

UNIVERSITY OF SWAZILAND
FACULTY OF HUMANITIES
DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION
FIRST SEMESTER EXAMINATION
DECEMBER 2013

COURSE NAME: DRAMA PRODUCTION FOR RADIO AND TELEVISION

COURSE CODE: JMC 409

TIME ALLOWED: TWO (2) HOURS

INSTRUCTIONS:

1. ANSWER ANY ONE QUESTION FROM SECTION A AND ONE FROM SECTION C.
2. EACH QUESTION SHOULD BE COMMENCED ON A SEPARATE SHEET. AVOID REPETITION OF IDEAS AND PHRASES IN YOUR ESSAY.
3. ALL QUESTIONS IN SECTION B ARE COMPULSORY. AFTER GIVING THE ANSWERS, DETACH SECTION B FROM THE QUESTION PAPER AND ATTACH IT TO YOUR ANSWER BOOKLET.
4. CANDIDATES ARE NOT ALLOWED TO BRING ANY READING MATERIAL INTO THE EXAMINATION HALL.
5. IN THE ASSESSMENT OF THIS PAPER, CORRECT USAGE OF ENGLISH, THE QUALITY OF EXPRESSION AND THE PRESENTATION OF ANSWERS WILL BE TAKEN INTO ACCOUNT.

THIS PAPER IS NOT TO BE OPENED UNTIL PERMISSION HAS BEEN GRANTED BY THE INVIGILATOR.

SECTION – A
DRAMA PRODUCTION FOR RADIO

Answer any one of the following questions.

Each question carries 20 marks.

QUESTION ONE

Discuss characterization and plot in radio drama with examples.

QUESTION TWO

“Radio employs three separate languages which are mutually supporting – the languages of sound effects, music and speech.” Discuss these elements of radio and substantiate the above statement.

QUESTION THREE

Choose any two of the topics below and write short notes on them.

- a. Writing narration and dialogue in radio drama
- b. Types and functions of narration in radio drama
- c. Basic skills in dialogue writing in radio drama

SECTION – B

DRAMA PRODUCTION FOR TELEVISION

All questions in this section are compulsory.

I. Answer all the following questions (Total Marks: 10)

Circle the correct answer.

1. Drawings of key scenes in a television production are referred to as a:

- a. Production outline
- b. Short sheet
- c. Script breakdown
- d. Story board
- e. Breakdown sheet

2. Below-the-line production elements would not include:

- a. An editor
- b. Videotape stock
- c. Camera rental
- d. Microphones
- e. Writers

3. “To option a script” in Television production means to

- a. Revise it
- b. Adapt it from a book
- c. Pitch it to a producer
- d. Reserve exclusive rights for a specified time
- e. Adapt a film script to TV

4. Performance continuity refers to
 - a. Finding the right actors for a production
 - b. Maintaining consistency in actor wardrobe and appearance
 - c. Supervising script revisions
 - d. Maintaining audio continuity
 - e. None of the above are true

5. Dramatic scenes commonly start with a
 - a. Cover shot
 - b. Master shot
 - c. Establishing shot
 - d. Wide shot
 - e. All of the above
 - f. None of the above

6. A subjective shot is a shot that
 - a. Is out of focus
 - b. Represents what a character is seeing
 - c. Is a reverse angle shot
 - d. Is a Dutch angle shot

7. A Vectorscope is primarily used to
 - a. Set video luminance levels
 - b. Set camera f-stops
 - c. Determine colour accuracy
 - d. Mount heavy video cameras

8. If you want to create a warm (amber) ambience to a video picture you should:
- a. White balance the camera on a light blue card
 - b. Use a light blue filter over the camera lens
 - c. White balance the camera on a yellow or red card
 - d. Electronically add blue to the video balance
9. A soft light would be created by: (Circle all that are true)
- a. A scoop
 - b. A beam-spot projector
 - c. An ellipsoidal spot light
 - d. A soft light
 - e. A lighting tent
 - f. An umbrella reflector
 - g. An outcast sky
 - h. A Griffolyn screen
10. The 'ultimate' in a soft lighting effect would be produced by:
- a. Hard light
 - b. A scrim
 - c. A lighting tent
 - d. A gel
 - e. A key angle that is as close to the camera as possible

II. Answer all the questions in one or two lines.

Write the answers in the given space (Total Marks: 10)

1. Define 'form' in television production?

2. What is a master scene script style?

3. What are on-line and off-line editing?

4. Write the meaning of the following script terms:

EXT -----

Os shot -----

PoV -----

XCU -----

5. What is a semi-scripted show?

SECTION – C
SCRIPT WRITING

Choose any one of the following excerpts and create two short scenes for a radio script. Your script must strictly follow the format of the radio script by incorporating the relevant sound effects and music (20 Marks).

Excerpt One: “The Perfect Murder”

I watched the man in my rear-view mirror as he crossed the road, went into the newsagent and a few moments later reappeared with an evening paper and what looked like a packet of cigarettes. He walked to his car, a blue BMW, stopped to remove a parking ticket from his windscreen and appeared to curse. How long had the BMW been there? I even began to wonder if he had been with Carla when she phoned to tell me not to come round.

The man climbed into the BMW, fastened his seat belt and lit a cigarette before driving off. I took his parking meter space in part-payment for my woman. I didn't consider it a fair exchange. I checked up and down the street, as I always did, before getting out and walking over to the block of flats. It was already dark and no one gave me a second glance. I pressed the bell marked 'Moorland'. When Carla opened the front door I was greeted with a huge smile which quickly turned into a frown, then just as quickly back to a smile. The first smile must have been meant for the BMW man. I often wondered why she wouldn't give me a front door key. I stared into those blue eyes that had first captivated me so many months ago. Despite her smile, those eyes now revealed a coldness I had never seen before. She turned to re-open the door and let me into her ground-floor flat. I noticed that under her housecoat she was wearing the wine-red negligee I had given her for Christmas. Once inside the flat I found myself checking round the room I knew so well. On the glass table in the centre of the room stood the 'Snoopy' coffee mug I usually drank from, empty. By its side was Carla's mug, also empty, and a dozen roses arranged in a vase. The buds were just beginning to open.

I have always been quick to chide and the sight of the flowers made it impossible for me to hide my anger.

"And who was the man who just left?" I asked.

"An insurance broker," she replied, removing the mugs from the table.

"And what was he insuring?" I asked. "Your love-life?"

"Why do you automatically assume he's my lover?" Her voice had begun to rise.

"Do you usually have coffee with an insurance broker in your negligee? Come to think of it, *my* negligee."

"I'll have coffee with whom I damn well please," she said, "and wearing what I damn well

please, especially when you are on your way home to your wife."

"But I had wanted to come to you -"

"And then return to your wife. In any case, you're always telling me I should lead my own life and not rely on you," she added, an argument Carla often fell back on when she had something to hide.

"You know it's not that easy."

"I know it's easy enough for you to jump into bed with me whenever it suits you.

That's all I'm good for, isn't it?"

"That's not fair."

"Not fair? Weren't you hoping for your usual at six so you could still be home at seven in time for supper with Elizabeth?"

"I haven't made love to my wife in years!" I shouted.

"We only have your word for that," she spat out with scorn.

"I have been utterly faithful to you."

"Which means I always have to be to you, I suppose?"

"Stop behaving like a whore."

Carla's eyes flashed as she leaped forward and slapped me across the face with all the strength she could muster.

I was still slightly off-balance when she raised her arm a second time, but as her hand came swinging towards me I blocked it and was even able to push her back against the mantelpiece. She recovered quickly and came flying at me again. In a moment of uncontrolled fury, just as she was about to launch herself on me, I clenched my fist and took a swing at her. I caught her on the side of the chin, and she wheeled back from the impact. I watched her put an arm out to break her fall. But before she had the chance to leap back up and retaliate, I turned and strode out, slamming the flat door behind me. I ran down the hall, out on to the street, jumped into my car and drove off quickly. I couldn't have been with her for more than ten minutes.

(From Jeffrey Archer's Collection of Short stories, A Twist in the Tale)

Excerpt Two: "The Guardian Bird"

We are leaving very early in the morning.' With that, he left the children and went off to help his wife to pack.

The children sat in silence. They knew that their choice was very limited.

'Lokai,' said the boy at last, 'we have to obey our father. We had better start collecting our things.'

'You are right, Bokami.' The girl stood up and slowly began to pack. They collected their gourds, their pots and some small treasured objects which their mother had left them, then they shared the things so that each would have a similar weight to carry. When they had put everything into neat bundles they stretched themselves on their mats, sorrowfully thinking of the next day's journey, to a place they did not know.

Early next morning their step-mother called for them at the door, 'Bokami! Lokai! Get up! We are all waiting for you.'

The two children rose, each rubbing sleepy eyes. Lokai, the quicker of the two, picked up her bundle and put it on her head, then she called to Bokami to hurry up and follow her. Bokami left the room slowly, closing the door behind him, and walked after his sister. He was full of deep thoughts about the room they were leaving behind, the beloved little room they had shared with their mother. He glanced at Lokai walking in front of him. She looked just as unhappy, but he did not want to talk to her about it. He loved his sister more than anyone knew and he had made up his mind to take care of her, for ever and ever ...

The sun was hot, but Lokai and Bokami walked on steadily in sullen silence. They were now only a few yards behind their father and step-mother and the other two children. Sweat was moistening their faces; it was behind their ears and all over their young bodies. They were both lost in thought, and the conversation that was going on in front of them fell on deaf ears. As they walked they gazed down at their tired feet, longing for a rest, but they did not dare ask their step-mother to stop, and their father worshipped her so much that he was unlikely to intervene on their behalf.

'Lokai,' Bokami suddenly panted from behind; he had stopped for a moment to think.

'Yes?' Lokai turned and looked at her brother.

'Do you know that we forgot our mats? We left them behind.'

'We must tell father and then we must go back to collect them.' Lokai was already putting down her bundle ready to run after him.

'We have to go back home and get our mats; we left them behind.' She panted when she caught up with the others.

'I knew such a thing would happen,' snapped their step-mother, who had stopped to listen. 'Why didn't you roll them up as soon as you left them?'

'We had to hurry and we forgot to do so.' Lokai's voice was full of worry.

'Must you have the mats?' Their father asked with a touch of concern in his voice.

'Yes, they had better go back for them,' interrupted his wife. 'We cannot get them new mats while the other children are still using their old ones. Off you go,' she added ruthlessly.

Before they left their step-mother gave the children instructions about the path they should follow after collecting the mats. 'When you come to a place where another path branches off this one, I'll mark the one you are to follow with tree branches,' she told them.

Her husband scarcely listened to what his wife was saying. He did not like the idea of the two children going back on their own, risking their lives through the thick forest, but when he turned to stop them they were already running back, faithfully retracing their steps.

(from Martha Mvungi's Collection of African Folk Tales, Three Solid Stones)