UNIT 1 RADIO

Structure

1.0 AIMS AND OBJECTIVES

After a study of this unit, you will be able to:

- define the nature and characteristics of radio as a medium of mass communication;
- state the basics of radio programming for entertainment, instruction and public utility announcements;
- understand the rudiments of writing for radio;
- understand how to use narration, SFX and music in radio scripts and
- write scripts for broadcast.

1.1 INTRODUCTION

Of the various modes of mass communication, radio is still the most immediate and widespread in India. Take for example, a major train accident. If it has occurred after 0100 hrs, at night, it will be known to readers of newspapers the morning after next, that is, two days later or after about 30 hours. But it would go in an external news bulletin of AIR within an hour, if an agency report on the accident lands in the general news room in New Delhi instantly. Thus, as a medium of mass communication, radio is faster and has the most widespread reach.

Another advantage of radio is its mobility. Modern-day transistors are small and portable; they can be carried everywhere —— to a factory or a field, and even to the toilet as one shaves, or does one's morning chores. Besides, radio is inexpensive and is within the reach of almost all people. It is easy to operate and can be switched on at any place even outside the home. We see transistors on a pedlar's pushcart or on the footpath where the vegetable vendors and cobblers stack up their wares for sale. It can be slung on a bicycle handle or carried while walking to and from the office.

1.2 SUBSTANCE OF RADIO PROGRAMMING

Radio-programming is essentially based on auditory values of the content of the programme. Let us briefly glance at radio-programming for providing entertainment, information, instruction of education and at the basics of commercial broadcast and public utility announcements.

1.2.1 Entertainment

It is not easy to separate entertainment from information or education. For example, film-songs which ostensibly entertain, also educate a deep and careful listener about the trends and socio-economic milieu through the words of the song. While programming entertainment broadcasts, certain things are kept in mind. The first is the quality of entertainment which in a mass unrestrictable listening, should be of good taste and not smack of communal, casteist, chauvinist or any other kinds of bias. In a free society like ours, which is often prone to communal, ethnic and secessionist violence, entertainment matter for radio broadcast has to be carefully chosen. The matter can be of mass appeal, like film-songs over Vividh Bharati, or of restricted, even elitist/specific interest like Hindustani Classical, or Western Classical music, or high-level informative programmes like 'Spotlight' and 'Current Affairs'.

1.2.2 Information

The major information broadcasts from every radio station are the news-based programmes which are very popular. Strictly speaking "what makes information" varies from person to person. To a News Executive of AIR, for example much of the newscast from AIR is no information, because he is steeped in it; while news from the BBC may be very informative to him. A midday women's programme may be very informative to rural women, but to a socialite, urban woman, it may sound elementary.

The infrastructure for news-gathering, editing compiling and reading is elaborate and expensive in every radio organization. Programmes of information broadcasts have to keep their content clear and direct, free of all emotional or editorial comment. The information should be authentic, verifiable and given in a manner that does not lead to a social or law-and-order turmoil. For example, the immediate announcement of the death-toll in a communal clash or a police-action in a partisan or provocative tone, in a sensitive situation, can aggravate it further.

1.2.3 Commercials

Commercial advertising was started on AIR on 01 November, 1967, to boost the revenues of the organization, by promoting goods and services in the private sector. Planning of commercial advertising over radio calls for mature auditory imagination and grasp of the essentials of advertising—like an attractive slogan, an arresting sound or anecdote and subtlety in bringing in the product and its merits. It is different from advertising in print and audio-visual media like TV, video and cinema, for the absence of visuals needs to be more than made up by a striking use of slogans and sound-effects.

1.2.4 Instruction/Education

A thin margin distinguishes instruction from education. Instruction is a more immediate input than education and affects the surface of the mind, while education goes a little deeper and is a never-ending process. Radio offers both instruction and education to its listeners through a variety of spoken-word-programmes. Both are more than information and less than wisdom or elevation. A listening farmer can be **instructed,** for example, about how to handle a new agricultural tool but he needs to be educated about pest control. Wisdom about mechanization of agriculture grows slowly after years of introspection and analysis. The virtues of natural farming can be absorbed in an elevated state of mind which is the final and the deepest state among the five processes, namely information, instruction, education, wisdom and elevation.

Radio programming about instruction and education has to be predominantly verbal, although sound-effects can be employed imaginatively. An instructional programme about repairing a motor engine, for instance, can be illustrated by various sounds of the engine in a healthy and sick state. These programmes need to be utterly objective and repeated over a period of time to drive home a complex lesson; they have also to be simple in structure.

1.2.5 Public Service Announcements

Public Service or utility announcements are increasing over radio as the society becomes more complex and listeners crave for various kinds of information. Vacancies in government offices and notices of mass recruitment have become popular over radio, as these somewhat contribute to easing the unemployment situation. Railway and airline flight-timings about departure and arrivals over the radio relieve the anxiety of passengers, friends and relatives. These are of informational value and have no value beyond the moment. The names of casualties in train and air accidents, when announced over radio, serve an immediate social purpose. Programming public service announcements presupposes authentic, factual and correct information as well as unemotional and prompt delivery.

Similarly public service campaigns on social issues such as family welfare, health care, hygiene, dowry, immunization etc., broadcast over radio have great utility value. Through the use of apt slogans, jingles, dramaticules, and appropriate dialogues, these social issues can be highlighted and thus provoke social awareness among a large majority of listeners.

Check Your Progress 1

i) Is there any need to carefully choose even entertainment matter for broadcast in present-day India?

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ii) How are commercial broadcasts over AIR different from entertainment programmes? Give examples.

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iii) What is the difference between instruction and education in respect of radio programmes? Exemplify.

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iv) What purpose is served by Public Service Announcements over a radio system?

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(Check your answers with those given at the end of this Unit.)

1.3 WRITING FOR RADIO

Writing for radio is very different from writing for any other medium, particularly the print medium. Many good writers of books and newspaper articles have fared badly when called upon to write for, or speak on the radio. On the contrary, many good writers or speakers on radio have done equally well in the print medium; George Orwell, Dylan Thomas, Rudyard Kipling are well known examples

1.3.1 Broadcasting Demands on the Writer

The difference between a writer for radio and one for the print medium lies in the recognition and understanding of the sound-values of letters, words and sentences. A Dickensian sentence may read extraordinarily well in print but if it is too long or full of multisyllable words, or is of a complex syntax, it will fall flat on the radio listeners.

The style and content of a script for the radio are dictated, to a large extent, by the potential listeners. For example, a writer of a talk for housewives, say on

cooking or bringing up children, for midday listening, has to be extremely simple and yet has to present the subject in a chatty and interesting way to keep the listeners off their siesta. If he/she does it like an article in the *Encyclopaedia Britannica*, listeners will naturally switch off, or change to another programme. Although good writing for radio is learnt by years of patient practice and by development of what T.S. Eliot called, the 'auditory imagination', some simple rules—do's and don'ts —can perhaps be laid down. These are:

a) Think about the subject and digest the material in all its aspects before putting it down in writing.

b) Imagine your potential listeners to be sitting next to you in real life and write as you would speak to them as if they were listening to you in actual life.

c) Avoid difficult words; if you have to present complex ideas, explain them in the simplest terms before repeating them.

d) Maintain a rigid time-frame and adjust your writing to the slot given to you.

e) Adjust your writing to the mood of the day, the time and the season. For example, if you are doing a talk on sports in the peak evening hours, make it interesting, conversational and jovial to appeal to the widest section of listeners.

Writing for radio should preferably by typed, or neatly hand-written, so that neither you nor the reader fumbles in the studio. For adjusting to the time-slot, the talk can be rehearsed at home before recording it at the radio station. Although spellings are not very important in radio-writing, one should be careful, because sometimes good broadcasts are sent out for publication.

Below are given two passages, exemplifying good and bad writing for the radio.

1.3.2 Good and Bad Writing

Here is an example of **good writing** for radio.

"Dust thou art, to dust returnest" says the Bible. Scientifically, it is however, more appropriate to say, "Man is water and to water he returns", because according to Charles Darwin, man evolved from simple, unicellular forms, floating on water, called PROTOZOA; two–thirds of his body is watery substance. When after death, he is either buried or cremated, the mortal remains merge with water in the soil; in some communities the lifeless body is still surrendered to a flowing river. While he is alive, he cannot live without water for long; water in fact is an alias of life. Curiously, as in the human body, water comprises two-thirds of the earth's surface also, to be precise, 72 per cent; and in chemical analysis, blood plasma in human or animal body has the same saline content as sea-water; it is almost captured sea-water. Water is not only the medium of food for plants and trees, it is also a staple food for man and animals.

Bad Writing

The recognition that no amount of investment in power, irrigation, transport and communication will improve the well-being of our people if they remain unlettered, led to the formal launching of National Adult Education Programme in 1978. The programme aimed at combining literacy, functionality and awareness.

Rural functional literacy projects and State adult education programmes were taken up with the active involvement of voluntary agencies to achieve the objectives of this societal responsibility. Parallel efforts were on to achieve rapid universalisation of primary education so as to check the rapid additions to the ranks of adult illiterates.

In the first example, sentences are divided into short statements marked by semicolons. The reader pauses at these divisions indicated by the punctuation marks. The vocabulary is simple and easily comprehensible. In the second example, the sentences are long; there is an irritating use of the passive voice in the first and third sentences; words like "unlettered", "functionality" make the script difficult to listen to and comprehend simultaneously.

1.3.3 Radio Scripting—An Art of the Imagination

A radio script can be of various kinds—a radio play, an illustrative talk punctuated with sound-effects, a straight talk on an educational cultural, social or economic topic. This variety of scripts demand from the writer, very different kinds of treatment and approach. A script for a radio play is perhaps the most difficult to write and inexperienced playwrights can prove failures. A playwright for the stage finds himself constricted while writing a play for the radio; there is no stage for the viewers to see; no dramatis personae are seen; no action or spectacular scene can be conveyed in physical terms. In fact, apart from the voices of the personae there are only sound-effects to compensate for the absence of visual communication. Music can play a great part, as it does on stage. The playwright for the radio has to imagine his play in only one dimension—that of sound—and has to make the listeners oblivious to the absence of visuals. A good play helps the listeners to imagine the scene. The listeners of a radio play accept the limitation of the lack of visuals but if their expectations from the play are not fulfilled by compensatory sound effects, the script does not succeed. Similarly, scripts for talks, commentaries and illustrative narrations have to be auditorily sound, that is, fit for listening within a rigid time-frame. Imagination comes into play in devising a proper structure—a striking beginning, a patient elaboration of the idea contained in the script and a convincing conclusion.

Check Your Progress 2

(i) What are the techniques involved in producing a radio play?

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(Check your answer with that given at the end of this Unit.)

1.4 THE SPOKEN LANGUAGE

Writing for broadcasting is actually writing for the ear. Therefore, it is important to understand how the script will sound. A scriptwriter should make a practice of reading his/her script aloud while writing.

1.4.1 The Sound of Normal Speech

Scriptwriters should have a very good sense of what normal speech sounds like and get away from the confines of written speech. Even though a writer may not reproduce normal speech on radio, s/he would want her/his characters to sound like real people. It is not only the business of dramatists to make their characters sound real but also of the presenters and commentators. The skill of sounding normal has a lot to do with the writer's knowledge of the devices at his disposal. The use of the active voice, for instance : it is more direct and vigorous to say: "I shall always remember my first visit to Calcutta" than "my first visit to Calcutta will always be remembered by me".

1.4.2 Informal Words

Everyday speech abounds in short, informal, colloquial words. Though elegant and formal words may be chosen to describe, say for instance, an ornate personality, a habitual use of them would sound stiff and studied, if not pompous. Avoid fancy words like beauteous, curvaceous and discombobulate. Even the most eloquent person is likely to use short and simple words when engaged in conversation. If you read interviews of famous writers and scholars, you will find that there is a prevalence of simple words and colloquialisms in their speech. They usually restrict the use of long, complicated specialized terms to their textbooks and scholarly monographs. When speaking, it is likely that a scholar would refer to a rose as "beautiful" than remark that it was "full of pulchritude".

1.4.3 Contractions

The use of contractions is important for the scriptwriter. In ordinary conversation, we do not say that "I am going", "I could not do that", "You did not tell me", etc., but rather, "I'm going", "I couldn't do that", "You didn't tell me". However, there are occasions when the use of non contracted expressions is deliberate. When emphasis is sought, for example, "I do not", sounds more forceful than "I don't" The non contracted form, in addition, may be used to characterize the affected or pedantic person or to introduce a special quality into the dialogue.

1.4.4 Simple Sentences

A third requirement is to use short and simple sentences. Again, as mentioned above, the writer must be well aware of elementary rules of usage that help to simplify expression. Definite assertions sound better than tame, colourless, hesitating, non-committal language. Therefore, the sentence, "He did not think studying Latin was a sensible way to use one's time" sounds more definitive when expressed in the positive form. "He thought the study of Latin, a waste of time".

1.4.5 Incomplete Sentences

A fourth way to suggest the sound of normal speech is to use incomplete sentences when necessary. People, engaged in every day conversation, often start a sentence, forget what they were going to say, or feel that their meaning is obvious, and break off in the middle, or more likely, they are interrupted by some one else. The device of broken sentences or the interrupted line helps to give a conversational quality to dialogue or narration. A simple response like "….

Sure" or "of course" to a question like "Do you think politicians manipulate the electorate?", sounds more conversational than "Yes, I certainly believe so".

1.4.6 Dialogue and Character

Dialogue writing makes use of all the devices above and more. Dialogue is the scriptwriter's most important tool of revealing character. In developing character, the writer must avoid putting anything into the lines that will be inconsistent with the character who speaks them. Shakespeare's *Hamlet* revolves around the Prince of Denmark who is a victim of conflicting emotions. He wants to avenge the death of his father but cannot bring himself to kill the murderer. Unable to free himself from this web of conflicts, he contemplates suicide. The monologue that Shakespeare writes, amply articulates this dilemma: "To be or not to be, that is the question….". it would have sounded pretty odd if Hamlet came out of his chamber saying "I know what I'll do …I'll kill them off!"

Dialogue should be carefully scripted to carry vital information. Most dialogues should be purposefully designed to reveal character, advance the story or highlight the theme. Another important attribute of dialogue is **economy.** The writer must avoid the usage of jargon and verbiage and use dialogue effectively to distill the essence of his subject matter or his characters. When characters represent specific occupations, come from certain well defined regions or live in a time period different from the present, their speech must reflect these conditions. Doctors, for instance, are likely to use a very different language when they speak among themselves. In their language, stiff neck is referred to as myositis, indigestion as gastroenteritis and shortsightedness as myopia. Terms like these give the dialogue of the physicians an authenticity.

Writing dialects is an extension of this problem of finding the authentic terms and style. It is important for the scriptwriter **to research well into local phrases and styles, preferably with someone who belongs there.** Very often, problems begin when scriptwriters begin writing what they think dialects sound like.

The use of dialects can be a comment on character as well. It gives us an idea of where the character comes from: her/his background, etc. The play and musical *My Fair Lady* uses change in dialect to depict the evolution of a common flower-girl Eliza Doolittle into a sophisticated young woman. However, do not use dialect unless you are a devoted student of the tongue and are absolutely confident of reproducing it. If you use dialect, be consistent and economical. An overuse of different dialects will only serve to confuse the listener.

Check Your Progress 3

i) Given below is an extract from a radio-talk. Read it closely and try to rewrite it to achieve clarity.

> Yet one cannot but raise the question of how far these post-Festival increases in tourism and trade can be ascribed to the Festivals and how far to other factors operating alongside, such as a greater interest in third world countries, the fact that, as one foreign visitor put it, as other destinations get exhausted or put out of bounds due to political troubles, one decides that 'instead of a fun holiday in the Bahamas let's get serious and "do" India' with more than a nod due here in the direction of Attenborough, *Jewel in the Crown et al* for

sparking the interest, the fact that there are more packages and tours operation to India than before and, in the case of trade, to a change in economic policies.

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(Check your answer with that given at the end of this Unit.)

1.5 NARRATION

Narration plays an important part in radio. The use of narration in film and television has receded sharply because in visual forms it is not necessary to describe what is happening. Narration therefore, has still its widest use in radio.

The major function of narration is that it conveys information to an audience more economically than dialogue. There are three main functions of narration. They are:

i) Narration, first and foremost, can provide exposition; it can look backward and provide information about the past.

ii) Similarly, it can move ahead and throw light on the future. It can collapse and convey a large amount of information very economically. Narration also serves to reinforce. Providing information or interpretation through narration can reinforce the message and thereby enhance the impact of the situation. One must also bear in mind that at no point should the narrator overstate. Too much of reinforcement should be used with great discrimination.

iii) Thirdly, narration can be the vehicle for the **writer's own comment** on the issue. Though observations like this may enrich the meaning of the programme, an overdose of gratuitous and unnecessary comment will inevitably dull the impact. Besides this, narration can have a **filtering effect** by capsuling incidents, situations and dramatizations which, if presented straight, can result in being excessive and unbearable. In the 'Mahabharata' directed by Peter Brooke, the narration often performs a filtering function. At the end of the great war between the royal families, when the Kauravas are completely routed and with Duryodhana defeated in battle, Ashwathaman (a warrior in the Kaurava army) goes out at night and sets the Pandava camp on fire. The slaughter of the sleeping Pandvas is a brutal episode full of blood and gore. Instead of depicting the actual incident Brooke get Ashwathaman to confess his crime to a dying Duryodhana in the battlefield. This way, we **hear** of the incident and are spared the actual violence.

The most important thing to remember while writing a narration is that it should be made **an integral part of the script design.** Narration should be built into the structure of the script. The narration should retain the flavor of spoken

language. All the rules that apply to writing the dialogue also apply here. It must never become cumbersome or pretentious. Take for instance, the opening lines of Satyajit Ray's documentary film on Rabindranath Tagore, "On August 7, 1941, in the city of Calcutta, a man died. His mortal remains perished but he left behind a heritage no fire could consume". In three simple sentences Ray is able to hint at the passing of an era. Note also the gradual disclosure; this provides a build-up. Who is this man who died? This build-up would have been absent, had Ray said, 'Rabindranath Tagore died on August 7, 1941'. Narration must have the quality of the spoken word. Moreover, it should fit the mood and character of the programme.

1.6 RADIO'S LACK OF VISUALS

In film or television much of the narration is done by visuals. Therefore, it is enough to have narration mention the significance of the action and not the action itself. In radio, however, the narration, dialogue or commentary has to describe the action as well. It would be terribly dull if the radio went on to describe everything like a book! Description of the action or situation has to be implied within the dialogue or narration. Shakespeare, for instance, to remedy the lack of stage props on the Elizabethan stage, would take the aid of "scene painting". When Macbeth (in the play of the same name), hallucinating a dagger after committing murder, exclaims: "Is this a dagger which I see before me, The handle toward my hand?" , we know what he has seen. Shakespeare goes on to describe Macbeth's futile attempt to clutch the dagger, without resorting to narration, by continuing the monologue : "Come let me clutch thee. I have thee not, ….". Thus writing for radio, often demands **"Scene Painting"**. This means building 'visuals' into dialogue and this is an effective dramatic device. In a documentary or feature, the narrator would be expected to supply the visuals. It may not be enough to state that "students went on a strike today". It may be visualized for the listener by mentioning that the "the campus today wore a deserted look with students having gone on a strike".

All forms of visual communication have the advantage of communicating with or without sound. Radio, however, begins with nothing at all except absolute silence. No curtains are raised, no lights flashed onto the screen. To this utter emptiness in radio, the scriptwriter adds sounds, settings, period, mood and character.

In radio the scriptwriter prompts you, the listener, to apply your own imagination to the setting and characters. In this way, radio has the capacity to paint pictures, bigger and more fantastic, than those on the screen. Have you seen Hollywood science-fiction films like *Star Wars* and *Close Encounters of the Third Kind?* Or, mythologicals like *Ben Hur* and *Cleopatra?* If you have, you will understand the time, money and effort spent in recreating the setting and characters. In radio, all that would be unnecessary. Moreover, because radio programmes take place in the minds of the listeners, one could have any setting or character without anyone complaining that it was not what s/he had visualized it as. You could have Tipu Sultan, for instance, without anyone complaining that, "that is not the way he looked". What you would require, however, is an understanding of what is radio. In other words, a complete comprehension of how visual and literary

codes can be translated into auditory codes, that is, words. What becomes imperative thereby, is a competent grasp over the use of words.

1.7 SOUND EFFECTS (SFX)

In a radio script, sound effects (which are usually denoted by the **symbol SFX**) play a very essential role. Where radio lacks in visuals, the sound effects supply the need.

There are a number of ways in which SFX can be described. One useful way to classify them is according to the function they perform. First, action sounds. Mostly, sound is created through movement or action. The sound produced thereby is an effective indication of the situation. Advancing footsteps may denote an entry. Retreating footsteps may denote an exit. The clock striking indicates the time. Tapping of a cane may denote a blind man and so on. Action sounds may also describe the mood of the situation. A door slamming shut may indicate anger or someone humming or whistling may indicate a sense of lightheartedness.

Ambient sound, on the other hand, suggests the locale and setting. Take for instance, the production of radio drama. The lovers are at the railway station and are about to part. How would you convey it's a railway station? Surely you can't have your characters say, "Here, in the station…" and so forth. A narrator may sound equally silly. Your best bet is to use ambience. The sound of voices, trains hooting, trains running and feet shuffling create an ambience that is very typical. The dialogues spoken against a background of this ambience will give you what you want.

As a scriptwriter you will have to use a lot of discretion regarding the use of sound. Too few may make your production insipid while too many is quite likely to distract. SFX should be woven into the script in such a way that it does not stand out or draw attention to itself. Needless piling of one SFX on top of another will not only clutter the script but introduce complications both in terms of production and aesthetics. You must ask:

- Does the sound help clarify something?
- Does it add to authenticity?
- Does it create mood or enhance it?
- Does it fit in naturally or does it sound forced?

Finally, remember that silence is a very effective sound-effect too!.

1.8 MUSIC FOR RADIO

Music serves the function of being a powerful aid in reinforcing the emotional effect of a drama. The following are the most common uses of music in radio:

i) As a signature or theme for a drama series or for a particular drama,

ii) As a transition between scenes and indicating beginnings or ends,

iii) As a background to scene or narration,

iv) As part of the narration itself, (For instance, dialogue at a wedding with the band playing in the background).

v) As a stab or sting at critical junctures in the dramatic development, and

vi) To create mood.

Music makes significant contribution in radio but must be used with great discretion. Moderation and selection are of utmost importance. Background music in radio needs particular caution. Very often, students tend to use well-known pieces of composition and audience attention is completely carried away by them. When someone listens to your background music and says "how beautiful", you blew it! Your background music should never come to the foreground. It should enrich, enhance or reinforce, but never steal the show!

Suitability is an important factor. Does the music fit the subject? Today conventional ideas are being challenged. No rule is carved on stone. We don't have to use stringed instruments for tragedy and percussion for comedy. But the business of 'fit' still remains equally valid. The music of Pink Floyd (a rock band) is not likely to go well with a programme on traditional Indian puppets!

Avoiding overkill is equally important. The director may get so carried away with the music that it may drown everything else. Technically, at the production level, the director must keep a strict watch of the audio levels. The music level should be much lower than that of narration, dialogue, conversation or whatever.

1.9 SUMMING UP

The following learning points have been discussed in the unit:

- Radio-writing is primarily writing for the ear.
- A radio scriptwriter must go for simplicity and clarity.
- Creative writing implies new presentation. It is not important to come up with new ideas so much as being able to present old ideas in a new way.
- The skill of the scriptwriter involves using informal expressions and dialogues.
- Narration plays an important part in radio. It functions to: provide exposition, reinforce, make observations and have a filtering effect.
- Radio has devices to compensate for the lack of visuals. Narration, dialogue, sound-effects, and music, all play an important part to scene-paint for the listener.

1.10 ANSWERS TO CHECK YOUR PROGRESS

Check Your Progress 1

i) Yes—where there is mass, unrestrictable listening, entertainment programmes should be of good taste, without any communal, casteist or chauvinist bias.

ii) Commercials are geared to advertising of their products by different commercial organizations. Hence the focus is not always on excluding

entertainment programmes. Often advertisement jingle and slogans intrude into the entertainment programme.

iii) Instruction is of an immediate impact while education is a never-ending process. Instruction on a radio programme thus has the immediate range of vision for its field while education is of a far reaching and wider range of vision. Radio can instruct the audience about the use of contraceptives but when it comes to discussing the merits of a family planning programme, its value is educative.

iv) PSAs highlight social issues and provoke social awareness among listeners.

Check Your Progress 2

(i) Sound-effects, music interludes, background music, careful dialogues that will reveal the location, personality of the characters and conflict of the play are some of the techniques involved in a radioplay production.

Check Your Progress 3

(i) Hints:

a) Break up into four sentences,

b) See that each sentence is linked logically and grammatically to the previous one,

c) You will need to change certain words and phrases as well as introduce some new ones into the passage