



Drama in the Mix

Celebrating the talents of young people in
East London creating Radio Drama
inspired by the 2012 Olympics and
Paralympics

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This resource supports the Kick-start session held at Rich Mix on Monday 21 November 2011. Resource created by Half Moon © 2011

Project Outline and Details

Drama in the Mix celebrates the creative talents of young people in East London, by providing a high-profile writing and acting showcase with broadcast potential. Selected entrants receive writing and acting coaching from industry professionals to bring their work up to performance standard to be performed by students in front of a live audience at Rich Mix in March 2012. During this process students will have the opportunity to take part in workshops where they will learn and develop skills in: creative writing, acting, broadcasting, sound effects for radio.

Using themes inspired by the 2012, the Olympics and Paralympics, students in years 7 to 13 from the 6 Olympic Boroughs are eligible to take part. With guidance from teachers, groups are asked to create their own 2-5 minute radio play.

Drama in the Mix is an exciting practical project for students of all abilities that can be used by teachers for in-school curriculum or lunch-time/after-school clubs where drama and script-writing is the focus. Drama in the Mix can be used to deliver a unit for Arts Award, as a stimulus to teach writing for specific purposes for KS3 or KS4 English courses or as a practical performance requirement for all Drama courses including GCSE, A Level or BTEC.

Key project dates:

Monday 21 November 2011 / 5pm – 7pm

Interactive presentation for teachers at Rich Mix

Friday 27 January 2012

Deadline for script entries

Please email scripts to:

Jessica Loveless, Drama in the Mix Project Administrator

jessica.loveless@richmix.org.uk

If you have any questions please email or call Jessica on 020 7613 7498 x252

Monday 27, Tuesday 28 & Wednesday 29 February 2012

Workshop dates (one day only per school) for selected scriptwriters and actors at Rich Mix

Monday 19 & Tuesday 20 March 2012

Rehearsal dates for festival (one day only per school) at Rich Mix

Wednesday 21 March 2012 from 10am - 12noon

Drama in the Mix festival performance at Rich Mix

Drama in the Mix is presented by Rich Mix and British Land in association with BBC London, Half Moon, Roundhouse Radio and project patron Michael Rosen.

Last year Drama in the Mix celebrated the creativity of East London's schools with a festival of short radio plays devised, written, produced and performed by students. You can see the BBC report on the final show here: www.bbc.co.uk/news/uk-england-london-12551692 or listen to last year's radio plays: <http://www.bbc.co.uk/news/uk-england-london-12810119>

Developing Your Scripts for Drama in the Mix – Practical Exercises/Guidance

Background Thoughts.....

Radio is an extraordinary medium. A radio play can travel through time and space, between centuries and continents. It can take place in plane as it flies over a snowy mountain peak, down a coalmine, on an ocean liner: it can even take place within the imagination of somebody's mind. Unlike TV or film, where we rely on visuals, it is the words and sounds alone that conjure up the story, the characters and worlds - the audience is drawn in by listening.

A radio play has scenes like a stage play, but these can be swift and fragmentary, as well as long and solid. It is useful to think of a scene as a sequence. One sequence, or scene, might consist of one line of dialogue, or it might just consist of a crucial sound effect (known as FX). It might be much longer, lasting more than a minute.

Drawing in the listener immediately is crucial. Construct the beginning of your play with care. What you're aiming to do at the beginning of a play is hit the ground running. You don't want to spend time introducing, laying the groundwork and saying this and that. You just want to get in there and grab the listener so that the drama is moving from the very second the play begins. One of the golden rules of playwriting is that you must always start the story as late as possible because that's where the story really begins. At a moment when something important happens.

The radio play can be several voices or just one. If one voice, it will be a monologue. This is where one voice is used to tell the main character's story or they are reporting someone else's story. Additional voices or sounds can be introduced as flashback to events in the past, or anticipating one in the future.

If you want to have more than one character, I suggest that you don't have more than three or four characters. Make sure they have names which are different from each other, and that they will sound different from each other in production. For instance, think about their ages, accents and how they speak (craftily, slyly etc.).

Location is important, as it will create the 'sound' world for the play. Multiple locations are good especially if they are different from each other and we are allowed time to experience each one.

Remember, students need to create a 2 to 5 minute radio drama: it doesn't seem like a long time but by the time you have worked through the series of exercises that follow, and others that you will already want to do, you might have far more than 5 minutes.

Getting Going.....

Brainstorming Ideas, Themes and Storylines about the Olympics and Paralympics

Activity

Look at the online resources in this pack and others that you have collected exploring the Olympics and Paralympics. Create a series of inspiration cards or write the words on a whiteboard. Start with the Olympic themes.

The themes that underpinned the London bid when the 2012 it was awarded were:

Accessibility Skills and Employment Equality Security
Legacy Sustainability

Or look at the original themes that underpin the modern Olympic movement when it was re-established in 1896:

Respect Excellence Friendship Courage Determination
Inspiration Equality

Record the students' collective responses to these words. Use a series of Mind Maps or Thought Bubbles, as the emphasis will be upon the students to think through their ideas and not worry about writing at this point. The teacher can do the recording. Group the ideas into different Bubbles or Maps – this will reveal potential stories.

For example.....

Friendship – Is it important to look after your friends? Can you tell a friend anything? Can it be lonely not to have friends? What it is like to lose a friend to someone else?

Use the stories emerging from the discussion to link back with the Olympics. As a group create a story with characters.

For example.....

Fatima is chosen to go to an athletics trial, as she is a very good long-jumper. But she realises that she will miss her best friend's sleepover birthday party which includes watching the live X-factor final. This is because she needs to be in Beckton for 8am and not tired out. It is such an important day. Her friend Kylie understands but Mary causes trouble and says that Fatima doesn't value her friend....

How might this story develop?

Using the many sports that feature in the Olympics is a good choice to brainstorm.

For example....

Ask what would it be like to win a gold medal at the Olympics? Or ask the students to discuss a strap-line story like:
Olympic hopeful withdraws due to injury.

Thinking more widely: transport yourself to ancient Greece, or for older students talk about the political boycott of the games in the 1980s by the then Western countries when the Olympics were held in Moscow, and the retaliation four years later by the then Soviet Bloc for the games that took place in Los Angeles. Perhaps explore the story of the political assassination of Israeli competitors at the 1972 Munich Games.

For example...

John has trained all his life to go to the Olympics and holds the world record in the 100m. This is his one chance to win gold, but he isn't allowed to go. He breaks the bad news to his parents.

Another option is to look at the broader themes of participating in sport.

For example....

Winning versus losing versus taking part, which is most important?
Is the redevelopment of land and buildings for the Olympic site has seen the destruction of wildlife, local people's communities and all about tourism?
For something lighter, use an existing story and adapt it to 2012. A fairytale, a comic news item or personal anecdote about family or friends is a good place to start.

For example....

Cinderella, clearly she wants to compete but is not allowed out of the house!
Where is this set? What sport does she want to take part in? Who helps her?
I would have won a Gold medal but never went to training!

Getting Going....

Making Ideas into a Radio Play

Thinking about Sound

A variety of sounds are essential for holding the listeners' attention and engaging their interest.

The contrast between a noisy sequence with a number of voices and effects, and a quiet passage of interior monologue (the actor thinking aloud to him/herself) is very effective. There is also a good contrast to be achieved between an indoor setting and an outside setting.

For example....

Gather some sound effects, like rain, traffic, footsteps and so on. Play these to the students and ask them to identify what each sound could be, can they

think of a story based on the sounds they have heard? Take a walk and make a note of all the sounds heard, discuss a scene, which has those sounds in it.

Create a sound map of your school or neighbourhood, draw a map of the location and mark on it all the different sounds you can hear. What stories could take place within this soundscape?

Using the above as a stimulus, the students could start to write some words, sketch out a scene, start a letter or a poem based on the places, characters or themes. This exercise identifies character motives, the essence of a scene or a back-story from which a bigger story can be developed.

Silence can convey a variety of things: suspense, anxiety, tranquility. Pauses also help listeners take in what they have heard and help prepare for what happens next.

Character Development

Characters will tell the story.

For example...

Ask the students to pick one character that they particularly like or are interested in. List their biography, their first memory, or their secret desire, what might be in their school report.

Find a prop like a suitcase, a flower or a half eaten pizza. Ask the students to describe the character these props might belong to or how a character in development might respond or use them.

Take some time to 'hotseat' a character. Ask someone to take on the role of the character and the rest of the group asks them questions about their life and aspirations.

Remember also that the listener only knows the character exists if that character speaks, or if another character refers to him or her by name. To get under the skin of characters – how they might sound - invent their own individual speech mannerisms, accent or tone of voice. Don't have all your characters in the play sounding the same.

Developing Dialogue

Good dialogue is not simply a matter of stringing together different conversations - every bit of speech must help the plot or story move forward, increasingly involving the listener as it does. Ask yourself what is happening and why is the character saying these words. Remember the audience can't see the characters, they only know about them because of what they say or others say of them. It is very useful to write into the script adjectives describing the way in which a line should be said, e.g. angrily, regretfully, trying to be brave.

Developing Plot

Once you have a good idea of what your story is about and who is in it, try developing these ideas. Does it have a beginning, middle and end? Is it circular? The ending coming at the beginning with the rest of the story explaining what happened. Everything is possible, make decisions based on the needs of the story.

For example...

Make a list of ten things, which must happen in your story, write these on separate pieces of paper. Start to mix up the order and using simple improvisation techniques (this means the students act out what could happen), ask the students to develop each point. Then re-write or re-imagine what happens and is said in the scene.

1. John opens the pages of his favourite magazine and sees a picture of the Olympic Stadium and an advert to get free school tickets to the 100 metres final
2. John rips out the picture and puts it in his school bag
3. At school, John shows the sports teacher the advert
4. John is disappointed that the teacher isn't interested and rings the hotline himself
5. Later that night, John falls asleep and dreams that he is in the 100 metres final
6. John crosses the finishing line and then wakes up
7. His bedroom is strangely light. He looks out of the window
8. The world's media is camped out on his doorstep. The crowd chants; 'John, John'
9. The teacher at school is in the staffroom looking at his favourite sports magazine and sees a picture of John standing on the podium. There is a gold-medal around his neck
10. The teacher picks up his bag and goes home.

This plot is linear – that means the story happens in a logical order. What happens if you move the sequence around?

Now make up your own story.

Editing Your Play

Now you have finished your story, it is time to look at it afresh.

Read the play out loud and ask these questions:

Does the story show or does it tell? Are the characters saying too much about themselves and about what is happening around them? Can the action be told through sound instead?

Whose story is this? Is there a particular character we are following?

What plot conventions does your play use?

How does the audience know where the story is taking place?

How long is the play? Remember reading the play out loud including the sound effects and silences/pauses will be very different from looking at it on the page.

Presenting Your Script

A clear layout helps us read your script quickly and easily. Here are some points to bear in mind when committing your script to paper:

- Scripts should be word-processed.
- Names of characters should be clearly separated from speech and should be given in full throughout.
- Type all directions and sound effects in capital letters.

Look at the extract of the script from last year's Drama in the Mix as an example that follows.

Sample Script Extract from Drama in the Mix 2010/11

Edited Extract of Script from:
Time Travel Sofa by students from John Roan School
presented as part of Drama in the Mix, 2010/11

CHARACTERS

JIM MAX DAN

SCENE 3: Max's Shed

SOUND FX WORKSHOP HAMMERING AND BANGING.
SOUND FX KNOCK AT THE DOOR.

Max: Are you ready Jim?
Jim: Give me a minute. Ok, come in.
Dan: OK

SOUND FX DOOR OPENS

Max: Wow.
Jim: I know, it's awesome.

SOUND FX BOING

Dan: It looks like a tricked-out sofa.
Jim: Shut up Dan! You couldn't do any better.
Max: Enough fighting, let's take it out for a ride.
Jim: OK, get in.

SOUND FX BOING

Dan: Are you sure it's safe Jim? I mean it looks broken.

SOUND FX WHIRL OF TIME MACHINE

Jim: No, it's perfectly safe. But if you feel some tingling or nausea, don't worry. If you feel like you're going to throw up please save it for the end of the journey.
Max: What?
Dan: What?

SOUND FX BOING FROM SOFA
SOUND FX WHIRL OF TIME TRAVEL

SCENE 4: Ancient Greece

SOUND FX HARP
SOUND FX HORSES
SOUND FX ALARM

Max: Where are we?

Jim: Well don't kill me but it seems we are in Ancient Greece, about 776 BC.

Dan: What?!

Jim: 776 BC Athens in Ancient Greece.

Dan: I know, but how did we get here?

SOUND FX ALARM

Jim: Malfunction I guess.

Max: Can you take us back?

Jim: No, the generator seems to be fried.

Max: Can you fix it?

Jim: Sure, when it's cooled down enough.

Max: How long will that take?

Jim: Well, about 12 hours. I've got this watch which tells me

SOUND FX TICKING CLOCK

Dan: What will we do 'til then?

SOUND FX STORM

Jim: First we need to get some shelter, there seems to be a storm coming.

SOUND FX FOOTSTEPS RUNNING

Max: I can see some building up ahead.

Jim: OK, let's go and see if we can find some people. We need to get out of these modern day clothes and into some local gear.

Dan: It looks amazing, I want a closer look at those temples.

Jim: Hey Dan, you're lucky. I managed to bring my world translator with me.

Dan: I guess.

Max: I'm really hungry.

Dan: Me too.

Max: How can we get some food then?

Jim: Well there is always busking?

Dan: Ok, anything for some grub.

SOUND FX BAD SINGING
SOUND FX COMPLAINING CROWD

Dan: This is tiring. How much money have we got?

Jim: Not good news.....

SOUND FX CHICKEN

ALL: Food.....

For the live recording of this full play, see:

John Roan: <http://www.bbc.co.uk/news/uk-england-london-12819450>

For other examples of work presented in 2010/11, see:

City Academy: <http://www.bbc.co.uk/news/uk-england-london-12819453>

Mulberry: <http://www.bbc.co.uk/news/uk-england-london-12819455>

Sarah Bonnell: <http://www.bbc.co.uk/news/uk-england-london-12819456>

Inspiration Resources - Online

The Craft of Radio Drama

BBC Writers' Room www.bbc.co.uk/writersroom

in particular, the script archives at:

www.bbc.co.uk/writersroom/insight/script_archive.shtml

or writing tips: www.bbc.co.uk/writersroom/writing/perfect_10.shtml

This provides 10 useful headings especially for students who have got really engaged with the project:

- Form and Function
www.bbc.co.uk/blogs/writersroom/2008/11/the_perfect_10.shtml
- Get the Story Going
www.bbc.co.uk/blogs/writersroom/2008/11/the_perfect_10_1.shtml
- Coherance
www.bbc.co.uk/blogs/writersroom/2008/12/the_perfect_10_2.shtml
- Character
www.bbc.co.uk/blogs/writersroom/2008/12/the_perfect_10_3.shtml
- Emotion
www.bbc.co.uk/blogs/writersroom/2009/01/the_perfect_10_4.shtml
- Surprise
www.bbc.co.uk/blogs/writersroom/2009/01/the_perfect_10_5.shtml
- Structure
www.bbc.co.uk/blogs/writersroom/2009/02/the_perfect_10_6.shtml
- Exposition and Expression
www.bbc.co.uk/blogs/writersroom/2009/03/the_perfect_10_7.shtml
- Passion
www.bbc.co.uk/blogs/writersroom/2009/03/the_perfect_10_8.shtml
- Be Yourself
www.bbc.co.uk/blogs/writersroom/2009/04/the_perfect_10_9.shtml

Click on each link for further background information.

BBC Blast, which worked with young people but which is now closed, has a special section on writing. It is still very useful:

www.bbc.co.uk/blast/writing

The New Talent part of the BBC website has useful tips from famous writers and how they have developed their practice.

www.bbc.co.uk/newtalent/writing

And to look away from the BBC, try Radio Independent Drama Productions which offer useful tips on making drama for the radio

<http://www.irdp.co.uk/index.htm>

The Olympics and Paralympics as Inspiration

Everything you ever want to know about the Olympics, try these websites:

www.london2012.com

www.projectbritain.com/olympics/teachingresources.html

www.olympic.org/london-2012-summer-olympics

www.paralympic.org/index.html

www.olympics.org.uk

There is also the BBC's special 2012 webpage.

www.bbc.co.uk/2012

This has huge coverage and stories that can act as a stimulus.

Please note that the suggestions made above are not endorsed by this project formally and you should take time to decide if they are appropriate to use in your school.



DRAMA IN THE MIX
CONTRIBUTOR AND PARENTAL CONSENT FORM

Project producer:

Thalia Cassimatis - thalia.cassimatis@richmix.org.uk

NAME OF CHILD

NAME OF THE PARENT/GUARDIAN

ADDRESS

.....
.....
.....
.....

TELEPHONE/MOBILE

DATE OF BIRTH

DATE OF FILMING: Wednesday 21 March 2012

LOCATION: Rich Mix, 35-47 Bethnal Green Road, London E1 6LA

SUBJECT OF FILMING/RECORDING/PHOTOGRAPHY:

Drama in the Mix Festival (Schools Radio Drama)

I agree to my son/daughter taking part in filmed/recorded sequences for *Drama in the Mix* and to the Standard Conditions set out on the attached. I am the child's parent/legal guardian (delete as appropriate)

SIGNED..... (Contributor)

SIGNED..... (Parent/Guardian)

Date

For and behalf of..... (Contributor's name)

CONDITIONS

You assign to Rich Mix the copyright and all rights in your contribution for use in all media now known or which may be developed in the future and you confirm that your contributions will not infringe the copyright or similar rights, of any third party.

In the light of the need of production for flexibility, you agree Rich Mix may edit, adapt or translate your contributions and you waive any moral rights you may have in them.

Rich Mix will be liable for any loss or damage to you, or your property, but only if it is directly connected with this engagement and caused by Rich Mix's negligence.

You agree that your contributions will not bring Rich Mix into disrepute or be defamatory but you will not be liable in respect of defamatory material which is included without negligence or malice on your part.

Thalia Cassimatis
Education Officer
Rich Mix
35-47 Bethnal Green Road
London
SE1 8XT
020 7613 7494
thalia.cassimatis@richmix.org.uk

Formal Terms of Conditions

1. Theme

Contributions must be on the theme of *London 2012* – there is scope for a broad interpretation of the theme.

2. Schools

Any state secondary school in the Boroughs of Waltham Forest, Newham, Hackney, Greenwich, Tower Hamlets and Barking and Dagenham can submit up to 3 contributions per school for possible inclusion in the festival.

3. Length

The play should be up to five minutes long - approximately 6 pages of script.

4. Format

The suggested format for contributions is Tahoma font, size 12, double spaced. Each page should be numbered and should carry the title of the play and the name of the school.

5. The submission

It should look like a radio script, with a short synopsis (approx 70-100 words), a cast list with brief biographies, characters' names to the left of the main body of the script and stage directions/sound effects clearly marked.

6. Title page

Each contribution should have a title page with the play's title, the authors' names, the name of the school and the contact teacher's name and email address.

7. Consent

Each participant and their parent/guardian must complete a consent form (copy enclosed with pack).

8. Music

If music is used it must be written and produced by the participants. Use of professionally recorded music is likely to mean the finished play may not be allowed to be showcased on line.

9. Submission date

Entries must be submitted by email to jessica.loveless@richmix.org.uk by **Friday 27 January 2012**. A hard copy must also be sent (no later than 27 January) along with relevant signed consent forms, to Jessica Loveless, Education Department, Rich Mix, 35-47 Bethnal Green Road, London, E1 6LA.

10. Performance

The festival will take place on **Wednesday 21 March 2012**. Schools selected for the festival will be invited to attend a workshop session to help bring the scripts to life on either **Monday 27, Tuesday 28 or Wednesday 29 February 2012**.

Project Partners and Contact Details



RICH MIX

Rich Mix is a charity and social enterprise that offers live music, film, dance, theatre, comedy, spoken word and a range of creative activities for people of all ages and all cultures. All profits go back to support our education, arts and community activities which nurture new and local talent. One of the key aims of Rich Mix is to deliver a world-class artistic programme that reflects, and is accessible to, the diverse communities who live in East London.

Contact: Jessica Loveless, Project Administrator, Rich Mix, 35 – 47 Bethnal Green Road, London E1 6LA, jessica.loveless@richmix.org.uk / 020 7613 7490 ext. 252



BROADGATE

Situated in the heart of the City of London's Square Mile, Broadgate is owned in a joint venture by British Land, one of the largest property companies in the UK, and The Blackstone Group, the world's largest independent alternative asset manager. One of London's most celebrated office developments and home to some of the world's biggest corporations and leading professional practices, Broadgate is a dynamic, thriving business community where over 30,000 people work. Broadgate encompasses 16 buildings, 445,900 square metres of Grade A office space in and around Liverpool Street Station, as well as Broadgate Circle, Finsbury Avenue Square and Exchange Square which host a continuous events programme.

Broadgate also houses an impressive collection of public art around the site from a number of major British and International artists and a growing and varied selection of retail outlets, restaurants, cafes and bars.

www.broadgateinfo.net

BBC LONDON

BBC LONDON

BBC London 94.9FM is a news and speech based local radio station, tailor made for the capital's residents by the BBC. The station is proud to support young people in East London as they explore the creativity of radio, taking their imaginations in a new direction.

Contact: Penny Wrout, BBC London Communities Editor,
penny.wrout@bbc.co.uk / 020 7765 1325

Half Moon

HALF MOON

Tower Hamlets based Half Moon offers young people's theatre and educational workshops with an emphasis on those often excluded from arts activity (i.e. BME communities, Deaf and disabled people, those excluded due to socio-economic circumstance). The company provides a gateway to engagement, offering pathways for progression and experimentation, and dissemination through performances, touring productions, open dialogue and continuing professional development. Contact: Chris Elwell, Director,

chris@halfmoon.org.uk / 020 7709 8902

ROUNDHOUSE

ROUNDHOUSE RADIO

Round 1 is a three-year Olympic Inspire Mark project by Roundhouse Radio, the online radio station broadcast direct from the Roundhouse by a new generation of radio talent, all aged under 26. Round 1 comprises a series of podcasts, culminating in a 30-day broadcast during London 2012, and radio projects in partnership with other youth organisations. It aims to get young people talking about the 2012 Games, give them skills and experience in radio production, and support other radio initiatives. The project is generously funded by the Foundation for Sport and the Arts. Contact: Bea Hankey,

Broadcast & New Media Programme Co-ordinator, Bea Hankey,
bea.hankey@roundhouse.org.uk / 020 7424 8473

