Edit and adapt a print medium article for radio
- Identify the characteristics of a good dialogue script

**Duration:** 170 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 297 667 338"><b>Duration: 15 minutes</b></p> <p data-bbox="236 394 459 434"><b>Resources</b></p> <ul data-bbox="236 443 758 521" style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul> <p data-bbox="236 562 775 669">You may want to prompt suggestions for script writing skills with ideas such as:</p> <ul data-bbox="284 674 786 1294" style="list-style-type: none"> <li>• Using a single idea per sentence, so it can be understood the first time it is heard</li> <li>• Using short sentences</li> <li>• Using common, familiar, everyday words</li> <li>• Writing for the ear in <i>talk</i> language not for the eye in <i>written</i> language</li> <li>• Keeping the audience's psychological, physical and spiritual needs in mind</li> <li>• Ensuring consistency and emotional truth</li> <li>• Providing ideas as well as facts</li> <li>• Using active not passive words</li> </ul>	<p data-bbox="821 297 1358 338"><b>Basic Script Writing Skills</b></p> <ul data-bbox="821 454 1358 1261" style="list-style-type: none"> <li>• Ask participants to turn to Workbook Section 3.1: "Mighty Ants".</li> <li>• Select a participant to read the first part from <i>New Scientist</i> and someone else to read the version written for radio.</li> <li>• List and discuss responses to questions such as these: <ul data-bbox="869 898 1358 1261" style="list-style-type: none"> <li>• What are the differences between the two?</li> <li>• What did you like about this radio version of the script?</li> <li>• What good script writing skills do you see being used in this script?</li> <li>• What are the main attitudes and aptitudes required to write a script such as this?</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p data-bbox="236 297 667 338"><b>Duration: 10 minutes</b></p> <p data-bbox="236 394 459 434"><b>Resources</b></p> <ul data-bbox="236 443 758 483" style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p data-bbox="236 521 783 591"><b>Note 1:</b> You may want to prompt with ideas such as: "A good radio writer..."</p> <ul data-bbox="236 595 783 1547" style="list-style-type: none"> <li>• Draws word pictures</li> <li>• Uses simple language</li> <li>• Has a clear idea of how to get a message across in a limited amount of time</li> <li>• Is an observer of life</li> <li>• Is curious about places, people, and ideas</li> <li>• Is with his/her audience, participating in and experiencing their life</li> <li>• Is sensitive to socio/political issues</li> <li>• Listens to the way in which the audience speaks</li> <li>• Knows what they talk about</li> <li>• Watches how they communicate</li> <li>• Knows what interests them</li> <li>• Knows what makes them laugh, cry, wonder, angered, joyful, excited, amazed, surprised, comforted, reassured, etc</li> <li>• Is a person of whom the audience can say, "He/she knows me and my problems"</li> <li>• Is dissatisfied with the present and wants change</li> </ul> <p data-bbox="236 1585 783 1839"><b>Note 2:</b> Instead of asking participants about their favourite writer, it may be more appropriate to ask participants about their favourite soap opera (on radio or TV), film or play. The questions should be adjusted accordingly.</p>	<p data-bbox="821 297 1358 338"><b>Aptitude of a Script Writer</b></p> <ul data-bbox="821 454 1358 819" style="list-style-type: none"> <li>• Ask participants: <ul data-bbox="874 528 1358 707" style="list-style-type: none"> <li>• Who is your favourite writer?</li> <li>• Why do you like him/her?</li> <li>• What makes a writer popular?</li> <li>• What are the characteristics of a good writer?</li> </ul> </li> <li>• List and discuss suggestions (see notes 1 and 2).</li> </ul>



## Quality Check

For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- In what ways was this result different from or similar to what you expected?
- Have you learnt something new that inspired you to change future training?

For Participants:

- What new things did you learn?
- How has this activity changed you?

### Notes to Facilitator

**Duration: 10 minutes**

#### Resources

- Flipchart, markers, and tape
- Brief\_S&W

**Note:** You should be fully briefed on the strengths and weaknesses of radio as outlined in the document Brief\_S&W.

### Learning Activity 3

#### Radio: Strengths and Weaknesses

- Point out that we need to understand the weaknesses and strengths of radio. Then we can use strategies to build on the strengths and overcome the weaknesses. This course will show us how to do that in our script writing techniques, and the way we use radio for health and social development.
- Ask participants to suggest first the strengths, then the weaknesses of radio.
- List on a flipchart and discuss (see note).

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul>	<p><b>Basic Writing Skills</b></p> <ul style="list-style-type: none"> <li>• Ask participants to suggest the basic skills needed to write for radio.</li> <li>• Encourage participants to get ideas from: <ul style="list-style-type: none"> <li>• The flipcharts that list the strengths and weaknesses of radio</li> <li>• The participants' suggestions of good script writing skills for the Mighty Ants script</li> </ul> </li> <li>• List and discuss the responses.</li> <li>• Instruct participants to write their personal principles in the Workbook.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul>	<p><b>TSW Formula</b></p> <ul style="list-style-type: none"> <li>• Locate Workbook Section 3.2: TSW Formula.</li> <li>• Initiate discussion and explain: <ul style="list-style-type: none"> <li>• THINK IT</li> <li>• SAY IT</li> <li>• WRITE IT</li> </ul> </li> <li>• Encourage participants to comment.</li> <li>• Discuss.</li> </ul>



## Quality Check

### For Facilitators:

- What was your assessment of the dynamics of this activity?
- What, if anything, would you change in future training?
- How did participants respond to the TSW formula?

### For Participants:

- Will the TSW formula help you as a script writer? How and/or why?
- Did you think more/less time should be given to the activity we've just done?
- Was there something you wanted to share but could not? Why?

## Notes to Facilitator

**Duration: 20 minutes**

### Resources

- Workbook
- DOC\_Trouble in Hilastan (alternative exercise)

**Note:** You may use the article provided in section 3.3 of the workbook, "*How South Africa avoided a blood bath*", or you may prefer to find a short newspaper or magazine article which is more relevant to your situation. Ideally, it should deal with a conflict theme. Alternatively you could write your own imaginary article, such as the example provided called "Trouble in Hillastan".


## Learning Activity 6

### Modifying a Script


- Locate Workbook Section 3.3 (see note).
- Ask participants to read the article, "How South Africa avoided a blood bath". Then they should rewrite the article in the Workbook, using their "Four Key Principles" of writing for radio.
- Allow 10 minutes to write.
- Discuss responses.



<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>You may wish to find your own script that is not broadcast standard or you can use the one provided in the workbook.</p>	<p><b>Writing to Broadcast Standard</b></p> <ul style="list-style-type: none"> <li>• Turn to Workbook Section 3.4.</li> <li>• Point out that we do not think that this script is broadcast standard.</li> <li>• Ask participants to read the script carefully and mark where they think it needs improvement.</li> <li>• Discuss and then allow 15 minutes to rewrite sections of the script that need improvement.</li> <li>• Ask for volunteers to explain how they improved the script using principles of writing for radio.</li> <li>• Discuss responses.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in terms of process and outcomes?</li> <li>• How was this result different from or similar to what you expected?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• Where do you think you need more help?</li> <li>• What suggestions do you have of other ways that we could have imparted script writing skills? How should this be done?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 8</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>You might like to explore issues such as:</p> <ul style="list-style-type: none"> <li>• Lack of resources</li> <li>• Geographical distance from the listener</li> <li>• Socio/economic distance from the audience</li> <li>• Perceived lack of time</li> <li>• Lack of encouragement</li> <li>• Resistance to new forms of programs</li> </ul>	<p><b>Anticipating difficulties</b></p> <ul style="list-style-type: none"> <li>• Ask participants: <ul style="list-style-type: none"> <li>• In the earlier activity, what problems did you face modifying the script and how did you resolve them?</li> <li>• What problems or difficulties do you anticipate in attempting to implement these principles in your situation?</li> <li>• How will you resolve those problems?</li> </ul> </li> <li>• Discuss responses.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in this transition in terms of process and outcomes?</li> <li>• If the participants raised problems, how do you plan to respond to them in the future?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How has this activity helped you to see script writing problems from a different perspective?</li> <li>• How helpful was it to listen to suggestions from other people?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 9</b>
<p data-bbox="236 300 667 338"><b>Duration: 30 minutes</b></p> <p data-bbox="236 398 459 436"><b>Resources</b></p> <ul data-bbox="236 448 459 486" style="list-style-type: none"> <li data-bbox="236 448 459 486">• Workbook</li> </ul>	<p data-bbox="821 300 1114 387"><b>Observing the Environment</b></p> <ul data-bbox="821 432 1369 1709" style="list-style-type: none"> <li data-bbox="821 432 1369 645">• Explain that the purpose of the next exercise is to increase our awareness of our surroundings, in order to: <ul data-bbox="869 577 1337 645" style="list-style-type: none"> <li data-bbox="869 577 1157 616">• Write for the ear</li> <li data-bbox="869 616 1337 645">• Create a picture for the mind</li> </ul> </li> <li data-bbox="821 689 1369 869">• Explain that many novelists, artists, singers, and actors find they write or perform best when their works are based on their life experiences.</li> <li data-bbox="821 913 1369 1014">• Explain that we don't always observe what is there to be observed.</li> <li data-bbox="821 1059 1369 1238">• Locate Workbook section 3.5. Demonstrate how to use the "Observing the Environment Checklist" with all participants at a nearby location.</li> <li data-bbox="821 1283 1369 1417">• Send the participants off in pairs or teams to complete the Checklist (stress that they have 20 minutes to complete the activity).</li> <li data-bbox="821 1462 1369 1709">• Ask them to write a 2 minute talk based on their observations as per the instructions in the Workbook. This assignment should be completed on their own time this evening and handed in to the facilitator the next day.</li> </ul>



## Quality Check

For Facilitator:

- What happened in the transition in terms of process and outcomes?
- What have you learnt and what needs to be changed in future training?

For Participants:

- How did you feel about working in a group?
- How worthwhile do you think implementing “Observing the Environment Checklist” in your workplace would be?
- Were you aware that there were so many ways to observe the world around you?
- Were you given an equal opportunity to share?

### Notes to Facilitator

**Duration: 15 minutes**

#### Resources

- Workbook

**Note 1:** Dialogue is how we engage dramatically with the world. Characters inform, amuse, outrage, challenge and argue through the ebb and flow of dialogue. Great radio plays are created by using dramatic dialogue. Despite ever-increasing budgets for high-tech movies, great movies are first and foremost great stories. And on screen, it is dialogue that unfolds the story. The same is true for a radio serial drama or soap opera. On radio, of course, we don't have the luxury of sets and lighting, so it's important to focus on what we can do well: dialogue.

### Learning Activity 10

#### The Dialogue

- Explain the purpose and importance of dialogue in radio serial drama (see note 1).
- Locate Workbook Section 3.6.
- Ask two participants to read (act) the dialogue, “*Just war*”
- Form groups and ask the following questions from the workbook:
  - What are the characteristics of a dialogue?
  - What was the point of this dialogue?
  - Why was it more powerful to present the issues in dialogue format?

<p><b>Note 2:</b> You may wish to use your own example of a dialogue, which is more relevant to the context of the participants.</p>	<ul style="list-style-type: none"> <li>• What do you understand from the script about the characters in the dialogue?</li> <li>• Ask a spokesperson from the learning groups to report back and discuss with the whole group.</li> </ul>
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<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 11</b></p>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flip chart, markers, and tape</li> </ul>	<p><b>Use Dialogue for Characterisation</b></p> <ul style="list-style-type: none"> <li>• Explain that dialogue has to move the story along and provide “visual” clues to the listener, but that characterisation is an equally important function of dialogue. A character’s speech shows his/her personality as well as his/her momentary emotional state. Through characterisation in dialogue we learn: who the story characters are in the community; what their emotional motives are; how far they’re likely to go to get what they want; whether they are caring, generous, sociable; etc. We can judge character by what people do, but also by what they say and how they say it.</li> <li>• Ask participants how they would use dialogue to portray the following characteristics in people: <ul style="list-style-type: none"> <li>• Unfocused</li> <li>• Impulsive</li> <li>• Arrogant</li> <li>• Upwardly mobile</li> <li>• Violent</li> <li>• Insecure and uncertain</li> </ul> </li> <li>• List answers on flip chart.</li> </ul>



## Quality Check

### For Facilitators:

- What happened in this transition in terms of process and outcomes?
- How did you encourage the participants to go beyond what was expected, to show initiative?
- How did you demonstrate that you believe in the potential of the participants?

### For Participants:

- What did you learn as a result of this activity?
- How capable do you feel that you are able to construct an appropriate dialogue?
- What way was your experience here different from or similar to what you expected?
- What has changed in the way you work as a result of this activity?

## **Unit 4 – Serial Radio drama for social change**

### **Purpose**

The purpose of this module is to help participants to understand how serial radio drama helps to effect social change. It covers the history of soap opera and examines the differences between entertainment and edu-tainment drama.

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- Brief\_Albert Bandura
- Brief\_Sabido Method
- Brief\_ZPD
- OHP\_ZPD
- Handout\_Soap Opera
- Prepared flipchart

### **Unit objectives**

By the end of this unit participants will be able to:

- Outline the history of serial radio drama
- Explain the differences between ordinary radio drama and serial radio drama for social change
- Explain how serial radio drama for social change works

**Duration:** 110 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 297 667 338"><b>Duration: 15 minutes</b></p> <p data-bbox="236 443 459 483"><b>Resources</b></p> <ul data-bbox="236 495 756 573" style="list-style-type: none"> <li data-bbox="236 495 756 533">• Flipchart, markers, and tape</li> <li data-bbox="236 533 459 573">• Workbook</li> </ul> <p data-bbox="236 651 794 902"><b>Note 1:</b> The purpose of this exercise is to ensure that the participants understand that the kind of soap we want to write has to <u>entertain</u> the target audience. Otherwise the messages will not be successfully transmitted.</p> <p data-bbox="236 943 794 1193"><b>Note 2:</b> A definition of this objective may be something like: ‘The term Edu-tainment expresses the marriage of education and entertainment in a TV or radio programme, or in a book, so as to educate the audience/readers at the same time as entertaining them.’</p>	<p data-bbox="821 297 1362 338"><b>Definition of Edu-tainment</b></p> <ul data-bbox="821 454 1420 1111" style="list-style-type: none"> <li data-bbox="821 454 1326 483">• Locate section 4.1 in workbook.</li> <li data-bbox="821 528 1394 674">• Ask participants to take 5 minutes to think about and write down a definition of the word Edu-tainment (see note 1).</li> <li data-bbox="821 712 1417 819">• Ask participants to read out their definitions, write them on the flip chart and discuss them (see note 2).</li> <li data-bbox="821 857 1420 1111">• Ask participants to think of examples of edu-tainment, which they’ve seen on TV or heard on the radio. If they can’t come up with any examples, ask them to think about traditional stories and proverbs that educate by entertaining.</li> </ul>



<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p data-bbox="236 297 667 338"><b>Duration: 30 minutes</b></p> <p data-bbox="236 443 459 483"><b>Resources</b></p> <ul data-bbox="236 495 746 658" style="list-style-type: none"> <li>• Flipchart, markers and tape</li> <li>• Handout_Soap Opera</li> <li>• Brief_Albert Bandura</li> <li>• Brief_Sabido Method</li> </ul> <p data-bbox="236 734 703 804"><b>Note:</b> The following are the main elements of the Sabido Method:</p> <ul data-bbox="284 808 804 1429" style="list-style-type: none"> <li>• Characters range between good, bad and transitional</li> <li>• Characters have experiences that are close to those of the audience</li> <li>• Transitional characters slowly evolve and change their attitudes and behaviours over time</li> <li>• Transitional characters are the ones which model the slow change of attitude and behaviour change sought</li> <li>• There are several plot lines, only one of which carries the social change message (usually in a sub-plot)</li> </ul>	<p data-bbox="829 297 1289 338"><b>History of Soap Opera</b></p> <ul data-bbox="829 421 1423 1585" style="list-style-type: none"> <li>• Distribute <i>Soap Opera – A Short History</i> (Handout_Soap Opera), and ask participants to take ten minutes to read it.</li> <li>• Answer any questions the participants have and go through them. Then ask other participants to suggest answers to their questions (it may help you to read the two Briefs; Brief_Albert Bandura, and Brief_Sabido Method).</li> <li>• Ask: <ul data-bbox="877 936 1374 1330" style="list-style-type: none"> <li>• Why were the early radio soap operas so successful?</li> <li>• Why were the soap manufacturers interested in sponsoring the early radio dramas?</li> <li>• Why do you think audiences identify with the characters in a soap opera?</li> <li>• What are the main elements of the Sabido Method?</li> </ul> </li> <li>• List responses to the last question on the flipchart and discuss (see note). Emphasise that this is only an introduction to the subject and that it will be fully covered in 'Unit 9: Theory of Soap'.</li> </ul>

Notes to Facilitator	Learning Activity 3																		
<p><b>Duration: 25 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p><b>Note 1:</b> You may want to prompt with ideas such as:</p> <table border="0" data-bbox="236 622 794 952"> <tr> <td><u>Entertainment</u></td> <td><u>Edu-tainment</u></td> </tr> <tr> <td>Entertaining</td> <td>Entertaining</td> </tr> <tr> <td>Character</td> <td>Character</td> </tr> <tr> <td>Dialogue</td> <td>Dialogue</td> </tr> <tr> <td>Cliff-hanger</td> <td>Cliff-hanger</td> </tr> <tr> <td>Setting</td> <td>Setting</td> </tr> <tr> <td>Conflict</td> <td>Conflict</td> </tr> <tr> <td></td> <td>Message(s)</td> </tr> <tr> <td></td> <td>Intended outcomes</td> </tr> </table> <p><b>Note 2:</b> All drama must <u>entertain</u> if it is to engage the audience (that doesn't mean it has to be funny, just that it is interesting in a human way). It must contain <u>characters</u> (which can be people, animals, imaginary creatures or even normally inanimate objects such as a building), and <u>dialogue</u>, which is the driving force of a radio drama (long speeches and monologues are usually boring). All drama contains elements of <u>conflict</u>, either between people or within individuals, but not necessarily violent conflict. For example, it could be a conflict about which of the characters is going to pay for the coffee they've drunk together.</p> <p>Much drama also contains elements of a <u>message</u>, or messages; most writers have something to say (although TV soaps in particular are often criticised for not having any message or purpose beyond pure entertainment). And all soaps have cliff-hanger endings, meaning that each episode ends at a point that leaves the</p>	<u>Entertainment</u>	<u>Edu-tainment</u>	Entertaining	Entertaining	Character	Character	Dialogue	Dialogue	Cliff-hanger	Cliff-hanger	Setting	Setting	Conflict	Conflict		Message(s)		Intended outcomes	<p><b>Differences Between Entertainment and Edu-tainment</b></p> <ul style="list-style-type: none"> <li>• Remind the participants that, in order to successfully use serial radio drama to promote social change, we must be clear about the differences and the similarities between soaps for entertainment and for edu-tainment. This will help us when it comes to writing the script.</li> <li>• Ask participants to suggest the main elements of: 1) an entertainment soap, and 2) an edu-tainment drama (see note 1).</li> <li>• List the elements in two columns on a flipchart and discuss (see note 2).</li> </ul>
<u>Entertainment</u>	<u>Edu-tainment</u>																		
Entertaining	Entertaining																		
Character	Character																		
Dialogue	Dialogue																		
Cliff-hanger	Cliff-hanger																		
Setting	Setting																		
Conflict	Conflict																		
	Message(s)																		
	Intended outcomes																		

audience wanting to know what happens next. What entertainment drama doesn't have, and edu-tainment does, is 'Intended Outcomes', or a clear intention to change the audiences' attitudes or behaviour in very specific ways.

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> <li>• OHP_ZPD</li> <li>• Brief_ZPD</li> </ul> <p><b>Note 1:</b> Read Brief_ZPD before the session. Consider the connection between Social Learning Theory and Zone of Proximal Development. For further information, reference the additional sources noted in the brief.</p>	<p><b>Zone of Proximal Development</b></p> <ul style="list-style-type: none"> <li>• Show OHP_ZPD and explain what it represents. Explain and discuss the connections between the ZPD and Bandura's Social Learning Theory.</li> <li>• Discuss as a group: <ul style="list-style-type: none"> <li>• how this model can be used in the production of soap operas.</li> <li>• how it can be applied to the development of characters.</li> <li>• how it could be of assistance in developing and reaching intended outcomes.</li> </ul> </li> <li>• Write responses and suggestions on the flip chart.</li> </ul>



## Quality Check

For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from or similar to what you expected or experienced previously with other learners?
- What new things have you learnt that have inspired you to change future training?

For Participants:

- What new things did you learn?
- How has this activity changed you?

### Notes to Facilitator

**Duration: 20 minutes**

#### Resources


- The secret of a successful radio series is to have a clear set of characters and strong storylines. The audience must, a) understand and identify with the main character(s), particularly to those who carry the message(s), and b) be kept in constant doubt about what is going to happen next.
- If the audience is entertained and fascinated in this way they are more than likely to be open to the educational messages carried by the drama.

### Learning Activity 5

#### Using Serial Radio Drama for Social Change

- Explain briefly that when writing a serial radio drama for social change, we need to be clear about what change(s) we want to encourage. Also, we must understand that no one likes changing. This is why we are hoping the audience will model the changes which the transitional characters make as they their behaviour and attitudes transform at a realistic and believable pace
- Discuss.

<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 6</b></p>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Workbook</li> </ul> <p>Note: There are very few assignments required outside of course hours. It is, however, important that all participants read the “Concept Document” before the second day of the course. From experience, this won’t be done unless participants are given an assignment that has to be handed in. This is in the form of a reading report included in section 6.1 of the Workbook.</p>	<p><b>Overnight Assignment – the Concept Document</b></p> <ul style="list-style-type: none"> <li>• Locate section 6.1 in the Workbook.</li> <li>• Give participants reading report assignment (see note).</li> <li>• Explain that there are not many assignments given that have to be done out of hours. However, it is essential that all participants read the “Concept Document” and answer the questions in section 6.1 of the Workbook, which should be handed in the next day. Stress that it is important that they do this or they will be lost during the next day’s activities.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected?</li> <li>• What new things have you learnt that have inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What new things did you learn?</li> <li>• How has this activity changed you?</li> </ul>

## **Unit 5 – Conflict Transformation 1**

### **Purpose**

The purpose of this module is to explore skills for and introduce participants to it basic principles of conflict transformation.

### **Note**

You can skip this unit if the participants have already gone through a basic conflict resolution training.

### **Resources**

- Flip chart, markers, and tape
- Brief\_Conflict circle
- Brief\_Approaches to Conflict
- Handout\_Common Responses to Conflict
- Handout\_Conflict pattern
- Handout\_Conflict Scenario
- DOC\_Chinese Proverb
- DOC\_Impact on Relationship
- Prepared flip chart

### **Unit objectives**

By the end of this unit participants will be able to:

- Define and understand conflict, conflict transformation
- Identify the origins and dynamics of conflict
- Recognise their personal conflict behaviour style, and different ways to deal with conflict
- Describe the conflict circle
- Apply this learning in the writing of a soap opera

**Duration** : 90 minutes

Notes to Facilitator	Learning Activity 1
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Prepared flip chart</li> <li>• Flip chart, markers, and tape</li> <li>• Doc_Chinese proverb</li> </ul> <p>During this exercise, emphasise to participants the importance of linking the definition to their personal experience. This exercise could be redundant, if you covered the definition already in the first facilitated discussion.</p> <p>Note 1: Prepare a flip chart with following definition by David W. Augsburger: “Human conflict is...like all others, like some others, and like no others. Conflicts are universally similar, culturally distinct, and individually unique. Conflict is a crisis that forces us to recognise explicitly that we live with multiple realities and must negotiate a common reality; that we bring to each situation differing – frequently contrasting – stories and must create together a single shared story with a role for each and both”</p> <p>Note 2: If you think it’s useful you can prepare a flip chart of the Chinese character Wei-Ji, crisis (conflict) = danger <u>and</u> opportunity (Doc_Chinese proverb).</p>	<p><b>Understanding Conflict</b></p> <ul style="list-style-type: none"> <li>• Arrange the room so that participants are in a circle and can see the flip chart.</li> <li>• Brainstorm with group about conflict definitions. Discuss.</li> <li>• Share conflict definition from the previously prepared flip chart (see Note 1).</li> <li>• Divide participants into small groups (depending on number of participants). Ask them to discuss a real conflict situation they have been through, and to agree on a definition of conflict.</li> <li>• Ask each group to report on their experience during the activity. Write on a flipchart the definition they came up with.</li> <li>• If you want to, share the flip chart with the Chinese proverb and explain (see Note 2).</li> <li>• Ask participants to shout out words to describe conflict, using all their senses (eyes, hands, ears, nose, mouth). What does conflict: look like; feel like; sound like; smell like; taste like?</li> </ul> <p>Ask and discuss: Is conflict good or bad? Negative or positive? Destructive or productive?</p>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Brief_Conflict circle</li> <li>• Brief_Approaches to Conflict</li> <li>• Handout_Conflict pattern</li> </ul> <p><b>Note 1:</b> The primary objective of this activity to emphasise that conflict is not static. Conflict is a circle (see Brief_Conflict circle)</p> <p><b>Note 2:</b> Consider conflict as a mixture of all of these elements. One of the greatest sources of conflict comes when expectations are not met. For example:</p> <ul style="list-style-type: none"> <li>• failure to deliver on a promise</li> <li>• lack of quality or competence</li> <li>• differing perceptions/values/styles</li> <li>• standing on principle</li> <li>• competing for scarce resources</li> </ul> <p>There is a particular dynamic to conflict:</p> <ol style="list-style-type: none"> <li>1. feelings intensify</li> <li>2. positions harden</li> <li>3. dehumanising occurs</li> <li>4. punishing emerges</li> <li>5. communication deteriorates</li> </ol> <p><b>Note 3:</b> The exercise will serve as an introduction to the next activity as well as a fun way to get the participants moving. However, if it is felt that participants have an adequate understanding of conflict, the exercise may not be necessary.</p>	<p><b>Exploring Origins of Conflict</b></p> <ul style="list-style-type: none"> <li>• Pass out Handout_Conflict pattern to participants. Discuss briefly.</li> <li>• Locate section 5.1 in Workbook. Explain the Conflict Circle (see note 1). Ask participants to brainstorm additional examples.</li> <li>• Discuss general causes of conflict (see note 2): <ul style="list-style-type: none"> <li>• What are the origins of conflict?</li> <li>• What are the dynamics of conflict?</li> <li>• What happens to people in conflict?</li> </ul> </li> <li>• Organise exercise on personal approaches in conflict (see Note 3). Put a chair (or any other object) in the middle of the room and explain that it represents a conflict. Then ask participants to position themselves in relation to this object (in front, behind, etc.), to represent how they each see or act in a conflict situation. It will reveal whether people confront, avoid, etc. You can give the participants the Handout_Common Response to Conflict, if you think it will help them (and see Brief_Approaches to Conflict)</li> <li>• Following the activity, discuss the five different approaches to conflict: avoidance, collaboration, accommodation, avoidance, compromise.</li> </ul>



<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p data-bbox="236 293 667 331"><b>Duration: 30 minutes</b></p> <p data-bbox="236 412 459 450"><b>Resources</b></p> <ul data-bbox="236 465 798 719" style="list-style-type: none"> <li>• Handout_ Conflict scenario (or a scenario prepared by the facilitator)</li> <li>• Prepared flip chart, markers, and tape</li> <li>• DOC_Impact on relationship</li> </ul> <p data-bbox="236 763 810 835">This activity is meant to be a brainstorm and not a role play.</p> <p data-bbox="236 875 746 1016"><b>Note 1:</b> The scenario provided (Handout_Conflict scenario) can be used or you can create a more culturally appropriate scenario.</p> <p data-bbox="236 1057 805 1458">We use the word conflict transformation because our focus is not to just resolve a conflict or problem, but to maintain or even improve the relationship that may have been badly damaged as a result of the conflict. At the end of the story, the situation must be completely different. Parties must have had their needs and concerns met, and have gained a better understanding and relationship with the other party/parties.</p> <p data-bbox="236 1498 750 1608"><b>Note 2:</b> Prepare a flip chart with the Impact on Relationship Chart (DOC_Impact on relationship).</p>	<p data-bbox="833 293 1377 331"><b>Ways to Deal with Conflict</b></p> <ul data-bbox="833 488 1404 1473" style="list-style-type: none"> <li>• Divide participants into small groups.</li> <li>• Distribute a conflict scenario (see note 1), the same for each group.</li> <li>• Ask groups to come up with a different way to end the story, (i.e. how the conflict could evolve). They have 5 minutes to complete this.</li> <li>• Debrief exercise. Ask each group to describe one of their scenarios, so you have a wide range of possible ends to the story.</li> <li>• Ask each group representative to position their scenario with an X on the previously prepared flip chart (see note 2) (i.e. to what extent was the problem solved and how did it impact on the relationship).</li> <li>• Ask the group what they understand now by conflict transformation. Discuss.</li> </ul>

## Unit 6 – Concept document

### Purpose

It is assumed that a draft concept document, with a statement of intended outcomes, has already been prepared in advance of this training workshop by a design team.

This unit is designed to introduce participants to the concept document, which has been developed by the design team including the participants. Although many decisions have already been made regarding the target audience and the intended outcomes, this session should: acquaint participants with the essential elements in a concept document, encourage ownership of the project, and allow for fine tuning of the design process. The object of this unit is NOT to re-write the concept document, but to allow the writers to understand it. They will get their chance to contribute to it later.

**IMPORTANT: THE DRAFT CONCEPT DOCUMENT SHOULD BE GIVEN TO PARTICIPANTS DURING THE LAST SESSION OF DAY ONE (UNIT 4). THEY ARE REQUIRED TO READ IT THOROUGHLY THAT EVENING AND ANSWER THE QUESTIONS IN SECTION 6.1 OF THE WORKBOOK.**

### Resources

- Concept document
- Workbook
- Flipcharts, markers, and tape

### Unit objectives

By the end of this unit participants will be able to:

- State the purpose of the concept document and intended outcome programming
- Identify and affirm the stated objectives of the serial radio drama
- Describe some of the main elements in behaviour change
- Develop appropriate conflict resolution messages for the intended audience

**Duration:** 205 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 309 667 349"><b>Duration: 15 minutes</b></p> <p data-bbox="236 407 459 448"><b>Resources</b></p> <ul data-bbox="236 456 756 577" style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul> <p data-bbox="236 618 767 837"><b>Note 1:</b> All participants are required to have read the draft concept document ahead of this session and completed the reading report in section 6.1 of the workbook (see unit 4 – last learning activity).</p> <p data-bbox="236 878 778 1568"><b>Note 2:</b> It is important that participants understand that the overarching goal of the project is to transform conflict in the community/society in order to achieve positive outcomes. It will do this by influencing and challenging the target audience’s attitudes, values and beliefs as well as providing them with new knowledge or skills. The purpose of this exercise is to introduce and explain the “concept document,” which defines what will happen, to whom, where and how. It guides the process from beginning to end. Although concept documents vary from area to area, every concept document should contain at least the following elements:</p> <ul data-bbox="236 1576 772 1975" style="list-style-type: none"> <li>• a rationale for the project</li> <li>• the target audience</li> <li>• the intended outcomes</li> <li>• the key messages in the drama</li> <li>• an overview of the conflict situation (which may be in summary form or in numerous position statements)</li> <li>• the scope of the project (how long it will run and duration of programme).</li> </ul>	<p data-bbox="809 309 1331 398"><b>Reading Report Review – The Concept Document</b></p> <ul data-bbox="858 479 1401 842" style="list-style-type: none"> <li>• Locate section 6.1 in workbook (make sure participants have completed overnight assignment – see note 1).</li> <li>• Discuss the participants’ responses to the questions in the workbook to ensure they understand the draft concept document (see note 2).</li> </ul>

Notes to Facilitator	Learning Activity 2
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers, and tape</li> </ul> <p>The concept document should list most of the elements that might be contributing to the conflict. It is helpful to sort these “risk” factors into a logical order, which will give an indication of some of the causal pathways leading to the problem.</p> <p><b>Predisposing factors:</b> These factors predispose a person to behave in a certain way or predispose a situation to occur. They include: knowledge; attitudes; beliefs; and perceptions.</p> <p><b>Enabling factors:</b> These are factors that encourage behaviour, or enable a situation to occur. They make it possible for motivation to be realised; that is they enable people to act on their predispositions. Included are: availability of and access to resources; supportive policies; new skills or training needed for behavioural or environmental changes etc.</p> <p><b>Reinforcing factors:</b> These are factors that reinforce the carrying out of a behaviour or the maintenance of a situation. They include peer pressure, parental pressure and authoritative pressure, which are often driven by the existing attitudes in our community. The mass media also reinforces our behaviour.</p>	<p><b>Understanding the Conflict</b></p> <ul style="list-style-type: none"> <li>• Write the headings on a flipchart: Predisposing/Enabling/Reinforcing</li> <li>• Explain Predisposing, Enabling and Reinforcing factors in conflict (see notes) and list points on the flipchart (keep flip chart for later use).</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What are the main predisposing factors in the conflict?</li> <li>• What are the main factors that enable peace (enablers) or militate against conflict (barriers)?</li> <li>• What are the main reinforcing factors in the conflict?</li> <li>• Why should we bother sorting out these factors?</li> </ul> </li> <li>• Explain that unless our social change messages are focusing on these areas, it is unlikely that we will bring about and maintain any change in a situation.</li> <li>• Explain that breaking down the conflict in this way may seem simplistic, in that conflicts are usually complicated and cannot be broken down into a simple cause and effect. This exercise, however, helps us to address some of the underlying issues, which in turn which will help us prepare appropriate messages.</li> </ul>



## Quality Check

### For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from, or similar to, what you expected?
- Have you learnt something new that inspired you to change future training?

### For Participants:

- How helpful was it to analyse the conflict in this way?
- What new things did you learn?
- How accurate do you feel your views on the causes of conflict in your society/community were before the activity?
- How has this activity changed you or your perceptions?

## Notes to Facilitator

**Duration: 15 minutes**

### Resources

- Draft concept document
- Flipchart, markers, and tape

Intended outcomes are statements that specify what changes we want to effect in the lives of the listener-learner. These changes may be described in terms of their knowledge, their skills, their attitudes or ultimately their behaviour. The changes should be measurable. A concept document describes the intended outcomes of each programme rather than giving a description or a summary of the content. There will also be an overarching intended outcome for the whole project, which will probably be stated in terms of behaviour change, as that is ultimately what we want.

## Learning Activity 3

### Intended Outcomes

- Explain intended outcomes (see notes).
- Ask participants:
  - How do the intended outcomes appear to address future resolution of this conflict?
  - What are the assumptions about the level of knowledge, attitudes, skills, beliefs, and values of the target group?
  - Why are the intended outcomes achievable and realistic or not?
  - Why would you change or add new intended outcomes?
- Write responses on flip chart.
- Explain that the intended outcomes are about the **CHANGES** that we desire to see in the lives of listeners. Give examples from the draft concept document.

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p data-bbox="236 309 667 349"><b>Duration: 20 minutes</b></p> <p data-bbox="236 470 459 510"><b>Resources</b></p> <ul data-bbox="236 515 758 600" style="list-style-type: none"> <li data-bbox="236 515 689 555">• Draft concept document</li> <li data-bbox="236 555 758 600">• Flipchart, markers, and tape</li> </ul>	<p data-bbox="821 309 1264 398"><b>Values, Attitudes and Beliefs</b></p> <ul data-bbox="821 474 1369 1393" style="list-style-type: none"> <li data-bbox="821 474 1343 622">• Explain that we all have different perspectives on life, many of which are determined by our values, beliefs, and attitudes.</li> <li data-bbox="821 663 1369 878">• Explain that we need to understand and identify with the target audience if we want to bring about behaviour change. This means we need to understand their perspectives on life.</li> <li data-bbox="821 918 1359 1317">• Ask participants: <ul data-bbox="874 954 1359 1317" style="list-style-type: none"> <li data-bbox="874 954 1305 1057">• How would you distinguish between the terms: values, attitudes, and beliefs?</li> <li data-bbox="874 1061 1289 1133">• Where do you think these distinctions come from?</li> <li data-bbox="874 1137 1359 1317">• What problems could you anticipate when trying to make a serial radio drama that has an impact on people's values and beliefs?</li> </ul> </li> <li data-bbox="821 1357 986 1393">• Debrief.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p data-bbox="236 309 667 349"><b>Duration: 15 minutes</b></p> <p data-bbox="236 432 459 472"><b>Resources</b></p> <ul data-bbox="236 479 746 562" style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers and tape</li> </ul> <p data-bbox="236 636 794 1294">During the debriefing, indicate that values are the degree of importance a person assigns to certain actions. Values make up the ethical and moral standards we have, that are usually imparted to us by our families and our communities through modelling and upbringing. They are transmitted from person to person, but require personal choice and commitment. A person's values are usually very hard to change because they are deeply embedded and are often associated with a person's beliefs. This has implications for us as message designers if we want to bring about a change in those values which cause negative conflict in a society.</p>	<p data-bbox="821 309 1278 349"><b>Understanding Values</b></p> <ul data-bbox="821 432 1358 1379" style="list-style-type: none"> <li>• Locate section 6.2 in workbook.</li> <li>• Ask participants: <ul data-bbox="874 539 1358 792" style="list-style-type: none"> <li>• Rank the characters described, on your own, from the most unpleasant character (1) to the least unpleasant (5).</li> <li>• Write a few words beside each character to indicate the reasons for your choice.</li> </ul> </li> <li>• Put participants into groups and ask them to share their ideas with other members of the group. Ask them to reach consensus on a group rank order through group discussion. Write the group ranking in the column provided.</li> <li>• Debrief by asking (see notes): <ul data-bbox="874 1160 1326 1379" style="list-style-type: none"> <li>• How similar were the values held within the group?</li> <li>• How difficult was it to reach consensus</li> <li>• How did you reach consensus?</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p data-bbox="236 309 667 349"><b>Duration: 15 minutes</b></p> <p data-bbox="236 432 459 472"><b>Resources</b></p> <ul data-bbox="236 479 756 562" style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers, and tape</li> </ul> <p data-bbox="236 636 746 853"><b>Note 1:</b> During this exercise, the participants must not spend a lot of time thinking about their responses. Once the statement is read out, participants should move to their positions in the room.</p> <p data-bbox="236 891 767 1039"><b>Note 2:</b> To get the most out of this exercise you should make up your own statements, so they are relevant and controversial in your community.</p> <p data-bbox="236 1077 794 1263"><b>Note 3:</b> The purpose of this exercise is to help participants understand that an attitude relates to a judgement a person makes about something – is it good or bad, positive or negative?</p>	<p data-bbox="821 309 1326 349"><b>Understanding Attitudes</b></p> <ul data-bbox="821 432 1362 1711" style="list-style-type: none"> <li>• Ask participants to listen to each statement you are about to read out, and to position themselves at one side of the room if they agree or at the other side if they disagree with the statement. If they do not have strong feelings, they should position themselves somewhere else along the continuum. The middle position indicates that the participant has “no strong feeling either way”. If participants are unsure they should sit down (see note 1).</li> <li>• Read the following series of short statements to participants one by one (see note 2): <ul data-bbox="874 1093 1362 1637" style="list-style-type: none"> <li>• People of different races or ethnic groups should not intermarry.</li> <li>• Certain crimes, such as using drugs, should carry the death penalty.</li> <li>• Parents should not be allowed to hit their children to discipline them.</li> <li>• People infected with HIV should be registered in a central register that anyone can access for the community’s protection.</li> <li>• Marijuana should be legalised.</li> </ul> </li> <li>• Debrief (see note 3).</li> </ul>




<b>Notes to Facilitator</b>	<b>Learning Activity 7 (Option A)</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul> <p><b>Note 1:</b> Discuss the list of motivated people in the workbook: Mother Teresa, Mahatma Gandhi, Joseph Stalin, Tina Turner, Martin Luther King, Nelson Mandela, Aung San Suu Kyi, Shirin Ebadi, and Bill Gates. You may want to add or delete names from the list to make it more culturally appropriate.</p> <p><b>Note 2:</b> The exercise is not intended to be heavy or controversial, but to provoke discussion. The purpose is to help us recognise that individuals are motivated by similar stimuli in different ways, and in different circumstances. Motives for certain types of behaviour are not always static.</p>	<p><b>Understanding Motivation</b></p> <ul style="list-style-type: none"> <li>• Locate section 6.3 in the workbook.</li> <li>• Ask participants (see notes): <ul style="list-style-type: none"> <li>• What motivates or motivated the people listed?</li> <li>• What are the top five things that motivate your behaviour?</li> <li>• How do these things influence your behaviour?</li> <li>• What can be done to influence people's motives?</li> </ul> </li> <li>• Write on flip chart.</li> </ul>


<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 7 (Option B)</b></p>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul>	<p><b>Understanding Motivation</b></p> <ul style="list-style-type: none"> <li>• Discuss as a group: <ul style="list-style-type: none"> <li>• What are the top five things that motivate your behaviour?</li> <li>• How do these things influence your behaviour?</li> <li>• What can be done to influence people's motives?</li> </ul> </li> <li>• Write on flip chart.</li> </ul>

<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 8</b></p>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers, and tape</li> </ul> <p><b>Note: <math>K + A + S + E + V = B</math></b> (Knowledge + Attitude + Skills + Environment + Values or beliefs = Behaviour change).</p> <p>You should explain that our ultimate goal is to change people's behaviour, so they will be less likely to become involved in violent conflict. Knowledge is only one factor in the behaviour change equation. Attitudes and skills also need to be considered. People need to be aware of the consequences of their current behaviour and those of the new behaviour. Then they can develop a positive attitude towards changing their behaviour and developing skills that will enable them</p>	<p><b>Changing Behaviour</b></p> <ul style="list-style-type: none"> <li>• Write Behaviour Change Equation on flip chart and explain. Relate it to the participants' ideas from previous activities (see note).</li> <li>• Divide participants into pairs and ask how knowledge, attitudes, skills, environment and values/beliefs may be combined to assist the following groups of people. Choose examples relevant to your culture or your conflict situation, or allocate one of the following examples to each pair of participants. Ask how they can encourage: <ul style="list-style-type: none"> <li>• men not to beat their wives.</li> <li>• members of one ethnic group not to malign members of another ethnic group.</li> <li>• members of one group not to stereotype members of</li> </ul> </li> </ul>

<p>to carry out the new behaviour successfully. Further, they need to be in an environment that is peace enhancing and supportive. People's behaviour is also influenced by values and beliefs, which often run deep into a community making them harder to change. However, even when all of these elements are present the individual may still choose not to adopt the peaceful, alternative behaviour. Analysing the various behavioural and motivational issues is needed to enable us to look beyond the obvious for our storyline.</p>	<p>another group.</p> <ul style="list-style-type: none"> <li>• young men not to go out drinking in order to get drunk.</li> <li>• Ask for feedback from groups and write on flip chart.</li> </ul>
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 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What was your assessment of the dynamics of this session?</li> <li>• What, if anything, should you change for future training?</li> <li>• How did participants respond to the values, attitudes and behaviour activities?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Do you understand the relationship between knowledge, attitudes, values, beliefs, skills, environment and behaviour change?</li> <li>• Did you think more/less time should be given to the activity we have just done?</li> <li>• Do you have something you wanted to share but could not, and why?</li> </ul>


<b>Notes to Facilitator</b>	<b>Learning Activity 9</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul> <p>Ensure that participants know it is essential to have an understanding of where the audience is in terms of its knowledge, attitudes, skills, environment, values and beliefs. Understanding the audience helps us to get the right message.</p>	<p><b>Getting the Right Message</b></p> <ul style="list-style-type: none"> <li>• Locate section 6.4 in Workbook.</li> <li>• Put participants into pairs based on their understanding of the draft concept document. Ask them to state: <ul style="list-style-type: none"> <li>• Three key messages that the serial radio drama will communicate (in their own words). Then rate them in order of importance.</li> <li>• Are the messages attempting to impact the audience's knowledge, attitude, skills, environment, values or beliefs?</li> <li>• Do these messages seem appropriate and relevant to the target audience?</li> </ul> </li> <li>• Debrief.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What was your assessment of the dynamics of this session?</li> <li>• What, if anything, should you change for future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Do you feel that it is possible to influence a person's behaviour through the mass media?</li> <li>• Do you feel the messages will be successful in influencing K.A.S.E.V?</li> <li>• Did you think more/less time should be given to the activity we have just done?</li> <li>• Do you have something you wanted to share but you could? Why?</li> </ul>


<b>Notes to Facilitator</b>	<b>Learning Activity 10</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul>	<p><b>Identifying the Target Audience</b></p> <ul style="list-style-type: none"> <li>• Locate section 6.5 in workbook.</li> <li>• Divide participants into pairs and ask them to create an imaginary profile of the target audience in outline form (based on the concept document). They should include the person's name, age, socio-economic status, place of birth, imaginary family members, etc.</li> <li>• Debrief on the exercise.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 11</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Workbook</li> </ul> <p>Ensure the discussion includes the following:</p> <ul style="list-style-type: none"> <li>• Local idiom (characters in a drama should use the same local idioms, analogies, metaphors, expressions, slang, similes and inflections that are used locally)</li> <li>• Local humour (what makes the target audience laugh?)</li> <li>• Vocabulary (the vocabulary of educated characters in a radio drama should be simple language that can be equally understood by those who are not educated. If the audience is children, carefully screen your vocabulary to eliminate words they do not know.)</li> <li>• Proverbs (if they're commonly used in the culture, then use them)</li> </ul>	<p><b>Being Relevant to the Target Audience</b></p> <ul style="list-style-type: none"> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What kind of language would you use for the person you have just described (see notes).</li> <li>• How would you present the messages that were identified in 6.4, so the audience would accept them?</li> <li>• What difficulties do you foresee while doing this?</li> <li>• How could you overcome the difficulties?</li> </ul> </li> <li>• Write on flipchart.</li> </ul>

<ul style="list-style-type: none"> <li>• Language level (is a high literary form appropriate, or should it be informal?)</li> </ul>	
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 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in terms of process and outcomes?</li> <li>• How was this result different from or similar to what you expected?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• What areas do you think you need more help in?</li> <li>• How else could we have gotten this information across?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 12</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Workbook</li> </ul>	<p><b>Bringing it All Together</b></p> <ul style="list-style-type: none"> <li>• Locate section 6.6 in workbook.</li> <li>• Ask participants to pick one of the 3 key messages they identified in exercise 6.4 in the workbook and turn it into a story for the target audience.</li> <li>• Ask some participants (volunteers) to read their stories (depending on time available).</li> <li>• Debrief.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• In this section, what happened in terms of process and outcomes?</li> <li>• If the participants raised problems, how do you plan to respond to them in future trainings?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How has this activity helped you identify the right message for the audience?</li> <li>• How was it or was it not helpful to have feedback from other people?</li> </ul>

## **Unit 7 – Researching the audience**

### **Purpose**

The purpose of this unit is to help script writers understand their audience. They must consider the listeners' lives, environment, motivations, stories, idioms, humour and fears. It provides participants with the tools they will need for the field learning experience, beginning with classroom-based activities to assess the conflict environment. Then it will give participants a structured opportunity to get out and meet the audience, as well as providing the tools to learn from them through personal interviews and observation.

Although participants may already feel they know a lot about the audience, these tools will enable them to look at their own society/community/group objectively. The exercise will raise awareness of the issues facing the community and allow participants to gather relevant information regarding those issues (via interviews and informal conversations). It is important that participants approach this exercise with an open mind. Even if they feel they completely understand the target audience's situation, they are likely to be of different socio-economic status or educational level than the target audience. Facilitators will accompany participants to assess their interactions with and approaches to members of the community.

### **Note:**

- Appropriateness of a field excursion will depend on the local situation; exercises will need to be adapted accordingly.
- Depending on time allocated to the field excursion, the exercise times may need to be adjusted.

### **Resources**

- Workbooks
- Flip chart from Unit 6 Activity 2
- Brief – Conflict environment
- Brief – Observation Guidelines
- Brief – Target audiences

### **Learning objectives**

By the end of this unit participants will be able to:

- Profile the conflict environment
- Identify appropriate interview and observation techniques to gather story material from the target audience
- Analyse their reactions to the field trip experience
- Apply field research to develop realistic character sketches and plots for radio drama
- Develop appropriate conflict resolution messages for the audience

**Duration:** All day



<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Brief_Conflict environment</li> </ul>	<p><b>The Conflict Environment: Pre-, Hot or Post-Conflict?</b></p> <ul style="list-style-type: none"> <li>• Explain that this activity is preparation for the field learning exercise. It is designed to give participants an overview of the conflict environment and provide them tools for gaining an objective understanding of the target audience.</li> <li>• Ask participants to take 10 minutes to put a tick or a cross against each question and then total up the number of ticks at the bottom.</li> <li>• Locate section 7A.1 in Workbook.</li> </ul> <p>When the exercise has been completed ask:</p> <ul style="list-style-type: none"> <li>• Is your society in pre-, hot- or post-conflict?</li> <li>• Does this confirm what you already knew?</li> <li>• Explain that it is important to have an understanding of the conflict environment before going onto the field to observe and to listen to the target audience. This is important because people are dramatically affected by their environments, which will affect the way messages are developed.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart from unit 6 activity 2</li> <li>• Workbook</li> </ul> <p>Be sure you are fully briefed on the document Brief_Conflict environment, which explains different types of violent conflict and gives examples of how to do learning activity 2.</p>	<p><b>The Conflict Environment: Risk Factors</b></p> <ul style="list-style-type: none"> <li>• Locate section 7A.2 in workbook.</li> <li>• Explain the difference between direct violence, structural violence and cultural violence (see notes).</li> <li>• Display flip chart developed in unit 6 activity 2, which broke the conflict down into predisposing, enabling and reinforcing risk factors.</li> <li>• Divide participants into 3 groups (each one will tackle a different category of violence).</li> <li>• Ask participants to: <ul style="list-style-type: none"> <li>• Think of one example of each type of violence in their society.</li> <li>• Associate one risk factor with a violent action.</li> <li>• Think of a possible message that could be developed to address that risk factor.</li> </ul> </li> <li>• Debrief.</li> </ul>



## Quality Check

For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from, or similar to, what you expected?
- Have you learnt something new that inspired you to change future trainings?

For Participants:

- How was it helpful to profile the conflict environment in this way?
- What new things did you learn?
- How has this activity helped you in developing messages for conflict transformation?
- How has this activity changed you or your perceptions?

### Notes to Facilitator

**Duration: 15 minutes**

#### Resources

- Workbook
- Brief\_Target audiences

**Note 1:** The following activities relate to what participants will be doing during the field learning experience.

**Note 2:** It is important to emphasise that although the writers may feel they know the people they are writing about (or may even come from the target audience), it is likely that they have a higher level of education.

### Learning Activity 3

#### Knowing your Audience

- Ask participants:
  - How well do you know the target audience?
  - How well do you know their stories?
  - What is the best way to get new ideas for stories?
- Explain that the best way to get new ideas for stories, and to stay in touch with your listeners, is to regularly sit in the bars, cafés, and bazaars or under a tree - watch what people do, listen to their stories, laugh at the latest jokes, note the latest fashions and drink tea or coffee with them (see note 2) In other words share their lives and work with them.

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p data-bbox="236 295 667 338"><b>Duration: 20 minutes</b></p> <p data-bbox="236 454 459 497"><b>Resources</b></p> <ul data-bbox="236 504 459 546" style="list-style-type: none"> <li data-bbox="236 504 459 546">• Workbook</li> </ul>	<p data-bbox="821 295 1342 338"><b>Briefing – Field Research</b></p> <ul data-bbox="821 454 1370 2024" style="list-style-type: none"> <li data-bbox="821 454 1370 497">• Locate section 7A.3 in workbook.</li> <li data-bbox="821 526 1370 1547">• Explain that besides “hanging out” with the target audience, it is also necessary to have some more formal, objective tools to help us understand community values, audience realities and cultural tastes. Remember that to succeed as a story, a drama needs to accommodate local beliefs and knowledge as much as possible. It needs to include local humour and, if possible, music popular with the target audience - whether it is traditional, pop or Western (but do not <u>assume</u> that you know what is popular). Some of what you need to make a story will be known intuitively and some will be discovered through observation, informal contact or brainstorming with others. However, much of what you need to know is best learnt through research among your target audience. This is the purpose of the field learning experience: to give you the tools to do that research.</li> <li data-bbox="821 1592 1370 1809">• Explain that the questions in section 7A.3 are designed to help script writers find stories and characters for their drama. Other questions or issues may arise – so keep notes.</li> <li data-bbox="821 1921 1370 2024">• Ask participants to read through the questions and check that they understand everything. Explain</li> </ul>

	that some of the questions will be answered through observation and others by talking to individuals or groups.
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<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p><b>Note 1:</b> If security does not allow for the field learning experience to take place, you may want to invite guests (specialists or representatives of the target audience into the training room) and have exercises that can be adapted to the situation. This could be done with one-on-one interviews or focus group-type discussions.</p> <p><b>Note 2:</b> Please see the document Brief_Observation Guidelines and decide whether it is appropriate to apply some of the “observation guidelines” to your group.</p>	<p><b>Logistics</b></p> <ul style="list-style-type: none"> <li>• Explain the details of transport for the field learning experience (see note 1).</li> <li>• Emphasise that it is important that participants do not treat the field learning experience as a holiday, or as a ‘tourist’ thing. They need to follow relevant observation rules (see note 2).</li> </ul>



## Quality Check

### For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from or similar to what you expected?
- Have you learnt something new that inspired you to change future training?

### For Participants:

- Was the purpose of the field learning experience clearly understood?
- Were all instructions clearly understood?
- Were expectations known to you during the course of the field learning experience?

## Notes to Facilitator

**Duration: 5 hours**

### Resources

- Workbook


## Learning Activity 6

### In the Field

- Divide participants into pairs and begin field-learning experience, in accordance with local traditions and conditions.
- Be sure participants know details - such as times of transport, pick-up points, arrangements for lunch etc.

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p data-bbox="236 331 667 376"><b>Duration: 30 minutes</b></p> <p data-bbox="236 517 459 562"><b>Resources</b></p>	<p data-bbox="821 331 1356 421"><b>De-briefing – Impressions from the Field</b></p> <ul data-bbox="821 504 1364 1601" style="list-style-type: none"> <li data-bbox="821 504 1364 828">• Draw out participants' impressions using a medium of their choice (photographs, artwork, songs, dramas, skits, monologues, poems, sketches) to help them communicate the outstanding issues and impressions made upon them during their field experience.</li> <li data-bbox="821 869 1364 1232">• Ask participants whether or not they encountered any difficulties: <ul data-bbox="869 940 1300 1232" style="list-style-type: none"> <li data-bbox="869 940 1300 974">• with the field exposure trip</li> <li data-bbox="869 981 1300 1048">• with members of the community/communities</li> <li data-bbox="869 1055 1300 1088">• with other participants</li> <li data-bbox="869 1095 1300 1128">• with their own reactions</li> <li data-bbox="869 1135 1300 1202">• with facilitators from the training course</li> <li data-bbox="869 1209 1300 1232">• anyone else</li> </ul> </li> <li data-bbox="821 1272 1364 1601">• Ask participants: <ul data-bbox="869 1310 1364 1601" style="list-style-type: none"> <li data-bbox="869 1310 1364 1523">• Were you able to accomplish your goals (i.e. reaching a better understanding of the context, stories and characters which will help them write a drama)?</li> <li data-bbox="869 1529 1364 1601">• What did you learn from the field experience?</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 8</b>
<p data-bbox="236 297 667 338"><b>Duration: 30 minutes</b></p> <p data-bbox="236 454 459 495"><b>Resources</b></p> <ul data-bbox="236 504 758 584" style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> </ul>	<p data-bbox="821 297 1342 387"><b>De-briefing – Research in the Community</b></p> <ul data-bbox="821 465 1353 1048" style="list-style-type: none"> <li>• Locate section 7A.3 in Workbook (community research questions).</li> <li>• Work through the main questions asked in the worksheet, comparing ideas and findings of different participants.</li> <li>• Write the main findings on a flip chart.</li> <li>• Ask participants if there were any questions they could not answer. If so, do they know where they could get the information, if not from their audience?</li> </ul>


 <b>Quality Check</b>	
<p data-bbox="236 1265 464 1301">For Facilitators:</p> <ul data-bbox="236 1339 767 1630" style="list-style-type: none"> <li>• What happened during the debriefing in terms of processes and outcomes?</li> <li>• How will you respond in future trainings to the problems participants may have raised?</li> <li>• How was this result different from or similar to what you expected?</li> </ul>	<p data-bbox="821 1265 1061 1301">For Participants:</p> <ul data-bbox="821 1339 1353 1776" style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• How did your experience differ from others?</li> <li>• How was it or was it not helpful to listen to the ideas and comments from other people?</li> <li>• Where do you think you will need more help?</li> <li>• What suggestions do you have to improve the activities you have been involved in today?</li> </ul>



Notes to Facilitator	Learning Activity 9
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul>	<p><b>Turning Research into Characters</b></p> <ul style="list-style-type: none"> <li>• Locate section 7B.1 in workbook.</li> <li>• Ask participants to write a description on one or more of the characters they encountered during the field trip.</li> <li>• Discuss.</li> </ul>

Notes to Facilitator	Learning Activity 10
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>You may want to provide an example such as the one below:</p> <p><i>“A teenager in India observed that his older sister had died during childbirth, trying to produce a son for her husband against her doctor’s advice, the husband himself had suffered little. The beautiful sister he adored was gone, her dreams ended. But her husband had a new wife and was prospering. The unfairness of it all bothered this young brother.”</i> (Brooke, p.73)</p>	<p><b>Turning Research into Stories</b></p> <ul style="list-style-type: none"> <li>• Locate section 7B.2 in workbook.</li> <li>• Divide participants into groups and ask them to develop a storyline based on a scenario that they encountered during the field trip that could give rise to conflict (see notes).</li> <li>• Discuss.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 11</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers &amp; tape</li> </ul> <p>If you used the example in the previous activity, suggest that this scenario provides story developers with a golden opportunity to attack the cultural insistence on sons. And it's possible to do this without alienating the men by singling them out as the cause of the problems. By pitting the brother against the husband, it's a male himself who is attacking the negative social consequences caused by the emphasis on male babies. Due to the man-to-man nature of the conflict, even men who actually behave like the husband will be able to identify with the boys' strong feelings for his cherished sister and his anger towards her callous husband.</p>	<p><b>Turning Stories into Messages</b></p> <ul style="list-style-type: none"> <li>• Locate section 7B.3 in workbook.</li> <li>• Ask participants to write down how a story development team might use the scenario developed in the previous exercise to develop a message (see notes).</li> <li>• Brainstorm ideas with the group for the remainder of the time. Ask them to read their stories and then offer suggestions.</li> <li>• Write ideas on a flip chart.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened during this section in terms of process and learning outcomes?</li> <li>• How did you encourage the participants to go beyond what was expected and to show initiative?</li> <li>• How did you demonstrate that you believe in the potential of the participants?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What did you learn as a result of these activities?</li> <li>• How did the field research help stimulate ideas for realistic characters and stories?</li> <li>• How difficult was it to adapt real life characters and scenarios into stories?</li> <li>• How difficult was it to turn stories into messages?</li> </ul>

## **Unit 8 – Conflict Transformation 2**

### **Purpose**

The purpose of this unit is to build on the field experience of the previous day. It deals with perceptions and the role perceptions play in conflict escalation and reduction. It seeks to provide concrete and practical examples of how to analyse and use the learning from the field, and how to include it in writing radio soap characters.

### **Note**

It is very important to build on the personal experience of the participants and their own perceptions and try to come up with a common definition and approach.

### **Resources**

- Flipcharts, markers, and tape
- Brief\_Analysing Conflict
- Handout\_ Old Young Woman
- Handout\_Vase Faces
- Handout\_Triangle
- Handout\_Boxes
- Handout\_Positions v Interests

### **Unit objectives**

By the end of this unit, participants will be able to:

- identify and understand the role of perceptions
- distinguish between positions and interests
- use this learning to write characters for the soap opera

**Duration:** 120 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip-chart, markers and tape</li> <li>• Prepared flip-chart</li> <li>• Brief_Analysing conflict</li> </ul> <p><b>Set up:</b> participants to sit opposite each other</p> <p><b>Resources:</b> make sure there are tables participants can sit at, facing one another.</p> <p><b>Note 1:</b> Before starting make sure you've read and understood Brief_Analysing Conflict).</p> <p><b>Note 2:</b> This exercise might not go well with older age group, in which case you can suggest another exercise.</p> <p><b>Debrief:</b></p> <ul style="list-style-type: none"> <li>• Most people will try to force their partner's hand to the table – arm-wrestling. Those who work together increase their hits: both win!</li> <li>• We often perceive situations as adversarial (ie the other must lose in order for me to win) even when they are not.</li> <li>• Win-lose behavior encourages further win-lose behaviour.</li> <li>• The opposite is also true: When we see a situation as an opportunity for cooperation, and behave accordingly, we can transform the situation into win-win problem solving.</li> <li>• This requires switching off the automatic pilot and making a conscious choice.</li> </ul>	<p><b>Conflict Transformation and Win-win Solutions</b></p> <p><b>Opening:</b> Let's explore some of the principles involved in conflict transformation (see Note 1)</p> <p>Brainstorm with participants ideas about conflict transformation, and the various level of conflict transformation</p> <p>The cooperation/competition exercise (see Note 2):</p> <p><b>Instructions:</b></p> <ul style="list-style-type: none"> <li>• Please pick a partner and sit opposite your partner, with a table between you.</li> <li>• With your elbow on the table, grasp the hand of your partner – you should each be using the same hand.</li> <li>• Your challenge is to have the back of your partner's hand touch the table as many times as possible. You get one point for each time that happens. You have 30 seconds.</li> <li>• Ready? Go.</li> <li>• After 30 seconds: Time!</li> </ul> <p><b>Debriefing Questions:</b></p> <ul style="list-style-type: none"> <li>• How many points did the pairs get?</li> <li>• For those who worked together: what was your reasoning?</li> <li>• For those who competed: why?</li> <li>• Can you apply the learning to a personal situation?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Set up:</b> participants sitting in a circle, in small groups, brainstorming. Room should be spacious to allow movement.</p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Handout_ Young Old Lady</li> <li>• Handout_Vase Faces</li> <li>• Handout_Boxes</li> </ul> <p><b>Note 1:</b> It is possible to interpret the two pictures in at least two different ways</p> <p><b>Debrief:</b></p> <ul style="list-style-type: none"> <li>• Discovering interest is an exercise in discovering perceptions</li> <li>• Appreciating perceptions helps us distinguish between people and problems</li> <li>• We tend to attribute behaviour to « badness », often it comes from having a different perception</li> <li>• Understanding perceptions can help us expand the range of possible solutions</li> </ul> <p><b>Principles of Perceptions</b></p> <ul style="list-style-type: none"> <li>• We use perceptions to make sense of the world. Our brains fill in information to fit some pattern we know</li> <li>• Perceptions are not “right” or “wrong”, they just are</li> <li>• Perceptions can limit our options for acting transform the situation into win-win problem solving.</li> <li>• This requires switching off the automatic pilot and making a conscious choice.</li> <li>• We can change our perceptions, we can learn from each other</li> <li>• MY perception make perfect</li> </ul>	<ul style="list-style-type: none"> <li>• Exercise of perception using Handout_ Old Young Lady, and Handout_Vase Faces, ask participants to work in groups of 3 and come up with one agreement about what they see in the pictures.</li> <li>• Debrief (see Note 1), and Brainstorm with participants on what role perceptions play in conflict</li> <li>• Facilitated discussion on <ul style="list-style-type: none"> <li>- Perceptions and conflict transformation</li> <li>- Principle of perceptions</li> </ul> </li> <li>• Exercise thinking outside the box; distribute and discuss Handout_Boxes</li> </ul>

<p>sense to ME, not necessarily to YOU</p> <ul style="list-style-type: none"> <li>• You don't have to AGREE with my perceptions, just RESPECT them.</li> <li>• Showing respect from my perceptions is showing respect for me. That makes it easier for me to listen to and work with you.</li> </ul>	
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<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Set up:</b> participants sitting in a circle, and able to see the flipchart</p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers and tape</li> <li>• Prepared flip charts</li> <li>• Handout_Positions v Interests</li> <li>• Handout_Triangle</li> </ul> <p><b>Debrief:</b> Suggest the following definition</p> <ul style="list-style-type: none"> <li>• An <b>issue</b> is a matter requiring agreement about which one has one or more interests.</li> <li>• A <b>position</b> is a specific proposal to address an issue; or point of view held by an individual or group regarding an issue.</li> <li>• An <b>interest</b> is why something is of importance to someone; something for which one feels concern or in which one has a stake.</li> </ul>	<ul style="list-style-type: none"> <li>• Ask the group to define the words issue, position and interest. Record what they say on the flip chart, then give them the Handout_Positions v Interests. Discuss.</li> <li>• Exercise positional bargaining Position Vs interests in "bargaining" negotiation.</li> <li>• Show the triangle of position and interest. (Handout-Triangle) and discuss</li> <li>• Brainstorm on personal approach, personal goals/issues.</li> </ul>

Notes to Facilitator	Learning Activity 4
<p><b>Duration: 30 minutes</b></p> <p><b>Set up:</b> You can put people in groups of 3 or 4 to identify interests, or open the discussion to the larger group</p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip charts, markers and tape</li> </ul> <p><b>Debrief:</b> Identify clearly the steps for the participants</p> <ol style="list-style-type: none"> <li>1. raise the issue</li> <li>2. discover mutual interests</li> <li>3. generate options</li> <li>4. develop agreements</li> </ol>	<p><b>Practical exercise on Positions and Interests:</b></p> <p>With participants, choose a <u>local</u> issue where positions and interests can be clearly identified</p> <p>Ask participants to take a minute and identify who has a stake in the issue</p> <p>Ask them to identify the positions of those stakeholders (one sentence each) and share those in the group</p> <p>Ask the group to brainstorm the interests of the parties with a stake in the issue</p> <p>Record answers on flip chart</p> <p>Ask the group if the issue is correctly framed (i.e is it objectively phrased, or does it contain loaded, or emotional words, terms, or expressions?)</p> <p>On the same issue, ask the group to brainstorm possible areas of common ground, where parties could reach some agreement or develop a joint action project.</p>

## **Unit 9 – Theory of Soap**

### **Purpose**

The purpose of this module is to help participants understand the theory of how soaps work – how they attract and keep their audiences, and how the messages are successfully passed on.

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- OHP\_Hear and Forget
- Prepared flipchart

### **Unit objectives**

By the end of this unit participants will be able to:


- Outline the theory of soap for social change
- Identify the elements which make a successful soap for social change
- Demonstrate that they can use these elements in constructing a drama

**Duration:** 150 minutes



<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• OHP_Hear and forget</li> <li>• Workbook</li> </ul> <p><b>Note 1:</b> Explain that audiences learn from the characters in dramas that do things, experience things and learn from these things. If the audience identifies closely with the characters it will be as though they were themselves doing and experiencing the action and learning in the same way as the characters.</p> <p><b>Note 2:</b> Prompt with suggestions:</p> <ul style="list-style-type: none"> <li>• Entertainment</li> <li>• High drama</li> <li>• Action</li> <li>• Easily recognisable characters</li> <li>• Real time action; in other words if a character becomes pregnant in the first week then her baby isn't born until the soap has been running for nine months</li> <li>• Action unfolds consecutively (no cutting back and forth in time)</li> <li>• Humour/funny</li> <li>• Interwoven plots and sub-plots</li> <li>• Conflict between characters</li> <li>• Cliff-hanger endings</li> </ul>	<p><b>Identify Elements of a Successful Serial Drama</b></p> <ul style="list-style-type: none"> <li>• Put up the OHP_Hear and Forget slide.</li> <li>• Ask the participants to comment on what's written, and to discuss how it is relevant to the design of successful soaps for social change (see note 1).</li> <li>• Ask the participants to list on a flipchart the main elements of entertainment soaps they have: seen on the TV; heard on the radio; or discussed during the workshop (see note 2).</li> <li>• Discuss the items on the list and add any that are missing.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>Prompt with suggestions:</p> <ul style="list-style-type: none"> <li>• Messages (intended outcome)</li> <li>• Characters that are close to the audience in terms of the challenges they face and the experiences they undergo</li> <li>• Setting is close to the audience's reality</li> </ul> <p>Prompt with suggestions:</p> <ul style="list-style-type: none"> <li>• Repetition</li> <li>• Empathy</li> <li>• Action</li> </ul>	<p><b>Elements That Make a Successful Soap for Social Change</b></p> <ul style="list-style-type: none"> <li>• Ask participants to think about, and to discuss in small groups, additional elements that are necessary for a serial drama for social change.</li> <li>• List on flipchart and discuss.</li> <li>• Ask participants to suggest ways in which listeners or members of an audience receive and understand messages.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What new things did you learn?</li> <li>• How has this activity changed you?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 90 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>Check that each group's storyline includes all the different elements necessary to a soap, and that they have not put in more than three characters.</p>	<p><b>Applying Elements for a Successful Soap</b></p> <ul style="list-style-type: none"> <li>• Tell the participants that they have 20 minutes to work in small groups (maximum of three people per group) to develop a storyline for a short, entertaining drama with as many of the elements listed on the flipchart as possible. The drama should not contain more than three characters and must have a minimum of three scenes in different locations.</li> <li>• Emphasise that you are not, at this stage, asking them to include a message in their drama.</li> <li>• Ask each group to write out the drama based on their storyline after the 20 minutes are up. They have 40 minutes for this.</li> <li>• Ask each group to act out their dramas after the 40 minutes are up.</li> <li>• Ask the participants to identify in their workbooks (Workbook_Theory of soap) the elements that they recognise in each of the dramas written by their colleagues</li> <li>• Discuss the success of each drama in terms of the list. What is missing?</li> </ul>

## **Unit 10 – Plots and Characters**

### **Purpose**

This is a practical session building from the previous unit on the theory of writing soap opera. Working from the concept document, participants will pool their ideas through a facilitated process of 'brainstorming' to develop a plot summary for the entire series and character sketches, which will lay the foundation for the serial radio drama. The work that is done during these next three units will form the basis for the script writing activities for the remainder of the course.

### **Resources**

- Flipcharts and markers
- Draft concept document
- Handout\_Sample character
- OHP\_Brainstorming
- Workbook

### **Unit objectives**

By the end of this unit participants will be able to:

- Work as part of a team to develop a series plot summary for a radio serial drama
- Work as part of a team to develop character sketches for a radio serial drama
- Critique their work against the requirements of the concept document

**Duration:** 90 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Prepared Flipchart or use OHP_Brainstorming</li> </ul> <p>You may want to prepare a flip chart with the rules of brainstorming as outlined in the facilitator's guide, or use the OHP provided. Having the flip chart sheet prominently displayed on a wall of the room may better serve as a constant reminder to participants, especially if they are not used to this form of learning.</p>	<p><b>Brainstorming Rules</b></p> <ul style="list-style-type: none"> <li>• Show overhead slide on brainstorming rules (OHP_Brainstorming) or prepared flip chart to remind participants how the process works (see notes).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 35 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers and tape</li> <li>• Workbook</li> </ul> <p><b>Note 1:</b> The plot that will be developed here will form the basis of the actual serial radio drama and will therefore be based on the draft concept document. We suggest that you attach the draft concept document at the front of the workbook so that it is easily accessible and participants will not lose it.</p> <p><b>Note 2:</b> In reality plot and character development does not happen sequentially, but concurrently. However, most writers find it easiest to begin by drafting the main plot, which we are going to do now. Ideas for</p>	<p><b>The Series Plot Summary</b></p> <ul style="list-style-type: none"> <li>• Locate section 10.1 in the workbook as well as the draft concept document at the front of the workbook (see note 1).</li> <li>• Ask participants whether the characters or the plot comes first (see note 2).</li> <li>• Remind participants that the main plot must contain a strong and compelling story built around an attention-getting central character. The main plot is the most influential factor in motivating listeners to keep tuning in to the serial. Therefore, it is wise to map it out in complete detail before finishing any other plots.</li> <li>• Brainstorm with participants a summary of the main plot and write down the main points on a</li> </ul>

<p>characters and other plots will inevitably come to mind at the same time. If the writer begins drafting the treatment in a notebook, then ideas about other characters and sub-plots can be jotted down as they come to mind. Simulate this process on flip charts. There is also space provided in the workbook.</p> <p><b>Note 3:</b> During this session, encourage the participants to develop a main plot, establishing it in time and in setting. One sheet of the flip chart should be kept for the sole purpose of developing a location/setting map. Place the sheets on which the story is being developed around the walls of the training room – as elements are added, you can move from flip chart to flip chart to build up the whole storyline.</p>	<p>flip chart (see note 3).</p>
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<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 35 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers and tape</li> <li>• Handout_Sample character</li> <li>• Workbook</li> </ul> <ul style="list-style-type: none"> <li>• Every story revolves around one or more major characters. Other characters will be involved both directly and indirectly with this person and with the action of the story. However, it is the main characters who experiences the main action, the dramatic conflict and the climax.</li> <li>• The personalities and behaviour of the main characters are very important to the development and success of the story.</li> <li>• The main character must be able to attract and hold an audience</li> </ul>	<p><b>Character Sketches</b></p> <ul style="list-style-type: none"> <li>• Locate section 10.2 in Workbook.</li> <li>• Remind participants of the essential elements of developing characters (see notes).</li> <li>• Hand out sample character sketch (Handout_Sample character) and explain that this is an example of a character sketch that was developed for a soap opera in the Middle East.</li> <li>• Ask participants to review the character/s they developed after the field learning experience in workbook section 7B.2.</li> <li>• Brainstorm a sketch or profile of the main character and two or</li> </ul>

<p>whether they are the central, uniting character or not.</p> <ul style="list-style-type: none"> <li>• Characters should exhibit a range of emotions. Explain that there is a “spectrum of emotion.” For example, characters may feel confusion, hurt, understanding, acceptance and then forgiveness. They do not go directly from anger to forgiveness, acceptance to love, etc. A number of juxtaposed emotions should be used to give depth and emotional appeal to the characters.</li> <li>• All characters in a serial radio drama should be: believable, appropriate to the message, credible sources for delivering the message, relevant to the audience and varied in personality.</li> </ul>	<p>three secondary characters. Use the details as outlined in the first column of the table in section 10.2 of the workbook as a guide. The characters should fit the requirements of the draft concept document.</p> <ul style="list-style-type: none"> <li>• Write details of each character on a separate sheet of the flip chart.</li> </ul>
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<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul>	<p><b>Reality Check</b></p> <ul style="list-style-type: none"> <li>• Ask participants <ul style="list-style-type: none"> <li>• Is the plot credible and relevant to the audience?</li> <li>• Is the story entertaining?</li> <li>• Are the characters realistic and believable?</li> <li>• Are the characters appropriate to the message?</li> <li>• Are the characters relevant to the audience?</li> <li>• Is there enough variety in the characters?</li> <li>• Are the characters displaying a range of emotions as they, and the story, develop?</li> <li>• Is the main conflict resolution objective, identified in the concept document, achievable?</li> </ul> </li> <li>• Identify and list any problems with a note to rectify them before scripting takes place.</li> </ul>

 **Quality Check**

**For Facilitators:**

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from or similar to what you expected?
- Have you learnt something new that inspired you to change future training?

**For Participants:**

- Was it helpful doing this activity in a group?
- Would you have been able to do it as well/better/worse on your own?
- Are you satisfied with the end product?
- Did you think more/less time should be given to the activity we've just done?
- What have you learnt as a result of this exercise?
- In what areas do you think you need more help?
- Have you any suggestions as to how this exercise could be improved?
- Should more time have been given to this activity?



## **Unit 11 – Episode Plot Summary**

### **Purpose**

This is a practical session for building on the series plot summary and character sketches developed in unit 10. Participants will work individually to develop a plot summary for four episodes of the serial radio drama, ensuring that the intended outcome for each episode is subtly woven into the storyline.

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- DOC\_Episode plot summary

### **Unit objectives**

By the end of this unit participants will be able to:

- Write an episode plot summary
- Critique their work against the requirements of the concept document


**Duration:** 115 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 293 667 338"><b>Duration: 25 minutes</b></p> <p data-bbox="236 443 459 488"><b>Resources</b></p> <ul data-bbox="236 495 788 533" style="list-style-type: none"> <li>• Flip Chart, markers, and tape</li> </ul> <p data-bbox="236 568 788 786"><b>Note 1:</b> Appropriate emotional appeal is used to make the audience connect emotionally with the characters. This can make programmes universally appealing and create a new understanding in listeners.</p> <p data-bbox="236 824 746 936">There are two different ways to use emotional appeal to persuade and identify with your target audience.</p> <p data-bbox="236 972 788 1339">First, identify the target audience’s emotional perspective. Then the story line can <b>match</b> it, which establishes ‘common experience’ with the audience. This creates a specific reaction, which ensures the way the audience will see or judge the situation. This technique can serve as insurance for reaching intended outcomes.</p> <p data-bbox="236 1375 788 1675">Second, the plot can <b>contradict</b> the identified emotional perspective, but then support it with truth and logic. It shows that their emotional perspective is not foolproof. This will also appeal to the target audience emotionally and allow the audience to reach a new understanding.<sup>2</sup></p> <p data-bbox="236 1711 788 1809"><b>Note 2:</b> Identify a culturally appropriate example to demonstrate how to match and contradict emotional appeal.</p>	<p data-bbox="821 293 1257 389"><b>Creating Appropriate Emotional Appeal</b></p> <ul data-bbox="821 488 1362 1003" style="list-style-type: none"> <li>• Explain how emotional appeal is created and why it is important (see note 1).</li> <li>• Give the participants an example of a specific emotional perspective. Together brainstorm possible storylines that could be used to match and to contradict the identified example (see note 2).</li> <li>• Write the suggestions on the flip chart.</li> </ul>

<sup>2</sup> Turan Ali, “Making a Difference Through Drama Serials: Harnessing the Power of Drama,” Berlin-Institut für Weltbevölkerung und globale Entwicklung: Berlin, 2002, p.11-12.

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p data-bbox="236 259 667 300"><b>Duration: 60 minutes</b></p> <p data-bbox="236 454 459 495"><b>Resources</b></p> <ul data-bbox="236 504 766 629" style="list-style-type: none"> <li data-bbox="236 504 689 544">• Draft concept document</li> <li data-bbox="236 546 459 586">• Workbook</li> <li data-bbox="236 589 766 629">• DOC_Episode plot summary</li> </ul> <p data-bbox="236 703 766 884">Facilitators may want participants to work on the same two episodes or, if there are very few participants, for each individual to work on different episodes.</p>	<p data-bbox="821 259 1310 353"><b>Writing an Episode Plot Summary</b></p> <ul data-bbox="821 427 1345 1234" style="list-style-type: none"> <li data-bbox="821 427 1345 685">• Hand out the example of the episode plot summaries for the “<i>Peace House</i>” (DOC_Episode plot summary). Explain that the purpose of the episode plot summary is to describe the basic story line of each episode.</li> <li data-bbox="821 719 1345 759">• Locate section 11.1 in workbook.</li> <li data-bbox="821 792 1345 974">• Ask participants to work on their own and write a summary of the first two episodes of the drama they’re developing (30 minutes per summary).</li> <li data-bbox="821 1008 1345 1234">• Participants should begin preparing each episode by checking the draft concept document and reviewing the message content that must be included.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Draft concept document</li> <li>• Flipchart, markers and tape</li> </ul> <p>Depending on the time and the number of students, every participant should read at least one of their episode plot summaries.</p>	<p><b>Review Episode Plot Summary</b></p> <ul style="list-style-type: none"> <li>• Ask participants to read their work to the whole group (see note).</li> <li>• Ask participants after each episode plot summary is read: <ul style="list-style-type: none"> <li>• Is the storyline credible and relevant to the audience?</li> <li>• Is the storyline entertaining?</li> <li>• Is the main conflict resolution objective for the episode (from the draft concept document) understandable and believable?</li> </ul> </li> <li>• Identify and list any problems with a note to rectify them before scripting takes place.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Was it helpful doing this activity individually?</li> <li>• Are you satisfied with the end product?</li> <li>• Were you able to complete the task in time?</li> <li>• Have you learned something new as a result of this exercise?</li> <li>• In what areas do you think you need more help?</li> <li>• Have you any suggestions as to how this exercise could be improved?</li> <li>• Should more time have been given to this activity?</li> </ul>

## **Unit 12 – Script Outline by Scenes**

### **Purpose**

This is a practical session building on the episode plot summaries developed in unit 11. Participants will work in groups to develop the episodes scene-by-scene, paying particular attention to the draft concept document to ensure that message content is included. Thought must be given to the development of sub-plots, scene divisions, action, setting, personalities of the characters, emotions to be stressed, and cliff-hangers on which each scene and episode itself will end.

### **Resources**

- Flipcharts, markers, and tape
- Workbook

### **Unit objectives**

By the end of this unit participants will be able to:

- Develop an episode of a serial radio drama scene-by-scene
- Critique their work against the requirements of the concept document

**Duration:** 90 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 293 667 338"><b>Duration: 60 minutes</b></p> <p data-bbox="236 495 459 533"><b>Resources</b></p> <ul data-bbox="236 539 689 618" style="list-style-type: none"> <li data-bbox="236 539 689 577">• Draft concept document</li> <li data-bbox="236 577 459 618">• Workbook</li> </ul> <p data-bbox="236 696 794 913"><b>Note 1:</b> You may wish to allocate different episodes to each group or the same episode can be given to everyone. If groups manage to finish one episode within the 60 minutes, they should begin another episode.</p> <p data-bbox="236 954 778 1279"><b>Note 2:</b> Writers who have some experience may want to experiment with the introduction of sub-plots. However, first time script writers should focus on developing the main plot. Sub-plots are mini-stories within the main story, which help enrich and add tension to the drama. They can also convey the message.</p>	<p data-bbox="821 293 1235 434"><b>Write an Episode Summary, Scene by Scene</b></p> <ul data-bbox="821 510 1366 1570" style="list-style-type: none"> <li data-bbox="821 510 1366 548">• Locate section 12.1 in workbook.</li> <li data-bbox="821 584 1366 801">• Remind participants that they should begin preparing each episode by checking the draft concept document and reviewing the message content that must be included.</li> <li data-bbox="821 837 1366 1025">• Divide participants into groups of two or three, so they can begin a scene-by-scene synopsis (narrative) of the serial radio drama (see note 1).</li> <li data-bbox="821 1061 1366 1317">• Make sure participants include information about the division of scenes, the action, the setting, the personalities of the characters, the emotions to be stressed, and the ‘cliff-hanger’ on which each episode will end (see note 2).</li> <li data-bbox="821 1352 1366 1570">• Remind participants that, as a rule of thumb, they should allow 4 scenes per 20 minute episode. But that when they’re more experienced one episode may consist of one or even ten scenes.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p data-bbox="236 300 667 338"><b>Duration: 30 minutes</b></p> <p data-bbox="236 445 459 483"><b>Resources</b></p> <ul data-bbox="236 495 756 573" style="list-style-type: none"> <li data-bbox="236 495 603 533">• Concept document</li> <li data-bbox="236 535 756 573">• Flipchart, markers, and tape</li> </ul>	<p data-bbox="821 300 1267 389"><b>Review the Scene-by-Scene Summary</b></p> <ul data-bbox="821 432 1362 1451" style="list-style-type: none"> <li data-bbox="821 432 1362 539">• Ask one member of each group to read their work to the whole group (see note).</li> <li data-bbox="821 577 1362 1234">• Ask participants after each summary is read: <ul data-bbox="874 651 1362 1234" style="list-style-type: none"> <li data-bbox="874 651 1283 719">• Is the story credible and relevant to the audience?</li> <li data-bbox="874 721 1273 759">• Is the story entertaining?</li> <li data-bbox="874 761 1362 799">• Are the sub-plots entertaining?</li> <li data-bbox="874 801 1362 869">• Is it clear what is happening in each scene?</li> <li data-bbox="874 871 1362 938">• Is it clear how the transitions between scenes will be made?</li> <li data-bbox="874 940 1315 1008">• Is it clear where the story is going?</li> <li data-bbox="874 1010 1315 1077">• Is the story coherent in time and in place?</li> <li data-bbox="874 1079 1362 1234">• Is the main conflict resolution objective for the episode (from the concept document) easy to understand and believe?</li> </ul> </li> <li data-bbox="821 1272 1283 1310">• Write responses on flip chart.</li> <li data-bbox="821 1348 1362 1451">• Identify and list any problems with a note to rectify them before scripting takes place.</li> </ul>



## Quality Check

### For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from, or similar to, what you expected?
- Have you learnt something new that has inspired you to change future training?

### For Participants:

- Was it helpful doing this activity as a group?
- Are you satisfied with the end product?
- Were you able to complete the task in time?
- What have you learnt as a result of this exercise?
- In what areas do you think you need more help?
- Have you any suggestions as to how this exercise could be improved?
- Should more time have been given to this activity?



## **Unit 13 – Conflict Transformation 3**

### **Purpose**

The purpose of this unit is to deal with issues the identification and the distinction between positions and interests, as well as the benefits of mapping a conflict. It seeks to provide concrete and practical examples of how to analyse and use the learning from the field. Building on the participants' personal experiences is very important for this unit.

### **Resources**

- Flip chart, markers, and tape

### **Unit objectives**

By the end of this unit participants will be able to:

- Map a conflict
- Build conflict analysis skills
- Learn to do conflict mapping and to translate this analysis into the soap opera

**Duration:** 60 minutes (take more time if discussion warrants it)

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 60 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> <li>• Prepared flip chart</li> </ul> <p><b>Note 1:</b> Prepare a flip chart with the following information:</p> <ol style="list-style-type: none"> <li><b>1. Conflict history</b> <ul style="list-style-type: none"> <li>• significant events</li> <li>• change in relationship</li> </ul> </li> <li><b>2. Context</b> <ul style="list-style-type: none"> <li>• how do parties resolve conflicts?</li> <li>• how do they communicate?</li> </ul> </li> <li><b>3. Primary parties</b> <ul style="list-style-type: none"> <li>• parties directly involved</li> <li>• interests and positions</li> <li>• perceptions of each other</li> <li>• do they have authority to settle the dispute?</li> <li>• do they have constituencies?</li> </ul> </li> <li><b>4. Additional parties</b> <ul style="list-style-type: none"> <li>• are other parties affected?</li> <li>• what role do they play?</li> <li>• are there alliances?</li> </ul> </li> <li><b>5. Issues</b> <ul style="list-style-type: none"> <li>• what issues are identified?</li> <li>• hidden issues</li> <li>• what type of issues?</li> <li>• is there escalation?</li> <li>• are parties polarised?</li> </ul> </li> <li><b>6. Options</b> <ul style="list-style-type: none"> <li>• what are the options available?</li> <li>• do parties know of the options?</li> <li>• are they aware of each other's options?</li> <li>• how realistic are the options?</li> </ul> </li> </ol> <p><b>Note 2:</b> During discussion, consider</p>	<p><b>Mapping a Conflict</b></p> <ul style="list-style-type: none"> <li>• Put up prepared flip chart so that all participants can view it (see Brief_Analysing Conflict or see Note 1). Participants should be sitting in a circle around the flip chart.</li> <li>• Discuss.</li> <li>• Ask 3 participants to do a <u>conflict analysis map</u>, using any medium of their choice to assist them (it's possible, for example, to do it as a role play). And ask them to provide the following information: <ul style="list-style-type: none"> <li>• Conflict history</li> <li>• Context</li> <li>• Primary parties</li> <li>• Additional parties</li> <li>• Issues</li> </ul> </li> <li>• Ask the other participants whether or not they agree with the analysis - recommend that the participants think about the current flip chart, and the Conflict Circle (Handout_Conflict Circle) from Unit 5. If they disagree, how would they draw the map.</li> <li>• Considering all the elements displayed on the flip chart, ask: What options are available and possible?</li> <li>• Ask participants: Why is this type of analysis important? How do we analyse?</li> <li>• Ask participants how this analysis could be built into the writing of the radio soap opera.</li> </ul>

that conflict starts with a problem or a disagreement over one or more issues. This in turn is personalised, leading to an issue proliferation, such as bringing in past grievances, and the sage of finding allies follows. It is clear from the latter that a finite problem is made complex.

Always bring the conversation around to concrete examples. It is also important to discuss how we analyse, using the triangle of positions and interests, (Handout\_Triangle) from Unit 8. If the discussion warrants take more time as needed.

- Discuss (see Note 2).

## **Unit 14 – Elements of Good Soap**

### **Purpose**

The purpose of this unit is to demonstrate how writers can build listener loyalty by incorporating serial drama techniques. It is important to note that the unit is based on participatory learning techniques and, as such, is workshop oriented. Facilitators should make an effort to find CD samples to be used throughout this unit, as specified throughout.

### **IMPORTANT: Final 30 minutes**

**Organise your presentation to ensure that the final 30 minutes are spent on any assignments or practical activities associated with this session**

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- OHP\_Levels of Tension/Conflict
- OHP\_Dramatic Conflict
- OHP\_Soap Essentials
- Brief\_Elements of good soap

### **Unit objectives**

By the end of this unit participants will be able to:

- Show how every serial radio drama makes use of dramatic conflict
- Identify, describe and use the elements of a good radio soap to entice listeners to continue listening

**Duration:** 210 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 297 667 338"><b>Duration: 10 minutes</b></p> <p data-bbox="236 416 459 456"><b>Resources</b></p> <ul data-bbox="288 472 727 680" style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> <li>• Brief_Elements of good soap</li> </ul> <p data-bbox="236 719 794 1084">The important element to draw out of the discussion is that, although both stories focus on the same character and tell a similar story, Version A lacks dramatic conflict, while Version B uses dramatic conflict to increase the interest level and appeal of the story. Version B is far more likely to attract the interest and sustain the emotional involvement of the audience.</p> <p data-bbox="236 1122 794 1525">Dramatic conflict or tension is a vital feature of any soap opera. Be careful not to confuse this term with the broader 'conflict', which the soap opera is trying to address. Dramatic conflict or tension refers to the unusual, often unexpected, turns that occur in all human activities and create uncertainty, tension, suspense or surprise. (For more information see Brief_Elements of soap.)</p>	<p data-bbox="821 297 1182 338"><b>Dramatic Conflict</b></p> <ul data-bbox="826 416 1366 819" style="list-style-type: none"> <li>• Locate section 14.1 in workbook.</li> <li>• Ask participants to read and compare the two brief story outlines. Discuss (see notes): <ul data-bbox="874 600 1366 819" style="list-style-type: none"> <li>• What is the difference between the two stories?</li> <li>• Which is more interesting and why?</li> <li>• What are the points of dramatic conflict in the story?</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• OHP_Levels of Tension/Conflict</li> <li>• Flip chart, markers, and tape</li> </ul> <p><b>Note 1:</b> Building and alleviating tension keeps the audience interested and connected. There are three levels of conflict/tension that can be used to create powerful plots.</p> <ol style="list-style-type: none"> <li>1. <u>Global</u> – struggle against the world or large bodies of authority (i.e. police, government, etc.)</li> <li>2. <u>Local</u> – struggle against family, friends, etc.</li> <li>3. <u>Personal (or inner)</u> – struggle against yourself; this is often the most powerful<sup>3</sup></li> </ol> <p><b>Note 2:</b> Think of appropriate examples to use while presenting OHP_Levels of Tension/Conflict.</p>	<p><b>Establishing Tension and Conflict in the Plot</b></p> <ul style="list-style-type: none"> <li>• Show OHP_Levels of Tension/Conflict and explain all three levels (see note 1).</li> <li>• Use your pre-selected example to further explain the slide (see note 2).</li> <li>• Divide participants in small groups to brainstorm more examples. Give each group a specific subject to work on (i.e. poverty, HIV/AIDS, refugees). They should consider what type of tensions and conflicts exist at the different levels.</li> <li>• After the activity is completed, discuss and write on flip chart the results from each group. Consider why each example would or would not be effective in the drama.</li> </ul>

<sup>3</sup> Turan Ali, 2002, "Making a Difference Through Drama Serials: Harnessing the Power of Drama," Berling-Institut für Weltbevölkerung und globale Entwicklung: Berlin, p.35.



## Quality Check

For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from or similar to what you expected?
- Have you learnt something new that inspired you to change future training?

For Participants:

- What new things did you learn?
- How has this activity changed you?

### Notes to Facilitator

**Duration: 10 minutes**

#### Resources

- OHP\_Dramatic Conflict

**Note 1:** the structure of a drama:

- 1. Introduction** - appearance of major characters, initiation of the plot, beginning of or hinting at the dramatic conflict, unfolding of the theme
- 2. Development (with conflict)** – the plot advances and dramatic conflict develops
- 3. Climax** – the dramatic conflict becomes so intense something *must* happen
- 4. Resolution** - the final portion of the plot where the dramatic conflict is resolved or the problem solved. In an edutainment drama, a negative resolution demonstrates what can happen if the pro-social message is ignored; a positive resolution shows the rewards of a message learned and practised

### Learning Activity 3

#### Structure of the Drama

- Show slide (OHP\_Dramatic conflict).<sup>4</sup>
- Explain that the plot of most stories, and therefore of dramas, is built on the same 5-part structure (see Note 1).
- Explain how in the final portion of the plot or the sub-plot the dramatic conflict is resolved, or the problem solved (see Brief\_Elements of good soap).

<sup>4</sup> Model of dramatic conflict taken from:

De Fossard, E., 1997, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore, p.34.

<p><b>5. Conclusion</b> – loose ends can be tied up or it can end with a “dilemma” – in which the action stops just before the conclusion to allow the audience to fill in the blanks. In enter-educate drama, the resolution and conclusion underscore the relevance of the message</p>	
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<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> <li>• OHP_Soap essentials</li> </ul> <p><b>Note 1:</b> Brief yourself fully on the document Brief_Soap elements. The following elements were evident in a bad soap;</p> <ul style="list-style-type: none"> <li>• bad title</li> <li>• no intro theme music</li> <li>• pointless narrator</li> <li>• no hook</li> <li>• no signpost</li> <li>• no introduction to characters, place, time</li> <li>• names too similar</li> <li>• no sfx</li> <li>• scene changes without transitions</li> <li>• scene change but same character continues (confusing)</li> <li>• jumps months or years (without a reason or explanation)</li> <li>• boring - no drama</li> <li>• Confusing and/or obvious messages</li> <li>• no cliff-hanger</li> <li>• changes time of broadcast without saying when</li> <li>• no line numbering</li> </ul> <p><b>Note 2:</b> If possible, find an audio example to demonstrate a good soap.</p>	<p><b>Soap – Essential Elements</b></p> <ul style="list-style-type: none"> <li>• Locate section 14.2 in workbook.</li> <li>• Appoint three readers to read the drama script called “We won”.</li> <li>• Ask participants to note down as many of the mistakes made by the scriptwriter as they can in ten minutes.</li> <li>• Debrief (see Note 1).</li> <li>• Show overhead slide (OHP_Soap essentials). Explain the essential elements and write points on the flip chart.</li> <li>• Play extract of a good soap example, if possible (see Note 2), and discuss.</li> </ul>





## Quality Check

### For Facilitators:

- What was your assessment of the dynamics of this section?
- What, if anything, should you change for future training?
- How did participants respond to the session on dramatic tension?
- How did they relate to the concept of elements that make a good soap?

### For Participants:

- Do you think the principle of dramatic tension will help you write a convincing drama?
- Do you think you'll be able to apply the elements of a good soap in your context?
- Did you think more/less time should be given to the activity we've just done?
- Did you have something you wanted to share but could not? Why?

## Notes to Facilitator

**Duration: 30 minutes**

### Resources

- Flip chart, markers, and tape
- Workbook

Make an effort to create an sample CD of four signposts. If this is impossible, then verbal examples will have to be used for discussion.

The purpose of this activity is to practice SIGNPOSTING (establishing the location of the scene at its beginning) and the HOOK (the opening 30 seconds of the radio drama, when the listeners have to be 'hooked').

## Learning Activity 5

### Signposting and Hooks

- Locate section 14.3 in Workbook.
- Play the signpost & hook examples from the CD.
- Assign groups or pairs and ask participants to discuss the questions in the workbooks. One person from each group should report back.
- Write main points on flip chart.


<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>As in Activity 5 this activity is to practice SIGNPOSTING (establishing the location of the scene at the beginning of the scene) and the HOOK (the opening 30 seconds of the radio drama, when the audience have to be 'hooked',).</p>	<p><b>Write your Own Signpost &amp; Hooks</b></p> <ul style="list-style-type: none"> <li>• Locate section 14.4 in workbooks.</li> <li>• Ask participants to select a scenario from the workbook and create signposts and a hook for their chosen scenario.</li> <li>• Select volunteers to read their work.</li> <li>• Ask for critical feedback.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Brief_Elements of good soap</li> </ul> <p><b>Note 1:</b> If possible, find a culturally appropriate CD that exemplifies the use of cliff-hangers. It should draw the listener in and then leave him/her in suspense. (If a CD is not available, then verbal examples will have to be used. In this case, it may be more entertaining to have participants act out the example).</p> <p><b>Note 2:</b> See also the section on Cliff Hangers in Brief_ Elements of good soap.</p>	<p><b>Cliff-Hangers</b></p> <ul style="list-style-type: none"> <li>• Play cliff-hanger sample and discuss (see notes).</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What is significant about the section that has just been played?</li> <li>• How was the cliff-hanger effective? If it was not effective, what could be done to make it so?</li> <li>• Would you want to tune in again to find out what happened?</li> <li>• Was the audience left in suspense?</li> </ul> </li> </ul>


<b>Notes to Facilitator</b>	<b>Learning Activity 8</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>Ensure the discussion addresses the questions: Is there a conflict or problem left unresolved? Is the audience left in suspense? Or is the audience left with the question, "What happens next"? Do the audience feel emotionally connected to the issue?</p>	<p><b>Write your own Cliff-Hanger</b></p> <ul style="list-style-type: none"> <li>• Locate section 14.5 in the Workbook.</li> <li>• Ask participants to write cliff-hangers for the scenario they selected in section 14.4.</li> <li>• Invite two participants (choose different participants from those in activity 5) to read their cliff-hangers.</li> <li>• Ask for feedback from the rest of the group.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 9</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flip chart, markers, and tape</li> </ul> <p>Discussion should include, at least, the following advantages of multiple plots in an edutainment serial:</p> <ul style="list-style-type: none"> <li>• Suspense and tension can be maintained through all the episodes, keeping the audience interested and emotionally involved.</li> <li>• A wide range of characters enriches a story while mirroring the complexity of life.</li> <li>• A serial can be emotionally more powerful than a single plot story, because multiple plots allow for a wider variety of people and interactions. More plots = more</li> </ul>	<p><b>Sub-Plots (multiple plots)</b></p> <ul style="list-style-type: none"> <li>• Locate section 14.6 in the workbook.</li> <li>• Read the Plot Treatment for <i>Menteng Pangkalan</i>.</li> <li>• Ask participants (see notes): <ul style="list-style-type: none"> <li>• Who is the central uniting character?</li> <li>• What messages can you identify?</li> <li>• What is the link between the plots?</li> <li>• How is consistency maintained?</li> <li>• What are the advantages of multiple plots?</li> </ul> </li> <li>• List responses on flip chart.</li> <li>• Expand on points, particularly those in the notes section.</li> </ul>

<p>human emotion = more attraction for listeners.</p> <ul style="list-style-type: none"> <li>• Sub-plots show that the message is relevant to a variety of different people in different situations.</li> <li>• The message can be incorporated into several different plots, presented in different ways and viewed from different angles.</li> <li>• The various steps to behaviour change can be demonstrated naturally in different plots. (For example, some characters may be only just realising the need for behaviour changes while others are at the point of deciding to take action. Meanwhile, characters in a third plot may have already adopted the new behaviour.)</li> <li>• The script writers should stick strictly to the time sequence of the plots. To do this writers should keep a diary. For example, if a character in episode 8 of a serial mentions that a baby will be born in three weeks, then the diary should note that by episode 11 the baby should be born, if the serial airs once a week. This ensures the event is not forgotten or included at the wrong time.</li> </ul>	
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 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in terms of process and outcomes?</li> <li>• How was this result different from or similar to what you expected?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• In what areas do you think you need more help?</li> <li>• Have you any suggestions of other ways we could have imparted the different elements of radio soap? If so, How?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 10</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart of elements of a good soap</li> <li>• Workbook</li> </ul>	<p><b>Anticipating Problems</b></p> <ul style="list-style-type: none"> <li>• Review the elements of a good soap from the flip chart developed in activity 3.</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• Are these elements of a serial radio drama appropriate in their own cultures?</li> <li>• Do they foresee any obstacles in using the elements of soap (Signposting, hooks, cliff-hangers, sub-plots, action, time and sequencing, humour)?</li> <li>• Humour is a very culture-specific thing. What kind of things would be humorous in the participants' context?</li> <li>• How would other elements be handled differently in their own situations?</li> <li>• Are there other elements that could exist in their culture that would be appropriate to include in a soap?</li> <li>• Are there any other problems they foresee from incorporating these elements into the writing of a soap opera?</li> </ul> </li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in this transition in terms of process and outcomes?</li> <li>• If the participants raised problems, how do you plan to address them in future trainings?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How has this activity helped you to see script writing problems from a different perspective?</li> <li>• How helpful was it to listen to suggestions from other people?</li> </ul>

## **Unit 15 – Listener Learner**

### **Purpose**

The purpose of this unit is to demonstrate script writing techniques that maximise the effectiveness of radio programmes for learning. It is important to note that the unit is based on participatory learning techniques and, as such, is workshop oriented.

### **IMPORTANT: Final 30 minutes**

**Organise your presentation to ensure that the final 30 minutes are spent on any assignments or practical activities associated with this session.**

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- Fifteen items pre-arranged on a table (Activity 1 - Option A) or materials for alternative activity (Activity 1 Option B)
- Optional fun prize (Activity 1 Option A and Option B)
- Brief\_Constructivist theory
- Brief\_Landmarks
- Brief\_Behaviour Change Steps
- Brief\_S&W (from Unit 3)
- OHP\_Behaviour Change Steps
- Handout\_Communication Process or flip chart diagram
- Handout\_Listener-learner theory or flip chart diagram
- DOC\_Our Neighbours Ourselves (Alternative exercise for activity 15)
- VID\_Nashe Maalo
- Flipchart of radio's strengths and weaknesses (from Unit 2 activity 3)

### **Unit objectives**

By the end of this unit participants will be able to:

- Describe the way in which adults learn
- Identify script writing techniques which make pictures for the mind
- Describe the necessary skills required by script writers
- Explain the relationship between communication and behaviour change
- Describe the elements that influence the communication process
- Apply “Landmarks for Learning” to the script-writing process

**Duration:** 200 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1 (Option A)</b>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Fifteen pre-arranged items</li> <li>• Optional fun prize</li> </ul> <ul style="list-style-type: none"> <li>• This activity dramatically demonstrates how listener-learners will process information based on the constructivist theory (see explanation in Brief_Constructivist Theory).</li> <li>• It is known as "Kim's Game" after a story in Rudyard Kipling's book "Kim". In the story, a street-kid in Lahore, Pakistan, was taught to be a spy and so needed to remember things well.</li> <li>• On a table at the back of the training room prepare (before the session) an elaborate dinner setting for one person. For example: plates, spoons etc; various condiments (such as salt, pepper); and accessories (such as a toothpick) or other items from the kitchen. Carefully arrange 15-20 items in the setting, ready for a person to be seated at the place. Cover the setting, ready for the activity.</li> </ul>	<p><b>How we learn - Game 1</b></p> <ul style="list-style-type: none"> <li>• Ask for two volunteers and send them out of the room.</li> <li>• Take the remaining participants to the table setting arranged earlier and remove the cover to show them the setting.</li> <li>• Explain that you are about to demonstrate a fundamental principle of listener learning. You will ask the volunteers to remember the items. Then you will predict the second volunteer will remember FEWER items than the first volunteer.</li> <li>• Being reasonably confident that the second volunteer WILL NOT remember as many items as the first volunteer, you may like to promise the group a fun prize of some sort if your "prophecy" is incorrect!</li> <li>• Cover the setting again.</li> <li>• Go to activity 2.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 1 (Option B)</b>
<p data-bbox="236 315 667 353"><b>Duration: 20 minutes</b></p> <p data-bbox="236 439 459 477"><b>Resources</b></p> <ul data-bbox="284 488 778 595" style="list-style-type: none"> <li>• Flipchart, markers and tape for each learning set</li> <li>• Optional fun prize</li> </ul> <p data-bbox="236 707 798 1216">This alternative activity demonstrates how we use landmarks to guide us on a journey. In the same way, our brains use "landmarks" to help us remember things. In this course we use the term "Landmarks for Learning" to describe key points in the learning process — to help guide listener-learners on the learning journey. These Landmarks for Learning are techniques, appropriate to radio, that act as triggers for learning (just as real landmarks trigger a recollection of where we are in a journey).</p>	<p data-bbox="826 315 1294 353"><b>How we learn - Game 2</b></p> <ul data-bbox="826 439 1369 1861" style="list-style-type: none"> <li>• (See notes)</li> <li>• Divide participants into learning sets of three or four (whenever possible put together participants from the same location or who speak the same language).</li> <li>• Distribute a flipchart page and markers to each learning set.</li> <li>• Instruct them to draw a map to guide you from where you are now to a well-known location on the other side of the city. They are to assume you are new to the city and don't speak the language. They can draw only pictures on the map - no written directions or street names.</li> <li>• Ask someone from each group, after the task is completed, to use the map to explain how you will make the journey. NOTE: The participant must speak a language that you do not understand! If both of you speak the same language, the participant must make up a language (this will create much amusement).</li> <li>• Explain to the larger group that you are demonstrating a fundamental principle of listener learning (see notes).</li> <li>• Go to Activity 4 (Activities 2 and 3 are only for Option A).</li> </ul>



<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p data-bbox="236 297 644 338"><b>Duration: 5 minutes</b></p> <p data-bbox="236 421 459 461"><b>Resources</b></p> <ul data-bbox="288 468 721 551" style="list-style-type: none"> <li data-bbox="288 468 721 551">• Flipchart, markers, and tape</li> </ul> <p data-bbox="236 624 794 842">For added effect, list the items on a flipchart as each volunteer calls them out. However, remember to cover up the items recalled by the first volunteer before the second volunteer comes into the room.</p>	<p data-bbox="821 297 1289 387"><b>How we learn - Game 1 Continued</b></p> <ul data-bbox="821 468 1362 1491" style="list-style-type: none"> <li data-bbox="821 468 1362 539">• After covering the table, call in the first volunteer.</li> <li data-bbox="821 577 1362 831">• Explain to the volunteer that he/she has 15 seconds to remember what is beneath the cover. Remove the cover and allow the volunteer 15 seconds to look at the setting. Then cover the setting again.</li> <li data-bbox="821 869 1362 976">• Give the volunteer a little time to list - without prompting - the items he/she can recall.</li> <li data-bbox="821 1014 1362 1346">• Now completely disassemble the setting. Randomly place all items in an untidy, non-systematic fashion. Cover the setting and call in the second volunteer. Repeat the instructions. Allow the second volunteer 15 seconds to look at the items before covering the setting again.</li> <li data-bbox="821 1384 1362 1491">• Give the second volunteer a little time to list - without prompting - any items he or she can recall.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p data-bbox="236 297 667 338"><b>Duration: 10 minutes</b></p> <p data-bbox="236 427 459 468"><b>Resources</b></p> <ul data-bbox="236 472 459 512" style="list-style-type: none"> <li data-bbox="236 472 459 512">• Workbook</li> </ul>	<p data-bbox="821 297 1289 387"><b>How we learn - Game 1 Final Part</b></p> <ul data-bbox="821 465 1369 1160" style="list-style-type: none"> <li data-bbox="821 465 1369 611">• Almost certainly, the first volunteer will either remember more items or will more easily be able to recall them than the second volunteer.</li> <li data-bbox="821 651 1316 692">• Locate Workbook section 15.1.</li> <li data-bbox="821 723 1345 790">• Ask them what they learned from “Kim's Game” and discuss.</li> <li data-bbox="821 831 1353 1160">• Explain that the purpose of this session is to identify script writing techniques that will help us to create “pictures for the mind” - techniques that help us to create “familiar patterns” for the listener, so that they learn from our programmes and do not just hear them.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p data-bbox="236 1364 667 1404"><b>Duration: 10 minutes</b></p> <p data-bbox="236 1462 459 1503"><b>Resources</b></p> <ul data-bbox="236 1507 758 1547" style="list-style-type: none"> <li data-bbox="236 1507 758 1547">• Flipchart, markers, and tape</li> </ul>	<p data-bbox="821 1364 1364 1408"><b>Skills Required for Writing</b></p> <ul data-bbox="821 1451 1342 1675" style="list-style-type: none"> <li data-bbox="821 1451 1342 1597">• Ask participants: What are the most important skills required for writing scripts that will help listeners learn?</li> <li data-bbox="821 1637 1305 1675">• List on a flipchart and discuss.</li> </ul>

 **Quality Check**

<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• How did the learners respond to the exercise? Were they surprised? Why? Why not?</li> <li>• What is another activity you can use or another way that you can make the same point next time?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Why should we bother spending the time to consider whether our listeners will learn from our programmes?</li> </ul>
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<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Prepared flipchart</li> <li>• Brief_Constructivist theory</li> </ul> <p>Facilitator should be thoroughly briefed on the explanation of constructivist theory - see Brief_Constructivist theory.</p>	<p><b>Constructing Learning</b></p> <ul style="list-style-type: none"> <li>• If you used Option A, then explain to the participants that the organised table setting presented a “picture for the mind” - the setting matched a picture (or a cognitive map) that previous experience had constructed in the volunteer’s mind. It was easier to recall the items because they fitted a pattern that already existed in the volunteer’s mind. The second volunteer was less able to recall items because they did not fit a recognisable cognitive map or pattern.</li> <li>• If you used Option B, then explain that when people travel on a journey they use landmarks to match a picture (or a cognitive map) that previous experience had constructed in the mind. It is easy to recall landmarks because they fitted a pattern that already exists in the mind.</li> <li>• Explain that this is learning based on constructivist theory (see notes).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p data-bbox="236 297 667 338"><b>Duration: 20 minutes</b></p> <p data-bbox="236 443 459 483"><b>Resources</b></p> <ul data-bbox="236 495 758 913" style="list-style-type: none"> <li data-bbox="236 495 715 573">• OHP_ Behaviour Change Steps</li> <li data-bbox="236 577 699 656">• Brief_ Behaviour Change Steps</li> <li data-bbox="236 696 758 913">• Facilitator should be familiar with the steps to behaviour change (See Brief_ Behaviour Change Steps) in order to briefly explain communication and the steps to behaviour change.</li> </ul>	<p data-bbox="821 297 1204 387"><b>Communication &amp; Behaviour Change</b></p> <ul data-bbox="821 465 1340 685" style="list-style-type: none"> <li data-bbox="821 465 1316 544">• Show OHP_ Behaviour Change Steps.<sup>5</sup></li> <li data-bbox="821 577 1340 685">• Explain the relationship between communication and behaviour change (see notes).</li> </ul>

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<sup>5</sup> De Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore, p.xvii.

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p data-bbox="236 300 667 338"><b>Duration: 10 minutes</b></p> <p data-bbox="236 398 459 436"><b>Resources</b></p> <ul data-bbox="236 448 758 611" style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> <li>• Handout_Communication process</li> </ul> <p data-bbox="236 725 783 869">As an alternative to using the handout provided, (Handout_Communication Process) the facilitator may prefer to build the diagram up on the flip chart.</p>	<p data-bbox="821 300 1238 387"><b>The Communication Process: Source</b></p> <ul data-bbox="821 432 1362 1711" style="list-style-type: none"> <li>• Locate Workbook Section 15.2.</li> <li>• Draw the following process of communication (or see notes). Source → Message → Channel → Listener-learner</li> <li>• Explain SOURCE <ul data-bbox="869 689 1326 757" style="list-style-type: none"> <li>• "Who" OR "what"</li> <li>• The one giving the message</li> </ul> </li> <li>• Many communication models use "sender". We do not use "sender" any more because that suggests that all communication is INTENTIONALLY or deliberately sent. We know it is often UNINTENTIONALLY sent</li> <li>• Ask participants to think of examples of the unintentional sending of a message</li> <li>• One example is when you are lost. You search for a passer-by who "looks" as though he or she belongs or is familiar with the area. That passer-by is a source of unintentional communication (that is, they emit a signal which says, "I belong here").</li> <li>• The term SOURCE acknowledges both INTENTIONAL and UNINTENTIONAL communication.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 8</b>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> <li>• Handout_Communication process</li> </ul>	<p><b>The Communication Process: Message</b></p> <ul style="list-style-type: none"> <li>• Explain MESSAGE</li> <li>• Discuss and write on flip chart: <ul style="list-style-type: none"> <li>• What is being said?</li> <li>• What is the content/information?</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 9</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers and pens</li> <li>• Handout_Communication process</li> </ul> <p><b>Note:</b> For example:</p> <ul style="list-style-type: none"> <li>• Words/language (written and spoken)</li> <li>• Colour (in one culture the colour red says 'stop'; in others it means wealth)</li> <li>• Clothing (uniforms communicate identity and authority)</li> <li>• Affectionate displays</li> <li>• Facial expressions</li> <li>• Body movement and hand gestures</li> </ul>	<p><b>The Communication Process: Channel</b></p> <ul style="list-style-type: none"> <li>• Explain CHANNEL.</li> <li>• Discuss how it is transmitted through speech, hearing, sight, touch, and taste (see note).</li> <li>• Examine how media extend these channels (radio extends the ability to speak over greater distances and to more people, and extends the ability to hear; television by extending sight).</li> </ul>


<b>Notes to Facilitator</b>	<b>Learning Activity 10</b>
<p data-bbox="236 300 667 338"><b>Duration: 10 minutes</b></p> <p data-bbox="236 445 459 483"><b>Resources</b></p> <ul data-bbox="236 495 756 703" style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> <li>• Handout_Communication process</li> <li>• Brief_Constructivist theory</li> </ul> <p data-bbox="236 779 778 958">Before explaining the listener-learner, read Brief_Constructivist theory. This should not be distributed to participants. It is only to help you prepare for the following activities.</p>	<p data-bbox="821 300 1238 387"><b>The Communication Process: Receiver</b></p> <ul data-bbox="821 465 1366 1637" style="list-style-type: none"> <li>• Explain RECEIVER.</li> <li>• Explain that many communication models use the term "receiver". Often, we do not in fact receive a message but we filter, or process it. Based upon our understanding, we accept or reject parts of it. It's like eating fruit - we "receive" some of it but throw away the unwanted or unpleasant parts.</li> <li>• Explain that listening is active. It is a process of learning, of constructing what has been listened to.</li> <li>• Explain that hearing is passive.</li> <li>• Give examples.</li> <li>• Explain that our understanding of our audience as listener-learners is important for the principles and techniques of writing for radio.</li> <li>• Discuss fully to ensure that participants grasp the concept of the listener-learner and why we prefer to use that term (and not receiver or audience) in the communication process.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 11</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers and pens</li> <li>• Handout_Communication process</li> </ul>	<p><b>The Communication Process: Feedback</b></p> <ul style="list-style-type: none"> <li>• Add the next two lines to the previous diagram of the communication process:</li> </ul> <p style="text-align: center;">Source → Message → Channel → Listener-learner</p> <p>FEEDBACK FEEDBACK</p> <p style="text-align: center;">Listener-learner ← Channel ← Message ← Source</p> <ul style="list-style-type: none"> <li>• Explain how the communication process works through feedback with the listener-learner now becoming the source. Note that the original source now becomes the listener-learner.</li> <li>• Explain that it does not simply happen but that the communication builds upon previous layers.</li> </ul> <p>State that an example of the communication process (and layers of communication) might be between a taxi driver and customer (from the moment the customer decides he/she wants a taxi then while he/she negotiates a fare, converses with the driver, pays the fare and departs the taxi, the communication process is in action).</p>



<b>Notes to Facilitator</b>	<b>Learning Activity 12</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> <li>• Handout_Communication process</li> </ul> <p><b>External/environmental factors:</b></p> <ul style="list-style-type: none"> <li>• Demographics (Age, Socio-economic status)</li> <li>• Socio-cultural norms and customs</li> <li>• Belief systems</li> <li>• Knowledge/education</li> <li>• Relationships (friends, family, community)</li> <li>• Levels of trust and cooperation in community</li> <li>• Social trends</li> <li>• Well-being (physical, emotional, spiritual)</li> <li>• Access to social services (health, education, etc.)</li> <li>• Employment</li> <li>• Governance</li> <li>• Media</li> <li>• Ecological factors</li> </ul>	<p><b>Internal &amp; External Factors in the Communication Process</b></p> <ul style="list-style-type: none"> <li>• Explain that learning is affected by: <ul style="list-style-type: none"> <li>• internal, unconscious factors</li> <li>• external/environmental factors that influence how information is perceived and acted on</li> </ul> </li> <li>• Brainstorm with participants, what internal and external factors influence how information is perceived and acted on.</li> <li>• Explain that in order to understand the listener-learner, we need to understand the Learning Environment.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 13</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Handout_Listener-learner theory</li> </ul>	<p><b>Listener-Learner Theory</b></p> <ul style="list-style-type: none"> <li>• Locate Workbook Section 15.3.</li> <li>• Explain the concept of the listener-learner.</li> <li>• Use the handout (Handout_Listener-learner theory) to explain the implications for radio programming for conflict resolution and peace-building.</li> <li>• Stress that the listener-learner is an agent of change as well as an object of change.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What points seemed important to the participants?</li> <li>• How were the process and outcomes of learning satisfactory?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• At this point, how readily do you think you can apply this learning to your own script writing?</li> </ul>

Notes to Facilitator	Learning Activity 14
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart of radio's strengths and weaknesses</li> <li>• Brief_Landmarks</li> </ul> <p>Landmarks for learning from case study: People learn by:</p> <ul style="list-style-type: none"> <li>• <b>Linking associated information</b> by making connections between new information and familiar information that is known and understood by listener (by using sound, vocabulary, word-pictures, themes, situations)</li> <li>• <b>Observing</b> what other people do (positive, negative and change role-models)</li> <li>• Identifying with <b>believable characters</b></li> <li>• Showing them they have <b>the ability to change</b></li> <li>• Being given <b>motivation to achieve the goal</b></li> <li>• Being given <b>motivation to change</b></li> <li>• <b>Confirming</b> their belief in the new behaviour</li> <li>• <b>Using sources that Extend Radio Messages</b>, other communication channels that will extend the radio message</li> </ul>	<p><b>Landmarks for Learning</b></p> <ul style="list-style-type: none"> <li>• Refer to the flipchart of radio's strengths and weaknesses (from unit 2, learning activity 3 or see Brief_Radio S&amp;W).</li> <li>• Explain how, if we are to help our listeners to learn, and not just hear, then we need to maximise radio's strengths and overcome its weaknesses.</li> <li>• Explain that we do that by using certain techniques for researching, writing and planning a script. We call these "Landmarks for Learning" (see notes and more information in Briefs_Landmarks).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 15</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• VID_Nashe Maalo</li> <li>• (OR) use excerpt from script DOC_Our Neighbours Ourselves</li> </ul>	<p><b>Applying the Landmarks</b></p> <ul style="list-style-type: none"> <li>• Play video clip "Nashe Maalo", or get participants to act out excerpt from <i>Our Neighbours Ourselves</i>.</li> <li>• Locate 15.4 in workbook and ask participants to identify how the landmarks are used in this script.</li> <li>• Discuss.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 16</b>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> </ul> <p>Radio programming works best when we provide ideas, or "pictures for the mind", to motivate and enable listeners. I would be disappointed if a listener responded to my radio programme with sentence a).</p> <p>Radio script writers and producers can maximise radio's impact with landmarks for listener-learning. They are guides or markers on a pathway of learning that we can use to help listeners to learn - not just to listen. Encourage participants to use the "Landmarks for Learning", as discussed in the previous session, to guide their script planning and content. It will help them take advantage of radio's strengths and correct its communication weaknesses.</p>	<p><b>Change in Knowledge or Behaviour?</b></p> <ul style="list-style-type: none"> <li>• Ask participants: Which of the following comments from a radio listener would you hope for? <ul style="list-style-type: none"> <li>a) "Now I know something about that topic." Or,</li> <li>b) "Now I know how to make a change in my life."</li> </ul> </li> <li>• Facilitate discussion (see note).</li> </ul>



## Quality Check

### For Facilitators:

- What happened in terms of process and learning outcomes?
- What, if any, changes are needed for a future group-reinforcement activity on this topic?

### For Participants:

- Was it easier to do this exercise in a group than on your own?
- What needs to happen for effective teamwork and collaboration to take place in your setting?

## Notes to Facilitator

**Duration: 30 minutes**

### Resources

If you used the Video clip (VID\_Nashe Maalo) for activity 15, you might like to explain that the factual summary, in workbook activity 15.5, is the background setting for the SFCG TV soap "Nashe Maalo" ('Our Neighbourhood) in Macedonia.

If this assignment cannot be done in the time remaining in this session it should be completed as an overnight assignment, and handed in the next day.

## Learning Activity 17

### Developing a Script Based on Landmarks for Learning

- Ask participants to develop their own drama script based on the landmarks they developed in the Section 15.5 of the Workbook (see notes).
- Debrief.



## Quality Check

### For Facilitators:

- How did you encourage participants to go beyond what was expected?
- What is your opinion of the scripts that participants submitted?
- What have you learnt and what needs to be modified or added to the manual for future training?

### For Participants:

- How confident did you feel while doing this exercise?
- How has this exercise helped you to upgrade your skills of script writing and evaluation?
- What has changed in the way you work as a result of this activity?

## **Unit 16 – Conflict Transformation 4**

### **Purpose**

The purpose of this unit is to help participants understand how to deal with practical issues of conflict transformation. It deals with the role perceptions, play in the escalation and reduction of conflict. It is important that the trainer

### **Resources**

- Flipchart, markers and tape
- Handout\_Perceptions
- Handout\_Principles

### **Learning objectives**

By the end of this unit participants will be able to:

- Explain the role of perceptions in the escalation and reduction of conflicts.
- Discuss the principles of perception.
- Practice ‘thinking outside the box’.

**Duration:** 30 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Briefings</li> <li>• Handout_Perceptions</li> <li>• Handout_Principles</li> </ul> <p>Unit 16 deals with practical issues of conflict transformation and perceptions and the role those perceptions play in conflict escalation and reduction. It is important that the trainer build on the participants own perceptions and experiences.</p> <p><b>Tools:</b> flipchart, markers with different colours</p>	<ul style="list-style-type: none"> <li>• Perception exercise, using Handout_Perceptions and Handout_Principles. Ask participants to work in small groups, and to come up with one definition of what they understand from the two handouts.</li> <li>• Debrief and Brainstorm with participants on the role perceptions play in creating and maintaining conflict</li> <li>• Facilitated discussion on <ul style="list-style-type: none"> <li>- Perceptions and conflict transformation</li> <li>- Principle of perceptions</li> </ul> </li> </ul>



## **Unit 17 – Intended Outcomes**

### **Purpose**

The purpose of this unit is to explore how the edutainment soap opera can achieve intended outcomes through the plot and the characters. During this session, it is important for facilitators to squash the idea that the soap opera is a sugar-coating for an educational pill, or a way to put behavioural messages into the mouths of story characters; audiences will quickly see through it.

### **IMPORTANT: Final 30 minutes**

**Organise your presentation to ensure that the final 30 minutes are spent on any assignments or practical activities associated with this session.**

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- Brief\_Neighbours
- Brief\_Characters
- Brief\_Plots
- CD\_Neighbours\_8
- OHP\_Cutler
- OHP\_Brooke


### **Unit objectives**

By the end of this unit participants will be able to:

- Describe how intended outcomes drive the development of the story
- Describe how the message is conveyed through characters and plots
- Develop messages which move the audience towards the intended outcomes

### **Duration: 90 minutes**

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>This short sketch in the form of a public service announcement is an example of poor edutainment. It uses drama to get a good message across, which is designed to influence the behaviour of the listeners. In reality, it is rather like sugar coating an educational pill. The listeners will not be convinced by the message, even though they may agree with it.</p>	<p><b>“Sugar-coating” and “Educational Pill”</b></p> <ul style="list-style-type: none"> <li>• Locate section 17.1 in workbook and appoint three people to read <i>“The Streets of Zimba”</i> (see notes).</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What was the message?</li> <li>• Was it effectively communicated?</li> <li>• Why?</li> <li>• What did you like?</li> <li>• What did you not like?</li> <li>• What could have been done differently?</li> </ul> </li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Were you able to identify that this was not good edutainment?</li> <li>• What new things did you learn?</li> <li>• How has this activity changed you?</li> </ul>


Notes to Facilitator	Learning Activity 2
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• OHP_Cutler</li> <li>• OHP_Brooke</li> </ul> <p><b>OHP_Cutler states:</b>  “People have become more sophisticated and are very alert to be preached at.” - Mary Cutler (BBC radio script writer with “<i>The Archers</i>” for 21 years.</p> <p><b>OHP_Brooke states:</b>  “We short-change ourselves and our audiences when we think of educational stories as fancy window-dressing for programme messages. When a story is authentically created, the story is the message.”</p>	<p><b>No Fooling the Audience</b></p> <ul style="list-style-type: none"> <li>• Show overhead slide quoting Mary Cutler (OHP_Cutler).</li> <li>• Explain that “<i>The Streets of Zimba</i>” is an example of how a story is used to cover up a message for social benefit. Putting behavioural messages in the mouths of story characters, however, will not fool anyone, as BBC script writer Mary Cutler from “<i>the Archers</i>” states in this quote...</li> <li>• Show overhead slide quoting Pam Brooke (OHP_Brooke).</li> <li>• Explain that an unsuccessful edutainment story is one whose characters behave so that the outcome is true to the educator’s message, but it is not true to the audience’s own understanding of itself and its concerns or to the character in the drama. As Brooke puts it... (see OHP_Brooke)</li> <li>• Explain that a successful story is where familiar characters act according to recognised needs, in recognisable situations driven by realistic conflicts.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p data-bbox="236 264 667 304"><b>Duration: 20 minutes</b></p> <p data-bbox="236 340 459 380"><b>Resources</b></p> <ul data-bbox="288 398 647 524" style="list-style-type: none"> <li>• Audio sample: CD_Neighbours_8</li> <li>• Brief_Neighbours</li> </ul> <p data-bbox="236 600 794 779">You may use the sample programme provided on the accompanying audio CD, or find an episode of a soap opera that is more suitable to the participants' own situation.</p> <p data-bbox="236 819 794 999">If using the <i>Neighbours</i> sample, then facilitators should be familiar with the document, Brief_Neighbours, which provides a background to the series as well as the intended outcomes.</p>	<p data-bbox="821 264 1279 304"><b>Intending an Outcome</b></p> <ul data-bbox="826 380 1369 1774" style="list-style-type: none"> <li>• Reinforce how the intended outcome (i.e. the behavioural changes we want to see in the lives of the listeners) drives the message and that the message is carried by the characters and the plot (see unit 6).</li> <li>• Play CD_Neighbours episode 8 "<i>Is Blood Really Thicker</i>" (10'37") (see notes).</li> <li>• Ask participants <ul data-bbox="874 860 1369 1370" style="list-style-type: none"> <li>• What was the main message?</li> <li>• How was the message brought out?</li> <li>• Why do you, or do you not, think the producers achieved what they intended?</li> <li>• Who do you think the intended audience was?</li> <li>• What kind of issues did the drama deal with?</li> <li>• How effective was it (believable, understandable, interesting)? – Explain why you think so.</li> </ul> </li> <li>• Go through the actual intended outcomes of the programme and compare how close the perception of the participants was to the reality.</li> <li>• Ask participants, in light of what they know now, if their opinion changed as to whether or not the programme was successful.</li> </ul>

<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 4</b></p>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> </ul> <p>Currently, it is generally agreed that the balance between entertainment and education should be in favour of the entertainment. Some suggest that 70% of the content should focus on entertainment and 30% on education, while others opt for 60/40. The real point is not an arbitrary distinction between the two; they need to be totally merged.</p>	<p><b>How Much Message? How Much Entertainment?</b></p> <ul style="list-style-type: none"> <li>• Ask participants what ratio of entertainment to education should be put in each episode of an enter-educate soap?</li> <li>• Write answers on flip chart.</li> <li>• Discuss (see notes).</li> </ul>

<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 5</b></p>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Brief_Characters</li> </ul> <p>Facilitators should brief themselves fully on this subject using Brief_Characters.</p>	<p><b>How Characters Carry the Message</b></p> <ul style="list-style-type: none"> <li>• Explain how a message can be conveyed through characters (see notes): <ul style="list-style-type: none"> <li>• Through <u>modelling</u></li> <li>• Through <u>change</u></li> <li>• By the characters being <u>realistic and believable</u></li> <li>• By the characters being appropriate to the message</li> <li>• By increasing self-efficacy</li> <li>• By the characters being appropriate to the audience</li> <li>• By varying the characters' personalities</li> <li>• By limiting the number of characters.</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Brief_Plot</li> </ul> <p>Facilitators should brief themselves fully on this subject using Brief_Plot.</p>	<p><b>Blending the Message in the Plot</b></p> <ul style="list-style-type: none"> <li>• Ask participants how a message can be conveyed through the plot (see notes).</li> <li>• Discuss.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What was your assessment of the dynamics of this section?</li> <li>• What, if anything, should you change for future training?</li> <li>• How did participants relate to the concept of the elements that make a good soap?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Do you think you'll be able to blend the message into the story through the plot and the characters?</li> <li>• Did you think more/less time should be given to the activity we've just done?</li> <li>• Did you have something you wanted to share but you could not? Why?</li> </ul>

<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 7</b></p>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>This 30-minute activity should be divided as follows: 20 minutes to write the story line and 10 minutes to de-brief.</p>	<p><b>Write to Achieve an Outcome</b></p> <ul style="list-style-type: none"> <li>• Locate section 17.2 in workbooks.</li> <li>• Ask participants to write a brief storyline for a conflict resolution drama that will accomplish the intended outcomes.</li> <li>• Ask volunteers to read their storylines.</li> <li>• Elicit feedback from group.</li> </ul>

<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 8</b></p>
<p><b>Duration: 5 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul>	<p><b>Anticipating Problems</b></p> <ul style="list-style-type: none"> <li>• Ask participants: <ul style="list-style-type: none"> <li>• How difficult was writing a storyline with a given objective?</li> <li>• How realistic were the intended outcomes?</li> <li>• How successful do you think you were at achieving the outcomes?</li> <li>• Why did it, or did it not, seem like you were trying to sugar-coat the educational pill?</li> <li>• What have you learned by doing this activity?</li> <li>• What problems do you anticipate in your own situation?</li> <li>• How could you overcome these problems?</li> </ul> </li> </ul>

## **Unit 18 – Sound**

### **Purpose**

This module is designed to show script writers how to use sound to bring a radio drama to life, whether it is using sound effects, music or voice.

### **Resources**

- Flipcharts, markers, and tape
- Workbook
- Home made sound effects resources
- Self made and mixed CD
- Tape recorders and mics
- OHP\_SFX
- OHP\_Music
- Brief\_SFX
- Brief\_Music
- CD\_SFX

### **Unit objectives**

By the end of this unit participants will be able to:

- Identify which sound effects and sound beds are appropriate for enhancing a radio drama.
- Use music appropriately for a radio drama
- Make realistic and appropriate sound effects for a serial radio drama.
- Mark up a radio drama script correctly

**Duration:** 180 minutes



<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 277 667 315"><b>Duration: 10 minutes</b></p> <p data-bbox="236 371 459 409"><b>Resources</b></p> <ul data-bbox="236 421 715 499" style="list-style-type: none"> <li>• Home-made sound effect resources</li> </ul> <p data-bbox="236 577 799 976">Encourage the use of the participants' imagination for this exercise to create sound pictures. If an amplification or public address system is available it would be most effective. For example, rustling cellophane can sound like fire (when amplified), a fan blowing directly into a microphone sounds like a propeller-driven aircraft, a person blowing into the microphone can sound like wind, etc.</p> <p data-bbox="236 1016 815 1160">Alternatively you can record these sounds in advance and ask participants: what image did the sound conjured up and what was used to make it.</p>	<p data-bbox="853 277 1257 315"><b>Background Sound</b></p> <ul data-bbox="853 394 1445 1346" style="list-style-type: none"> <li>• Ask participants to close their eyes and listen (maintain absolute silence) for a minute.</li> <li>• Ask participants to share the things they heard.</li> <li>• Explain that in real life, there are always sounds in the background. Most of them go unnoticed because they are a natural, everyday part of the surroundings. Also, our other senses, such as sight, touch and smell, often override sound.</li> <li>• Ask participants to close their eyes a second time and use their imagination for the following activity.</li> <li>• Perform a number of sound effects using every-day implements to create sound pictures (see notes).</li> <li>• Ask participants what images are conjured up in their minds when they hear the sounds.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p><b>Note 1:</b> Create a sound collage CD using an evocative mix of sound effects and of voice actuality. It should juxtapose voices of war and peace justifying the rightness of their causes. Make the CD relevant to the context of the course participants.</p> <p><b>Note 2: Sound:</b></p> <ul style="list-style-type: none"> <li>• Establishes setting</li> <li>• Helps to create mental pictures</li> <li>• Dramatises movement</li> <li>• Reinforces dialogue</li> <li>• Illustrates actions</li> <li>• Creates moods</li> <li>• Builds suspense and tension</li> <li>• Adds humour (when used in an exaggerated or comical way)</li> </ul>	<p><b>The Role of SFX in Drama</b></p> <ul style="list-style-type: none"> <li>• Play the sound collage CD (see Note 1) and ask participants:</li> <li>• What mental pictures did the sound collage create in your minds?</li> <li>• What mood did it create?</li> <li>• What message was contained in the collage?</li> </ul> <ul style="list-style-type: none"> <li>• Explain that sounds convey meaning. Sound stimulates our visual imagination; it creates visual images in our minds. Radio drama is telling a story through the careful mixing of sounds - both verbal and non-verbal. As one child said, "I like radio because the pictures are better."</li> <li>• Ask participants how sound is used in drama (see note 2).</li> <li>• Write on flip chart.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p><b>Note 1:</b> Create a mixed CD of culturally appropriate music.</p> <p><b>Note 2:</b> The following elements should emerge in the discussion (see Brief__Music):</p> <ul style="list-style-type: none"> <li>• Music can add dramatic impact by heightening the emotional intensity of a scene.</li> <li>• Music can establish the atmosphere or the activity level of a scene (e.g. a busy market might be illustrated by fast, syncopated music).</li> <li>• Scene changes are often handled with short, musical bridges.</li> <li>• Music should never be used simply because it is entertaining or popular. It should be used sparingly or it can distract the audience (this will be reinforced later).</li> </ul>	<p><b>The Role of Music</b></p> <ul style="list-style-type: none"> <li>• Play the mixed CD you have created (see note 1).</li> <li>• After playing each track ask participants (see note 2): <ul style="list-style-type: none"> <li>• What is kind of mood or atmosphere is conjured up by this track?</li> <li>• Why could this, or could this not, be used in radio drama?</li> <li>• What is the role of music in a radio drama?</li> </ul> </li> <li>• Write on flip chart.</li> </ul>



## Quality Check

For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from or similar to what you expected?
- Have you learnt something new that inspired you to change future training?

For Participants:

- What new things did you learn?
- How has this activity changed you?

### Notes to Facilitator

**Duration: 20 minutes**

#### Resources

- OHP\_SFX
- Brief\_SFX

**Note 1:** Brief yourself fully on the guidelines for using sound effects contained in the document Brief\_SFX, the main points of which are summarised on the overhead slide (OHP\_SFX).

**Note 2:** If possible, you should find local examples of SFX that illustrate each of the points above (either well or badly).


### Learning Activity 4

#### Guidelines for Using Sound Effects

- Show overhead slide of sound effects guidelines (OHP\_SFX).
- Explain to participants the main things they should know about using sound effects (see note 1).
- Play examples to illustrate points (see note 2).

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p data-bbox="236 297 643 338"><b>Duration: 5 minutes</b></p> <p data-bbox="236 421 459 461"><b>Resources</b></p>	<p data-bbox="821 297 1337 338"><b>Recording Sound Effects</b></p> <ul data-bbox="821 421 1366 1697" style="list-style-type: none"> <li data-bbox="821 421 1366 1003">• Explain that pre-recorded sound effects, records and tapes, and even CDs are recorded in a particular place and sound environment. This probably is NOT in the same "acoustic space" that your actors are, or where you want them to sound like they are. An effect that does not sound like it is in the same place as the actors can destroy the image you are trying to build for the listener. For example, do not have a person walk outside, and slam a door with lots of reverberations around it.</li> <li data-bbox="821 1043 1366 1335">• Encourage participants to make and to record their own effects. It gives greater choice of sounds, and allows for better control over them. Record sounds from close up, from various distances, and perhaps even with different microphones.</li> <li data-bbox="821 1375 1366 1697">• Advise participants to keep all the SFX they record, and to write on it what it is, as SFX can always be used again – but only if it's properly logged. Most independent producers have racks of uncatalogued and therefore useless tapes, mini-disks or CD's full of SFX.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Brief_Music</li> <li>• OHP_Music</li> </ul> <p><b>Note 1:</b> Brief yourself fully on the guidelines for using music contained in the document Brief_Music that corresponds with the overhead slide (OHP_Music).</p> <p><b>Note 2:</b> If possible, find local examples that illustrate each of the points above. Look for music used in all areas of soap – i.e. signature tunes, bridge music, etc.</p>	<p><b>Guidelines for the Use of Music</b></p> <ul style="list-style-type: none"> <li>• Show music guidelines on overhead slide (OHP_Music).</li> <li>• Explain to participants the five guidelines mentioned on the overhead slide (see note 1).</li> <li>• Play examples to illustrate each point (see note 2).</li> <li>• Reinforce the point that music is not a substitute for a good story. The focus of a serial is on the story. A writer who can produce a gripping story need not be overly concerned with music.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What was your assessment of the dynamics of this activity?</li> <li>• What, if anything, should you change for future training?</li> <li>• How did participants respond to the proposed use of SFX and music?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Did the guidelines for the use of SFX and music help you as a script writer? Why or why not?</li> <li>• Did you think more/less time should be given to the activities we've just done?</li> <li>• Do you know how we could improve this activity?</li> <li>• Did you have something you wanted to share but could not? Why?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>What's wrong with the examples in the workbook?</p> <ol style="list-style-type: none"> <li>1. Radio has no 'acts' in the way a stage play has. A sequence in a radio play might be one line long, or last for 20 pages. But no single sequence should go beyond its natural length. Beware of boring the listener. Radio is fatally easy to turn OFF.</li> <li>2. The only means of establishing a character's presence is to have him/her speak or be referred to by name. If there are too many characters in a scene the listener will lose track.</li> <li>3. 'Stage directions' for the producer's or actor's benefit should be avoided. In this example, it is impossible to portray an "angry look" and a "flushed face" on radio. Instructions should help the actor with the spoken word.</li> <li>4. Sound effects should be used sparingly, unlike this example. They should work with the dialogue. Out of context they will mean little. Effects are useful in setting a scene, but the signposts must be subtle.</li> </ol>	<p><b>How NOT to Mark up a Script for SFX and Music</b></p> <ul style="list-style-type: none"> <li>• Locate section 18.1 in the workbook, which shows how NOT to mark up a script.</li> <li>• Ask participants to identify what is wrong with each example.</li> <li>• Discuss (see notes).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 8</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>When it comes to marking up a script for SFX and music, there are no fixed rules. Each production company has their own preferences. Ideally you should adapt the example provided for local requirements.</p>	<p><b>How to Mark a Script for SFX and Music</b></p> <ul style="list-style-type: none"> <li>• Locate section 18.2 in the workbook, which shows an example of a good way to mark a script with sound effects and music.</li> <li>• Explain the common instructions that appear in the script, so that the audio technicians and the actors know what is required when it comes to recording and reading the script (see notes).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 9</b>
<p><b>Duration: 40 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Recording machines &amp; mics</li> </ul> <p>If there is no recording equipment available, ask the participants to brainstorm what kind of sound effects and music they would need for the drama and how they would go about collecting them.</p>	<p><b>Making your own SFX</b></p> <ul style="list-style-type: none"> <li>• Divide participants into the same groups they worked in to create the scene-by-scene development in unit 12.</li> <li>• Locate workbook section 12.1 and ask participants to look back at the scene development in their story. Ask them to identify at least four sound effects to bring that story to life.</li> <li>• Send participants out for 20 minutes with recording equipment to manufacture the sound effects for the story (see notes).</li> <li>• Spend the last 20 minutes playing back some of the results and discussing.</li> </ul>



 **Quality Check**

**For Facilitators:**

- What happened in terms of process and outcomes?
- How was this result different from or similar to what you expected?

**For Participants:**

- What have you learnt as a result of this exercise?
- Where do you think you need more help?
- What suggestions do you have for other ways that we could have imparted skills to use SFX and music? How?

**Notes to Facilitator**

**Duration: 10 minutes**

**Resources**

- Flipchart, markers, and tape

You might like to explore issues like:

- Lack of resources
- Geographical distance from the listener
- Socio/economic distance from the audience
- Perceived lack of time
- Lack of encouragement
- Resistance to new forms of programs

**Learning Activity 10**

**Identifying Problems**

- Ask participants:
  - What will be your main source of sound effects and music for your radio serial drama?
  - How difficult will it be to record your own appropriate sound effects?
  - What problems do you foresee in trying to implement the guidelines for using SFX and music?
  - Where else could you get material?
  - If SFX and music are not appropriate, how will you work around it?
- Discuss responses and list.



## Quality Check

### For Facilitators:

- What happened in this section in terms of process and outcomes?
- If the participants raised problems, how do you plan to respond to them in future training?

### For Participants:

- How has this activity helped you to see SFX and music problems from a different perspective?
- How helpful was it to listen to suggestions from other people?

## Notes to Facilitator

**Duration: 35 minutes**

### Resources


- Workbook

## Learning Activity 11

### Create a Scene of Your Own

- Ask participants to go back to scene-by-scene development in section 12.1 in their workbooks.
- Explain that scenes usually begin as narrative descriptions in a script outline. It becomes a radio script when the description is changed into action.
- Ask them to turn the narrative description of one of the scenes into a radio drama script 5 minutes in length. They should use appropriate music and sound effects which help bring the scene to life. They should also include details of how the scene will transition into the next scene. They should write it in the space provided in section 18.3 of the workbook.

<b>Notes to Facilitator</b>	<b>Learning Activity 12</b>
<b>Duration: 30 minutes</b>  <b>Resources</b> <ul style="list-style-type: none"> <li>• Workbook</li> </ul>	<b>Enact your Scene</b> <ul style="list-style-type: none"> <li>• Ask for two or three volunteers (depending on time) to do a dramatic reading of their own script in front of the participants.</li> <li>• Ask participants for their reactions of what worked well, what did not work so well, and what could be improved.</li> </ul>

 <b>Quality Check</b>	
<b>For Facilitators:</b> <ul style="list-style-type: none"> <li>• What happened in this transition in terms of process and learning outcomes?</li> <li>• How did you encourage the participants to go beyond what was expected, to show initiative?</li> <li>• How did you demonstrate that you believe in the potential of the participants?</li> </ul>	<b>For Participants:</b> <ul style="list-style-type: none"> <li>• What did you learn as a result of this activity?</li> <li>• How able do you feel that you are to write a scene for a radio serial drama using appropriate SFX and music?</li> <li>• How able are you to mark up a script correctly for SFX, music and mics?</li> <li>• How was your experience here different from or similar to what you expected or experienced in the past?</li> <li>• What has changed in the way you will work as a result of this activity?</li> </ul>

## **Unit 19 – Conflict Transformation 5**

### **Purpose**

The purpose of this module is to create a team spirit amongst the participants and make them understand the benefits of teamwork. Since it is also the last session on conflict transformation skills, the aim is to consolidate the learning and to deal with any outstanding questions from participants.

### **Resources**

- Flip chart, markers, and tape

### **Unit objectives**

By the end of this unit, participants will be able to:

- Understand why team work is important and useful
- Gain a better sense of the team
- Gain some basic conflict transformation skills
- Evaluate the units on conflict transformation skills

**Duration:** 60 minutes

Notes to Facilitator	Learning Activity 1
<p data-bbox="236 322 667 360"><b>Duration: 30 minutes</b></p> <p data-bbox="236 421 459 459"><b>Resources</b></p> <p data-bbox="236 539 791 683">The main point of this activity is that participants appreciate that working as a team is sometimes essential for the success of a project.</p>	<p data-bbox="829 322 1046 360"><b>Teamwork</b></p> <ul data-bbox="829 405 1406 1137" style="list-style-type: none"> <li data-bbox="829 405 1406 622">• Divide participants into small groups, and ask them to compose a salad which they would all love to eat - using various ingredients (onions, green salad, rice, tomato, cheese, pineapple, etc.)</li> <li data-bbox="829 663 1406 804">• Repeat the same exercise, but ask participants to write a menu for a restaurant with everyone's full agreement.</li> <li data-bbox="829 844 1406 1137">• Debrief as a whole group and discuss how the team did or did not work together to successfully complete the exercise. How could the team have worked together more efficiently? Why is teamwork sometimes essential to the successful completion of a project?</li> </ul>

Notes to Facilitator	Learning Activity 2
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flip chart, markers, and tape</li> </ul> <p><b>Note 1:</b> Always bring the conversation back to their personal experience and the learning they have gained from the field experience.</p> <p><b>Note 2:</b> Depending on the interaction, you can suggest the following final thoughts or prepare a flip chart with them.</p> <p>“Every fight is one between different angles of vision, illuminating the same truth.” – Mahatma Ghandi</p> <ul style="list-style-type: none"> <li>• <i>Critical and creative thinking:</i> Always, look beneath the surface and beyond the events in order to uncover the interests, needs or values. Become “centred” and call upon your inherent wisdom for guidance and understanding. Suspend judgement in order to discover positive challenges and opportunities that can lead to mutual satisfaction.</li> <li>• <i>Gender dynamics:</i> Gender matters! Women are a highly valuable, but a greatly under-utilised and misused resource in conflict and its resolution. Find ways to empower women to exhibit many of their special abilities and learned practices of empathy, compassion, and modes of communication.</li> </ul>	<p><b>Team Building</b></p> <ul style="list-style-type: none"> <li>• Mention to participants that this is the last learning activity within the conflict transformation units, and we will be closing it with the major learning we got from the 5 units.</li> <li>• Divide participants into small groups and ask them to come up with 3 “big ideas” they have learned from the conflict transformation units. How is this information and learning going to be useful to them in the writing of a soap opera?</li> <li>• Ask a representative from each of the groups to write down their responses on a flip chart, and present them to the large group.</li> <li>• Discuss as a group (see Note 1).</li> <li>• If time permits, show the previously prepared flip chart of final thoughts, and ask for feedback (see Note 2).</li> </ul>

- *Cultural diversity*: Culture matters and influences our daily reality consciously and unconsciously. When working in cross-cultural situations, recognise how our own cultural frameworks and worldviews may affect our behaviour. Learn the cultural frameworks of others. Understand the differing orientations and values which different cultures place on such items as ways of expressing anger, saving face, and personal space. Learn to acknowledge and to embrace or incorporate these differences (when possible, and appropriate).

## **Unit 20 – Script Writing Team**

### **Purpose**

The purpose of this module is to help participants understand: why a team of script writers is necessary; how they can benefit from each other's diverse experiences; and how best to work together to achieve the most effective and imaginative results. It introduces the subject of tag team writing but does not fully explore the subject, which is covered in Unit 23.

### **Resources**

- Flipcharts, markers, and tape
- Prepared flipchart

### **Unit objectives**

By the end of this unit participants will be able to:

- Describe why a team of writers is necessary
- Explain how their different experiences and attitudes will enrich the soap
- Explain 'modelling'
- Describe how tag team writing works
- Identify solutions to possible problems they may encounter

**Duration:** 105 minutes



<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 297 667 338"><b>Duration: 20 minutes</b></p> <p data-bbox="236 443 459 483"><b>Resources</b></p> <ul data-bbox="236 495 756 535" style="list-style-type: none"> <li data-bbox="236 495 756 535">• Flipchart, markers, and tape</li> </ul> <p data-bbox="236 607 798 936"><b>Note:</b> The important points for the participants to understand are, 1) that writing a soap series involves a lot of work, and 2) that once broadcasting has started it can not be stopped – it is like a runaway train. Writing as a team distributes the pressure among a number of people, so if one falls sick the others can keep the series going.</p> <ul data-bbox="236 976 798 1845" style="list-style-type: none"> <li data-bbox="236 976 798 1155">• Even if only two episodes are broadcast each week those episodes have to be written, edited, re-written, acted, recorded and distributed for broadcasting in time.</li> <li data-bbox="236 1155 798 1413">• To build up a loyal listenership, and to have the impact we hope for, each episode must be broadcast at the right time on the right day. So if there is only one writer and that writer falls sick, or wants to take a holiday, the soap suffers.</li> <li data-bbox="236 1413 798 1559">• There are also advantages related to creativity – the more creative individuals involved, the better the soap is likely to be.</li> <li data-bbox="236 1559 798 1671">• Each writer brings his/her own experience to the writing, his/her own stories and understanding.</li> <li data-bbox="236 1671 798 1845">• In addition writing can be a lonely profession; it is good to have colleagues with whom you can discuss everything related to the soap.</li> </ul>	<p data-bbox="821 297 1302 387"><b>Benefits of Writing as a Team</b></p> <ul data-bbox="821 465 1350 685" style="list-style-type: none"> <li data-bbox="821 465 1350 611">• Ask participants to call out possible advantages to writing as a team. List responses on the flipchart.</li> <li data-bbox="821 651 1150 685">• Discuss (see note).</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p data-bbox="236 264 667 300"><b>Duration: 30 minutes</b></p> <p data-bbox="236 358 459 394"><b>Resources</b></p> <ul data-bbox="236 407 756 443" style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p data-bbox="236 492 772 672">A previously developed list of items (note that the number of copies provided – one or more – to the team might also serve as a contributing factor to various team approaches).</p> <p data-bbox="236 748 788 1039"><b>Note 1:</b> The objective is to quickly immerse group members in a task-oriented activity, so they develop a team identity and understand that each member of the team brings something different and positive to the team – based on their own individual experiences and attitudes.</p> <p data-bbox="236 1075 798 1218"><b>Note 2:</b> It is best to include items that are feasible to obtain, but that may require either ingenuity or collaborative effort within the team to accomplish.</p>	<p data-bbox="820 264 1364 300"><b>Experiences and Attitudes</b></p> <ul data-bbox="820 358 1364 1740" style="list-style-type: none"> <li>• Tell the participants that this exercise is called ‘Scavenger Hunt’. The task you will give them must be completed within a specific time period. Set other rules as necessary (e.g., they must stay within certain physical boundaries).</li> <li>• Provide the team with a comprehensive list of objects to obtain (for example: a 1969 coin, a particular flower, a live ant, a roll of kitchen paper, a car license plate, etc.) (see note 2).</li> <li>• When the time period is up, score the team based on the number of items obtained, and possibly award them with a prize.</li> <li>• Ask and discuss the following questions: <ul data-bbox="852 1240 1364 1740" style="list-style-type: none"> <li>• How did the team organise itself to complete the tasks (e.g., with individuals or pairs assigned to specific items, with everybody trying to do everything, etc.)?</li> <li>• How was this method chosen (e.g., ‘We thought it over and decided it was best’, or ‘We just jumped in and began the task’)?</li> <li>• How successful was the method chosen?</li> <li>• What will you do differently if you are assigned a more serious work task as a team?</li> </ul> </li> </ul>



## Quality Check

For Facilitators:

- What attitudes and aptitudes appeared critical to the learners?
- How was this result different from or similar to what you expected?
- Have you learnt something new that inspired you to change future training?

For Participants:

- What new things did you learn?
- How has this activity changed you?

### Notes to Facilitator

**Duration: 10 minutes**

#### Resources

- Flipchart, markers, and tape

**Note:** The purpose of this exercise is for the participants to realise that, as they come from different backgrounds, it is difficult to describe them as a group in mono-ethnic/social/religious/political terms. This means that they 'model' the desired cooperative, multi-ethnic/social/religious/political society, which is almost certainly one of the intended outcomes being promoted by the soap.

In other words the writers are themselves modelling the cooperative, positive and non-adversarial behaviour they are seeking to promote with the soap.


### Learning Activity 3

#### 'Modelling' Behaviour

- Ask participants to locate 20.1 in the Workbook and to imagine how each of the people listed, in turn, would describe the participants as a group.
- List their answers on the flipchart.
- Debrief.

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul>	<p><b>Tag Team Writing</b></p> <ul style="list-style-type: none"> <li>• Sit participants in a row and very quietly whisper a message into the ear of whoever is at the end of the row, so that no one else can hear it. Whisper it fast and once only, then ask the person to pass the message on – whatever they heard or thought you said. Each person passes the message on in this way, with no repetitions, until it reaches the end of the row. The last person to receive the message says it out loud.</li> <li>• What happened? Ask participants to find reasons for the distortion of the message and write them on the flipchart.</li> <li>• Tag team writing is a method of working as a team of writers without losing the message. Each writer writes a number of consecutive episodes, based on the overall storyline, rather than everyone working on every episode. This system is very dependent on cooperation, on fully discussing with and informing the other writers, and on regular meetings with the creative team to examine the way the plot is developing.</li> <li>• Tag team writing is a great way to write a soap, but if it starts to go wrong it goes wrong in big ways. Remember the whispering game and make sure that you fully inform and discuss every plot twist and character development you put into the episodes you write.</li> <li>• Tag team writing is discussed in more detail in Unit 23.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>The main problems will likely be related to issues of:</p> <ul style="list-style-type: none"> <li>- managing time (sticking to deadlines)</li> <li>- sharing information across the team</li> <li>- incorporating messages into the plot</li> <li>- avoiding the reinforcement of stereotypes</li> <li>- creating realistic characters who attract the audience</li> <li>- maintaining the pace and humour of the drama week after week</li> </ul>	<p><b>Problems/Solutions</b></p> <ul style="list-style-type: none"> <li>• Ask participants to list the problems they think they may encounter while writing the script (see note).</li> <li>• Invite the participants to think of and to list possible solutions to each problem.</li> <li>• Discuss: If some problems seem intractable... then what?</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What new things did you learn?</li> <li>• How has this activity changed you?</li> </ul>

## **Unit 21 – The PEPMeet**

### **Purpose**

HCR and SFCG want to promote and emphasise the importance of evaluating and monitoring script writing and script writing standards. The purpose of this module is to introduce scriptwriters to a method of maintaining script writing standards, planning new topics, and stimulating ideas and creativity.

### **Resources**

- Flipcharts, markers and tape
- Brief\_The PEPMeet
- DOC\_A Bundle of Sticks
- DOC\_Safe and sound

### **Unit objectives**


By the end of this unit participants will be able to:

- Explain the advantages of the PEPMeet
- Conduct a PEPMeet effectively
- Contribute to a PEPMeet discussion
- Adapt the PEPMeet to their own working environments

**Duration:** 150 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 293 667 338"><b>Duration: 15 minutes</b></p> <p data-bbox="236 443 459 488"><b>Resources</b></p> <ul data-bbox="288 495 719 573" style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p data-bbox="236 618 746 685"><b>Note:</b> Prompt with suggestions that PEPMeets help to:</p> <ul data-bbox="236 730 783 943" style="list-style-type: none"> <li>• Maintain standards by evaluating what is being done against an agreed measure</li> <li>• Plan new work and generate ideas</li> <li>• Promote creativity</li> <li>• Identify resources</li> </ul>	<p data-bbox="821 293 1222 338"><b>Purpose of Meeting</b></p> <ul data-bbox="821 416 1358 1626" style="list-style-type: none"> <li>• Ask participants if they have had experience with meetings to discuss or evaluate their work in other contexts.</li> <li>• Ask them to explain what the purpose of the meetings was and what they did at the meetings.</li> <li>• Ask them what the advantages of those meetings were.</li> <li>• Prompt with questions related to the suggestions (see note).</li> <li>• List on flip chart and discuss</li> <li>• If participants say they do not already conduct such meetings, ask them if any difficulties emerge because of the lack of discussion and co-ordination.</li> <li>• List on flip chart and discuss.</li> <li>• Point out that we are going to learn how to conduct the PEPMeet (programme evaluation and planning meeting), which is a method of maintaining broadcast standards, planning new topics and ideas, using creativity, and identifying resources.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>Could prompt with ideas like:</p> <ul style="list-style-type: none"> <li>• Be non-judgemental</li> <li>• Be honest</li> <li>• Be committed to quality</li> <li>• Be open</li> <li>• Don't be self-defensive</li> <li>• Be able to separate the personality behind the work from the work</li> <li>• Be able to look for the positive as well as the negative</li> <li>• Be able to communicate clearly</li> <li>• Be willing to clarify ideas (“Do you mean that...?”)</li> <li>• Be willing to initiate suggestions (“Could we approach it this way...”)</li> </ul>	<p><b>Skills Required for Evaluating</b></p> <ul style="list-style-type: none"> <li>• Ask participants: What are the most important skills and attitudes required for evaluating the scripts and programs of your work colleagues?</li> <li>• List on flipchart and discuss.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How equal were the opportunities for participants to share their views and to learn?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What opportunities are there to review the scripts and programs of colleagues in your workplace?</li> <li>• What new ideas did you learn as a result of this activity?</li> </ul>



<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> <li>• Brief_PEPMeet</li> </ul> <p>Facilitators should read and be thoroughly familiar with the content of Brief_PEPMeet, which explains what the PEPMeet is and why it works. It also provides a PEPMeet checklist.</p>	<p><b>Why do a PEPMeet?</b></p> <ul style="list-style-type: none"> <li>• Explain that PEPMeet is an acronym for: <ul style="list-style-type: none"> <li>• P = Programme</li> <li>• E = Evaluation</li> <li>• P = Planning</li> <li>• Meet = Meeting</li> </ul> </li> <li>• Write on the flipchart the key words from the six reasons why the PEPMeets work (see notes).</li> <li>• Explain briefly.</li> <li>• Invite comments and discuss.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p>Details of the three PEPMeet steps are outlined in the Brief_PEPMeet document.</p>	<p><b>Three Steps of the PEPMeet</b></p> <p>Briefly describe the three PEPMeet steps (see notes):</p> <ol style="list-style-type: none"> <li>1. Decide a suitable time for all scriptwriters to meet together</li> <li>2. Read script together</li> <li>3. Go through checklist, looking for: <ul style="list-style-type: none"> <li>- Positive elements</li> <li>- Elements needing improvement</li> <li>- Scriptwriter's response</li> </ul> Then brainstorm. </li> </ol>



## Quality Check

### For Facilitators:

- What main points did the participants learn?
- What do the participants still not understand?
- What have you learnt and what needs to change in future training?

### For Participants:

- Why does the PEPMeet process seem logical or illogical?
- What points did you learn in this activity (or want to remember)?
- Why are these points important for you in your situation?

## Notes to Facilitator

**Duration: 30 minutes**

### Resources

- DOC\_Bundle of sticks
- Two facilitators prepared for the role-play

The purpose of this exercise is to demonstrate how to conduct the PEPMeet. This exercise should not exceed twenty minutes, so you will need to choose a script of about 5 minutes in length.

*“Bundle of Sticks”* is a short English language script, which has been provided for your convenience for evaluation purposes. Ideally you should provide your own script, which is appropriate for the participants’ context and language.

## Learning Activity 5

### PEPMeet Role Play

- Locate section 21.1 in workbook for the blank checklist.
- Prepare two facilitators for the role play. One facilitator will now conduct the PEPMeet with a co-facilitator taking the part of the script writer. We suggest that you do not use workshop participants in these roles at this stage.
- Form the participants into a circle, so that they can participate in the script reading and follow the discussion.
- Distribute your own short radio drama script or use the one provided, called *“Bundle of Sticks,”* and allocate parts to the participants.
- After reading the drama, demonstrate the three steps of the PEPMeet - all the participants should take part. You may want to leave out some of the questions to save time. Also, some of the points may not apply (such as Q 27, "Does the episode end with a strong cliff-hanger?").
- After the demonstration, invite comments and discuss.



## Quality Check


### For Facilitators:

- What happened in terms of process and outcomes?
- How ready are quieter participants to be exposed to the critiquing and the discussion required in the PEPMeet? What do you need to do to prepare them?


### For Participants:

- What are your views about the PEPMeet now that you have seen it in action?
- How do you feel now that you have seen what the PEPMeet involves?
- What, if anything, do you need more help with?


<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart</li> </ul> <p>The problems most likely to be suggested by the participants will relate to: a lack of ideas, a lack of resources, a lack of creativity, a lack of preparation time or a lack of coordination. Therefore, from time to time episodes are not consistent or there are gaps in the plot.</p>	<p><b>Identify Potential Problems</b></p> <ul style="list-style-type: none"> <li>• Ask participants to explain the problems they have with writing scripts.</li> <li>• List responses on a flipchart.</li> <li>• Identify those likely to be satisfied by the PEPMeet.</li> <li>• Ask if they think the PEPMeet will, or will not, work in their own contexts.</li> <li>• List and discuss responses.</li> <li>• Ask whether the items or criteria in the checklist will be helpful?</li> <li>• What will they change to suit their needs?</li> <li>• List and discuss responses.</li> </ul>

 <b>Quality Check</b>	
<p><b>For Facilitators:</b></p> <ul style="list-style-type: none"> <li>• What do you need to do in response to the difficulties or barriers that were raised?</li> <li>• What needs to be changed for future training?</li> <li>•</li> </ul>	<p><b>For Participants:</b></p> <ul style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• How has the exercise helped you to learn about anticipating difficulties and resolving them?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• DOC_Safe and sound</li> <li>• Workbook</li> </ul> <p>A short drama script, called “<i>Safe and Sound</i>,” has been provided for your convenience for evaluation purposes. Ideally you should provide your own script, which is appropriate for the participants’ context and language.</p>	<p><b>Applying the PEPMeet</b></p> <ul style="list-style-type: none"> <li>• Locate section 21.2 for second blank checklist.</li> <li>• Divide participants into groups of five or six (depending on the number of characters in the drama - see note).</li> <li>• Distribute your own short radio drama script, or use the one provided, called “<i>Safe and Sound</i>”.</li> <li>• Ask for one volunteer in each group to act as a facilitator and conduct the PEPMeet.</li> <li>• When participants return, discuss the findings of each group.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in terms of process and learning outcomes?</li> <li>• What have you learnt and what needs to change in future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How well were group dynamics managed?</li> <li>• What needs to happen for effective teamwork and collaboration to take place in your workplace?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 8</b>
<p><b>Duration: 15 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> </ul>	<p><b>Adapting the PEPMeet to Your Own Situation</b></p> <ul style="list-style-type: none"> <li>• Locate section 21.3 in workbook.</li> <li>• Ask participants to complete the questions, which relate to the PEPMeet, in their own contexts.</li> <li>• Brainstorm with participants some of the problems and potential solutions to using the PEPMeet in their own situations.</li> <li>• Write main points on flip chart.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in this transition in terms of process and of learning outcome?</li> <li>• How did you encourage participants to go beyond what was expected, and to show initiative and decision making power?</li> <li>• What did you think about the responses of the participants?</li> <li>• What have you learnt and what needs to change in future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How confident are you that you can introduce the PEPMeet to your workplace?</li> <li>• How confident are you regarding your skills to lead a PEPMeet, now that you have done this exercise?</li> <li>• How was your experience different from or similar to what you expected or experienced in the past?</li> </ul>

## Unit 22 – Pre-testing

### **Purpose**

Successfully communicating messages for conflict transformation is difficult. Topics are often complex, controversial, inconclusive, emotive and evolving. Moreover, the target audience may not be particularly open to the message. The purpose of this module is to alert script writers to the importance of pre-testing drama scripts with the audience, so they can improve its relevance and quality, and reduce the likelihood of iatrogenic (negative unintended) effects.

The design team's aim in doing formative research for the concept document was to “get the right message”. Having done that, pre-testing helps us to “get the message right”. *Getting the right message* means establishing the message content that will most help the target audience to transform their conflict behaviour. *Getting the message right* refers to implementing the message in a manner that will hold the audience’s attention and enable them to understand and believe it.

### **Resources**

- Flipcharts and markers
- Workbook
- CD\_Atunda Ayenda
- Short newspaper or magazine article to distribute or insert in Workbook
- Sample script that is not broadcast standard (find your own to insert into the workbook or use the sample already there)
- Prepared flipchart


### **Unit objectives**

By the end of this unit participants will be able to:

- Describe the reasons for pre-testing conflict transformation drama scripts
- Describe the five main areas of pre-testing that are significant for the writer
- Describe two methods used for pre-testing
- Participate in a focus group to pre-test a serial radio drama

**Duration:** 100 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 297 667 338"><b>Duration: 10 minutes</b></p> <p data-bbox="236 394 459 434"><b>Resources</b></p> <p data-bbox="236 515 770 768">If possible, find a controversial video clip to show to the participants. The video should exemplify the possibility of unintended negative side effects. Pre-testing is essential for the detection and prevention of unintended, negative effects.</p> <p data-bbox="236 808 778 1099">If a clip is not available, find or make up an example of an instance where unintended negative effects went undetected. Think of the different ways and different levels the effects could affect the audience negatively if they go unnoticed. A pilot test allows possible effects to surface.</p>	<p data-bbox="821 297 1310 338"><b>Reasons for Pre-testing</b></p> <ul data-bbox="831 454 1361 1189" style="list-style-type: none"> <li>• Show the video clip now, if one is available. If not share the verbal example with the participants.</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What did you think of the clip or example?</li> <li>• What was its purpose?</li> <li>• How and why was it effective?</li> <li>• Who do you think was the intended audience?</li> <li>• What effect do you think it had on the intended audience?</li> <li>• What unintended effect do you think it had?</li> </ul> </li> <li>• Discuss problems with the clip or example. Highlight the importance of pre-testing by doing a pilot test (see notes).</li> </ul>

 <b>Quality Check</b>	
<p data-bbox="236 1473 464 1507">For Facilitators:</p> <ul data-bbox="236 1547 770 1870" style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p data-bbox="821 1473 1059 1507">For Participants:</p> <ul data-bbox="874 1547 1350 1693" style="list-style-type: none"> <li>• What new things did you learn?</li> <li>• How has this activity changed you?</li> </ul>




<b>Notes to Facilitator</b>	<b>Learning Activity 2</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers, and tape</li> </ul> <p><b>Note 1:</b> In the discussion ensure that the following points come out. The pilot scripts should:</p> <ol style="list-style-type: none"> <li>1. Introduce the main characters and the central, unifying character(s) to test that they are acceptable to the audience and that the audience is likely to trust and believe in them.</li> <li>2. Test to ensure the message is clearly understood and believable.</li> <li>3. Test to ensure the message is relevant.</li> <li>4. Test to ensure the message has the desired impact (remember the overall objective of the drama serial is behaviour change).</li> <li>5. Test that there aren't any unintended messages or effects communicated.</li> <li>6. Test that the language and idiom of the drama is appropriate.</li> <li>7. Test that the listeners find the story interesting and would like to hear the ongoing saga.</li> </ol> <p><b>Note 2:</b> It is essential that script writers do not feel threatened when their work is critiqued. This is often easier said than done. It is natural to feel defensive of one's work. However, script writers need to develop a thick skin and to not take it personally. The work may be critiqued, but personality must never come into it. For that reason a question framework has been developed which we will explore later.</p>	<p><b>Purpose of Pre-testing Pilot Scripts</b></p> <ul style="list-style-type: none"> <li>• Ask participants what they think is the purpose of pre-testing.</li> <li>• List and discuss (see note 1).</li> <li>• Explain: <ul style="list-style-type: none"> <li>• Pre-testing takes place before full-time script writing and production begins.</li> <li>• A sample script is either read aloud by actors or recorded and played to a representative sample of the target audience.</li> <li>• After listening to the reading or recording, the audience answers questions that have been prepared in advance.</li> <li>• Usually three or four episodes are tested.</li> </ul> </li> <li>• Ask participants (writers): <ul style="list-style-type: none"> <li>• Will you feel threatened having your work assessed in this manner? (see note 2)</li> </ul> </li> <li>• Explain that sometimes before a formal pre-test is done, some writers like to try out ideas on members of the audience.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart, markers and tape</li> </ul> <p><b>Self-administered questionnaires:</b></p> <p><b>Advantages</b></p> <ul style="list-style-type: none"> <li>• are inexpensive</li> <li>• can test with many respondents at once</li> <li>• do not require staff time to interact with respondents,</li> <li>• can be completed anonymously</li> <li>• can be analysed quickly</li> <li>• are easy and usually quick for respondents</li> </ul> <p><b>Disadvantages:</b></p> <ul style="list-style-type: none"> <li>• do require a literate audience</li> <li>• are not good for in-depth analysis of why the audience responds a certain way</li> <li>• may require further follow-up</li> <li>• can be expensive if an incentive is required</li> </ul> <p><b>Focus groups:</b></p> <p><b>Advantages</b></p> <ul style="list-style-type: none"> <li>• increase group interaction and length of discussion, and stimulate more in-depth responses</li> <li>• good for gaining emotional response from audience</li> <li>• flexible (facilitator can extend or change line of questioning)</li> </ul> <p><b>Disadvantages</b></p> <ul style="list-style-type: none"> <li>• inaccurate if individuals are influenced by group</li> <li>• not anonymous so people don't feel at liberty to share honestly</li> <li>• time consuming</li> </ul>	<p><b>Methods of Testing</b></p> <ul style="list-style-type: none"> <li>• Explain that there are several methods of testing, the following are the two most common:</li> </ul> <ol style="list-style-type: none"> <li><b>1. Self-administered questionnaires:</b> The purpose here is to get individual reactions from members of the target audience -a minimum of 20 and a maximum of 100. After listening to the recording or dramatised script reading, an anonymous questionnaire is filled in by each participant.</li> </ol> <ul style="list-style-type: none"> <li>• Ask participants: What are the pros and cons of this method? (see notes)</li> </ul> <ol style="list-style-type: none"> <li><b>2. Focus groups:</b> This is perhaps the most common method for pre-testing. As there are always two or more parties to a conflict, this involves at least two group discussions of 8-12 members of the two (or more) target groups. A group facilitator leads the discussion, guided by a discussion outline, to assess the script. Focus groups are useful to gain in-depth qualitative information from the audience.</li> </ol> <ul style="list-style-type: none"> <li>• Ask participants: What are the pros and cons of this method? (see notes)</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p>	<p><b>Setting Up the Pilot Test</b></p> <ul style="list-style-type: none"> <li>• Explain: <ul style="list-style-type: none"> <li>• The project manager should set up the pre-test at an appropriate time and venue.</li> <li>• Pilot programmes should be written strictly according to the concept document guidelines for: target audience, plot and message development; and structure of the plots, characters and settings for the serial.</li> <li>• Ideally pilot scripts should be drawn from different episodes eg.1, 15, 25 &amp; 30. (In reality, often the first five episodes are written and then tested. In theory if the first 5/6 are OK then the rest are likely to be.)</li> <li>• The pilot programmes should be recorded or actors should be available to do a dramatic reading of the script.</li> <li>• The evaluation team should comprise of the project manager, members of the design team and the script writer/s.</li> </ul> </li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> </ul> <p>CERTS are the five areas that should be tested in a radio serial drama. It stands for:</p> <ol style="list-style-type: none"> <li>1. <b>COMPREHENSION</b> – Is the message clearly understood?</li> <li>2. <b>ENTERTAINMENT</b> – Is the drama entertaining enough to attract and hold the audience’s attention?</li> <li>3. <b>RELEVANCE</b> – Is the message likely to be perceived as relevant by the target audience?</li> <li>4. <b>TRUST</b>– Is the plot and are the characters credible to the listeners?</li> <li>5. <b>STYLE</b> – Is the style of the writing, language, use of sound effects working well?</li> </ol>	<p><b>What Questions to Ask</b></p> <ul style="list-style-type: none"> <li>• Locate section 22.1 in workbook.</li> <li>• Explain the five main ‘CERTS’ categories, which are located in the workbook (see notes). These are provided as a framework for the evaluation of serial radio dramas. They can be incorporated into a questionnaire or used as guidelines for a focus group discussion.</li> <li>• The questions in each category are intended to be suggestions. Evaluators may add or remove questions from the list provided in the workbook.</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What was your assessment of the dynamics of this activity?</li> <li>• What, if anything, should you change for future training?</li> <li>• How did participants respond to the idea of having their work scrutinized in a pre-test?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• How do you think the pre-test will help you as a scriptwriter?</li> <li>• What do you think is the importance of a pre-test?</li> <li>• Do you think you will feel threatened by having your work evaluated so closely?</li> <li>• Do you understand the process?</li> <li>• Did you have anything you wanted to share but could not? Why?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p><b>Duration: 30 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• CD_<i>Atunda Ayenda</i></li> </ul> <p>You may play the audio programme provided or find a more appropriate example.</p>	<p><b>Conduct a Focus Group</b></p> <ul style="list-style-type: none"> <li>• Arrange participants into focus groups. Facilitator may want to facilitate the focus group him/herself, or appoint a facilitator from among the participants.</li> <li>• Play sample radio drama <i>Atunda Ayenda</i> or another one from the accompanying audio CD.</li> <li>• Allow focus groups 30 minutes to review one aspect of the programme in the CERTS framework (section 22.1 of the workbook). Each group should tackle a different CERTS category.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 7</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p>	<p><b>Debrief Focus Groups</b></p> <ul style="list-style-type: none"> <li>• Ask participants: <ul style="list-style-type: none"> <li>• Were the focus groups able to answer the questions raised in the CERTS framework?</li> <li>• What were some of the problems?</li> <li>• What could have been improved?</li> <li>• Did the drama entertain?</li> <li>• Would people listen again?</li> <li>• Who was the intended audience?</li> <li>• What was the message?</li> <li>• Was it clear?</li> <li>• Was the message natural or forced?</li> </ul> </li> </ul>

 **Quality Check**

<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What happened in terms of process and outcomes?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• How was it, or was it not, helpful to analyse the programme in such detail?</li> <li>• How confident are you that you could conduct a focus group on your own?</li> <li>• What problems do you foresee?</li> <li>• How would you do it differently?</li> </ul>
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<p><b>Notes to Facilitator</b></p>	<p><b>Learning Activity 8</b></p>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p>	<p><b>Implementing the Feedback</b></p> <ul style="list-style-type: none"> <li>• Explain that after running the focus group:             <ul style="list-style-type: none"> <li>• The evaluation team should tabulate the results and discuss the feedback with the writer and other members of the review team.</li> <li>• Special attention should be paid to problems raised in the five CERTS areas and be discussed. Then changes should be made when necessary.</li> <li>• If a serial has been well designed and well written, there should not be a need for major re-writing.</li> <li>• Changes and recommendations that surface during the pre-tests should be used as guidelines for future scripts.</li> </ul> </li> </ul>

## **Unit 23 – Tag team and next steps**

### **Purpose**

This module highlights some of the problems that could be encountered with tag team writing. It outlines the basic process and provides some principles and methods to help make writing in a team as easy as possible.

### **Resources**

- Flipcharts, markers, and tape
- OHP\_Teamwork
- DOC\_Tag disaster
- Workbook
- Newspapers and masking tape

### **Unit objectives**

By the end of this unit participants will be able to:


- Describe the process of tag team writing
- Identify the main problems associated with tag team writing
- Develop appropriate solutions to possible problems that could be encountered when tag team writing
- Decide on the next steps in the development of a radio serial drama for conflict transformation

**Duration:** 120 minutes

<b>Notes to Facilitator</b>	<b>Learning Activity 1</b>
<p data-bbox="236 293 667 338"><b>Duration: 20 minutes</b></p> <p data-bbox="236 443 459 488"><b>Resources</b></p> <ul data-bbox="236 495 448 528" style="list-style-type: none"> <li data-bbox="236 495 448 528">• Workbook</li> </ul>	<p data-bbox="821 293 1284 383"><b>Problems of Writing in Tandem</b></p> <ul data-bbox="821 427 1369 1704" style="list-style-type: none"> <li data-bbox="821 427 1326 539">• Divide participants into groups. Tell them that they are about to write a story as a “tag team”.</li> <li data-bbox="821 573 1369 1234">• Instruct one person in each group to write the opening paragraph of a short story in 23.1 of the workbook. Then the person to his or her left will read the first paragraph and add another paragraph to the story. They will then pass it to the third person to add a third paragraph etc. This process will be repeated until there are six paragraphs. (Note: They are not allowed to discuss or plan the story. They must re-read what has been written each time they add to the story to ensure it is coherent. The story should end after the sixth paragraph).</li> <li data-bbox="821 1267 1289 1335">• Ask participants to read their stories.</li> <li data-bbox="821 1379 1342 1704">• De-brief after each story: <ul data-bbox="853 1413 1342 1704" style="list-style-type: none"> <li data-bbox="853 1413 1222 1447">• Did the story work out?</li> <li data-bbox="853 1451 1241 1485">• If not, what went wrong?</li> <li data-bbox="853 1489 1289 1523">• Did you work well together?</li> <li data-bbox="853 1527 1299 1639">• If you had been able to plan, what would you have done differently?</li> <li data-bbox="853 1644 1342 1704">• Do you think you can apply this to your current situation?</li> </ul> </li> </ul>




Notes to Facilitator	Learning Activity 2
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• DOC_Tag disaster</li> </ul> <p>The discussion should highlight the need for:</p> <ul style="list-style-type: none"> <li>• regular team meetings</li> <li>• writers to read/listen to what has been written before</li> <li>• writers to keep a diary</li> <li>• team members to inform each other of changes</li> <li>• style sheets to be maintained (for consistency)</li> <li>• story line and sub-plots to be maintained</li> </ul>	<p><b>Problems of Writing in Tandem</b></p> <ul style="list-style-type: none"> <li>• Get two participants (preferably male and female) to read the tag team disaster story (DOC_Tag disaster).</li> <li>• Explain that although the example is amusing it has a serious purpose. It shows the need to plan a storyline and to work together to execute the plan.</li> <li>• Ask participants what they can do to make sure they work well together as a script writing team (see note).</li> </ul>

 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What attitudes and aptitudes appeared critical to the learners?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> <li>• Have you learnt something new that inspired you to change future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• What new things did you learn?</li> <li>• How has this activity changed you?</li> </ul>


<b>Notes to Facilitator</b>	<b>Learning Activity 3</b>
<p data-bbox="236 300 643 338"><b>Duration: 5 minutes</b></p> <p data-bbox="236 445 459 483"><b>Resources</b></p> <ul data-bbox="236 495 746 573" style="list-style-type: none"> <li data-bbox="236 495 746 533">• Flipchart, markers and tape</li> <li data-bbox="236 533 568 573">• OHP_Teamwork</li> </ul>	<p data-bbox="821 300 1150 338"><b>Team Dynamics</b></p> <ul data-bbox="821 421 1358 853" style="list-style-type: none"> <li data-bbox="821 421 1358 488">• Show motivational slide about teamwork.</li> <li data-bbox="821 533 1358 779">• Ask participants to: <ul data-bbox="874 566 1358 779" style="list-style-type: none"> <li data-bbox="874 566 1358 779">• Describe a situation they have observed in which team dynamics helped a group achieve its objectives, and a situation in which the reverse was true.</li> </ul> </li> <li data-bbox="874 824 1034 853">• Debrief.</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 4</b>
<p data-bbox="236 1095 667 1133"><b>Duration: 45 minutes</b></p> <p data-bbox="236 1240 459 1279"><b>Resources</b></p> <ul data-bbox="236 1290 759 1413" style="list-style-type: none"> <li data-bbox="236 1290 759 1328">• Flipchart, markers, and tape</li> <li data-bbox="236 1328 759 1413">• Stacks of newspapers and masking tape</li> </ul>	<p data-bbox="821 1095 1171 1133"><b>The Paper Tower</b></p> <ul data-bbox="821 1218 1358 2051" style="list-style-type: none"> <li data-bbox="821 1218 1358 1357">• Divide participants into teams for the following exercise and give each team a stack of newspapers and a roll of masking tape.</li> <li data-bbox="821 1402 1358 1615">• Instruct the teams that they have 15 minutes to plan a paper tower that will be judged on 3 criteria: height, stability and beauty. No physical work is allowed during the planning period.</li> <li data-bbox="821 1659 1358 1760">• Give the teams 15 minutes to construct the tower they have planned.</li> <li data-bbox="821 1805 1358 2051">• Have each participant examine all paper towers after the 15 minutes construction period. The teams are to come to a consensus as to which tower is the winner. A spokesperson from each group will report its decision and the</li> </ul>


	<p>criteria the group used in reaching it.</p> <ul style="list-style-type: none"> <li>• Brainstorm (listing common threads on flipchart): <ul style="list-style-type: none"> <li>• Do you know about what percentage of the plan each team member contributed?</li> <li>• Did a single leader emerge from the group? Who? Why do you think that person became leader?</li> <li>• Did some people take on the task of getting the job done while others managed the human relations by making encouraging comments?</li> <li>• Did helpful/unhelpful behaviours emerge during the planning and building sessions?</li> <li>• Do you know what characterised the most effective group?</li> </ul> </li> </ul>
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 <b>Quality Check</b>	
<p>For Facilitators:</p> <ul style="list-style-type: none"> <li>• What was your assessment of the dynamics of this activity?</li> <li>• What, if anything, should you change for future training?</li> </ul>	<p>For Participants:</p> <ul style="list-style-type: none"> <li>• Has this activity helped you to understand team dynamics?</li> <li>• Did you think more/less time should have been given to the activity?</li> <li>• Was there anything you wanted to share but couldn't, and if so why not?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 5</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers and tape</li> </ul> <p>Each writing team will have its own unique problems, whether it is the geographical distance between writers, technological barriers (e.g. poor telephones/e-mail connectivity), language barriers, or community pressure. The facilitator should encourage participants to identify potential problems and to think about ways they could be resolved.</p>	<p><b>Writing as a Team</b></p> <ul style="list-style-type: none"> <li>• Locate workbook section 23.2.</li> <li>• Ask participants <ul style="list-style-type: none"> <li>• What problems/issues are you likely to encounter as a writing team?</li> </ul> </li> <li>• List on flip chart and discuss.</li> <li>• Ask participants: <ul style="list-style-type: none"> <li>• How can you overcome these problems/issues?</li> </ul> </li> <li>• List on flip chart and discuss.</li> </ul>

 <b>Quality Check</b>	
<p><b>For Facilitators:</b></p> <ul style="list-style-type: none"> <li>• What happened in terms of process and outcomes?</li> <li>• How was this result different from or similar to what you expected or experienced previously with other learners?</li> </ul>	<p><b>For Participants:</b></p> <ul style="list-style-type: none"> <li>• What have you learnt as a result of this exercise?</li> <li>• How do you feel about being part of a script writing team?</li> <li>• Where do you think you need more help?</li> </ul>

<b>Notes to Facilitator</b>	<b>Learning Activity 6</b>
<p data-bbox="236 286 667 331"><b>Duration: 20 minutes</b></p> <p data-bbox="236 434 459 479"><b>Resources</b></p> <ul data-bbox="288 483 721 607" style="list-style-type: none"> <li>• Workbook</li> <li>• Flipchart, markers, and tape</li> </ul>	<p data-bbox="821 286 1262 331"><b>Where to From Here?</b></p> <ul data-bbox="826 409 1366 994" style="list-style-type: none"> <li>• Locate section 23.3 in workbook.</li> <li>• Lead participants in an open discussion about how they can implement their learning, which can lead to their writing of a serial radio drama for conflict transformation.</li> <li>• List ideas and actions, ensuring that there are names against actions with a timescale.</li> <li>• Ask participants to write ideas and actions in their workbooks in the space provided.</li> </ul>

 <b>Quality Check</b>	
<p data-bbox="236 1211 448 1245">For Facilitator:</p> <ul data-bbox="236 1283 783 1464" style="list-style-type: none"> <li>• What happened in the transition in terms of process and learning outcomes?</li> <li>• What have you learnt and what needs to change in future training?</li> </ul>	<p data-bbox="821 1211 1054 1245">For participants:</p> <ul data-bbox="821 1283 1350 1541" style="list-style-type: none"> <li>• How did you feel about the next steps?</li> <li>• How realistic are they?</li> <li>• How do you think the team dynamic will work?</li> <li>• Will you be able to implement the agreed actions?</li> </ul>

## **Unit 24 – Closing Session**

### **Purpose**

This manual contains a suggested outline for the closing session of the course.

**Note:** This manual does not include the following resources, but you may want to consider them:

- Cultural item or musical item
- Guest speaker
- Closing dinner or meal
- Photographs
- Refreshments

### **Resources**

- Participants' Expectations Materials
- Awards or certificates
- Evaluation form
- Your follow-up plans
- Certificates of Appreciation; gifts (if appropriate)
- Photographer
- Refreshments

### **Unit Objectives**

By the end of this unit participants will:

- Review their expectations
- Evaluate the course
- Provide feedback
- Receive certificates

**Duration:** 80+ minutes

<b>Notes to Facilitator</b>	<b>Activity 1</b>
<b>Duration: 15 minutes</b>  <b>Resources</b> <ul style="list-style-type: none"> <li>Participants' Expectations Materials</li> </ul>	<b>Reviewing Expectations</b> <ul style="list-style-type: none"> <li>If you used a Participants' Expectation Activity in the opening session, review it now to determine whether participants' expectations or objectives were met or achieved.</li> </ul>

<b>Notes to Facilitator</b>	<b>Activity 2</b>
<b>Duration: 15 minutes</b>  <b>Resources</b> <ul style="list-style-type: none"> <li>Guest speaker</li> </ul>	<b>Open Feedback</b> <ul style="list-style-type: none"> <li>Give participants an opportunity to express their feelings about the module/course. Either make a general invitation for volunteers or ask several participants prior to this session.</li> <li>Ask the participants to express their feelings about the module/course.</li> <li>A special guest could offer some motivational remarks here.</li> </ul>

<b>Notes to Facilitator</b>	<b>Activity 3</b>
<b>Duration: 10 minutes</b>  <b>Resources</b> <ul style="list-style-type: none"> <li>Awards or Certificates</li> </ul>	<b>Presentation of Awards or Certificates</b> <ul style="list-style-type: none"> <li>Present certificates and any relevant awards.</li> </ul>

<b>Notes to Facilitator</b>	<b>Activity 4</b>
<p><b>Duration: 20 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• DOC_Course evaluation form</li> </ul> <p>Note: An Evaluation form has been provided for you to photocopy or to modify for your needs.</p>	<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>• Distribute photocopies of evaluation form (see note).</li> </ul> <p><b>Procedure</b></p> <ul style="list-style-type: none"> <li>• Ask participants to move around the training room, looking at the flipcharts to remind themselves of what they learnt and what they did.</li> <li>• Ask participants to complete the evaluation form.</li> <li>• Stress that participants should not write their name on the form.</li> <li>• Ask someone to collect the forms.</li> </ul>

<b>Notes to Facilitator</b>	<b>Activity 5</b>
<p><b>Duration: 10 minutes</b></p> <p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Flipchart</li> </ul>	<p><b>Implementing the Learning</b></p> <ul style="list-style-type: none"> <li>• Ask participants: <ul style="list-style-type: none"> <li>• What are likely problems you may have in implementing what you've learnt?</li> <li>• How could you overcome these?</li> <li>• How will you maintain motivation to implement your learning?</li> </ul> </li> <li>• List and discuss the problems. <ul style="list-style-type: none"> <li>• Ask participants to identify ways in which they can stay in touch with each other.</li> </ul> </li> </ul>



<b>Notes to Facilitator</b>	<b>Activity 6</b>
<b>Duration: 10 minutes</b>  <b>Resources</b> <ul style="list-style-type: none"> <li>Your follow up plan</li> </ul>	<b>Follow Up</b> <ul style="list-style-type: none"> <li>What plan do you, the facilitator, have for following up with the participants and contacting their supervisors?</li> <li>You may want to discuss with the participants the follow-through steps you plan to take.</li> </ul>

<b>Notes to Facilitator</b>	<b>Activity 7</b>
<b>Duration: as appropriate</b>  <b>Resources</b> <ul style="list-style-type: none"> <li>Certificates of Appreciation</li> <li>Photographs</li> <li>Refreshments</li> </ul>	<b>Thanks and Close</b> <ul style="list-style-type: none"> <li>You may want to express your thanks or offer certificates of appreciation (or gifts) to people who made a special contribution.</li> <li>Last minute administration or housekeeping announcements. <ul style="list-style-type: none"> <li>You may want to take photographs and have refreshments.</li> </ul> </li> </ul>



## **BACKGROUND BRIEFINGS FOR FACILITATORS**

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Radio soap operas for Peacebuilding - Part 2

**DO NOT REPRODUCE OR DISTRIBUTE TO PARTICIPANTS**

## **Unit 2 – Where scriptwriter fits**

### **2.1. JOB DESCRIPTIONS**

The Executive Producer and Producer can be the same person and/or some of the jobs can be swapped from one to the other, or even given to someone else, such as a programme manager. You want to avoid a situation in which the Producer is so busy that s/he doesn't have the time to really pay attention to the sound effects (sfx) or the actual recording. It's also important that the sound engineer understands that s/he is working directly for the Producer – it's not his/her job to make changes to the way the script is written, but to record exactly what's in the script.

#### **EXECUTIVE PRODUCER**

- Advisory Panel member (depending on degree of input)
- manages the budget
- organises and signs contracts and copyright waivers with producer, actors, writers, Advisory Panel members, sound engineer, recording studio and radio
- handles logistics (do the writers have pencils, paper, computer discs, etc., do the actors have the money to get a taxi to the recording studio, etc.)
- organises Advisory Panel meetings, workshops, focus groups and all pre-testing of the drama
- helps devise an advertising campaign, and organises pre-testing of this material with a small team (not the writers)
- helps produce and disseminate the publicity material
- provides the link between all the different elements of the team (Advisory Panel, producer, writers, actors, focus groups, publicity, studio, radio, etc.)

#### **PRODUCER or PROGRAMME MANAGER**

##### **Before the recording date:**

- Advisory Panel member
- works with and informs the Executive Producer
- gives auditions to actors and decides who to cast in which part(s)
- organises and manages rehearsals
- finds and helps record the theme tune (for beginning and end of the drama), with input from the Advisory Board, creative team and focus groups
- arranges time(s) for recording with the radio/studio and sound engineer, and makes sure that everyone is informed well in advance
- listens to all the music and sfx for the serial drama, before the recording date, to ensure that it is suitable and that it is changed if it is not suitable
- ensures that each of the main actors has a microphone, and understands how the recording will work
- goes through the script with the sound engineer before the recording date to check for any inconsistencies or potential technical problems
- decides with the sound engineer whether the drama can be recorded in 'real time' (preferable) or not

### **On the day of the recording:**

- ensures that each actor, the sound engineer and him/herself has a copy of the entire, correct, updated script
- demonstrates to the actors exactly how the recording studio works and the importance of not tapping a pencil, breathing too close to the microphone, rustling paper, etc.
- manages all aspects of the recording (his/her job at this point is not to change the script at the last minute, but to ensure that the script is followed exactly)
- directs the actors in terms of how they say their words (style, intonation, etc.), how quickly/slowly they say their words etc.
- follows the script word for word and sfx for sfx, and marks his/her script wherever there's a mistake
- decides whether to go back and re-record a mistake immediately, or whether to leave it to the end
- ensures that the sound engineer doesn't miss any mistakes when he/she's either recording or editing drama
- ensures that the final recording is the agreed 15 (or 20 or 30) minutes long (+ or – 30 seconds, depending on what's agreed with the radio)
- ensures that all music and sfx are inserted into the script at the right place for the right length of time
- checks the master recording by listening to it all the way through before leaving the studio, and before it's burnt onto the CD copy
- double checks that the recording is programmed into the radio computer at the correct time for the correct day (or, if the radio works off CD or minidisk, ensures that whoever is responsible for the programme at the radio receives the final version of the drama on CD or minidisk or whatever is required)
- listens to the broadcast and notes things which worked really well and things which didn't

## **ADMINISTRATIVE ASSISTANT**

### **STUDIO PRODUCER**

#### **WRITER(S) – 3- 8, employed on a contract basis**

- participates in all discussions of concept document, outlines, drafts, re-writes and final scripts
- writes outlines, drafts and scripts in line with concept document, and makes changes/additions as agreed with Advisory Panel and/or as necessary from results of focus groups/pre-testing
- provides finished product in printed and computer disc versions to deadline

#### **ACTORS (don't employ too many)**

- rehearse drama part(s) assigned by the Producer and have an understanding of the whole script
- read assigned drama part(s) in recording studio in the way demanded by the Producer and exactly as written in script
- re-read drama part as many times as demanded by the Producer

## **SOUND ENGINEER or STUDIO TECHNICIAN**

### **Before the recording date:**

- collects all relevant music and sfx for the serial drama
- goes through the script with the producer to check for potential technical problems
- ensures that the studio has the required number of microphones (one for each of the main actors), and all other equipment which might be necessary
- marks all music and sfx in his/her script

### **On the day of the recording:**

- records the drama, adding music and sfx wherever it is demanded by the script
- follows the script word for word and sfx for sfx, and marks his/her script wherever there's a mistake
- edits the drama
- programmes the final, edited version of the drama into the radio computer at the correct time for the correct day
- copies the final version of the drama onto CD (given to Producer), and makes additional copies as demanded by Programme Manager

## **RESEARCHERS**

Research the stories and story lines as directed by the programme manager.

## **ADVISORY BOARD**

The Advisory Board is made up of individuals who have knowledge and interest in the society (they could be writers, social workers, NGO directors, media people, etc.). They will need to attend at least 6 all-day meetings during the initial, six-month preparation stage. They contribute to the discussion on the nature of the messages, the target audience, the storylines, characters, etc.

## **TRANSLATOR**

Translates all the scripts and other relevant documents into the language of the funders (if different).

## Unit 2 – Where scriptwriter fits

### **2.2. HOW THE P-PROCESS WORKS**

The P-Process was developed by Johns Hopkins University, as stated in Esta de Fossards's "How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual". The model shows the different steps involved in developing a programme. Phase two is when the script writers actually becomes involved after the preliminary research and analysis, and sponsors have been chosen. "At this point, project planners identify their audiences, determine project objectives, choose appropriate media channel(s), bring together collaborating organizations and creative staff including script writers and establish a design team."<sup>1</sup> Script writers decide all the details of form and content, which will then be compiled in a design document to be used in phase three. In the third phase the script writers begin development and production.

#### **Reference:**

de Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore, pg. 3-4.

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<sup>1</sup> de Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore, pg. 3-4.

## **Unit 3 – Write for radio final**

### **3.1. STRENGTHS & WEAKNESSES OF RADIO**

#### **Strengths**

The main strengths of radio are associated with the technology and character of the medium:

- Radio receivers are cheap, and can be run off of batteries
- Radio listeners don't need a special, learnt skill (such as literacy) to be able to hear the broadcasts
- Radio production is less complex than TV and it is cheaper, making it a cost-effective way of reaching a lot of people
- Radio production, transmission and listening are very portable, meaning radio programmes can be made and heard anywhere, anytime
- Radio programming is usually widely available to communities and populations, meaning that many people are able to listen at the same time, lowering the cost of reaching people
- The community can be involved, especially through talk-back radio or through radio projects in which audiences contribute to the programme
- Live programming provides immediacy
- Radio broadcasts can cross social, cultural and political barriers, promoting equal access to information
- With suitable production and education techniques, radio can increase knowledge
- Radio can trigger the imagination through sounds and words (pictures for the mind)
- Radio can quickly respond to community needs
- Radio is personal - listeners develop an affinity for the radio presenter, even though they have never met
- Radio serial drama enables listeners to become involved and to identify with the lives of the characters as if they were real people

#### **Weaknesses**

Radio has its weaknesses, however, which are also related to the technology and character of the medium:

- Radio just uses sound, but other media (such as TV) uses sight and sound
- Radio transmission disappears as soon as it's broadcast. You can't go back to it again, like you can read and re-read a magazine
- Radio can't be sampled as a magazine can. With radio, a listener has to start at the beginning and listen to the programme as it comes. Print media have the advantage of being able to give much detail, whereas radio demands easy-to-comprehend programming

- Unlike face-to-face communication, there is delayed feedback — although talk-back programmes and techniques that allow people to participate can overcome this weakness
- Because of radio's immediacy, mistakes can be made if there is not enough time to consider all factors or get all of the facts. Some of these mistakes can result in misleading information or views and opinions that are not carefully thought through
- Many studies show that radio is more effective when it is used in conjunction with other media



## Unit 4 – Serial Radio drama for social change

### 4.1. ALBERT BANDURA

#### Social Learning Theory

Albert Bandura was born in 1925 in Mundare, Canada and has written many books on his psychological research. He is most famous for his development of the *Social Learning Theory*, which was first published in 1973 in his book of the same name. The theory rests on the belief that the 'individual personality is moulded by behaviour, thought, and the environment'.<sup>2</sup> According to Bandura, people learn from both direct experience and observation of others. The theory stresses the importance of *observational learning*, meaning that people learn through observing their environment and modelling the behaviour they see. Great emphasis is placed on the way people perceive different behaviour, specifically if this behaviour is rewarded or punished. If a certain type of behaviour is rewarded, the observer is more likely to adopt it. The theory states that the human experience is 'the interaction of cognition, environmental events and personal experience'.<sup>3</sup> However, because people have a great capacity to learn via symbolism (such as language, cultural traditions, arts, music, etc.) and observation, 'personal experience' does not have to be direct experience. Thus as our behaviour is shaped by the environment, the environment is reciprocally shaped by our behaviour. This exemplifies the potential for media to play a direct role in the behaviour and attitudes that people adopt, which can in turn lead to conflict transformation.

#### Reference:

"Albert Bandura", [www.rpi.edu/%7Everwyc/bandura.htm](http://www.rpi.edu/%7Everwyc/bandura.htm).

Isom, Margaret Delores, 1998, "Albert Bandura: The Social Learning Theory", [www.criminology.fsu.edu/crimtheory/bandura.htm](http://www.criminology.fsu.edu/crimtheory/bandura.htm).

#### For further information:

[www.bdrum.com/Bandura/theory3.htm](http://www.bdrum.com/Bandura/theory3.htm)

[http://teachnet.edb.utexas.edu/~lynda\\_abbott/Social.html](http://teachnet.edb.utexas.edu/~lynda_abbott/Social.html)

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<sup>2</sup> "Albert Bandura", [www.rpi.edu/%7Everwyc/bandura.htm](http://www.rpi.edu/%7Everwyc/bandura.htm).

<sup>3</sup> Ibid.

## Unit 4 – Serial Radio drama for social change

### 4.2. SABIDO METHOD

The Sabido Method “is a methodology for designing and producing radio and television drama that can win over audiences while imparting messages and values.”<sup>4</sup> Miguel Sabido developed it in the late 1960’s, while he was Vice-President of Research at Televisa - Mexico’s largest broadcast network.<sup>5</sup> He applied the principles of Albert Bandura’s Social Learning Theory to education entertainment programmes. The method implements positive (good), negative (bad) and transitional/change characters into programmes to demonstrate different choices and their consequences.<sup>6</sup>

A great deal of research is demanded by the method, to gather “the customs, norms and narrative forms that are familiar to the audience.”<sup>7</sup> The Sabido Method focuses on emotional and cognitive factors to influence the audiences’ behaviour.<sup>8</sup> Therefore, “audience members identify with the characters and these characters become role models for the adoption of new attitudes and behaviors.”<sup>9</sup> If the characters’ experiences mirror those of the target audience, then the audience can grow and learn as the characters do. Characters can portray many different perspectives on an issue, which can then build compassion and understanding in the audience.<sup>10</sup> The Sabido Method has proven effective in many different countries and for many different purposes.

#### Reference:

“Global AIDS Program: Strategies,” [www.cdc.gov/nchstp/od/gap/strategies/2\\_7\\_bcc.htm](http://www.cdc.gov/nchstp/od/gap/strategies/2_7_bcc.htm).

Henrich, Dan, “Education Entertainment Programming,” [www.newwway.org/articles/edutainment.htm](http://www.newwway.org/articles/edutainment.htm).

“PMC Program Fundamentals – Sabido Method,” [www.populationmedia.org/programs/sabido.html](http://www.populationmedia.org/programs/sabido.html).

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<sup>4</sup> “PMC Program Fundamentals – Sabido Method,” [www.populationmedia.org/programs/sabido.html](http://www.populationmedia.org/programs/sabido.html).

<sup>5</sup> Dan Henrich, “Education Entertainment Programming,” [www.newwway.org/articles/edutainment.htm](http://www.newwway.org/articles/edutainment.htm).

<sup>6</sup> “Global AIDS Program: Strategies,” [www.cdc.gov/nchstp/od/gap/strategies/2\\_7\\_bcc.htm](http://www.cdc.gov/nchstp/od/gap/strategies/2_7_bcc.htm).

<sup>7</sup> Ibid.

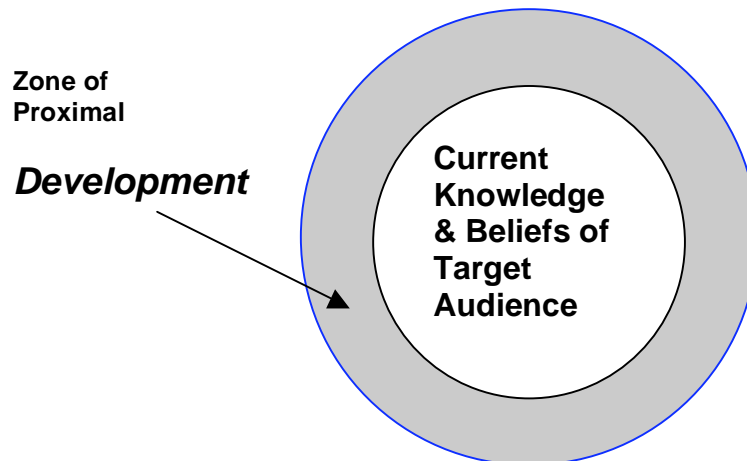
<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

## Unit 4 – Serial Radio drama for social change

### 4.3. ZONE OF PROXIMAL DEVELOPMENT



Lev Vygotsky's Zone of Proximal Development (ZPD) shows that there is a limit to how far one can go outside the learners' (audience's) experience, beliefs, and current knowledge without losing them. In creating edu-tainment programmes, one must have a grasp of the target audience's current level of knowledge. As Turan Ali states: "We must make sure we know 'where our target audiences are' in terms of knowledge, belief...etc., or we cannot create a drama for them that takes them into 'the zone'."<sup>11</sup>

Learning occurs within the ZPD, which expands as listeners' current knowledge and beliefs expand, and as time goes on. In other words, the listeners' current knowledge should grow with the soap opera. But there is a fine line between going too far outside the ZPD and not pushing it enough. Turan Ali claims: "There is a fertile area just outside current knowledge/skills/belief where new facts/practices/ideas will be willingly accepted and tried. If we play too safe (not yet, or not far, into the zone) there is little or no new learning. If we are too ambitious (outside the zone) no learning takes place as it is rejected as irrelevant or incomprehensible (in terms of their current knowledge/understanding)."<sup>12</sup> In essence, the model sets the arena for social learning and the applications of social learning theory. Thus the programmes should always aim to take the listeners one step beyond their current knowledge.

<sup>11</sup> Turan Ali, "Making a Difference Through Drama Serials: Harnessing the Power of Drama," Berling-Institut für Weltbevölkerung und globale Entwicklung: Berlin, 2002, p.26-27.

<sup>12</sup> Ali, p.26.

**For further information:**

[www.arts.uwaterloo.ca/~acheyne/ZPD.html](http://www.arts.uwaterloo.ca/~acheyne/ZPD.html)

[www.cehs.wright.edu/~cfinegan/TeachingResources/Ede\\_712\\_301/Vygotsky.ppt](http://www.cehs.wright.edu/~cfinegan/TeachingResources/Ede_712_301/Vygotsky.ppt)

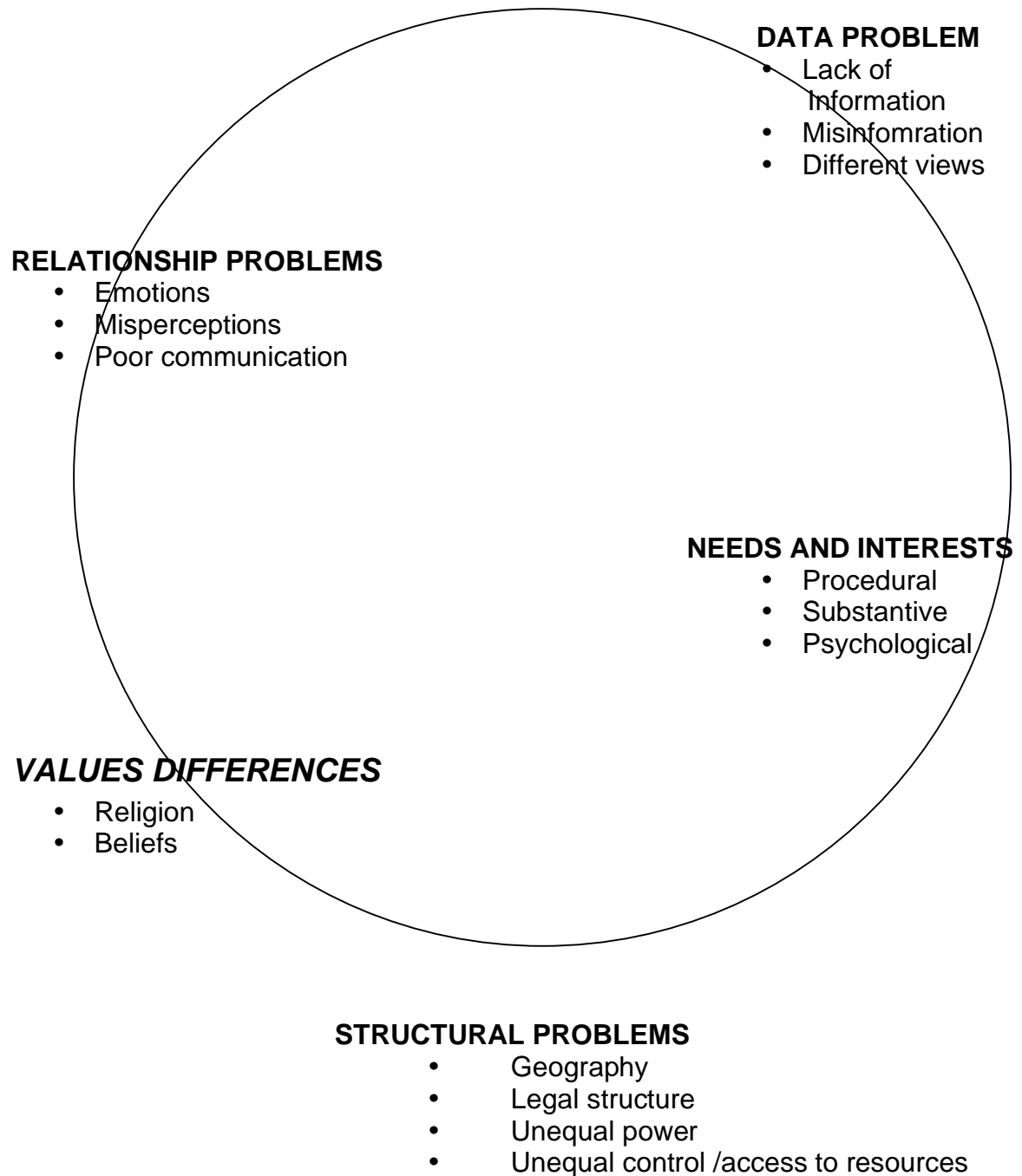
**Reference:**

Ali, Turan, 2002, "Making a Difference Through Drama Serials: Harnessing the Power of Drama," Berlin-Institut für Weltbevölkerung und globale Entwicklung: Berlin.

## Unit 5 – Conflict Transformation 1

### 5.1. CONFLICT CIRCLE

These are some examples to discuss. During the brainstorming you can come up with others.



## Unit 5 – Conflict Transformation 1

### 5.2. APPROACHES TO CONFLICT

**Competing** is assertive and uncooperative – an individual pursues his or her own concerns at the other person's expense. This is a power-oriented mode, in which one uses whatever power seems appropriate (ability to argue, rank, economic sanctions etc.) to win. Competing might mean 'standing up for your rights', defending a position that you believe is correct, or simply trying to win.

**Accommodating** is unassertive and cooperative – the opposite of competing. When accommodating an individual neglects their own concerns to satisfy the concerns of the other person: there is an element of self-sacrifice in this mode. Accommodating may take the form of selfless generosity or charity, obeying another person's order when one would prefer not to, or yielding to another's point of view.

Avoiding is unassertive and cooperative – the individual does not immediately pursue their own concerns or those of the other person. They do not address the conflict. Avoiding might take the form of diplomatically sidestepping an issue, postponing an issue until a better time, or simply withdrawing from a threatening situation.

**Collaborating** is both assertive and cooperative – the opposite of avoiding. Collaborating involves an attempt to work with the other person to find some solution which fully satisfies the concerns of both parties. It means digging into an issue to identify the underlying concerns of the two individuals and to find an alternative, which meets both sets of concerns. Collaborating between two people might take the form of exploring a disagreement to learn from each other's insights, and trying to find a creative solution to the problem.

**Compromising** is intermediate in both assertiveness and cooperativeness. The objective is to find some expedient, mutually acceptable solution, which partially satisfies both parties. It falls on a middle ground between competing and accommodating. Compromising gives up more than competing but less than accommodating. Likewise, it addresses an issue more directly than avoiding, but doesn't explore it in as much depth as collaborating. Compromising might mean splitting the difference, exchanging concessions, or seeking a quick middle-ground.

It is important to note that one approach is not superior to another. All have their benefits and drawbacks, and all can be appropriate in different circumstances. According to Thomas-Killman, 'All five modes are useful in some situations: each represents a set of useful social skills.'

The conventional wisdom of an English proverb recognises, for example, that 'two heads are better than one' (collaborating). But other proverbs say, 'Kill your enemies with kindness' (accommodation), 'Split the difference' (compromise), 'Leave well enough alone' (avoid), 'Might makes right' (compete). Everyone is capable of using all approaches at different times, though some people may be more skilled than others at utilising certain ones. There is no right or wrong approach.

**Reference:**

Thomas-Killman, 1974, 'Scoring and Interpreting the Thomas-Killman Conflict Mode Instrument', Xicom Inc.

## Unit 7 – Researching the audience

### 7.1. CONFLICT ENVIRONMENT

#### Understanding the conflict environment

While conflict can be disturbing, painful, destructive and even catastrophic, it is also an essential engine of social learning. Social learning occurs when an individual or group objects to the current state of affairs and proposes improvements that bring about progress and development. Conflicts arise when others disagree about the desirability of these proposed changes. When trying to understand the conflict environment, the main focus is on conflict that leads to violence.

Our aim is to use radio to try to de-escalate conflict behaviour, to change attitudes, and to transform relationships. To do this we need to understand the conflict environment and how it leads to violence. Peace researcher Johan Galtung makes a distinction between **direct violence** (children are murdered), **structural violence** (children die from poverty and related problems such as malnutrition) and **cultural violence** (variables that blind us to violence or seek to justify it). Stated very simply, we end direct violence by changing conflict behaviours, we end structural violence by removing structural injustices and we end cultural violence by changing attitudes. There are many models to help us understand violent conflict, but for the purposes of this exercise we will use this simple model proposed by Galtung.

**1. Direct violence** - individuals or groups intending to hurt or kill people. Easily identifiable examples are:

- Intimidating or bullying
- Hitting
- Beating
- Stabbing
- Shooting
- Bombing
- Raping

**2. Structural violence** - political mechanisms, processes and institutions that influence the distribution and satisfaction of security, and recognition and identity needs. Examples are:

- Unequal distribution of resources (such as health care)
- Exploitation of vulnerable members of society (e.g. women & children)
- Sub-standard housing
- Wide disparity between rich and poor
- Social injustice
- Corruption
- Poverty and illiteracy
- Systems based on exploitation (extreme = slavery)
- Excessive material inequality



- Institutionalised racism (e.g. apartheid)
- Patriarchy
- Colonialism
- Corruption-collusion-nepotism

**3. Cultural violence** - images and stories that justify or glorify violence.

Examples are:

- Hate Speech
- Xenophobia
- Persecution Complex
- Myths and legends of war heroes
- Religious justifications for war
- Patriarchy
- 'Orientalism'
- Civilisational arrogance (dismissing other peoples and societies as 'primitive' or 'barbarous')
- In unit 6 (activity 2) participants broke down the conflict into pre-disposing, enabling and reinforcing risk factors. The grid below marries the types of violence and the risk factors associated with them. There is an imaginary example of each type of violence in an imaginary society provided below. Associated with this is an example of a risk factor and a possible message that could be developed for a soap opera to address that risk factor.

<p><b><u>RISK FACTORS</u></b></p> <p><b><u>TYPE OF VIOLENCE</u></b></p>	<p><b><u>PREDISPOSING FACTORS</u></b></p> <p>(predispose people to a certain behaviour)</p>	<p><b><u>ENABLING FACTORS</u></b></p> <p>(enable a behaviour or a situation to occur)</p>	<p><b><u>REINFORCING FACTORS</u></b></p> <p>(reinforce the carrying out of a behaviour or the maintenance of a situation)</p>
<p><b>1. Direct violence</b> (intimidation, bullying etc.)</p>	<p><u>Example of violence:</u> Donkas intimidating people from the Ubunga ethnic group who own shops and businesses.</p> <p><u>Pre-disposing factor:</u> From childhood the Donka group learn that Ubungas are dishonest and cannot be trusted.</p> <p><u>Message:</u> Attributes are not universal to any ethnic group. Learn not to judge others along ethnic lines.</p>	<p><u>Example of violence:</u> Donkas intimidating people from the Ubunga ethnic group who own shops and businesses.</p> <p><u>Enabling factor:</u> Ubunga and Donka communities never mix - they live in separate parts of the city and their children go to different schools.</p> <p><u>Message:</u> Make an effort to get to know others who are different from you. Co-existence is possible.</p>	<p><u>Example of violence:</u> Donkas intimidating people from the Ubunga ethnic group who own shops and businesses.</p> <p><u>Reinforcing factor:</u> Donkas mixing with Ubungas is severely frowned upon by the Donka community.</p> <p><u>Message:</u> It is important to take a stand against prejudiced attitudes.</p>
<p><b>2. Structural violence</b> (children die through poverty etc.)</p>	<p><u>Example of violence:</u> Corruption in the country of Zimba perpetuates a cycle of poverty, distrust and resentment.</p> <p><u>Pre-disposing factor:</u> From childhood people are taught to get ahead by hook or by crook.</p> <p><u>Message:</u> It is better for the community rather than for a few individuals to benefit. Community members will put the interest of the community above their own.</p>	<p><u>Example of violence:</u> Corruption in the country of Zimba perpetuates a cycle of poverty, distrust and resentment.</p> <p><u>Enabling factor:</u> Corruption is accepted by society as a way of life. Corrupt officials are never punished.</p> <p><u>Message:</u> A society where corruption is widespread will be prevented from advancing economically and socially.</p>	<p><u>Example of violence:</u> Corruption in the country of Zimba perpetuates a cycle of poverty, distrust and resentment</p> <p><u>Reinforcing factor:</u> Officials get into office based on people they know, favours they have built up and nepotism.</p> <p><u>Message:</u> Integrity is the best criteria for choosing elected officials. Officials should not be elected based on sentiments or personal advantage.</p>



## **References:**

Galtung, J., 1978, *Essays in Peace Research*, Copenhagen, Ejlers.

Green, L. and Kreuter, M. Deeds, S, Partridge, K., 1997, *Health Education Planning – A Diagnostic Approach*, Palo Alto, Mayfield Publishing.

Hawe, P., Degeling, D. and Hall, J., 1990, *Evaluating health promotion: A guide for health workers*, Sydney, MacLennan and Petty.

Howard, R, 2002, *An Operational Framework for Media and Peacebuilding*, IMPACS, Vancouver.

Lederach, J., 1997, *Building Peace: Sustainable Reconciliation in Divided Societies*, Washington, DC: United States Institute of Peace Press.

Lynch, J., 2001, *Reporting the world: The findings, A practical checklist for the ethical reporting of conflicts in the 21st Century*, produced by journalists, for journalists, August, 2001.

Miall, H., Ramsbotham, O., Woodhouse, T., 1999, *Contemporary Conflict Resolution*, Polity Press, Cambridge.

## **Unit 7 – Researching the audience**

### **7.2. OBSERVATION GUIDELINES**

These rules are fairly generic and may not apply to all circumstances. Therefore, facilitators should develop, adapt and add rules that are appropriate to their situations.

Participants' empathy should be reflected in their sensitive questioning and attentive listening. It is very important to understand the values of the community/communities prior to visiting, and to respect its/their traditions and customs once there.

Facilitators may feel that it is appropriate to work through local NGOs or community organizations and to invite them to provide a briefing; they have already built trust and relationships within the community. These people are in the best position to provide participants with background information and insight into the customs and values of the community/communities.

Additional rules of observation:

- No food should be taken or consumed during the course of the Field Learning Experience; only bottles of water are acceptable. This is to model sensitivity towards marginalised groups and lessens their feeling that they are being treated like a "tourist attraction".
- Photographs should only be taken with express permission of the person(s) to be photographed.
- Respect and adhere to any dress codes adopted by the community. (This may mean women have to cover their heads, arms etc.).
- Respect and adhere to any cultural codes adopted by the community (shaking of hands, touching, washing, removing footwear, not speaking to men/women, etc.).
- Respect and adhere to any religious codes adopted by the community.
- Remember to be courteous at all times and ask the permission of the community leaders before seeking interviewees.

## **Unit 7 – Researching the audience**

### **7.3. TARGET AUDIENCES**

#### **Introduction**

According to Turan Ali, a target audience is a group of people who share common beliefs, goals, and perceptions - whether they realise it or not. However, soap operas can have multiple target audiences, and can have different objectives and messages for the different targeted groups.

#### **Macro Target Audiences**

The macro target audience covers a large number of people and will likely address an issue or belief that would be widely held in the society/community/country (such as a universal truths, environmental fears etc.). Then there can be one message that specifically focuses on this issue or belief.

#### **Micro Target Audiences**

The micro target audiences are much smaller than the macro target audiences. They consist of specific groups and they will be “particularly affected by the different plot lines and characters”. This allows the programmes to create certain characters and plot lines that will specifically appeal to different groups. Therefore, having micro target audiences allows programmes to incorporate content that can specifically touch upon the realities of each group. Essentially, this allows programmes to be more powerful and dramatic to more people.

#### **Implications and Conclusions**

If programmes target macro and micro audiences, there is an increased probability of appealing to a wider range of listeners and their experiences, holding their attention and passing on the intended message.

#### **Reference:**

Ali, Turan, 2002, “Making a Difference Through Drama Serials: Harnessing the Power of Drama,” Berlin-Institut für Weltbevölkerung und globale Entwicklung: Berlin, 2002, pg. 48-50.

## Unit 8 – Conflict Transformation 2

### 8.1. ANALYSING CONFLICT

How do we analyse : A model

1. conflict history
  - significant events
  - change in relationship
2. context
  - how do parties resolve conflicts?
  - how do they communicate?
3. primary parties
  - parties directly involved
  - interests and positions
  - perceptions of each other
  - do they have settlement authority?
  - do they have constituencies?
4. additional parties
  - are other parties affected ?
  - what are the roles they play ?
  - are there alliances ?
5. issues
  - what issues are identified?
  - hidden issues
  - what type of issues
  - is there escalation?
  - are parties polarised?
6. options
  - what are the options available?
  - do parties know of the options?
  - are they aware of each other's options?
  - how realistic are the options?

## **Unit 14 – Elements of a Good Soap**

### **14.1. ELEMENTS OF A GOOD SOAP**

#### **Cliff-hangers**

The format device that brings audiences back day after day and year after year is known as the "cliff-hanger," which ends the episode or scene at a peak moment of suspense. The conflict or the problem is left unresolved and the audience is left wondering, "What happens next?". If the drama has connected emotionally, the audience will be back for the answer. As a rule of thumb, try to end each scene on a note of suspense, or at least, with an unanswered question. Leaving the action incomplete holds the audience's attention as they wait to find out what will happen next in that particular plot or sub-plot.

#### **Sub-plots**

Unlike the highly condensed action of a play, a soap opera's main plot progresses slowly to accommodate a number of simultaneous stories or sub-plots. All of these sub-plots must have a bearing on the main conflict, must be occur in the same time frame, and must eventually intersect. Many writers find it challenging to divide an episode into scenes that depict several plots simultaneously. It is easier for both the writer and the audience if each of the plots are introduced separately in the early episodes of a serial. It is also important to link scenes together clearly, so that the audience is not confused about what is happening. Even as the story moves from plot to sub-plot to sub-plot, the dialogue should give some indication of how each plot links with the others.

#### **Consistency and Sequence**

A soap opera needs to be consistent in every detail if the audience is to find it convincing. To keep track of the action and the time sequence, the writer should keep, and update a plot chart or diary that: covers every episode in the script; indicates how much time has passed within or between episodes; and notes in what episode a predicted event (such as a birthday) should occur.

#### **Time**

Time moves differently in a soap opera than it does in other dramas. In fact, it moves almost as slowly as it does in real life, which helps the events seem as if they were actually happening as they're heard. Contrast this to a play or a film where a year's events might be covered in a few minutes. The soap opera is more likely to take an hour or more to cover the events of a single day. This makes it possible for listeners to miss a few days without losing too much of the story. The conflicts unfold one minor event at a time. A note under the door can lead to numerous small complications that take weeks or even years to untangle. In each episode, only a few minutes of real action takes place.



### **Action**

The action of a soap focuses on the activities of daily life and personal relationships - hardships, setbacks, conflicts, ambitions, misunderstandings, courtships, marriages, births, sicknesses, deaths and all the things that come in between.

### **The Hook**

The beginning is most important – this is what “hooks” the audience. If this part of the drama does not work your listeners will desert you.

### **Emotion**

You have to generate an emotional response from the audience, particularly for the main character(s); they should create a stronger response than the other characters do. Emotion = love, hate, admiration. Your target audience has to empathise with your main change character, it has to empathise with him/her or the intended outcomes will be lost. In general an emotional connection between the dialogue and the listener equals good radio drama. Each daily instalment of the soap opera draws on true-to-life situations that are rich in suspense and humour, and fraught with the never ending battles between good and evil, love and hate, jealousy and trust, hope and despair, triumph and tragedy.

### **Dramatic Conflict**

The action that occurs in every soap opera is fuelled by a dramatic conflict (not to be confused with the conflict which we are trying to address). Dramatic conflict comes in many forms. Most often characters are pitted against each other because of opposing goals and desires. Sometimes an individual must battle against an external force or situation, such as the farmer who struggles to survive drought. Often the conflict is within a person's own nature, such as a young man's struggle between his loyalty to his rural family's need of him and his own attraction to life in the city. The conflict could involve any one or all of these, but in each case, the dramatic situation involves conflict and struggle. It is this confrontation between opposing forces that gives life to all drama.

### **Signposting**

Signposting is the technique for establishing the location at the beginning of a scene. This is often done with music or with sound effects, and is sometimes backed by description. Most often these effects are introduced (faded in) at the top of the scene, before the dialogue begins. Speech may begin quickly unless more seconds are needed to strengthen the effect of this signposting on the listener. If a new location, especially an outside location, is being established, the audience will need more time to absorb this information.

### **References:**

Brooke, P. 1995, *Communicating Through Story Characters*, University Press of America, New York.

Crook, T., 2003, *Principles of Writing Radio Drama*, [Online], Available: [www.idrp.co.uk](http://www.idrp.co.uk).

De Fossard, E., 1997, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore.

## Unit 15 – Listener Learner

### 15.1. CONSTRUCTIVIST THEORY

To introduce and explore the concept of the listener-learner, we'll look at its separate parts in turn: learning and listening.

#### 1. Learning

Learning is more than just acquiring information. The constructivist theory of learning suggests that learners construct knowledge as opposed to merely “hearing” and collecting data or information. Learning is an active, yet unconscious, process of self-organisation. It follows a sequence ending in the development of a mental scheme or cognitive map that deals with (processes and organises) the information the mind receives.

Constructivist theory claims that prior experience and conceptions of the learner govern what people do with incoming information. Learning is affected not only by the learner's internal, unconscious knowledge structures, but by external factors as well, such as access to information (e.g., whether they have a radio or not or can afford to purchase a radio). We typically call those external factors, filters.

In any case, learning occurs when past experience is compared with present stimuli. If it is considered useful, the information is committed to long-term memory and the cognitive map is refined, reorganised, changed or altered to accommodate the new reality.

Theoretical models of change anticipate the cognitive mapping (learning) process and how individuals and communities will respond to new information or messages. The extent to which learning (or change) moves through a community is explained by Everett Rogers' “Diffusion of Innovations” model - although a range of other models have been developed since Rogers first drew attention to the process. Change takes place over time through a social system as various groups accept and adopt new ideas earlier or later than others do.

Cognitive theory, communication theory and decision-making models, such as those immediately above, helpfully explain what we observe in communication - the audience does not passively receive messages.

In this sense, then, an individual or a community tuning into the radio program is a “learner” who is selecting, sifting and deciding what to do with what is heard.

For a moment, suspend this idea of the radio listener as a learner while we look at it from another perspective - listening. Then we'll come back to link learning and listening.

## 2. Listening

We refer to a person who listens to radio as a “listener”. Listening is the process of hearing, attending, perceiving and remembering.

### THE LISTENING PROCESS

### EXAMPLE

Hearing is physically being able to detect a range of aural stimuli that we are exposed to.

A radio listener in a car can hear the health radio spot, other vehicles, ambient sound from the movement and engine of his own car, perhaps static on the radio due to poor reception conditions.

Attending to (isolating) a specific aural message of value or of interest after scanning the available multi-sensory stimuli.

The radio listener gives specific attention to the health spot, ignoring (mentally tuning out) other distracting stimuli such as ambient noise. The listener will continue to scan the multi-sensory stimuli (sound, sight, smells), ready to give attention to something else.

Comprehending and assigning meaning to that stimuli (perception).

The listener must cognitively process or “fit” the information into previous experience, assess it, understand it, decide it’s relevance to his needs, then decide whether to do something about it or not.

Remembering or storing it for use at some time in the future (cognitive mapping).

The listener then stores it into memory.

Listening is an exploratory processing activity in which the listener continuously develops a specific readiness for or anticipation of what will come next. This is based on information he/she has already picked up or “knows” from previous experience. These anticipations influence what the listener will pick up next. To experience this, when you next listen to a speaker in a public place try to mentally tune that person out and give attention (listen) to other sounds, such as the noise of an air-conditioner, birds in a tree outside and so on. Ask yourself why you had not heard those sounds before. The answer is that attention was applied to the speaker at the expense of other stimuli. As meaning was assigned to all stimuli, each was assessed and a decision (the cognitive mapping process) was made to accept them or not.

### **3. The Listener-Learner**

When we combine learning and listening we rightly position the radio audience as Listener-learner. Reformulating the idea of radio audience to that of listener-learners is consistent with theories of learning, change and decision-making. The listener-learner is a component of a systemic Learning Environment in a cycle of what Bandura (1986) called reciprocal determinism - an agent of change as well as an object of change. The concept of the listener-learner reclaims, in radio programming terms, a more accurate description and picture of what happens when listeners give attention to our programs.

They are not just listeners. They are also “learners”. That is why we call them, listener-learners.

Operationalised into radio programming, a sharp distinction is created between the new listener-learner paradigm and the old paradigm of the audience as a receiver of information (Table 1). The listener-learner is firmly positioned as a participant in and a catalyst for change, involved in the process. Your role as a radio program producer is firmly defined as collaborative and participatory, giving priority to learning from the community. The focus is correctly on transformation and using radio in an appropriate way to achieve that result, not using radio as an end in itself.

**TABLE 1: THE LISTENER-LEARNER PARADIGM**

<b>LISTENER-LEARNER PARADIGM</b>	<b>AUDIENCE-AS-RECEIVER PARADIGM</b>
<ul style="list-style-type: none"><li>• Listener-learners are participants</li><li>• Community is a catalyst for change</li><li>• Listen to the community</li><li>• We get information from the community</li><li>• Focus is on transformation: empowering, enabling and mobilising communities by helping listener-learners learn</li><li>• Communication seen as a process (“We collaborate together over time”)</li></ul>	<ul style="list-style-type: none"><li>• Audience is uninvolved</li><li>• Audience is an object to change</li><li>• Listen to us</li><li>• We get information to the community</li><li>• Focus is on transmission: reaching and influencing an audience in a cost-efficient way</li><li>• Communication seen as an event (“We ‘shoot’ them with an info-bullet”)</li></ul>

**Reference:**

James, J., 2002, Radio Programming for Health Promotion, Curtin University of Technology, Western Australia.

## **15.2. COMMUNICATION AND THE STEPS TO BEHAVIOUR CHANGE**

There are many different theories of behaviour change, but we have chosen a version of the Johns Hopkins University "Five Steps" approach. It is simple, it incorporates elements of other theories, and it explains the process the listener-learner may go through before adopting new behaviour. These are also the steps the change characters in the drama need to go through.

The advertising industry is a powerful example of how communication can affect behaviour as it tries to influence people to switch from one brand to another. Health promoters have used adverts with powerful effects to influence people to take up healthy lifestyles (e.g. regular exercise) or to stop risky behaviour (e.g. smoking). However, research shows that behaviour change rarely happens immediately after exposure to the message. Usually people must pass through a series of steps, either quickly or slowly, which leads to the desired behaviour change.

Research shows that the most effective messages begin with an understanding of where the audience is located on the steps to behaviour change. They can then use the most appropriate form of communication to move the audience on to the next step. In most commonly used models of communication there are five steps to behaviour change: **knowledge, approval, intention, practice and advocacy**.

1. **Knowledge** refers to being aware of and knowing how to perform the behaviour that is being promoted. For example, in Macedonia, *Nashe Maalo* ("Our Neighbourhood") is a children's television programme designed to promote intercultural understanding, to encourage conflict prevention in a multicultural society, and to impart specific conflict-resolution skills that children can use in their everyday lives. This series presents a timely opportunity to influence an entire generation of children in Macedonia towards the direction of mutual tolerance and respect.
2. **Approval** refers to favourable attitudes towards the behaviour being promoted. People who approve of a behaviour talk about it with others and tend to think that other people approve of it as well. Approval can occur at several levels: listeners may approve of a new behaviour for people in general, for friends and family, and/or for themselves personally. Some listeners may approve of the behaviour for others, but not for themselves. Serial radio drama can include a range of role model characters that depict public approval of a behaviour, express positive emotional reactions towards a behaviour, or show how personal attitudes respond to public approval. In the example of *Nashe Maalo*, given above, the show's central character, Karmen, who has no specific ethnic affiliation and who serves as a primary

conveyor of mutual respect messages, was popular among children of all ethnic groups. This is an indicator that the program's core messages are finding a receptive audience. Macedonian children showed the greatest positive changes in perceptions of any other ethnic groups. This evolution of attitudes among the dominant ethnic group is one of the most powerful findings of our research. Furthermore, Albanian children showed the greatest positive changes in perceptions of their own ethnic group.

3. **Intention to act.** The more strongly people approve of a behaviour, the more likely it is that they will form an intention to act. Intention is the stage just prior to action; after recognising that the behaviour fills a personal need, the person decides to try it but has not yet changed his or her behaviour. Intention does not mean that the behaviour will occur always or immediately. There are degrees of intention (definitely, probably, maybe) and intention can be conditional. The design team must identify the personal needs of the listeners, which are likely to motivate their intentions to act and the conditions that make such intentions more likely. In South Africa for example, The Soul City project has won acclaim for the innovative way in which it uses the power of mass media to promote social development. As violence is a major public health priority in the country, several of its radio and TV broadcasts have covered issues such as interpersonal conflict, bullying, gang violence, domestic violence, rape and sexual harassment.
4. **Practice** is the actual performance of a behaviour. People with a high degree of intention are the most likely to actually perform a behaviour. Practice need not imply confirmed or consistent behaviour, however. Some people try a behaviour and then reject it. Others start, stop, and start again. People who perform a behaviour intermittently may have experienced unexpected or unpleasant consequences, or may require support or reinforcement for their behaviour. It is helpful to identify who or what may be the possible change agents that will motivate the audience to try a behaviour and also persist with it.
5. **Advocacy**, the final step to behaviour change, is a vital part of the process because it represents a level of commitment that goes beyond the mere practice of a new behaviour. Advocates tell other people about the behaviour they have adopted and encourage them to adopt it too. At the same time, talking to others can strengthen the advocate's own resolve to continue with a difficult behaviour. Advocacy also allows people to express community support for a social change programme. These public expressions of support for a behaviour can move people through the steps to behaviour change. They become aware of a behaviour (knowledge), increasing their perception of public support for a behaviour (approval), motivating them to make a decision to act (intention), and encouraging them to implement that decision (practice).

## **References:**

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Rogers, E., *Diffusion of Innovation* (3<sup>rd</sup> ed.), 1983, New York, Free Press.



## Unit 15 – Listener Learner

### 15.3. LANDMARKS FOR LEARNING

Which of the following comments from a radio listener would you hope for?

a) "Now I know something about that topic." or, b) "Now I know how to make a change in my life."

Radio programming works best when it provides ideas ("pictures for the mind") that can motivate and enable listeners. I would be disappointed if a listener responded to my radio program with sentence a).

Radio script writers and producers can maximise radio's impact with "landmarks" for listener-learning. I call them "Landmarks for Learning". They are guides or markers on a pathway of learning that we can use to help listeners to learn - not just listen. Use the following landmarks for learning to guide your script planning and content. It will help you to take advantage of radio's strengths and correct its communication weaknesses.

<p><b>Associated Information</b></p>	<ul style="list-style-type: none"> <li>• Increase understanding with familiar words. In one study of 70 minutes of radio interviews, health workers used a word likely to be unfamiliar to the audience every 17 seconds, on average.</li> <li>• Use relevant proverbs, poetry or Scripture.</li> <li>• Describe familiar images (word pictures) to produce powerful pictures for the mind. The idea of a withered flower when it is deprived of water, dramatically illustrates what happens to a child with diarrhoea if it does not get enough liquid to drink. Can the message be linked to a current or historical event or situation? Is the message culturally appropriate? What have they already experienced and what do they know?</li> <li>• Remember, in radio we only have the sense of hearing to work with. Use silence or pause, pitch, volume, rhythm and sound effect. Don't just talk – use every opportunity to bring life into your programs. Let the listener "see", "touch", "taste" and "smell". What information does the listener need now? Plan topics or themes to coincide with relevant seasons or other appropriate events in the yearly cycle. Listeners learn if the information can be used straight away, not in several months time.</li> </ul>
<p><b>Observation</b></p>	<ul style="list-style-type: none"> <li>• People copy other people when they observe them performing a behaviour, either in real life or in a drama. They people that are copied are called <i>role models</i>. According to social learning theory, role models are most</li> </ul>

	<p>effective at stimulating learning when observers:</p> <ul style="list-style-type: none"> <li>✓ Find them attractive or admirable</li> <li>✓ Feel they have something in common with them</li> <li>✓ Have an emotional reaction to them</li> </ul> <ul style="list-style-type: none"> <li>• Creating negative role models to demonstrate the unfortunate results of undesirable behaviour is a technique writers sometimes use.</li> <li>• Presenting characters that learn from their mistakes and therefore change from being a negative to a positive role model, over the course of the drama, can also be very effective.</li> <li>• Observing the consequences of people's behaviour can cause listener-learners to compare their experiences and even rehearse what might happen in their own lives if they followed that behaviour.</li> <li>• Observing can prompt listener-learners to take action by trying the behaviour themselves.</li> </ul>
<p><b>Believable Characters and Messages:</b></p>	<ul style="list-style-type: none"> <li>• Use "role models" who are believable – those who themselves have done what is recommended and can tell their story, but who are credible to the audience.</li> <li>• If possible, conflict resolution practitioners should try things before trying to convince others. We should be able to say on the radio program, "I have done it."</li> <li>• If the characters are believable, the message they carry is likely to have credibility.</li> </ul>
<p><b>Ability to Change:</b></p>	<ul style="list-style-type: none"> <li>• Are the listener-learners able to change what they are doing now and follow the recommendations? E.g. Can Macedonians and Albanians get over their negative stereotypes of each other? Our credibility, and that of the radio station, is in danger if we air information that cannot be applied.</li> <li>• Acknowledge doubts, difficulties, and "costs" involved? Give an alternative option if listeners cannot do what is recommended.</li> <li>• Does it promote self-efficacy (a person's belief that he/she has the ability to perform, to succeed, to be effective)? Demonstrate that what is being recommended can be done.</li> <li>• Are relevant cultural practices, spiritual factors, laws or policies considered and/or acknowledged?</li> </ul>
<p><b>Motivation to Achieve a Goal:</b></p>	<ul style="list-style-type: none"> <li>• How can listener-learners achieve what they hope for?</li> <li>• Motivate listeners by showing them how they can benefit, or achieve something important or of value to them, if they use the information. Does the new behaviour/action offer any advantage over current behaviour/action? Magazine or television advertisements (particularly of drinks or personal hygiene products such as soap) "sell" a benefit to be</li> </ul>

	gained from buying or using the product. How can such "marketing techniques" be incorporated in conflict resolution radio programmes responsibly?
<b>Sources that Reinforce Radio Messages:</b>	<ul style="list-style-type: none"> <li>• What other communication channels will reinforce the radio message?</li> <li>• Radio programmes need the support of more permanent communication channels. Organise and provide literature and information services, such as telephone counselling. Let listeners know where and when support media are available for further advice. E.g. Soul City in South Africa has a wide variety of support media to help people with issues ranging from domestic conflict and violence to HIV/AIDS.</li> <li>• Sometimes it is more effective to programme for a secondary audience (those with influence over the primary audience) rather than the primary audience (those we actually want to reach).</li> <li>• Listeners are more likely to learn, and to change their behaviour and thinking, the more they discuss what they have heard on the radio. Encourage them to talk with family and friends about what they have heard. This builds up social support and a "climate of awareness" about an issue.</li> </ul>

**References:**

James, R., 2003, Radio Programming for Health Promotion, Curtin University of Technology, Western Australia,

De Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore.

## Unit 17 - Intended Outcomes

### 17.1. “NEIGHBOURS”

This briefing is taken from the One World Radio web site. The “*Neighbours*” series is copyright One World Radio and the Panos Institute, 2003, [Online] Available: <http://radio.oneworld.net>

#### Story outline

“*Neighbours*” is a radio drama series for conflict transformation set in a fictitious country named Beto, which bears a strong similarity to most West African states. The country is officially known as the People’s Republic of Beto and citizens of the country are called Betoans. Most of the action in the drama takes place in the capital city of Beto called Sarabi, and a rural town called Tunbi. Sarabi city is densely populated and the ancestral home of the Ijegons. However, there is a large population of Yangalas whose ancestral home is in Tunbi. Other settlers in Sarabi include the Trumawas, Chua-chuas, Odolos and Ogbotos.

Yangalas: They are mainly fishermen. Originally from across the river, but now settled in Ijegin land. They have claim to a large land and space. The Ijegons are very suspicious of the Yangala because they think they are expansionists and will take over Sarabi if given the chance. The Yangalas dominate the civil service and control the economy.

Ijegons: They are mostly farmers and the majority of them are not highly educated. However, they have realised that to get a stake in government, they have to be educated, so they have started pursuing education.

Turmawas: They are mainly in the armed forces. They come from the desert region of the country. They are not into farming or trading.

Ogbotos: A small fishing tribe from the southern part of Beto

Chua-chua: A small nomadic tribe from the northern part of Beto.

The series follows the lives of Betoans from these different ethnic groups as they relate, and show their similarities and idiosyncrasies. The story revolves around two families in Sarabi city – the Imalotis, a middle class Ijegin family, and the Elawis, a Yangale family. Mr. Imalti is an Ijegin man who thinks all other tribes are beneath his own. However, he is married to a Chua-chua woman.

The Imalotis have a daughter, Zinta, who does not share her father’s strong tribal sentiments. The series visits other people within the surroundings such as Emalo, a young man from the Yangala tribe, who works in Mr. Imaloti’s fishing company, and has a relationship with his daughter.

The Elawis are from the Yangala and they live next door to the Imalotis. The series explores their differences as it relates to their ethnic sentiments and shared interests as members of the same social class.

The listeners are taken through various kinds of conflicts experienced by the Betanos.

### **Intended outcomes of series**

The series is a situation comedy "SITCOM" that will encourage Africans to examine and laugh at human foibles, and highlight their commonalities. The series shows common values and personal idiosyncrasies rather than stereotypes for groups. The drama series is produced in (Pidgin) English, the lingua franca of urban regions in West Africa. These 15-minute radio dramas will depict the interaction of people from diverse ethnic and religious backgrounds as they relate with one another. The series, titled "Neighbours", is a soap opera that will encourage listeners to:

- Examine their differences and commonalities thus encouraging understanding
- Respect and accommodate each others values
- Discourage stereotyping of ethnic groups

### **Intended outcomes of episode - Is blood really thicker? (Episode 8)**

Topic: Politics and ethnic patriotism

Intended outcome: At the end of the episode listeners will know that integrity is the best

criterion for choosing elected officials. Officials should not be elected based on sentiments.

### **Background conflict approaches in "Neighbours"**

Conflicts often arise because of the diversity of ideas, class, religion, economic status and political affiliation of members in a given society. The situation in West Africa is not different, over the years the dimension of destruction has risen considerably. The frequency of in-country and inter-country conflicts has increased as a result of heightened intolerance among citizens along ethnic, religious, economic, political and social lines. The excessive exposure to military atrocities has not helped matters because civic behaviour has bequeathed a legacy of violence and intolerance. In a bid to solve the problem, various committees and panels had been set up by various governments. These efforts have not amounted to much because the problems were addressed purely from an intellectual perspective.

### **Audiences**

The program aims to educate West Africans of all ages and sexes in both urban and rural areas on issues of conflict management and resolution. The Panos Institute invites public, as well as private radio stations to air these series on a regular basis in their programme schedule.

## Unit 17 - Intended Outcomes

### 17.2. CHARACTERS THAT TEACH

How can a message be conveyed through characters?

Through modelling: We are drawn to dramas that emotionally connect with us because we identify with the story characters and recognise ourselves in them – either as we are or as we wish we were. We identify with its heroes and heroines and emotionally experience everything that happens to them. When story characters are challenged, so are we. When they learn something new, so do we. When they emerge as winners, so do we. All successful stories will influence us through the process of our identifying with the leading characters we admire.

Through change: As in real life people develop and change. In some serial dramas characters may begin the series exhibiting the opposite of the values the writers want to communicate. Through interactions with other characters, twists and turns in the plot, and sometimes even outside interventions, the “change character” comes to see the value of the programme’s underlying message.

When the characters are realistic and believable: A good story needs characters we care about. All radio drama characters must have dominant personality traits or characteristics that help make them who they are. It’s these personality traits, whether negative or positive, which trigger the action in the drama. Many stories fail because the writer creates a main character that is too good, without any flaws.

When the characters are appropriate to the message: Make sure the character is appropriate to the message that is being given out.

By increasing self-efficacy: That’s a fancy way of saying that when a listener identifies with a character that shows how to handle him/herself in certain situations, it helps the listener to adopt the same behaviour/techniques. It increases their self-efficacy or their ability to deal with the situation.

When the characters are appropriate to the audience: The audience should recognise the character’s culture, life habits, and general standards of living. If the audience is rural and poor, then at least some of the drama’s characters that will eventually demonstrate the new behaviour should be of a similar background.

By varying the characters in personality: This way the writer creates an opportunity for a wide range of emotional interactions among the different personalities and in the different plots. It also increases the likelihood that listeners will find at least one character that is similar to themselves or someone they know.

By limiting the number of characters: No more than three or four characters should appear regularly in the main plot, and two or three in each of the sub plots, so it easier for the audience to remember who is who. Any more can get very confusing.

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## **Unit 17 - Intended Outcomes**

### **17.3. BLENDING THE MESSAGE IN THE PLOT**

How can a message be conveyed through the plot?

While some stories (especially radio and TV soap operas) are creations whose sole intent is to amuse us, many stories carry a message or a moral, even when there has been no calculated effort to make them instructional. The plot enables the script writer to bring audiences into direct emotional contact with new ideas and information that can teach them new skills and challenge their attitudes, values and even beliefs. De Fossard gives some suggestions as to how to do this:

- Create an emotional experience
- Tell people a story
- Work within the culture
- Convey ideas rather than words
- Show rather than tell
- Use humour
- Be positive
- Create trust
- Encourage advocacy
- Match or contradict the audience's identified emotional perspective
- Make characters' experiences mirror those of the target audience

#### **References:**

Ali, Turan, *Making a Difference Through Drama Serials: Harnessing the Power of Drama*, Berling-Institut für Weltbevölkerung und globale Entwicklung: Berlin, 2002.

Brooke, P., *Communicating Through Story Characters*, University Press of America, New York, 1995.

De Fossard, E., 1997, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore, 1997.



## Unit 18 - Sound

### 18.1. GUIDELINES FOR THE USE OF SFX

Listen around you – what do you hear? In everyday life, there are always sounds in the background. You are probably not even aware of many of them because they are drowned out by your surroundings and your other senses - such as sight, touch and smell. If it were to be 100% true to life, a soap opera would have to have non-stop sound playing underneath the dialogue. That, however, would confuse and overwhelm the listener because on the radio all sounds are noticed as listeners try, through one sense (hearing), to pick up and process all incoming information. The best radio script writers are careful and selective in how they use sound effects. They do not over-use them.

#### Guidelines for the use of sound effects:

1. Use only sounds that are heard in real life. The peel being removed from a banana, for instance, is not a sound that is normally picked up by the human ear, and it should never be used as a sound effect for a radio serial. Dialogue should never be used to explain a sound that is hard to understand because it has been poorly recorded. Never ask the listener to figure out the relevance a particular sound has in your story. Do not try to substitute the sound of a mechanical car wash for a washing machine. Do not give them a hen when your script says it is a cock.
2. Use microphone technique instead of sound effects. Script writers may be tempted to use footsteps to indicate motion into or out of a scene. This could often better be achieved by having an actor fade into, or out of, a scene by moving towards the mic (or doing an electronic FADE IN) or away from the mic (or doing an electronic FADE OUT).
3. Use sound beds sparingly. A sound bed provides continuous sound throughout a scene. For example, in a market scene the writer may call for a "Market Background sound bed." which would add noises typical of a market throughout the scene. This can be quite distracting, so unless a continuous sound bed is an essential element of a scene, it is better to avoid it. A similar effect can be achieved by establishing the sound briefly at the beginning of the scene and then gradually fading it down and out under the dialogue.
4. Be sure you really need the sound effect. Carefully chosen and placed sound effects can turn naked dialogue into a lively, thrilling adventure story. Sound effects are exciting to the ear, but a radio drama's sound effects need to be more than decorative. No sound effect should be randomly inserted into a script just to break up dialogue. All sound effects need to support the plot.
5. Use simple sound effects to establish a setting that is visited frequently. This lets the audience know immediately where the action is taking place.

6. Avoid exotic sound effects. Sometimes it is appropriate to create a sound that does not exist, say in an imaginative children's story or in a drama that involves unreal things, such as a magic drinking cup. Rarely, however, do they have a justifiable place in true-to-life radio serial dramas.
7. Audition your sound effects. You may have a CD or tape collection, but must really listen to the tone, texture and rhythmic tension to see if it can create a true picture of what you want to achieve. For example, do you really want the sound of a Mercedes 450 SLC flying along the German autobahn to give the impression of an old, 1970's VW Beetle travelling along a pock-marked road in Sierra Leone?
8. Real sounds are more convincing than synthesized ones. But most things do not make the sound we think they make, so we need to cheat.
  - Most effects you hear - especially in the movies - are actually the result of at least two people (somewhere else) doing something with two or more objects (probably unrelated to what you are supposed to be hearing).
  - A sound effect most often consists of more than one part - usually several parts. It is like a mini-drama, with a beginning, middle, and end. It is meant to indicate some action or event, and it should follow through to complete that action.
  - A door opening is not just one click of the latch. Answering the telephone must be more than the simple and quiet click actually made when the receiver is picked up. Rattle, rattle!

In general, the listener should hear the sound effect before the dialogue or action refers to it, if it is referred to at all.

### **Types of sound transitions - How you get from one segment or element to another.**

- a) Segue - one element stops, the next begins. "Cut" in film.
- b) Crossfade - one element fades out, the next fades in and they overlap on the way.
- c) V-Fade - First element fades to inaudible before the second element begins.
- d) Fade to Black - V-Fade with some silence between elements.
- e) Waterfall - As first element fades out, the second element begins at full volume. This is better for voice transitions, than for effects.

### **References:**

BBC, 1997, Notes for writers on writing a drama for BBC radio, [Online] Available: [www.bbc.co.uk](http://www.bbc.co.uk), London.

Brooke, P. 1995, Communicating Through Story Characters, University Press of America, NY.

De Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore.

Stearns, J, Radio Sound Effects, Great Northern Radio Theatre, London.

## Unit 18 - Sound

### 18.2. GUIDELINES FOR THE USE OF MUSIC

When you ask people what they associate with radio, invariably music will be at or near the top of the list. In fact, radio is the single most important source of music for millions of people all over the world. Radio writers may feel, therefore, that any programme designed for radio must include generous amounts of music. This is not true for the radio serial, where over-use of music can be a distraction.

As a general rule, music follows rules similar to those for sound effects, and may also be used as sound effects. Sound effects have an action emotional content. Music has more of a reaction, or internal, emotional content. So, usually, you will introduce the effects (action) first and the music (reaction) second.

#### Guidelines on when to use music:

- 1) Always include a signature or theme tune at the beginning and end of each episode. A theme tune is like the cover of a well-loved book: instantly recognisable and immediately offering the promise of something enjoyable. It should always be appropriate to the culture of the audience. It typically lasts about 10 seconds at the beginning and between 5 and 10 seconds at the end. Many producers use the theme tune as bridge music between scenes.
- 2) Bridge music between scenes should be used sparingly – perhaps only before and after major scenes. Experienced script writers prefer to make a transition from one scene to the next through dialogue - often with voices fading out of one scene, a pause and then the next scene fading in. Bridge music is effective when there is a major scene shift, perhaps when the action moves to a completely different location or scene in which none of the previously heard characters appear.
- 3) Using a musician as a character is a good way of including music in a drama. If the musician is a regular character in the serial, he/she can introduce songs that refer in some way to the message being disseminated. Songs set to attractive, culturally acceptable music are easily remembered and can be a powerful way to remind the audience of the key points of an educational message.
- 4) Avoid over-use of mood music and rely instead on the dialogue to set the mood. Some writers like to use mood music to help put the audience into an appropriate emotional frame of mind for a particular scene. Mood music must be handled very carefully because it can be very distracting.
- 5) Music should not be mixed too loudly, or it draws attention to itself and away from the action. It may also interfere with hearing dialogue or effects. Music

in different frequencies from human voices, etc., can be mixed louder without interfering, and can be more strongly integrated into the sound collage

**References:**

Brooke, P. 1995, *Communicating Through Story Characters*, University Press of America, NY;

De Fossard, E., 1997, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore

Stearns, J, *Radio Sound Effects*, Great Northern Radio Theatre, London

## Unit 21 - PEPMeet

### 21.1. PEPMEET

#### What is the PEPMEET Process?

A PEPMeet (programme evaluation and planning meeting) is when script writers who are probably, but not necessarily, part of a radio soap writing team meet to evaluate a script or series of scripts. It involves the test reading of a script (or playback of a programme if it has been recorded), giving the reviewers an opportunity to evaluate and to discuss the script or programme. Reviewers are guided by the PEPMeet checklist, which provides an objective framework for giving feedback to the script writer on: ways the script could be improved; ideas for new themes; topics or characters for future episodes and techniques for naturally weaving conflict transformation messages into dramas.

#### Why do PEPMeets work?

- A specific time is regularly set aside to evaluate scripts and plan new ones.
- Individual script writers learn new things as they listen to, discuss and evaluate others' scripts.
- PEPMeets are efficient. Time is saved and more is achieved when script writers brainstorm or suggest a wide range of ideas for radio serial dramas.
- A sense of community develops as scriptwriters become familiar with each other's scripts and understand their writing style. They also get a sense of where their own episodes fit into or contribute to the overall drama.
- Script writers can liaise with each other to share resources.
- PEPMeets strengthen the overall feel of the drama as script writers co-ordinate themes and plot development, and avoid overlap or inconsistencies.

#### Three steps to the PEPMeet

1. Decide a suitable time for all producers to meet together. Meetings that are one-to-two hours, once a week are preferable. Choose someone (not the script writer) to facilitate the session. Fifteen-minute scripts may be appropriate for weekly, 45 minute PEPMeets. Scripts can be randomly selected or sequentially selected to get an overall perspective of content, flow and plot development.
2. Read the script together (the facilitator should allocate parts). All participants evaluate it, using the checklist as they participate. All participants should have their scripts evaluated in turn over a period of time. The frequency of meetings depends on how many episodes are prepared each week and how much time is allocated for PEPMeets.

3. Go through the checklist below, point by point. After reading (or listening to) the drama all the way through, allocate about 45 minutes for the review process. This process should be **quick** but not superficial, **thorough** but not laborious. Some of the elements will require less than a minute to go through, others more. Any emerging serious issues should be dealt with at another time. We suggest that the facilitator covers each point in the checklist in the following order:

- **A) POSITIVES:** Explore positive things about the scripts (what people liked). Ask participants to say what they liked in the program and why they liked it.
- **B) IMPROVEMENTS:** Identify things about the script that could be improved. The facilitator must remind the participants to state their views in a positive way. There should be no personal comments – it is the work that is being critiqued, not the writer. One useful technique is having the facilitator insist that the participants begin by saying: "I think one way in which the script could have been improved is ...(positive suggestion)."
- **C) RESPONSE:** Give the script writer an opportunity to respond. He or she may: explain why certain things were put in the episode; give details of difficulties and problems faced when writing that particular episode; or mention difficulties or frustrations faced in the drama series.
- **D) BRAINSTORM:** Allow several minutes for the participants to give the script writer any suggestions related to the script, which were prompted by the checklist or the development of future themes or ideas.

## PEPMeet Checklist

- |   |
|---|
| 1. Are the SFX and studio directions in the script clear and precise?<br>a)<br>b)<br>c)<br>d)   |
| 2. Does the episode start with a hook that commands the listeners' attention?<br>a)<br>b)<br>c)<br>d)                                   |
| 3. Are the music and SFX the right lengths?<br>a)<br>b)<br>c)<br>d)   |
| 4. Are SFX used naturally and do they enhance the scene?<br>a)<br>b)<br>c)<br>d)  |
| 5. Do listeners have all the visual clues they need to picture the story as they hear it?<br>a)<br>b)<br>c)<br>d)                       |
| 6. Does the narrator tell too much of the story?<br>a)<br>b)<br>c)<br>d)  |
| 7. Does the story have too much description and not enough action?<br>a)<br>b)<br>c)<br>d)  |
| 8. Is the dialogue natural (e.g. "picture language", local analogies, local idioms etc.) and easy to listen to?<br>a)<br>b)<br>c)<br>d) |
| 9. Are all the dialogue lines "in character"?<br>a)<br>b)<br>c)<br>d)   |

10. Is the dialogue funny where it's meant to be? a) b) c) d)
11. Is the main plot entertaining? a) b) c) d)
12. Does each scene have a point of interest? a) b) c) d)
13. Are the scenes smoothly linked together to make it easy for the listener to keep track of events and actions? a) b) c) d)
14. Are the settings of the various scenes quickly and easily established, either with SFX or a few descriptive words in the dialogue? a) b) c) d)
15. Do characters address one another by name, especially in the opening lines of a scene, so the audience has no doubt as to who is speaking? a) b) c) d)
16. Are all character entrances and exits clear? a) b) c) d)
17. Are all changes in time or in place clear? a) b) c) d)
18. Are there any unfinished elements in the story? a) b) c) d)



19. Are scenes energetic and is the story pacing dramatic? a) b) c) d)
20. Does the story action stay focused on "what happens next"? a) b) c) d)
21. Is the story simple and logical? a) b) c) d)
22. Is the story imaginative? a) b) c) d)
23. Can the audience identify with the characters and scenarios they are in? a) b) c) d)
24. Are the plots and sub-plots believable? a) b) c) d)
25. Does the writer use evocative word pictures to help the audience visualise the scene and follow the action? a) b) c) d)
26. Are the characters credible? a) b) c) d)
27. Does the episode end with a strong cliff-hanger? a) b) c) d)

**References:**

Brooke, P., 1995, *Communicating Through Story Characters*, University Press of America, New York.

De Fossard, E., 1997, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore.

James, R., 2003, *Radio Programming for Health Promotion*, Curtin University of Technology, Western Australia.



## **DOCUMENTS FOR FACILITATORS**

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Radio soap operas for Peacebuilding – Part 2

## **Unit 3 – Write for radio final**

### **3.1. Document – The trouble in Hilastan**

Around 35,000 families (or about 80,000 persons) have been displaced, mostly women and children. A short truce allowed aid and relief agencies to assess community needs and to provide what assistance they could mobilise. Too soon, however, hostilities resumed and numbers continue to increase with massive displacements of entire communities. Thousands leave behind their homes, their livelihoods and their working animals. They suffer the anguish of displacement, the insecurity of food, the trauma of man-made fear, and the terrible anxiety for the future. Both Sehat and Hila tribes control major highways and transport routes, affecting the movement of commodities and supplies essential for the economy.

While the Sehat are starting to claim an easy military victory, they may well have lost the battle for the hearts and minds of the people who share aspirations of freedom, justice, and peace.

The flames of battle are fed by historical roots and perspectives, which have sunk deep into the social fabric and cannot be disregarded or neglected.

Each tribe distrusts the other because of past injustices or broken agreements.

Many Hila have been drawn into taking up arms because of poverty, the absence of livelihood, and the lack of employment opportunities in their homeland. Once they were predominant, owned ample lands, and had viable economies. Now they struggle to preserve and protect their nationality and identity, which is based on their religion and ethnic culture. They believe that their existence faces certain extinction. They have become a minority in land, people, politics and economics.

The Hila say the government is responsible for much of their suffering and insecurity because it is directed and controlled by Sehats. The Hila believe the Sehats want to keep them as second-class citizens.

In response, the Sehat say the Hila do not accept majority rule and make too many demands for special political and economic privileges.

## Unit 5 – Conflict Transformation 1

### 5.1. Document – Chinese proverb

Crisis:            危                      机

Pronunciation:   Wei                      Ji

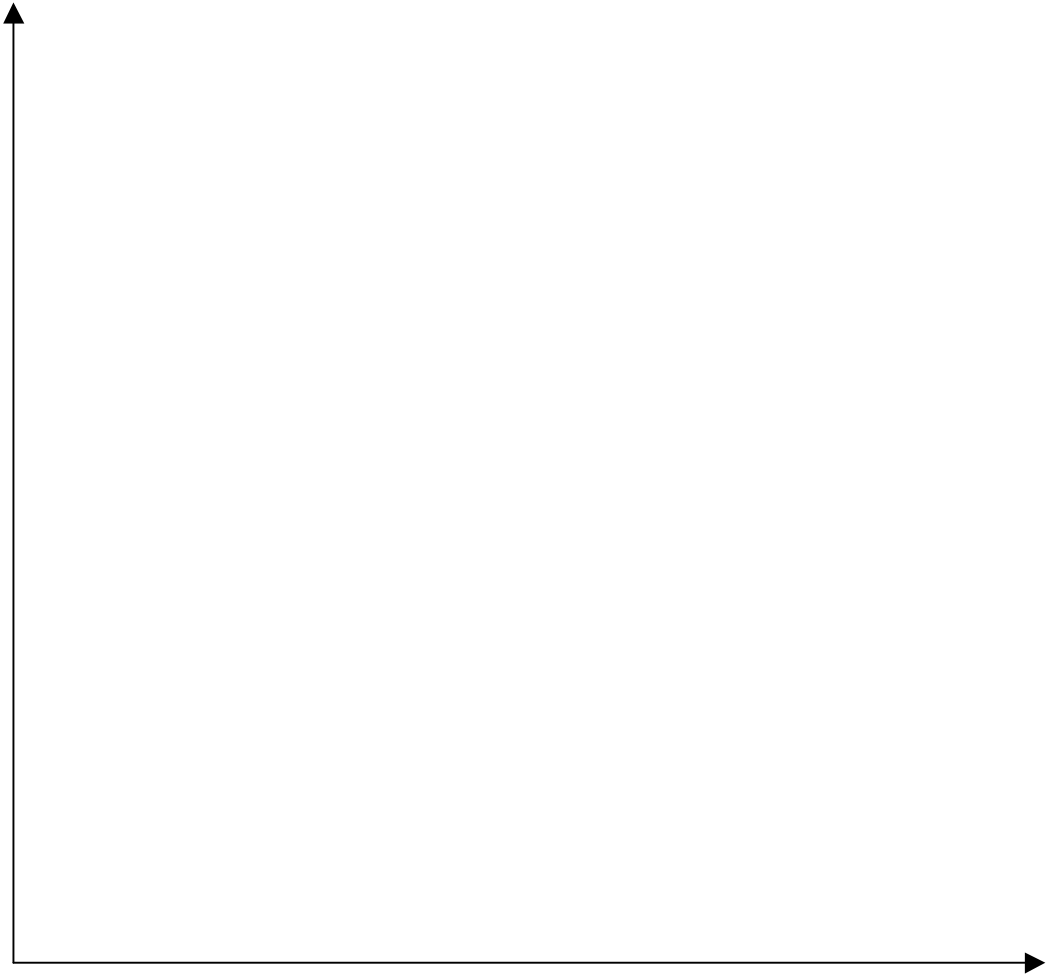
Meaning:            Danger                      Opportunity

## Unit 5 – Conflict Transformation 1

### 5.2. Document – Impact on relationship

#### *Impact on Relationship*

(from negative to positive impact)



#### **Solution to Problem**

(from no solution to sustainable solution)

## Unit 15 – Listener Learner

### 15.1. Document – *Our Neighbours, Ourselves* (Umubanyi Niwe Muryango)

Broadcast by RTNB, Burundi July 2000 (episode # 302)

Translated by Jean-Pierre Nkunzimana

#### **ACT I: CASSILDA and BITWI, monologues.**

CASSILDA: Barukinamwo! Barukinamwo! Where did he go, that stupid child? He has no idea how busy I am. Oh, my! I'm getting old. I'm reprimanding my child for being absent when I'm the one who sent him away! [Laughing] I forgot. [Happily] No, I have to invite the neighbors! No, I don't dare sell the first banana beer I've produced since my repatriation. Frankly speaking, beer is important but not more important than neighbors. I never could have resettled without their help. How could I have repatriated if people hadn't told me to be brave and to come back to my former farm? How could I have met my family's needs or provided shelter for my children? The neighbors fed my children and built a house for us. Ooh, what poor conditions I was living in! When they stuck a letter on my door informing me of a rebel attack on my family, neighbors bravely intervened and defeated them. I wonder if the attackers were really rebels or other terrorists? But anyway they all disappeared, thanks to my neighbors. Let me organize the dishes; today people are coming for a party. Everything is ready, and we are just waiting for the neighbors to arrive and start drinking.

BITWI [Angrily]: People say Cassilda has prepared banana beer for free. If she hadn't repatriated, I could have harvested her bananas and sold them! Oh, how unlucky I am! I wonder why only Cassilda accepted repatriation while everyone else remained? When she was repatriated, I thought lack of food and shelter would force her to return to the refugee camps, but unfortunately the neighbors provided everything, as though she had given birth to a king! When the same neighbors decided to help her cultivate her farm she became the richest person in the village! She does not feel the hunger that afflicts us all. Now that she's offering free beer she will be considered president! If I weren't so afraid of the police, I would go steal her harvest. [Long pause] Well, those people may be intelligent, but I am not stupid either. Let me spread this fiction I imagined, [laughing] so the neighbors will send her back to where she came from like a football.

## **ACT II: MUKAMUNWA and BITWI.**

MUKAMUNWA: Let me hurry up so I can have a glass of that banana beer. This is an honor for me and very good for Cassilda. I really appreciate her hosting the neighbors to show her gratitude for their warm welcome. This will be encouraging to the next refugees who decide to come back home. [BITWI approaches, coughing] Look at that stupid boy. He is hopeless, because he doesn't want to work for a living. He should follow the example of my son, Mbambanyi.

BITWI: I beg your attention. Can you give something?

MUKAMUNWA: We have given to others.

BITWI: I can enjoy the leftovers.

MUKAMUNWA: Why don't you look for a job?

BITWI: I can't find one.

MUKAMUNWA: Do you think people find jobs waiting for them in the road? Take a hoe and start farming like everybody else!

BITWI: I am not strong enough.

MUKAMUNWA: But you always have pocket money! Well, tell me what brings you here, or I'm leaving.

BITWI: You are invited to the banana beer party?

MUKAMUNWA: I was the first to be invited.

BITWI [Bitterly]: That makes sense. I hear you were among the first people to welcome Cassilda.

MUKAMUNWA: Of course I welcomed her. You want her to settle unaided, as though she had no neighbors?

BITWI [Sarcastically]: I'm sure she'll show her gratitude to everybody tonight.

MUKAMUNWA: It's true. Those who helped her brew the beer said it is of the best quality. [Joking] Ladies who don't tighten their loincloths will leave them on the road going home.



BITWI: They will leave more than loincloths; they'll leave themselves.

MUKAMUNWA: Where?

BITWI: In the road.

MUKAMUNWA [Laughing]: Yes, when you drink enough you can't even feel the cold. You always sleep easily after banana beer. I can see you are not invited.

BITWI: Lucky for me.

MUKAMUNWA: How could you possibly be glad to be excluded from drinking the best banana beer when you usually enjoy the worst?

BITWI: I drink what's drinkable. If there's crocodile in it, I leave it alone.

MUKAMUNWA: What are you saying?

BITWI: As they say: if you have ears, you have heard.

MUKAMUNWA: Bitwi, what are you trying to hide?

BITWI: I am not hiding anything, but you hear what you want to hear.

MUKAMUNWA: What did you tell me?

BITWI: I told you that you are going to drink poisoned beer.

MUKAMUNWA: Where?

BITWI: At Cassilda's house, this former refugee you welcomed and consider your friend.

MUKAMUNWA: Shall we be poisoned at Cassilda's house?

BITWI: Why not? Those people never change.

MUKAMUNWA: Go away and take your scandal from my verandah.

BITWI: Muk, do you know the tale about Namihungo? The hyena warned him, the crocodile warned him, but despite the warning he went to see the so-called father-in-law.

MUKAMUNWA: Bitwi, have you been sleeping okay lately?

BITWI: You mean am I dreaming? You'll regret not heeding my warning. And it will be too late. Did you think she was repatriated to live peacefully with you? No way. She was sent to take revenge on you and your children.

MUKAMUNWA: Cassilda?!

BITWI: You know you can't defend a child who isn't yours.

MUKAMUNWA: Even your own child can oppose you . . . Cassilda is . . .

BITWI: . . . like fire in a dry season. I understand she bought a large quantity of acid.

MUKAMUNWA: Is she planning our deaths, with all that we did to welcome her?

BITWI: Some things never change. Well, I warned you. If you commit suicide, it won't be my fault. But don't tell anybody, especially not Cassilda, because her son Barukinamwo recently gave me a shirt.

MUKAMUNWA [Aside]: But how can I keep quiet? I can't. Let me run and warn everyone. Oh, I don't know where my husband is! Maybe he's drinking the poisoned beer!

BITWI [Aside]: If you want something done, ask a grown-up to do it. There goes Mukamunwa! [Laughing] And she says I am jobless!

### **ACT III: BAPFUBUSA, MUBANO, and MUKAMUNWA.**

MUBANO: Bapfubu, are you ready? We have to hurry, or they'll finish the banana beer.

BAPFUBUSA: She'll put some aside for us. How are you?

MUBANO: I'm fine.

BAPFUBUSA: I can see that.

MUBANO [Laughing]: Of course you can see me, I'm standing right next to you!

BAPFUBUSA: I meant that you're looking smart.

MUBANO: Sure I am. My children are about to repatriate.

BAPFUBUSA: I heard fights have resumed around Bugarama.

MUBANO: Clashes are reported virtually everywhere. When I hear of them, I just pray and ask God to protect my children with humanitarian aid agents.

MUKAMUNWA [Approaching, out of breath]: Did you hear?

BAPFUBUSA: What? [Joking] If you don't slow down, you'll have a heart attack.

MUKAMUNWA: Don't laugh. Stay there if you like, I'm running.

MUBANO: Hey, are you going crazy?

BAPFUBUSA: By the way, where are you going?

MUBANO: MUKAMUNWA, is it beer that makes you run until smoke comes out of your mouth?

MUKAMUNWA: I told you not to laugh.

BAPFUBUSA: Do you want us to cry? [Pretending to cry] Yiiiiii!

MUKAMUNWA: Don't pretend to cry. You'll really be crying later. Where is your husband, RUGO?

BAPFUBUSA: He went to Cassilda's.

MUKAMUNWA: To Cassilda's house? He must leave!

MUBANO [Frightened]: Is the place attacked?

MUKAMUNWA: She's the one who attacked us. She put a lot of acid in the beer. Everyone who has drunk it is now in agony.

MUBANO: Cassilda?!

BAPFUBUSA: Is my old man among the victims?

MUKAMUNWA: I don't know, but I understand it is a scandal!

MUBANO: Let's run!

BAPFUBUSA: My child survived clashes and is now dying of poison?! This is horrible! I am going to kill myself! Let's go!!

**ACT IV: BAPFUBUSA, MUBANO, RUGO, MUKAMUNWA.**

RUGO: Why are those women running? Are they being attacked, or is it their thirst for beer?

RUGO: Are you looking for me?

MUBANO: Ooh, calm me. Tell me my child is not among the people who are dying at Cassilda's house.

BAPFUBUSA: She must show me my child. We must take revenge on her.

RUGO: Revenge on who?

BAPFUBUSA: Cassilda. That snake that hides among people so that she may bite them. But she hasn't yet bitten everybody, so the rest must take revenge.

RUGO: Where are you coming from, women?

BAPFUBUSA: From home. I hope you did not drink her so-called beer.

RUGO: Which beer?

BAPFUBUSA: Cassilda's beer. I heard it is full of a poison called "sid." (*SIDA*)

RUGO: What are you talking about? Can beer also suffer from AIDS?

MUBANO: She didn't mention AIDS. She said "acid," which is a kind of poison.

RUGO: Who poisoned Cassilda's beer? Which way did he run?

MUKAMUNWA: You know that which destroys a home does not come from far. She  
poisoned the beer herself.

RUGO: Women, do you know what you're saying? You're talking nonsense.

MUBANO: You tell us the truth, since you've been there.

BAPFUBUSA: He hasn't been there, otherwise he couldn't be here!

RUGO: I'm just coming from there. I was just going to get some glasses to loan people.

BAPFUBUSA: I can't lend my glasses to that killer. Can you imagine! We helped her settle here while she was planning our deaths!

RUGO: Dear Bapfubu, we're lucky you're not a soldier or a magistrate. Otherwise you would shoot people pretending it was self-defense, or sentence people without knowing what they're accused of.

MUKAMUNWA: What about a person accused of poisoning her neighbors?

RUGO: Who is accusing her of poisoning the neighbors?

MUKAMUNWA: Witnesses.

RUGO: Where did she get the poison from?

BAPFUBUSA: Others.

RUGO: Who, exactly?

BAPFUBUSA: Those who told her to come and kill us. You know how inhuman they are.

RUGO: What do you mean? It sounds like you're relying on rumors.

BAPFUBUSA: You think we got the information from nowhere?

RUGO: So why are you hiding your source?

BAPFUBUSA: Tell him the source, or he'll think we're liars.

MUBANO [Surprised]: I did not ask for the source either. Who is he?

MUKAMUNWA: We were almost going to spill the beer and beat Cassilda. Was it wrong information? That silly Bitwi can easily influence someone to commit a crime.

RUGO: Did this story come from Bitwi?

BAPFUBUSA: If I had known the source was Bitwi, I would have doubted it. You can't believe him, he's a professional liar!

MUKAMUNWA: I wonder where he got the story? He doesn't even visit Cassilda. He knows nothing about her.

RUGO: You should have asked those questions before you acted. What if you hadn't met me? You never think twice! How can an agitator like Bitwi tell you to go right and left and you accept blindly?

**- END -**

## Unit 21 - PEPMeet

### 21.1. Document – Bundle of sticks

1. <u>FX. FARM ANIMAL NOISES IN BACKGROUND. COWS. CHICKENS. ETC. MIX WITH</u>	
2. <u>FX. THREE TEENAGE BOYS QUARRELING.</u>	
3. SONS:	(QUARRELING AD LIB) I did not! You always do! It's all your fault. Well, if you weren't so stupid, it wouldn't... Are you calling me stupid? Just you wait!
4. FARMER:	(CALLING LOUDLY) Boys... boys.... Stop that quarreling. How can we ever get any work done on our farm with the three of you arguing all day long?
5. SON 1:	But it's all his fault.
6. SON 2:	It is not! They started it!
7. SON 3:	No...I'm the one who's been trying to stop it.
8. FARMER:	It's not important who started it and who tried to stop it. I just don't want to hear the three of you quarreling like this again. Arguing is a foolish waste of time. It is not the behavior of wise folk. Now come along... (GOING OFF) Let's get on with our tasks.
9. <u>MUSIC. BRIEF SCENE CHANGE THEME. CUT.</u>	
10. SONS:	(QUARRELING AD LIB) I did not! You always do! It's all your fault. Well, if you weren't so stupid, it wouldn't... Are you calling me stupid? Just you wait!
11. FARMER:	(LOUDLY INSISTENT) All right. That's enough. Come with me, all three of you. (GOING OFF) I want to show you something.
12. SON 1:	(FOLLOWING) Where are we going?
13. SON 2:	(FOLLOWING) I don't know. We'll have to follow him and see.
14. FARMER:	(COMING IN) Come in here to my room...all of you. What do you see on the floor in front of you?
15. SON 3:	(CONFUSED) A bundle of sticks.
16. FARMER:	Exactly! A bundle of simple sticks. Now I want to see if any one of you can pick up that simple bundle of sticks and break it in two.
17. SON 1:	Easy! Any fool can break those little old sticks. Watch me. Father, I can do it.

18. <u>FX. CLATTER OF STICKS BEING MOVED.</u>	
19. SON 1:	(GRUNTING) Uh...it's not...so easy...Uhh!
20. SON 2:	Don't be so stupid. Anyone can break those sticks. Come on, let me do it. I'll show you I'm the strongest, Father...
21 <u>FX. CLATTER OF STICKS BEING MOVED.</u>	
22. SON 2:	(GRUNTING) What's...the matter..with these...stupid sticks? They should break easily... Uhh!
23. SON 3	Just pass them over here to a really strong man. You'll see how easy the job is. Obviously, Father, I am stronger than the others.
24. <u>FX. CLATTER OF STICKS BEING MOVED.</u>	
25. SON 3:	(GRUNTING) What have you done to them..you two? You put..stones in them...otherwise, I could break them easily...Uhh!
26. FARMER:	All right, my sons. Stop...all of you. Put the bundle of sticks on the floor.
27. <u>FX. CLATTER OF STICKS BEING DROPPED ON FLOOR.</u>	
28. FARMER:	Now then, let me untie the bundle.
29. <u>FX. CLATTER OF STICKS BEING UNTIED AND DROPPED.</u>	
30. FARMER:	Here, I will give you one stick each...one for you...one for you...and one for you. Now then, each of you, break the stick you are holding.
31. <u>FX. THREE SEPARATE STICK SNAPS.</u>	
32. FARMER:	And so, my sons, by this test you can see that as long as you remain united, you are strong enough to resist all enemies. Once you quarrel and become separated, you are vulnerable and can be destroyed.

**Reference:**

Aesop & Hall "Fables of our Time: Episode #10: The Bundle of Sticks," 1995, in: De Fossard, E., 1997, *How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual*, Johns Hopkins School of Public Health, Baltimore, p.36-37.



## Unit 21 - PEPMeet

### 21.2. Document – Safe and sound

1. SFX...SOUND OF RADIO FADING IN PLAYING RADIO STATION JINGLE INTO THE WEATHER AND NEWS
2. NEWS READER: The last of the Zimbian peacekeeping force arrived back in the capital, Gondola, this morning after an unsuccessful attempt to help keep the cease-fire in neighbouring Ulundi between the government and rebel Ulundi People's Movement. During the controversial six-month intervention, twenty Zimbian troops were killed and more than seventy injured. Our correspondent, Lise Dumas, was there to meet the peacekeepers as they arrived....
3. CORRESPONDENT: It was an overcast day here at Gondola International Airport reflecting the sombre mood of the occasion as the last Zimbian peacekeepers disembarked from their C-130 transport aircraft. The chief of the Defence Force, Major General George Dubois praised the troops for their courage in the midst of difficult circumstances....
4. FX...RADIO FADES OUT COMPLETELY DURING CORRESPONDENT'S REPORT, FOLLOWED BY SOUND OF TELEPHONE DIALING... AND HEAVY SIGH. TELEPHONE IS PICKED UP AT THE OTHER END.
5. FATHER: Gustavo Giron, hello?
6. ANDRE: (UNCERTAIN SOUNDING VOICE)  
Hello, FATHER? It's me André.
7. FATHER: André (ENTHUSIASTICALLY)... hi son, we've been expecting your call, we were just hearing on the radio that all the troops are back in one piece.
8. ANDRE: Uh, yeah...we landed a few hours ago.
9. FATHER: Hang on son, let me call your mum to pick up the other 'phone. (OFF MIC). Malika, pick up the other 'phone it's André, he's back.
10. FX: SOUND OF RECEIVER BEING PICKED UP
11. MOTHER: (WARM SOUNDING VOICE) Hello darling, it's so good to know you're back safe and sound and in one

piece.

12. ANDRE: Uhh Yeah, uhh... I'm coming home... (PAUSES). Uhh, mum, dad, I've got a favour to ask (PAUSES). I have a friend with me who was in my unit in Ulundi. I'd like to bring him home with me....

13. MOTHER: Sure, André, that'd be fine, we'd love to meet him. We're really looking forward to having you home and your sisters can't wait to see you again.

14. ANDRE: Uhh (UNEASY SOUND IN HIS VOICE)...there's something you should know. My friend was hurt pretty badly in the fighting. He stepped on a land mine and lost an arm and a leg. He has nowhere else to go, and I want him to come and stay with us.

15. FATHER: I'm really sorry to hear that, son. Maybe we can help him find somewhere to live.

16. ANDRE: No dad, I want him to live with us, permanently.

17. FATHER: (PAUSE) Son, you don't know what you're asking. (PAUSES AGAIN, WITH DEEP BREATH).... Someone with such a handicap would be a terrible burden on us...We have our own lives to live...We can't just change our lifestyle to accommodate someone like that...I'm sorry my son, I think you should just come home and forget about this guy. He'll find a way to live on his own, but we really can't help him.

18. FX: QUIET CLICKING SOUND OF RECEIVER BEING HUNG UP

19. FATHER: Hello? Hello? André? Are you there? (PAUSE) That's funny, he must have rung off.

20. MOTHER: Do you think he was okay?

21. FATHER: He did sound a bit jittery didn't he? I expect he's just tired. No doubt after a good night's sleep he'll begin to feel better and then we'll soon have him home. We'd better arrange a welcome home party. I wonder when he'll be back. (VOICE FADES).

22. FX: SOUND OF RADIO PLAYING, DOOR BELL RINGS TWICE

23. FATHER: Coming, hang on!

24. FX: SOUND OF DOOR BEING UNLOCKED AND OPENED

25. OFFICER Good morning sir, are you Mr. Gustavo Giron?

26. FATHER: Yes that's right.
27. OFFICER: Mr. Giron, I'm Major Gonzales from the 3<sup>rd</sup> Light Infantry Division, may I come in for a moment?
28. FATHER: (SURPRISED TONE) That's my son's regiment?... Is everything all right?
29. OFFICER: I'm very sorry to have to tell you, sir, that your son has been killed.
30. FATHER: Oh my Lord, no...no...no...no (OBVIOUSLY UPSET) What happened?
31. OFFICER: I'm very sorry Mr. Giron, it seems your son (PAUSE), your son committed suicide. Eyewitnesses saw him jump from Constitution Bridge.
32. FATHER: No it can't be...(FIGHTING BACK SOBS) Not our André...I spoke to him just yesterday. Are you sure it was him?
33. OFFICER: I'm very sorry Mr Giron, yes we are sure it's your son. (PAUSE) He had his army identification on him and we have checked with his unit. They confirmed that he had been badly injured after standing on a landmine during peacekeeping operations in Ulundi and that he only had one arm and one leg. I'm so very sorry.

***By: Jon Hargreaves***

## Unit 23 – Tag team & next steps

### 23.1. Document – Example: Tag disaster

**AMANDA WRITES:** She took a last sip of her water. Today was the day she would ask him that special question. Although they had not known each other long, Magnus had become Juliette's world. She remembered lazy days and picnics in the countryside. They grew closer everyday, and she wished for the day they would be married. She felt the emotion emanating from him across the table, the fire of love.

**STEVE WRITES:** Meanwhile, Special Agent Magnus Von Strickler struggled to remember the name of the woman he had used as an alibi. She had served her purpose well, but was now disposable. He watched the door expectantly, his gun hidden under the table. Suddenly, a massive explosion ripped through the building, burying the woman under a pile of debris. "That's one less problem to worry about" he thought as the armed gunmen filled the room.

**AMANDA WRITES:** Magnus suddenly recovered from the amnesia he had suffered during a fall saving a kitten from a tree. He knelt by the lifeless body of his one true love, Juliette, and began to cry. "How can I live my life without you?" he wailed. The gunmen were so moved by this display, they put down their weapons and realised that violence was not the answer. As Magnus leant over her body, her eyes fluttered open. "My love," he said.

**STEVE WRITES:** Then another brick fell from the roof and killed her. Special agent Von Strickler saw his chance, picked up a discarded machine gun and killed everyone in the room. It was just like Vietnam, he thought. He made a quick exit through the hole in the wall made by the bomb, spraying the surrounding area with bullets as he ran. There was just enough time to diffuse the nuclear bomb under Head Quarters, while remotely detonating the 700 other bombs his department had planted by every enemy safe house. Soon they would all be dead.

**AMANDA WRITES:** This is ridiculous. There is no way I can work with this imbecile. My partner is a cold, violence obsessed half-wit.

**STEVE WRITES:** Really? Well, you're a pathetic, sentimental fantasist, whose writing I wouldn't even use for toilet paper.

**AMANDA WRITES:** What a rude b\*\*st\*d!

**STEVE WRITES:** Stupid cow!



## **HANDOUTS FOR PARTICIPANTS**

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Radio soap operas for Peacebuilding – Part 2

## Unit 4 – Serial Radio drama for social change

### 4.1. SOAP OPERA – SHORT HISTORY

#### Early Days

The North American press coined the term 'soap opera' in the 1930s - 'soap' because the radio programmes were sponsored by soap manufacturers, and 'opera' because the high drama of the programmes was said to mimic that of musical opera.<sup>1</sup>

The first radio soap was broadcast in 1930 in the USA, and consisted of a daily, fifteen-minute serial drama set in the home of an Irish-American widow and her young unmarried daughter. *Painted Dreams* was so successful that within ten years there were sixty-four similar daytime, commercial, radio serials broadcast each week in the USA. But the person who really set soaps on the road to success was William Benton, a pioneer in the field of measuring consumer preferences, so enabling soap and other manufacturers to be sure that they were reaching the right audience with the right message – still an essential part of the design stage of serial drama for social change (and of advertising).

The first non-commercial, daily, radio soap opera, in the UK at least, was about a private investigator; *Dick Barton* ran from 1946 to 1951. This popular programme always ended with gripping "cliffhanging" endings, so ensuring that the audience would listen in again the next day – and this has been one of the main features of soaps ever since. In 1951 in an attempt to create an agricultural version of *Dick Barton* the BBC began broadcasting the radio soap opera '*The Archers*', which is still going strong over fifty years later. The purpose of the programme was to introduce more modern methods of farming in post-War UK, and although it has outgrown this role it is still immensely popular with a wide variety of people.

#### The Sabido Method

It wasn't until the 1970s that the true potential of using soap opera to drive social change was exploited. Dr. Miguel Sabido, for years Vice-President of research at Televisa in Mexico, created a telenovela, or TV soap opera, to promote family planning. *Ven con migo* ('Come With Me'), showed in dramatic terms over the course of the nine-month series the personal benefits of planning one's family, by focusing on the issue of family harmony.

Based on the theories of Stanford University psychologist Albert Bandura, the Sabido Method creates positive, negative and change characters for the behaviour and values being promoted. It also demonstrates, in dramatic terms, the consequences of various choices. In other words the Sabido method works by

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<sup>1</sup> Some of this document was taken or adapted from the website of the Museum of Broadcast Communications, <http://www.museum.tv/archives/> by Robert C. Allen

developing characters and plot lines which give the audience a range of characters - some good, some not so good. Change is the key to the Sabido Method as the audience is fascinated by, and follows, the characters as they evolve and alter their attitudes and opinions. Audiences identify with the change characters, the ones who are most realistic, and form strong bonds with them. As a result these characters become role models for the adoption of new attitudes and behaviour. Even if at the start of the series the change characters are strongly opposed to the attitudes and behaviour being promoted, by the end of the series they are strongly in favour. The audience observes their role models changing at a realistic and believable pace, overcoming barriers that the audience themselves are likely to encounter.

The main story may be something simple like feisty girl meets unattainable boy, while the secondary plot is the tale of the bad guys who do their (unsuccessful) best to keep the meant-to-be lovers apart. The social change message is injected into the tertiary plot, *which has no impact* on the entertainment side of the production. The tertiary plot, in Dr. Sabido's formula, is incidental to the two main plots, although it interacts with both of them.

### **Soap Opera and Common Ground**

Since 1986, Common Ground has developed both radio and TV soap operas to promote the non-adversarial resolution of conflicts. Our soaps emphasise the elements of language, culture and/or society common to everyone. This helps combatants and enemies find the common ground between them, which then becomes the bridge that allows a gradual re-establishment of trust. Doing this successfully demands an enormous amount of research, testing of characters, plot lines and messages, and re-writing.

Common Ground has found that radio soaps are among the most effective media interventions in terms of attracting a mass audience, and in getting across the concepts we wish to promote. The radio soap *Our Neighbours Ourselves*, for example, which has been going since 1997 in Burundi, attracts a regular audience of over 85% of the population. And we are not the only ones; *Rruga Me Pisha*, a joint production of the BBC World Service Trust and Radio Tirana in Albania, has 65% of Albanians listening in each week; while the radio drama element of the hugely successful Soul City social change programme in South Africa reached 12 million listeners, or 65% of the target audience. More importantly, all these programmes (and many other edu-tainment dramas elsewhere in the world) have had a powerful, documented impact on their listeners' behaviour.

Attacked by critics and intellectuals from the 1930s to the present as 'brainless' or 'content free', the soap opera is nevertheless the most effective and enduring broadcast vehicle devised for all kinds of messages (advertising, family planning, agricultural extension, social change and conflict transformation). It is the most popular genre of television drama in the world, and probably no other form of radio drama has attracted more listeners in more countries over a longer period of time.

Long may it last!

Francis Rolt  
Director CG-Radio  
2003

## **Unit 5 – Conflict Transformation 1**

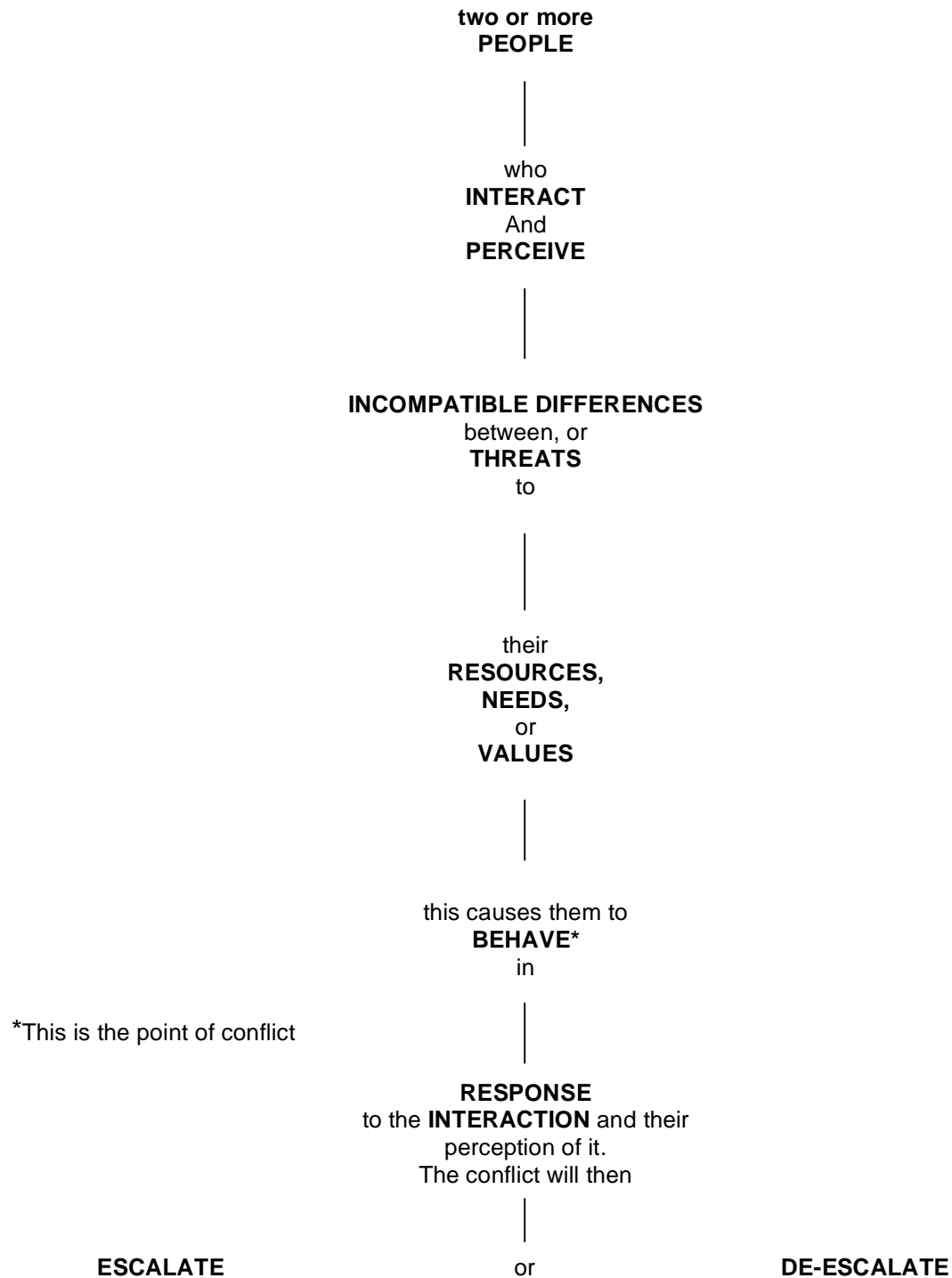
### **5.1. COMMON RESPONSES TO CONFLICT**

1. Avoid
2. Accept
3. Deny
4. Enjoy
5. Flee
6. Ignore
7. Manage
8. Promote
9. Suppress
10. Compromise
11. Accommodate
12. Collaborate
13. Compete
14. Defend



# Unit 5 – Conflict Transformation 1

## 5.2. CONFLICT PATTERN



## Unit 5 – Conflict Transformation 1

### 5.3. CONFLICT SCENARIO

Ann and Paul are colleagues and share an office; and problems often occur. Paul spends a lot of his time on the phone and Anne finds it difficult to concentrate. When he is out, the phone keeps ringing and Anne does not always transmit the messages to Paul, which has sometimes caused big delays in his project.

Paul and Anne also share the services of one secretary. Ann is the accountant and needs to have her financial reports typed every month. She is always on time and gives them to the secretary two days in advance. Paul is a project manager, he is overworked and somewhat disorganised. Today is the day Ann needs to hand over her report, and the secretary is working on it. Paul has a very urgent proposal to give to funders by 5 pm, and wants the secretary to prioritise his work. This is not the first time Paul has taken over without any warning. This time Ann wants to make the point that her work is just as important as his, and that he must plan his time better.

It is now 2:30 – what are the different ways in which Ann and Paul can handle this conflict?

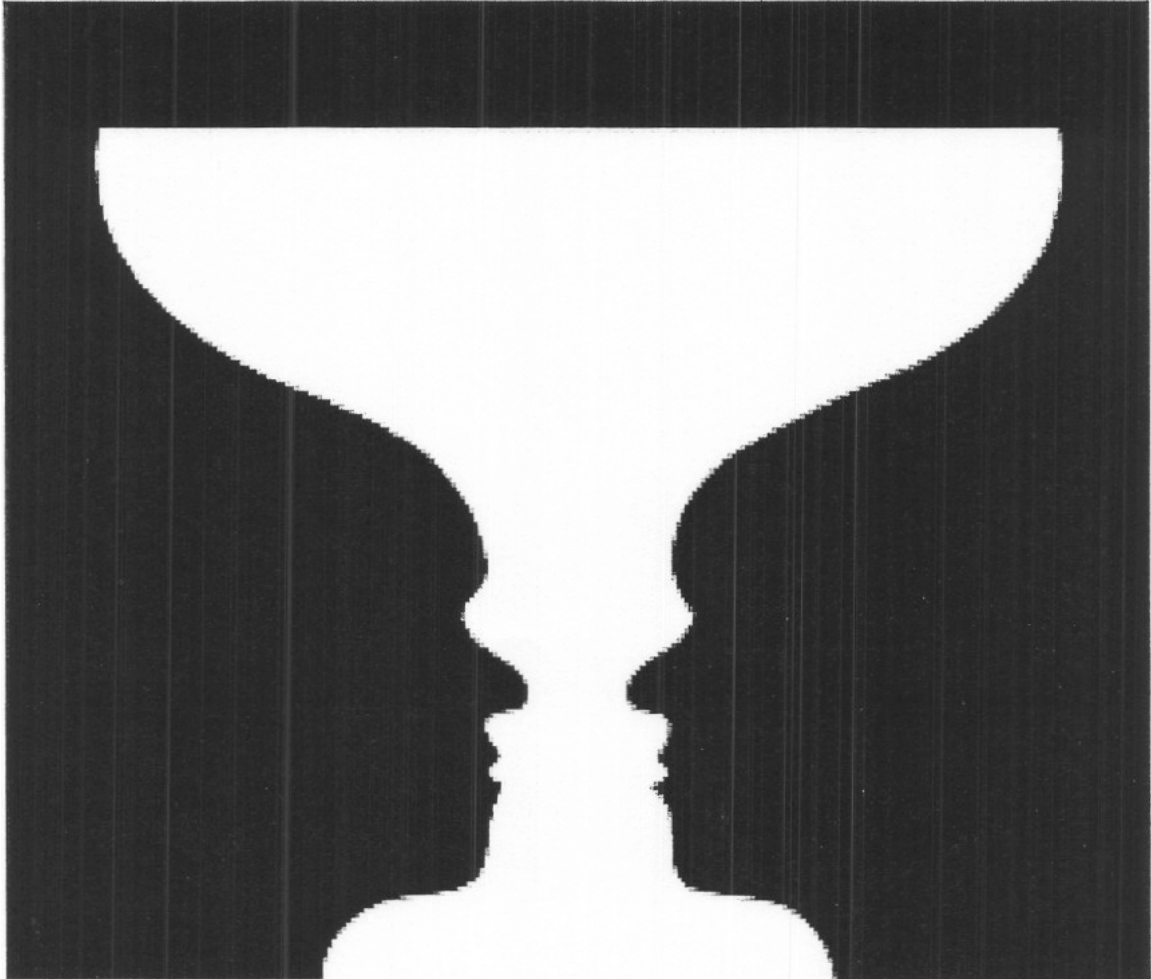
## Unit 8 – Conflict Transformation 2

### 8.1. WOMAN OLD YOUNG



## Unit 8 – Conflict Transformation 2

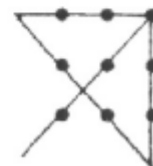
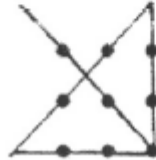
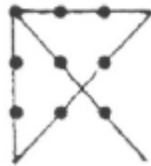
### 8.2. VASEFACES



## Unit 8 – Conflict Transformation 2

### 8.3. BOXES

Thinking Outside the Box...



## **Unit 8 – Conflict Transformation 2**

### **8.4. POSITIONS versus INTERESTS**

Positions are points of view which are generally more specific and narrower than interests. Interests usually underlie (and include) many positions, and often represent fundamental needs. A position is frequently a statement of opinion about how to achieve that need. A position is much more easily altered than an interest. There are always places where parties' interests overlap in a conflict, whereas positions may appear mutually exclusive. The more intense the dispute, the farther apart positions tend to be from each other<sup>2</sup>.

#### **POSITIONS**

STATEMENT ABOUT OR ACTION TAKEN TO MEET YOUR NEEDS

- Your solution
- It WHAT you want

#### **INTERESTS**

YOUR NEEDS OR DESIRES

- WHY you want it

#### **POSITIONAL BARGAINING**

- Resources are limited
- Parties want to win or maximize advantages
- Future relationship is unimportant
- Interests are incompatible
- A moral principle is involved

#### **INTEREST BASED BARGAINING**

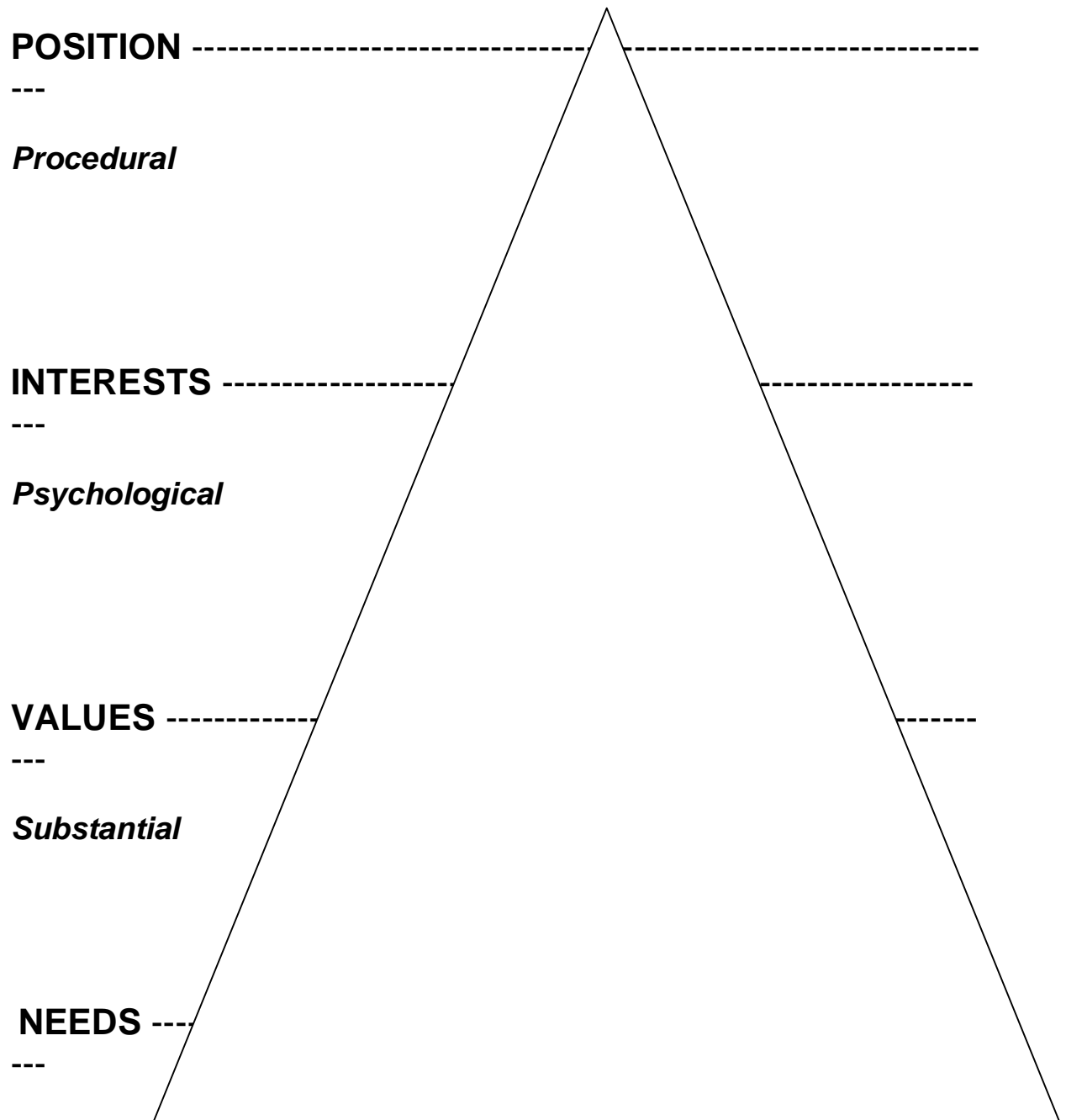
- Resources are expandable
- Winning isn't necessarily the best outcome
- Future relationship is important
- Interests are compatible
- Parties want to establish cooperative problem solving

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<sup>2</sup> Yarn, D., 1999, Dictionary of Conflict Resolution. Jossey-Bass Inc., San Francisco

## Unit 8 – Conflict Transformation 2

### 8.5. TRIANGLE OF POSITION/INTEREST



## Unit 10 – Plots and Characters

### 10.1. SAMPLE CHARACTER SKETCH

(Sample taken from the concept document for *This Home Belongs to Us*, a radio soap prepared by Middle East Non-Violence and Democracy)

**Name:** Amaal

**Born:** 22 October 1980

**Appearance:** tall, pretty, dark

**Lives:** in Ramallah (Jalozon)

**Education:** Finished Secondary School and passed Tawjihi exam 3 years ago.

**History:** Married and moved to Beit Siera, but divorced after one year because her husband beat her (no children) and moved back to her father's house in Jalozon.

**Family:** Family spread all over the Middle East (Gaza, Jordan, Lebanon etc.); father, Fuad (50) works as a guard, and earns NSI 1,200 per month; mother, Umm Jawad, doesn't work outside but bakes cakes which Mariam (see character #4) collects and sells for her; older brother, Jawad (24) is married to Ni'meh, they have a baby, and live in a small room added to father's house; another three younger girls (Yasmine, Khaleda and Nazma) and one boy called Saleem.

**Dreams:** Amaal hopes to continue her studies at Altira Studio (UNWRA), and wants to be a clothes designer, but as she's divorced everything's forbidden (can't go out without a male family member). When she was 15 she wanted to be a model (but never told anyone).

**Attitude:** very positive, optimist

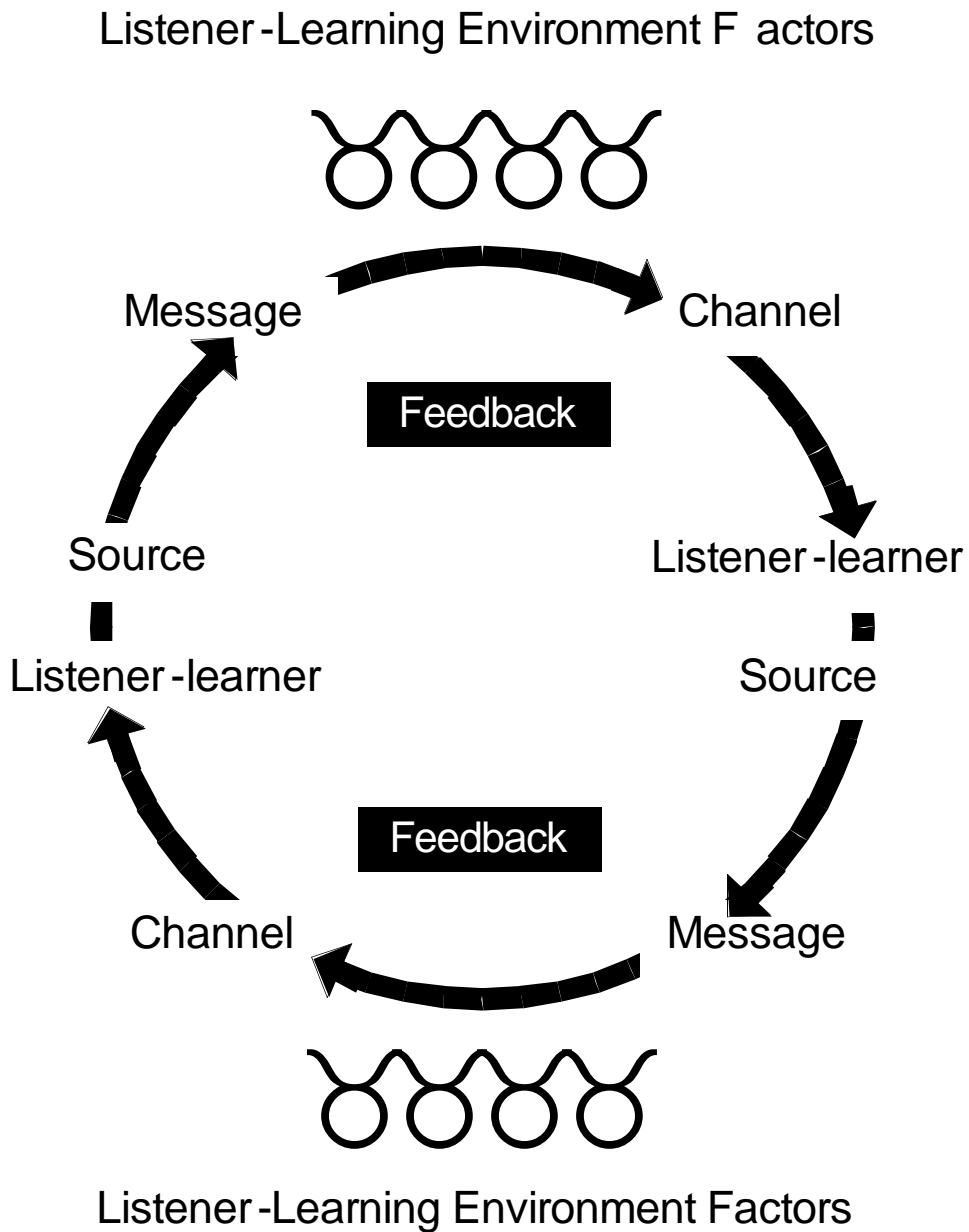
**Problems:** Amaal suffers from four things in her life; the way she married (arranged), her divorce (the only men who want to marry her now are old), the economic situation, and the fact that she can't continue her education.

**Likes/dislikes:** Loves dance, music, singing and socialising. Hates to be treated as 'only' a woman, extremism of all kinds, and people who are incapable of saying what they want.



## Unit 15 – Listener Learner

### 15.1. THE COMMUNICATION PROCESS



## Unit 15 – Listener Learner

### 15.2. LISTENER-LEARNER THEORY

<b>Listener-learner</b>	<b>Audience-as-receiver</b>
<ul style="list-style-type: none"><li>• Listener-learners take part in change</li></ul>	<ul style="list-style-type: none"><li>• Audience is not involved</li></ul>
<ul style="list-style-type: none"><li>• Community is a means for change</li></ul>	<ul style="list-style-type: none"><li>• Audience is an object to change</li></ul>
<ul style="list-style-type: none"><li>• Listen to the community</li></ul>	<ul style="list-style-type: none"><li>• Listen to us</li></ul>
<ul style="list-style-type: none"><li>• We get information from the community (interaction; shared/mutual action)</li></ul>	<ul style="list-style-type: none"><li>• We get information to the community</li></ul>
<ul style="list-style-type: none"><li>• Focus is on helping Listener-learners to learn, to be empowered and enabled to improve their communities</li></ul>	<ul style="list-style-type: none"><li>• Focus is on sending messages: reaching and influencing an audience in a cost-efficient way</li></ul>
<ul style="list-style-type: none"><li>• Communication is seen as a process (“We work together as a team over time”)</li></ul>	<ul style="list-style-type: none"><li>• Communication is seen as an event (“We ‘shoot’ them with an information-bullet”)</li></ul>

## **Unit 16 – Conflict Transformation 4**

### **16.1. PERCEPTIONS AND CONFLICT TRANSFORMATION**

- Discovering interests is an exercise in discovering perceptions
- Appreciating perceptions helps us distinguish between people and problems
- We tend to attribute behavior to 'badness', rather than to having a different perception of an event or action
- Understanding perceptions can help us expand the range of possible solutions

## **Unit 16 – Conflict Transformation 4**

### **16.2. PRINCIPLES OF PERCEPTIONS**

- We use perceptions to make sense of the world. Our brains complete missing information so that what we see fits some pattern we already know
- Perceptions are not “right” or “wrong”, they just are
- Perceptions can limit our options for acting
- We can change our perceptions, we can learn from each other
- MY perceptions make perfect sense to ME, not necessarily to YOU
- You don't have to AGREE with my perceptions, just RESPECT them.
- Showing respect from my perceptions is showing respect for me. That makes it easier for me to listen to and work with you.



## **PARTICIPANTS' WORKBOOK**

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Radio soap operas for Peacebuilding – Part 2

## **WORKBOOK**

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### **1. Introduction**

#### **1.1. Set yourself some personal goals for the training workshop.**

#### **1.2. Read the following article from the Independent Newspaper in London.**

### **Soap opera on Burundi radio turns force for evil into force for good**

By Declan Walsh 14 May 2003 (© The Independent)

With Burundi's civil war swirling violently around them, a young couple fall head over heels in love. But their peoples are enemies – one is a Hutu, the other a Tutsi – so angry relatives wreck their marriage plans.

Then the man, Mbazumutima, is captured by rebels and taken to the bush. Months later Natalie, thinking him dead, is betrothed to another, this time a tribally correct suitor. Her family is delighted; the weeping fiancée is heartbroken.

But on the eve of this miserable union, Mbazumutima escapes his captors and rushes home to halt the nuptials. But will he make it to the altar on time? Romance, hatred, tribes and tribulations, such is the stuff of *Our Neighbours, Ourselves*; Burundi radio's hit soap opera. Set in the dirt tracks and banana groves of central Africa, it has captured the imagination of a nation in the clutches of war.

Drama, village politics and sidesplitting humour are skilfully interwoven in gripping 20-minute episodes. And behind it lies a noble aim: to hold a mirror up to Burundi's ethnic divisions, and to shine a light on possible solutions.

"The war drove Hutus and Tutsis apart," Michel-Ange Nzojibwame, the director, says. He is seated at the microphone at a Bujumbura studio. "We want to show what they have in common."

The show was started by unemployed actors six years ago (fear of grenade attack had forced their theatre to be closed) and it has become a runaway success. Twice a week at 8pm, households and roadside bars across the country hush as battery radios are powered up for the latest soap fix. The programme makers say 85 percent of adults tune in.

Such reach is possible only with radio, Africa's most powerful medium. Yet it can be a force for immense evil as well as good. During the 1994 Rwandan genocide, presenters on the notorious Radio Mille Collines encouraged the slaughter with cries of: "The graves are not yet quite full. Who is going to help us fill them completely?" By the end, more than 500,000 Hutus and Tutsis lay dead.

Now airing episode 520, *Our Neighbours*, or *Umubanyi Niwe Muryanga* in Kirundi, has the opposite aim. The plots are inspired by stories and gossip picked up on street corners and barstools, and forwarded to Marie-Louise Sibazuri, a Burundian exile living in Belgium. She skilfully mixes them with political developments to craft the now-famous scripts.

Lena Slachmuis, manager with Studio Ijambo, which produces the soap, says: "It's not moralistic, in terms of someone doing something wrong. The humour is subtle and perceptive. It's about rumour, stereotypes and prejudice."

By now, the cast has swelled to a confusing array of 60 characters. But which ones are Hutu or Tutsi is deliberately kept obscure. Rose Marie Twajirayezu, who plays Mukamunwa, the village gossipmonger with a taste for beer, says: "In daily activities, there is no separation between Hutus and Tutsis. They go to church together, trade at the market or sit in buses. It is difficult to tell one from the other."

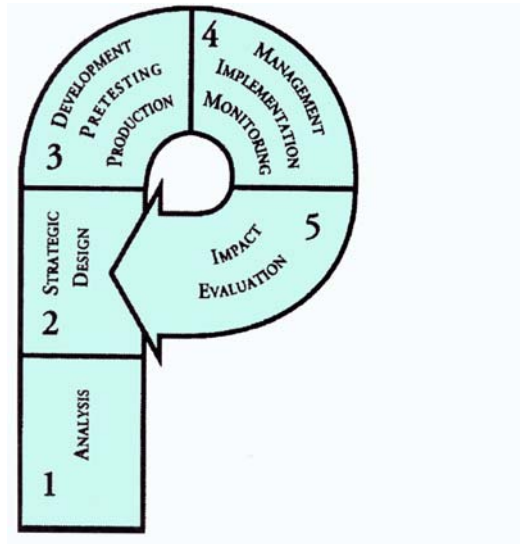
Sometimes the action cuts too close to the bone for the sensitive authorities. Police once tried to arrest the director after an episode depicting corrupt police.

Later, a powerful civil servant, who recognised himself being portrayed as a character, tried to block an episode mid-broadcast. And because the show is on national radio, it is also subject to state censorship, although the last cut was made a year ago.

# WORKBOOK

## 2. Where scriptwriter fits

2.1. Study the diagram of the P-Process below:<sup>1</sup>

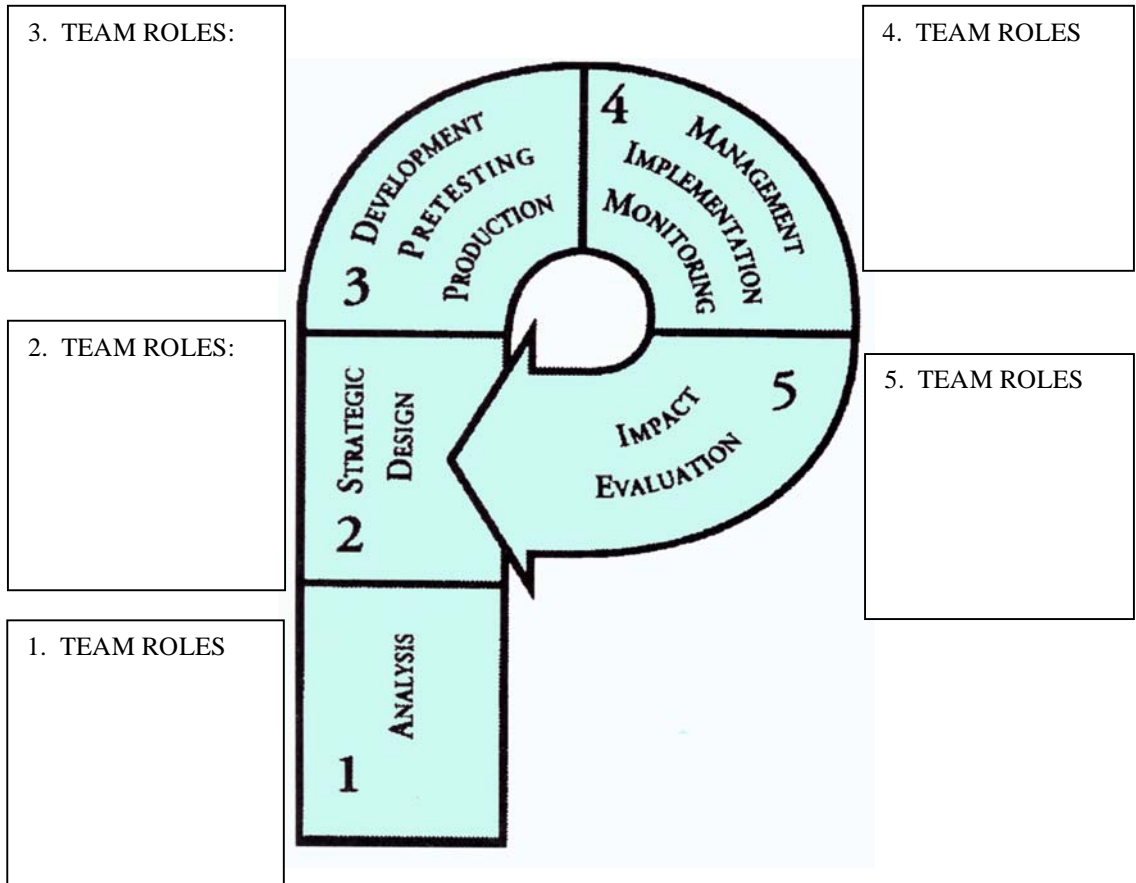


2.2. In the space below, write down the different team roles involved in the process of airing a radio drama.

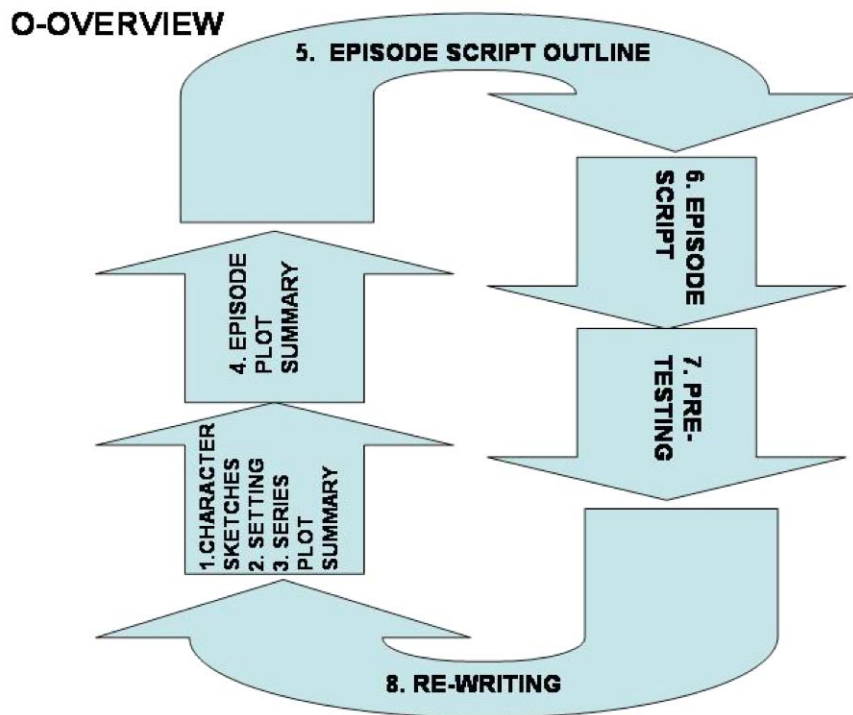
<sup>1</sup> de Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore, p,3.



2.3. Identify where the different roles fit on the P-Process diagram below:



2.4. Study the diagram below of the script writing process:



## 2.5. Read the sample character sketch below

**Name:** Amal

**Born:** 22 Oct. 1980

**Appearance:** tall, pretty, dark

**Lives:** in Ramallah (Jalozon)

**Education:** finished Secondary School and passed Tawjihi 3 years ago

**History:** Married and moved to Beit Siera, but divorced after one year because her husband beat her (no children) and moved back to her father's house in Jalozon

**Family:** Family spread all over (Gaza, etc.); father, \_\_\_\_ (50) works as a guard, and earns NSI 1,200 per month; mother, \_\_\_\_\_, doesn't work outside but bakes cakes which Mariam (see character #4) collects and sells for her; older brother, Jawad (24) is married to Naomi, they have a baby, and live in a small room added to father's house; another three younger girls (\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_) and one boy called \_\_\_\_.

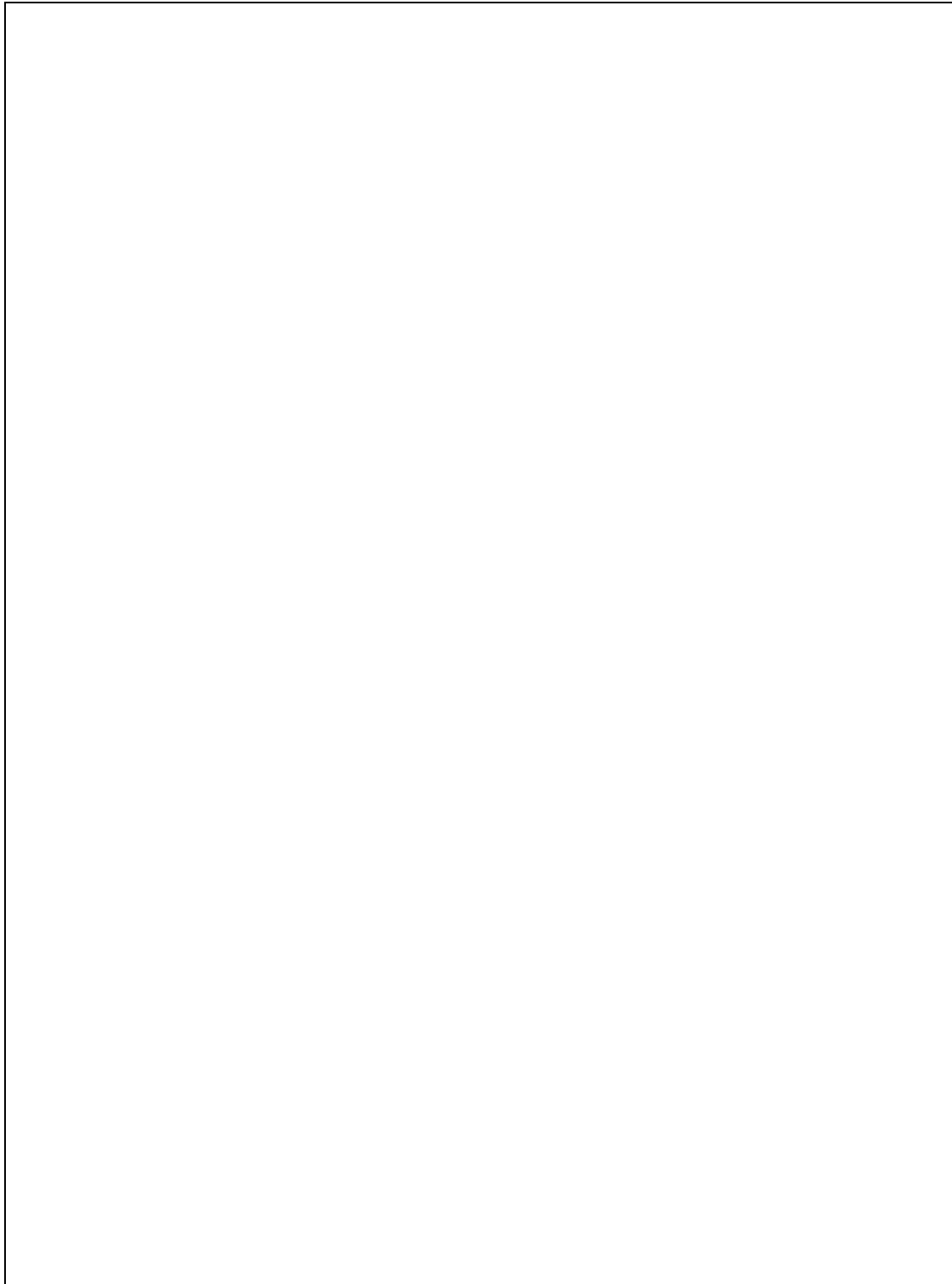
**Dreams:** Amal hopes to continue her studies at Altira Studio (UNWRA), and wants to be a clothes designer, but as she's divorced everything's forbidden (can't go out without a male family member). When she was 15 she wanted to be a model (but never told anyone)

**Attitude:** very positive, optimist

**Problems:** Amal suffers from four things in her life; the way she married (arranged), the fact that she divorced (the only men who want to marry her now are old), the economic situation, and the fact that she can't continue her education

**Likes/dislikes:** Loves dance, music, singing and socialising. Hates to be treated as 'only' a woman, extremism of all kinds, and people who are incapable of saying what they want.

**2.6. In the space below, create a character sketch for a character that represents 'peace'. This could be an animal, an imaginary being, an adult, a child, etc.**



**Reference:**

de Fossard, E., 1997, How to Write a Radio Serial Drama for Social Development: A Script Writer's Manual, Johns Hopkins School of Public Health, Baltimore, p,3.

## WORKBOOK

### 3. Write for radio final

#### 3.1. Read the following script and complete the exercises below.



### Mighty Ants

Ants from an Asiatic species called *Pheidologeton diversus* increase their efficiency tenfold by transporting food in groups. According to Mark Moffett, of Harvard University, worker ants travelling in raiding parties of up to 100 individuals can carry worms and other items of food up to 5000 times their own weight and 10 000 times their volume (National Geographic Research, vol 4, p 386). By grouping together with other ants to take food back to the nest, each ant can carry at least 10 times more weight than it could alone.

The time taken to transport a large object in one piece by a group, Moffett says, is also much shorter than the time needed to tear the food into small chunks for individual ants to move. According to Moffett, this method reduces interference from competitors for the food.

There is a limit to the number of workers that can band together to move an object. If there are too many, they will get in each other's way. Moffett found that 10 was about the optimum number in a group. The porters allow some workers to ride on top of the food, presumably, Moffett says, to defend the ant trail and its burden should a competitor attack the party of ants.

(Source: *New Scientist*, Vol.119, Issue 1627, p.216.  
Reprinted with kind permission of publisher;  
<http://www.newscientist.com/>)

**The *New Scientist* article is written for a science magazine, to be read through the eyes. It could be rewritten for radio in different ways, depending on the purpose of the radio program and the audience. A radio script writer in Pakistan re-wrote it this way to be oral-centric, for the ears of his audience:**

Imagine one person, carrying another person. You've seen it so you know it can be done. Have you ever seen a person carrying five other people? No? You think it would be difficult? I'm sure you're right. And I know you'll agree that it is also impossible for ten people to carry five hundred people. But what is impossible for you and me is possible for ants—those tiny insects that crawl around on the ground beneath your feet. Let me

explain. Researchers have discovered that ants can carry huge amounts of weight by working together. New Scientist magazine reports that large groups of up to one hundred ants can carry worms or other bits of food which weigh about five thousand times more than the ants do. In fact, by working together, ants can carry at least ten times more weight than they can carry on their own. But, there's something else about the way ants work which is very interesting. There is a limit to the number of ants that can band together on the same piece of food. Usually, there are only about ten ants working in a group—enough to get the job done efficiently, and harmoniously.

**What are the differences between the article written for a science journal and the radio script?**

<b>Written article</b>	<b>Radio version</b>
<p><b>What do you like about the radio version of the script?</b></p>	
<p><b>What would you say are Four Key Principles for writing for radio?</b></p> <ol style="list-style-type: none"><li>1.</li><li>2.</li><li>3.</li><li>4.</li></ol>	

## 3.2. The TSW Formula

Scriptwriting process and principle meet in the TSW Formula, a simple checklist to guide planning and creativity. TSW is T—Think it first. S—Then Say it. W—Only now, finally, Write it

### 1. THINK . . .

<p>. . . about the Listener-learners</p>	<p><b>Who are you saying it to?</b></p> <ul style="list-style-type: none"> <li>Who does the problem affect? Who else is involved? Who are the secondary audiences that have control or influence or which affect this situation? Who are the decision-makers involved?</li> </ul>
<p>. . . about the Learning Purpose</p>	<p><b>Why are you saying it?</b></p> <ul style="list-style-type: none"> <li>What do you want the audience to do, or act on, or think? Write to have an effect on the audience, to encourage them to ACT or DO something. Write to motivate the listener. To motivate is to provide the reason for doing something.. The audience has to find the answer to these questions: What's in it for me? How will I benefit?</li> </ul>
<p>. . . about the Learning Content</p>	<p><b>What is the single most important idea to get across?</b></p> <ul style="list-style-type: none"> <li>What are you saying? What is the key message — the single most important idea? What will attract attention? arouse interest? create desire? stimulate action? Write with words for the EAR (TALK language) not words for the eye (reading language).</li> </ul>

#### Think about the Opening:

- Create a picture in the Listener-learner's mind. Use the **Observing the Environment checklist** to gather pictures for the mind or wordscapes, images of familiar settings and experiences, background noise, sound effects, silence, tone, volume, pace. Describe space, sight, smell, feel, taste, etc.
- Present a problem to be solved. Ask a question. Questions effectively create mental images: Have you ever seen/ wondered/ thought ...? or Remember when...? or Do you ...? or If you ... Would you ...? or If someone told you ... what would you think/ say/ do? , etc.
- Connect script content with a well-known proverb or homily: You've heard people say... , etc.
- Be conversational. Talk. Use a personal comment or observation: I didn't know ... or I was surprised to read ... , etc.

#### Think about the Middle

- Is the information presented in a logical flow or sequence?
- How does it attract the intended audience's attention and create a desire?
- Write IDEAS, not words. What ideas produce pictures for the mind?
- Depict situations, people, decisions, actions etc., that model the behaviour or attitude to be adopted or avoided. Can the audience project themselves into this situation? Can they see it or feel they are there ?

- What words will make them smile, sad, surprised, realise a new idea?
- Does the script have room to breath?
- Use short sentences with only one idea. Leave out unnecessary, complicated detail.
- Unless it is absolutely necessary to be precise round out large numbers or use around ; about ; nearly ; just over ; a little less than etc.
- Be time-sensitive when writing dramas that may be repeated later. Some details, while correct now, may be out of date and incorrect later. E.g., *The World Health Organisation announced last year...* is better written as, *In 2001 the World Health Organisation announced ... etc.*

#### Think about the Ending

- Relate it to the opening idea. Summarise. Tell the Listener-learner how to act—the next step to take.

### 2. SAY IT

Radio is a medium for the ears. It's oral-centric. It's speech. After thinking about it, say it. Out loud. Talk the script. So—Say it as it would be spoken.

### 3. WRITE IT

- Now, ONLY now, write what you said. Use double spacing, 4 cm-wide margins and a single side of the paper.
- Read aloud to another person. Check logical flow, timing, information accuracy and relevance, ambiguous phrases, unnecessary repetition. Check that the script meets the requirements of the producer. Revise it.



**3.3. Read the following article (or use the one provided by your facilitator) and rewrite it for radio in the space provided using your Four Key Principles.**

## **How South Africa Avoided a Blood-bath**

*“Five years, then there will be a blood-bath,”* an African friend told me nearly thirty years ago. And many people said the same. *“The whites will never give up power,”* they said. And yet, it happened. Why? Yugoslavia, and other countries, have torn themselves apart. What caused the South African miracle? There are several answers to this question.

### **1) The leadership of Nelson Mandela**

Despite imprisonment on Robben Island for over 18 years, he did not become bitter. He was able to forgive his captors. He applied his religious beliefs to his difficult situation. His behaviour has won him praise around the world. He has received honorary degrees from more than 50 universities, and was awarded the Nobel Peace Prize in 1993. His peaceful election to the role of State President was a fitting outcome to his life's work.

### **2) Asking for and receiving forgiveness**

Many white South Africans were blinded by their culture and upbringing. They thought that apartheid was OK, although the Dutch Reformed Church publicly apologised in 1986 for its previous support of apartheid. They declared racism to be a bad sin. Key Christian leader Michael Cassidy also worked for many years to bring about reconciliation. He summed up the whole situation in one sentence in 1988: *The white act of repentance, and the black act of forgiveness, is the key to national healing and salvation.*

### **3) A president who saw the need to change**

In 1990, F.W.de Klerk, the former President, abolished many laws, such as the Mixed Marriage Act, and the Group Areas Act. President De Klerk led the minority white government to hand over power. This was an unusual and brave act. His apology in August 1996 on behalf of the National Party was not his first apology.

### **4) The election crisis**

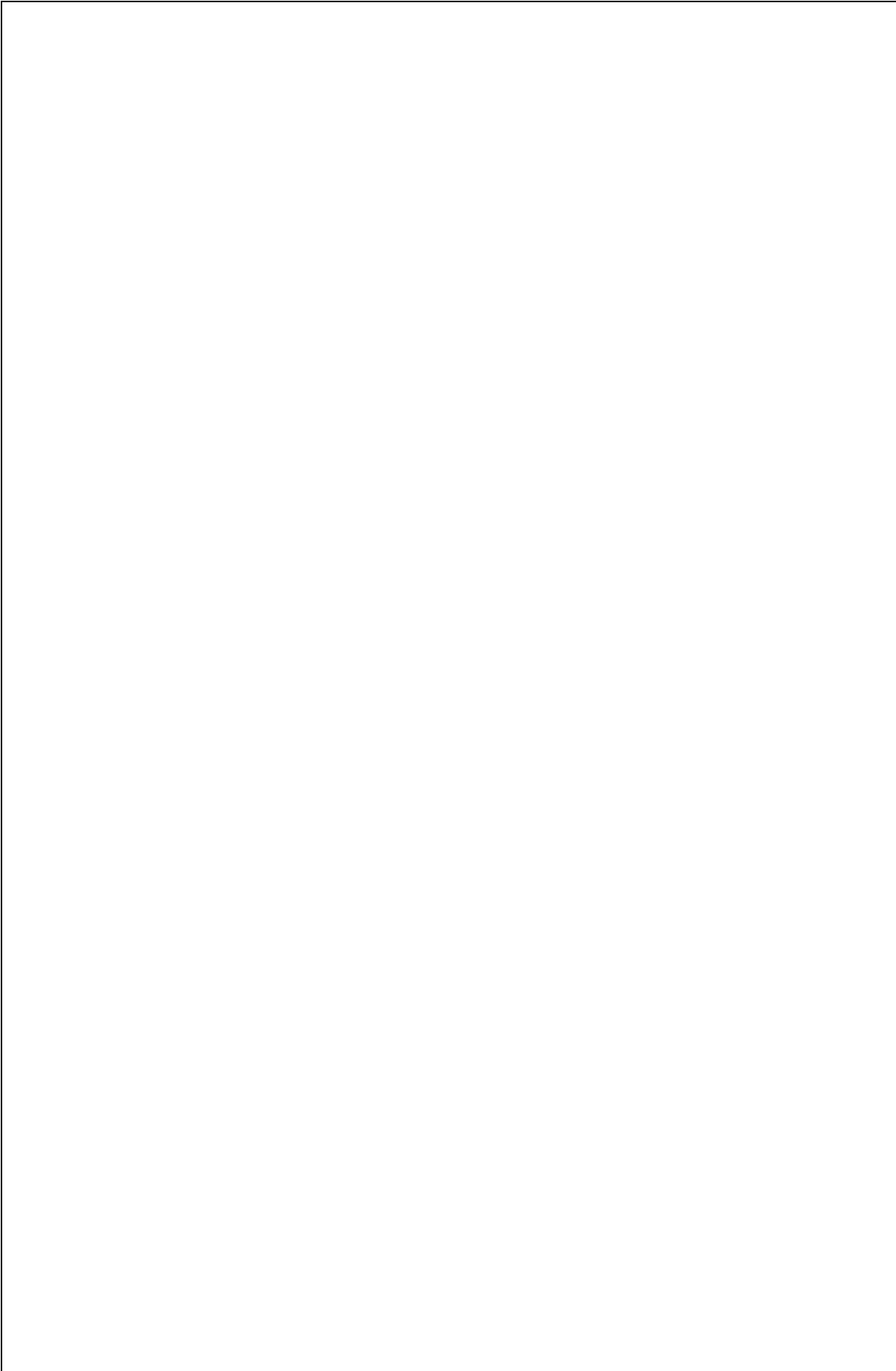
Before the first free election in May 1994, there were big disagreements between different groups. Chief Buthelezi could not see a way to join in the election. Without him, there could have been disaster. International statesmen Henry Kissinger and Lord Carrington found they could make no agreement. Then Michael Cassidy realised it would take an African to bring peace to Africa. Kenyan Professor, Washington Okumo was a widely respected man of peace. Okumo managed to arrange an agreement between Chief Buthelezi, Nelson Mandela, and their parties which set the stage for peaceful elections.

### **A way forward for the world?**

If miracles like this can happen in South Africa, after years of trouble, they can happen anywhere.

**Now it's your turn!**

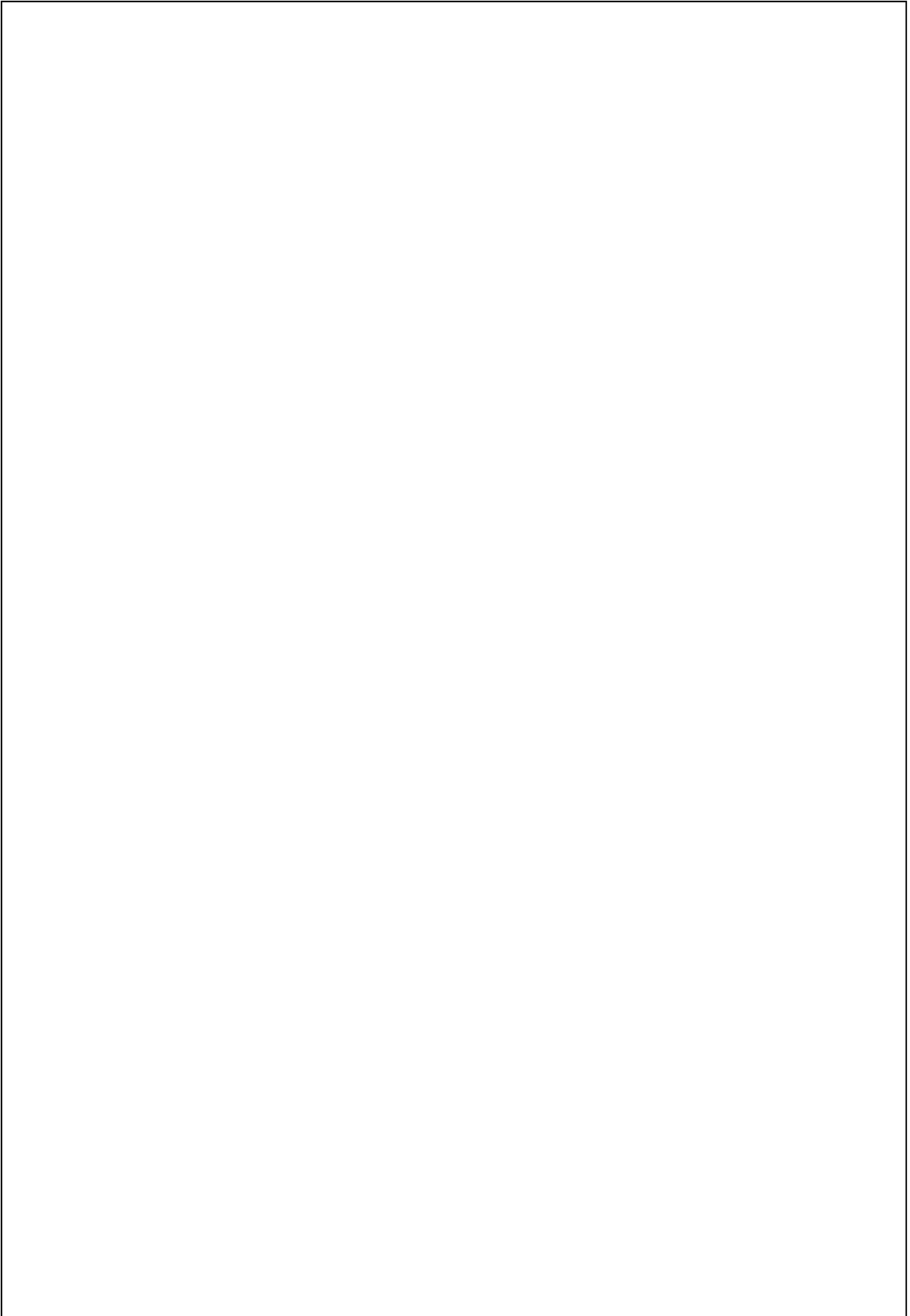
A large, empty rectangular box with a thin black border, occupying most of the page. It is intended for participants to write their responses to the prompt above.



### 3.4. Improve this script

**We do not regard the following script as broadcast standard. Rewrite it so that it is broadcast standard.**

There is a problem of child labour in our country. It is wrong that children are sent out to work. If the child's help is necessary, then you parents listening to this radio broadcast need to take action. You should give your child who is working, a share of the income earned by his labour. If he works in the field, give him a share of the harvest. If he works in your business, give him a share of what you sell. If you know of any company or factory that exploits children, report it to the government or the police. Children have the right to be educated and to be children. Let them go to school. Let them play. You should take specific and appropriate action to rectify this situation. Talking, playing and showing love are essential for a child's physical, mental and emotional growth.



### 3.5. Observing the Environment

- Go for a walk and observe the reality of life —collect pictures for the mind.
- Collect pictures for the mind from each of the four categories on the OBSERVING THE ENVIRONMENT checklist..
- With your partner, write a 2-minute talk in the space provided below the checklist.
- Choose one of the following seven phrases to start the script: *Today when walking down the street..... Or Have you ever seen.....? Or Imagine seeing..... Or The smell reminded me of..... Or I heard a sound today..... Or Today I watched..... Or I touched it a few hours ago but I can still feel it. It ....*
- Include a key message/information for the topic.
- End your script with a brief statement, slogan or proverb that relates to the agreed topic.

<b>1. SEEING PICTURES FOR THE MIND</b>		Observe, note and describe 3 elements for each of the four sense-categories.
Colour	1.1	
Texture (What does it look like?)		
Size (How big is it?)	1.2	
Shape		
Quantity (How many? How much?)	1.3	
Surroundings (The location or position)		
Gesture/action		
Intention/purpose (Why? What is the reason?)		
Imagine the history of what you are looking at (What has happened? What will happen?)		
<b>2. HEARING PICTURES FOR THE MIND</b>		
Foreground noise (closest and demanding most attention)	2.1	
Background noise (constant/occasional)	2.2	
Unusual noise		
What is the texture of the noise (What does it sound like? Is it hard? Soft? Warm? Cold? Sharp? Metallic? Piercing? Etc)	2.3	
<b>3. FEELING PICTURES FOR THE MIND</b>		
What does the temperature feel like?	3.1	
What is the texture? (What does it feel like? Is it smooth? Silky? Rough? Hard? Soft?)		
Impression? (What emotion does it leave you with? How do you feel about it? Frightened? Confused? Soothed? etc)	3.2	
	3.3	
<b>4. SMELLING PICTURES FOR THE MIND</b>		
Character (What does it smell like? Is it good? Bad? Pleasant? Unpleasant etc)	4.1	
What memories does it evoke?	4.2	
What does it taste like? (Is it sweet? Bitter?)		
How strong is it? (Weak? Mild? Overpowering?)		
What is its texture? (What does it smell like? Is it sharp? Dusty? Etc)	4.3	

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**Write a 2 minute talk based on your checklist in the space below.**

<b>Your Script</b>	<b>Our comments on your work</b>

<b>Your Script</b>	<b>Our comments on your work</b>



<b>Your Script</b>	<b>Our comments on your work</b>

<b>Your Script</b>	<b>Our comments on your work</b>

### 3.6. Dialogue – the building block of a radio serial drama

Read the following dialogue “**Just war?**” then consider the following questions below. It is set in the context of Australia and the controversy prior to the war on Iraq in April 2003, as to whether it was justified or not (Australia was one of the “coalition partners” in the war). At the same time, Australia was receiving a lot of criticism for its harsh policy of keeping refugees in detention.

AMY: Dad, what's a just war?

DAD: Not just now, sweetheart, I'm busy. Can we talk later?

AMY: But you said if I ever needed to ask you anything ...

DAD: OK. What's the question?

AMY: A just war. How can any war be just'?

DAD: Ah. Yes. Good question. How did this come up, sweetheart?

AMY: You know, Iraq and everything?

DAD: Well, first let me say that all war is ugly, brutal, violent and repressive, and history shows us that war is a completely pointless way of trying to settle conflicts. Some time in the future, I'm sure people will look back and wonder how humans could have been so stupid as to go to war over anything. No one ever really wins, but a lot of people suffer and the result never turns out quite the way anyone intended. Never.

AMY: So you're against war?

DAD: Everyone's against war. How could anyone be in favour of killing each other and destroying each other's cities and towns? You think war is about soldiers, but innocent civilians, even children, are always killed in wars. Of course I'm against war ... aren't you?

AMY: So are you a pacifist?

DAD: Well, no, not exactly, although part of me would like to be. I admire pacifists, but I think there are times when there really is no alternative to fighting.

AMY: So that's what people mean by a just war?

DAD: I guess so. A just war is when you have to defend yourself because someone has attacked you. Or when a friendly country is attacked and its leaders ask you to help them defend themselves.

AMY: So if America attacks Iraq and Iraq defends itself, that wouldn't be a just war for America, but it would be for Iraq... And if Iraq asks one of its friends to help it defend itself against America, that would be just war for the other country, right?

DAD: Well it's not quite that simple, I'm afraid. There are such things as good guys and bad guys, sweetheart. Saddam Hussein is a bad guy, so we don't think anyone would be justified in defending him.

AMY: But if he doesn't attack anyone, how can invading his country be a just war? According to you, invading another country would always be wrong.

DAD: Well, usually, but, see, every-one thinks Saddam has these really awful weapons ...

AMY: Worse than America's?

DAD: Not worse, no. But, well, because he's a bad guy, people think he might decide to use those weapons against some other country some day, so America wants to invade his country and destroy the weapons before he can use them.

AMY: Has he threatened to use them then? Who does he want to attack?

DAD: He hasn't actually threatened to use them against anyone in particular — except the Americans of course, if they invade his country.

AMY: And us, Australia? Aren't we going to invade Iraq, too? We sent some soldiers off last week I saw them on TV, too.

DAD: No one really knows, sweetheart. We might not actually be planning to invade. We might just be trying to scare Saddam into giving up his weapons. We might be calling his bluff.

AMY: But if he isn't planning to attack anyone, wouldn't that mean Saddam won't use his weapons unless he has to defend Iraq against an attack?..... So wouldn't attacking him be the best way of making sure he does use his weapons?

DAD: Well that seems logical, but I guess our Government must think there's a huge risk he will use them on, on....on someone else if we don't get in first.

AMY: Our Life Skills teacher said the end never justifies the means. Was she wrong?

DAD: I don't know, honey, I really don't know.

AMY: By the way, what ever happened to Osama bin Laden? I thought he was supposed to be the world's number one bad guy. Is Saddam even worse?

DAD: They're both pretty bad. They're terrorists, see? They both place a low value on human life.

AMY: Dad, are we still holding little children behind razor wire in those detention centres for refugees?

DAD: We are, sweetheart.

AMY: So are we good guys or bad guys?

DAD: Good guys, definitely. No more questions now, OK?

What are the characteristics of a dialogue?

What was the point of this dialogue?

<p>Why was it more powerful to present the issues in dialogue format?</p>	
<p>What do you understand from the script about the characters in the dialogue?</p>	

## **WORKBOOK**

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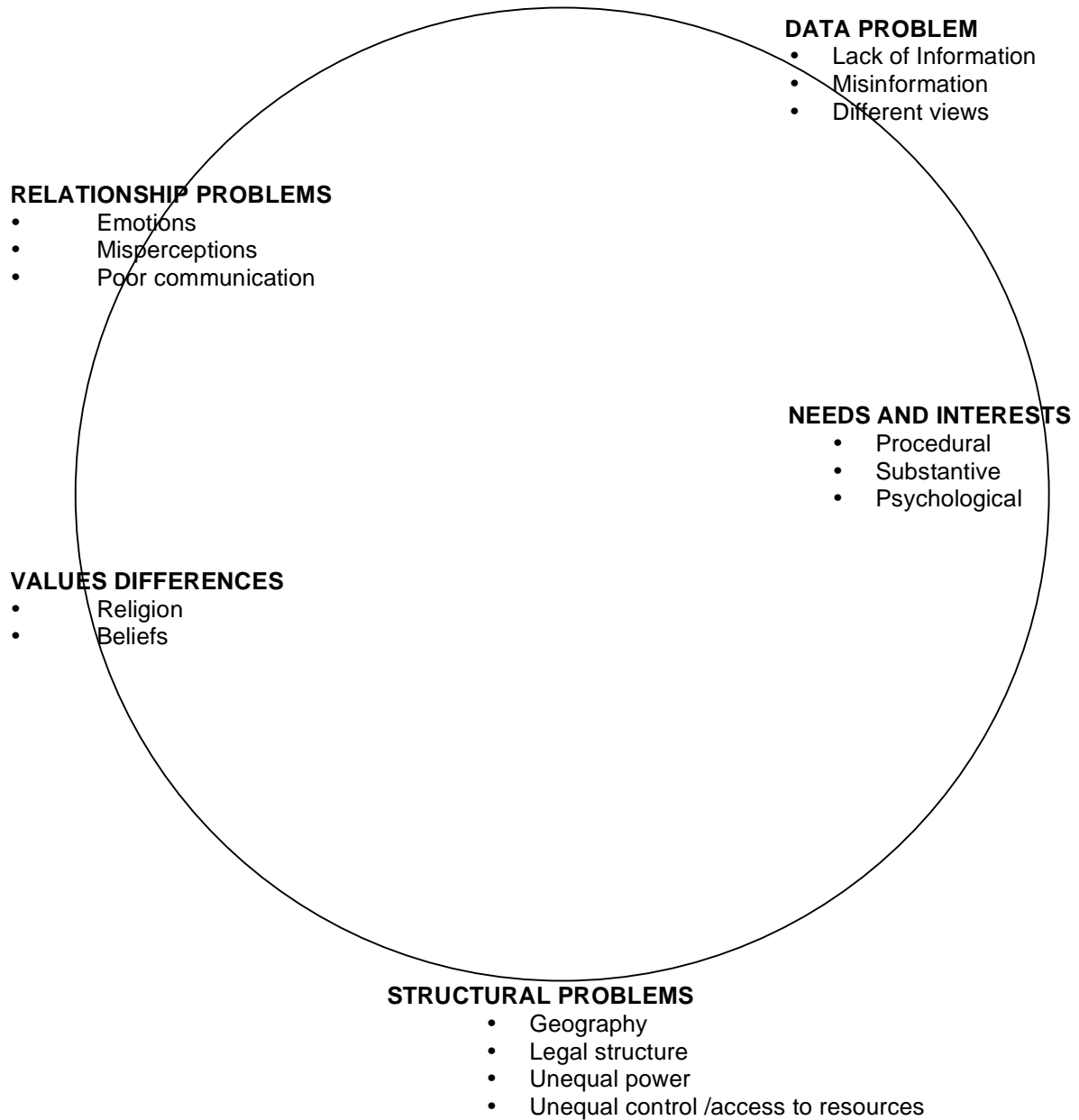
### **4. Serial Radio drama for social change**

**4.1. In the space below, write your definition of the word 'Edu-tainment'**

# WORKBOOK

## 5. Conflict Transformation Skills

5.1. The conflict circle depicts the five main elements contributing to conflict. A few examples are listed under each element.



What examples can you think of ?

<u>Elements</u>	<u>Examples</u>
<b>Data Problem</b>	
<b>Relationship Problems</b>	
<b>Values Differences</b>	
<b>Needs and Interests</b>	
<b>Structural Problems</b>	



## WORKBOOK

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### 6. Concept document

**6.1. Reading report...** Read through the draft Concept Document and answer the following questions. This activity should be completed individually.

What is the purpose of the Concept Document?

**Explain briefly in your own words:**

1. The Rationale for the project.
2. The make up of the target audience.
3. The serial radio drama intended outcomes.
4. Three key messages.
  - i)
  - ii)
  - iii)
5. The overview of the conflict situation.

How will the serial radio drama achieve its goals?

What does the concept document say are the causes and effects of this conflict? Do you agree? Why or why not?

Do you think the key messages chosen are appropriate for the target audience?

**6.2. Values exercise: On your own, rank the characters below from the most unpleasant character (1) to the least unpleasant (5) by writing their names in the appropriate space. Next to each character, write a few words to indicate the reasons for your choice.**

**Characters**

- Dima drinks at his flat with his friends until the early hours of the morning and creates so much noise that neighbours are kept awake
- Rano, a housewife, requires two or three drinks of alcohol each day, just to help her handle the boredom of her life
- Otto, a salesman, is driving home very fast and dangerously after celebrating a successful business deal
- Cleo, a high school student, doesn't really like alcohol but drinks anyway – just to go along with her drinking friends and to be one of the group
- Ivan goes to his local bar each afternoon after work and never really gets drunk, but becomes so aggressive that there is a family feud that often ends in violence

Character's name	Reasons	Group Ranking
1.		
2.		
3.		
4.		
5.		

**Share your ideas with other members of your group. Through discussion try and reach consensus on a group rank order. Write the group ranking in the column provided.**



**6.3. What motivates us? Do you know of the 10 people listed below? What have they done with their lives? Why?**

**Motivated People**

Mother Teresa, Mahatma Gandhi, Joseph Stalin, Tina Turner, Martin Luther King Jr., Nelson Mandela, , Aung San Suu Kyi, Shirin Ebadi, and Bill Gates

**Create a list of what you think motivates or motivated these people. Do not worry if you are not familiar with some of the people listed.**

Who is it?	What motivates/motivated them
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

**6.4. State in your own words three key messages that the serial radio drama will communicate and rate them in order of importance. In the right hand column indicate whether the messages are attempting to impact the audience’s knowledge, attitude, skills, environment, values or beliefs?**

Message content	Outcome (K,A,S,E,V)
1.	
2.	
3.	

## 6.5. Describing the audience

In the space below, create an imaginary profile (in outline form) for a member of your target audience (based on the concept document). Give the person a name, age, socio-economic status, place of birth, imaginary family etc.

Name:

Age:

Place of birth:

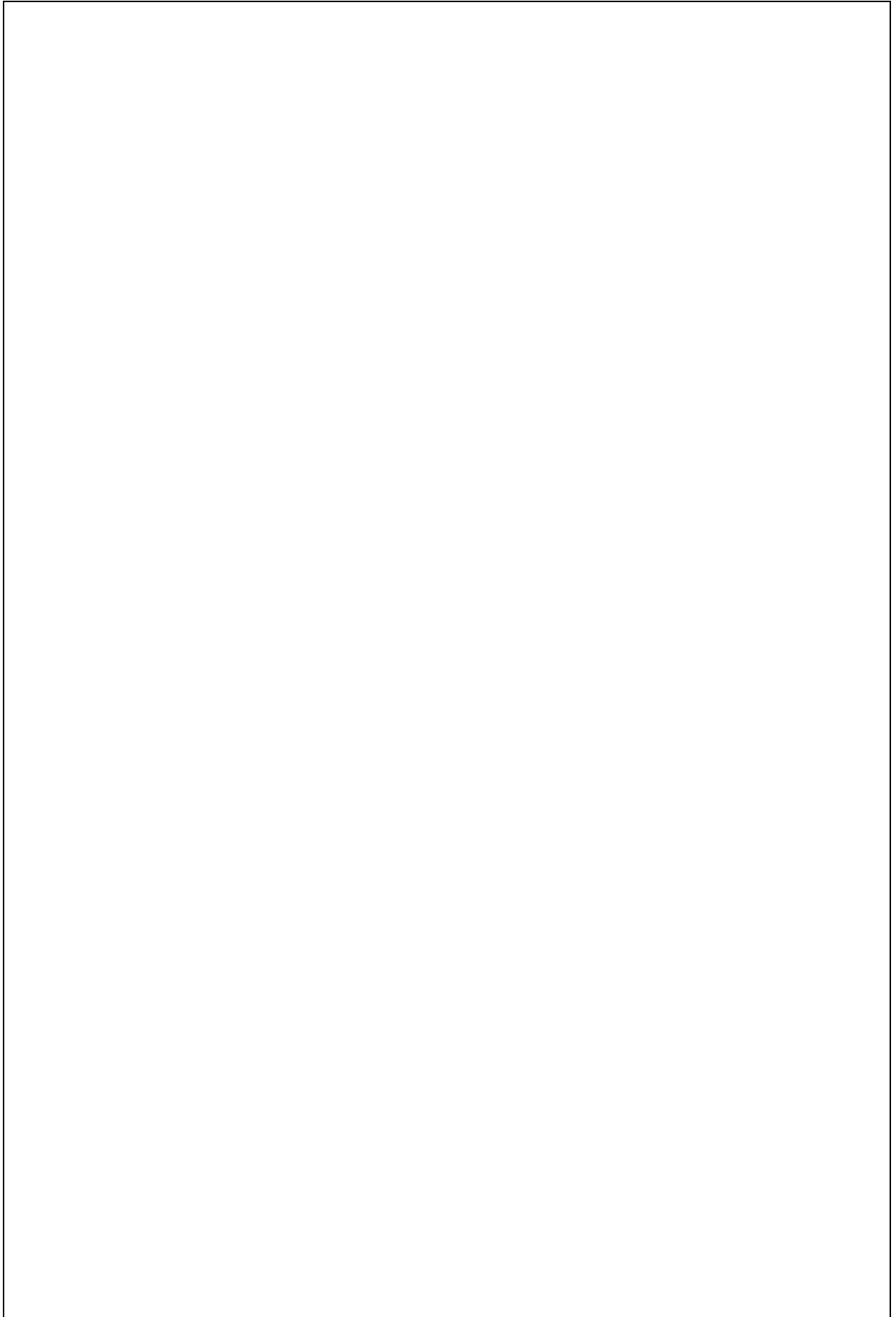
Education:

Socio-economic status (e.g. occupation, wealth/means, community status):

Family members:

Other details:

**6.6. Pick one of the 3 key messages you've identified in exercise 6.4 and turn it into a story for the target audience in the space provided below.**



# WORKBOOK

## 7A. Researching the audience

7A.1. What stage is your society/community in: pre-conflict, overt-conflict, or post-conflict? Put a tick or a cross against each question and total up the number of ticks at the bottom. What do you discover? Does this confirm what you already knew?

<u>PRE-CONFLICT</u>	<u>OVERT CONFLICT</u>	<u>POST CONFLICT</u>
<ol style="list-style-type: none"> <li>1. Is there increasing political tension and economic instability?</li> <li>2. Is there a history of armed conflict?</li> <li>3. Is there increasing economic and political disparity between groups of people (e.g. along ethnic or religious lines)?</li> <li>4. Are there excessively high population densities?</li> <li>5. Are there high levels of unemployment?</li> <li>6. Is government corruption increasing?</li> <li>7. Are the state and local authorities weak?</li> <li>8. Are peace dialogues/negotiations failing?</li> <li>9. Is there increasing polarisation of groups/communities?</li> <li>10. Is there abuse/distrust of the electoral system?</li> <li>11. Is there a monopoly of media outlets that is used to push a particular line?</li> <li>12. Are groups or individuals singled out for attacks in the media?</li> <li>13. Are hate speech and stereotyping evident in the community and/or in the media?</li> <li>14. Is there a dispute over territory or environmental resources?</li> </ol>	<ol style="list-style-type: none"> <li>1. Is there open conflict (military attacks, killings, atrocities)?</li> <li>2. Are civil rights suppressed?</li> <li>3. Are there signs of human rights' abuses?</li> <li>4. Is there a denial or disavowal of international conventions/covenants?</li> <li>5. Is there a continuing cycle of violence between groups?</li> <li>6. Has civil society collapsed?</li> <li>7. Is there evidence of criminal behaviour by the state?</li> <li>8. Is there forced military conscription?</li> <li>9. Is there forced migration/displacement?</li> <li>10. Has the economic infrastructure been destroyed (material shortages, food, water, fuel, health care, electricity, batteries)?</li> <li>11. Has the education system been destroyed?</li> <li>12. Is there high media censorship?</li> <li>13. Have dissenting (opposition) media been shut down or targeted?</li> <li>14. Is there an absence of peace dialogue or negotiations?</li> </ol>	<ol style="list-style-type: none"> <li>1. Has there been a victory or defeat of one of the conflicting parties?</li> <li>2. Is there a presence of peacekeepers?</li> <li>3. Is there a reduction in violence?</li> <li>4. Is there an increase in the crime rate?</li> <li>5. Has a peace dialogue or negotiation resumed?</li> <li>6. Are there steps towards the re-establishment of an electoral system?</li> <li>7. Is there a transitional government?</li> <li>8. Has there been an easing of censorship?</li> <li>9. Is there a legal framework for free media established?</li> <li>10. Has the educational system been re-established?</li> <li>11. Has there been a negotiated settlement between groups in dispute?</li> <li>12. Is there an expanding technical infrastructure?</li> <li>13. Has trade resumed?</li> <li>14. Is there evidence that tension has decreased between conflicting groups?</li> </ol>

NUMBER OF TICKS: \_\_\_\_

NUMBER OF TICKS: \_\_\_\_

NUMBER OF TICKS: \_\_\_\_



**7A.2. Now attempt to understand the factors surrounding the conflict in your community (use the other side of the sheet if you need to).**

<p><b><u>RISK FACTORS</u></b> <b><u>TYPE OF VIOLENCE</u></b></p>	<p><b><u>PREDISPOSING FACTORS</u></b> (predispose a person to a certain behaviour)</p>	<p><b><u>ENABLING FACTORS</u></b> (enable a behaviour or a situation to occur)</p>	<p><b><u>REINFORCING FACTORS</u></b> (reinforce the carrying out of a behaviour or the maintenance of a situation)</p>
<p><b><u>Direct Violence</u></b> Examples: Intimidating, bullying, hitting, beating, murder, stabbing, shooting, raping, bombing, etc.</p>	<p>Example of violence:  Predisposing factor/s:  Message:</p>	<p>Example of violence:  Enabling factor/s:  Message:</p>	<p>Example of violence:  Reinforcing factor/s:  Message:</p>
<p><b><u>Structural Violence</u></b> Examples : Unequal distribution of resources (such as health care or education), exploitation of vulnerable members of society (e.g. women &amp; children), sub-standard housing, wide disparity between rich and poor, social injustice, corruption, poverty and illiteracy, etc.</p>	<p>Example of violence:  Predisposing factor/s:  Message:</p>	<p>Example of violence:  Enabling factor/s:  Message:</p>	<p>Example of violence:  Reinforcing factor/s:  Message:</p>

<p><b><u>RISK FACTORS</u></b></p> <p><b><u>TYPE OF VIOLENCE</u></b></p>	<p><b><u>PREDISPOSING FACTORS</u></b> (predispose a person to a certain behaviour)</p>	<p><b><u>ENABLING FACTORS</u></b> (enable a behaviour or a situation to occur)</p>	<p><b><u>REINFORCING FACTORS</u></b> (reinforce the carrying out of a behaviour or the maintenance of a situation)</p>
<p><b><u>Cultural Violence</u></b> (Images and stories that justify or glorify violence. Variables that blind us to violence or seek to justify it).</p> <p><b>Examples:</b> Hate speech, xenophobia, persecution complex, myths and legends of war heroes, religious justifications for war, 'chosenness', patriarchy, 'orientalism', civilisational arrogance</p>	<p>Example of violence:</p> <p>Predisposing factor/s:</p> <p>Message:</p>	<p>Example of violence:</p> <p>Enabling factor/s:</p> <p>Message:</p>	<p>Example of violence:</p> <p>Reinforcing factor/s:</p> <p>Message:</p>

### 7A.3. Research in the community – how to find the stories and characters for a drama.

<p>1. Where do people meet and exchange ideas? (Marketplace, merchant stalls, community well or tap, village circle etc.)?</p> <ul style="list-style-type: none"> <li>• Why do they meet there?</li> <li>• How do they engage with each other?</li> </ul>	
<p>2. Which personalities stand out in a crowd?</p> <ul style="list-style-type: none"> <li>• Is there something specific that makes them stand out?</li> <li>• Are they liked or disliked?</li> <li>• Are there potential characters here for a drama?</li> </ul>	
<p>3. Who are the natural storytellers?</p> <ul style="list-style-type: none"> <li>• What gives them their appeal?</li> <li>• What stories do they tell?</li> <li>• Who seems to listen?</li> <li>• Do the stories have a point other than entertainment? What is it?</li> </ul>	

<p>4. Who makes people laugh?</p> <ul style="list-style-type: none"> <li>• What kind of humour do they use? (e.g. poking fun, slap-stick, subtle, satire)</li> </ul>	
<p>5. What makes people laugh?</p> <ul style="list-style-type: none"> <li>• Write down any humorous things that you hear.</li> <li>• Note people's reactions.</li> </ul>	
<p>6. Who are the troublemakers?</p> <ul style="list-style-type: none"> <li>• What do you notice about their personalities?</li> <li>• What issues do they focus on?</li> <li>• How do they seem to affect others? Do people seem to listen to them?</li> </ul>	

<p>7. Who are the peacemakers?</p> <ul style="list-style-type: none"> <li>• What do you notice about their personalities?</li> <li>• What issues do they focus on?</li> <li>• How do they seem to affect others?</li> <li>• Do people seem to listen to them?</li> </ul>	
<p>8. Who are the gossips?</p> <ul style="list-style-type: none"> <li>• What are their characters like?</li> <li>• Why are they liked or shunned?</li> <li>• What is the effect of gossip on the community?</li> <li>• Does the community thrive on gossip?</li> <li>• What kinds of things do they gossip about?</li> </ul>	
<p>9. Is there anyone who irritates everyone?</p> <ul style="list-style-type: none"> <li>• Why?</li> <li>• What do you notice about their character?</li> <li>• How do people respond?</li> <li>• How does the person who irritates others respond?</li> </ul>	

<p>10. What local problems, personality conflicts, and group attitudes can you spot that give the community its individuality?</p> <ul style="list-style-type: none"> <li>• How are these problems brought into the open?</li> <li>• Do people seem to cover up issues? Why?</li> <li>• Who has strong opinions?</li> </ul>	
<p>11. Are there cultural, social or economic realities that create conflicts and barriers to change?</p> <ul style="list-style-type: none"> <li>• How do these come into light?</li> <li>• How do people confront these issues or attempt to hide them?</li> <li>• What are the strong stereotypes of different people in society?</li> <li>• Who is looked up to?</li> <li>• Who is looked down on?</li> </ul>	
<p>12. What are the characters, conflicts and plot themes that make their folktales and traditional stories popular?</p> <ul style="list-style-type: none"> <li>• Who are the heroes?</li> <li>• Who are the villains?</li> <li>• Who do people like to identify with?</li> <li>• What kind of endings do they like?</li> <li>• What kind of media do they use to</li> </ul>	

<p>get tell their stories (TV, radio, theatre, folk stories)?</p>	
<p>13. Can the characters, conflicts and plot themes that create their folktales be translated into the timed structure of a radio drama?</p> <ul style="list-style-type: none"> <li>• How would you do it?</li> </ul>	
<p>14. Can you dress these old story themes and characters in new clothes using modern attitudes and conflicts?</p> <ul style="list-style-type: none"> <li>• Which stories would work best?</li> <li>• How could you adapt them?</li> <li>• Would this destroy the power of the story theme or enhance it for your audience?</li> <li>• Try adapting a story and test it out on a few people.</li> </ul>	
<p>15. How would the community and its members be likely to react to the problem you want to dramatise?</p> <ul style="list-style-type: none"> <li>• Can you describe why?</li> <li>• Are people open or closed to</li> </ul>	

<ul style="list-style-type: none"> <li>• Do certain people in the community shows signs of willingness to listen to new ideas?</li> </ul>	
<p>16. If you were presenting the content of your programme to the community in person, whom would you identify as the leader with the most local influence?</p> <ul style="list-style-type: none"> <li>• In what way do new ideas filter through the society?</li> <li>• Is there a strong hierarchy in society?</li> <li>• Are new ideas and thinking that come from outside the society accepted within?</li> </ul>	
<p>17. How is information passed locally?</p> <ul style="list-style-type: none"> <li>• Do you see a strong “grapevine” operating?</li> <li>• Do people believe news on the “grapevine”?</li> <li>• Do people verify information that they receive via the “grapevine”?</li> </ul>	
<p>18. Who do people usually look to for different kinds of advice?</p> <ul style="list-style-type: none"> <li>• Is this true for young and older people?</li> </ul>	



<ul style="list-style-type: none"> <li>• Are the results favourable, predictable, or reliable?</li> </ul>	
<p>19. Are there things people think or believe which they cannot say out loud?</p> <ul style="list-style-type: none"> <li>• What?</li> <li>• Why?</li> <li>• How do they get around this?</li> </ul>	
<p>20. Is there anyone who's allowed to break the normal social rules without punishment (e.g. a clown)?</p> <ul style="list-style-type: none"> <li>• How do they do this?</li> <li>• How else are rules of society broken?</li> <li>• What are the results?</li> </ul>	
<p>21. Does your audience have taboos?</p> <ul style="list-style-type: none"> <li>• What are the main taboos?</li> <li>• Why don't people talk about them?</li> <li>• How then do they address taboo subjects, or do they ignore them?</li> <li>• How do the taboos constrain people from peaceful/harmful behaviour or contribute to conflict?</li> <li>• How could some taboos be the subject for an episode of the drama?</li> </ul>	

<p>22. Is there someone who traditionally says what no one else can?</p> <ul style="list-style-type: none"> <li>• Who?</li> <li>• How do they get their message across?</li> <li>• How and why are they accepted or not?</li> <li>• How can this be used in your story?</li> </ul>	
<p>23. What local idioms, slang, jokes etc. are used - especially for taboo subjects?</p> <ul style="list-style-type: none"> <li>• Keep a list of these as you come across them.</li> </ul>	
<p>24. What are the local metaphors, analogies and proverbs people commonly use to illustrate the meaning of events?</p> <ul style="list-style-type: none"> <li>• Keep a list of these as you come across them.</li> </ul>	

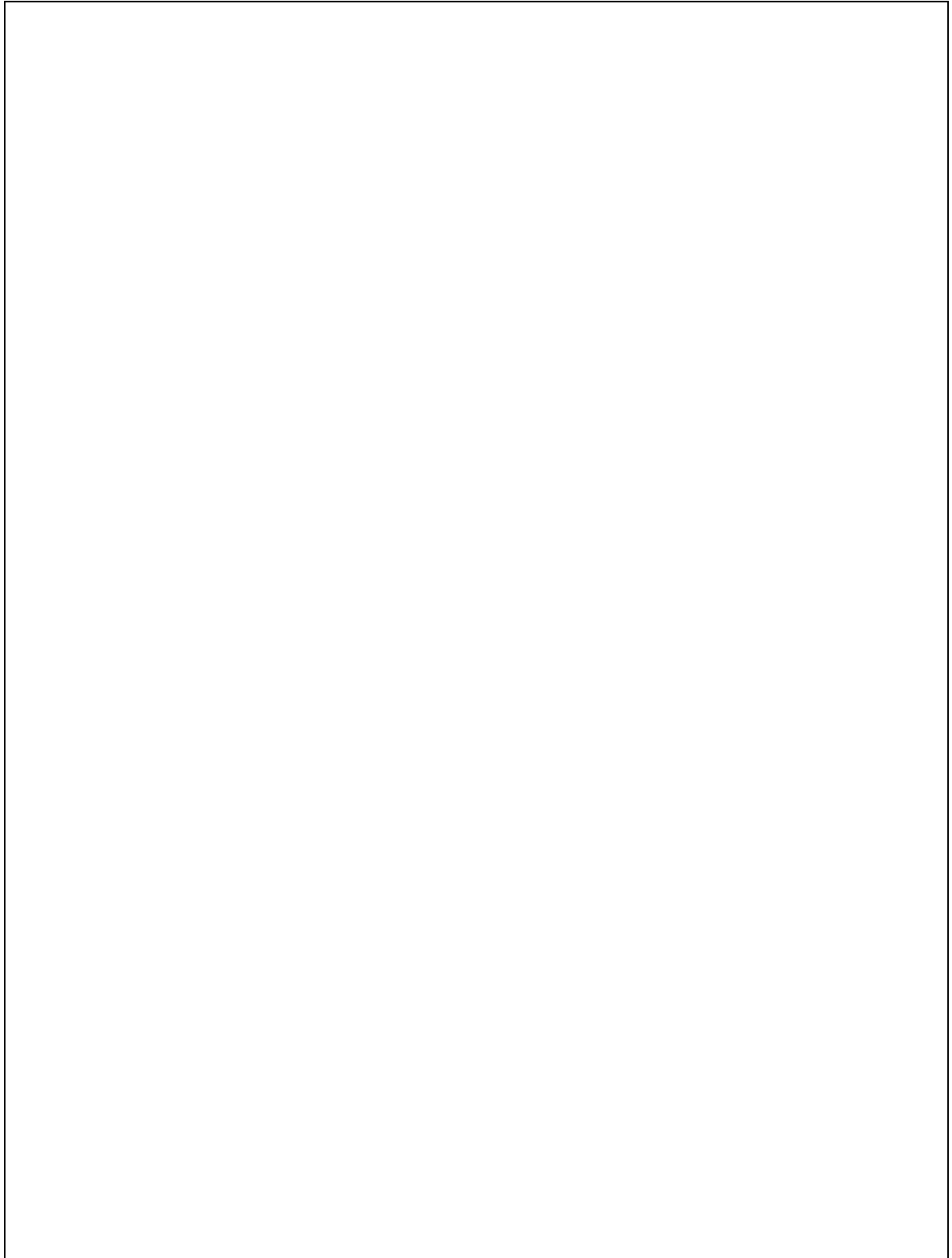
<p>25. How do they make the abstract more concrete?</p>	
<p>26. Are there oral traditions that could be included in your story?</p>	
<p>27. What traditional or other music is popular, which might be used as background for script narration or as transitions for scene changes?</p>	

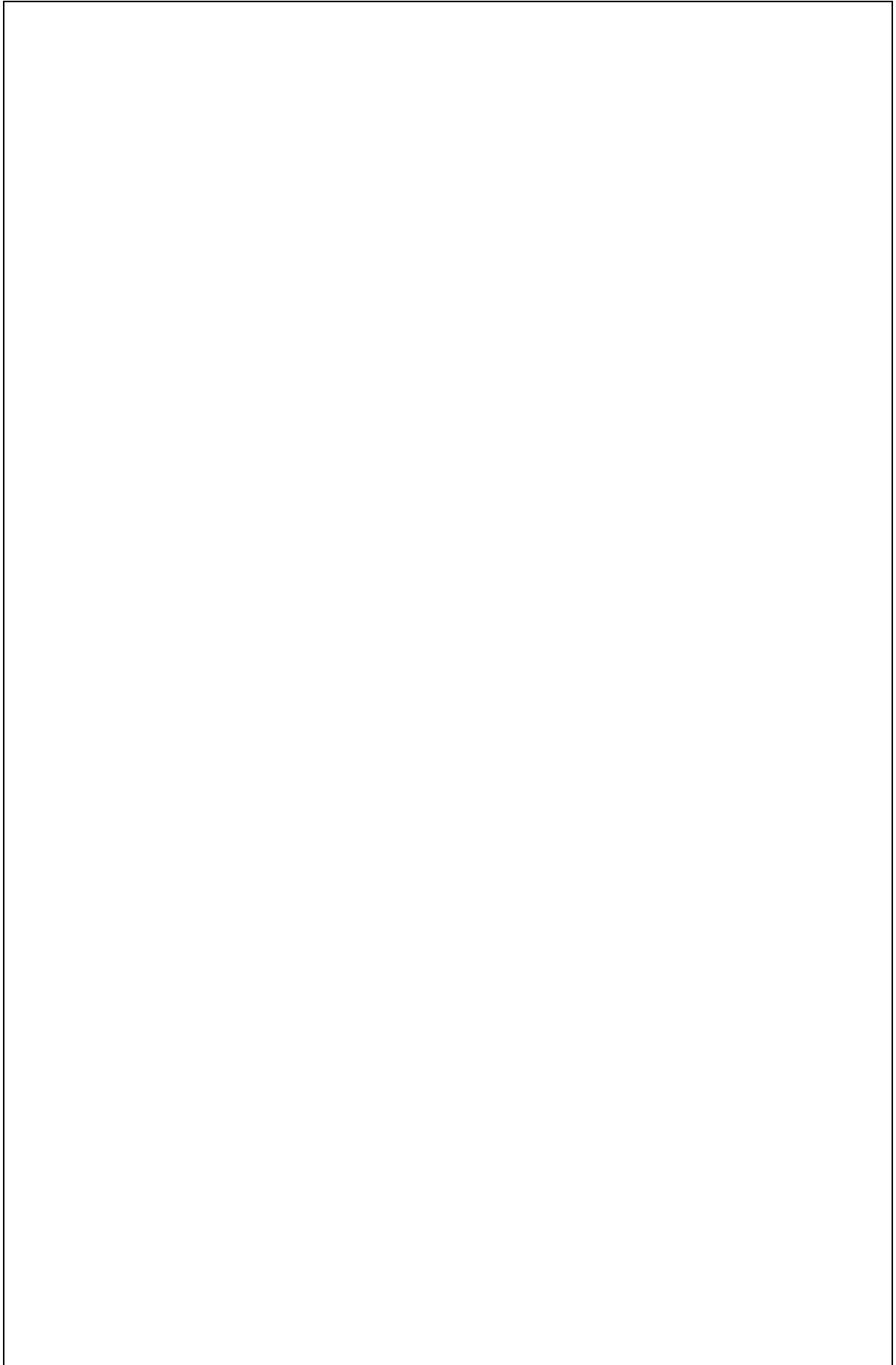
## **WORKBOOK**

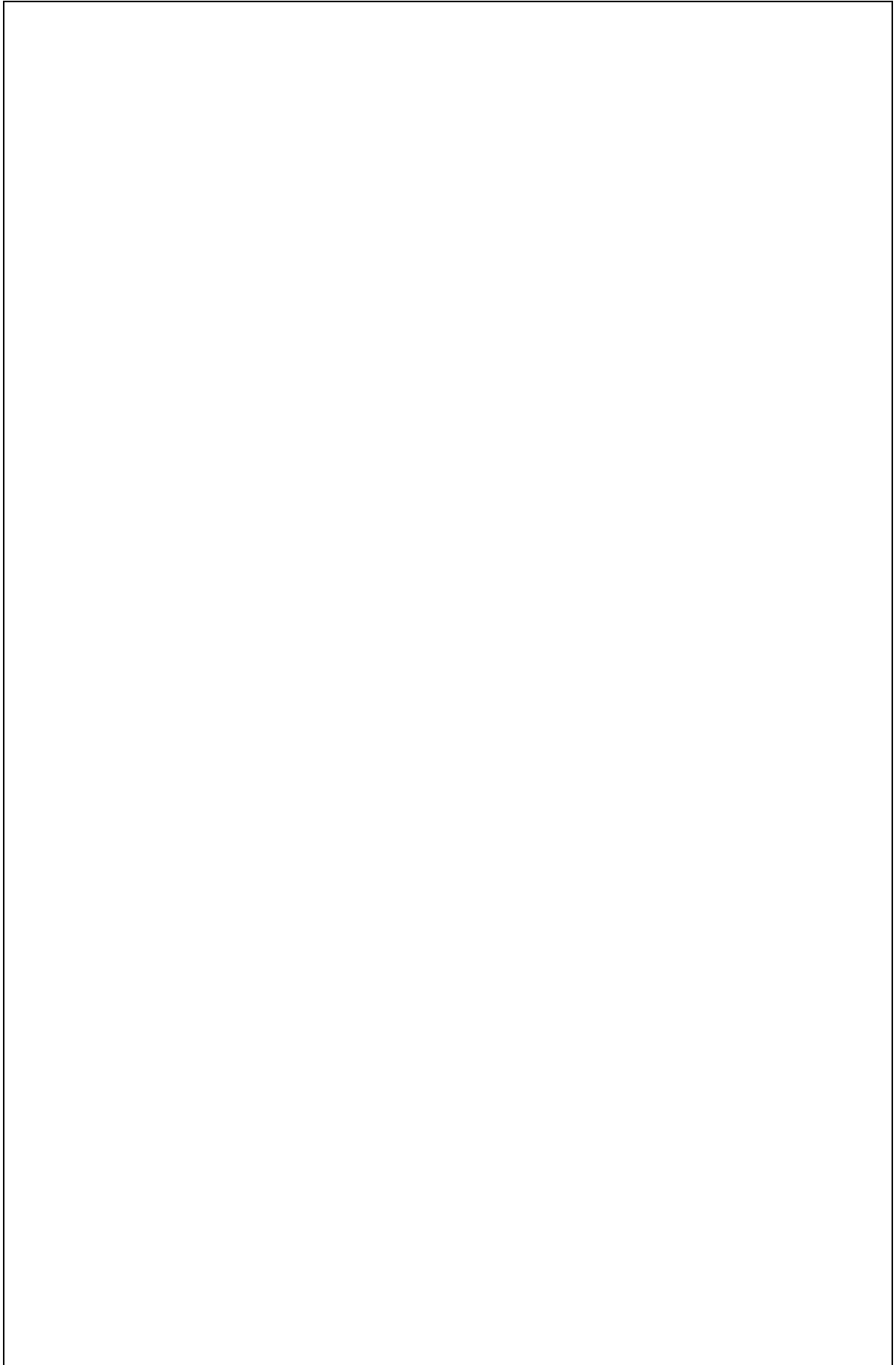
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### **7B. Field Learning Experience**

**7B.1. Write a description of one or more of the characters that you encountered during the field trip.**

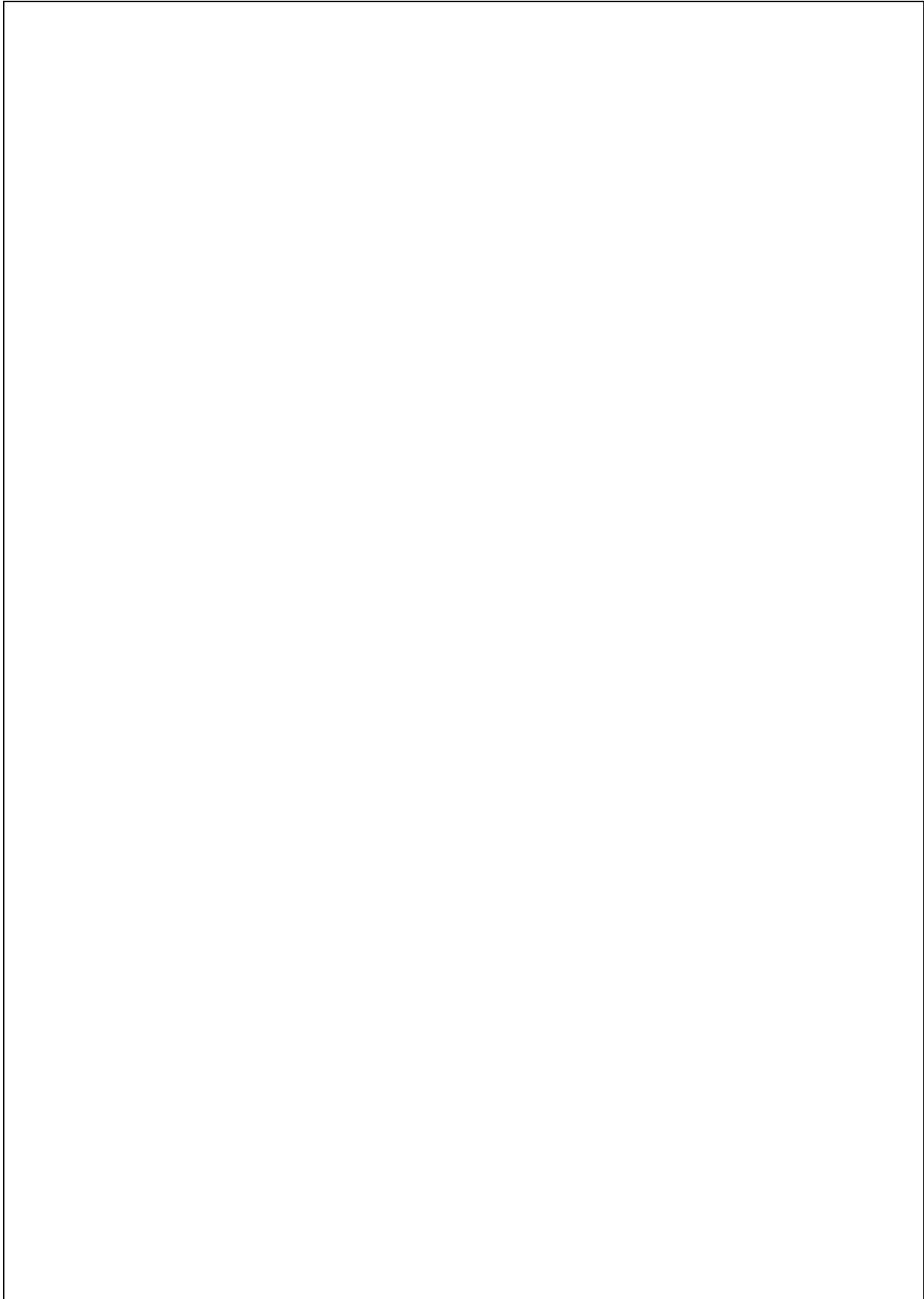






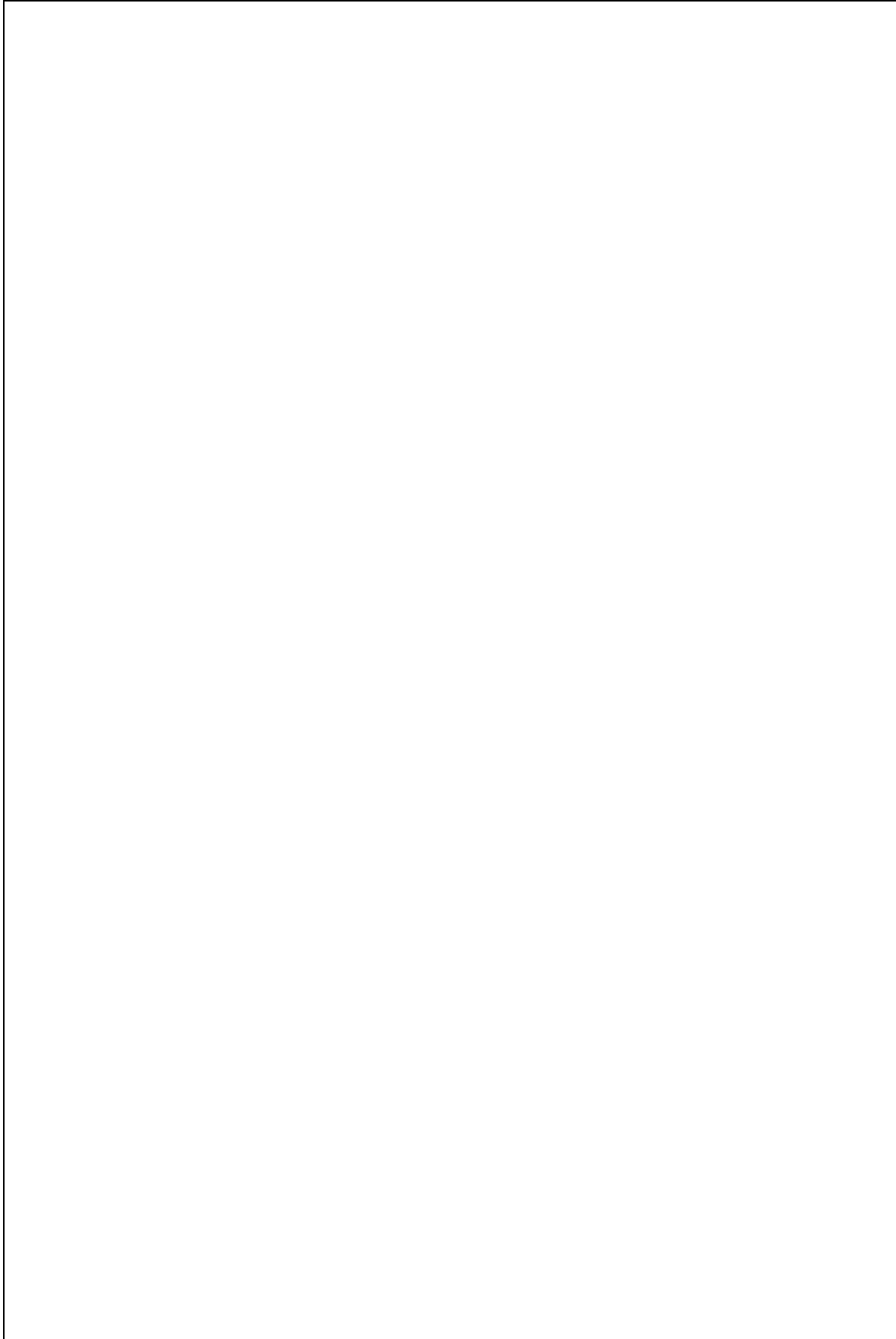
**7B.2. Develop a storyline based on a scenario you encountered during the field trip that could give rise to conflict.**

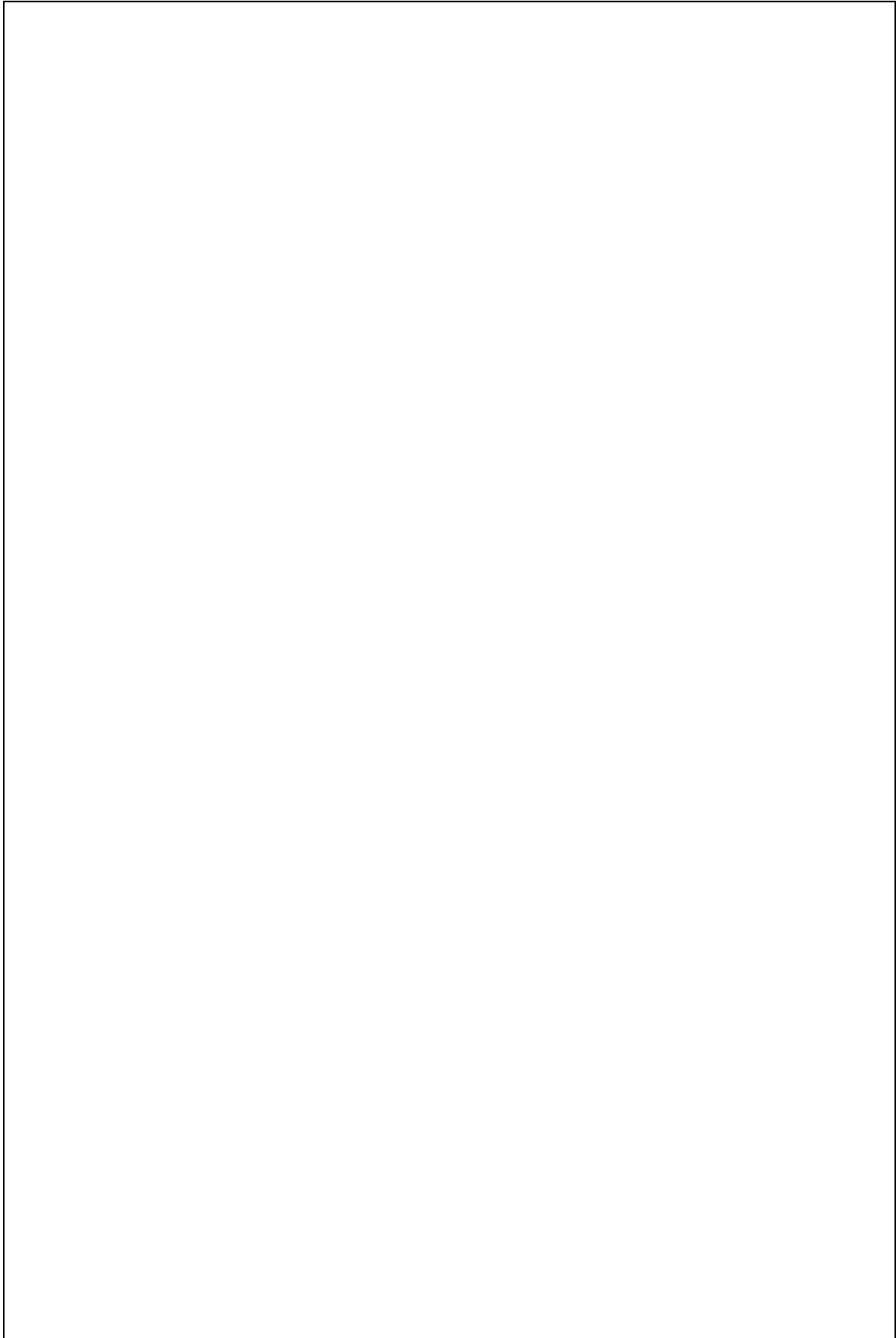
A large, empty rectangular box with a thin black border, intended for participants to write their storylines. The box occupies most of the page's vertical space below the instruction.





**7B.3. How might a story development team use the scenario you have described to develop a message?**





## WORKBOOK

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### 9. Theory of Soap

9.1. Put a tick against each element as you hear it in the dramas written by the other participants.

Elements	Drama 1	Drama 2	Drama 3	Drama 4	Drama 5
Entertaining					
High drama					
Recognisable characters					
Real time					
Consecutive action					
Action (in each scene)					
Humour					
Plots and sub-plots					
Conflict					
Characters close to audience (participants)					
Setting close to audience's reality					
Cliff-hanger ending					

## **WORKBOOK**

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### **10. Plots and Characters**

**10.1. Write the series plot summary below, based on the concept document (use the other side of the sheet if necessary).**

**10.2. Develop character sketches for 3 or 4 characters.**

	<b>Main Character</b>	<b>Character 2</b>	<b>Character 3</b>	<b>Character 4</b>
<b>Name</b>				
<b>Age</b>				
<b>Education</b>				
<b>Job</b>				
<b>Time lived in current place</b>				
<b>Ambition</b>				
<b>Position in family and relationships with other key characters</b>				
<b>Values, attitudes and beliefs</b>				
<b>Attitude towards change/new ideas</b>				
<b>Appearance</b>				

<b>Interests</b>				
<b>Character strengths</b>				
<b>Character weaknesses</b>				
<b>Likes/dislikes</b>				
<b>Fears</b>				
<b>Habits</b>				
<b>Speech characteristics</b>				
<b>Commonly used phrases</b>				

## WORKBOOK

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### 11. Episode plot summary

11.1. In the space below write plot summaries for episodes of the serial radio drama.

<b>No:</b>	<b>Episode Title:</b>	
	<b>Theme:</b>	
	<b>Episode Writer:</b>	
<b>Synopsis:</b>		

<b>No:</b>	<b>Episode Title:</b>	
	<b>Theme:</b>	
	<b>Episode Writer:</b>	

**Synopsis:**



<b>No:</b>	<b>Episode Title:</b>	
	<b>Theme:</b>	
	<b>Episode Writer:</b>	

**Synopsis:**

<b>No:</b>	<b>Episode Title:</b>	
	<b>Theme:</b>	
	<b>Episode Writer:</b>	

**Synopsis:**

## WORKBOOK

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### 12. Script Outline by Scenes

**12.1. Develop a scene-by-scene synopsis of the serial radio drama in the space provided; it should contain at least 4 scenes. You should include the following:**

Title: Episode summary number: Scene 1: Scene 2: Scene 3: Scene 4:  Closing line: "....." Emotion:	
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# WORKBOOK

## 14. Elements of a Good Soap

### 14.1. Dramatic conflict

#### STORY A

Zafar lives in a rural village in Central Asia where he helps his family on a collective farm. His sister Zulfia becomes very ill after drinking infected water, so he has to travel to the main city to get the necessary drugs so that the local hospital to treat her. His uncle has agreed to help him.

The story follows Zafar to the city and his efforts to obtain the medication.

#### STORY B

Zafar lives in a rural village in Central Asia where he helps his family earn a meagre living on a collective farm. Life is hard as the farmers battle against the worst drought in 70 years. Food and water is scarce and illness is rife. When Zafar's 5-year old sister Zulfia becomes ill from drinking infected water, the local nurse tells his father that Zulfia needs medicine from the city

When Zafar arrives in the city he is stopped by two aggressive policemen from a different ethnic group. They tell him that his papers aren't in order and threaten him with jail. Using the money he had with him to purchase the medicines he manages to bribe the policemen and is allowed to go. The story follows Zafar as he tries to find his uncle in a city where everyone seems to be out for themselves. While his sister lies dying, waiting for the medicine that could cure her, Zafar faces prejudice, self-interest and corruption and yet he finds compassion in an area that he least expects.

What's the difference between these two stories?

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Which is more interesting and why?

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What are the points of conflict or potential conflict in this story?

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**14.2. Radio soap example: Everything is wrong with this script. Read it through, and then try to identify all the places where the scriptwriter has gone wrong:**

WE WON

A serial radio drama

Narrator: Simon, Samantha and Sammy are friends, but they disagree about certain things, things that will become clear as this week's thrilling drama unfolds. If you remember what happened in last week's episode, then you'll know that last week the three friends decided that the violent conflict in their region of the country would not change their friendship. Whatever happened they would remain friends. This week we find out what happens. Listen on. The theme music is by Sally Leen, Charlie What and Ned Zeppelin. The actors are Karl Meeuw, Marijke van den Bos and Sun Chin. The show was produced by Mohammed Ahmed. It was directed by Albert Sisulu, and produced by Ling-ling Panda. It was recorded by the technician Frank Farmer, at Lingala Studios in Brioude on Sunday the 25<sup>th</sup> May 2003.

Simon: Hello

Samantha: Hello

Sammy: Hello, what a nice day, not a cloud in the sky!

Samantha: A nice day for doing some burning I say... for setting fire to things.

Sammy: Make love not war!

**Scene 2 (six months later)**

Sammy: Now that it's night we can spend some time enjoying ourselves, having a drink and singing.

Simon: She doesn't like drinking... or singing.

Sammy: What does she know... she's bad, like all women...

Simon: Why do you think that?

Sammy: Because she burnt down those houses over there, the ones that are still glowing in the dark...

Simon: Well, didn't their owners deserve it?

Sammy: No, no one deserves it

### **Scene 3 (next day)**

Samantha: The fires have all gone out now, and in the daylight you can't see anything, but in the dark the flames leapt high...

Simon: Did you have fun?

Samantha: Yes! You should have been with us. It was great!

Simon: Sam, do you really think I would have had fun?

Sammy: No!

Samantha: Yes!

Sammy: Who were you talking to? Me or her?

Simon: Her, you... I don't know...

Samantha: But it's not just the excitement. The people in those houses deserved it. They attacked the town hall, destroyed some crops, and they tried to beat up my grandmother!

Simon: I bet your grandmother didn't like that...

Sam: Of course she didn't stupid! She got out grandfather's gun and shot three of them then jumped out of the window and escaped! They're really bad people, so they deserved to have their houses burnt down.

Sam: Did you burn down the houses of the people who beat up your grandmother?

Samantha: No, they were in hospital, and they don't live near here.

Sam: So whose houses did you burn down, and what did they do wrong?

Sam: They're all the same... it doesn't make any difference...

Sammy: Make love not war! Don't you agree Simon?

Simon: I don't know...

Samantha: Oh you never know anything!

Simon: I do sometimes. I know that I wouldn't like my house to be burnt down...

Samantha: But it wouldn't be burnt down stupid, because we're on the same side.

Sammy: We're all on the same side really...

Samantha: No we're not! They're on their side, and we're on our side.

Sammy: Oh yes? How do you tell who's who?

Simon: You can't!

Samantha: Yes, you can. They all have blue eyes and they speak a different language. And they burn down our houses...

Simon: But you burn down their houses!

Samantha: They started it!

#### **Scene 4 (night, three years later)**

Samantha: That was where we burnt down some houses - over there, where those trees are growing now. It's hard to imagine that there were houses and kitchen gardens with neat rows of vegetables and chickens scratching in the dust...there's nothing there now.

Simon: I remember.

Sammy: It was all so long ago.

Samantha: Those people weren't all bad, but I'm glad that we got rid of them.

Simon: I miss them...

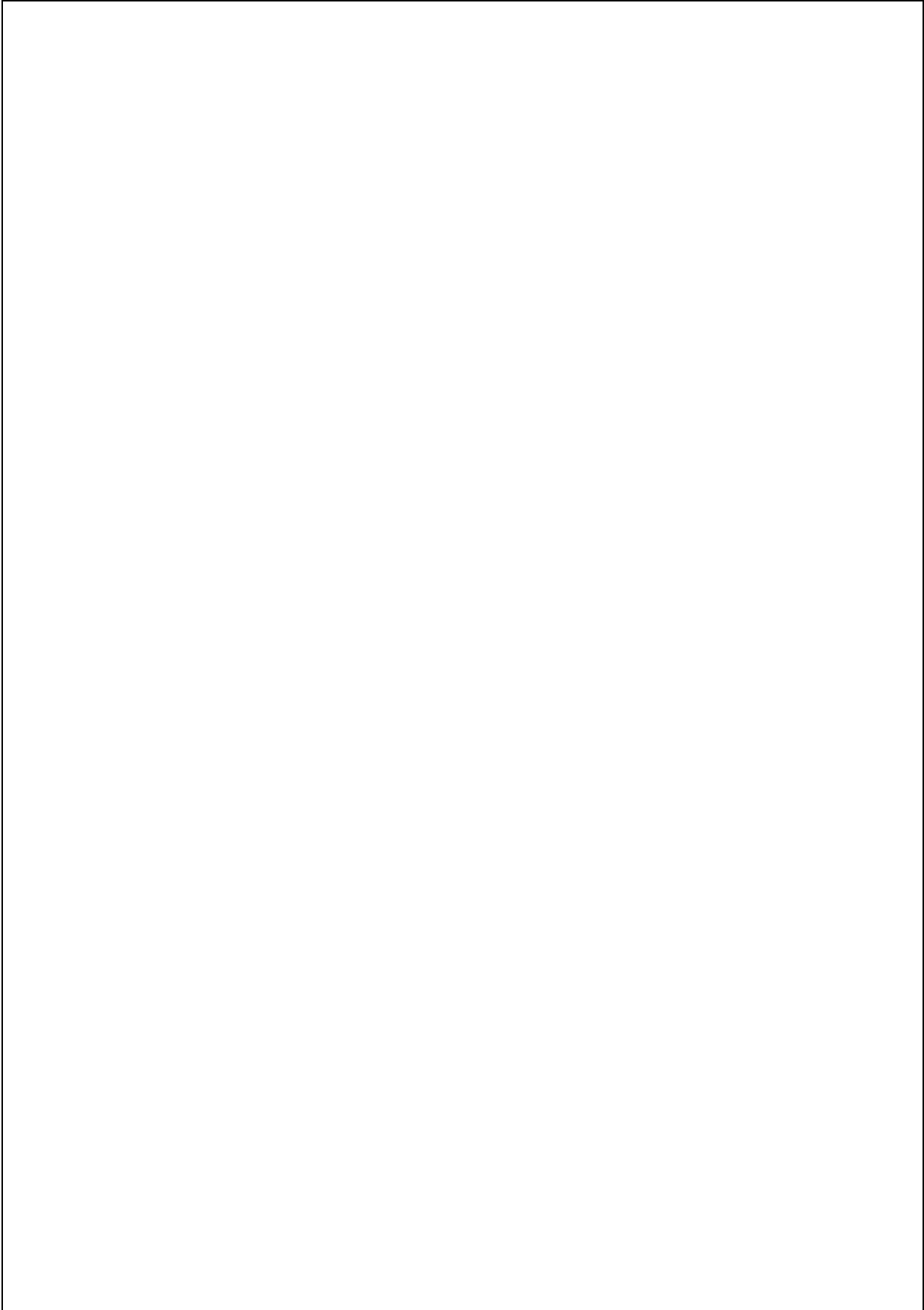
#### **Theme music**

Narrator: Listen to the next thrilling instalment of 'We Won' next week at a different time on Radio Ping-Pong.

**END**



**Take 10 minutes and use the space below to note down as many of the mistakes made by the writer as you can:**

A large, empty rectangular box with a thin black border, intended for participants to write down mistakes made by a writer. The box occupies most of the page below the instruction.

### 14.3. Identify the Signpost and Hook

From the extracts you will hear (from CD or verbal examples), identify the SIGNPOST (S) (establishing the location of the scene at the beginning of the scene) and the HOOK (the opening 30 seconds of the radio play, when the audience have to be 'hooked', so that they don't turn the radio off).

#### Extract 1

Who are the characters?	
What are they doing?	
What is the location?	
What signposts help you identify the above?	
Are you likely to keep on listening? (i.e. has the hook worked?)	

#### Extract 2

Who are the characters?	
What are they doing?	
Where is the location?	
What signposts help you identify the above?	
Are you likely to keep on listening? (i.e. has the hook worked?)	

#### Extract 3

Who are the characters?	
What are they doing?	
Where is the location?	
What signposts help you identify the above?	
Are you likely to keep on listening? (i.e. has the hook worked?)	

#### Extract 4

Who are the characters?	
What are they doing?	
Where is the location?	
What signposts help you identify the above?	
Are you likely to keep on listening? (i.e. has the hook worked?)	

#### 14.4. Write your own Signpost and Hook

Given the following details, create signposts for one of the scenes below and write a hook for the top of the scene, which will keep the listener listening.

##### Scenario 1

WHO: Two men in a car

WHAT (are they doing): Smuggling

WHERE: Central Africa... Driving up to a police road block

##### Scenario 2

WHO: Dan (21), Maria (22)

WHAT: Adventure, on the trail of drugs-traffickers

WHERE: Desert, night-time

A large, empty rectangular box with a thin black border, intended for writing a response to the previous question.

**14.5. Cliff-Hanger: Write a cliff-hanger for the scenario that you selected in 14.4 above.**

A large, empty rectangular box with a thin black border, intended for writing a cliff-hanger for the selected scenario.

## 14.6. Sub-plots

Read the following plot treatment for the Indonesian radio soap “*Menteng Pankalang*” and answer the questions that follow.

### Menteng Pangkalan A Radio Soap Opera

Menteng Pangkalan, a dense urban village (*kampong*) in the heart of Jakarta. City plans to develop the area into the Menteng Business District (MBC) has stirred the relative peace and good relationship between kampong inhabitants. Would-be developers and their henchmen are to be seen roaming around the village.

Most of the villagers want to keep their land because it is all they have, but a few have relinquished their land. There are several reasons for the latter, some felt they received a good price for their land and some were intimidated or lied to. An atmosphere of distrust is in the air.

Strategically situated and easily accessible, this small kampong has a few homestays and rooms to let. **Haji Jaim**, one of the kampong-dwellers, is the owner of one such homestay. He also wants to profit from the current situation and works as the developer’s henchman. He buys land from other locals cheaply and then makes a profit from it and takes *commission*. To get his way, Jaim uses every trick in the book. He threatens, spreads rumours and terrorises. He is helped by **Anton**, a local tough guy indebted to Jaim.

Mie Aceh, a small food kiosk in the vicinity of a motorbike taxi (*ojeg*) stand, is a hang out for locals. They go there for meals or a coffee, and exchange stories and gossip. Its owner, **Mutia**, has been the brunt of several sensitive rumours since the beginning of the land sales. It is rumoured that she uses marijuana in her food, and that her place is a meeting place for members of the Free Aceh Movement, GAM, in Jakarta. In fact Mutia’s father, who died at the hands of the Indonesian military, was a GAM sympathiser.

The rumours though, are meant to put her out of business, so that she will sell her land. **Ceu Entin**, owner of another small food kiosk, is using these rumours for her own benefit. She was jealous because Mutia’s food kiosk is much more popular than hers.

One day, **Audy**, a dark skinned girl from Ambon, shows up at Mie Aceh, looking for a place to stay. She is staying at her Aunt’s, but has recently got a job as a singer in a café not far from Menteng Pangkalan. Audy ends up going to Haji Jaim’s homestay. Her attempts to rent a room do not go smoothly and some tension ensues between landlord and tenant. Not only does he have negative assumptions about single women, especially those who work nights, but Haji Jaim personally is also prejudiced against Christians. The fact that Audy is Ambonese makes it worse, and Haji Jaim is not one to pass up a chance of making snide remarks. Nevertheless, Audy stays there because Jaim’s wife, Hindun, asks her to stay and Hindun owns the land on which the homestay is built. Yet for Audy, who has fled to Jakarta after the religious

conflicts in Ambon, these experiences only strengthen her assumptions about Muslims.

Later Audy does make friends with Menteng Pangkalan locals. Some of them are also migrants and treat her with respect. Jaim's actions remind her that differences exist even though **Mutia**, **Najib** and **Elang** treat her like a true friend, Audy is always insecure.

One day Audy meets **Patty**, a Moslem Ambonese girl who is also a refugee from the conflicts in Ambon. They exchange stories and realise that both have suffered the same hardships, even though they are from different religions.

As evictions begin in Menteng Pangkalan, the atmosphere in the kampong becomes tenser. The conflict worsens. Jaim orders Anton to start terrorising locals who fight the evictions. People are scared of the local tough guy, but actually Anton begins to realise how bad his actions are. Sometimes he thinks about turning over a new leaf, but the good money sways him back into criminal activity. Besides he feels indebted to Jaim and therefore does everything Jaim asks, including terrorising the locals.

Meanwhile, the locals do not remain silent. They begin to take legal action, but Anton and his cohorts, with their criminal acts of violence, have the upper hand. One day, Anton's son becomes a victim of arson in Menteng Pangkalan. Anton, who is responsible for the fire, is devastated. Later, what touches him most is that those people who help him most are the same people he had terrorised. Anton's attitude towards Jaim changes drastically.

These circumstances also affect Audy, who basically likes Anton. She begins to realize that her assumptions are false and joins the locals in protecting Menteng Pangkalan.

Who is the central uniting character?

What is the main plot?

What sub plots can you identify?

What messages can you identify?

What is the link between the plots?

How is consistency maintained?

What are the advantages of multiple plots? (see notes)

## WORKBOOK

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### 15. Listener Learner

#### 15.1. Learning

<p>What did you learn from the Learning Activity Game?</p>	
<p>How do we learn?</p>	



## 15.2. The Communication Process

Source (not sender):
Message:
Channel:
Listener-learner (not audience or receiver):
Passive vs. Active:
Feedback:
Internal factors:
External factors:

## 15.3. Listener-Learner Theory

What is a listener-learner?	<p>We want people to LISTEN to our radio programmes and LEARN from them, not just HEAR them</p> <p>An _____ of change as well as an _____ of change.</p> <p>What are the implications for writing a serial radio drama, where the objective is conflict transformation?</p>
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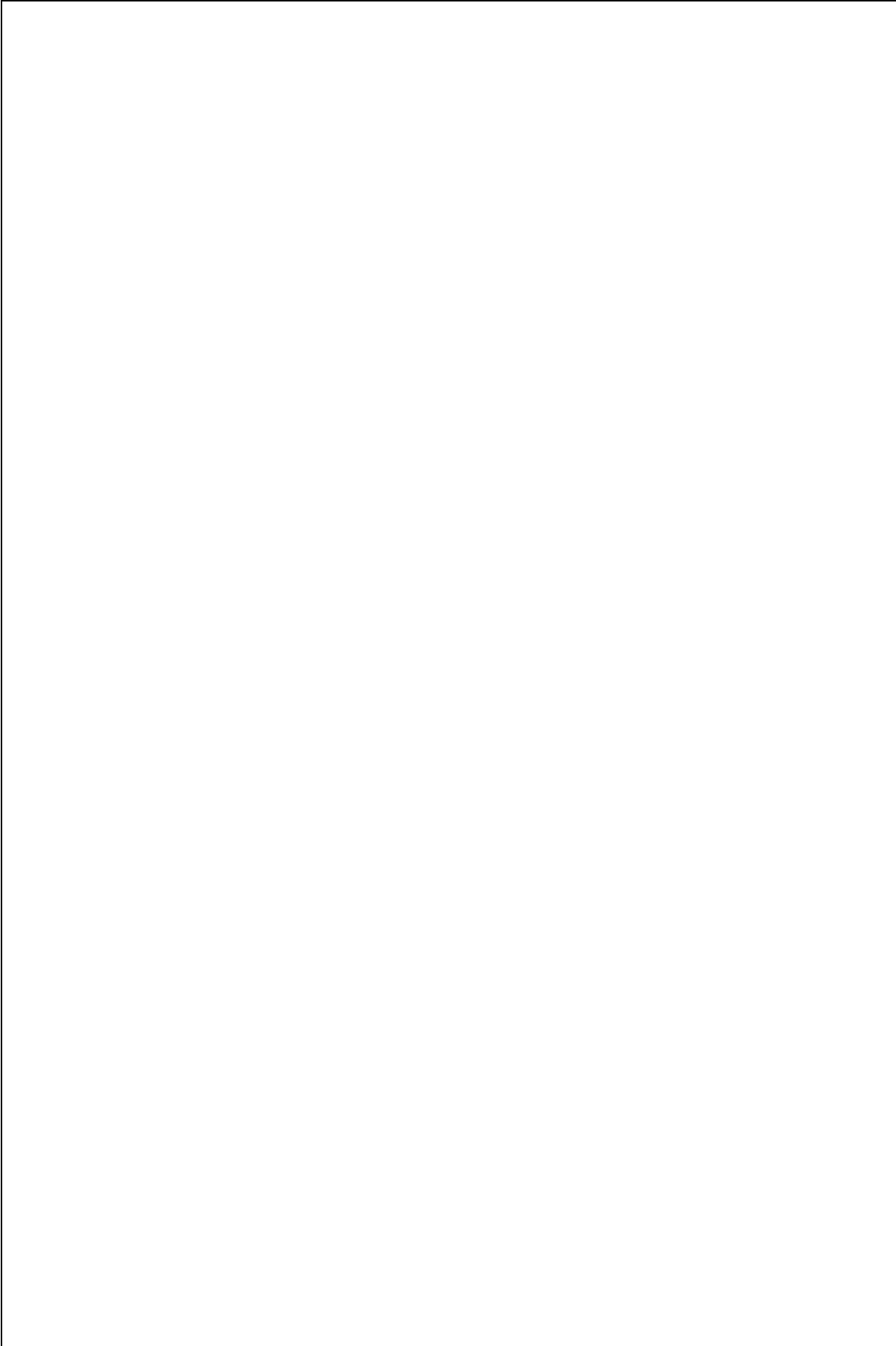
#### 15.4. How are the Landmarks for Learning reflected in this drama?

<u>Landmarks for Learning</u>	<u>Comments on the Drama</u>
Associated Information: (What do they do or know already that is associated with the new information?)	
Observation of what other people do (positive, negative and change role-models).	
Are the characters (communication sources) believable and trustworthy? Can you identify with them?	
Ability to Change: (Can they change what they're doing now and follow the good behaviours of positive role models?)	
Motivation to Achieve a Goal: (How can people achieve what they hope for?)	

### **15.5. Developing a Script Based on Landmarks for Learning**

Here is a four-point factual summary of a conflict issue in the former Yugoslav republic of Macedonia. Suggest how you would use “Landmarks for Learning” to develop a listener-learning drama script for children based on these facts.

- While the Former Yugoslav Republic of Macedonia has escaped the devastating wars experienced by its neighbors in Bosnia and Kosovo, there is considerable interethnic mistrust and fear.
- In this nation of 2 million, the majority Macedonians (roughly 65%) live alongside ethnic Albanians (roughly 25%) and small percentages of Turks, Roma, Serbs, and Vlachs, in a complex maze of ethnic, cultural and religious differences. It is one of the most ethnically mixed countries in the region, yet its society is profoundly segregated.
- The media and education systems play a major role in encouraging these divisions. Television and radio stations operate exclusively in Albanian or Macedonian and present the viewpoint of their respective ethnic groups. The public school system is highly segregated.
- Children of a single ethnicity grow up learning together and speaking one language in the classroom. Friendships are, therefore, formed almost exclusively within ethnic groups and rarely cross linguistic and cultural lines. As a result, the people of Macedonia have few windows through which to see or understand the concerns and experiences of other ethnic groups. The lack of interethnic contact gives rise to fear, sowing the seeds of instability and of violent conflict.





## WORKBOOK

### 17. Intended Outcomes

17.1. Read through the following Public Service Spot and answer the questions below:

#### THE STREETS OF ZIMBA

1. <u>FX: SOUND OF CARS ON A BUSY STREET FADE IN.... A WHISTLE BLOWS. SOUND MOVES TO INSIDE OF CAR.</u>	
2. MALE DRIVER:	Oh no that police officer is flagging me down... I must have been breaking the speed limit.
3. FEMALE PASSENGER:	That's all we need, and we're already late.
4. MALE DRIVER:	Well I told you not to make me rush...(PAUSE) Ah good morning officer, what seems to be the problem?
5. POLICE OFFICER:	(GRUFFLY) Give me your license!
6. MALE DRIVER:	(INNOCENTLY) Why, was I doing something wrong?
7. POLICE OFFICER:	You were doing 80 in a 60 zone.
8. DRIVER:	Sir, I was just following another motorist ahead of me...you didn't stop him.
9. POLICE OFFICER:	I'm not interested in your excuses, just give me your licence.
10. FEMALE PASSENGER:	Please officer it was my fault...I was forcing him to hurry, as we're late for a meeting. Please can you let us off just this once?
11. POLICE OFFICER:	I'm going to have to fine you... that's going to cost you a lot of money. Shall I write the ticket?
12. DRIVER:	Chief, can't we just talk about it?
13. POLICE OFFICER:	Well, I'll need to take away your licence and you'll have to go to the central police station to pay 15,000 Lingots... unless of course we clear it up between ourselves.
14. DRIVER:	Well I'm in a terrible hurry officer... please can I just pay you 2,000 Lingots right now and we'll forget the whole thing?
15. POLICE OFFICER:	Well I'm feeling generous, so I'll let you pay me 3,000 and I'll let you off the rest.
16. DRIVER:	Thank you so much officer... (PAUSES)...Here.....and I hope you enjoy the rest of your day.
17. <u>FX: CAR DRIVES OFF. FADE AND HOLD UNDER VOICES.</u>	
18. FEMALE PASSENGER:	You shouldn't have done that you know... no one will ask for

	bribes when there are no people willing to give bribes. And nobody will ever dare to give bribes when there are no more people taking them. We should avoid giving bribes. Let's obey the traffic rules to reduce problems in our streets. Meanwhile we should try to rid our streets of policemen who do nothing but extort money from motorists like us.
19. DRIVER:	I know you're right my dear, but I took the easiest option.
20: MUSIC FADES UP WITH WORDS - "PEACE AND LOVE – WE CAN MAKE IT HAPPEN IF <u>WE WORK TOGETHER</u> "	
21: MALE ANNOUNCER:	That was a public service announcement brought to you by the Zimba Peace Council.

What was the message?
How was it or was it not effectively communicated? Why?
What did you like?
What did you not like?
What could it have been done differently?

## 17.2. Write a story line to achieve the intended outcome

Considerable formative research shows that stereotyping in a particular society is a major problem. A design team has come up with the following position statement and intended outcomes and has asked you to come up with a storyline for a drama (one episode). In the space provided below, write a storyline that will achieve the intended outcomes. The story may be set in any context you like but it must address the issues.

*(This example is adapted from the SFCG radio drama in Ukraine, Nasha Ulitsa)*

**POSITION STATEMENT:** Stereotypes distort the truth and are detrimental to meaningful inter-personal and inter-group relationships. One way in which stereotypes are destructive is that people use them to justify unfair and discriminatory actions towards other groups. Stereotypes diminish the possibility of cooperation and other constructive forms of interaction.

**INTENDED OUTCOMES:**

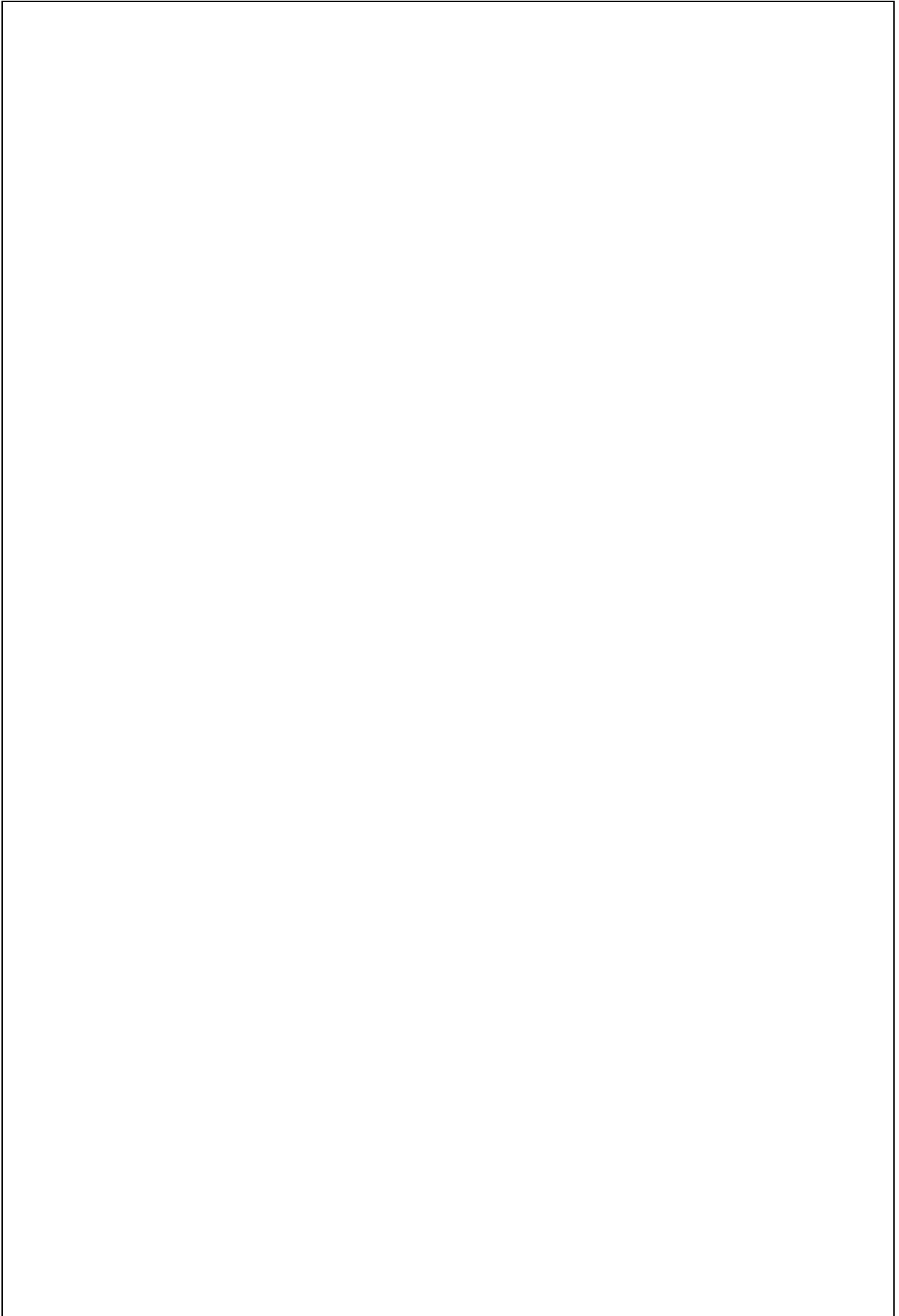
***Knowledge:***

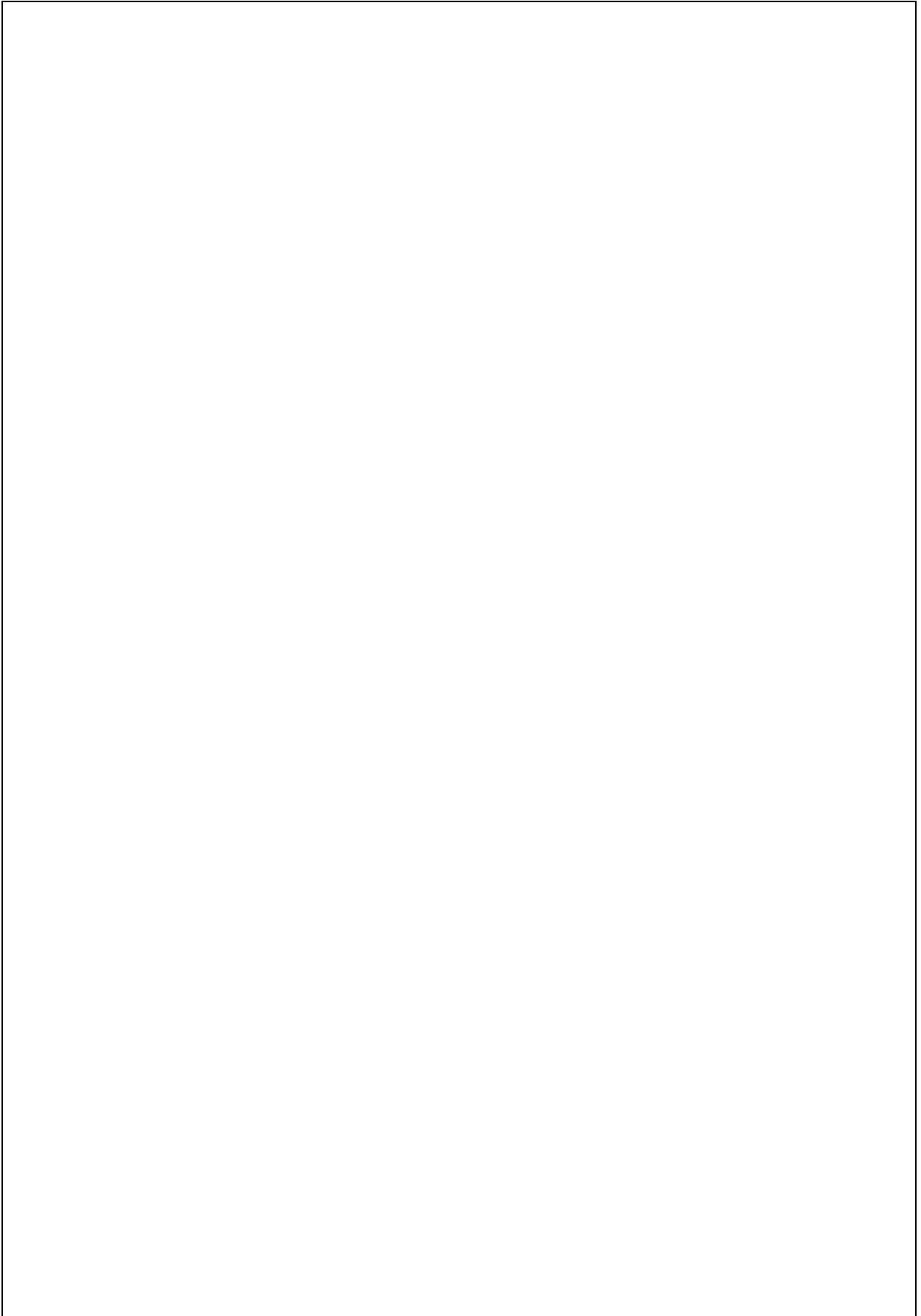
- 1) Stereotypes perpetuate unfounded negative feelings toward groups - such as fear, disgust, antagonism, ridicule, and dehumanisation.
- 2) Stereotypes are used to unjustly foster or excuse negative actions of groups against other groups - such as cheating, violence, discrimination, or denial of basic human rights.

***Skills:***

Learn to resist the influence of the group and to cast doubt on the validity of stereotypes.







## WORKBOOK

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### 18. Sound

18.1. How NOT to mark up a script. Identify what is wrong with the following examples:

1. ACT 1, SCENE 1

What's wrong?

---

---

2. GEORGE, BERNICE, FRANCESCA, PAUL AND IRENE ARE IN A CROWDED PUB WITH SOME OTHER FRIENDS

What's wrong?

---

---

3. FRED (LOOKING ANGRILY AT FRANCESCA, HIS PALE FACE FLUSHED) "I WILL NOT".

What's wrong?

---

---

4. A CAR DRAWS UP. ENGINE OFF. DOOR OPENS AND SHUTS. FEET WALK TO THE FRONT DOOR. KEY IN THE LOCK. DOOR OPENS. FEET WALK DOWN THE HALL TO THE KITCHEN. 'I'M HOME DARLING'.

What's wrong?

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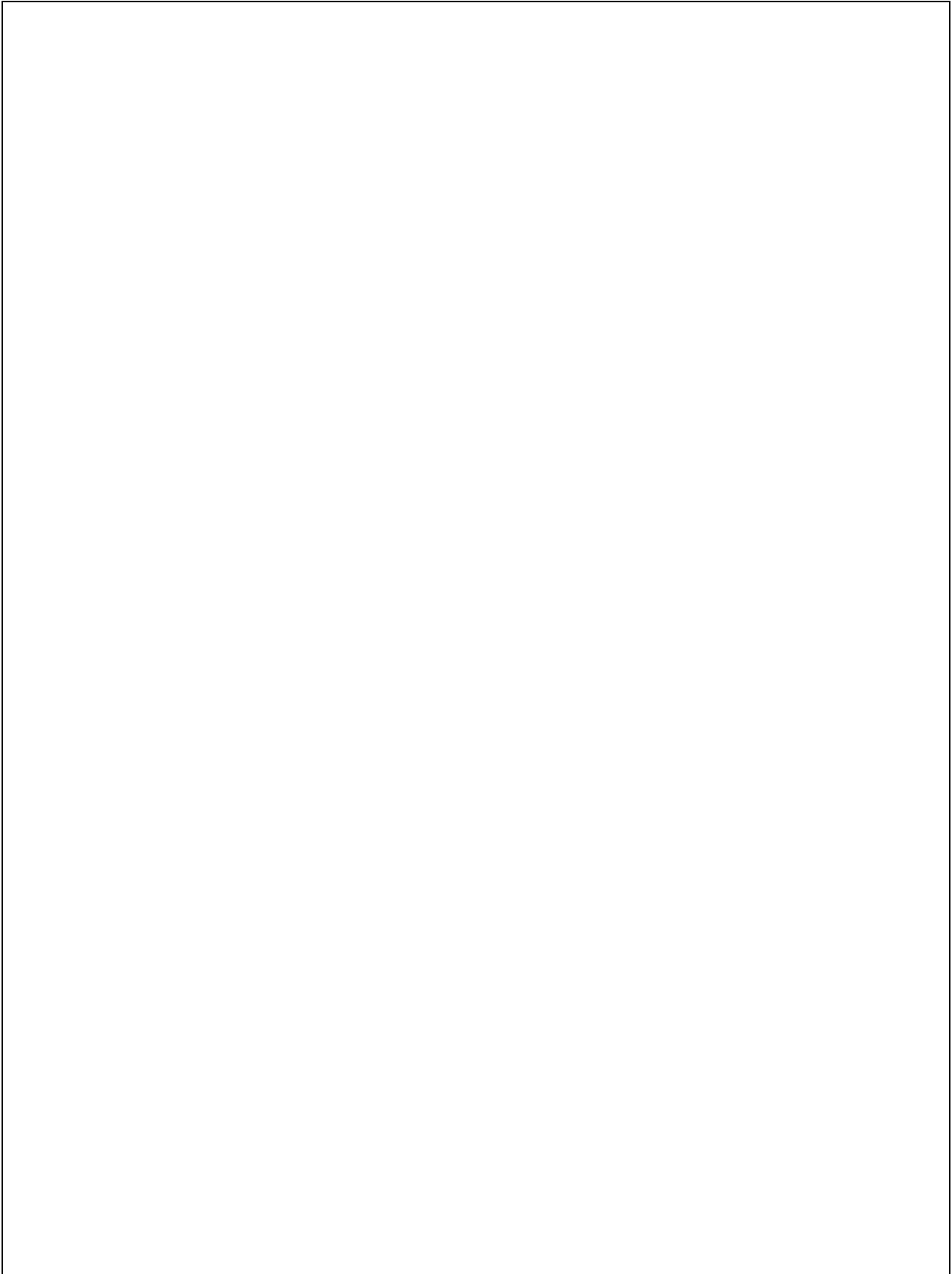
## 18.2. How to mark up a script

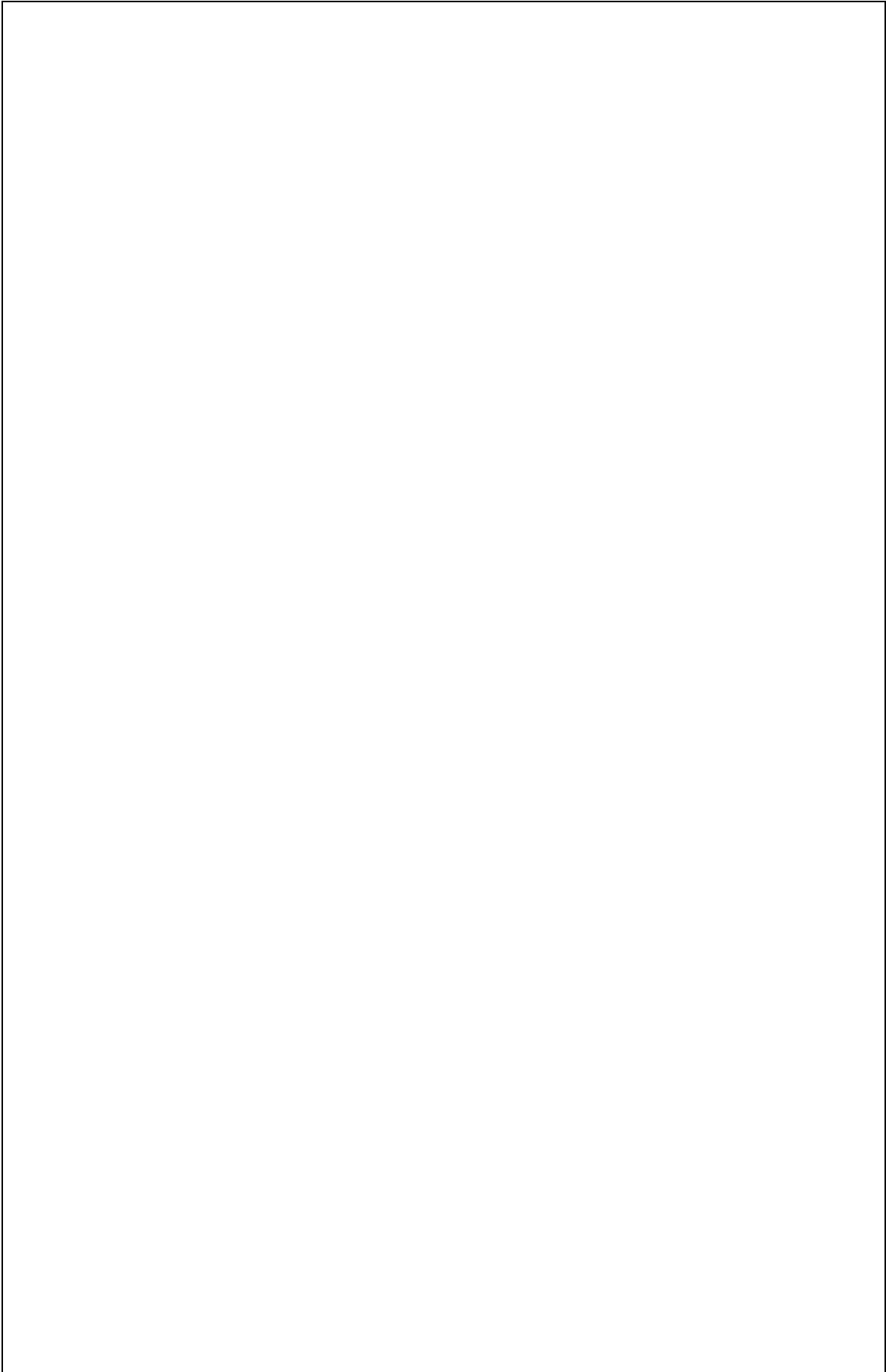
### EXAMPLE

1. GEORGE: (FADE IN), Hey, Fred... Fred... (SOUNDS EXCITED) Where are you?  
(ON MICROPHONE) Ah, there you are.
2. FRED: George, my friend... What is it? What are you so excited about?
3. GEORGE: (HAPPILY) They've arrived. They're here at last.
4. FRED: Who's here? What are you talking about George?
5. GEORGE: The street actors... We've been hoping they'd come. And now they're here Fred, and they're about to start their show.
6. FRED: Hey that's great! (FADING OUT) Let's go and watch them.
7. GEORGE: You bet... (FADING OUT) I'm coming. Wait for me
8. SFX. STREET MUSICIANS. UP:05". FADE UNDER GRADUALLY
9. GEORGE: (FADING IN) Here they are, Fred. Come over here. We can see well from here.
10. FRED: (FADING IN) Wow... look at those costumes. I think I'd like to be a street actor. What fun. Hey, this is great George. Look, there's Pete (CALLING) Pete, Pete....we're over here.
11. SFX. MUSIC OUT.
12. PETE: (FADING IN) I was hoping to find you two here. I haven't seen you for such a long time. So tell me what you're doing these days.

**In this example, what do you notice about how the script is marked up?**

**18.3. Turn exercise 12.1, in your workbook, into a full-blown scene for a radio serial drama.**

A large, empty rectangular box with a thin black border, intended for the student to write their radio serial drama scene. The box occupies most of the page below the instruction.



## **WORKBOOK**

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### **20. Script Writing Team**

#### **20.1. How would each of the following people describe your group?**

##### Person 1

- female
- born in the capital city
- aged 17
- educated to primary school level
- married
- looks after the children at home
- poor

##### Person 2

- male
- born in a tiny village
- aged 55
- educated to university level
- divorced
- works in a bank
- wealthy

##### Person 3

- female
- born in a town
- aged 30
- educated to university level
- separated
- works as a community organiser
- extremely religious

##### Person 4

- male
- born in the capital
- aged 13
- some primary education
- works in his father's shop

## WORKBOOK

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### 21. The PEPMeet

**21.1. After reading through the script, evaluate the following 27 questions in the light of the PEPMeet checklist:**

- a) What did you like?
- b) What needs improving?
- c) What is the script writer's response?
- d) What ideas can you brainstorm?

<b>PEPMeet Checklist</b>	
1. Are the SFX and studio directions in the script clear and precise?	
a)	
b)	
c)	
d)	
2. Does the episode start with a hook that commands the listeners' attention?	
a)	
b)	
c)	
d)	
3. Are the music and SFX the right lengths?	
a)	
b)	
c)	
d)	



4. Are SFX used naturally and do they enhance the scene?

a)

b)

c)

d)

5. Do listeners have all the visual clues they need to picture the story as they hear it?

a)

b)

c)

d)

6. Does the narrator tell too much of the story?

a)

b)

c)

d)

7. Does the story have too much description and not enough action?

a)

b)

c)

d)

8. Is the dialogue natural (e.g. "picture language", local analogies, local idioms etc.) and easy to listen to?

a)

b)

c)

d)

9. Are all the dialogue lines "in character"?

a)

b)

c)

d)

10. Is the dialogue funny where it is meant to be?

a)

b)

c)

d)

11. Is the main plot entertaining?

a)

b)

c)

d)

12. Does each scene have a point of interest?

a)

b)

c)

d)

13. Are the scenes smoothly linked together to make it easy for the listener to keep track of events and actions?

a)

b)

c)

d)

14. Are the settings of the various scenes quickly and easily established, either with SFX or a few descriptive words in the dialogue?

a)

b)

c)

d)

15. Do characters address one another by name, especially in the opening lines of a scene, so the audience has no doubt as to who is speaking?

a)

b)

c)

d)

16. Are all character entrances and exits clear?

a)

b)

c)

d)

17. Are all changes in time or in place clear?

a)

b)

c)

d)

18. Are there any unfinished elements in the story?

a)

b)

c)

d)

19. Are scenes energetic and is the story pacing dramatic?

a)

b)

c)

d)

20. Does the story action stay focused on “what happens next”?

a)

b)

c)

d)

21. Is the story simple and logical?

a)

b)

c)

d)

22. Is the story imaginative?

a)

b)

c)

d)

23. Can the audience identify with the characters and the scenarios they are in?

a)

b)

c)

d)

24. Are the plots and sub-plots believable?

a)

b)

c)

d)

25. Does the writer use evocative word pictures to help the audience visualise the scene and follow the action?

a)

b)

c)

d)

26. Are the characters credible?

a)

b)

c)

d)

27. Does the episode end with a strong cliff-hanger?

a)

b)

c)

d)

**21.2. After reading through the script, evaluate the following 27 questions in the light of the PEPMeet checklist:**

- a) What did you like?
- b) What needs improving?
- c) What is the script writer's response?
- d) What ideas can you brainstorm?

<b>PEPMeet Checklist</b>	
1.	Are the SFX and studio directions in the script clear and precise?  a)  b)  c)  d)
2.	Does the episode start with a hook that commands the listeners' attention?  a)  b)  c)  d)
3.	Are the music and SFX the right lengths?  a)  b)  c)  d)

4. Are SFX used naturally and do they enhance the scene?

a)

b)

c)

d)

5. Do listeners have all the visual clues they need to picture the story as they hear it?

a)

b)

c)

d)

6. Does the narrator tell too much of the story?

a)

b)

c)

d)

7. Does the story have too much description and not enough action?

a)

b)

c)

d)



8. Is the dialogue natural (e.g. "picture language", local analogies, local idioms etc.) and easy to listen to?

a)

b)

c)

d)

9. Are all the dialogue lines "in character"?

a)

b)

c)

d)

10. Is the dialogue funny where it's meant to be?

a)

b)

c)

d)

11. Is the main plot entertaining?

a)

b)

c)

d)

12. Does each scene have a point of interest?

a)

b)

c)

d)

13. Are the scenes smoothly linked together to make it easy for the listener to keep track of events and actions?

a)

b)

c)

d)

14. Are the settings of the various scenes quickly and easily established, either with SFX or a few descriptive words in the dialogue?

a)

b)

c)

d)

15. Do characters address one another by name, especially in the opening lines of a scene, so the audience has no doubt as to who is speaking?

a)

b)

c)

d)

16. Are all character entrances and exits clear?

a)

b)

c)

d)

17. Are all changes in time or place clear?

a)

b)

c)

d)

18. Are there any unfinished elements in the story?

a)

b)

c)

d)

19. Are scenes energetic and is the story pacing dramatic?

a)

b)

c)

d)

20. Does the story action stay focused on “what happens next”?

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c)

d)

21. Is the story simple and logical?

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b)

c)

d)

22. Is the story imaginative?

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b)

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d)

23. Can the audience identify with the characters and the scenarios they are in?

a)

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d)

24. Are the plots and sub-plots believable?

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b)

c)

d)

25. Does the writer use evocative word pictures to help the audience visualise the scene and follow the action?

a)

b)

c)

d)

26. Are the characters credible?

a)

b)

c)

d)

27. Does the episode end with a strong cliff-hanger?

a)

b)

c)

d)

### 21.3. Complete the following

Why would the PEPMeet work in your situation? Give reasons.	
Why would the PEPMeet not work in your situation? Give reasons.	
What are the advantages of a PEPMeet in your situation?	
What are the possible disadvantages of a PEPMeet in your situation?	
What will be the advantages and disadvantages of including other members of staff, such as studio technicians, administrative staff etc., in a PEPMeet with script writers?	
Of the 27 questions in the PEPMeet checklist, what will you change to suit your own situation? What will you change them to?	
In what other ways could you maintain broadcast standards, plan new topics and ideas, and increase creativity?	

## WORKBOOK

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### 22. Pre-testing

**22.1. The five 'CERTS' (comprehension-entertainment-relevance-trust-style) areas are provided as a framework for the evaluation of a radio serial drama. They could be incorporated into a questionnaire or as guideline for a focus group discussion.**

<b>COMPREHENSION</b> - Are the plot, the characters and the message clearly understood?	
What are the names of some of the characters?	
What are the two main characters like?	
What has happened in the story so far?	
What do you think is likely to happen next in the story?	
What do you think might happen eventually?	

<b>COMPREHENSION - Continued</b>	
What (if any) part of the story seemed foolish or unbelievable to you?	
Was there anything that you did not understand?	
In one episode of this story, the people of the community will be faced with (name some issue). How do you think these characters (name two characters) will react to that news?	
Were there words or phrases used by the characters that you did not understand? What were they?	
Were you uncomfortable with the language used by any of the characters? If so, what?	
Was there any information in the drama that might be useful for you or your friends? What was it?	
What main points of the information contained in the story do you recall?	
Was the amount of information given too little, too much, or just right?	
Was the story demeaning or in any way insulting to you?	



<b>ENTERTAINMENT-</b> Is the drama entertaining enough to attract and hold the audience's attention?			
Which of the following words would you use to describe this story?			
boring	exciting	interesting	funny
suspenseful	embarrassing	entertaining	realistic
offensive	emotional	Other (not listed above) :	
Would you be likely to listen to this programme on a regular basis? Why or why not?			
Why do you think this drama is or is not an entertaining way to learn some valuable lessons in life?			
Would you prefer to learn important matters through a drama like this or by listening to an expert give a talk?			
Why would you recommend or not recommend the drama to your friends and family?			
If you had the choice of listening once a week at the same time to this programme, a music programme, or a magazine programme, which would you choose? Why?			

**RELEVANCE** - Does the target group perceive the message to be personally relevant?

<p>Do you think this programme is about people who live in a community like yours, or is it about total strangers?</p>	
<p>Do you think it is more suitable for men or for women? Why?</p>	
<p>Do you think people a specific age would enjoy this serial more than others? People of your age or people of a different age?</p>	
<p>Do any of the characters in the story remind you of anyone you know? Who?</p>	
<p>Did any of the characters in the story say or do anything that you think would offend or upset any of your friends and relatives? What was it?</p>	

<b>TRUST</b> - Is the plot and are the characters credible to the listeners?	
Who were the people in the story that you felt you would trust if you knew them personally?	
Who were the people you would not trust?	
Was there anything discussed in the story that you do not believe? If so, what was it?	
Why do you or don't you think that characters in a story can be relied upon to give good advice?	
How trustworthy do you think the source of information in the story is?	
Who, if anyone, would you rather turn to for advice?	
What characters particularly attracted your attention? Why?	
How true to real life did you think story was? Why?	

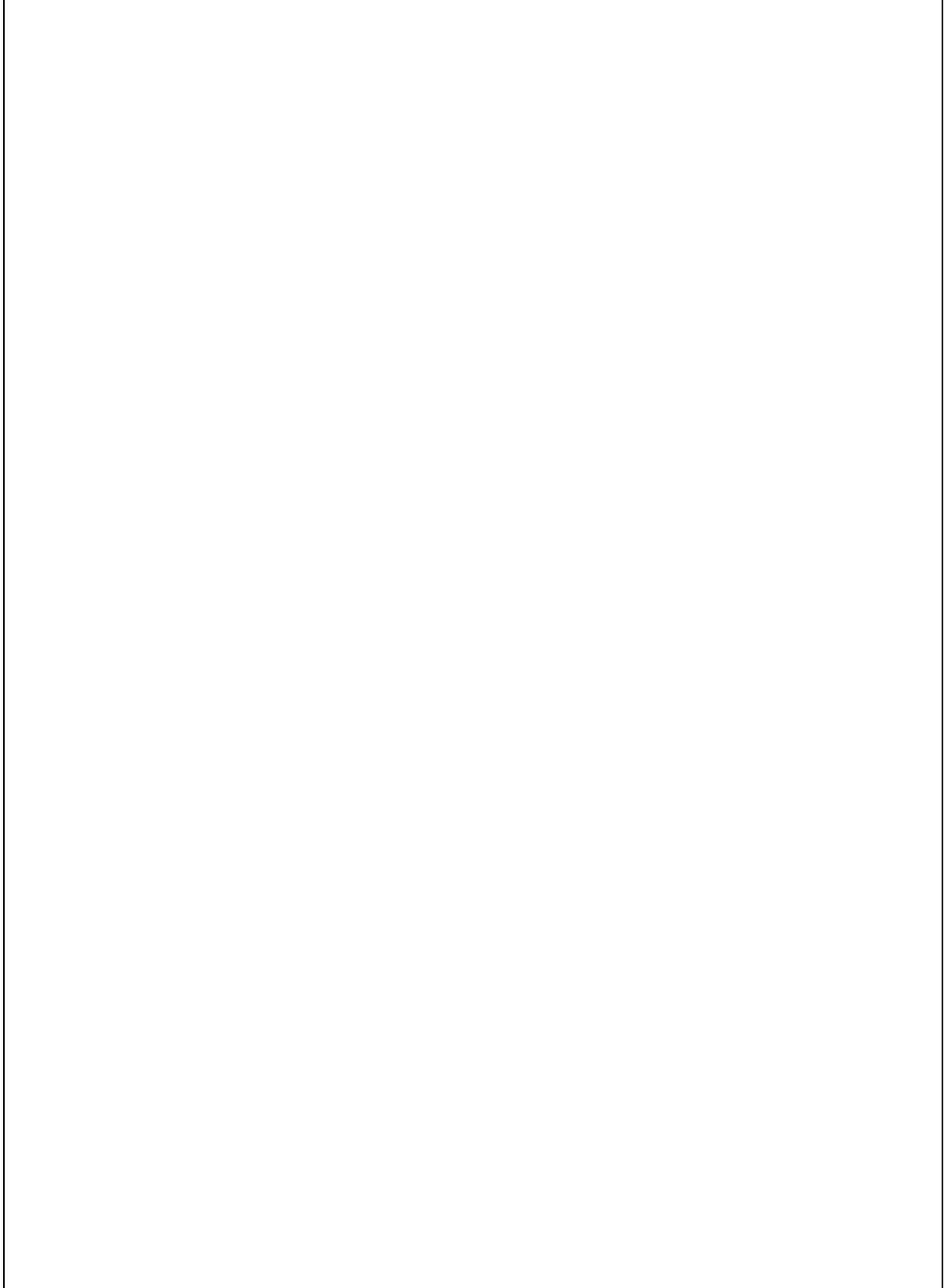
<b>STYLE</b> - Does the style of the writing, the language, and the use of sound effects work well?	
Does the narrator (if any) tell too much of the story?	
Did you have all the clues you needed to picture what was going on in the story as it happened?	
Was the dialogue natural and easy to listen to?	
Did the characters use language that you found easy to understand?	
Does the story have too much description and not enough action, or is it about right?	
Does each scene have a point of interest?	
Are scenes energetic? Does the story move quickly enough, or too quickly?	

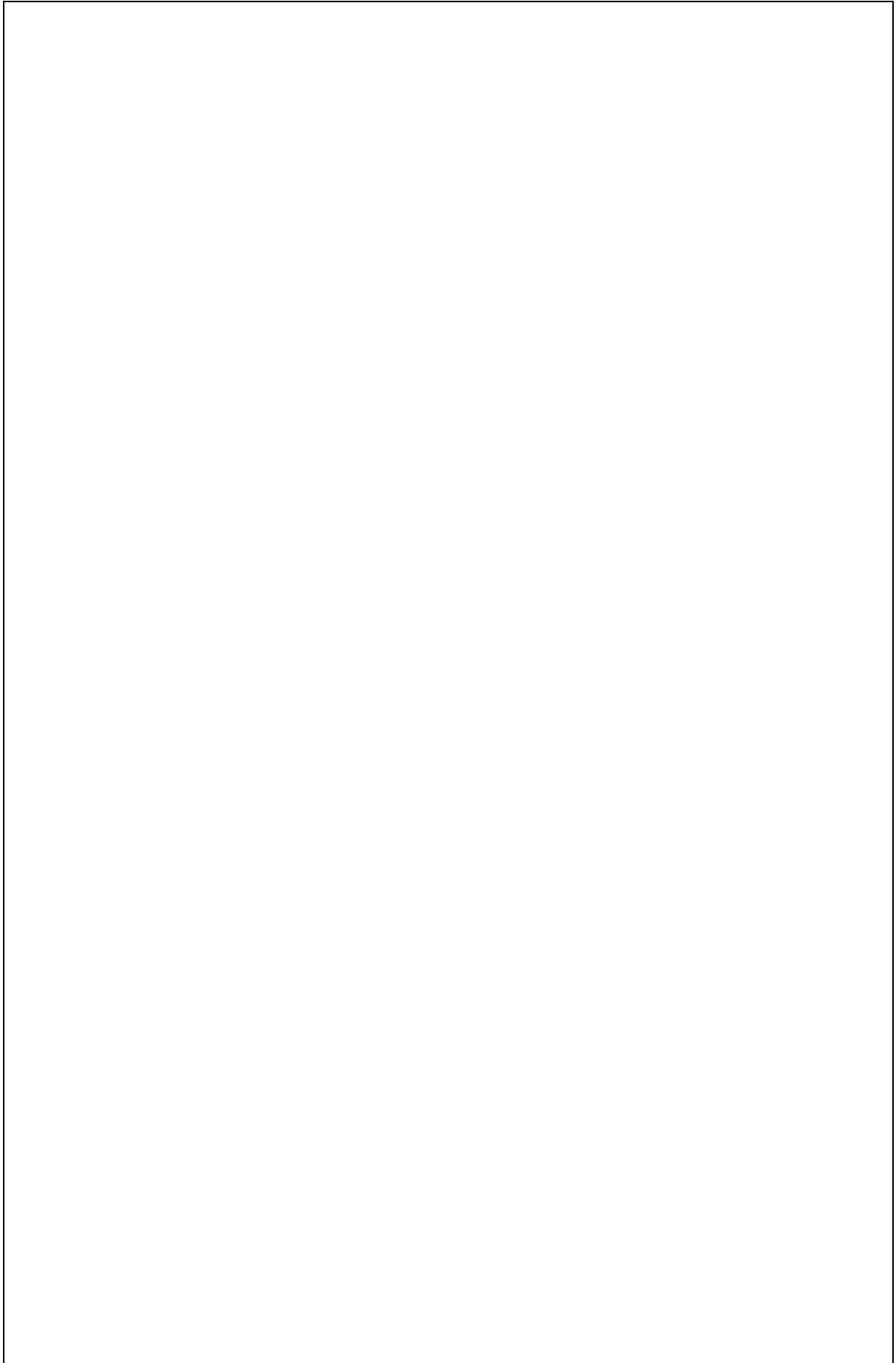
## **WORKBOOK**

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### **23. Tag team and next steps**

**23.1. Write a short story in tandem with a partner, alternating paragraphs until you have six paragraphs.**

A large, empty rectangular box with a thin black border, intended for writing a short story in tandem with a partner. The box is currently blank.



**23.2. What problems are you likely to encounter as a writing team. List them in the left column below. List the possible solutions in the column on the right.**

<b>PROBLEM/ISSUE</b>	<b>SOLUTION</b>

**23.3. What actions need to take place to implement skills learnt for the writing of a serial radio drama? List the actions and then put names against the actions with a timescale.**

<b>ACTION</b>	<b>BY WHOM</b>	<b>BY WHEN</b>



## WORKBOOK

### 24. Closing Session

Please complete all questions. Do not write your name on this form.

Questions	Your response
1. List three things you learnt in this course.	1. 2. 3.
2. How will your learning help you in your work?	
3. What plans do you have to implement your learning in the next 12 months?	
4. What topics in this course were not relevant to you?	
5. What other topics should have been included in this course (but were left out)?	
6. What did you particularly enjoy about this course? (see note* below)	
7. What did you particularly NOT enjoy about this course? (see note* below)	
8. Please finish the following sentence: “Overall, the course was satisfactory, but the next course could be improved by.....”	
9. What aspect of the course did you find most difficult?	
10. If you know others who might like to receive information about the next course write their name and mailing address.	
11. If you require further, individual advice, training or assistance, please speak to us before departing from this training course, or contact us later at your convenience. If you prefer, we can contact you, however we will need to know your name.....	
12. Any other comments?	

\* Note for Questions 6 & 7: include anything you might think of. For example: handouts, training methods, training materials, training activities, facilitators, course staff, daily schedule, length of training course, meals, accommodation, facilities etc.

Thank you for your comments and for your participation. Please hand this form to the facilitator.



**Radio soap operas** are popular and powerful dramas which can help change attitudes and behaviour.

*Whole communities and countries can be touched by these dramas, and as a result their potential influence is enormous. If they are carefully planned, written and produced they have a strong impact in zones of conflict.*

*This is a guide for those training writers of radio soap operas for peacebuilding. It contains a ten day training course, materials, and background information which are invaluable to facilitators*

